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The Effects of Captioning and Viewing
Original Versions in English on Long-
term Acquisition and Comprehension of
the English Language

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Dirigida por:

Dra. M. Isabel Balteiro Fernández

Dr. Isabel Balteiro Fernández STATES that the present study entitled *The Effects of Captioning and Viewing Original Versions in English on Long-term Acquisition and Comprehension of the English Language* presented by Antonio Martínez Copete for the award of the PhD degree, has been carried out under my supervision at the Department of English Studies of the University of Alicante.

The conditions and research carried out for the fulfilment of this PhD thesis and for the award of an INTERNATIONAL DOCTORATE have been accomplished in accordance with current Spanish legislation.

Dr. Antonio Martínez Copete, author of this work, STATES that he is the responsible for any error or problem of authorship that may be detected in the reading of this piece.

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Acknowledgements

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List of Abbreviations and Acronyms

AIME	Amount of Invested Mental Effort
ASR	Automatic Speech Recognition
AV	Audiovisual
AVT	Audiovisual Translation
BBC	British Broadcasting Corporation
CA	Communicative Approach
CALL	Computer-Assisted Language Learning
CAS	Complex Adaptive System
CATLM	Cognitive-Affective Theory of Learning with Media
CC	Closed caption
CCTV	Closed-captioned TV
CEFR	Common European Framework
CLIL	Content and Language Integrated Learning
CLT	Communicative Language Teaching
CTLs	Traditional classroom-trained learners
CUP	Cambridge University Press
EACEA	Education, Audiovisual & Culture Executive Agency of the European Commission
EFL	English as a Foreign Language
ESL	English as a Second Language
ESOL	English for Speakers of Other Languages
ETS	Educational Testing Service
EURECAP	European Research on Captioning
FASILs	Fully Autonomous Self-Instructed Learners
FL	Foreign Language
FLA	Foreign Language Acquisition
FS	Formulaic speech
GCSE	General Certificate of Secondary Education
HILT	Harvard Initiative for Learning and Teaching

HTML	HyperText Markup Language
ICT	Information and Communication Technology
IELTS	International English Language Testing System
ITV	Interactive television
L1	First language (native language or mother tongue)
L2	Second language
LFE	Language-Familiarity Effect
LMS	Language Management System
LvS	Learning via Subtitling
MCER	Marco Común Europeo de Referencia para las lenguas
MOOC	Massive Open Online Courses
NBC	National Broadcasting Company
OLC	Online Learning Consortium
OU	Open University
OUP	Oxford University Press
OV	Original Version
PPP	Presentation-Practice-Production
PSC	Partial and Synchronized Captioning
SL	Second language
SLA	Second Language Acquisition
SLL	Second Language Learning
TADE	Degree in Tourism and Business Administration
TBI	Task-Based Instruction
TBL	Task-Based Learning
TEFL	Teaching English as a Foreign Language
TOEFL	Test of English as a Foreign Language
TL	Target language
TTT	Test-Teach-Test
UNESCO	United Nations Educational, Scientific and Cultural Organization
VA	Video with audio
VAC	Video with audio and captions
VC	Video with captions

VOA	Voice of America
VOD	Video on demand
VR	Virtual reality

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"Space... The final frontier...

These are the voyages of the Starship Enterprise.

Its continuing mission:

To explore strange new worlds...

To seek out new life; new civilisations...

To boldly go where no one has gone before!"

Jean-Luc Picard, Captain, Starship Enterprise; opening credits monologue on *Star Trek, The New Generation.*

Chapter 1.   Introduction

Our experience (from 2003 to 2019) doing oral placement tests at the Centro Superior de Idiomas in the University of Alicante with hundreds of general English students, has allowed us to observe the apparent significant improvement of the receptive skills of listening, which has also seemingly had a direct effect on the productive skills of speaking. Hence, in the present study our hypothesis is that this potential momentum (which also needs to be proven) may be the result of a gradual introduction of the broadband and wireless Internet connection, which enables current English learners to have immediate access to online streaming videos in their original English version, including the possibility of viewing them with L1 or L2 subtitles. In addition, some applicants interviewed assured that their understanding of the language and production were above their grammatical competence, and they also reckoned that they had voluntarily decided to watch English videos, mainly TV series in English, on Internet based platforms. As it will be developed later, this new growing trend has sparked English language teachers' and learners' curiosity and led us to a series of hypothesis and questions about the correlation between Original Version (henceforth, OV) consumption and foreign language skills enhancement.

Watching live TV, recorded programmes or video streaming on mobile devices is certainly a technological breakthrough. This results in having the opportunity to gain easy, immediate access to programmes or shows that entail being in pseudo L2 immersion for hours. Language learners are motivated by what would look like a hobby rather than a duty, which eventually may turn into a burden.

As a premise made by scholars specialised in this field (Danan, 2004; Pemberton, Fallahkhair, & Masthoff; 2005; Rodgers & Webb, 2016; Vanderplank, 2016, 2019), TV itself and also audiovisuals are serving as a verbal medium for educational purposes, and more particularly, they have studied the effect of subtitles on English as a Foreign Language (henceforth, EFL) Learners' comprehension of programmes in their OV. In other words, multimedia resources and the introduction of subtitles are serving as practical foreign

language learning didactic tools. However, under the scope of the students' discernment, while watching TV, the reading of captions or the translation of a spoken language into a written language is demanding and perceived as tough (see Garza, 1991; Salomon, 1984; Vanderplank, 2016, pp. 24-25). In Spain, this perception is now changing, as new platforms providing video streaming services and their resultant apps such as Netflix, HBO, Amazon Prime Video or Movistar are favouring the easiness of mobility thanks to the use of portable devices. In other words, new portable devices have opened the way for media consumption, in contrast with the traditional confinement to the classroom or living room. Someone interested in acquiring a second language is no longer afraid of setting their mobile phones, tablets or laptops conveniently since new applications offer the possibility of showing or hiding captions at the touch of a button. Therefore, when English learners just decide to watch an episode in English, they are eventually capable of noticing not only if they will be able to follow the story, but also to assess if it is worth keeping the captions in English (also known as bimodal or intralingual subtitles), or changing them into Spanish (or standard, interlingual subtitles).

Academic guidelines go along with experimental experiences and describe the commitment of those scholars involved that are doing research with the spirit of promoting multilingualism and multimodal inputs through audiovisual technology. In agreement with those ideas, renowned researchers (Frumuselu, De Maeyer, Donche, & Colón Plana, 2015; Montero, 2013, 2015; Peters, Heynen, & Puimège, 2016; Vanderplank, 2016, 2019) have published comprehensive reviews outlining the potential of using subtitled audiovisual material with two aims, to confirm to what extent subtitles can improve foreign language competences and to apprehend the mechanisms that foster the learners' motivations (Gambier, Caimi, & Mariotti, 2015, p. 68). Some experiments even aim at obtaining extended results related to incidental learning, vocabulary acquisition and the promotion of multicultural values (Gambier et al., 2015, pp. 15-57).

Listening comprehension through movies has particularly been considered an effective teaching tool (Safranj, 2015, pp. 169-170), and this particular wind of change is not going unnoticed by renowned specialists: "[t]he

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spread of captioning in Europe in flexible forms and formats certainly gives me hope for the future" (Vanderplank, 2016, p. 247). Here is the key to our study, which aims at identifying the appropriate constraints for concluding if there are moments when captions may impede grasping the gist and the twists and turns of the story in certain scenes. Core to the study of audiovisuals, understood as a leisure interest, is to integrate the contextual implications regarding the acquisition of EFL. Besides, the importance of recognising the significance of captions beyond their linguistic use is also weighed, since the text might support the dynamic speech as the script is supplied (see Halliday, 1989, p. 96; Vanderplank, 2016, p. 144). Also, in order to evaluate OV viewing outcomes and caption effectiveness, experiments going over three different EFL stages have been carried out, focusing mainly on the correlation between test types and the participants' proficiency level (see Montero, Van Den Noortgate, & Desmet, 2013, p. 733).

This new scenario presents a totally fresh perspective since we are no longer facing the student as a less experienced, slow and gradual acquirer of the language. Now, more than ever in the history of Foreign Language Acquisition (henceforth, FLA), the student is exposed to a wide range of comprehensive situations, sketches and plots. Motion features are presented exactly the same way a native speaker would be exposed to any film, without any muffling or adaptation of vocabulary, syntax, context or pace (see Frumuselu et al., 2015, pp. 2-4). Jargon and colloquialisms are neither adapted nor left out but constantly present in a situation aided by visual elements and better inferred from the storyline. Acquiring the colloquial speech can be brought into the classroom, especially for proficient English language learners who wish to sound native-like when, for example, the use of slang is relevant for the context (see Bradford, 2010; Frumuselu, 2016, p. 41).

In relation to multimedia learning, Vanderplank (2016, p. 20) indicates that television programmes have developed alongside general trends of teaching, from the situational/behavioural approaches (see Corder, 1960) towards communicative, humanist and interactional approaches in the 1990s (e.g., Cooper, Lavery, & Rinvolucri 1991; Stempleski & Tomalin, 1990). Lastly, Vanderplank (2016, p. 22) describes Keddie's referential book *Bringing online*

video into the classroom (2014) as a guide on how video has been reinvented as an accessible and interactive means of social expression.

About the impact of the extent of English as a Foreign Language, and as it will be developed later in 5.3.1, Northern European countries educational system may well provide a referent base for conducting analysis focused mainly on the relevance of English in many aspects of an increasingly globalised world. Current studies carried out by Jaatinen & Saarivirta (2014) at the University of Tampere, Finland, have proved that English has gradually earned recognition over other languages. Other researchers would say its influence is so strong that in some countries like Finland, where English is dominant, this is even threatening the status of their mother tongue (see Häkkinen, Jäntti, & Leppänen, 2011). It is also true that within the European and Western world context, English is broadly taught at school and is used for trade, science and cultural life.

As we will develop further below, now it is well agreed in the ESL/EFL learning-teaching environment, that the contextual richness of video input is "alone sufficient to produce language learning in addition to enhancing language comprehension, although some incidental learning may occur" (Baltova, 1999, p. 17). Audiovisual material facilitates auditory processing and eases reception since the learner has less stress (see Baltova, 1994, pp. 510-511), especially when it means home or leisure viewing (see Vanderplank, 2016, p. 66). Tangential cognitive work operates in parallel with "affective filters" (see Krashen, 1985), which explains success (or failure) when acquiring a second language by affecting the students' self-confidence and, due to the nature of the exposure to the language, maintain their levels of anxiety low. Another theory that favours the study of multimedia learning related to languages, is that known as Sweller's (2005) Cognitive Load Theory. This theory considers that the human brain tends to structure elements together, and that amount of information is treated as one single constituent, which helps the acquisition of a language from different sources (on the advantages of subtitled video material since the 1980s, see, amongst others, Birulés-Muntané, Soto-Faraco, & Filik, 2016; Danan, 2015; Gambier et al., 2015; Lonergan, 1984; Mc Govern, 1983; Price, 1983; Vanderplank, 2016).

Historically speaking, as it will be expanded along this dissertation, diverse perspectives related to captioned multimedia for Second Language or Foreign Language (henceforth, SL/FL) educational purposes can be found (see Bird, 2005; Salomon, 1981b; Vanderplank, 2016). For instance, just before the beginning of this century, there was research on how subtitled television programmes seemed to provide contextual setting for foreign language acquisition (see Koolstra & Beentjes, 1999). In their study, they have proved that vocabulary acquisition and the recognition of English words was higher in Dutch elementary school children that watched a 15-minute documentary when they had the support of English subtitles, over those who had subtitles in Dutch or no subtitles at all. Close to the tradition of assessing skills either integrated or separately, some studies just focused on the listening comprehension using closed-captioned TV or CCTV (see Huang & Eskey, 2000). Particularly, the results of the research showed that CCTV helped intermediate ESL students' general comprehension, vocabulary acquisition and listening comprehension. However, it was noticeable that the age of starting English as a Second Language (henceforth, ESL) instruction and length in those studies did not correlate with the results in the listening comprehension tests. In the late 1980s, many captioning decoders were sold to immigrant families in the USA and teachers and researchers already believed that CCTV was a promising method to facilitate L2 acquisition (Huang & Eskey, 2000, pp. 75-76).

With regard to our concern, second language university-level students have also been subject to thorough examination. Relevant to the selection of adult participants, outstanding research projects have highlighted the effects of captions on the comprehension of audiovisuals, whether in the incidental acquisition of target vocabulary words and L2 video comprehension (see Montero, Peters, Clarebout, & Desmet, 2014a; Montero, Peters, & Desmet, 2014b; Vanderplank, 2013b), or studies on how video captions can benefit everyone (children, adolescents, college students, and adults) and improve comprehension, attention and memory (see Morton, 2015). In general, the real interests centre on the effectiveness of multimedia learning, which is focused on people learning more deeply from words and pictures than from words alone (see Mayer, 2005-2014, pp. 31-35).

Considering this background, this thesis works on combining variables such as captioning, OV video watching instilment and associated incidental listening routines in EFL learners. In addition, there is also the observation of results related to the general comprehension of the plot and the evolution of the participants listening comprehension skills along their different stages of proficiency. For these reasons, procedures and the sorting of participants are particularly significant to ensure consistent reliability, and construct validity. The studies carried out for the purposes of this thesis are circumscribed to the Spanish University system, more particularly at the University of Alicante. Furthermore, they are also confined to English language learners who have reached certain independence in their proficiency level, acquired mainly because they have had the subject of English as a Foreign Language (EFL) since their first year of formal education. In the Spanish national education system, English is a subject learned all along the compulsory studies, from Primary through Secondary school until students turn 16. After that, some may continue their education by voluntarily choosing to do two years of what is known as medium-grade training cycle, where English is still taught as a subject.

Regardless of being aware of the constant changes in what is related to language learning and technology, this dissertation will not explore the benefits of using any other platform or to draw up a pedagogical proposal to improve the scope and quality of learning through motion pictures and captions. Once we have established every participant's profile, the primary claim in this matter is that such use of the original version can be monitored at some point in order to keep the finger on the pulse of the reinvented audiovisual (henceforth, AV) language learning. Another endpoint under consideration is to observe the effects that the spreading of new forms of exposure to English is modifying habits and acquisition outcomes, hence certain ground rules can be directed to a completely fresh new generation of ESL/EFL learners. Therefore, Studies 2 and 3 (see 6.3 and 6.4) in this thesis were preceded by selective face to face interviews, group tests and surveys that aimed at finding correlations between the way the students make use of multimedia in English and the results they obtained after planned skills assessments.

In addition, one of the main principles underpinning our hypothesis in Study 1 (see 6.2), relies on the fact that some studies do not observe the variable which states that, without captions, the language can also be acquired in an efficient form (see Gambier, 2015; Guillory, 1998). For a deeper understanding, this incidental form of multimedia learning approach aims at producing a checklist that would go over the ideal conditions for ESL/EFL language learners. According to the ideas extracted from the theoretical background stated here, the main bullet points in this list have to include proficiency level, length of exposure and correct selection of films. Pragmatically speaking, this is built on finding balance when evaluating progression in the acquisition of the language and the case of English language instructors, when they feel the need to give good advice in order to ensure the best possible use of OV among their keen students.

Other aspects that affect Studies 2 and 3 (see 6.3 and 6.4) in this research revolve around the concept of incidental learning via the use of audiovisuals, with variables such as contextual support, level of proficiency in the second language and educational implications. A good model towards approaches applied to practice could be present in the translation of subtitles when involving two or more languages. Translation research projects have been reviewed by many scholars and are nowadays being implemented as cooperative tasks among students. Apart from the effect that subtitling has in vocabulary learning, it seems to be a very motivating and effective tool, which may even involve the integration of skills (see Bravo, 2010; Bravo, Gambier, & Pym, 2009; Caimi, 2006; Incalcaterra & Biscio, 2011; Lertola, 2012; Talaván & Ávila-Cabrera, 2015, pp. 149-172).

In this general apprehension of preliminary concepts, another variable worth considering is that which involves motivational aspects. Motivation coexists with the process towards incidental learning and plays a distinctly important role, since adult students voluntarily decide to continue building up their knowledge of the language by giving a continuation to what represents watching TV programmes on a regular basis. A positive reinforcement when a positive stimulus is applied, produces a subsequent progress in the understanding and grasping of the gist and an increase in the desire for

frequency of exposure to original version AV material (see Skinner, 1974). As it will be developed later, more has been written regarding the incentives that can help students to increase their learning gains:

> The diary studies revealed that students had misconceptions about "Good Ways" (such as watching a DVD in English), eventually finding them too difficult. The findings reinforce the need for instructed language learning and the importance of investigating students' needs, interests, and abilities before mediating and negotiating appropriate tasks that they enjoy, and from which they benefit (Doyle & Parrish, 2012, p. 201).

There are two examples of the importance of making good use of multimedia in terms of efficiency and motivation. First, Montenegrin football player Stevan Jovetic, after signing for Seville FC in 2016, was asked by journalists about the reason why he was surprisingly already fluent in Spanish, as he confessed that he had never taken any Spanish lessons. Stevan said "I speak Spanish well because I've been watching South American telenovelas (soap operas) and *Los Serrano* since I was little"[1].

Secondly, and closer to the academic environment, there is also the story that took place in my classroom, where a 24-year-old Business School undergraduate student doing a B2 (upper-intermediate) general English course at the University of Alicante, was an exceptional fast learner in the group. When he was asked about his background, he explained how a friend recommended him to watch the British sitcom *The IT Crowd* in English, given that otherwise he would not have grasped the meaning of that pointless, naive but sublimely performed comedy. That was apparently a starting point for him to acquire a taste for watching original version on a regular basis, and most important of all, as a hobby, not as a task. This learner, compared with his classmates during that school term, showed an outstanding command of expressions, internalized new vocabulary rapidly and obtained better results in the productive and receptive tests along the course. The other students in the group seemed to be equal in terms of grammar practice performance, and that is the reason why they had

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[1] Retrieved from http://www.huffingtonpost.es/2017/01/10/jovetic-los-serrano_n_ 1408563 6.html (last accessed 19/09/2018)

been placed in the same level, but were eventually outperformed by those who see their hobby as an opportunity for them to keep the language up.

In reference to teaching and researching on the design and implementation of listening comprehension tasks, Rost (2002) stated that the interest in listening comprehension developed from the early 1900s, with the introduction of recorded technology and acknowledging listening intellectual capacity (and, therefore, invisible mental action) as a relevant input process (see also Vandergrift, 2003). Recently, new digital networks have come to include the reality of the listener, who has to keep the attention to multiple events in environments where participants are quickly and efficiently connected. Rost does not give a definition of listening, but a series of orientations to their multiple meanings: receptive (catching what the speaker says), constructive (finding out what is relevant for you), collaborative (negotiating meaning and responding) and transformative (creating meaning though involvements, imagination and empathy) (ibid, 2002, pp. 2-4).

Our research also aims at providing a picture depicting the advisable direction from the classroom, as a starting point, moving forward to a parallel scenario, where the independent student devotes time and effort to the improvement of English outside the class setting. The author of this thesis is also the teacher and facilitator of the processes and experiences carried out in the three studies below, where the transition towards students' independent and incidental learning takes place. In the classroom, the relationship between receptive and productive skills is a complex one, with one set of skills naturally supporting another. For example, building reading comprehension skills can contribute to the development of writing, as they require analogous mental processes (see Hudson, 2007, p. 277).

Pedagogical models that facilitate the transition from the EFL classroom dynamics towards different interpretations of incidental learning are also covered in the theoretical framework of this thesis, and that is because current teaching methods have also evolved in order to make language learners less monitored and consequently more autonomous. Blended learning for example, is understood as the advance towards the combination of face-to-face and online (and therefore independent) education (see Grgurović, 2010; Thorne, 2004). It

would be arduous to cover every blended learning definition and configuration, although professional organizations like the Online Learning Consortium (OLC)² identify blended courses (or hybrid/mixed-mode courses) as those that replace a portion of the traditional lesson attendance instruction by web-based online (and sometimes offline) learning. The online delivery percentage is not fixed, but it should cover from 30% to 70% of the instruction and therefore the quota and its success is very dependent on how the in-site classroom syllabus is designed and explained accordingly. In fact, there has been experience with blended learning understood as on-line supporting campus. For example, the know-how at the UK's Open University (henceforth, OU) (see Fleck, 2012), which has led to new learning designs and concepts such as "[m]assive Online Social Learning, the flipped classroom, personalised dynamic assessment, event-based learning and the so-called bricolage learning" (Vanderplank, 2016, p. 33) that point toward the do-as-you-learn dynamics concept.

There are researchers that have shown an interest in the combination of language labs, online homework, together with traditional teaching sessions. For them, there have progressively emerged buzz words such as LMS (Language Management System) or CALL (Computer-Assisted Language Learning) mode, that are used as pedagogical references in the new outlook regarding ESL/EFL acquisition. I could participate in a project which implied designing and implementing contents, in addition to giving shape to the interface of a 40-hour online course for professionals. It has been a priceless opportunity to work on the whole process of setting up that comprehensive material from its deepest core. We consider that this blended learning experience is connected to our argumentations in a relevant manner, as it combines expertise in both education and the use of information technologies to enhance teaching and learning.

In the melting pot of inputs that incidental learning would require, one outstanding issue is the popularity of TV series nowadays. It is generally recognized that many people are using television shows as both a form of entertainment and a way to help them learn English (see Vanderplank, 2016, p. 9). Political and period dramas (set in a particular historical period) like *House*

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² https://onlinelearningconsortium.org/ (last accessed 25/05/2018)

of cards or *Downton Abbey*, stark series like *Breaking Bad* or *Game of Thrones* are stories that engage their audiences from the very beginning. These television productions, among others, have been addictive treats for Anglophiles. Blogger Zazulak (2015) carried out a survey into how different countries prefer different types of shows. Surprisingly, *Downtown Abbey*, one of the most-watched British TV shows of all time, which explores the lives of a fictitious aristocratic British family and their servants during the early twentieth century, has been watched by more than 120 million people worldwide (NBC Universal, New York Times[3]). It seems that present-day TV comedies like *Big Bang Theory* or *Modern Family,* could be highly recommended for students who are tired of grammar books and repetitive exercises for learning English. Apparently, as they come home, doing even more English language exercises is probably the last thing they feel like doing. Sometimes all they want to do is to enjoy TV and relax. All these sources are relevant because they represent the breeding ground for the participants in Study 3, the advanced independent language learners that actually take advantage of this abundance and extensive choice that favours OV consumption.

Modern TV productions are approximations to contemporary reality with large amount of authentic oral input that the viewers receive and eventually turn out in real life conversations in a native speaker environment (see Herron, Morris, Secules, & Curtis, 1995). Besides, that closeness to reality is given by two factors: the visual clues and context, through which the messages are also inferred (Baltova, 1994, p. 508). An EFL learner may find that there is no better way to learn American slang, to witness how people really talk and to get in touch with "real" English – the English you hear on the streets or from your English speaking friends. Referential entertainment reviews site IMDb, under the blog entitled "TV series for learning English" (Simplulo, 2011), opened a thread that categorises and constantly updates a ranking with the most relevant TV shows. Blog administrator Simplulo stated that:

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[3] http://www.nytimes.com/2013/01/06/arts/television/downton-abbey-reaches-around-the-world.html (last accessed 15/02/2017)

One of the best ways to learn English is to get hooked on a quality TV series, especially one related to your job. Fortunately, (or unfortunately, if you feel compelled to keep up with the cultural background), we are now living in the Golden Age of television, with more quality options than you can possibly see (Simplulo, ibid).

Other blogs like Suderman's "New face of television" (2014) speak about how we are living in what is widely acknowledged as our new Golden Age of television:

What began as a trickle of captivating, intelligent, and creatively challenging series such as *NYPD Blue* and *Oz* became a flood with *The Sopranos, Deadwood,* and *The Wire*. Now we're drowning in an ocean of *Mad Men, Game of Thrones, Orange Is the New Black*, and *House of Cards*. Every month it seems a new jolt of inspiration appears from HBO, FX, AMC, Netflix, Amazon, and ever more unexpected corners of the media universe (Sunderman, 2014).

It is therefore not surprising that we are evidencing a new era in which we are immersed in a revolution through a series of related productions with the best quality standards ever.

Long-term exposure to film input is recognized as one of the best ways to improve your English vocabulary and to learn how to speak English more fluently (see Garza, 1991; Ghia, 2012; Rupérez, Bris, & Banal-Estañol, 2009; Vanderplank, 1988-2016). In the classification of TV series (see 5.6.1), different genres suit different tastes; *sitcoms*, for example, occupy the top of the list in preferences and is the most populist of genres (see Frumuselu et al., 2015, p. 6). These gentle and enjoyable forms of presenting a comical reality do not usually last more than 20 to 25 minutes, thus they act as audiovisual pills that are easy to digest. They may not be real immersion, but provide a substantial array of close-to-real-life in semi-immersion experiences through vivid contexts (Safranj, 2015, p. 172).

The subsequent chapters detail the characteristics of a shifting landscape that is contributing Spanish undergraduate students' improvement of their listening and speaking skills when choosing, as a hobby or interest, their

favourite TV shows in English original version. As we shall see, among the aims of this study is the discovery of to what extent the use of subtitles in English may help EFL learners or, having grown weary of the effort, make the individual eventually quit.

Three main ideas will be/are being developed in order to explore relevant research lines and studies related to the learning, acquisition or improvement of English as a Foreign/Second Language through audiovisual materials: first, the revision of past and present pedagogical approaches, as they are indispensable to an understanding of the integration of multimedia, which works as a facilitator of L2 learning and subsequent acquisition experimentation. Second, the studies related to incidental learning and the skills that are enhanced depending on how referential studies have put captioning at the core of a particular learning strategy. And third, a revision of the studies in the pedagogical use of captions and the differences between instructed and independent forms of OV consumption, always considering proficiency level as a determining factor. In addition, it is our intention to give insight into the differences in learning, which are produced by swapping from captioned to non-captioned material, as the presence of captions does not always ensure enhanced comprehension or arrange for learning opportunities (Montero et al., 2013, p. 721).

To date, and this is an important conditioning factor, some scholars (Herron, Cole, Corrie, & Dubreil, 1999; Vanderplank, 2013a, p. 240) claim that many works studying bimodal modality (sound and text) or using video instructional material, have been considered feeble, simple and polarized either because the research design is weak and/or because of a poor selection of materials. Therefore, in order to assemble a strong feasible analysis, three levels (Common European Framework –henceforth, CEFR- B1, B2 and C1) are examined in order to observe proficiency development and related education systems. Later, cognitive, input processing theories and pedagogical schemes will be put together, as they are in relation to the transition from inside to outside the classroom that current multimedia contents provide to students.

In our studies, we are not only addressing original version intake as a language learning task, but also as an enjoyable experience, where teachers and

students would benefit if they shared the interest of watching TV series in English. Here, learner and instructor can even discuss tastes and preferences and therefore become peers, the same way it could be interpreted that, via TV shows, American natives share their "cultural script" through captioned TV productions (Vanderplank, 2016, p. 46), or as Caimi (2015, pp. 15-16) argues, audiovisuals also provide rich cultural background to the viewers.

A distinctive aspect of our research also resides in the observation that a new generation of students eventually opts for viewing uncaptioned videos at times, and they find that the vocabulary and accent used in their favourite show/s eventually become reasonably clear (see 4.4.2 and chapter 5). Conversely, by keeping the visual aid that captions provide, they note that much of the motion picture and therefore the acting could be missed. Switching to the no captioning option may represent an upgrade in their listening comprehension and make them get rid of the burden that the constant moving the eyes from text to image implies, and therefore they do not miss action, some actors' performances and other details on the motion feature (see Study 1 in 6.2). Besides, it is interesting to see how prolonged voluntary viewing would enhance listening and reading comprehension over time. For those reasons, sample tests from upper-intermediate towards advanced English language learners have been undertaken as the idea is to understand, to a greater or lesser degree, how this new form of incidental learning is transforming the way Spanish undergraduate students are exposed to the English language (see 6.3 and 6.4).

1.1 Objectives

1.1.1 General objectives

The general objective of our experimental studies is to compare and state the positive effects and outcome of EFL students after viewing English original version TV programmes either with or without captions. For this purpose, the experiments have been designed to collect results and monitor student progress by first observing gist watching comprehension in intermediate students. Secondly, we eventually studied listening skills enhancement in teacher-instilled upper-intermediate English language learners, and listening and reading skills growth in advanced level ones who have voluntarily taken the habit of viewing captioned OV regularly. We also aim at marking the path of some students' foreign language learning progress by quantifying data, reflecting on what steps should be followed to ensure a better understanding of the correlation between captioned OV consumption and language knowledge improvement.

We have not measured vocabulary acquisition in our studies. However, as developed in chapter 5, much of the focus has been given to the impact on word learning and retention of content (see Baltova, 1999; Bird & Williams, 2002; Gass, 1999; Koolstra & Beentjes, 1999; Lertola, 2012; Montero, 2013, 2015; Montero et al., 2013, 2014a, 2014b, 2015, 2018; Yuksel & Tanriverdi, 2009). These studies have clearly conditioned the ideas behind our hypotheses as the recognition of common words are given for granted at certain levels of proficiency (see 5.4.1). Therefore, the main interests of this research are in delving into the appropriateness of using (or not using) captions, how voluntary OV viewing could be instilled by the English language teacher, and the effect that a medium-term exposure has in the receptive skills of listening and reading.

Still, the research focus in this thesis can also be seen as both a cross-sectional observation and as a longitudinal (long-term effects) analysis of results. In other words, it was first necessary to mark the contour lines on how a sample of non-native, more particularly, Spanish undergraduate students, apprehend English original version by doing a questionnaire that made them identify selected ideas taken from a sitcom episode. Therefore, once established that participants share the same intermediate level of English in Study 1, the

cross-sectional nature of the study would later imply comparing the effectiveness of captioned and non-captioned videos upon gist comprehension. Furthermore, we have also observed whether the outcome helps us to assess how two input channels, the visual (footage) and the soundtrack, would need or not need the addition of a third visual channel; closed caption (also referred as CC in North America[4]), or intralingual subtitles in English. Despite the benefits that captioning provides, its cognitive complexity cannot be underestimated. Consequently, linguists like Danan (2004, p. 72) gave importance to an activity that requires time and effort by saying that "[e]ven greater depth of processing and interconnectedness occur in the case of subtitled audio-visual material, when both audio and visual channels have to be processed simultaneously (hence the feeling of difficulty experienced by some viewers)". Longitudinally, participants at different stages of proficiency and different OV viewing background were tested with the aim of witnessing their evolution by tracking their listening (and reading for the advanced participants) comprehension scores. In any case, when sorting out participants for each of the three studies, it was fundamental to ensure that their upbringing in the field of EFL was similar as they were only allowed to participate, depending on the study, once it was established they had B1, B2 or C1 Common European Framework (CEFR)[5] in English proficiency level.

1.1.2 Specific objectives

The current dissertation, apart from trying to connect with other common references in the Second Language Learning (henceforth, SLL) community and new audiovisual tools, aims at presenting EFL teachers a fresh and impartial view about something that is occurring these days. The spirit under this umbrella is to highlight the importance of keeping traditional oral or written activities, backed by the integration of inclusive, user-friendly new technologies that surround us, and always pursuing the communicative

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[4] In North America, the standard term of "Closed Captions" was used since they do not appear in vision but can be revealed through the closed caption decoder built into the television set (see Vanderplank, 2016, p. 9).

[5] See Common European Framework of Reference for Languages: Learning, Teaching, Assessment. at http://www.coe.int/t/dg4/linguistic/source/framework_en.pdf (last accessed 25/06/2018)

purpose. In the history of Second Language Acquisition (henceforth, SLA) research, has seldom been so much attention paid to production, reception and interaction, and been so visibly found in everyday EFL students' life (see 2.2). Incidental learning goes beyond the conscious process that instructional language learning implies, and so language acquisition has been described as "a subconscious process, taking place informally in the context of functional language use" (Neuman & Koskinen, 1992, p. 95).

As we shall see, after drawing conclusions from results and outcomes in the different but related studies that will be detailed later below, it becomes obvious that long-term voluntary viewing of TV programmes in English helps students pick up the language by "encouraging conscious language learning in literate learners" (Vanderplank, 1988, p. 272). However, the heart of the matter is based on analyses that are necessary to demonstrate how this acquisition occurs in two major ways: first, we may need to verify the effect of extensive bimodal input in selected skills, especially listening based recognition of words (see Bird & Williams, 2002). Secondly, we may also observe how this activity, when prolonged in time, also improves retention and the recall of structures, vocabulary or even jargon and colloquialisms, as well as helps devise literal and figurative meanings (see Baltova, 1999; Frumuselu, 2016; Hulstijn, 2003; Talaván, 2011).

1.2 Research Questions and Hypotheses

The three empirical studies below (see 6.2, 6.3, 6.4) were mainly conducted to examine the effects of viewing English authentic material in original version either with or without captions and the impact of long-term exposure to OV on the receptive skills of listening and reading at different stages of proficiency. The questions that we tried to answer were: (1) When is the ideal moment of maturity for an adult English language learner to start watching authentic original version non-adapted programmes? On the basis of the apparent fact that once an intermediate level of proficiency is reached, the student might be able to understand the gist and enjoy the viewing of non-adapted OV audiovisual programmes; therefore, (2) is it convenient to watch them with or without English captions? From the point of view of effectiveness, (3) what type

of programme or adapted audiovisual material, and how much, is advisable at each level? (4) Does the encouragement of the students have an effect on their incidental learning habits, together with listening and reading skills enhancement? And finally, (5) is there any significant difference between regular OV viewers and those who do not opt for that habit when assessing receptive skills in advanced EFL learners?

With these questions in mind, three hypothesis have been put forward. The first hypothesis to be verified or refuted in Study 1 (6.2), states that it is not always advisable to leave the captions on when the students are voluntarily viewing authentic videos in English original version. When opting for a captioned or non-captioned video, there are variables that the learner has to acknowledge and ponder, as this is part of his/her voluntary learning process. A second hypothesis is stablished in Study 2 (6.3), and it suggests that voluntary OV viewers do not improve their listening skills in the same scale as those encouraged to follow a planned viewing scheme in class. Finally, a third study (6.4) was carried out in order to state or reject that, when students have reached an advanced level of structural English, there is no significant difference in their receptive skills (listening and reading), especially between the students that tend to make regular use of captioned OV video streaming, and those who cannot be categorised as frequent users.

1.3 Structure

The thesis has been set down after a series of reflections on the contemporary circumstances that seem to constitute the foundations of what English language teachers may face in the forthcoming years regarding the changing landscape that modern technologies have caused and still cause. The evolution of English language teaching is also outlined to serve as a reference to the current state of modern language instruction in Spain, more particularly in this case, to undergraduate students and professional training at the University of Alicante.

After the general introduction of contents that can be found along this chapter. Chapter 2 goes over the revision of traditional and new pedagogical approaches to the teaching and learning of English as a foreign language. Seen as a timeline evolution, every step up from traditional teaching approaches to

modern, integrated and, most important of all, down to earth English language teaching, easily connect with ways of advising students how a combination of incidental and voluntary learning could boost their progress.

New classroom dynamics should help the transfer of those theoretical perspectives into hands-on activities designed to promote practical skills, which are needed for the real world. And here a methodology is called for: contrasting knowledge-focused activities versus learning by doing (see Reigeluth, 2012, pp. 164-165). To explain this pedagogical transition, chapter 3 is then devoted to study how the rational behaviour of teachers has evolved, and this is the reason why some Traditional PPP (henceforth, Presentation-Practice-Production) or TTT (henceforth, Test-Teach-Test) dynamics (see 3.3 and 3.4) remain along with the communicative approach that surrounds us nowadays. Beyond these two linear and straightforward schemes, with their roots firmly entrenched in the communicative tradition, Task-Based Learning (henceforth, TBL; see Albino, 2017; Willis, 1996), is a language teaching approach that tries to emulate real life through role-plays, problem-solving activities or other current (XXI Century) and dynamic interactions (see 3.5). In order to understand that in-class applied dynamics can be of great help for future independent EFL learners, pedagogical schemes based on actual examples of real life tasks are analysed through their correlation and impact to the four skills. The explanations along this work are structured according to the existing link between what is explained in the classroom, on the one hand, and the exposure to either real life or semi-authentic settings, on the other hand, which in this case corresponds to the immersion that the comprehensive viewing of adapted or authentic audiovisual material in English entails. Moreover, the context prevails at any stage of the instruction process to ensure a smooth transition from inside the classroom to outside, either if it is seen as a voluntary or incidental form of learning. As Caimi (2015, p. 13) remarked "[t]he pedagogical context and the relation with the learners may be more important than the technological aids which can be used to facilitate SLL". In addition to those, there are complementary educational approaches that have tried to give major importance to the use of the target language by drilling, such as the Direct method or Audio-lingual method. Others, like the Natural Approach, have emphasized the ability to communicate with native speakers in the target language. They are characterised by giving less

importance to grammar acquisition activities, but have to be considered central to developing communication skills (see Krashen & Terrel, 1983, pp. 57-58).

In chapter 4, after trying to converge EFL theory and practice in the academic field, an approximation to examples on effective transitions towards incidental learning for the EFL student will be explained. Nevertheless, it is highly likely that we come across unexpected results or unbalanced reactions on the part of EFL learners, born after 1995 and around the spreading of Internet, and known as the iGeneration (see Twenge, 2006), whose skills, in many cases, have evolved affectedly or unevenly. As with any other transitional trend based on modern technology, at some stage, this definition can be seen as a temporary and deciduous form of cataloguing them, so it has to be interpreted in the light of a realty which, by its nature, is constantly in flux.

Still going over the pedagogical implications of consuming online video streaming and related pragmatic extensions[6], there are aspects that are worth considering, and are covered in point 4.4, which is devoted to factors that contribute to the incidental acquisition of the foreign language, for example, by examining the convenience of using the target language in the classroom. In the Spanish education system, the time and quality of exposure to the L2 is a variable whose consequences make a big difference when it comes to testing the speaking skills of most undergraduate students. Let us not forget that when evaluating a particular learner's proficiency, lecturers have to gauge their fluency in English. What is more, L2 immersion teaching has to be maintained in the classroom and teachers are no longer the structurers and advocates of knowledge that necessarily have to be tied to a fixed syllabus, but also mentors that guide their pupils along different forms of thinking. As introduced above, the pedagogical implications linked to this issue, are divided into a theoretical framework in a current panorama where Communicative Language Teaching (henceforth, CLT) has taken over (see Habermas, 1970; Hymes, 1972; Savignon, 2018). Besides, the Communicative Approach (henceforth, CA) has emphasized interaction in order to develop the idea of students becoming communicatively competent (see Hymes, 1966; Walsh, 2011). Additionally, the use of contextual

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[6] In-classroom approaches, comprehensible input, routine expressions and integrated language teaching.

references is the product of pragmatics as a subfield of linguistics, and helps students locate forms and structures when going up the proficiency ladder.

It is important to say that the attitude is not about replacing paper books by computer-assisted media, but adapting the current lesson plans to the new era. As mentioned above, the additional benefit that blended learning and online resources offer nowadays are worth considering as they may address the different learning styles that adult (and more visual) learners require (see Picciano et al., 2007). Therefore, a take-off in the students' performance is expected when comparing new ground-breaking ideas with more grammatical, language-dedicated methods. Finally, the entire instructional scope can be summarized in describing the common methodologies that most English teachers and publishers use nowadays, which involve lesson planning, grouping and communicative classroom dynamics (see Richards, 2015). In addition, it is very necessary to take into account the current demand for language learning, together with the need for explaining the complexity that real life communication entails.

Going further, chapter 5 is devoted to providing a snapshot of current multimedia learning at a particular moment in time. With respect to the development of lifelong foreign language learning strategies, any researcher studying how technologies are conditioning EFL students on what they do in their private time is aware that this line of study will be out of date before moving forward to the next step of analysis. If we observe the evolution of educational technology, we may find it challenging to foresee or predict the trends and new approaches when planning successful adjustments into classroom dynamics that take multimedia access as a new stance of the iGeneration students (see Diu, 2015; Vanderplank, 2016, p. 43). Conversely, what is happening is that EFL multimedia experiences, which could even be shared by teachers and learners, may make students evolve at a different pace. Repeated analyses can also be done on a continuum of moments that are captured at a particular time and place; therefore, we would be able to study the effects of extensive viewing and individual viewing behaviours and strategies (see Vanderplank 2019; Webb, 2015). The sources of input in this panorama are bound to the analysis of some websites and applications that are popular at this

very moment and with the consciousness that they will become obsolescent or undergo major transformations in the next few years. Moreover, this paper gives special attention to video-on-demand platforms that are now operating in Spain, although there are similitudes with some of those that are already popular in the USA, as it is the main source of contents, and throughout most European countries, where service providers such as Netflix, HBO on Demand, Hulu or Amazon Prime Video operate.

At this point, we found it necessary to highlight the categorization of research studies that have mainly focused on the practice of a skill, as we have reviewed them in their relation to the recognition of grammar, vocabulary size, listening or reading comprehension enhancement, and productive activities (see 5.4). The literature review on this thesis expands on a number of scholars and researchers that have, either experimented with participants from different nationalities and backgrounds, or simply carried out a number of empirical studies. Different opinions have also resulted after the contrast of assorted hypotheses; nevertheless, they all share a common interest and aim at giving an insight into language acquisition via audiovisual materials. The theoretical framework also intends to depict how studies have been carried out with different analytical groupings: those investigating the effects of English captions, L1 captions, or no captions; mainly focused on the listening comprehension at any level, but giving preference to low-intermediate, intermediate and advanced level EFL learners.

Another element that offers a grounding for this dissertation revolves around the idea that limited research base would be considered if the study was just narrowed to using captions or not. Therefore, this thesis needs to be supplemented with other variables, such as technical constraints and participants' particularities that have been observed as relevant for their studies by distinguished scholars like Danan (2004, 2015), Gambier et al. (2015) or Vanderplank (1988, 1990, 2010, 2013a, 2013b, 2016). Serve as an example when Vanderplank himself evaluates other elements apart from the viewers' proficiency and their motivations:

I analyse the diary feedback of the participants in terms of their self-perceived relationship to a captioned film, their confidence, the degree of self-regulation, the value they place on the activity in terms of language learning, the amount of effort they appear to invest and their attitude to captions (Vanderplank, 2016, p. 5).

In the last section, the aforementioned three studies, which constitute the focus of this thesis, are presented. They were carried out to take the pulse of different profiles in groups of Spanish undergraduate students. They have been initially sorted into the average intermediate, upper-intermediate and advanced scope, and separately tested in order to observe the correlation between their exposure to authentic material, gist understanding and skills enhancement so as to reject or not the hypotheses previously described (see 1.2).

Graphically, they could be seen as three milestones in the history of a group of EFL young adults in their progress by means of modern technology and mainly the effective learning from current online video streaming platforms. All at once, the three studies form a grid of analysis that connects them into one timeline span that may help us visualize what is advisable at any stage of the student's L2 acquisition portfolio. As observed in figure 1 below, the field conditions that are essential for those students who work to become basic, independent or competent users, are met through the combination of:

a) Adapted audiovisuals
b) Non-adapted audiovisals
c) Captioned videos
d) Non-captioned videos
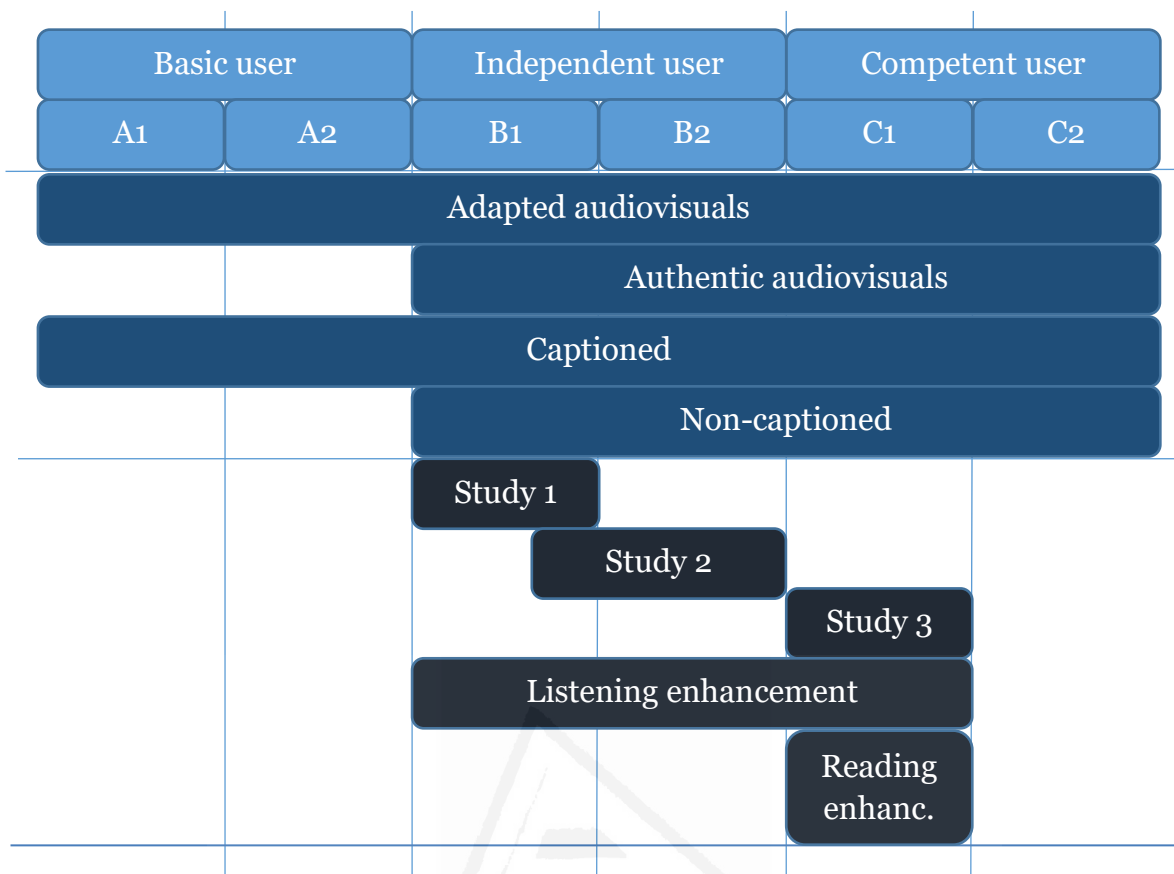
Figure 1. Summary Chart of Studies I, II & III with reference to the MCER and experimental conditions.

In Study number 1, two groups of undergraduate students at intermediate level were surveyed. By showing them the same TV sitcom episode, either with different subtitles or without any captioning at all, they were tested using a multiple choice check to see if the gist, understood as central ideas or the essence, is better comprehended when subtitles in the original version are presented, and is therefore preferred for learning facilitation. The idea is to strike a balance between the fact that constant reading of captions may hinder the student's efforts to grasp the plot while, at the same time, they endeavour to aurally understand, follow and figure out the sense of a particular scene or comic sketch.

A second study moves towards the upper-intermediate stage in undergraduate EFL learners. At this level, students are already consuming English OV TV series and movies regularly. Three different profiles are compared: "instilled" regular viewers, "non-instilled" regular viewers and non-

regular viewers. They are later tested to observe what correlation exists between these forms of incidental learning and their progress in their general listening comprehension. It was relevant to observe the effects that the encouragement in this practice has on already motivated incidental learners and if teacher's attempts to motivate students have a beneficial effect on the individual participants.

Finally, the third study seeks to compare advanced undergraduate EFL learners' outcomes. They were arranged between strong, that is, those that had been watching OV for at least three hours a week over a year, and the weak OV consumers, who were those that had had shorter exposure time. This last stage analysed the effectiveness of this practice towards their outcome when tested in the general reading and listening comprehension skills.

The innovative view provided in this dissertation may be seen as a conclusive step to demonstrate the singularity of the research, whose results offer a point perspective on what is happening to a very specific sample of English language learners, but could be extrapolated to a larger sample of population. Our interest is now placed in current and future studies that would eventually pave the way for new forms of aligning real, useful, everyday technology and language education. Concisely, this thesis has been structured around the transition that either students of English as a Foreign Language or teachers, have to devise in order to ensure that new pedagogical models used inside the classroom go hand in hand with the use of the semi-authentic input that current audiovisual sources offer.

This dissertation revolves around the tools that should equip students to make the transition from studying to understating and using proper English. For a visual summary, see figures 2 and 3 below:
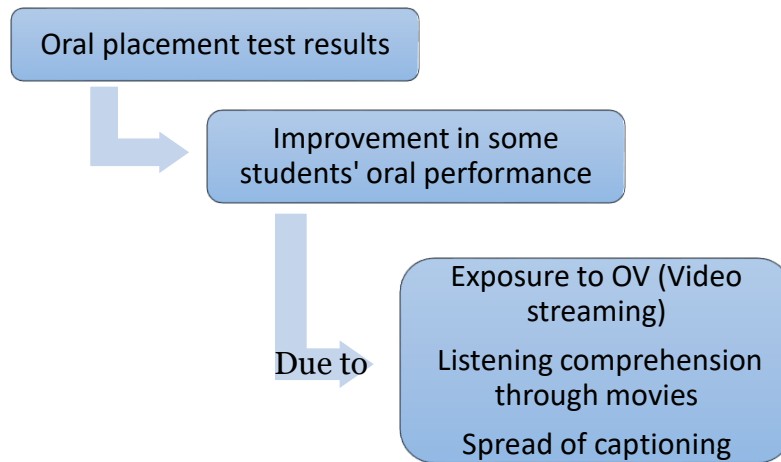
Figure 2. Graphic representation of reasons behind the improvement of some students' oral performance.
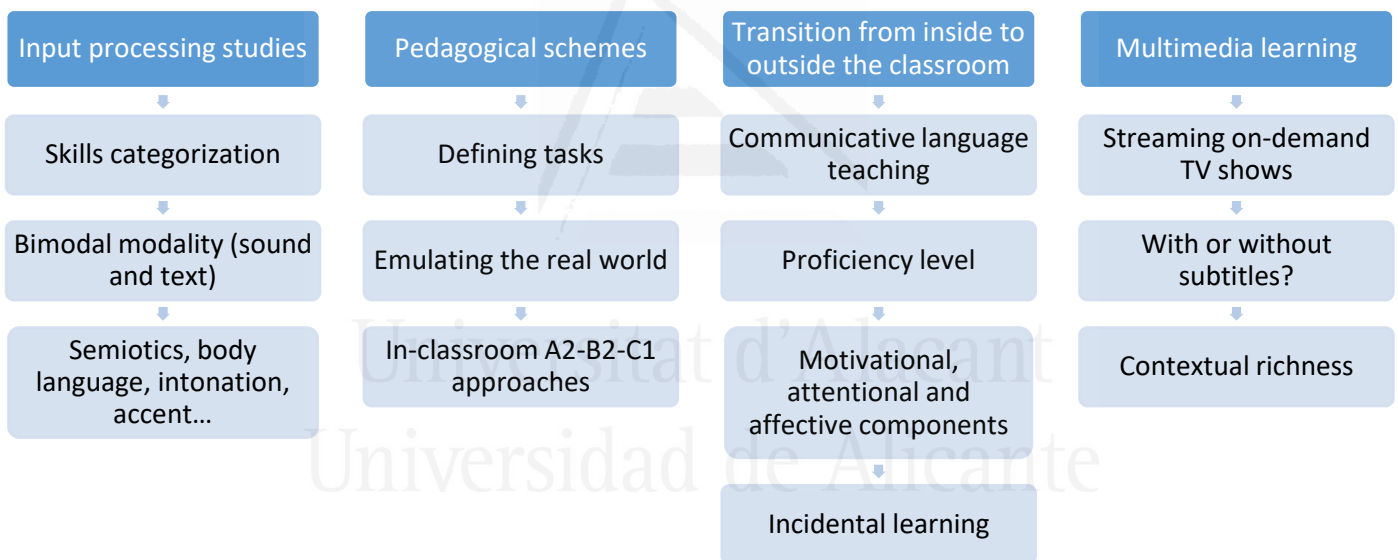
Figure 3. Four stages. Audiovisuals serving as a verbal medium for educational purposes.

Headings in figure 3 give title to the four major points that embody the design of this dissertation, as they aim at developing a set of actions that would eventually ensure an effective transition towards independent learners in the EFL environment.

Chapter 2.   Approaches to the Teaching and Learning of EFL

2.1 Introduction

Language literacy instruction has traditionally been restricted to forms of written and oral language, as well as dominated by the presence of the book and the printed page (see Cope & Kalantzis, 2009, p. 362). The fact remains that traditional literacy does not take into account the adequate use of varied sources and process inputs of communication that shift from one another, which is a feature favoured by the new media and the changes in the communications environment (ibid, p. 363). Current students socialize and live in virtual communities that are characterized by cultural and communicational connectivity, which makes learners turn into more complex subjects to interact with. Therefore, modern approaches require classrooms that become linguistically heterogeneous (Lotherington & Jenson, 2011) since traditional FL teaching is also considered to be learned in less authentic contexts, a fact that favours new successful practices such as Content and Language Integrated Learning (CLIL) (see Lasagabaster & Sierra, 2009). This last approach refers to the possibility of learning the content and the foreign language at the same time (see Mehisto, Marsh, & Frigols, 2009). Old formats like the Grammar Translation Method had to be discarded as it is tedious and little inspiring for both learners and teachers and the students are not encouraged to communicate and deliver at any stage (see 3.5).

Moreover, in order to obtain a broad picture of what SLA/FLA implies, there are scholars like Eagleton (2008), Rivers (1981) and Tornberg (1997) that distinguished between "formalists" who emphasized language forms (phonemes, morphemes, nouns and verbs) and rules, and "activists" that gave prior importance to the utterance, grammar being secondary while meaning prevailed. Now, modern approaches to the acquisition and teaching of modern languages have proved that both principles are in fact reconcilable.

Once the differences between old and new schools have been referred to, it is necessary to organise the aspects that have turned modern language

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teaching into a spectrum of skills to be enhanced, depending mostly on the pedagogical aims. That was treated by Cope and Kalantzis (2009) as something that should go beyond traditional literacy teaching and defined as a pedagogy of "Multiliteracies":

- Written Language: writing and reading. Handwriting, the printed page, and the screen.
- Oral Language: live or recorded speech and listening.
- Visual Representation: still or moving image, sculpture, craft, view, vista, scene, and perspective.
- Audio Representation: music, ambient sounds, noises, alerts, hearing, and listening.
- Tactile Representation: touch, smell and taste.
- Gestural Representation: movements of the hands and arms, face expressions, eye movements, body movements, clothing and fashion, hair style, dance, etc.
- Spatial Representation: proximity, spacing, layout, interpersonal distance, territoriality, architecture/building, streetscape, cityscape, landscape. (Cope & Kalantzis, 2009, p. 362).

Within the category of new pedagogies, blended learning takes advantage of rich online learning experiences, as a means of replacing face-to-face interactions and complementing time-consuming activities that are restricted to the classroom environment (see Garrison & Vaughan, 2013). For our immediate objective, new terminologies for new findings are revised in this point because, by experimenting with these new tools, we may be better equipped to carry out the complex task of persuading L2 learners to move towards independence.

As introduced before in section 1.3, three pedagogical approaches (TTT, PPP and TBL) are observed as they may help integrate audiovisuals in FL students' lives. These approaches are coupled with three different levels of proficiency in an attempt to exemplify what actually happens when teachers try to bridge the gap between instructional and incidental learning. Ideally, it should be a gentle transition towards independent exposure to the language (see chapter 4).

2.2 Traditional Approaches

To establish an academic background that would support current methods applied to modern English language teaching, it is necessary to draw a line back to the point of inflexion when Chomsky (1965) stated that situational language teaching was not applicable any more. Two directions have dominated Chomskian's language teaching after the 1950s, audiolingualism and the humanist approach, which were based on the charismatic teaching of one person, and from the 70s, content-based communicative approach, where the learner participates actively, appropriate language input is considered, and communication is assumed as a human activity. Besides, the learner has gradually been more involved in communicating rather than being merely an observer (see Cline, 1987; Stern, 1981, p. 139) (for a timeline of teaching methods see Taylor, 2018).

Over all, inductive[7] methods and other approaches along history such as Grammar-Translation, Audiolingual, Structural-Situational, Reading or Bilingual Method –all described below- (see Dodson, 1974; Rivers, 1981), exemplify how much the leap in foreign language classes has been until we have reached today's revolutions in several aspects. Firstly, as mentioned above, very prestigious publishers such as Oxford University Press (henceforth, OUP), Cambridge University Press (henceforth, CUP) or Pearson-Longman offer comprehensive catalogues with communicative books where you can find excellent solutions to enhance current teaching and learning English.

UK's language school Taylor[8], specialised in language courses, present the main methods in chronological order:

The Grammar-Translation Method was used from the beginning of the 20th and worked well for the first half of the century. It focused on reading and translating the sentences to demonstrate grammatical rules.

The Direct Method, also known as the Oral or Natural Method, was popular between 1910 and 1930, and entailed the active participation of the students by encouraging them to think in the foreign language and being

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[7] Learners find out rules through the presentation of adequate linguistic forms in the target language.

[8] Taken from https://blog.tjtaylor.net/teaching-methods/ (last accessed 20/12/2018)

involved in realistic situations. Learners are not allowed to use their mother tongue and have to concentrate on associating directly in English. Pronunciation is a priority and formal grammar explanations are not considered.

The Audiolingual Method is based on listening and speaking drills given to American military personnel during the Second World War. This practice resulted in a fast form of interiorizing sentence and sound patterns. The Audiolingual Method was widely used from the 1950s until the 1970s.

Humanistic Approaches were popular during the 70s and the 80s. First, The Silent Way, in which the teacher involvement is keep to a minimum, makes the students themselves be aware of how the language works. Second, Suggestopedia, which is a teaching method that is based on the power of suggestion. Students sit in a relaxed atmosphere, with music, and English is then learned subliminally. And finally, there were approaches that channelled the learning process by focusing on the student interaction (Community Language Learning) or through action, visual and listening comprehension (Natural Approach or Total Physical Response)

After so many attempts for SL/FL instructors to find an effective methodology towards the acquisition of a second language, it has been the Communicative Language Teaching, which has proved to be the most common method used nowadays (see Richards, 2006, 2015).

Mapping out the history of English language teaching in Spain, it may be said it that does not differ much from the evolution in other European countries. English did not become the first foreign language taught in schools, colleges and universities until the last quarter of the 20th century. Despite the fact that at first there was no evidence of a well-established tendency, some patterns could be traced.

Language researcher Viña Rouco (2002) stated different components that make up a brief historical revision of foreign language teaching and learning in Spain in the end of the 19th century and the first half of the 20th century. Two of these components stand out when it comes to understanding the point reached, that is, an instant picture of modern language teaching in a

prototypical Spanish University such as the University of Alicante. Both sources are described as (Viña Rouco, 2002, p. 257):

a) The socio-cultural component. In Spain, the teaching of foreign languages was considered a minor and insignificant matter. Teachers who taught this subject at the time were the reflection of a lower status and were paid less compared to the teachers of classical languages. It was in 19th century Spain that political exiles from other countries like France and England became teachers of their native languages favoured by the Spanish legislation and brought about the introduction of foreign languages in the curriculum.

b) The bibliographical component. It is not necessary to go back far in time to find that textbooks had a long life and offered the usual approach to the study of foreign language learning. Input came mainly through the analysis of textbooks, educational theories and ideas specifically written for Spanish students. Towards the end of the 19th century, books began to be adapted to secondary school students. By then, most EFL textbook prefaces indicated that they were addressed to traders and travellers, scholars, military men or diplomats and secondary school students.

Another component, the methodological one, is described as elusive since the two above mentioned primary (socio-cultural) and secondary (bibliographical) sources are more than enough to imagine how foreign languages were taught and learned (see Viña Rouco, 2002, p. 257). From the methodological point of view, the grammar section, which has always remained core at any chronological stage, pursued the classical tradition and it was divided into four parts:

- Orthography and/or orthology - spelling and pronunciation-

- Etymology or analogy -parts of speech and word derivation in some cases-

- Syntax - word order-

- Prosody -stress and the rules of versification-

Recurrently, there were charts with bilingual parallel columns depicting idiomatic or familiar phrases. Bilingual dialogues were also used to imitate the living language of everyday situations or philosophical and political subjects (see Viña Rouco, 2002, p. 262).

In any event, there is one premise that always has to be present at all times in instructional environments, in which language is proved to have a social function (see Ellis Larsen-Freeman & Research Club in Language Learning, 2009). Human beings structure and transform the language once ideas are cognitively organized, and it is important to analyse the manner in which the teacher systematizes those arrangements. To tackle this question, there are some relevant viewpoints that offer new advantageous perspectives.

2.3 Recent Approaches

As just seen above, in Spain, there have been traditional ways of teaching that are no longer present since society and students have changed (see Viña Rouco, 2002). The practice of EFL teaching implied that the curriculum structure was mainly based on teaching grammar and reading comprehension and the concept of practical acquisition was a luxury only at reach for a privileged -and limited-number of students. Productive skills and vocabulary have been gradually introduced, together with the idea of in-context comprehension. What is more, the topic addressed in the class was structured in order to suit the grammatical spot by means of the institution of communicative teaching methods.

We may state that current proficiency standards and learners' needs to acquire a second language have shaped specific goals for teachers and learners. These traits are concluded since, over the last few decades, after the attempts of using different methods such as the Audiolingual Method, cognitive based approaches, the Total Physical Response, the Natural Approach, and many others; it has been Communicative Language Teaching (CLT) which has successfully prevailed over the rest (see Richards, 2006, 2015; Richards & Rodgers, 2001). We have currently observed that foreign language teaching through modern textbooks implies using a blend of methodologies that are combined after extensive improvements in Second Language Acquisition (SLA) schemes as well as applying knowledge in cognitive and educational psychology.

There is not a single method that could be pointed as the general trend nowadays, and addressing these matters in greater depth requires doing an overview of different theoretical approaches and innovative practices before using CLT methodologies.

It is noticeable how Richards (2006, pp. 2-11) poses questions about teaching languages and promoting functional strategies. Should we only teach conversation, with an absence of grammar in a course, or should we put an emphasis on open-ended discussion activities? What do we understand by communicative language teaching? The answers to these questions could be found via setting a series of statements that are assumed to characterize CLT, albeit referring to the old dichotomy between theory and practice. Several articles have been observed that use the same unreferenced definition: "[c]ommunicative language teaching can be understood as a set of principles about the goals of language teaching, how learners learn a language, the kinds of classroom activities that best facilitate learning, and the roles of teachers and learners in the classroom" (cf. Bhattacharya, 2016).

Modern approaches related to the acquisition of vocabulary and grammatical rules are considered in this section and there are different reasons that sustain this inclusion. On the one hand, in a communicative based class session, there is no "right" or "wrong" way to teach vocabulary (however, it is easy to measure incidental learning by counting lexical units -see 5.4.1-); there are simply different aspects that influence the process: "the type of student, the words that are targeted, the school system and curriculum, and many other factors." (Schmitt, 2000, p. 142). Some studies examine incidental vocabulary acquisition by looking into how different captioning types can help L2 learners in the acquisition of target words and in the comprehension of a video in a second language (see Montero et al., 2014b). On the other hand, in terms of grammar attainment, it was proved to be difficult to assess when grammar is acquired as, unlike vocabulary, it would be too complex to prove how much we acquire from a short film (see Vanderplank, 2010, p. 22).

The communicative approach to second language teaching and testing implies engaging students in meaningful and real life communication activities. Besides, using authentic materials is also necessary when it comes to testing

"communicative competence", since linguistic performance requires encoding and decoding information that must have a specific sociocultural content (see Hymes, 1972, p. 55). The term "communicative competence" was coined by linguist Hymes in 1966 in reference to the knowledge of a user when dealing with grammatical language syntax, morphology, phonology and the like, as well as social knowledge about how and when to use expressions properly. Most important of all, communicative and functional-notional approaches are comprehensively used nowadays as a form of making students active participants that are capable of organizing new information into meaningful units (see Hummel, 1995, pp. 448-449).

Communication processes can be eased or hindered by language resemblances, to avoid interference, independent students could think like bilinguals, so that they would "develop a keen awareness of the structural similarities and differences between their two languages as well as a special sensitivity to linguistic feedback from the environment" (Díaz, 1983, p. 37).

Studies related to incidental learning have considered constraints that may hinder the acquisition of the L2, such as different alphabet, together with deep dissimilarities or complex writing systems like the Arabic, Chinese or Russian (see Winke, Gass, & Sydorenko, 2010). These factors are not a matter of study in our case, and this is primarily because the three studies in this thesis concentrate on considering the interaction between two major languages: Spanish as the mother tongue or L1, and English as the second or foreign language. It should not be forgotten that the Anglo-Saxon world is the most prolific and widely accepted maker of TV and cinema productions. The main differences between English and Spanish are phonological (vowels sounds, semivowels, fricatives, affricates, voiceless, voiced consonants...), because it generally implies quite an effort for Spaniards to identify words aurally when English reaches the condition of regular dialogue in an immersion context, for example, when ordering food at a café or engaging in everyday conversations with English native speakers (see 5.7.1). Understandably, Spanish ESL/EFL language learners have particularly observed such sound system recognition as a key obstacle. On a separate issue, other singularities can be addressed at various levels. For example, formal similarities could be found in, amongst

others, the medical field, a context in which there can be communication problems due to "interlingual identification of forms, or phonetic word shapes" (Law, 2014, p. 181) (e.g., the Spanish word 'embarazada' means pregnant, not embarrassed).

When teaching the English language through following textbooks like, for example, the already mentioned OUP *New headway* series, instructors tend to build solid foundations through grammatical constructions that eventually lead to practice, skills based activities, such as reading and listening comprehension. After having covered all the points, it is highly recommended that the class worked on everyday English exercises so as to go the extra mile looking for a more natural and active communicative response from learners. This structure of a lesson is something that many of current publishers take into account when going over a general English student's book unit. However, through CLT, language learners acquire communicative proficiency, which goes beyond becoming skilled at grammar and vocabulary (see Richards & Rodgers, 2001, p. 161). The interaction and delivery of the language becomes an instrument, and that represents a highly motivational aspect (see Ju, 2013, p. 1580).

Belchamber (2007), on the other hand, questions the relevance of using CLT when adapting to students' situations in which, for example, they are driven by an exam-focused setting or, as a contrast, those students who may seldom use English outside the classroom. Regardless of whether CLT is a methodology or just an approach, there are elements that force us to consider the suitability of teaching a language in a practical way:

a) Communication should be authentic and meaningful (cf. Skehan, 1998). Low levels of proficiency, for example, would imply the teacher's ability to put more effort into getting an appropriate context and assist the students to generate the target language.

b) Teachers should pay attention to both fluency and accuracy (see Ju, 2013, p. 1580). Fluidity in spoken English implies achieving a very high degree of freedom, which is in inverse proportion to the amount of knowledge that the students have.

c) There is a purpose beyond the dichotomy of learning and acquiring a language. The ultimate goal must be for a student to maximize their

knowledge of the language through different contextual elements (cf. Halliday, 1978; Lowe, 2003).

d) Motivation, or how students feel stimulated when they see progress, is a responsibility that EFL teachers have to encourage in learners when they find they are growing in confidence so they see themselves capable of reaching feasible targets (cf. Gardner, 2010; Karaoglu, 2008).

Alternatively, some teachers do not defend CLT because of their misunderstanding of the methodology. Wong (2010, pp. 1-3). stated that these teachers consider that CLT hinders the students' development of the language learning process because of it is exclusively focused on meaning.

In addition, we have to observe peculiarities. Every student learns differently, each one uses strategies that aid acquisition, storage and information retrieval, for example, language learners generally have better performance when they use "strategies appropriate to their own stage of learning, personality, age, purpose for learning the language, and type of language" (Oxford & Nyikos, 1989, p. 291). The design of future language teacher training programmes lie in the observation and interaction within the dynamics of classroom settings and how individuals respond.

Having considered the array of aspects that comprise a communicative ESL/EFL lesson plan, in the light of other benefits, we may affirm that the communicative strategy accords well with eventual incidental learning since it enriches the natural acquisition of the language. In relation to the objectives of this work, it is generally assumed that the activity of watching English OV videos on a regular basis complements the training in various aspects. Lin (2014) pointed out that many studies have sited the benefits of English films and television for the acquisition of foreign culture (see also Tolson, 2014), single-word vocabulary items, stylistics and discourse (Lin, 2014, p. 164).

Now the planning in language learning is more integrated and communicative than ever. See, for example, the current linguistic and interactional concept of Content and Language Integrated Learning or CLIL: "CLIL refers to situations where subjects, or parts of subjects, are taught through a foreign language with dual-focussed aims, namely the learning of

content, and the simultaneous learning of a foreign language" (Marsh, 2002, p. 2). This methodology intends to offer educational gains by combining language and content. Much greater effort at cooperation is required, however, this challenge is proved successful as it is highly motivating and authentic for both teachers and students (see Marsh, 2002, p. 72). However, it is important to remember that our research is not focused on multimodal communication, just as students can learn from gestures, or reading billboards (semiotics), gestures, media, etc., but the transition towards independent attitudes in the students and what video streaming represents in the foreign language acquisition scene today.

Teaching a language through a communicative perspective requires initiative, creativity and a good command in the use of varied structures from the teacher. In addition, vocabulary building is crucial in the process and is present while working in the four skills. One referential book, with numerous activities and projects related to language teaching from a communicative perspective is Savignon's *Interpreting communicative language teaching: contexts and concerns in teacher education* (2002). In this book, she indicates that it was in 1983 when Savignon herself proposed the vision of an "inverted pyramid" (see figure 4), which implied that sociocultural events, together with strategic, discourse and grammatical contexts equally expand the communicative competence of learners through practice (Savignon, 2002, p. 8). In other words, the components mentioned above are interrelated to each other and the increase in one component produces an increase in the overall level of communicative competence (see Martínez-Flor & Usó-Juan, 2008, p. 11).
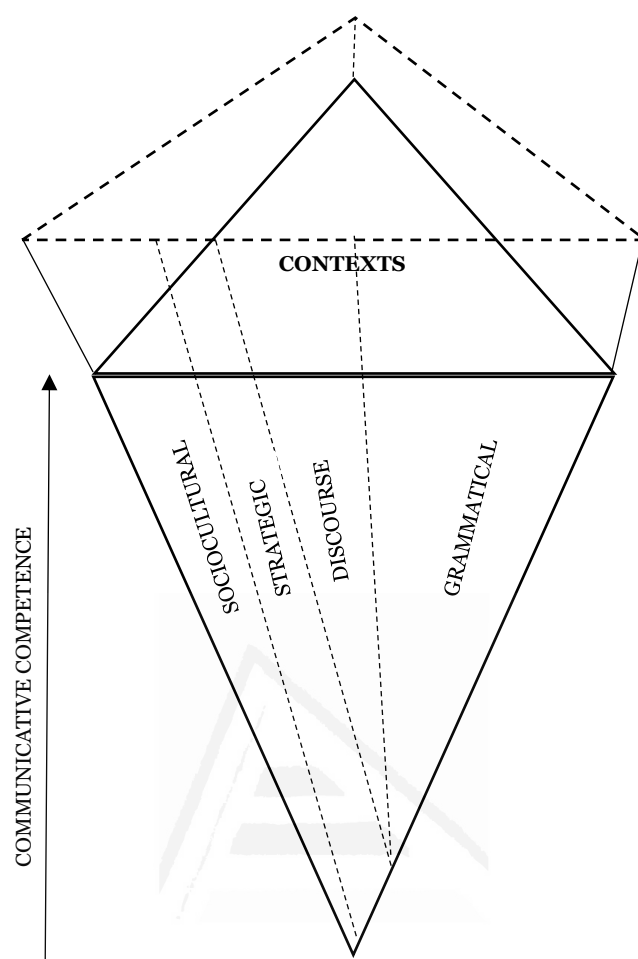
Figure 4. Savignon's components of communicative competence; from Savignon,
2002, p. 8.

In contrast with the rule-based grammatical generativist approach, CAS
or Complex Adaptive System is studied by the "Five Graces Group" (Ellis et al.,
2009), which integrates acquisition, use and the subsequent change in
foreign/second language learners, who are described as speakers. The elements
that make up the system are dependent on each other and are characterised by a
breakdown of key features (see Ellis, 2011, p. 13):

    a) The system consists of multiple agents. The speakers in the speech
        community have to interact with one another.

    b) The system is adaptive. The speakers' behaviour is based on their
        past and current interactions. The interactions into their future
        behaviour.

c) A speaker's behaviour is the consequence of factors that range from perceptual mechanics to social motivations.

d) The structures of language are comprised by patterns of experience, social interaction, and cognitive processes.

The CAS approach shows commonalities with many areas of second language acquisition research like sociolinguistics, psycholinguistics and the evolution of the language. In order to be able to understand some of the innovative methods we are aiming at, it is necessary to enumerate ground concepts that are related to our social, structural and cognitive reality:

Social interaction is implicit to the nature of language. Interaction mainly requires cooperation or what was defined as joint actions (see Clark, 1996), which depend on what might be called shared cognition or beliefs, and are equally relevant to our intentions and recognitions. First, grammatical rules are indirectly related to experience with language, which conventionally entails presentation and practice, and are offered as a routine of both "presenting grammar" and "practising grammar" (see Hedge, 2000). Second, recent experimental studies (see Saffran, Aslin, & Newport, 1996; Saffran, Johnson, Aslin, & Newport, 1999; Saffran & Wilson, 2003) show that subjects learn patterns even when there is no meaning or communicative intention in the utterance. What is more, in actual communicative settings, the co-occurrence of words has an impact on cognitive representation (see Ellis et al., 2009, P. 6). A third aspect to be considered is that language change is a cultural evolutionary process (see Christiansen & Chater, 2008; Croft, 2000). Language evolution and change is not a single and well-defined process, it covers a number of singularities that range from the first appearance of language in humankind to language acquisition by children, through language use, cultural evolution of languages, language death and new dialects (Michaud, 2016, p. 1). However, it is through interaction with their environment that speakers differentially replicate certain structures, that is to say, the situations communicated and their interlocutors.

An example of how multimedia resources succeed when cohering the CAS approach premises is the popular Vaughan System[9], which is based on a combination of Audiolingual and Grammar Translation methods (see Romero, 2013). This corporation was created by Richard Vaughan, a North American entrepreneur who considered that specialised TV and radio stations were the ideal vehicles to teach modern English. Through them, Spanish EFL learners practically engage in taking multilevel classroom experiences with a touch of real immersion, differently paced dialogues, which are carried out by teachers. At the same time, one of its elements of success is that these professionals, turned into TV presenters, possess the talent of being actors who convey the meaning in an entertaining way. Topics and hot expressions are thoroughly explained, debated and even translated. Therefore, any person can listen to conversations while driving, jogging, working..., and all this occurs by means of having the radio station frequency locally in the area where they live, accessibility to digital or online radio broadcast, or complementarily via podcasts. Unlike regular video watching, learners can also see TV programmes through which they witness how teacher and student interact and communicate as if it was a ping-pong game. In this passive form of attending classes, questions are asked and answered with plain and simple explanations of particular idioms and expressions. As a business model that it is, the Vaughan System site extends its services and offers online solutions, translation services, summer camps, etc.

Vanderplank (2016) summarized well how communicative language teaching should take advantage of audiovisual media:

> The focus of language teaching goals and practices had already shifted from the printed word and knowledge of the language system to the use and communicative value of the spoken language in everyday settings, the most important conveyor of popular culture, language, values, beliefs and attitudes, namely television, barely received a mention in the vast literature of language teaching (ibid, p. 20).

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[9] https://grupovaughan.com/ (last accessed 25/01/2019)

CLT helps for the transition from academic instruction to incidental learning. To validate this consideration, it is necessary to emphasize "the importance of the incidental learning that can take place when learners are engaged in communicating and have their attention attracted to specific linguistic forms" (Ellis, 2015, p. 5). The idea that we are trying to stand out here is that, if teachers only focus on the form of the language, students may treat language as a purpose rather than as a tool for communicating and create the conditions for incidental language learning (Ellis, 2015, p. 9).

Having said that, the logical desire to catch up with the current trends may require adjustment to emerging information and communication technologies that should be complementary to new forms of teaching a language. Given the practical use of this knowledge, now acquired incidentally, it is sensible to say that ESL/EFL teachers should reflect and pave the way to better forms of explaining a lesson. What is more, it may let us think about how to encourage students towards successful strategies for optimal language acquisition via, for example, the exploitation of the corpora that Internet television offers (see Lin, 2014, p. 173).

Going back to the classroom environment, it is also necessary to give a detailed description of the roles of the second language learner and teacher. As in any other approach, a wise and rational use of English is mandatory, which is based on the principal figure of the teacher, who tries to appear less and gives the maximum appearance to the learners (Ju, 2013, p. 1581). Therefore, these two main actions are designed: "to facilitate the communication process between all participants in the classroom, and between these participants and the various activities and texts", and secondly "to act as an independent participant within the learning teaching group..." (Breen & Candlin, 1980, p. 99).

Alongside, in order to make students gain confidence and build interest in what they learn, it is highly recommended to ensure that real English is used in the classroom. New custom-made AV material is updated or adapted. See, for example, how the BBC Learning English site[10] produces well-founded videos and interviews that complement the syllabus in English student's books.

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[10] http://www.bbc.co.uk/learningenglish/ (last accessed 12/09/2018)

Moreover, rich online extra content: grammar reference, videos or midterm tests are complementary material that work as a bonus.

It can certainly be said that the panorama has turned upside down in the past few years, from static learning towards multimodal and integrated language learning. Serve as an example one chapter written by Zabalbeascoa, González, & Pacual-Herce (2015, pp. 105-123), which is called "Bringing the SLL project to life". This is basically a study on how to integrate well designed audiovisual activities into some school pedagogical programmes. The authors conclude that current multimedia materials can be adapted to the level, reading speed and learning styles, and, consequently, the activity to the goal we need to obtain (Zabalbeascoa et al., 2015, pp. 112-117). This form of Second Language Learning develops audiovisual literacy, enhances motivation and increases exposure to the target language. Besides, it helps to go beyond the classroom limits, promotes intercultural awareness and helps the student become an independent learner (ibid, p. 117).

Kantz (2015, pp. 269-292) developed the subject of reception and intercultural awareness in her article regarding multimodal subtitling and her medical-oriented scientific English for dentistry students. The researcher points out that the study involves participants with upper-intermediate level or above, from independent to proficient users, but with little knowledge of medicine, as they were first-year students. Therefore, the use of subtitles or "overlays" are needed in this professional field, especially when multiple activities are involved. In other words, different visual supports or "layers of overlays", aid the multimodality of subtitles, as they go beyond the linguistic reference in order to make other meanings convey (ibid, p. 286-287).

2.3.1 Blended learning

The concept of blended learning "emerges from an understanding of the relative strengths of face-to-face and online learning" (Garrison & Vaughan, 2013, p. 6). The design of these online supporting forms of dynamic assessment are seriously taken into consideration nowadays (see definition on p. 10).

In this context, it would be interesting to go over the work done by researchers like Fleck (2012) or teams such as Sharples, Adams, Ferguson, Gaved, McAndrew, Rienties, et al. (2014) at the Open University (OU), who have devoted their energies to innovation in the field of technology-enhanced learning. This form of blended learning is something to be noted as it has a supporting function in modern language schools at higher education level. Besides, the cooperation of teachers is also fundamental in this case, as they may find on-screen activities as an undoubtedly form of motivating learners, make them devote quality time and even be helpful for instructors when dealing with weak language students. Publishers and educators work hand in hand with the simple purpose of, as Vanderplank indicated (2016, p. 23), integrate well-designed interactive video applications.

Related to this point, in alignment with the use of OV and captions as pedagogical instruments, there is a need for an itemisation of activities attached to different levels of proficiency, given that the initial motivation of this dissertation was triggered by the experience of studying English language learners' attitude towards modern educational resources. Nevertheless, unlike traditional teaching, a workflow of learning blend requires much more effort put on the components that make up the perfect balance between learning and work: websites, Internet access, students' self-learning pace, real-time/virtual collaboration, virtual mentoring, presence awareness, performance monitoring, feedback, etc. (see Singh, 2003).

As developed below (see 3.5), among the wide range of possible pedagogical dynamics, scholars like Nunan (2004) have worked on task-based language strategies that give relevance to the figure of the learner. Conversely, the contents offered by online platforms that are supplementary to textbooks, are addressed all along the thesis as an intention to exemplify what is, or could be done, in order to favour a gentle transition towards more independent students (see 4.5).

In order to meet the learners' needs (see Hofmann, 2018), Halvorson, Rach, & Cancilla (2012) wrote about core content strategies for organising web based forms of learning, and they structured them in terms of:

- Substance: topics, types and sources required.

- Structure: how the concepts are prioritized, organized, formatted and displayed.
- Workflow: by taking into account processes, tools and human resources.
- Governance: which is related to making key decisions about strategies and changes.

Hofmann (2018) outlined the necessary tools to start working on the design of blended learning materials. She said that to design a blended learning curriculum it is necessary to analyse:

- Instructional strategies: game-based, social-collaborative, problem-based, self-directed, case-based and task-based instruction.
- Instructional techniques that support the strategy: simulations, curated learning[11], learning communities, gamification, case studies, moderated discussions and lectures.
- Instructional technologies, which are used to support the method (for example a lecture): virtual classroom, video, podcast...

Hofmann (2018) also explains that the combination of live and self-directed learning differs from traditional learning because virtual lessons are mainly supported by videos and e-learning. Besides, she states that teachers should not think that online learning is not the ultimate solution, especially when we observe the evolution in the spread of MOOCs (Massive Open Online Courses) because it has been evidenced that a small percentage of enrolees complete the course (see Adams, 2013; Stober, 2015).

As we have seen so far, the entrenchment of communicative language teaching in current EFL classroom dynamics is complemented by new technologies and approaches that tend to integrate the four skills as it is intended that language teaching schemes prove that a student acquires the content in a balanced and useful way (see chapters 3 & 4). In a complementary way, teachers should reflect on how students engage in communication when learning English in a classroom environment, a physical setting that is often

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[11] It is a pedagogical approach that involves purposeful selection, manipulation, and use of visual displays. Retrieved from http://www.iletc.com.au/what-is-curated-learning/

perceived as a kind of laboratory where instruction and training are paramount. For that reason, it would be advisable, once again, to revise the present models used in current syllabuses and lesson planning in order to ensure a correct transition towards independent acquisition.

2.3.2 Trends and buzzwords are shaping current ESL/EFL classroom dynamics

Traditional classroom-trained English language learners have come across new buzz on academically oriented online resources that are shaping modern ESL/EFL classroom dynamics. Conversely, in terms of independent learning, current forms of acquiring a second language are being intensely influenced by original version video streaming and, by means of captions, are favouring the incidental and natural acquisition of the English language.

As developed further below, present-day ideas like the flipped (or inverted) classroom[12] (see Bishop & Verleger, 2013; Lage, Platt, & Treglia, 2001) are now coexisting with the innovation atmosphere and possibilities that the instant access to online platforms offer. New acronyms have been coined recently and have become more and more common, to the point that they are shaping the new forms of understanding classroom dynamics, see for example:

- CALL or Computer Assisted Language Learning (Vanderplank, 2016, p. 23)
- CLIL or Content and Language Integrated Learning (see Mehisto et al., 2009)
- FASILs or fully autonomous self-instructed learners (see Cole, 2015)
- LMS or Language Management System (see Ellis & Calvo, 2007)
- MOOC or Massive Online Open Courses (see Pappano, 2012; Qian & Bax, 2017) etc.

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[12] A flipped classroom is one where students are introduced to content at home, and practice working through it at school. Retrieved from https://www.teachthought.com/learning/the-definition-of-the-flipped-classroom/

These and many others have to be assumed as approaches in favour of language acquisition, retention and growth through the mixture of cloud based online solutions and the contribution of digital natives learning aptitudes.

Other concepts such as "edutainment" (see Bird, 2005; 3.7) and the already mentioned blended learning (see Hofmann, 2018), give meaning and value to merging pedagogical and real-life tasks. The classroom becomes more practical and these new ideas help bridge the gap between modern-world overstimulated students and what the immersion in a foreign country would entail.

It is important to familiarize with these terms and features since they are here to stay (see list of abbreviations and acronyms, p. ix). Therefore, there should be ongoing analyses from conclusions that relevant researchers have obtained after delving into the study of captioned media, AV translation and the mixing motives in digital resources.
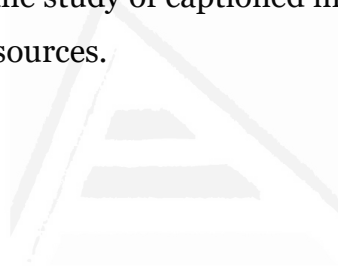
Chapter 3. Current Classroom Practice and Audiovisual-Based Language Teaching

3.1 Introduction

As seen above (see 2.2), traditional educational approaches[13], especially in adult ESL/EFL learning, have been criticized for employing weak methodologies (cf. Hymes, 1972; Larsen-Freeman & Anderson, 2016). In terms of linguistic competence, every specific situation requires an appropriate linguistic form. Written exercises are necessary to acquire grammatical rules and comprehensive vocabulary (Kalra, 2012, p. 19). However, even when teachers are aware and follow a student's book syllabus, learners are still aloof from what they meet when immersed in real life. Obviously, it is necessary to understand that before engaging in real conversations in a second language, there must be a step-by-step teaching-learning progress adapted to the student's reality.

Krashen (1982) claimed that the written and spoken English produced by learners was a result of language acquisition, in opposition to language study. To clarify these ideas, we must explain that there are two ways of developing language ability: by acquisition and by learning. Acquisition is a sub-conscious process, as in the case of children, who learn their first language naturally. However, second language speakers need a constant exposure to the target foreign language in order to learn it. In this last case, language learning is a conscious process, which implies, among other issues, comprehending its grammatical features. Krashen (ibid) also suggests that learning a language does not imply acquiring it. Consequently, spending time learning grammar rules would not necessarily help learners become better users of such language in authentic situations. Vanderplank (2016) also refers to Krashen (1985) when the later mentioned that the "comprehensible input" (see 4.4.2; Vanderplank, 2016, p. 30) hypothesis became relevant. It seems that TV offers genuine intake, but it is a difficult task to track captioned input and make solid predictions about the advantages of OV. One significant idea by Krashen was that of exposure to natural language, which contributes to the opportunity for the i+1 principle to

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[13] Traditional is understood as receptive, teacher-centred approach.

be activated. This implies "that the input from TV is just one level above the learner's proficiency level and the learner may use context, extra-linguistic information, current level of competence and prior world knowledge to understand" (Vanderplank, 2016, p. 30).

At this point, it is also relevant to go back in time and describe the work done by Dickson in 1996, where he explains that for foreign language teaching, speaking in the target language is important and, namely, common practice among the teachers that take any opportunity to interact like native speakers of the language (see 4.4.1). As a ground rule, learners should be exposed to the target language as much as possible, and therefore Dickson (1996) gives a note on relevance of English language teachers so they need sufficient language competence to meet the requirements for well-immersed classroom dynamics. This is where modern technologies come in; because they are the perfect support for those non-native teachers in the confined space of grammatical knowledge and may need to keep their English in shape. Likewise, for the native ones, it would be valid as they are in need of being on the same wavelength as their students, and catch up with new video streaming trends and cool expressions.

Nowadays, the most significant English learning publishing houses have adopted an eclectic vision, which implies the combination of grammar knowledge and working well with the thorough practice of communicative skills. For example, Oxford University Press (OUP), in its *New headway* series of English learning books, presents clearly focused grammatical points that develop in a balanced, integrated-skills syllabus. Their books are advertised textually offering "[r]eal-world Speaking Skills - Everyday English, Spoken English, Music of English, Digital Resources for Interactive Whiteboards, iTools, Teacher Support Resources, Photocopiables, Tests and more"[14].

In an attempt to establish a blend of classroom-based dynamics and audiovisual aids, Danan (2004, 2015) claimed that film, television, video and digitalized images usually expose students to larger amounts of authentic oral language input. The observation of communication as natives interact in

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[14] OUP website: https://elt.oup.com/catalogue/items/global/adult_courses/ new_headway /?cc=globa& selLanguage=en (last accessed 04/05/2017)

authentic settings should improve listening comprehension in face-to-face interaction with native speakers (cf. Herron et al., 1995, p. 775). Real life conversations are the ultimate step for an English language learner since being in the native speakers' environment requires a quick reaction to what everyday dialogues comprise. Fast speed settings may encourage or discourage students to move on to natural dialogues that normally point toward incomplete acoustic input. Therefore, listening comprehension practice also implies speculating, predicting and working on visual information together with cultural knowledge cues (cf. Baltova, 1994; Danan, 2004; Noblitt 1995). However, Danan (2004, pp. 68-69) indicated that "visual clues do not necessary assist with the comprehension of the actual spoken text" and there is the perception that captions "hinder the development of receptive skills". In sum, Danan specified that beyond global understanding, visual components not necessary help comprehend the story and it is important to point out that, in order to analyse actual listening comprehension gains, different combinations have to be tested. For this purpose, Baltova (1994) set up an experiment comparing the video-and-sound condition with the sound-only treatment but focusing on a more text-dependent comprehension test. This test revealed that there was no significant difference between the two groups and confirmed the necessity to find techniques to improve the language by means of using captions or subtitles.

Our research has always aimed at connecting OV, subtitles and experiences related to the practical implementation of these valuable resources in the classroom. Added to this, there is a massive amount of information that modern technology provides, which helps non-native English language learners gain access to the authentic input and the resulting knowledge that they obtain without the need of a hovering English instructor who is constantly, and necessarily, monitoring their progress. What is more, nowadays, TV series, films and documentaries are part of the students' (and teachers') leisure time, and inevitably, they are in direct contact with many aspects of the Anglo-Saxon culture, which is a real help for contextual and background expansion. From our experience, if any EFL intermediate and above level learner, profiled as semi-independent, observes that classroom practice is continuously staying behind their demands of naturalization in the environment around the language, the student will eventually feel that it is no longer worth having academic support.

This is the main reason why this chapter is devoted to a practical analysis of what is happening in some ESL/EFL classrooms. Alternative paradigms (introduction of new adapted audiovisuals, or utilization of modern video streaming services, amongst others) are provided along this chapter and in chapter 5, in order to exemplify some possible pedagogical cues regarding advances in the English as a second language educational ladder.

In an English acquisition classroom setting, it is often difficult to work on certain tasks or activities that emulate the real world because teachers are frequently constrained by the publishers' syllabus or certain curricular portfolios; in addition, there are situations that are impossible to recreate inside the classroom. Gambier (2015, pp. 63-82) suggests that, instead of concentrating on how students have to learn a foreign language by watching subtitled videos, it would be better to work on methods and techniques that may increase the potential of subtitled audiovisuals and go over the instructional effects on second language acquisition. In addition, it has also been asserted that classroom-learning approaches claim to be as important as acquisition (see Ellis, 1990).

Pedagogical tasks focus on language skills enhancement through the acquisition and use of grammar and vocabulary. Having the final aim of being able to interact with native speakers when engaging in conversation outside the classroom, modern educational models promote the use and practice of real-tasks and role-play activities in the teaching space. Below are the different approaches we intend to develop, related to language immersion in the environment of the English language-learning classroom. Those methods may serve as an approximation to the reality experienced by instructors when taking advantage of modern textbooks and the multiple digital resources they offer.

First, we shall analyse the traditional PPP approach (Presentation, Practice, and Production), where the grammatical or vocabulary point is presented at the beginning (see Evans, 2008). This method may be seen simple, but it will be proved effective for elementary students, for example, by means of using flashcards and drilling. One possible constraint here could be the lack of authenticity or scarce interest of the student since it focuses on instructional content. As developed below (see 3.3), an adapted audiovisual activity could be

included either in the practice or after the production stage, in this case, for elementary A2 CEFR EFL learners.

Second, there is the Test-Teach-Test approach (TTT) in which students have to work on a particular task, for instance, a role-play where the teacher will relate the communicative content with certain grammatical and lexical forms and structures (see Lindsay & Knight, 2006). Another example could depict learners that have not studied phrasal verbs before, they would be given a text and asked to find examples of them with the teacher's help and support. A complementary multimedia activity could be part of the test or simply an additional planned exercise. This further practice could turn the classroom into a place where students would be able to strengthen the language acquired in that session, beyond the limitations that traditional instruction used to provide (see 3.4).

Thirdly, Task Based Learning (TBL) experiences represent one step beyond the two systematic approaches seen before, as they may well complement this ultimate active practice in which students are actors performing a role in a previously learned, well set context that should work as a speculative transition towards experiences taking place in a hypothetical real-world English language environment (see Willis, 1996). At this point, adapted video for A2 to B2 students are ideal when presented in relation to a topic raised in the classroom, whereas non-adapted films could be recommended for C1 level students and above (see 3.5). Under the umbrella of teaching a language via a non-language subject matter, Hinkel (2010, p. 119) enumerates examples of such integrated models with a communicative and contextualized focus: content-based (sometimes also called theme-based), task-based, text-based (also called genre-based), discourse-based, project-based, network-based, technology-based, corpus-based, interaction-based, literature-based, literacy-based, community-based, competency-based, or standards-based.

We have observed results obtained by those researchers who have been experimenting with non-adapted video sessions (Frumuselu et al., 2015; Montero et al., 2013), and provided theoretical background and practical support (Gambier et al., 2015; Vanderplank, 2016). Every single dynamic level (A2 to C1) seen along chapter 3, can be seen as a paradigm of instructional

English approaches that were determined by the students' individual profile. As studied in chapter 6, we are basically working on matching proficiency and acquisition through videos. Therefore, it is just a matter of seeing if it is highly recommended to use adapted material up to the intermediate level. If that can be considered feasible, it is reasonable to believe that once reached a C1 advanced level of proficiency, advanced video activities provided by the publisher of the printed material are also a good complement for classroom practice.

Consequently, in order to observe genuine in-class/hands-on examples in this chapter, the OUP *New headway* series have been chosen as referential textbooks. The three approaches described above can be tailored to the different needs of the students as good books have to be in balance over "the form of 'bolt-on activities' added to a more traditional, structural syllabus" (Gilmore, 2007, p. 62). As it will be demonstrated later with actual examples, once students have mastered the lower levels of English, where accuracy and fluency are essential, it is highly recommended to proceed to more flexible and motivating activities related to real life situations, that is, via instant access to captioned original version contents.

To summarise, it is always necessary to keep in mind that, apart from their pedagogical value, there are further benefits to using captioned media for language learning, which are normally related to the surrounding factors and applications when subtitles and language learning come into play: "audiovisual products are officially acknowledged as an ideal means for the transmission and promotion of culture" (Talaván, Lertola, & Costal, 2016, p. 233). Although we are not going to expand on these aspects, the European Commission also observed that the use of subtitles improves the mastery of foreign languages as well as helps students raise awareness, provides motivation for language learning, displays on-screen contextual support and even encourages multilingualism. In the end, the students opt for the OV and avoid dubbed versions (see European Commission, 2009; p. 26).

3.2 Instructional/Non-instructional Transition Through Tasks

The growing claim for good communication skills and the necessity of achieving a score on a test as proof of a formal language qualification in English has created an increasing interest in English teaching around the world. Richards (2006, p. 5) asserts that "[t]he worldwide demand for English has created an enormous demand for quality language teaching and language teaching materials and resources".

As a starting point for identifying referential factors in the study of aptitudes at educational and pedagogical levels nowadays, it is interesting to observe the taxonomy given by Canale and Swain (1980), who distinguished the three components of communicative competence: grammatical competence, sociolinguistic competence and strategic competence. This was a key difference from Chomsky's "Linguistic Competence" (1965), who focused on grammatical operations internalized by the individual and activated along with the development of colloquial capacity.

We believe that, when referring to the strategies that would be considered as new in comparison with the simple use of a modern student's general English learning textbook, it is essential to think about extracurricular work as an indispensable annex to core, regular learning and practice.

For Willis (1996), a task is an activity "where the target language is used by the learner for a communicative purpose (goal) in order to achieve an outcome" (ibid, p. 23). She proposes six types of tasks as the basis for task-based instruction or TBI:

a) Listing tasks. Brainstorming first, to reach fact-finding. Learners collectively try to generate lists according to some criteria.

b) Sorting and ordering. That would imply sequencing, ranking, categorising and classifying.

c) Comparing. Matching, finding similarities and differences.

d) Problem-solving. Analysing real and hypothetical situations, reasoning and making decisions.

e) Sharing personal experience. Through narrating, describing or exploring and explaining attitudes, opinions or reactions.

f) Creative tasks. They would entail planning an activity to do after going through some points mentioned above.

Although other activity-types will be developed (dubbing, voice-over, translation, etc.; see 5.3 and 5.7), the most frequently used form of categorising tasks takes into account the four macro-skills: listening, speaking, reading and writing.

In contrast, real-life tasks imply the use of materials and resources which help to bring the outside world into the classroom. Pegrum (2000) indicated that these may range from non-linguistic items, such as simple visuals or realia, through to authentic texts including newspaper articles, audio recordings of conversations or videos of recent TV programmes. In Pegrum's article there are citations worth quoting as we have to be able to construct "an associative bridge between the classroom and the world" (Heaton, 1979, p. 79) and "prepare the learners for post-classroom experience" (Pegrum, 2000, p. 1).

The goal of engaging students in life-like situations is to make the participants feel comfortable with the language. This is accomplished through the use of specific teaching procedures and captivating techniques which seek to reinforce positive reaction. From our experience at the University of Alicante Language Centre[15], combined with what current publishers' syllabus have to offer, the classroom techniques have to be rapid-paced, theatrical at times, highly creative, imaginative, and they need great quantities of involvement and enthusiasm[16]. By adding new technological and online contents to instructional speech and practice, a student may feel entertained by giving strong practical purpose to the English language. This way we may succeed in shaking up long-held beliefs rooted in formal training costumes that disconnected the English language learning from its real purpose, this being to understand others and make oneself understood. These innovative forms of exposure, make it possible to provide enticing new scenarios, and consequently less stressed and more motivated students. Therefore, it is also relevant to explore the significance of motivation as a contributing factor in the second language (L2). Here it is

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[15] The centre offers Spanish and foreign language courses, as well as translation and conference organisation and other complementary services.

[16] See https://rassias.dartmouth.edu/method/ (last accessed 20/02/2017)

necessary to gain an insight into Gardner's socio-educational model that revolves around how individuals perceive motivation, which is considered a major variable that makes the learner react to conflicted emotions such as success and failure (see Gardner, 2010, p. 22). There are three essential pillars, upon which steady motivation is upheld, particularly in the acquisition of a second language in a classroom environment:

First, the wish of improvement in the learner is affected when being in a group, namely how the student is being seen by his/her peers, however ludicrous it may seem, the gaze of an outsider provokes performance. Even negative comments help identify their own mistakes but there is an underlying problem, students tend to compare their level of proficiency with other learners (cf. Horwitz & Young, 1991).

Second, there is the necessity of satisfying a curiosity that has been incited by the teacher. A good instructor will shake foundations and, through constructive classroom management, will create some positive states and anchoring (see Darn, 2005), dismantling old negative memories. English has to be seen as an extraordinary international language, not a lame subject (see McKay, 2002). Besides, the attitude of students towards hard, demanding subjects, changes considerably when their contents are explained using a playful and entertaining style.

Third, we believe that the concepts of joy and amusement felt when someone turns routine work into an enjoyable interest are comparable to other culture-of-endeavour areas of our lives. For example, after doing exercise in a gym, the chemical action of the endorphins makes you feel exhilarated and happy, blocking any feeling of pain[17]. Muscle soreness is the price of several days after workout. Similarly, dedicating time and effort to acquiring the language, will equally lead to the eventual pleasure of feeling mentally fitter, in shape to understand the plot when watching your favourite TV show, after crossing the desert that implies the struggle when following the pace of native speakers performing throughout a storyline.

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[17]See https://www.health.harvard.edu/staying-healthy/exercising-to-relax (last accessed 12/10/2019)

Further analysis of the motivations and other factors that make learners become more independent and accustomed to acquiring the language autonomously is later developed in point 4.4.

3.3 The PPP Approach

The transition from contents presentation, students' practice and production, is a straightforward and effective approach for lower level learners in class sessions. This Presentation-Practice-Production (PPP) model is viewed as traditional since it is now being replaced by task-based language teaching in Second Language Acquisition (see Skehan, 1996, 1998; White, 1988; Willis, 1996, 2004). However, there has been criticism around this traditional approach when understood as the only form of structuring an ESL/EFL lesson: "[c]urrent thinking in Second Language Acquisition suggests that the 'Presentation, Practice, Production' (PPP) approach is totally unjustifiable as a means of teaching. However, it not only persists but seems to flourish". (Evans, 2008, p. 1). When learners are given a speaking task to do in pairs or small groups, we are drawing a parallel line to the lesson plan in which the teacher introduces the unit in addition to a following exercise. That would entail repetition, and then the subsequent presentation and practice steps carried out in PPP. We may first take into account the general premise that, in a modern language teaching course, the language input must trigger a satisfactory output (see Izumi, 2003, pp. 169-171). Structures, expressions and vocabulary have to be conveniently presented in order to optimize the individual's readiness to continue, voluntarily wishing to be exposed to the language outside the classroom. When introducing the meaning of words, for example, by using visual material like flashcards or other modern digital storytelling tools (cf. Jumail, Rambli, & Sulaiman, 2011), some mechanisms are needed to test the understanding of the words and drill the language by means of reiteration. Production may seem difficult to basic learners, but it is essential to evaluate to what extent the students would use the language in a more communicative context.

However, scholars like Frost (2008), have indicated that the PPP approach may present disadvantages as well:

- Students may seem that they are comfortable with the new language as they would eventually produce it accurately in class. However, after a few lessons, students might not be able to produce the language correctly or even won't produce it at all.

- Students may sound completely unnatural by overusing certain target structures.

- On the production stage, students may not be able to produce what they have just learned in the target language but their own existing language resources to complete the task.

In addition, while we may find this model key for a progressive learning process, there is one downside than can be found when going through any textbook syllabus arrangement: starter, grammar spot and further practice. If this were the case, holding on old-school methods would mean the postponement of communication as it would not nurture and challenge students (Luther, 2000). Drilling and repetition is essential to retain structures and vocabulary, however, ongoing practice may well be sacrificed to favour proper instruction by means of using supplementary material designed for classroom use (cf. Herron et al., 1995, p. 775). Modern book formats offer a logical structure integrating explanation, rehearsal, practice and correction (as the OUP *New headway* book series offer). Ideally, in order to boost communication, the final production part should be given major importance, in contrast to holding on to categorised grammatical chunks, which are set in a linear mode.

3.3.1 Multimedia as a resource to implement PPP tasks

Before attempting to match audiovisual material to certain level of proficiency, mixed classroom activities and dynamics are going to be commented on with the aim of linking both worlds, the academic and the incidental acquisition one, concerning the transition from formal instruction towards independent forms of

acquiring the language. Our scope is presenting particular classroom planning, with embedded audiovisual presentation of contents, sorted in an orderly way that will help us analyse the processes that teachers experience in their professional routine. As an example, we present an extract from an A2 elementary coursebook[18] that, through several sessions in the classroom, illustrates the approach mentioned above in each and every step. Grammar content is then presented over a first breakdown of ideas:

1) Any lesson starter section found in the *New headway elementary* OUP book is normally aimed at *presenting* the grammatical items as they have to be recognised in their different forms that are later developed, in this case the conjugation of the verb *to be* in the present simple form: *am/is/are; my/your.*

2) A reading and listening warm up activity is later followed by the drilling and practice of a conversation with *Hello* introductory questions and answers:

A Hello: What's your name?

B My name's Frasier.

A How do you spell that?

B F-R-A-S-I-E-R

3) Once the situation is well set up, follow-up activities help the students extract the required language forms, for instance, by presenting personal information and finally talking about themselves.

Current teaching methods, despite the need to implement some rational PPP structure, tend to present skills intertwined. There are common mistakes that frequently appear through the checking up of the different activities and therefore have to be monitored and corrected by the teacher, whose attitude will help to establish a good rapport with the students.

4) Next, the lesson continues with a contextual presentation of verbs like *have/go/live/like*, together with a reading activity about someone's

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[18] Adapted from Soars, J. & Soars, L. (2011). *New headway elementary*, 4th ed. Cambridge: Cambridge University Press.

family, followed by a complementary fill-in-the-gap practice in relation to the possessive case.

As integrating skills are concerned (see 4.4.3), new sessions combine reading and listening, vocabulary and speaking, and everyday conversations to round up the unit.

By the time such activities are completed, with regard to the assessment of audiovisual implementation in the session, the question that arises is: would multimedia complement this activity in order to reinforce the contents of the lesson learned? Despite all the studies attempting to include low-level students in the stream of OV video activities, it is worth underlining those with particular goals since, trying to expose the students to non-adapted material (pre-instructed or not), would require a preliminary filtering of the participants according to their developmental level. Vanderplank (2016, p. 27) describes cross-sectional studies regarding this matter: Herron et al. (1999) started a thread on how videos about cultural aspects and daily living costumes could be presented to low proficiency French learners and obtained positive results as they could recall social patterns and historical events. Similar conclusions resulted when in 2000 Herron, Dubreil, Corrie, and Cole added an oral testing component, but students' progress did not provide conclusive evidence. In the following years, these researchers needed participants with certain background in French to observe evolution in their comprehension of cultural components and proved that their post-test scores were significantly higher than pre-test scores (Vanderplank, 2016, pp. 27-28). In conclusion, those with less background knowledge did not benefit as much.

The lesson plan for this PPP example was obtained from Oxford University Press (OUP) *New headway* series, which already offer connected solutions via its online platform[19]. Adapted videos for each unit provide a perfectly designed 5 to 10-minute documentary that can be played with or without captions. Besides, the site also provides useful practice on pdf documents that can be downloaded. These are mainly teacher's notes with suggested activities to be done before, during and after the viewing. The

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[19]https://oxfordplus.oupe.es/

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recommended structure along the whole activity could be summarized as follows:

a) Before watching (5 minutes). A warming-up activity: questions to be discussed, work in pairs and image matching.

b) While watching (25 minutes). Questions designed after viewing every subsection of the documentary. Answers can be compared in pairs or small groups before feeding back to the rest of the class.

a) After watching (15 minutes). Students discuss the questions in pairs and are encouraged to use vocabulary and grammatical structures from the video. The teacher is advised to monitor and go over the errors and underline well-used expressions. Finally, class feedback is needed to reinforce and ensure the understanding of the content covered.

b) If time is no object, there are additional research tasks that can be done by the students using the Internet or other resources to make them develop the contents actively.

Figure 35 in Appendix IV in this dissertation depicts the interface that the OUP *iTools* digital platform offers as it can be projected on the internet connected classroom screen. Additionally, figure 36 in appendix IV shows a pre-intermediate pdf document over which teachers are guided through the activity, before, while and after watching the full video clip.

Basically, we are trying to determine if, by using video material wisely, ESL/EFL instructors pave the way for existing audiovisual activities and make students gain confidence and understand the advantages of a progressive immersion in the original version. Nowadays, prestigious publishers like Oxford/Cambridge University Press or Pearson-Longman have the resources and expertise to tune in with the right level at each level of proficiency. Perhaps for this reason A1 or A2, basic-elementary and even B1 pre-intermediate level students would not feel lost when viewing this adapted material. It might seem time consuming, but students normally work well if the time is sensibly used because, for a while, they are moving away from the student's handout and workbook routine.

3.4 The TTT Approach

Test, Teach, Test (TTT) is a deductive approach to teaching where learners have to actively participate and complete a task or activity without help from the teacher at the beginning of a lesson (see Lindsay & Knight, 2006).

This instructional methodology contains elements of collaboration, discovery and problem solving. The approach has been pointed at as appropriate for intermediate students and above (see Bowen, 2013), since learners must have a basic knowledge of grammatical forms and terminology. It also works well with simple grammar concepts or vocabulary that students have studied before and the teacher is not involved at first, but monitors the teams' work. A positive outcome may result since students are not intimidated by being corrected and take responsibility for what they may consider beneficial to their acquisition.

The practice of memorizing continues being employed in modern classroom dynamics through practical work and communication skills. There serves as an example what Hadfield sets in her *Elementary-Intermediate Communication Games* (1985-2005). At first, the topic is tested by giving the students a speaking task or challenge. The second teaching stage is presented through instruction and goes over the relevant items with further revision via practising them with the students. In a final consolidation phase, the speaking task is done, and offers the possibility of tailoring the activity in order to present basic structures or even make them a little more challenging. It all refers to how the presentation of examples and the corresponding rules make students interact, compare ideas and mingle in the classroom. In addition, for positive and effective feedback, it is important that during the second test stage the teacher would monitor the students' performance and follow the task with a follow-up feedback and error correction stage (see Hadfield, ibid).

3.4.1 From B1 language input to skills development

As introduced above, B1 has been considered the ideal starting point for participants in a TTT activity because some (previously learned) lexical and grammatical problem may arise at the beginning (see Bowen, 2013), a

corresponding lesson plan that may exemplify the TTT approach, would be well depicted as structured below. Again, this breakdown of educational items has to be interpreted as a scheme that comes prior to the introduction of activities using audiovisuals in the classroom. Some grammatical points are preliminarly covered by the teacher, for example: present perfect-simple, continuous, passive…[20]. The approach requires the learners to go through some necessary stages before identifying and sometimes mastering the various aspects of the grammatical point that is studied:

- Testing: *Have you read any of J.K. Rowling's Harry Potter books?* To introduce present perfect simple, note that the context proposed is about someone, who is alive and has been writing a series of well-known books up to a recent time.

- Teaching: Grammar spot with refence to the use of present perfect. Explained as a timeline that starts in the past and is connected to a moment around a present point. This explanation is depicted on a straightline basis over a time period, as the Spanish language is more flexible when combining past simple and the perfect forms (see figure 5 below).

Timeline
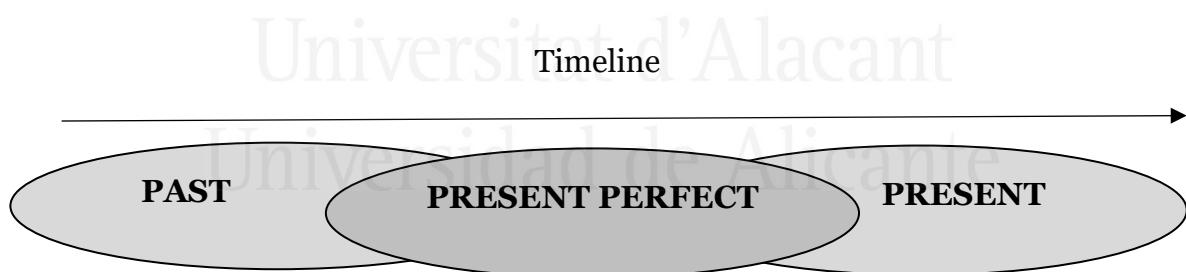
Figure 5. Grammatical representation of Present Perfect Simple; from *New headway intermediate*, 4th edition.

- Testing: students have to complete the questions about J.K. Rowling. Using *did, was, has* or *have*. See for example, figure 6 below:

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[20] Adapted from Soars, J. & Soars, L. (2009). *New headway intermediate*, 4th ed. Cambridge: Cambridge University Press.

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Where and when _____ she born?
Where _____ she teach English?
How long _____ she been writing the books?

Figure 6. "Fill in the gap" sample sentences.

Finally, students read and listen to J.K. Rowling's biography with the aim of connecting question and answer, the comprehension of the text pursues the contextualization of the grammatical items presented at first (see figure 37 in appendix IV).

This approach requires going over the grammar that students are able to recognise as they need reinforcement or some review on. This activity may also help identify specific learners' needs or the correction of common mistakes. Experience tells us that the awareness of those shared errors that students with similar profile make, do really represent an advance in the language acquisition process and a confidence booster for the learner. Nevertheless, it is precisely because of the appreciation of having such a limited room for manoeuvre, that this form of planning, designed for intermediate and therefore low independent ESL/EFL learners, would still require monitoring. Besides, made-to-measure video activities are designed to reinforce and complement grammar and practice over the contents seen and therefore we propose to take the appropriate steps to implement these activities, bearing in mind that captions must be present in order to ease understanding.

Once again, and this is fundamental to increasing the students' awareness to the next level, we can take advantage of the teacher's notes, where there is a video activity devoted this time to the reading and vocabulary sections of the unit. Therefore, annexed as an additional activity in the student's workbook pack[21], there is a video documentary, which tells the story of baseball,

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[21] Students can also see the videos since an *iTools* DVD is also provided when they purchase the students' pack. Teachers gain access via *Oxford plus* online: https://oxfordplus.oupe.es/.

an American passion[22]. This subject has been conveniently brought up since most Spanish students are not familiarized with baseball, and therefore new vocabulary and cultural aspects have to be explained or are inferentially learned. As a complement, the reading segment in the student's book offers a text about football, seen as a global passion, which continues with a related listening comprehension activity on what people are passionate about (Soars & Soars, 2009, pp. 58-59).

It can also be observed that the planning of the activity mimics the one used with the elementary students, but evidently, the contents and the pace are adjusted to the intermediate B1 CEFR level. Finally, a breakdown of the parts would appear as shown below:

a) Before watching (15 minutes). A discussion about the most famous American baseball teams. Specific vocabulary related to the sport is given and students have to work in pairs trying to figure out the definitions for words like *major league*, *pitching* or *batting*.

b) While watching (25 minutes). Students have to work on descriptions given beforehand and answer questions after each separate scene to test particular and general comprehension.

c) After watching (10 minutes). Students discuss questions in pairs. The teacher monitors both the right and wrong constructions and vocabulary. Further practice can be done by trying to write a newspaper article about a sporting event.

A final communicative activity will help students feel motivated when they decide to start viewing subtitled material on their own. As noted earlier, language teachers have started to become aware of the importance of carrying out a sensible transition from traditional and valid methods of teaching in the classroom, towards dynamic forms of language intake that multimedia and online resources provide. Therefore, this concern will help integrate modern technologies in current and future language learning strategies.

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[22] *New headway* intermediate 4th edition. Video resources. Unit 7.

3.5 Task-Based Learning

The definition of Task-Based Learning (TBL) revolves around the completion of a task that is later told to the class orally or read from a written report. The teacher determines if students are taking advantage of the activity by giving some feedback on the content (see Frost, 2008). This approach finds its origins in communicative language teaching, and tries to create a reflection of real life through role-plays, problem solving or interactive activities such as storytelling or relating past experiences. Willis (1996) outlined this model in her book *A Framework for Task-Based Learning*. The design of a task-based lesson involves taking the stages or components of a lesson into consideration. Each step has a task as its principal component. Various designs have been proposed over the past years (see Estaire & Zanon, 1994; Prabhu, 1987; Skehan, 1996; Willis, 1996).

Beyond the students' passive attitude that traditional teachers expect from the students, modern approaches explode the creativity that captioned educational media offers nowadays. An example of a task-based learning practice would entail the translation of a film dialogue (see Nunan, 2004), in the form of a transfer from the second language in the soundtrack into the L1, and finally write the dialogues into subtitles. Knowledge in this field is relevant to the academic training since scholars and professionals working in the field of media localisation (film, television and video games), explore translation and cultural adaptation in postgraduate programmes across several European universities[23]. In this particular case, the TBL approach should not be confused with the non-communicative, old-fashioned Grammar Translation Method (see Chang, 2011). Larsen-Freeman, in her book *Techniques and principles in language teaching* (1986, p. 13) gave a detailed description of the techniques that implied direct translation from a literary passage in the target language. She describes how activities like reading comprehension questions, deductive application of rules, recognition of synonyms/antonyms, cognates and memorization of vocabulary listings aimed at making the learner be able to acquire rules and vocabulary in isolation. There are even studies that favour the use of the mother tongue instead of the communicative approach because of the

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[23] http://mediaacrossborders.com/?page_id=1494

class sizes, resources, equipment etc. and because the goal may seem too distant for participants that lack exposure to authentic language (see Chang, 2011, p. 17). To provide an adequate framework, an illustration of the task-based oriented didactic approach may be found in point 5.1, which involved same-language subtitling to improve writing skills and vocabulary acquisition (see Talaván et al., 2016).

Modern language syllabuses that take TBL into account are designed with practical purposes, however, when teachers and students interact, they may not necessarily believe that what they are doing in class will eventually be used in the students' future everyday lives. First, there is the setting in which English should not be considered a subject, but an instrument of natural communication. What is more, as experienced language teachers, we have observed that English stands out as one of the most living, dynamic languages around the world, therefore, authentic and genuine settings would surely be instilled in the student's minds from the early stages of SLA. It is relevant to say that the subject of teaching the English language is considered to have become populist and TV may be the most popular resource (see Vanderplank, 2016, p. 20).

The dichotomy between learning by memorising, when, for example, lists of words are presented, against the acting out of roles, are not incompatible. The reach of a certain degree of natural manners and spontaneity not only depends on the need to learn a language by itself, but becoming fluent needs foundations on words learned by heart. Accordingly, Krashen (1983), following the Natural Approach, provides a set of guidelines in his book about language acquisition in the classroom and gave major importance to the ability to communicate with native speakers. Krashen (1983, p. 58) also claimed that the majority of class time should be devoted to activity tasks, which promote input through acquisition. Therefore, the teacher can generate the opportunity of language acquisition moving away from rules and structures and, consequently, make students aware of their ability to use a language without constraints, free of judgement, in a position where accuracy is not the aim, but the completion of a task in a certain context.

As presented in the following section (3.5.1), a TBL murder game, similar to the one used in management training courses, promotes interaction in groups, the use of past modals of probability and therefore students participate in a balanced way since each student has to provide the information written on his card in his/her own words. After that, we have looked for a video that would help advanced students connect the in-classroom dynamic with a story they could be interested in and it would be perceived as authentic media. Students would therefore be instilled with a deep appreciation for the search for further OV films.

3.5.1 Moving outside the academic instruction at advanced level

At some point, English language teachers may observe that the previous methods fail to develop into productive speech outside the classroom. Regarding the different combination of methodologies, all the three different approaches presented in this chapter have been put into practice up to three times at each level during an academic term (B1, B2 and C1 level classes taught at the University of Alicante Language Centre from 2014 to 2017). It is not empirical research, but the observation of the outcome from ESL/EFL learners' practice that has helped us obtain key components regarding the study of dynamics as they encourage students to take part in the speaking drill. The activities have been eventually supported by subtitled videos practice, both in class and at home.

This activity is consistent with the participants that are profiled in Study 3 (6.4) as our aim is to bridge the gap that exists between clasroom practice and autonomous viewing. This particular TBL activity has been proved effective within our experience, and it was a practice that involved a group of CEFR C1 students playing a prediction game called *Dilemma*[24]. The objective is first to predict their classmates' reaction to a situation card (see figure 7 below). Later, students are encouraged to speak and have to use specific grammatical items such as *fact and non-fact would*, together with the correct use of conditionals forms.

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[24] Adapted from Soars, J. & Soars, L. (2012). *New headway* advanced, 3rd ed. Cambridge: Cambridge University Press.

<div style="border:1px solid #000; padding:1em;">

Situation

You are a taxi driver

You are a taxi driver. You find a bag in your cab with $5,000 in it. The name of the owner is on the bag, but not the address.

What would you do?

</div>
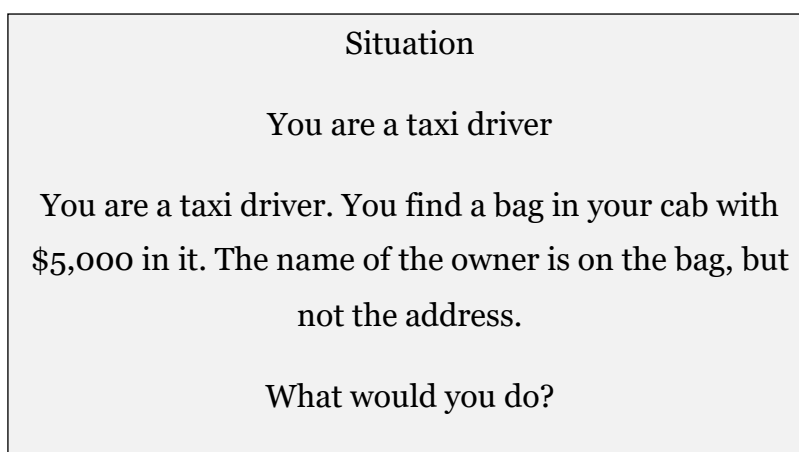
Figure 7. In-classroom *Dilemma* game card; from *New headway advanced*, 3rd ed. Soars & Soars O.U.P. (2012).

Students provide a number of (expected) answers, similar to the ones exemplified below:

- *I'd give it back.*

- *I wouldn't. I'd keep it.*

- *I don't think you would. I think you'd try to find out who it belonged to.*

When preparing the activity, the teacher may predict a particular outcome, but a balance should be kept between fluency that the task provides, and accuracy, which is provided by task feedback. Syllabuses, lesson plans and in-classroom activities are evidently set to make recipients focus on language, at the same time, it is important to ensure that the communicative needs are covered as output is generally considered essential for language development, "especially if learners wish to speak and/ or write in the target language" (Willis, 1996, p. 13).

At this point, it would be advisable to include, for example, a selected video related to the topic introduced in the activity. Well-prepared video summaries enable a more efficient and engaging viewing experience as students will have to work on recurrent topic words and collaborative techniques such as

information retrieval and natural language processing (Panda & Roy-Chowdhury, 2017). An instance of this may be one that can be found on YouTube about London taxi drivers' memories[25]. The video explains how London chaotic geography makes taxi drivers have an extraordinary memory since they have to pass an exam called "the Knowledge", which tests their mastery of this intricate city. This non-adapted short (less than five minutes) audiovisual activity includes words like *gruelling* and *superb*, or expressions like *twists and turns,* which makes it ideal for those advanced students that need to observe how abstract concepts in-context relate with individual perceptions of some words. However, in this case, more complex and figurative forms of the language and topics are addressed. Relatedly, incidental learning should not just be seen as a mere option at this point in the student's learning progress, but an opportunity for the advanced learner to engage in a process leading to autonomy.

In terms of collaboration, compulsory attendance is convenient when students register at a language school. It is in this context (students surrounded by their peers) where the teacher has to observe how classmates cooperate, contribute and react, especially when the context may be limited to the activity and here it is fundamental to choose the appropriate activity for each level. There are good examples that point out how instructional values can be extrapolated to new forms of integrating multimedia, and how these affect the outcome of dynamics using English OV material. In 2009, Cross conducted a quasi-experimental, classroom-based study investigating if instruction helps students understand news videotexts. Advanced-level EFL students were divided between the experimental group, who were given strategy instruction and a comparison group that did not receive any explicit strategy instruction. The results obtained did not indicate significant difference between the two approaches. Cross indicated that this may have happened because there were differences among individual backgrounds in both groups and suggested that future tasks should be less challenging for the learners and language proficiency has to be taken into consideration, although "it is too simplistic to suggest that for listening strategy instruction to be useful listeners must be beyond a certain

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[25] https://www.youtube.com/watch?v=lBBge0bX2Ng (last accessed 18/11/2018)

'threshold of proficiency'" (Cross, 2012, p. 3). As observed here, this is the main reason why pedagogical activities are presented to go along with their corresponding video material. As seen in the previous and following points that deal with different English levels, there are sensible steps to observe in relation to lesson planning and resources either provided by publishers or available online (see Soars & Soars, 2006, 2009, 2011). Otherwise, students may get the impression that the challenge of learning is discouraging and there will be no further attempts to reach up to an independent status.

Subtitled media has also become necessary for the students who really aim at reaching proficient levels in English and this habit clearly connects with point 3.7, which explains how young generations are modelled by their affiliation with portable gadgets and have easy access to broadband Internet. A new age of EFL students are moving apart from strict lesson models and are gradually shifting towards digital training, which could be even positively tangled with their leisure time activities.

3.6 Listening Assessment Research

As we have seen so far, there are many studies related to the knowledge acquired from captions (see Montero et al., 2013, 2014b; Park, 2004; Smith & Shen, 1992; Vanderplank, 2016). Keyword recognition and full captioned video effectiveness have been surveyed and connected to the usefulness perceived by L2 learners (see Montero et al., 2014b, p. 22) since listening comprehension has gained weight and is now considered one of the most important skills in second language learning (see Vandergrift & Goh, 2012).

Within the field of applied linguistics, Rost's *Teaching and researching listening* (Rost, 2002) may be regarded as a referential source and a guide for teachers and researchers since it provides concepts and suggests resources related to listening in language education. Section II of his book is about "Teaching listening" and offers solutions to several pedagogic approaches (see Rost, 2002, p. 5). Here, Rost addresses researchers and educators, and explains that the assessment is core to language teaching, for three reasons:

First of all, assessment gives teachers appropriate starting and continuation points for planning instruction. Secondly, assessment provides an explicit means of feedback on learner performance and assists in goal setting for learners. Thirdly, assessment forms part of program evaluation, keeping the curriculum and teacher development on track (Rost, 2002, p. 204).

The first assumption when making a listening test is that the questionnaire and the related video and audio material have to reach certain level of construct validity (cf. Progosh, 1996, p. 35). That means that key variables have to be taken into account in both broad and narrow terms before preparing the right form of assessment (cf. Rost, 2002, p. 205). In the second study in this thesis, criterion-referencing validity[26] was used as a form of predicting if participants who obtain a result from an official (and therefore scientifically contrasted) listening comprehension tests like First Certificate[27], will perform similarly when having to prove their comprehension of an upper-intermediate video listening assessment (cf. Sawaki & Nissan, 2009).

Furthermore, Rost states that the skill of listening is a sub-set of the overlapping general language ability; therefore, any score reflecting listening comprehension can also be interpreted as a general placement test result. At the same time, listening abilities can, according to Rost (2002, pp. 212-214) be broken down into different types of knowledge, form recognition and performance components such as general, pragmatic, syntactic, lexical and phonological knowledge sub-sets.

Rost (2002, pp. 214-218) also categorises the different forms of listening assessment depending on the type of material (including any media), set of instructions and rules (rubric), general procedure and score means:

- Discrete item tests: Multiple-choice or open questions.

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[26] What is to be assessed can refer to both a criterion (see if the test reflects a certain set of abilities) that represents a correlation with some standard of success and a construct (how well the test measures) that represents the underlying quality or trait that the assessment intends to measure (Rost, 2002, p. 207).
[27] The First Certificate in English is the most widely used of the Cambridge exams (Rost, 2002, p. 211).

- Task-based tests: Non-verbal action in response to a listening test, closed task with a single response or open tasks with multiple responses.

- Integrative tests: Memory tests, dictation or written and oral communicative tests.

- Interview tests: Face-to-face performances, extended oral interviews or self-assessment.

- Portfolio assessment: Periodical evaluation.

For a second language learner, listening is a paramount skill as it comes before speaking, in other words, "processing and decoding auditory input requires recognition knowledge, whereas encoding and generating speech output requires retrieval knowledge" (Vandergrift, 1999, p 169).

Finally, there are factors recommended by the Educational Testing System (ETS)[28] on how students should prepare when facing demanding listening tests like the portion in multi-level TOEFL[29] test. These elements can be summarized in students working on and having:

- Self-management when handling the energies that facing the pressure of taking listening tests would entail.
- An understanding of the testing process and the strategies for answering questions efficiently, summarized as test-wiseness.
- The mastery of knowledge base, which is related to the acquisition of the knowledge and skills required for optimal performance on the test (see Rost, 2002, p. 221).

Montero et al. (2013) studied the correlation between the participants' proficiency level and the type of test used to measure listening comprehension and vocabulary acquisition. They wrote about the effects of video on listening comprehension and gave importance to major hindering factors such as the

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[28] https://www.ets.org/about
[29] TOEFL® (ETS). The Test of English as a Foreign Language measures the ability of non-native speakers of English to use and understand North American English as it is used in college and university settings (Rost, 2002, p. 211).

speed of input, the presence of low-frequency words and learners with deficient vocabulary size (ibid, pp. 721-722). Again, the use of adapted material that adjusts to the pace of learners with limited vocabulary size, takes us to the point of deciding when it is the right moment to introduce authentic material in the EFL students' portfolio. For that reason, every student's level allocation after placement test must be done under the right assessment carried out by professionals of the English language and avoid, to a certain extent, forcing the concurrence of unbalanced level students when non-academic circumstances oblige.

Moreover, videos for pedagogical purposes are intentionally presented in the classroom. For each scenario, there should be an analysis of the instructions, which involves going over certain stages in order to ensure academic acquisition. In 1996, scholars Thompson and Rubin introduced some strategies to consider when using audiovisual material, and those included planning, defining goals and, finally, monitoring the results (ibid, p. 331). That form of structuring gives confidence and a sensible scheme for students that try to find their way towards independent learning and current didactic materials are designed to provide content. See, for example, how teacher's notes in academic books by prestigious publishers such as McMillan, Pearson-Longman, Oxford or Cambridge University Press, generally recommend to structure in-book listening comprehension activities in this form:

a) Pre-listening task. By asking questions, predicting key words or context. Some time is given to the student for both understanding the questions and predicting the possible type of answer.

b) Listenings are played twice for further comprehension. Students are expected to obtain most of the information during the first play, the second would serve to reinforce their final decision and fill in the missing gaps.

c) Post-listening task. Analysis through lexis, grammar and functional language. An alternative activity would imply going over the scrip in order to make the learners aware of the ideas conveyed together with the read-through of structures and key

vocabulary.

Following these referential ESL/EFL textbooks, if the model is well implemented, it is accurate to say that the learners are exposed to this practice repeatedly at each level. After years of collecting those experiences from English language students at the University of Alicante Language Centre, who have been asked about their ways to keep their English up to date before or after the course; we may conclude that, once the students reach a certain proficiency level, they tend to separate well between the academic and the independent non-pedagogic activity of enjoying OV videos. Lorencova (2008, p. 68) asserted that students have to be encouraged "to contribute creatively to their learning, instead of repeating the knowledge they had already received", in any case, from the assigned readings and lectures. One paradigmatic form of students' recognition of formal learning is when they are preparing for very demanding exam tests, such as those issued by Cambridge examinations (First Certificate, Advanced, Proficiency, etc.), that require a high degree of training and concentration, given the nature of the exam papers. The level of abstraction and the particular structuring of the exam papers, together with the rubric and the number of items addressed at each exercise, represent a real challenge for exam makers and test takers since they are tied to regulations that are designed to encapsulate someone's understanding and production in a multi-skill English proficiency exam.

Alternatively, there are forms of making students familiarise with the viewing of authentic films by practising with listening and video listening comprehension activities. Current educational paradigms give advice on the matter and, if we follow modern textbooks teacher's notes, we may observe the steps that help ESL/EFL learners adjust to the challenge of the listening comprehension activities. In this line, there is one suggested segmentation that can be obtained from Vandergrift and Goh's research into second instructional language listening practice, which depends on the listener's attitude towards the activity (see Roussel, 2008; Roussel, Rieussec, Nespoulous, & Tricot, 2006; Vandergrift & Goh, 2012, pp. 225-227):

a) Listen actively. Characteristic of high-proficiency listeners, who move from gist understanding to detail in the second listening. This is a form of making sure that the learner is tied to the story. The students become more effective listeners when using strategies that go through the stages of self-monitoring, elaboration, and inferencing (see also O'Malley, 1989).

b) Rewind and repeat. That entails replaying tracks or sentences and even watching and episode that had already been seen dubbed. Weaker listeners find special support when reading the script, but this may be at the expense of slowing down the pace of their efforts.

c) Guess meaning from context. Some listeners approach make them prefer to pay attention to detail in favour of a global understanding. However, semiotics, codes and connotations carry messages that unavoidably help the listeners to have more tools at their disposal.

d) Holistic language acquisition. Some learners' approaches to listening comprehension opt for a global listening followed by a detailed listening. This form of perceiving the activity is mainly carried out by "weaker, low-proficiency listeners who, ostensibly, got caught up in bottom-up processing without first determining an overall conceptual framework into which they could slot details of the text during a second listen" (Vandergrift & Goh, 2012, p. 226).

The need of focusing on strategies that may help effective teaching and encourage modern language learners to place great emphasis on climbing the listening proficiency ladder, has been under the study of many linguists and educators. It is high time we looked around in order to observe and measure the changes that are taking place due to the fast introduction of elements that are gradually transforming the way EFL learners are maintaining and developing their English, especially in societies that have multiplied the possibility of accessing English OV in many different forms and formats.

3.7   Audiovisual and Online Contents for the iGeneration

With regard to the generation of current language learners, we are living times of profound changes in all sectors of human society. These forward motion developments are also very important in the world of English language acquisition and language learners are not passive subject anymore, since cognitive processes are taken into account in recent second language acquisition research (see Danan, 2004, p. 74; Mayer, Heiser, & Lonn, 2001; Vandergrift & Goh, 2012). As stated along this dissertation, there are technological advances that allow students to experience a semi-real immersion in language learning thanks to an easy and instant access to authentic audiovisual materials and technologies.

Therefore, it has been clearly determined that the quantity of target language use is often dependent on the level. However, any iGeneration student of a recently born age bracket can set the precedent for the use of new technology and engage in the process of acquisition by simply taking advantage of digital tools (see Twenge, 2006).

As any present-day English teacher knows, not only do the latest English learning student's methodologies offer a wide range of activities in context, but also a whole array of back-up technologies and devices that surely provide a perfect learning balance of the four skills. The new iGeneration student can undoubtedly benefit from being "digital natives" which allows them to speed up their knowledge acquisition and consequently become language proficient quickly and efficiently.

Teachers, lecturers and instructors have to bridge the gap between the needs and what can be offered to a new generation of overstimulated students. That transition, apart from the incidental acquisition, which is being highly encouraged nowadays, has to be put into practice taking advantage of what the new horizons have in perspective. One good example would be what Bird (2005, p. 311) defined as "edutainment" when trying to approximate students that considered media as a form of learning a foreign language and others without that particular purpose. Bird (2005, p. 313) also stated that only the foreign language learners showed particular attitudes and interest in the form the DVD (now turned into subscription to video streaming portals, see 5.2) affectedly

helped them learn the language. This new trend is not only putting down its roots, but also flourishing (see Sweney, 2017); therefore, this thesis also relies on the idea that, for EFL learners, media viewing should transcend the classroom environment.

Apart from considering media as a way of entertainment, a second and very different perspective is related to the exercise of translating videos as a powerful form of making this digital era students aware of the difficulty of transferring knowledge in a systemic manner. Lertola (2015), in her chapter called "Subtitling in language teaching: Suggestions for language teachers" describes the benefits of implicating the students:

> AV material functions through four semiotic channels: the non-verbal visual channel (the picture), non-verbal audio channels (music and sound effects), the verbal audio channel (the dialogue) and verbal visual channels (signs and captions). Learners are thus not only translating the source text (ST) into the target text (TT) but they are also watching, and listening to, L2 audiovisual input (Lertola, 2015, p. 251).

These two approaches, the one named as the already mentioned "edutainment", understood as a practical concept, on the one hand, and the applied translation and subtitling lessons, on the other hand, have been chosen as samples of the different possibilities on how to deal with the current problem that revolves around adjusting to the new reality. The point is that we are using methods that are continuously being altered to adapt to a fast changing technology that young learners are already taking advantage of. The challenge for language teachers resides in trying to catch up with the new forms of engaging students in grammar and vocabulary-based activities in conjunction with what the new forms of interaction have to offer. There is proof of how new forms of teaching are also adjusting to new formats, and paper-based textbooks have transformed into on screen multimedia interactive, *living* creatures. Moreover, that digital transformation is occurring because there is a niche that online content providers are using in order to offer advanced pdf or HyperText Markup Language (henceforth, HTML) products. These *E-tools* (cf. Baig, 2008) are replacements or complements to the traditional printed books. In Spain,

primary, secondary and higher education centres are beginning to log on digital textbooks so students can own all their material in their portable devices online (and even offline), which allows them to carry a lighter bag and feel motivated when activities let them play and virtually *touch* the words, schemes and drawings that are dynamic to their eye.

An interesting sample of facilitating online tools could be the Spanish based start-up application named Blinklearning[30]. This site is especially versatile since it provides digital contents to numerous publishers and agglutinates many books in their digital editions. It offers the possibility of being used as a simple library service with embedded utilities that let teachers follow their students' progress. The company also gives the possibility of purchasing the premium "pay-per-student" programme, which expands the alternatives such as personal editing functions, among others. Other publishers offer their own platform through which the students have access to a big amount of enriched material and additional exercises with multimedia solutions. Current portals like Pearson's MyEnglishLab[31], Cambridge Bookshelf[32] and Oxford Premium[33] are not made to replace conventional face-to-face interactions, but try to blend the attendance to class with activities that are time consuming and could be perfectly done and self-checked by every student at home. This form of independent learning makes no sense if it is not attached to group lessons, since all takes place once they have left the collaborative classroom environment (see figures 38, 39 and 40 in appendix IV for examples of screenshots regarding these interfaces).

One of the many online educational projects worth highlighting is the EFL multimedia venture that took place in 2011, when The Language Centre (Centro Superior de Idiomas) at the University of Alicante was allocated the work of creating an online course named *Working in English*. The project implied from gathering material and editing to giving backup to an English course that was specifically designed for professionals. In our case, the fact that I was one of the developers (teachers and programmers) was both challenging

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[30] https://www.blinklearning.com/
[31] https://www.myenglishlab.com/
[32] https://bookshelf.cambridge.org/
[33] www.oxfordpremium.es/

and rewarding, as it entailed creating Learning Management System (LMS) contents from the ground up. The assignment was made in collaboration with the Chamber of Commerce in Alicante and Barcelona, and later offered through a number of Chambers all around Spain (Galicia, The Canary Islands, Andalusia and The Valencian Community, amongst others). Undertaking the process required work-planning, analysis of needs and constant prioritisation. An over 200-page script was assembled from referential examples along grammar syllabuses, vocabulary corpora and audiovisual resources. Apart from the creative work that both digital and narrative content creation implied, when aiming at having a partially self-sufficient teaching instrument, it was fundamental to choose good educational authoring tools to provide a professional layout to the LMS packages that were eventually uploaded onto a Moodle platform. The programme chosen for this purpose was Articulate Storyline, as it offered a sleek interface that was attractive and relatively easy to use by trained teaching staff. Comprehensive material is provided at the end of the dissertation as this project could be seen as relevant for our studies. For visual examples resulting from this blended learning work and script drafts that were written beforehand, see appendix V.

3.8 Proficiency Level of Students: a Determining Factor

There has been some research that takes into account the different levels of proficiency in participants when they take part in experiments using multimedia in order to evaluate their comprehension and acquisition of the language (Neuman & Koskinen, 1992; Sydorenko, 2010; Vanderplank, 2016). Danan (2004) also considered this idea when reviewing the limitations of captions and the need of "comprehensible input" (see Krashen, 1985), understood as how learners cognitively acquire knowledge via effective acquisition, organization and storage of ideas (see Hummel, 1995, p. 444). Danan (2004) stated that captioned material had to be in line with certain ground reference level:

> In spite of the beneficial aspects described above, captioning may not be suitable for all materials and viewers at all levels of language proficiency. In particular, it may be helpful to beginners only if the material is carefully adapted to their level and contains many familiar phrases that can be

activated and reinforced by the audio-visual presentation (Danan, 2004, p. 71).

More recently, Vanderplank (2016) points out that studies with low level participants have little validity just because reading proficiency is necessary to cope with the task, and besides, reading pace improves more if the captions are well embedded as the deaf and hard-of-hearing proved:

> [...] the report noted that deaf and hard-of-hearing respondents who had used captions frequently for five years or longer found that their reading speeds had increased over time—the higher the quality of the captions, the easier they found it to follow them (Vanderplank, 2016, p. 14)

Likewise, Neuman & Koskinen (1992, pp. 103-104) only see students taking advantage of media when they have reached a mastery level as it facilitated testing word recognition and vocabulary building. Sydorenko (2010) also observed that, when evaluating performance of advanced learners, their listening skills improved when they watched captioned videos (ibid, p. 52). She also points out that cognitive overload (see also Sweller, 2005) may happen when having to respond to the three stimuli (audio, video and text) functioning at the same time. Another drawback may appear when narration in L1 comes with L1 captions, since subtitles could be distracting in case of redundancy of text and sound (see Mayer et al., 2001; Sydorenko, 2010, p. 52). Besides, other scholars (Markham 1989, 1999; Vanderplank, 2016, p. 79) have indicated that beginners and advanced learners might not find L2 captioned videos so relevant since, according to the results of their study, the intermediate performed better when supported with captioned videos. Some of these conclusions may seem contradictory at times. Still, it may be inferred that the ideal stage of development takes place when students are in the advanced level and therefore have developed all the skills as well as, consequently, they are capable of following the text to pictures exchange. Their practice allows them now to grasp words and expressions in a high-performance receptive manner, whereas basic elementary students still have to build up vocabulary and train their listening comprehension skills before delving into non-adapted audiovisual material.

In this line, when going over recent empirical studies, well-set examples that may serve as models can be found; however, despite having similar designs, some of them may be considered feeble in their analysis of general comprehension: for example, when using L1 subtitles, "the learners might have profited from information in the translations, even if they did not fully understand the lexical item or content in English" (Vanderplank, 2016, p. 120). Biased results are also due to the validated use of subtitles for levels below the B1-B2 CEFR (independent student rating) as participants did not actually succeed in the comprehension of a movie scene (see Hunt & Beglar, 1998). In this line, researchers Başaran & Köse (2012) made primary school students participate as intact groups in a study. The participants viewed the first 19-minute segment of a movie and the results of ANOVA statistical analyses demonstrated that the students in all three conditions, L2 (English) captions, L1 (Turkish) captions, or no captions performed similarly on the listening comprehension test. More specifically, "the low-intermediate level students in English and Turkish captions conditions were able to keep up with their intermediate level peers in the no-captions condition on the listening comprehension test scores" (Başaran & Köse, 2012, p. 706). In short, they concluded that, by means of the written support, the lower level students enhanced their listening comprehension as much as the intermediate ones and, besides, either interlingual or intralingual subtitles worked the same way.

Other studies have looked into the effects of closed-captioned TV on the listening comprehension of intermediate English as a second language (see Huang & Eskey, 2000). The results of the research showed in this case, that captioned TV helped ESL students' general comprehension, vocabulary acquisition, and listening comprehension. However, all other factors examined in the study, such as age of starting ESL instruction, length of ESL instruction, etc., did not correlate with the listening comprehension test. In other words, it could be stated that only students with certain proficiency level could really take advantage of the contextual support that the video can provide since the ability to acquire vocabulary is strongly influenced by the level of linguistic competence (Huang & Eskey, 2000, p. 104). In addition, captions are particularly helpful when students have to recognize the meaning of new words (Neuman & Koskinen, 1992).

Chapter 4. Facilitating Incidental Learning: From Inside to Outside the Classroom

4.1 Introduction

UNESCO equals incidental learning to a form of random learning: "[r]andom learning refers to unintentional learning occurring at any time and in any place, in everyday life" (UNESCO, 2005, p. 4). The term refers to the fact that a language is acquired without conscious or systematic effort, in this case, since many viewers learn after being exposed to captioned videos (see d'Ydewalle & Van de Poel, 1999). Other interpretations such as Toffoli and Sockett's (2010) also identify the form learners acquire the language without any scheduled lesson plan and recognise it as informal language.

Considerable research has been conducted on informal and incidental learning. This immersive form of learner-centred studies considers that adult L2 students can acquire the language through life experience (see Marsick & Watkins, 2001). Researchers like Hunt and Beglar (1998) discussed different approaches to vocabulary teaching and learning and they interpreted incidental learning as the action of learning new words through extensive reading or listening. Before getting learners into any form of independent practice, it is interesting to observe how more proficient intermediate and advanced students are the ideal candidates for vocabulary expansion, as they would be able to recognise up to the 3,000 most common words in English and therefore can develop vocabulary knowledge through extensive exposure to written and aural contexts. Alternatively, low-level readers would need simplified texts so as to be repeatedly exposed to high frequency words (see Hunt & Beglar, ibid).

The observation that video input aids incidental learning (also known as passive, indirect, additional or unplanned), was developed by authors like Baltova (1999), who studied how bimodal input enhanced not only second language (L2) learners' understanding of texts, but also helped them recognise new vocabulary without the need of formal instruction. On a separate issue, other different input modes have also been considered, and that is the case in

which Brown, Waring and Donkaewbua (2008) examined incidental vocabulary acquisition from reading, reading-while-listening, and listening to stories.

In this matter, incidental vocabulary acquisition and, additionally, the promotion of cultural values (Gambier et al., 2015) are principles that have basically been focused on learning though listening comprehension practices. Moreover, as it will be developed later (see section 5.4), important figures in the field like Danan (2004, 2015), have invested significant time to demonstrate the benefits and extensions regarding autonomous mechanisms behind the acquisition of the language. Being specific, recent studies like Danan's have focused their interest on how teachers and L2 learners can take advantage of captioned audiovisual material in favour of obtaining practical results. These are commonly acquired from dynamics through which students have to recall, retain and make good use of the vocabulary learned, particularly when it is necessary in further conversations (see also Gambier et al., 2015; Mayer, 2014; Montero, 2013).

As practical examples of implementation, there are several methodologies to exploiting subtitles as a form of acquiring vocabulary incidentally; like the use of tasks on vocabulary learning by Lertola (2012, 2015), who made students participate actively in the subtitling process.

We consider that to ensure a successful transition towards incidental learning, it is essential: (1) to work on structured and practical methods of teaching; (2) the theme or topic selected in the classroom session must be cohesive, and (3) time has to be devoted to what is needed for communication rather than only grammar spots or repetition of vocabulary items. Incidental learning/acquisition patterns and due processes are therefore rightly at the heart of our observations, which are correlated with developments in the transition from inside to outside the classroom. In this progress of change, further pedagogical items are developed along this chapter 4.

4.2 Incidental Learning Inside the Classroom

We have observed that EFL students need guidance and should primarily be exposed to adapted audiovisuals (see chapter 3). They may feel discouraged when their progress towards incidental learning is not achieved as expected. Therefore, the mere attendance to instructional lessons may not be sufficient and there can be no doubt that it is essential to increase the students' exposure to the target language, which should be retrieved from different sources.

The question to be raised at this point has already been stated by Dickson (1996, pp. 14-21), enquiring about what kinds of classroom activities and communication in the target language (henceforth, TL) are most likely to help pupils to learn and to practise what they learn. The answer depends mainly on variables such as attitude and motivation, personality types and traits, learning styles and language learning strategies (see Dreyer & Van Der Walt, 1996, pp. 470-475). Besides, an insight into the workings of incidental learning is required to supplement our theoretical framework and understand the learning process.

To have a clear sense of successful practice, suffice it to say that the context used in the classroom should contain messages that students really want to hear (4.4.2). Moreover, regular attendance, routine expressions, structured classroom commands and setting goals help the acquisition and use of the second language (Fallahkhair, Masthoff, & Pemberton, 2004, p. 4338). Secondly, there is motivation, since the world is modelled through the language we use, a positive and practical attitude toward the language will improve the value given to the TL itself. Indeed, it seems that, according to Dörnyei, Schmidt, Gardner, and Schumann (2002), highly motivated individuals, those who can enjoy learning the language, can overcome obstacles and soften the strain of the first attempts when starting a new language.

To this, the idea of introducing captioned video material as the connector between the academic world and authentic input is to be added. Therefore, referential specialists like Vanderplank, summarize current studies that delve into the availability of audiovisual material with written support for educational purposes. He indicates that "captions provide a simple means of controlling the verbal element of audio-visual material without substantial teacher preparation and also provide crucial support for learners in informal and independent

settings." (Vanderplank, 2016, p. 19). On the same page, Vanderplank indicates that new educational challenges are set since accessibility to television and films are good for learners in diverse conditions.

Traditional teaching methods have been used to instruct through words: "verbal modes of instruction have a long history in education and words are clearly the dominant vehicle for delivering information in schools" (Mayer, 2003, p. 126). However, what the student does outside the classroom is of major importance nowadays since there are many opportunities for better achievement, as shall be seen below (see Webb, 2019, p. 230). We are facing a new scenario where students have access to original version material, a massive range of contexts and situations through which they not only learn, but also find an excuse to enjoy and acquire the language passively. Moreover, it is really a question of wondering how this setting affects new generations of language learners:

> If learners are able to watch as native speakers do, and as they might watch television in their first language, do they bring attitudes and mental sets which work against an educational goal? Under what circumstances can television and films thrive as language learning resources? (Vanderplank, 2016, p. 19).

Vanderplank (2016, p. 32) also cited Cole's (2015) identification and distinction between the autonomous, "naturalistic learners" (also known as fully autonomous self-instructed learners [FASILs]) compared with the acquisition of the traditional classroom-trained learners (CTLs). Cole found out that, despite the fact that both groups had a positive attitude towards learning English, the independent learners were more willing to engage in valuable activities such as the exposure to original version media. We may infer from here that this attitude may well lead to more interaction with other users of English.

The argument of encouraging students to become autonomous in order to obtain a better outcome in the long run, will require an analysis of how students perceive, acquire and absorb words and phrases. It is also necessary to make sure when a student is mature for being voluntarily exposed to, for example, captioned OV TV programmes, so that the learner would find the

perfect balance between the understanding of the plot and acquisition of words, structures and pronunciation.

After having a look at the breakdown of different studies related to not only the aforementioned transition, but also the study of captioning and other contextual factors, for example, how TV shows have to be later categorised into level, country of production, theme and genre (see 5.6.1), it is necessary to observe the possibilities that OV multimedia has to offer at every stage. Subsequently, some common ground has to be found in order to ensure that the student's proficiency level, likes and dislikes, are in tune with the right video sorting.

Ultimately, it is necessary also, correlated to what was introduced above, to comprehend how motivation (see 4.4.4) would affect the area of individuals and their internal processes, fed through dedication and practice with conceivable time-consuming, gentle at first and gradually more demanding, language acquisition activities. We believe that both extrinsic motivation and good instruction facilitates tuning into independent learning. Therefore, regarding Foreign Language Acquisition (FLA), any individual's interest goes hand in hand with in-site classroom motivation, either intrinsic or extrinsic, in which several agents take part. In other words, the attitude of the student towards the learning environment and degree of exposure, the printed material and audiovisuals they work with and, most important of all, the figure of the teacher. It is common sense to say that a good English instructor has to be someone well trained, accessible, enthusiastic and caring, as well as someone whose implication and approach would help keep a necessary low or mild level of responsiveness among the students. It is also reasonable to think that those conditions will certainly help learners receive more input and cause them to reflect.

Further comprehensive studies of current scholars like Montero et al. (2014a) help us to develop a clear understanding when opting for captioning and the effects on comprehension and incidental learning. In contrast, but complementarily, intentional learning corresponds to attending language classes and having academic instruction, which is necessary given "the importance of vocabulary size for successful vocabulary learning" (ibid, p. 135).

As a final point, it could be said that academics like Danan (2004, p. 75) agreed with some of Vanderplank's ideas, as they concluded that teachers have to systematically introduce subtitles and captions to inexperienced users and encourage reflective attention more than just telling students to listen attentively. Teachers and learners should be aware of what it represents to take full advantage of what the democratization of the Internet has to offer. In this case, non-native language teachers can experience themselves the improvement in the target language that they will experience by taking up original version videos, or even TV show binge watching as a hobby. It is worth reminding that socio-cultural components such as nationalism and cultural behaviours are a bonus to the acquisition of the language itself and have to be incorporated in instructional strategies to enhance the students' linguistic comprehension (Kuo & Lai, 2006).

4.3   Incidental Learning Outside the Classroom

Over time, there is a point when academic acquisition proves to be insufficient, and this is when incidental learning takes the helm. In terms of cognitive psychology, Hulstijn (2003, pp. 354-356) affirms that the definition of incidental learning is learning in the absence of an intention to learn, which also means that the learner's attention is focused not on the form but on the meaning. Therefore, the information process is not contaminated by any adapted contents, as the researcher may intentionally delimit them (Hulstijn 2003, p. 356). Intentional learning, in which intentions are deliberately goal directed, also implies that there is an announcement to participants that they will be tested after the experimental task (see Hulstijn 2003, 2013; Montero et al., 2015, 2018).

Recent computational models of language acquisition also suggest that there are similarities between mechanisms of incidental learning and those related to natural language acquisition (see Saffran et al., 1996), therefore, incidental learning through OV TV shows could be considered an approximation to real immersion. Consequently, one sensible question to be answered is when in the academic history of a student, he/she is ready to start taking advantage of captioning, as age is another variable to consider (Peters, Noreillie, Heylen,

Bulté, & Desmet, 2019). d'Ydewalle and Van de Poel (1999) studied if children make the effort to process a foreign spoken soundtrack when the native language is available in the form of subtitles. d'Ydewalle later queried: "[c]an watching (and enjoying) subtitled television programmes incidentally lead to foreign-language acquisition?" (d'Ydewalle, 2002, p. 62). The findings suggested that there is substantial language acquisition simply by watching subtitled videos. Unlike adults, children tend to acquire more from the sound and image support than from the written subtitles (see d'Ydewalle & Van de Poel, 1999).

Kuppens (2010) also explained the long-term effect of OV consumption on the incidental learning of English. In this case, an empirical study conducted in the Flemish (Dutch-speaking) area of Belgium, compared the use of three English language media by primary education students with their scores on two oral translation tests: from Dutch to English and English to Dutch. After a linear model of variance[34] analysis, Kuppens asserted that pupils who frequently watched subtitled English television shows and films, performed significantly better on both tests.

Nevertheless, this opportunity for training and learning in regards to incidental acquisition is specially made good use by grown-ups. Adults, despite being outperformed by children in terms of incidental learning through watching television programmes, show an aptitude of mental processing that allows them to attend both information channels, spoken soundtrack and subtitles (cf. d'Ydewalle, 2002). Vocabulary building and grammar acquisition can benefit from a more mature, adult learner, who, being aware of the limitations, will surely take advantage of every possible opportunity to enhance his or her language skills.

There are theoretical and empirical articles that depict a transition from inside the academic environment towards outside the classroom, when incidental learning happens; the student becomes independent and takes the initiative and command. Most related studies have been based on measurements that required a quantitative approach, while some others have

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[34] The variance is a numerical value used to indicate how widely individuals in a group vary. If individual observations vary greatly from the group mean, the variance is big; and vice versa.

considered qualitative assignment, like Katchen and Leung's (1996). In this research called "Can students learn English from The X-Files?" they state that for the EFL/ESL teacher, subtitling is much better than dubbing because at least we can hear the target language. In their study, advanced Taiwanese university students were given assignments related to video material with the intention of helping students find ways to improve their listening skills outside of class. The results were conclusive as students recognised that it would have been either impossible for them to learn specific words and difficult to follow the program without the help of subtitles.

With the aim of painting a sharp and even line from instructional EFL acquisition towards incidental learning with OV media, we first portray communicative language teaching as one valid approach to facilitate that transition; secondly, deal with successful immersion by going over concepts such as the natural incorporation of target language, mental effort, context settings and comprehensible input (see 4.4.2). Finally, it seems important to study in more detail how every individual's integrative[35] motivations lead to more or less self-regulating/independent students (see 4.4 and 4.5).

4.4 Factors Contributing to Incidental Learning

Once the division between IL inside and outside the classroom has been stated, it is convenient to say that there are elements that enable a favourable transition towards independent acquisition. Some are worth mentioning as they relate to teachers and learners' participation in the follow-on of the students' transforming process.

Two factors, internal to the students, have been taken into account so far, namely, age (see 4.3) and the student's proficiency level (see 3.8). It is necessary to bear in mind that proficiency in English is always a structural conditioning factor, for example, before working on the transition from the classroom to real immersion, activities like the repetition of a skill, lack of context or a simple dictation, may sound hackneyed for advanced language learners. By comparison, Krashen (1990, p. 441) stated that reading will result in conscious

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[35] Favourable attitude toward the target language.

grammatical competence, spelling and vocabulary acquisition, and therefore extensive reading activities, for example, are appropriate for low-level ESL/EFL learners. Every individual is subject to different variables when facing incidental, voluntary continuation with the aim of reaching a certain level of understanding for a second language. Further studies of current scholars like Grgurović and Hegelheimer (2007), Montero et al. (2014a), or Winke, Gass, and Sydorenko (2013) have also focused their attention on captioning in their different participants combinations and transcript options when looking for correspondence amongst same level language learners.

It is also important to note that teachers seem to miss the premise that second or foreign language learners are expected to use and respond to the target language while in class: "[t]he natural use of the target language for virtually all communication is a sure sign of a good modern-languages course" (Department of Education and Science, England and Wales, 1990, p. 58 in Lynch, 2015, p. 16). It is also undoubted that learners cannot enhance their skills at a consistent rate in a new language without hearing it and having opportunities to speak it. The influential figure of the teacher is the main provider of the target language in a classroom context (see Bilash, 2009). Besides, instructors have to deal with the anxiety of students avoiding the use of their mother tongue, which must be turned into something challenging and beneficial.

As will be developed along this chapter, comprehensible input (see 4.4.2), integrated language teaching and motivation are also important contributing factors to ease the transition between school and home.

4.4.1 The target language (TL) in a classroom context

It is sometimes difficult "to strike a balance between using local language (or language used at home) and the Target Language (TL) in the classroom" (Bilash, 2009, p. 1). From my perspective of over 30 years of experience in learning and teaching English in pedagogical environments, I may argue that learning English in a classroom is many times far from engaging in real life conversations. In fact, one the first causes of concern for SL/FL teachers should revolve around exploiting authentic texts in all levels and the quality and

quantity of exposure to the second language (Gowhary, Pourhalashi, Jamalinesari, & Azizifar, 2015, p. 206).

Educational researcher Bilash (2009) writes about the importance of using the Target Language (TL) in the language classroom since activities that integrate the four skills give learners scaffolded support opportunities to create and gain confidence. She indicates that beginners in the English teaching profession may show uneasiness when using the target language in the classroom. And frequently, "teachers find it difficult when moving from using local language (or language used at home) to the TL. Although using the TL can cause some stress, it is very important to do so for the process of language learning" (Bilash, 2009, p. 1). In her opinion, it may also seem necessary to increase the students' exposure to the target language, especially when they do not have the chance of hearing the TL outside the educational environment.

In 1991, Chambers claimed that "[l]earners are enabled to see that the language is not only the object of study but also an effective medium for conducting the normal business of the classroom" (p. 27). Pragmatically speaking, the context and feedback has to be as close as possible to what learners would hear and say when immersed in real life situations.

It was long predicted that information technology was going to make a new generation of more confident students; students freezing or going blank when asked to respond in the target language will hopefully be something of the past (cf. Lee, 2000). From one's own experience, current undergraduate language learners, when treated as the adults that they are, react naturally because they have, one way or another, already been in contact with the English language for a long time. Probably because, first, the English language is compulsory present in primary, secondary and higher education, and secondly, the fruitful digital and online media resources, which, more than ever, provide a significant amount of input as if sometimes there was no difference between living in Spain or an English speaking country.

Overall, it is clear that the TL should increasingly be the natural means of communication in the classroom. In the lower levels, it is challenging but ultimately worthwhile, as students are made aware of the need to feel immersed

in a foreign social milieu. The sooner learners appreciate making the effort, the sooner their attitude will improve in relation to performance.

To summarize, modern communicative approaches tend to naturalize the learning progress (see Littlewood, 2007). In addition, the shifting landscape that modern technology offers, for example, watching TV shows via video streaming in the original version, is a real breakthrough to be taken into consideration since it aids naturalization. Besides, this not only motivates students to maintain and improve their language level, but also makes incidental learning gain weight. Now it is frequent to hear students say they cannot wait to see the latest released episode of their favourite American TV show, in the original version, often premiered some time before Spanish TV channels dub them.

4.4.2 Comprehensible input and routine expressions

Exposure to the language works particularly well and gives good results when the theme or topic is pertinent to the receiver (Vanderplank, 2016, p. 158). The willingness and curiosity to know more about the direction of the plot will often arise. Given that, basically, we are talking about products of entertainment, specifically tailored for general consumption. Being entertained is not being instructed, and a language learner in turn perceives this.

At this point, it is necessary to recall that, in terms of linguistic competence, Krashen (1982, 1985) put primary importance on "comprehensible input" (CI) and, consequently, the creation of more complex language structures. Krashen, (1982, p. 7) stated that the best methods are therefore those that supply "comprehensible input" in low anxiety situations and contain messages that students really want to hear. These methods do not necessarily incite early production in the second language, but allow students to produce when they are prepared. Krashen (ibid) also indicated that those improvements come from supplying communicative and comprehensible input, and not from forcing and correcting production.

We may add that routine expressions and certain classroom commands help the acquisition and use of the second language. In his video

"Comprehensible input" posted on YouTube[36], Krashen graphically exemplifies how a foreign language can only be taught by giving people messages that they can understand. The entertaining nature that Krashen displays is food for thought and gives concrete examples on how teachers have to transmit ideas in an empirical manner. However, we always have to consider that the acquisition of vocabulary through captioned videos is affected by variable factors such as the measurement of vocabulary size, word families and keyword recognition (see 5.4.1).

There are plenty of examples of cases where language learning textbooks integrate skills and always contextualize the units (as we can see in current catalogues from CUP or OUP -see 2.3-). Any other approach would seem artificial and difficult to conduct. Comprehending structures is not just putting words together, but also noticing similarities with the first language, contextual guessing, and vocabulary guessing with its subsequent checking and everyday English expressions acquired through practice.

As implemented in this work (see 3.3 to 3.5), to exemplify comprehensible input, a B2 upper-intermediate classroom unit would perfectly present a colloquial situation in which context aids comprehension. Current teaching methods require a context so the students can allocate and naturalize colloquial expressions (see 5.7). The logical construction behind interjections like, for example, an expression such as *how amazing* may be presented at first, but it is inevitable that the learner may find it difficult if it is offered as a traditional memorization activity. To help acquisition, and a gradual transition towards independent learning, routine, understood as drilling and listening comprehension exercises with different random sentences, should complement it as we should focus on social actions or direct interaction with others (Schegloff, 1986).

A combination of comprehensible input and routine expressions seems to be ideal for students to climb in the proficiency ladder (see Esparza Brown, 1997), especially after observing how those publishers' (OUP, CUP, Pearson, etc.) syllabuses tailor the classroom sessions. For instance, we may notice that, once an array of the respective CEFR framework level examples are offered for

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[36] https://www.youtube.com/watch?v=3QyX9XhGX3s

classroom practice; it is of major importance that the teacher would work on how such everyday English expressions or Formulaic Speech (henceforth, FS) (see Lin, 2014) should be implemented. They may be presented either structurally, by observing the form that correctly corresponds in each case or, in terms of pronunciation, by using the right intonation. For that reason, we advocate that any listening comprehension activity would be ideal to complement the task and would be beneficial for the students to familiarize with a different sound system, especially if it focuses on metacognitive strategies like strategy evaluation and comprehension monitoring (Vanderplank, 2014, p. 57).

We also consider that, only if necessary, translation (see 4.3) or the equivalent expressions in L1 may help consolidate the use of these words. Not all of them will grow on each individual, but at least some should be memorized "given the importance of vocabulary size for video understanding" (Montero et al., 2014b, p. 28). We think that context should be pertinent in every classroom practice, with the clear intention of using this knowledge in the real world, including the case when it needs to be used in an oral examination. Eventually, the candidate will make good use of a colloquial expression placed in the right moment.

In addition to the preceding, there is a matter that must be brought to light and represents one major aspect that affects Spanish learners when dealing with English listening comprehension: the difficulty of getting used to the English sound system. In one of her lectures, professor Cutler[37] alleged what was denominated as Language-Familiarity Effect (LFE) or lack of familiarity with the sound system. She also explained that only practice in time makes it possible to overcome this hurdle. Phonological minimal pairs, for example, would really affect the understanding when a student tries to match recognisable word sounds. For an ESL/EFL learner, two different words like *locker* /ˈlɒkəʳ/ and *rocket* /ˈrɒkɪt/ might sound very similar for a foreign learner immersed in a plain conversation among North American English native speakers. These and other phonological differences may represent an obstacle for vocabulary acquisition, for that reason, short-term memory and

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[37] Lecture by Professor Anne Cutler from the Western Sydney University at the "SLS Thursday Lecture Series (The Brown Bag)" at the University of Hawaii on 23 of February, 2017.

segmentation may be helpful for unfamiliar languages[38], whereas phonological mapping may help in familiar languages, by reducing and internalising complex forms (see Marecka, Szewczyk, Jelec, Janiszewska, Rataj, & Dziubalska-Kołaczyk, 2018).

From our experience, Spanish native speakers who have been seeking to understand real English conversations at all levels, conceive that it is crucial to concentrate on pronunciation since non-natives seem to experience problems recognizing reduced word pronunciation variants (see Ernestus, Kouwenhoven, & van Mulken, 2017).

4.4.3 Integrated language testing and instructional dynamics

In line with the current classroom practice via audiovisuals, as explained in chapter 3, and as a final holistic approximation to naturalisation in the field of pedagogy, it is interesting to observe that there are some approaches to teaching language that attempt to integrate the four traditional skills (see Hinkel, 2010). In addition to those, social, cultural and discourse conventions may also be considered as the fifth skill and, therefore, the corresponding knowledge should be included in the classroom input (see Vernier, Del Moral, Del Giusti, & Barbuzza, 2008). In the Spanish classrooms, there has not been such palpable transition from one to another pedagogical method in particular, as it has been the case of publishers, who have influenced teachers to move straight towards combining traditional and communicative role play and personalized teaching schemes (see, for example, OUP, 2018). That is mainly because the official regulations in Spain have simply made schools to adjust their methods to the appropriate textbooks (see Criado & Sánchez, 2009).

We consider that future independent learners should be trained in recognising exam and skills test formats, and teachers should reflect on the type of dynamics that would help students become fully autonomous.

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[38] When listening to a familiar language, we hear distinct words (e.g., English -if you are fluent-). In unfamiliar languages (e.g., Mongolian –for a beginner-), words sound like a cascade of sounds. Retrieved from https://isle.hanover.edu/Ch12Speech/Ch12 Languages.html (last accessed 19/08/2019)

The action of integrating skills may not be considered appropriate in all contexts, however, current models are often biased by the need of students to prepare for specific exam requirements like the ETS TOEFL[39] exams and focus on documenting the level of students that may need this certificate for their professional future and studies. These renowned (over 50 million ETS tests annually) standardized tests are used to measure the English language ability of non-native speakers who, for example, may be willing to enrol in English-speaking universities worldwide. Furthermore, new 100% online testing systems like the Oxford Test of English[40] try to replicate real-life language through particular task scenarios and study situations.

We have chosen TOEFL as a modern and reliable form of testing EFL integrated skills because, amongst other things:

- In most test centres worldwide the exam is taken on a computer.
- The candidates have to respond to questions related to lectures, speak into a microphone or type written responses about specific topics and material.
- Feedback/scores are ready in 10 days and sent to selected institutions.

The effects of regular watching with captions can help test takers as the adaptation effect shows that listeners are "able to retune their perceptual categories to characteristics of the exposure speakers leading to long-term changes in speech perception" (Vanderplank, 2016, p. 97). The first paper on the TOEFL is an integrated task (see figure 8) and relies on what new technologies facilitate as multimedia and internet-based tests are incorporated into its structure. Candidates have to read a short article about an academic topic and after that, listen to a lecture on the same topic. The lecture opposes the reading, therefore, the task here consists of describing *how* the lecture contradicts the article and candidates will only have access to the text while writing the essay.

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[39] See https://www.ets.org/es/toefl
[40] See https://www.oxfordtestofenglish.es/en/about/ (last accessed 12/12/2019)

Task 1: The Reading-Listening-Writing Integrated Task

Via computer delivery, examinees are given some time to **read** and take notes if they wish about a reading passage. They then **listen** to a lecture and are allowed to take notes during the lecture. The reading passage then reappears along with a question and examinees are given 20 minutes to key in their responses.

The reading passage remains present and examinees can use their notes. Examinees are told in the instructions in advance of this writing task

- that their response will be evaluated for content (accuracy and completeness), and for appropriate use of language and sentence structure;
- that their response should show that they understand the major ideas and important information in the passage and lecture, and their relationship; and
- that "[t]his writing task is not asking for your opinion; it is asking you to give an answer, in an organized and well-written way, based on the information in the passage you read and short lecture you heard."

Figure 8. Guidelines for TOEFL integrated skills practice tasks; from TOEFL® iBT Writing Sample Responses.
https://www.ets.org/Media/Tests/TOEFL/pdf/ibt_writing_sample_responses.pdf
(last accessed 28/04/2018).

It must be pointed out that the responsiveness of the students to the planned activities may be biased by their prior knowledge of the test format. For example, in multi-level exams like IELTS®[41], candidates may only listen to the audio once, which implies high concentration when moving from the written instructions to the listening comprehension task or the other way round.

To determine its usefulness, any type of language lesson is valid if it makes learners participate and enables them to reach their learning objectives, which may be clearly enhanced if the teaching staff incorporates related technologies into their courses (Stockwell, 2007, p. 107).

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[41] See https://www.ielts.org/

There is an "unlimited" array of models, teaching materials and techniques to attain integrated language instruction that engages learners in meaningful communication (see Kaplan, 2012, p. 121) by seeking inputs from a range of sources (see Mehisto, Marsh, & Frigols, 2009). However, "[t]he most difficult kind of data to provide is that which offers evidence that one method is more effective than another in attaining programme objectives" (Richards & Rodgers 2001, p. 165). The idea is to integrate the traditional four skills in language teaching, "where writing tasks might be 'spoken' in their mode, and vice versa" (Carter & Nunan, 2013, p. 54).

The collection of outlined tasks for applying different approaches, along with examples extracted from current textbooks, sustain the idea that there is a way to connect drilling and effective language acquisition. Classroom dynamics turn out to be enjoyable and that may result in a spontaneous learning environment leading to consolidation of grammar and vocabulary through practice (cf. Ako, 2009). In this scenario, we found the change process to be the ideal venue for discovering what future independent learners may need in order to accelerate their wish to be exposed to the language.

In order to understand TEFL[42] methodology, it is interesting to study the breakdown of ideas extracted from a referential TaskBook[43], which was produced by teacher trainers at the Languages International Project Fund in Auckland, New Zealand. That is an example of classroom dynamics and the use of practical materials for enhanced learning in a good learning environment. Here they pose some interesting statements that may be considered valid or questionable, as they say that good classroom dynamics would mean that the lesson has to be fun for the teacher. It involves interaction, and practice at interacting, which is a key element in learning and being able to speak a language (cf. Ako, 2009).

Many books on instructional dynamics have been published on the subject of teacher-student relationship and principally aim at providing effective teaching in the classroom (cf. Chandler, 1977; Hadfield, 1992-2005). As the above mentioned TaskBook indicates, it is also generally agreed that most

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[42] Teaching English as a Foreign Language sphere (teaching profession)
[43] Retrieved from https://ako.ac.nz/assets/Knowledge-centre/RHPF-N15-ESOL-Teaching-Skills-Taskbook-Unit/672abcd518/ESOL-TaskBook-complete.pdf

dynamics should foster a positive and constructive learning environment. The activities are student-centred, but the teacher's presence ensures that the participants remain active and interested, since an authoritarian figure makes sense when it comes to guaranteeing that rules and regulations are complied with. Even more, the students take a role and interact with their peers accordingly.

We also think that good instructional dynamics can also result in a more natural and enticing learning environment that would promote creativity. Although it may look improvised, role-plays, for example, may be far from unplanned since teachers have to acknowledge the connection between the grammatical or vocabulary item and the communicative purpose inferred from the activity. If the dynamics is chosen at random, the effect could be the opposite, for example, by using a wrong practice that does not turn out operative. This would result in the consequent disappointment over the expected results (Dörnyei & Murphey, 2009, p. 10). Overall, when the feedback is positive and works well, students come across more enjoyable lessons, with the consequent increase in their motivation to learn.

Hadfield (1992, p. 12) stated that good classroom dynamics follow these traits:

a) Student groups are cohesive and have a positive, supportive atmosphere. Group members are interested in each other and feel they have something in common.

b) The members of the group are able to compromise. They have a sense of direction as a group and are able to define their goals in collective as well as individual terms.

c) Group members are not cliquey or territorial but interact happily with all members of the group. Members of the group listen to each other and take turns.

d) Individuals in the group are not competitive and do not seek individual attention at the expense of others. Members cooperate in completing tasks and are able to work together productively.

e) Group members are able to empathise with each other and understand each other's points of view even if they do not share them. The members of the group trust each other.

f) The group has a sense of fun.

g) Group members have a positive attitude to themselves as learners, to the language and culture being studied, and to the learning experience.

Summarizing the pedagogical aspects observed up to this point, the content has to be comprehensible and made to fit the students' needs at each stage of the learning ladder. Being able to communicate successfully in the L2 is the main target and the teacher has to ensure that the students are gradually gaining autonomy. Teachers and learners should work on guaranteeing that the messages that are read or heard are always slightly above their current English language level, what Krashen (1985, p. 2) called "comprehensible input +1" (i+1) (see 3.1). In addition, it is important not to forget that the practice of speaking and writing, together with corrective feedback, and the habit of reading and listening to authentic audios are effective ways of making students feel more comfortable when expressing thoughts in a foreign language.

4.4.4 Motivation and other factors that affect learning or acquisition

Motivation could be defined as a type of positive reinforcement when a positive stimulus is applied, which should not be ignored. There are key elements stuck to the human condition such as consciousness, feelings and states of mind (see Skinner, 1974, p. 208). Since learning depends heavily on the mood of the learner and on having the right attitude towards the language, this strongly affects the whole acquisition process from its roots. Thus, the figure of the language teacher (together with curriculum and pedagogy) stands out, as it serves as a model, and paves the way to a successful long-term relationship with the language, together with all the aspects concerning everyday usage (see, amongst others, Bolliger, Supanakorn, & Boggs, 2010; Gardner, 2001, 2010; Mayer, 2014).

Since motivation is related to the key factors (together with, e.g., engagement and commitment –see Vanderplank, 2019, p. 12-) that affect the learners' internal processes, there are different hypotheses based on Krashen's Natural Approach model (1982, pp. 59-60) that are worth mentioning:

a) Acquisition-learning hypothesis: Acquisition is related to a passively and unconsciously form of (by means of informal or natural) knowledge gain, whereas learning occurs actively and consciously through formal learning and instruction.

b) Affective filter hypothesis: It refers to motivation, self-confidence and anxiety. They can be instilled in several ways, such as not challenging learners with an early speech production, encouraging students to make their own decisions and, when rectifying mistakes, feeling rewarded positively as they are corrected appropriately.

c) Monitor hypothesis: The learner may alter a structure or produce grammatical forms subconsciously.

d) Natural order hypothesis: The acquisition of grammatical rules is formed in predictable sequences.

e) Comprehensible input hypothesis: According to this hypothesis, L2 learners require comprehensible input, represented by $i+1$, which means that the language input has to be more advanced than their current level, which is represented by i. This formula is only applied to language acquisition.

In the field of multimedia learning, Vanderplank (2013a) divided the level of attention into grading factors, and these are: current knowledge, skill level, language information load, mode of presentation and programme length. Those can be combined with the two selection factors: motivation or purpose in watching, and attitude, which reflects the interest in watching (Vanderplank, 2013a, p. 243). More recently, Vanderplank (2016) also reformulated his model of language learning: "which takes not only the research evidence into account but also the perceptual, cognitive[44] and affective[45] complexities of captioned

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[44] "(e.g. language knowledge and skill level, prior knowledge of subject matter, information load, deployment of strategies)" (Vanderplank, 2019, pp. 12-13)

viewing for language learning" (Vanderplank, 2016, p. 5). Vandeplank (2019, p. 12) also observed that "internal extrinsic motivation" or a form of self-determined instrumental motivation was more present in autonomous learners, and that the perception of enjoying recreational material was more successful than treating films as language learning resources (see also Frumuselu et al., 2015).

There are practical activities that are related to the assertiveness (the quality of being self-assured and confident) that modules the acquisition of the language. For example, scholars Borrás and Lafayette (1994) worked on the use of multimedia courseware and the effects of intralingual subtitles (L2 audio and L2 subtitles) during a transactional task (narration and description) on oral communicative performance. The results revealed that students in the intralingual subtitled condition, unlike those without literal subtitles, obtained a higher score since they had a much more positive attitude towards the use of subtitles (see Borrás & Lafayette, 1994, pp. 61-72).

In 2010, Gardner (pp. 2-12) indicated that motivation to learn a second language is not a simple issue since it depends on nature, affective and behavioural traits and it is important to differentiate between language learning motivation and classroom learning motivation. The use of media raises the students' interest especially when there is a variety of media, helps them understand complex topics and increases memorability (see Gilakjani, 2017, p. 58). Motivation may also occur when a student starts building up confidence by noticing that he or she can distinctly recognize dialogues, plots and even laugh at jokes in sketches that are addressed to native speakers. That awareness of personal growth naturally leads to pure incidental learning, when the degree of maturity moves learners to voluntary viewing of any film in OV (Vanderplank, 2019, p. 12).

In conjunction with the above mentioned Cognitive Theory of Multimedia Learning (in *The Cambridge handbook of multimedia learning*. Mayer, 2005-2014), it is also interesting to go over the definition of the Cognitive-Affective Theory of Learning with Media (CATLM) (see Moreno, 2005). Both Moreno (2005) and Mayer (2014) explain that cognitive and

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[45] E.g. anxiety, self-doubt, motivation and self-confidence (Krashen, 1985)

motivational processing implies the learner to spend conscious efforts in electing, organizing, and integrating new information with existing knowledge, given that humans can only process small pieces of information within a short time (see Mayer, 2014, pp. 171-172).

In the pedagogical field, the work done by Zabalbeascoa, González-Casillas, and Pascual-Herce (2015, pp. 105-126) stated that students were highly motivated when knowing that they were going to be tested through watching TV comedies for the interest that was raised when going beyond the traditional boundaries of classroom activities. It is important not to forget the essence, which entails that, for English language teachers and learners, watching films to improve the listening skills is an engaging and entertaining resource (see Sokoli, 2015, pp. 127-148).

In the psycholinguistic domain, Danan (2015, pp. 47-48) finds it difficult to quantify learning styles (learners that learn globally, in contrast with those who would need a more sequenced structure or even intuition), individual differences, confidence and motivation. Gambier himself (2015, p. 72) poses the question on how challenging it is to measure what somebody wants to do implicitly or explicitly, together with other variables such as the psycho-affective, from the individual's confidence to the level of anxiety caused by stress, which is generated when exposed to real OV material.

All things considered, and going back to the surveillance in progress and behaviour of students doing general English courses at the University of Alicante, our next remarks are mainly referred to those learners who have reached EFL/ESL intermediate level or above. As we will try to prove through the three experimental studies carried out (see 6.2-6.4), when it is the appropriate time to consider that motivation for self-study and independent acquisition should be encouraged by the instructor. Therefore, after asking about their experience to Spanish undergraduate students who have taken up watching caption videos on a regular basis[46], two key positive effects have been observed, and they have resulted out of their motivation after being exposed to original version for a substantial period of time: the first one would imply that

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[46] Conclusions were noted down since participants in the three studies and EFL students at the University of Alicante were also interviewed about their OV consumption habits and preferences.

learners see progress and their self-confidence is enhanced. Their knowledge of the language increases drastically, especially if the student opts for moving back and forth by choosing different types of shows and even swings from UK to US productions. Different accents and registers really enrich their range of vocabulary. Secondly, by giving a continuation to what represents watching TV programmes on a regular basis. Duration and frequency of exposure to original version audiovisual material increases the desire to continue watching more episodes in the future. Therefore, the whole experience benefits the learner and represents a premium advantage if we compare current with old-school students, who were only in contact with a limited number of adapted listening comprehension activities and tests along the course.

We may notice that the teacher's feelings and emotions are also affecting the students' performance when they are able to produce longer speeches and accurate sentences, which are a sign of success and thus, students would be more in favour of gaining a better appreciation of the language. Accordingly, Dickson (1996, p. 5) pointed out "one of the factors that is thought to affect TL use is the teacher's competence and confidence in the spoken language". Besides, some studies reveal that it is not only the lack of confidence that is really hindering the use of TL in the classroom, but also disorderly behaviour and lower-achieving pupils impeding a regular progress (see Haydn, 2014, pp. 32-35).

It is also true that students are more comfortable when teachers provide kind and gentle guidance just as students feel less anxiety and pressure when watching TV (cf. Krashen, 1985, p. 4; Vanderplank, 2016, p. 30). Old grammatical, structural assessment methods may cause students to get stuck, especially when they are not sure or don't know what the answer is. Giving ridiculous options and an obvious feasible answer in a multiple-choice activity will surely provoke students' responses and boost their confidence. Some studies with Japanese university students of English support the idea that the teacher's attitude to errors and the personal characteristics would clearly reduce classroom stress (Hadley & Hadley, 1996, p. 54). Having a positive, even humorous attitude in a language class is not a question of entertaining the students, but promote speaking practice and discussion after using some simple

techniques when introducing practical and communicative elements in an activity.

Gao (2010) exemplifies how positive attitudes towards watching TV programmes aid language acquisition through an English language learner, who had to face a double-edged language learning struggle. On the one hand, she had to put extra effort into improving her English and, on the other hand, simultaneously continue working on her Cantonese:

> Like many other mainland Chinese students, she managed to expand her exposure to English by watching English TV programmes and movies apparently because TV was one of the most accessible sources of English input she could find in Hong Kong. The significance of watching English programmes and movies shifted as her academic studies progressed in Hong Kong. At the beginning, she was apparently motivated to watch English programmes and movies to improve her English, especially after she felt that she had been using too much Cantonese. Later on, it also became one of the major means for her to relax after a heavy day's study (Gao, 2010, pp. 136-137).

We think that it is necessary to ensure a persistent desire to change in the students and move them to a certain level of readiness. Therefore, through the process of acquiring the tools to become autonomous EFL language learners, teachers must be regarded as the most important inspirational factor since they directly influence students' motivation and have to initiate a positive anchorage that will condition how learners perceive the language as a whole.

To conclude, there is a moment when an English language learner needs guidance in this respect. Teachers should facilitate the students' development through interpersonal bonding and that works by giving support and favouring meaningful communication (Blackstone, 2014). It is our hypothesis that if the teacher has a passion for original version productions, then it is easy to transfer and explain that interest to the learners in order to improve their English effectively, therefore, the learning process should not only be restricted to what the learners do in class. By being aware of this, the learner builds good foundations for a better tendency to accept the language beyond the boundaries

that may hinder a proper acquisition. In addition, practising productive skills like speaking and writing, coupled with corrective feedback, and the habit of reading, are proven and effective ways of feeling more comfortable when expressing thoughts in a foreign language.

4.4.5 Modern technology as a motivational factor

As any English language teacher may corroborate when going over modern EFL/ESL syllabuses, current English learning student's books offer a wide range of in-context activities that will surely provide a perfect balance among the four skills (see Soars & Soars, 2006, 2009, 2011). Watching TV is also a complementary task that is gaining weight among the educational field, serve as an example that the Finnish Association of Language Teachers gave its yearly prize in 2007 to the translators of YLE[47] (The Finnish public TV channel) on the efficiency and literacy of their subtitles (see Gambier et al., 2015, p. 64). Professor Vanderplank (2016, p. 20) upheld the fact that "[n]o teacher or classroom dynamics can offer the range of situations and settings, the knowledge of and insights into target language attitudes, values and behaviour that television programmes can".

Relevant publications by Keddie (2014), and Goldstein & Driver (2015) are related to the pedagogical uses of digital video and online resources. Keddie claims the reinvention of video and its inclusion into classroom activities, which contrasts with Goldstein and Driver's approach, as it acts to improve English via software and derivations in the form of clips, monologues, interviews, sketches, etc. Both forms are compatible as long as they engage the students in further independent actions that will derive in pure incidental and autonomous learning. It is likely that Keddie's approximation is closer to the current concept of multimedia learning, understood as software inset, shifting into the innovative idea that online resources can be ubiquitous (see Vanderplank, 2016, p. 18).

Modern trends and approaches in education offer a mix of concepts and interpretations that should make us teachers select the type of classroom

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[47] YLE is a Finnish Broadcasting Company. About YLE: https://yle.fi/aihe/about-yle

dynamics, depending on the goals and type of students to whom they are intended for. A good example of this mixed modality is blended learning, which may well be represented by what are named CALL or Computer Assisted Language Learning programmes into the ICT, Information and Communication Technologies nomenclature. However, no definitive conclusion, either positive or negative, has yet been reached since it is difficult to predict the direction these new forms of learning are going to take:

> Studies involving Computer Assisted Language Learning (CALL) programmes indicated a possible overloading of media options for students, which was later confirmed in a study by Brett (2000). Shea (2000), on the other hand, reports how a well-designed interactive video application, fully integrated with the cooperation of teachers, could motivate learners, save time and help address learner weaknesses, especially for those most in need of assistance (Vanderplank, 2016, p. 23).

Nowadays, a multitasking, *touch-screen* generation has emerged and has access to an authentic environment since technology enables having the supporting text and script (see Robin, 2007). The quantity of target language use is determined by the level, however, any iGeneration student (the recently born generation which sets a precedent for the use of new technology -see 3.7-) engages in language acquisition by simply taking advantage of digital tools. Below there is a classification of resources obtained from different modern sites related to current EFL learning that are valid from (mostly) the last few years and probably a few to come:

a) Social Networking: The concept of interacting with classmates or other users that share same interests makes students share experiences and hobbies. The British Council, for instance, or famous learning enhancement platforms like Grammarly[48], use the popular social site Facebook to offer resources linked to their pages. In addition, the growing popularity of the visual interface that Instragram site offers is being put to good use since BBC's Learning English[49] followers are allowed to gain free access to quizzes, puns, riddles and jokes, and use

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[48] https://www.grammarly.com/
[49] https://www.instagram.com/bbclearningenglish/

graphic boosters to students who want to keep their English up to date with gentle reminders of what is on nowadays.

b) Collaborative learning: Working in situations in which people attempt to learn together helps teachers by taking advantage of cooperative grouping assignments. Cloud solutions like Google Docs[50] or Microsoft OneDrive[51] provide students with the possibility of having immediate feedback via integrated reference tools.[52]

c) Presentations with new media: Online supported presentation softwares like Prezi[53] encourage students to present their findings in visually enticing, sleek displays that go beyond the traditional slide-based structure. Similarly, a Swedish company application called Mentimeter[54] is also used to create presentations, but characterised by the fact that teachers obtain real-time feedback from the students. Presentation media is also evolving to endless possibilities via navigation through images, videos, texts and other multimedia options. These new programmes offer the possibility to create videos for class, work and play. There are examples that range from cartoon solutions such as PowTown[55] or the interactive whiteboard app called Explain Everything[56]. Even more interactively, the free game-based learning platform Kahoot[57] makes students become players and encourages them to be involved in an entertaining social learning environment.

d) Educational application programmes (app for short): Instructional sites like ABA[58], Duolingo[59] or Babbel[60], have their corresponding applications for smart devices that provide video classes, level tests, progress tests, together with interactive grammar and vocabulary resources. Most apps offer both a free plan and the possibility of upgrading to a premium plan

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[50] https://docs.google.com/

[51] https://onedrive.live.com/about/es-es/

[52] https://www.gettingsmart.com/2012/09/google_docs_for_collaborative_writing/

[53] https://prezi.com/

[54] https://www.mentimeter.com/

[55] https://www.powtoon.com/

[56] https://explaineverything.com/

[57] https://kahoot.it/

[58] https://campus.abaenglish.com/

[59] https://www.duolingo.com/

[60] https://es.babbel.com/

with extra products like unlimited contents, online teaching or tutoring, and eventually obtain a certificate after passing each level.

e) Online video streaming: Films and TV series video streaming providers like Netflix[61], HBO[62] or Amazon Prime Video[63] offer subscribers the possibility of immediate viewing of productions in original version with subtitles in English and most of the local languages. In the geographical context of the Spanish country, it is precisely at this moment in history when there are a handful of companies trying to obtain their share and position as referential in the business of video streaming[64].

These current changes in the forms that provide access to information are affecting all learners. Web-based technology has transformed education around the world to the point where anyone can learn anything from anyone else at any time (see Bonk, 2013). Nowadays, from teenage boys and girls to young adults can be seen watching media on their mobile phones while travelling on a public transport in any Eastern or Western city. Another observable fact is that telecommunication companies are gradually becoming more generous as they offer faithful subscribers special deals with more and more gigabytes in their packages, bundles and mobile plans. As a consequence, the combination of video streaming in the original version, added to the opportunity of viewing contents without limitations, is leading to a dramatic increase in the possibility of finding better prepared English language learners by means of incidental learning. A useful way to build up word recognition would be by typing any word of interest on Google Images and therefore the students can see the pictures related to the objects or, for example, the look of a typical dish they are not familiarized with. It would also work well, when for instance we have to describe the differences among similar concepts like *cupboard, closet, wardrobe* and *cabinet.*

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[61] https://www.netflix.com/
[62] https://es.hboespana.com/
[63] https://www.primevideo.com/
[64] See http://clipset.20minutos.es/comparativa-plataformas-video-streaming/

4.5   Independent Students: a Gradual Transition

Incidental and intentional language acquisition are different in the sense that dissimilar processes (meaning vs. form) take place through the learner's attention, the amount of exposure needed (more vs. less) or the degree of teacher's supervision and feedback (see Frumuselu, 2016, p. 137; Restrepo Ramos, 2015, p. 158). To illustrate this, in a B1, intermediate and undergraduate English language learners group, two subgroups of students were detected: one where they have simply decided to follow their favourite TV series in English for some time while others had no kind of beneficial exposure. Extracurricular exposure to OV is beneficial (Baltova, 1999, p. 151) to the extent that, for example in our case, after a few weeks of running the course, when carrying out the first tests in order to observe their progress, non-regular OV viewers generally obtained lower results in the listening test[65].

Variables such as age, maturity and self-awareness may also affect future performance and mastery of the students. The critical period when a language is considered properly acquired is from an early age until puberty (see Lenneberg, 1967). However, modern technology offers new ways of exposure to native-like dialogues, and therefore the result is that grown-up English students may see that they gradually acquire the language the same way children pick up their mother tongue. That happens nowadays when adults are exposed to semi-realistic immersion by, for example, viewing TV programmes on a regular basis (d'Ydewalle & Pavakanun, 1997, p. 146).

One aspect that affects the level of concentration (and therefore the transition towards independence) when learning through media is related to what Salomon (1981a) named as the "amount of invested mental effort" (henceforth, AIME). With this concept, he tried to point out how a viewer finds the level of difficulty in relation to his non-automatized elaboration and intake of the material. In other words, the AIME increases or decreases in relation to the amount of mental effort made by the viewer (see Vanderplank, 2016, p. 35). TV is perceived as an easy medium when it is broadcast in your mother tongue

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[65] Skills tests conducted in class along the academic years 2012-2016 to B1 General English language learners at the University of Alicante.

and therefore little mental effort is made and results in less learning (see Salomon, 1984; Vanderplank, 2016, p. 36).

Another obvious and measurable characteristic of any EFL/ESL classroom is that all the students in a class are supposedly sorted by their level in each group. This is a powerful argument that leads up to reaching a good measurement and latter adjustment of the pace, contents and contexts of the resources provided. The final aim is to ensure the good involvement of the students, and how they are making headway with their peers. However, as it will be tested in Study 1, varied background differences may be found in the participants that theoretically belong to the same level. Large samples of students may show inconsistencies as the four main skills are not balanced (see Powers, 2010). This circumstance also occurs when they have to respond to the complexities that viewing and understanding authentic videos entail (see 6.2).

As an example of how publishers have adapted their contents to foster incidental learning, the already mentioned current Oxford University Press *New headway* series textbooks, offer multimedia resources adapted to the grammar and vocabulary seen in each unit (see appendix IV). Besides, there are video worksheets with activities related to the sketches seen in class (see figure 36). Following a ranked syllabus guarantees that the multimedia material always goes along with the contents to be acquired. Furthermore, teachers have to be aware that, at these early stages (A1 to B1), adults may be easily discouraged if they observe that either the question asked or the answer required cannot be fulfilled when structures, vocabulary and sounds seem strange or unfamiliar to them.

The logical EFL student-independent learner transition that we claim would require a step-by-step model to follow from effective-receptive to enhanced-productive English. Some scholars (e.g. Ellis, 1985; Gass & Selinker, 2001; Gass & Torres, 2005; Swain, 2000; etc.) studied input-interaction-output model in the development of oral fluency, where input is considered essential for language acquisition. Besides, interaction and output have also been treated as major pedagogical-dependent elements that share common goals in the field of second language learning. All this could be summarized in the need to say

that language input clearly enhances language development through interaction (see Gass, 1997, pp. 86–87).

In connection with the following section on multimedia learning, by attempting to relate incidental learning and the use of captioned videos, it is worth mentioning central factors that Vanderplank (2016) stated when running a European Research pilot project on Captioning (EURECAP). It was "the first longitudinal study of how informal learners watch and make use of captioned films in DVD format in four languages, namely, French, German, Italian and Spanish" (ibid, 2016, p. 4), with the aim of analysing developmental terms such as perception, speed of understanding/reading, transferability and change of behaviour (ibid, 2016, pp. 187-188). After watching DVDs with captions for a period of 5 to 6 weeks, second-year modern languages students at Oxford University Language Centre completed a self-assessment questionnaire and C-test (comprehensive exercise-type test) (see Brantmeier, Vanderplank, & Strube, 2012) to ensure that participants were fluent readers and proficient enough to follow the videos in the target language. To round it off, participants were also made to keep register of relevant aspects regarding the captions (see Vanderplank, 2016, p. 191):

a) "The quality of the captions" (ibid, 2016, p. 191) refers to the correspondence between sound and text, and how they are more or less helpful for the listeners as they intend to follow a storyline.

b) "The use made of the captions" (ibid, 2016, p.191). Replaying or pausing in certain demanding scenes, note taking, dictionary lookup and keyword recognition.

c) "Whether using the captions over time has any effect on viewing behaviour" (ibid, 2016, p. 191). Viewers can be more or less dependent on captions, but they may eventually decide to switch them off from time to time and gain confidence in listening.

d) "How useful the availability of captions is for each film on a scale of 1 to 10 (1 = "not useful", 10 = "invaluable")" (ibid, 2016, p. 191). The complexities of a plot, or humoristic dialogues make captions an indispensable tool for the learner to follow the film.

e) "Confidence in being able to watch each film with or without captions on a scale of 1 to 10 (1= not confident without them/highly dependent, 10 = totally confident/can watch happily without them)" (ibid, 2016, p.191). For example, films that have a lot of dialogue, will require much more effort.

The results of Vanderplank's study showed stability on the C-test[66] scores (which measures general language competence) and, therefore, the researchers concluded that the level of measuring general proficiency was appropriate. Moreover and most important of all, since it goes in line with our hypothesis, a considerable quantity of the participants commented that captions are necessary when watching a long film, which contributes to their need to engage in the story. Conversely, films regarded as just entertainment or general interest didn't need much of the written support (Vanderplank, 2016, p. 193). The final results form a perfect threshold through which SL/FL learners are recommended to cross, with a later self-assessment and increasing awareness that will let them become totally independent towards a (hopefully) future exponential progress.

Finally, we must note that there are new perspectives on how the overall English language achievement goes beyond the acquisition of vocabulary and listening comprehension as they are not isolated items. For example, Lin (2014, p. 173) wrote about the students who enrich their knowledge with the possibility of acquiring formulaic speech (FS) through the extensive exposure to popular media that internet television offers nowadays. Another example, this time focused on the quality of subtitles, would be Bolaños' (2017) study of the effects of amateur subtitling on learning English as a foreign language, which is especially oriented to translation and interpreting students that need training and be able to discern the differences between professional and fansubbed subtitling. Bolaños concluded that, regarding quantitative data, most students

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66 C-test consists of four to six short, preferably authentic, texts in the target language, to which "the rule of two" has been applied: the second half of every second word has been deleted, beginning with the second word of the second sentence; the first and last sentences are left intact. Retrieved from http://effortlessacquisition.blogspot.com/2004/10/what-c-test-is.html

that watch audiovisual products that are freely available online (fansubbed versions), recognise the fact that "they may contain mistranslations and are of poor quality, which may represent a drawback when learning English" (ibid, 2017, p. 146).

Chapter 5. Multimedia Learning, Captioning and Contextual Factors

As already suggested, free voluntary viewing of TV in English, clearly contributes to improving listening skills and consequently, has an impact on the productive or active skills of speaking and writing (see Burczynska, 2015, pp. 221-244; Danan, 2015; d'Ydewalle, 2002; Huang & Eskey, 2000). The process of learning a new language involves students that begin with receptive comprehension of new items and then there is the consequent move to a productive use. In the classroom, the training of receptive skills like, for example, instructional listening comprehension, provides support to the productive ones (Caimi, 2015, p. 14), and this practice leads to better speaking and pronunciation outcomes when target words and expressions are intentionally highlighted.

When students reach a certain level of proficiency, and have therefore gained confidence, they independently take the initiative to watch television shows as both a form of entertainment and a way to help them learn English. Related to this matter, Pemberton et al. (2005, pp. 52-63), also showed interest in the independent adult language learner's attitudes and approaches to learning by means of educational technologies. In this case, these scholars combined the use of the mobile phone together with interactive television (iTV), throwing conclusions in relation to aspects like:

a) Use of authentic materials. Participants were enthusiastic for feeling in a semi-authentic immersion and giving importance to learning the culture as well. As Pemberton et al. (2005, p. 56) suggested, "[p]articipants appreciated the fact that the authentic material delivered by television was itself engaging. Television in particular was perceived as more like entertainment than learning: '…you can actually sit back and relax.'".

b) Learning in context. The process of comprehending situations is aided by the visual information, but learners may find it difficult to transfer this knowledge and use it in a different setting, that is, when putting the new terms and expressions into practice is

concerned. Participants value the experience as rewarding even when sometimes the pace of the spoken language is difficult to follow (Pemberton et al., 2005, p. 56).

c) Scaffolding. Captions were found extremely helpful and participants easily anchored speech in the written form, making it possible for the learner to acquire new terms and expressions (ibid, p. 56-57).

d) Usage patterns of (i)TV (remote control, screen design, additional information). Participants were not particularly impressed when using an interactive television for the first time, besides, because of the lack of practice, some sense of missing information was perceived (ibib, p. 57). It is important to bear in mind that the experiment was carried out in 2005 and the accessibility to captioned videos on streaming platforms is something that has been recently introduced since, for example, the standard adaptive streaming over HTTP was implemented in 2012 (see Zambelli, 2013).

e) Sociability and mobility. Watching OV while enjoying the company of flatmates, friends or relatives might even constitute a problem when the acquaintance is not interested in the content or the language itself. Today, watching TV is not circumscribed to the living room any more. Portable devices have bigger screens and broadband Internet is accessed wireless. The current scenario is perfect for the OV TV lovers and new forms and habits regarding self-choice will fructify (Pemberton et al., 2005, p. 57).

As shown in this doctoral dissertation, there are different steps to be taken into account in order for learners to attain independent learning status. Recent studies have investigated on the degree to which students make progress when they consider what is more or less effective until they decide to become self-sufficient (see 4.5). There are several ways in which this can happen, but mainly by either using blended learning online solutions or complementing their knowledge via other authentic sources of the language. We consider that

this can occur, if we look at incidental learning acquisition, by making the habit of tapping into their favourite English language TV series in their free time. Before delving into the hypothesis itself, the questions to be answered through related research in chapter 5 would be basically three: (1) What kind of TV programmes and media resources help EFL students learn English effectively?; (2) When is it advisable for the learner to choose between L1 or L2 closed captioned videos?; and (3) At what stage should teachers or students use subtitles or omit them?

To make definite statements on those questions, it seems necessary, first, to be aware of the foundations in the conceptualization of multimedia learning and how traditional theories can be applied to modern approaches in the field. Secondly, to examine why Scandinavians have an aptitude for learning English, as the experience in Northern European countries shows. Besides, in order to expand the scope of this dissertation, varied L2 sources and comprehensive TV programme categorization, among other instrumental variables, are worth being considered. Finally, a look at studies that advise on the use of subtitles at different phases in the acquisition of English as a foreign language is called for. It is also mandatory to underline the active role of current students and their sometimes-biased perception of contextual learning.

At this point, it is also interesting to observe comprehensive studies carried out by Toffoli and Socket (2010), which explore the types of learning that take place outside the classroom and could be identified as approximations to informal language. They recognise the need to acquire the language for practical reasons, and point out how informal learning is an unplanned but effective exercise for life or work. These scholars finally conclude that 2.0 web interfaces (such as social networking sites), English television and other modern forms of interaction, provide the opportunity to cover new pedagogical experiences (Toffoli & Socket, 2010, pp. 125-128).

In our attempt to go over studies related to multimedia learning, the great amount of existing research may be summarized by quoting Robin (2007). He claims an approach regarding the effects of captions on the comprehension and acquisition of the language in the medium and long-term:

The research consensus (Garza, 1991; Hwang, 2004; Jones, 2003; Markham, 2000-2001; Park, 2004; Stewart & Pertusa, 2004) suggests that L2 captions aid in immediate comprehension (hardly an earth-shattering finding). But we know little about the longitudinal effects on learning in terms of listening comprehension improvement or retention of incidentally acquired vocabulary, either in receptive or productive modalities (Robin, 2007, p. 111).

5.1 Multimedia Learning, Captioning and Subtitling: Definitions and Main Features

Multimedia learning (Mayer, 2009) develops between the advances of graphic technology and information technology, and interprets how human understanding has been prompted by means of multimedia instruction. In addition, cognitive psychology supports studies that go beyond verbal learning, and these are related to the comprehension and acquisition of words, enhanced by the use of pictures, as the visual content is aided by written representations (Mayer, 2003, 2009, 2005-2014). Basic findings and initiatives based on multimedia learning come from nine studies carried out by Mayer until 2014. The charts below[67] (figures 9 & 10) graphically display the results and the effects of multimedia transfer, and clearly explain how animation and illustrations support textual presentations and narration.
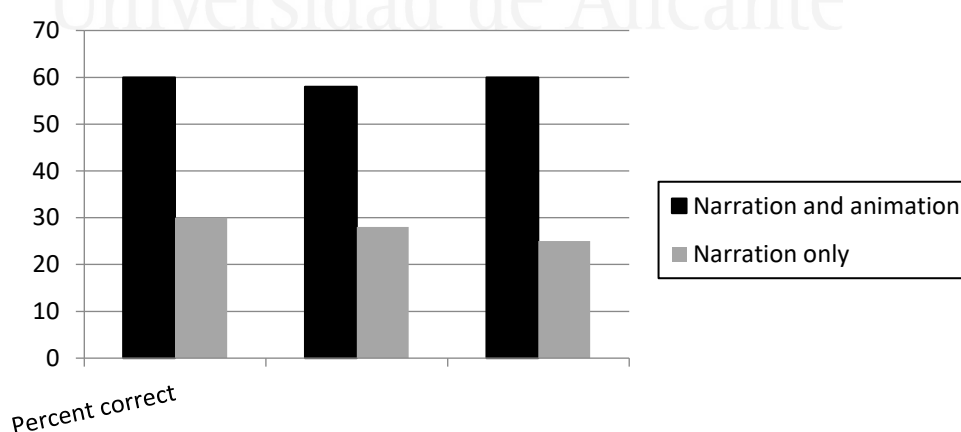
Figure 9. Multimedia effect, narration and animation; from Richard E. Mayer (HILT, 2014).

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[67] Taken from HILT (2014). Harvard Initiative for Learning and Teaching.
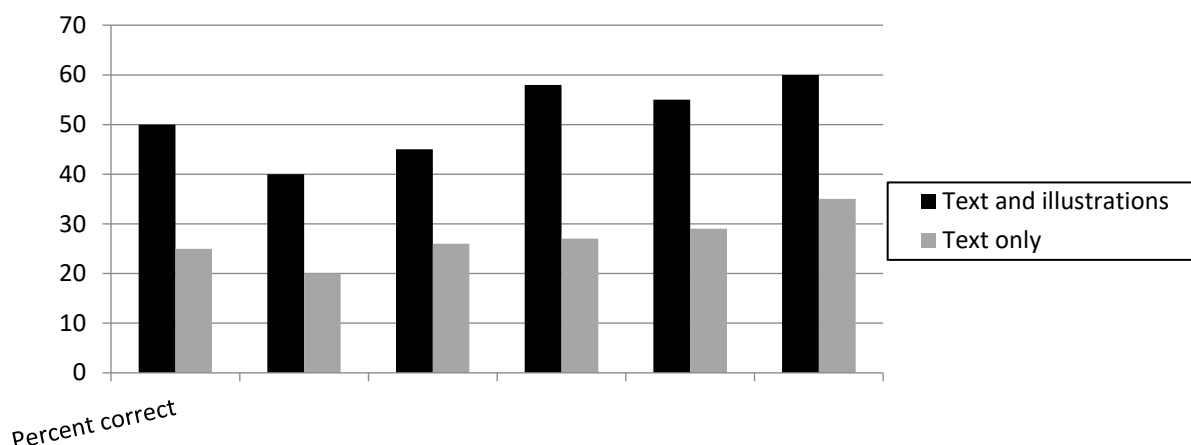
Figure 10. Multimedia effect, text and illustrations; from Richard E. Mayer (HILT, 2014).

The two charts above clearly depict how information is better retained when accompanied by associated pictures. For example, documentaries with voice over comments are better when holding the attention of the audience, compared with solely having an audio explanation.

Vanderplank (2010) exemplified how these platforms are increasingly being used in classroom practice moving from using VCRs to satellite TV, towards computer programmes; admittedly, multimedia productions are essential to make them available for the language classroom: "[n]o teacher, no classroom can provide the amount, the quality, the variety of language in interesting, meaningful and informative and often amusing contexts that television can" (Vanderplank 1990, p. 221).

Through different editions, from 2005 until 2014, Mayer has been clearly a referent by means of his *Handbook of multimedia learning* in which he has enumerated the cognitive processes that humans actively engage in for active learning: "selecting relevant material, organizing selected material, and integrating selected material with existing knowledge" (ibid, p. 37). Besides, he represented the human-processing information system, storage from sensory to long-term memory, and how our brain selects and processes the images "integrating the verbal and pictorial representations with each other and with prior knowledge" (ibid, pp. 37-38). Overall, these are representations of how

multimedia learning stimulates and activates our brain in favour of a gentle acquisition of a foreign language.

After having studied separate concepts that will help understand the different fronts that are open to align instructional and non-instructional methodologies, it is necessary to recapitulate on some issues in relation to captioning on its own. Regarding the technical aspects affecting our matter of study, the analysis of the use of captions in language learning traces its roots to what happened in the UK[68] and North America, when the use of subtitles for the deaf and hard-of-hearing people was promoted as a valuable aid to foreign and second language learners. The Teletext information system, as it was tagged and developed in the 1970s in the UK[69], represented a new approach to editing texts since they had to comprehend broadly what was said on the screen. Captioning has evolved as it is required to ease the intake of both image and text at the same time, and the amount of information given has to be limited to the pace of the programme (Vanderplank, 2016, pp. 7-10). There are premises that affect the introduction of any study regarding Original Version applied to FL/SL acquisition of English. These premises are connected to the possible combination of image and sound: interlingual subtitles (L2 audio and text is written in the first language), intralingual subtitles (L2 audio and L2 text, also known as captions) and reversed subtitles (the programme was in the L1 and the subtitles in the L2).

Gambier (2015) has published articles and books about audiovisual translation, translation theory, language policy and language planning. In his 2015 article related to giving theoretical background to subtitles, language learning and audiovisual translation (henceforth, AVT) (see Gambier, 2015, pp. 63-82), Gambier describes and comments on the main features of a project (2009–2012) on *Subtitles and language learning* funded by EACEA – Education, Audiovisual & Culture Executive Agency of the European Commission-. He also adds that the pedagogic renewal that new sources in the classroom represent, have raised questions around being selective when using film extracts from particular genres or scenes. Additionally, researchers have worked on the type of activities related to the scenes (comprehension,

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[68] In the UK, captions have also been known as Teletext subtitles.
[69] Also known as CEEFAX on BBC and ORACLE on ITV (independent Television).

vocabulary, pronunciation, language register or cultural initiation exercises...). There are also varied studies related to motivation, if subtitles inhibit or help the listening of a sound track and variables such as students' prior knowledge, exposure to captions, etc. (see Gambier, 2015, p. 65)

Other recent studies that are worth mentioning are those carried out by Matielo, D'Ely, and Baretta (2015, p. 162). They introduce their work by saying that when examining the articles that are related to the instructional and non-instructional use of subtitled/captioned videos, the structure of the papers generally require to address the last two-decade studies on a number of topics that Matielo and his colleagues classify as follows:

a)   The improvement of L2 reading

b)   L2 listening comprehension

c)   L2 word recognition

d)   L2 vocabulary learning/acquisition

e)   Effects on implicit and explicit memory and cognitive processing, acquisition of L2

f)   Grammatical aspects

g)   The development of intercultural competencies

h)   The improvement of L2 oral production

In this taxonomy, it is observed that, in line with the improvement of ESL/EFL learning skills, other variables related to cognitive processes and cultural surrounding are taken into account. Therefore, observations in the evolution of the language over the exposure to OV has to be preceded by an analysis of the background profile of the participants, both individually and as a group. The revision of captions as a pedagogical instrument goes back to the theory of captioning, also known as same-language subtitling or bimodal input as used by Bird and Williams (2002, pp. 1-18), who tested how subtitling affected listening ability and aural recognition memory and showed explicit and implicit recognition, as captioning clearly aided the recognition of words and sounds. Danan defined this dichotomy as "[i]mplicit learning pertained to auditory word recognition, while explicit learning referred to the intentional recollection and conscious retention of aural stimuli" (Danan, 2004, p. 70).

These studies had previously been developed by Paivio (1986, 2006) in his Theory of Dual Coding, which said that two sources of input may lead to better learning outcomes; an idea that links nonverbal imagery (internal representational units) with verbal processes (see figure 11 below).
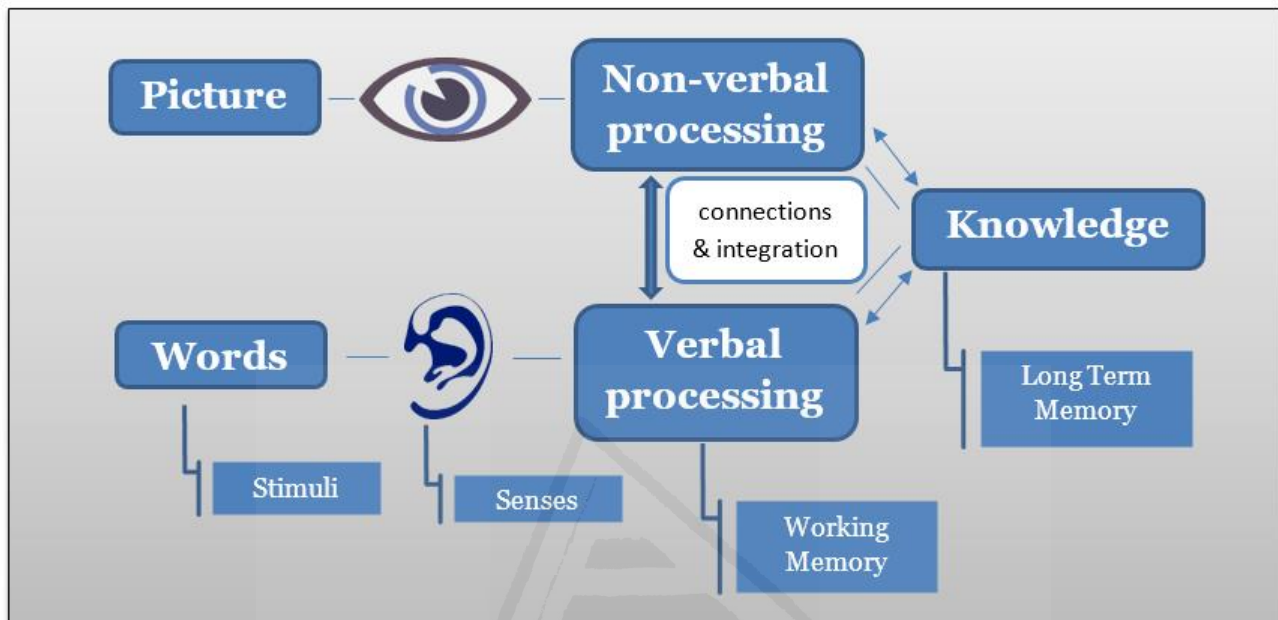
Figure 11. Allan Paivio's Dual Coding Theory; adapted from
https://sites.google.com/site/cannadycommunicationtheory/dual-coding-theory.

The fundamental principle of this theory is seeking to explain that recall and recognition are improved when information is presented in both visual and verbal forms (see Clark & Paivio, 1991).

The way the processing of these forms of information may facilitate the comprehension of a story on TV has been surveyed over different perspectives: by comparing cross-sectional and longitudinal studies and by examining the effect of the caption-uncaptioned approach from listening comprehension tests etc. (see Garza 1991; Markham 1989, 1999, 2001; Neuman & Koskinen, 1992; Smith, 1990; Vanderplank 1988, 1990). Montero et al. (2013, pp. 733-736) summarized research on the benefits of captioning, and the overall results of their meta-analysis (18 study samples) showed a larger superiority of the captioning groups and claimed that "captioning helps learners to improve comprehension and fosters vocabulary learning" (Montero et al., 2013, p. 733). Regarding the above mentioned combinations among languages in terms of

using intralingual or reversed subtitles, it all comes down to conclude that visual imagery and emotional context, support the connection between L1 and L2 (Burczynska, 2015, pp. 221-244; Danan, 2015; Paivio 1986). Danan (2004, p. 72) also determined that in the case of subtitled visual input, associations between image, sound in one language and text in another, as it happens with interlingual subtitles, made that language learners could also benefit from the translation as an additional path for retrieval (see also Paivio, 2006).

Likewise, Vanderplank (1988, 1990, 2010, 2013a, 2013b, 2016, 2019) has given an account of the development of the principles that sustain new models of language learning and been critical, given the amount of random, sometimes with limited proof (or perspectives: small number of students/items/themes, video exploitation, poorly edited captions…) research related to the learning effects derived from watching captioned media (see also Montero et al., 2013). Vanderplank has run major projects and gone through the stages of the research on the use of subtitles for foreign language learning purposes from the 1980s. The object of his work has been related to observing the students' reactions to captions and to recognise what learners acquire when they are exposed to audiovisuals with captions. Once leaners reach the level of self-awareness, students build linguistic competence, and through experience and practice, they progressively become less conscious of the processes and tend to automatize the language (see Lightbown & Spada, 1999, pp. 29-50). Vanderplank (ibid) has been comprehensively thorough when examining the cases. In his studies, he has systematically reviewed different examples regarding the opportunities that the revolution of digital technology has fostered since the 1990s. The use of television in the classroom, language laboratories and computer rooms are becoming something of the past given the level of penetration rate of broadband multimedia consumption nowadays. The overall current issue is that video has been reinvented by means of online accessibility (see Keddie, 2014; Vanderplank, 2016, p. 22). There are also cases in which teachers are still reluctant to shift from the traditional classroom dynamics towards the introduction of complementary audiovisual resources:

In foreign language learning, teachers and learners are mainly concerned with teaching and learning, respectively, a verbal code rather than visual conventions. An emphasis on the visual element must inevitably restrict the value of the medium to that of being a stimulus and primarily a visual support rather than a language resource on which to draw (Vanderplank, 2016, pp. 18-19).

Danan (2015, pp. 41-62) also goes back in time and gives a retrospective vision, more focused on how captions help formal and incidental learning. Previously, in 2004, she wrote an article summarizing studies on the benefits and limitations of captions and the use of audiovisual material. Hence she provides examples like Baltova (1994), who studied how beneficial it was to allow students studying French to watch French-language films with English subtitles, as subtitles and captions themselves facilitate language learning. Later, some subjects developed flexible strategies when the three channels were active (see Danan, 2004, p. 74) always considering that the language learner has to be able to attend diverse information channels (written/oral/non-verbal/visual) on screen (see Gambier, 2015, p. 74). Danan (2015) also contemplates that subtitling, despite being considered a distracting label to original version, is a very powerful pedagogical tool for second-language learners and considerably helps improve the listening comprehension skills of the students (ibid, 2015, pp. 44-48).

Mariotti (2015, pp. 83-104), after gathering plenty of data, sustained that subtitles are a notable supplement to the activities of the foreign language classroom. As other academics have observed, they help improve listening comprehension, vocabulary retention and pronunciation, together with motivation and attainment (see also Danan, 2015; Incalcaterra & Biscio, 2011; Vanderplank, 2015). Other recent studies, involving undergraduate students and related to the experiments in this thesis, have been carried out by Montero et al. (2014a), where they studied the effects of captioning on video comprehension and incidental vocabulary learning by examining different captioning types in an academic environment. Almost similar in scheduling, this time in 2015, but with a more lenient target, Frumuselu et al. explored

conversational speech; more specifically, they concentrated on informal expressions such as slang, phrasal verbs and other colloquial terminologies using subtitled TV series with the aim of linking teaching and learning informal language through subtitles. Results revealed that "students who were exposed to authentic audiovisual materials for a period of 7 weeks with intralingual (English) subtitles benefited more, as regarding their lexical learning, than those who watched the episodes under the interlingual (Spanish) condition" (Frumuselu et al., 2015, p. 9).

Other studies compare teacher-assisted and individual viewing of foreign language videos (Mills, Herron, & Cole, 2004), giving importance to the guidance that learners may need when self-accessing L2 material. The scholars compared results after testing the comprehension of teacher-assisted and independent viewers, in this case, undergraduate beginner French learners that revealed no big difference in the comprehension of an educational French video. However, it was proved that the participants in the teacher-assisted condition showed significantly more confidence when facing the activity (see Vanderplank, 2016, pp. 23-24).

Those practices have proved that, when developing subtitling activities as a pedagogical tool in class, the four skills could be enhanced since the students are an active part in the process. To demonstrate each case, there are other combinations regarding the translation of subtitled or dubbed video-clips as can be seen in the case of Talaván's research (2006, 2007, 2011) and her experiments on multimodal input of audio and video media. Her recent publications are about carrying out activities that entail active subtitling and dubbing, and worked on the translation of reversed subtitling and dubbing as well (the programme was in the L1 and the subtitles were in the L2). Talaván and Ávila-Cabrera (2015, pp. 149-172) also marked the proved didactic benefits of Audio Visual Translation (AVT), which is considered a sub-discipline in the field of Translation Studies (Anderman & Díaz Cintas, 2009). Moreover, by doing this activity, participants not only improved all communicative skills but also their oral comprehension, as they had to grasp the main messages conveyed. Talaván and Ávila-Cabrera (2015) interviewed Spanish students about their preferences related to the translation and the use of interlingual or

intralingual subtitling of videos, the results showed that captioning came as their first option followed by videos without any written support (see figure 12 below).
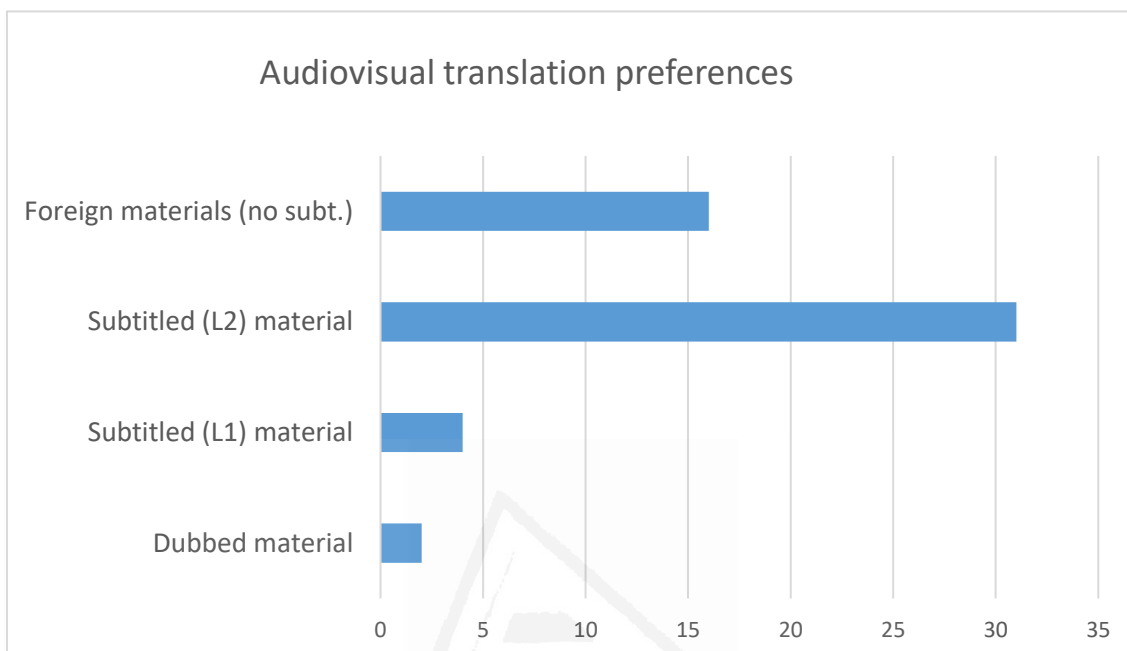
Figure 12. Students' answers to 'What do you prefer to watch?' Adapted from Talaván et al., 2015, p. 156.

As seen along this dissertation, the preference for keeping the captions on is given for granted when some linguists are asked or wonder about their predilection. Captions are tremendously helpful not only for language learners, but even for natives that cannot follow accents that vary substantially because of their local particularities. Those who have English as their L1 may even try to leave the captions visible when, for example, a British or Australian person would need written support when watching productions like HBO's *True Detective* (Season 1 takes place in Louisiana) or *The Wire* (with strong Baltimore accent). It is one unavoidable opportunity for English native speakers to be in an ESL/EFL learners' shoes when struggling with the accent, even though their reading skills are evidently much more developed.

There are advantages and possibilities of Internet resources for the improvement of EFL/ESL learning. More specifically, after going over the "Internet for language teaching" guidelines stated by Warschauer and Whittaker

in 1997, and later in 2003 developed by Warschauer, Shetzer, Meloni, and Zjednoczone, whose ideas were central to "assist teachers in successfully planning and implementing network-based learning projects" (Warschauer & Whittaker, 1997, p. 27). Therefore, these scholars proposed strategies independent from particular technological tools, as well as useful pedagogical requirements to be taken into account by the teachers who want to implement technology in the classroom, in addition to complimentary online blended learning resources for after class practice. These instructions seem applicable when advising students in their particular use of captions as a major internet resource along their SL/FL student's life. Eventually, while reading subtitles in the target language, it is important to bear in mind that some concepts, in terms of use and technology adaptation, have changed in most aspects over the years, and may need certain modifications.

As shown below, the above-mentioned approaches deserve recognition by language instructors; however, alterations and adjustments, adapted to the current reality have to be applied in some aspects due to the technological developments over the last few years:

a) Consider your goals carefully. The reasons of using captioned videos (or the Internet in its broad sense) is evidently a form of technology, which offers contents that are lexically, and syntactically much more complex than the oral discourse of the teacher. It features a broad range of linguistic functions beneficial for language learning, it encourages the students' motivations and, similar to what happens when learning computer skills, is essential to students' future success.

b) Think of integration. Adapted audiovisual material is supplied by the specialised press and help merge the textbook content with modern technology. Applications such as Blinklearning, MyEnglishLab, Cambridge Bookshelf or Oxford Premium (see 3.7), offer immediate online access to eBooks, videos and extra resources that only require a screen, projector and speakers in a classroom with fast internet connection. This practical version of technology is here to stay and, most probably, will go along all the academic life of teachers and students. Incorporating technology in the classroom was something that needed

serious thought from the time it became relevant, but now it is more a question of how and when to bring up the subject of TV as a form of incidental learning, especially to current students, who are used to the relentless release and generation of additional resources. We are facing a new era in which learners have the benefit of integrating OV in their routine when watching TV in English. The use of these platforms must be given major importance along with the use of video streaming as they also represent paradigms on how incidental learning has to be interpreted through the different shapes that modern technology offers.

c) Do not underestimate the complexity. Computer literacy is out of the question nowadays and concepts like online teaching are integrated in today's society. Actually, the complexity resides in the level of L2 understanding, always biased by the students' willpower and its attitude towards the language. Those elements, together with individual strategies, make the transition from adapted contents to authentic material easy to endure and reverts to some guarantee of success.

d) Provide the necessary support. Creating detailed handouts and training sessions is now related to older age type of students or even teachers. Since we are focusing on young undergraduate students, a series of ground rules could be set for them to engage in the routine of enjoying contents that now are delivered in user friendly formats like video streaming, on portable devices such a tablet or a wide screen mobile phone. It could also be argued that all variables along this thesis lead to a strategy of bringing together all agents within the motivational and linguistic fields, with the aim of stating theoretical and practical applications in the current pedagogical change.

e) Involve students in decisions. Back in 2004, Nunan worked on task-based language strategies that were intended to rest on a learner-centred curriculum. Involving students in the English language, not seen as a mere subject, and having technology oriented classroom tools, facilitate blended learning towards their vocabulary build-up and help them evolve into any independent form of learning (see Warschauer et al., 1997).

Recent studies by Talaván, Lertola, and Costal (2016) have dealt with the use of active captioning or subtitling in foreign language learning. In their experiment, forty-one undergraduate English B1 students worked on 10 sequenced subtitling activities using pre-selected American sitcoms. For further implementation of this practice, they published their results as they intended to prove the benefits of intralingual subtitles since writing and vocabulary acquisition was measured. This study could be well categorised into the task-based oriented didactic approach as it aimed at assessing "the potential effects of this type of same-language subtitling to improve writing skills and vocabulary acquisition" (Talaván, Lertola, & Costal, 2016, p. 230)

According to the article created by this team of researchers, there were two main gains when considering their pedagogical activity (ibid, pp. 230-245):

First, participants enhance their writing related skills, given that they have to work on register and style selection, sequencing of ideas, correct use of cohesion and coherence, and spelling. The activity does not only consist of a mere transcription of ideas but the creation of intralingual subtitles by condensing and segmenting. Second, the active production of intralingual subtitles gives L2 students the opportunity to intensively listen and so encounter new vocabulary, they are compelled to repeat some words and phrases just as they appear in the original and gives them the opportunity to work on rephrasing. This imitates the typical strategies of vocabulary learning, which consist of listening and repeating, and are also complemented by more active task-based actions such as rephrasing and reacting. These are considered multiple channels (listening and repeating) and actions (rephrasing and reacting), which are useful for real lexical retention (see Talaván et al., 2016, p. 230; Webb, 2010)

Applications of audiovisual translation modalities can be implemented in order to favour language learning environments and processes (see Talaván et al., 2016, p. 231). For example, some European schemes have been running with the purpose of stimulating the use of subtitles as a pedagogical tool, for instance, the Learning via Subtitling project or LeViS (henceforth, LvS), which is similar to other broad dimensional schemes, like the European Commission-funded project, Socrates LINGUA 2 (2006-2008). In this latter case, the

original project ended in 2008 and was diverted to the ClipFlair[70] domain denominated "Foreign Language Learning through Interactive Revoicing and Captioning of Clips". The main task of this project involved developing a downloadable specific software tool (LvS) for language teaching based on subtitles and creating teaching activities. In a similar case, the iCap (Intralingual Captioning in Foreign Language Education)[71] project implied subtitling the 10 videos using ClipFlair, a platform of foreign language learning through interactive captioning and revoicing of clips in order to develop audiovisual translation (AVT) in L2 education (see also Sokoli, 2006) and where learners become subtitlers and dubbers by translating the dialogues or recording their voices on the soundtrack of video clips. ClipFlair contains a subtitler editor through which students add clips, text, captioning and revoicing synchronization into a time-slot, with the later project saving and storage in a web server. In the case of revoicing, in 2014, ClipFlair activity designer Baños indicated another concomitant characteristic of the activity: "the original to be translated is rendered acoustically and therefore there is no change of mode"[72]. Currently, the multi-tool online page provides an editing studio, project gallery and a social networking application among other resources and it can be downloaded for free from its website. Online forums were also used in order to provide peer-to-peer feedback. Writing and vocabulary pre-tests and post-tests, final questionnaires and observation could be qualitative and quantitative methods used in order to gather data with the aim of obtaining relevant information from the students involved. In this way, pedagogical and didactic approaches are promoted by "[g]iving learners an authentic version of a professional environment, not for the purposes of training a professional but for the side benefits of associated fundamental skills" (Sokoli, 2006, p. 6).

Talaván et al. (2016) lament that the European Commission has missed the opportunity to present subtitles as an educational and awareness-raising tool. By comparison, the European Commission claimed that for the role of

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[70] Foreign Language Learning through Interactice Revoicing & Captioning of Clips. http://clipflair.net/ (last accessed 7/01/2019)

[71] Project undertaken during the course 2013-14 at the UNED, Universidad Nacional de Educación a Distancia, Spain.

[72] Retrieved from http://social.clipflair.net/Blog/post/For-language-teachers /1032 /What-is-revoicing-and-why-should-you-use-it-when-teaching-languages/

subtitling to be effective, there has to be correspondence between the pictures and the verbal message and variables such as being accustomed to subtitling, the learner's level, the teaching objectives and the proximity between languages (European Commission, 2009, p. 16). Trying to implement techniques and new methodologies, it is also remarked that "using subtitles as a tool could be considered akin to learning via subtitling" (Talaván et al., 2016, p. 232)

Other related ideas have to do with quality standards, particular translation theories and communities of fansubbers (see 4.5; Massidda, 2015). These can be defined as non-professional subtitlers who give a new perspective to language learning, and the practice leads to the idea that the production of subtitles can also be a mode of independent language learning, since these volunteers join these groups to enhance their understanding of a new language (Talaván et al., 2016, p. 233).

As an example of the existing interest in translation applied to the field of language and teaching, together with the tools that are necessary to develop language skills, the Department of English Studies and the Department of Translation and Interpreting at the University of Alicante held on March 1-3, 2017, a conference specialised in dubbing and subtitling. It dealt with the context of theoretical and professional development of screen translation and the integration of intercultural knowledge. As a matter of fact, given the interest shown by many students, the University of Alicante has also organized a University Expert course on Subtitling Theory and Techniques. With these initiatives, ICT (Information and Communication Technology) is acknowledged to be useful for EFL learners, in relation to dubbing or subtitling cinema, television, videogames or theatre.

During my stay at the University of Hawaii College of Languages, Linguistics and Literature (LLL) in 2017, I had the chance to observe at close the different ways to approach subtitling and the work behind the translation of dialogues. I concluded that the use of subtitles in education and the figure of passive learner have been much more developed in countries where dubbing is the norm, given that they have traditionally been consuming masses of audiovisual productions from countries like the USA (see Koppejan, 2012). In addition, some students of the Master of Arts in Spanish language had, among

others, the assignment to work on how any translation activity would benefit language learners in their progress towards the general improvement of the language. In my opinion, the idea of having captions as an incidental form of acquisition is not fully integrated or conceived in English speaking countries, as there is no need of dubbing or using captions as a habit for foreign language learners. However, the possibility that modern video streaming platforms offer to watch high-quality productions from different countries nowadays may change the omnipresent domination of English spoken productions, with even the need of having many non-Anglo-Saxon programmes dubbed into English for UK or USA consumers to increase viewership[73].

Cross-sectional or longitudinal studies may result in giving insight into the particularities of video exposure; however, every student has his or her story in their quest for the natural automation in the comprehension of the language. Fortunately for these current independent learners, the amount of wealth in the digital world is a source of information that not many years ago seemed sheer utopia for just some lucky students who could afford to go to a foreign country to complete their studies. Now, favoured by all the entertainment media that has been enumerated, the degree of immersion is remarkably significant and makes an impact in the medium and long term, lifelong lasting gain.

5.2 Streaming On-demand TV: New Online Solutions and the Changing Media Landscape

The current success and high availability of video streaming platforms is a clear sign of how modern technology has eased accessibility to semi-real immersion and given access to a massive range of contexts. This immersion in the spoken form of English makes English language learners work hard to achieve mastery so as to be able to follow stories set in different times, regions, environments and registers. The spectacular development of the media and technology is moving fast, but it is something that we have rapidly and fully integrated in our lives. TV consumption and habits are consequently evolving, as evidence of this, the consulting firm Deloitte (2015) has recently published that U.S. consumers

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[73] https://www.indiewire.com/2018/03/netflix-dubbed-tv-shows-default-subtitles-1201937425/

have a preference for stream entertainment from a broadband Internet service at the expense of live TV.

At the same time, Ericsson's (2015) research centre Consumerlab has reported key findings from selected markets around the world and results show the effects of the increasing consumption of streamed on-demand contents. In 2010, only 30 percent of consumers admitted watching on-demand video content at least once a day, whereas in 2015 over 50 percent of consumers stated that they were engaged in that practice. Millennials, that is, people reaching young adulthood in the early 21st century, certainly prefer video viewing on their mobile screen, mobile, laptop or tablet. In addition, the habit of watching of multiple episodes of TV and video content in a row, also known as binging, has become commonplace for viewers *trapped* in compelling and intensively dramatic performances.

Ericsson's Consumerlab, now in 2017, reported further findings, which are related to today's video on-demand (henceforth, VOD) experience, as it will become more of a social activity than it is today. This is facilitated by new forms of viewing like, for example, via the development of Virtual Reality (henceforth, VR). In fact, the study ventures to say that a third of consumers are projected to use VR and results also exhibit that around 70 percent of consumers sometimes use their smartphone to watch TV and video today, and it is twice the amount that there was in 2012. The study indicates that, since 2010, teenage 16–19 year old consumers spend more than half of their time watching on-demand, and that represents an increase of more than 100 percent, almost 10 hours a week. Besides, the survey results indicate that half of all viewing will be done on a portable screen, and half of this viewing will be done on the smartphone alone. Finally, these studies reveal that about 7 out of 10 consumers will choose on-demand and catch-up services over traditional and scheduled linear TV viewing, and almost fifty percent of all viewing will be on-demand (see Ericsson, 2017).

Ericsson's research team collected quantitative data from 13 countries[74], approximately 20,000 online interviews, to participants that have a broadband Internet connection at home and watch TV or video at least once a week, and

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[74] Brazil, Canada, China, Germany, India, Italy, Russia, South Korea, Spain, Sweden, Taiwan, the UK and the US.

almost all use the Internet on a daily basis. The study is representative of over 1 billion people, and concludes that, compared to 2010, on-demand content has grown significantly in terms of consumers' preference. This time, almost 60 percent chose on-demand over scheduled linear viewing. Since 2014, there has also been a growth in the consumers' intake of foreign TV productions, which indicates that "content portability will increasingly become a crucial component in any future media offerings" (Ericsson, 2017). Similarly, there is now the possibility to view entire seasons of TV series at once, and there is no need to wait for single episodes to be released, which Consumerlab analysts consider essential for consumers because one in two interviewees regarded this fact as a very important factor. To sum up, conclusions revolve around the future of TV and TV series consumption:

> As internet and on-demand services continue to grow and create new possibilities, fewer and fewer consumers believe traditional TV providers can meet their needs (…)

> The number of TV series enthusiasts is on the rise – 42 percent say they binge-watch more TV series today than they did 5 years ago. Also, (…) we can see that a quarter say they will increase their total viewing time. Furthermore, 27 percent say they will get most of their news from social media within the next 5 years, and 12 percent say they will stop watching TV news completely. (Ericsson, 2017)

High quality content is favouring that TV show fans that may not even consider making an effort to improve their English listening skills would take advantage of the mobility and flexibility that on-the-go videos offer nowadays.

There is a determining factor that is affecting the whole movie production industry: there is no need to rent a DVD film as it traditionally happened not so many years ago. As researchers Chao, Hegarty, and Fray wrote in 2016, the fact that consumers can stream comparable quality movies and TV shows directly from the Internet is clearly an indicative that this type of home entertainment is favouring the dramatic increase in Internet video traffic consumption (see figure 13). Due to global technology advancement, movie stream has already prevailed.

Nowadays streaming movie from the Internet can be said to be the only preference in contrast with the traditional DVD movie rental.
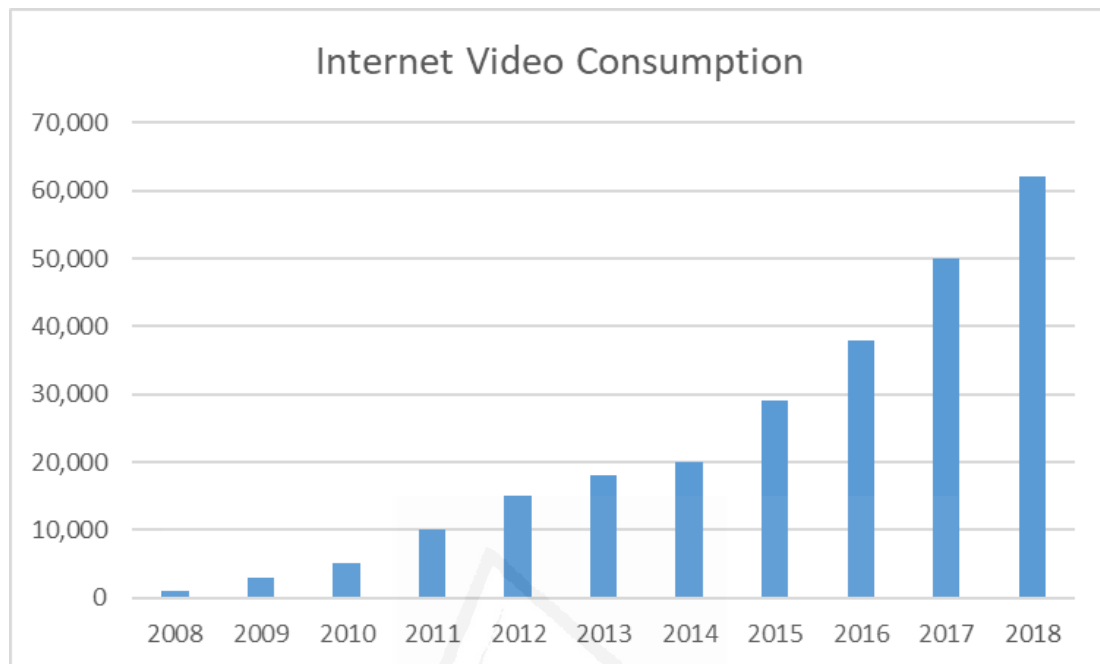
Figure 13. Internet video traffic trend. Petabytes per month; adapted from Chao et al. (2016, p. 104).

The bar charts in figure 14 below show the dramatic rise of video streaming vs. DVD videos. Researchers say that this fact can help us trace the tendency that makes communication companies develop their business models towards offering their content through on-demand Internet platforms, letting physical formats disappear on their own.
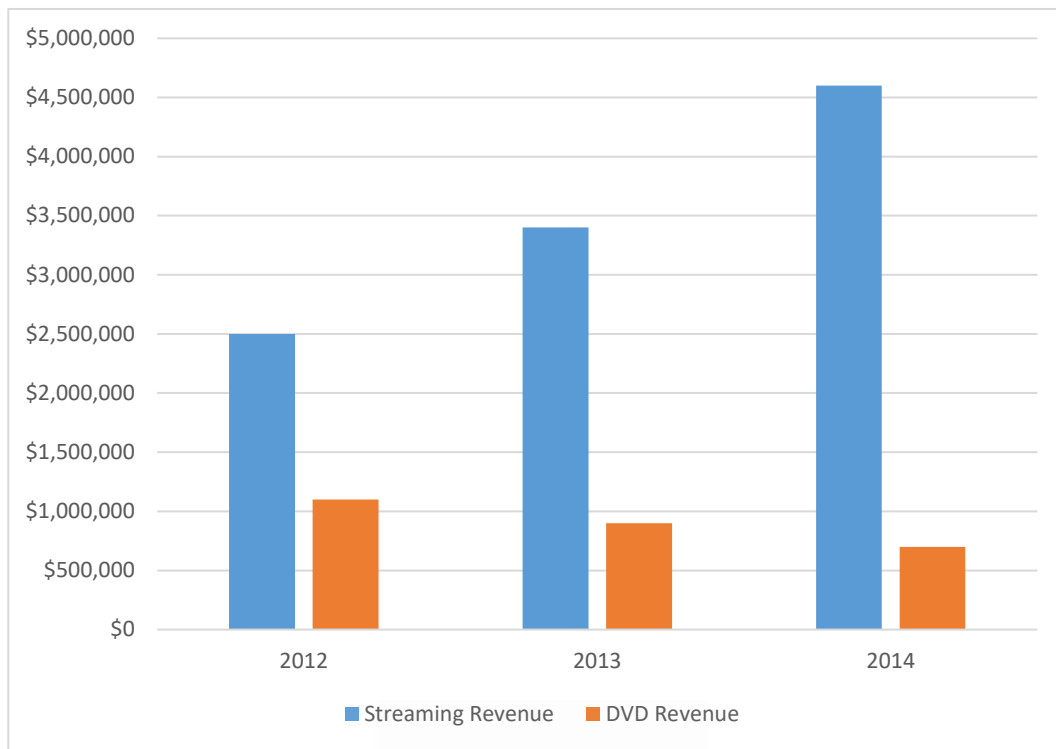
Figure 14. Streaming vs. DVD revenue in the USA; adapted from Chao et al. (2016, p. 105).

The study concludes that video stream is favoured by several reasons that are given by the respondents: "...easy to obtain movies, attractive prices, can be easily carried around, high sound quality, can be easily shared with others, easy and free delivery, format can be played on any instrument, and no need to buy additional special gadgets or instruments. While the respondents favor DVD movie watching as it is easy to watch". (Chao et al., 2016, p. 107).

We must not lose sight of the fact that the portability, by means of high-speed wireless broadband, and the quality that current gadgets offer, are the great enablers of this linguistic revolution, multiplying the resources that are now at hand of almost everyone, regardless of their socio-economic status.

5.3 OV and Captioning for ESL/EFL Learning Purposes

Caimi (2015, p. 12) gives special relevance to scholars like Danan (2004), who has done intensive research into subtitling and considered three modes of subtitling for her studies:

a) Interlingual or standard subtitles. Original dialogues, subtitles in the native language (L2 audio and L1 subtitles).

b) Intralingual subtitling or bimodal L2 input. Both the dialogues and the subtitles are in the same language (e.g., L2 audio and L2 subtitles).

c) Reversed subtitles. Native language dialogues, foreign subtitles (L1 audio and L2 subtitles).

Gambier also outlines the importance of having subtitles in the second language as they are useful in intentional learning, but it is when the subtitles are in the L1 that incidental acquisition happens. Either bimodal (L2) or reversed subtitling are easier to test, but alternatively, the standard interlingual subtitling, being less literal, may seem more difficult to use in experiments (see Gambier, 2015, pp. 66-67).

Vanderplank (2016) also adds that, among the subtitling modes, interlingual subtitles are more suitable for leisure viewing, because they help learners to identify the meaning of unfamiliar L2 words that they are likely to miss during their listening activity. Conversely, intralingual or bimodal subtitles help learners to identify the connection between spoken and written words and then they facilitate vocabulary intake and listening comprehension.

It seems strange to observe the use of reversed subtitles (L1 audio and L2 text), but they appear to aid L2 acquisition in terms of language structure. In this last combination, Vanderplank (2015) features that learners have to put more effort and therefore need to be highly motivated (see also Caimi, 2015, p. 11). Before, in 2006, Van Lommel, Laenen, and d'Ydewalle suggested that reversed subtitles even helped SL/FL learners acquire the language through items or vocabulary reinforced by the translation itself. It is also of our interest that there are studies that have attempted to prove how captions improve second-language literacy (see Price, 1983; Vanderplank, 2013a). The advantages

of using intralingual subtitles have been broadly defended among EFL/ESL specialists: "[c]aptions in a second language benefit hearing persons learning that second language even more than captions in the persons' native language" (Gernsbacher, 2015, p. 197).

Vanderplank (2016), in his study over captioned media and language learning, quotes the priorities for effective subtitling extracted from a key guide to captioned editing, published by the Independent Television Commission in the UK in 1999:

The priorities for effective subtitling can be summarised as follows:

1. Allow adequate reading time.

2. Reduce viewers' frustration by:

   a) attempting to match what is actually said, reflecting the spoken word with the same meaning and complexity; without censoring

   b) constructing subtitles which contain all obvious speech and relevant sound effects; and

   c) placing subtitles sensibly in time and space.

3. Without making unnecessary changes to the spoken word, construct subtitles, which contain easily read and commonly used English sentences in a tidy and sensible format.

4. In the case of subtitles for children, particular regard should be given to the reading age of children. (pp. 4–5)

(taken form Independent Television Commission, 1999 in Vanderplank, 2016, p. 12).

With regard to deciding when to use captions or omit them to help contextual comprehension, there may be the temptation for teachers, English language learners or TV consumers, to infer that subtitles always serve as a support. Price (1983) spearheaded that approach by making 500 participants watch clips with and without captions. Findings showed that captioning resulted in superior comprehension independent of background, linguistic, and social variables.

There is also research on how subtitled television programmes seem to provide a rich context for foreign language acquisition since our infancy. Two models or examples may prove its effectiveness: Koolstra and Beentjes primarily tested it in 1999, and they noted that most of the participants appeared to be rather motivated to understand what was shown and said on television. These researchers, after conducting studies with 246 fourth and sixth graders at school in Holland, concluded that vocabulary acquisition and recognition of English words were highest in the subtitled condition, indicating in their research that Dutch elementary school children could incidentally acquire vocabulary in a foreign language through watching subtitled television programmes. In addition, children that reported watching original version videos regularly obtained higher scores, which is a signal of their continuing growth in terms of vocabulary acquisition.

One major challenge in the present work is to try to apprehend how foreign viewers face the general comprehension of OV videos, as its measurement may seem vague and does not refer just to quantifiable elements like word recognition or vocabulary recall. To measure gist understanding, as we have considered, it is necessary to focus on referential items such as content units (related to the passage ideas) and general conclusions, which had to be accurately obtained by the viewers. A good illustration is the study that was carried out by Markham, Peter, and McCarthy (2001), which demonstrated that students performed at a considerable higher level, with the aid of either English or Spanish captions, than those that belonged to the no caption group, by viewing the same DVD episode. The scoring and data analysis in this case went beyond simplistic examinations, as it entailed collecting the students' written summaries together with multiple-choice questions given out afterwards. This type of procedure, without mixing summaries and tests, was chosen in order to avoid the potential contamination of the students' written synopsis by the multiple-choice items themselves. A simple scoring method was used, and consisted in counting the number of written meaningful units (ideas), elaborations, and distortions generated by the participants. In any case, captions increase accessibility to the foreign language and help learners go beyond gist watching as they can focus on what they need to know to follow the plot (Vanderplank, 2019, p. 9).

It has been observed that most researches have been done with the purpose of testing vocabulary and word recognition. It is worth reading some recent work such as Montero et al. (2013, 2014a, 2014b, 2015). At first, in her doctoral dissertation *Watch and Learn?! Five studies into the use and effectiveness of captioned video for L2 listening comprehension and vocabulary acquisition* (2013), Montero studied the impact of different types of French subtitles in French video material. She concluded that watching foreign-language television with subtitles in that language is not only advisable for better comprehension, but language learners also acquire new words faster. In summary, she looked at listening comprehension and vocabulary acquisition in French language learners. In a *Ku Leuven Newsroom* online magazine interview[75], Montero (2013) also explained how Dutch-speaking, first-year law and economics students with an average of high level of French were divided into five different groups. Each group was shown a different subtitle type while watching various video fragments. Candidates were provided authentic French television reports with full subtitles, full subtitles with highlighted keywords, keyword subtitles with or without an 'on demand' translation of the keyword, then these four groups were compared with a control group that received no subtitles. Students who watched subtitled videos scored significantly better on vocabulary tests than the control group. For effective outcome analysis, Montero (2013) worked on various aspects that were touched upon in the vocabulary test, such as word form recognition, meaning recognition and translation. Results revealed that only the students with access to the translated *on demand* keywords scored higher in the translation category. Most relevant of all, it seems to be that students that were shown full subtitles scored highest for general comprehension.

Subsequently, and taking equivalent studies as a reference, a breakdown of concepts that have been taken into account is required when it comes to the convenience of using foreign-language subtitles or not, deriving from understanding the general content to noticing new words. This chapter divides previous studies depending on the scope or linguistic competence they mainly aim at. Finally, coexisting instructional and non-instructional approaches have

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[75] https://www.kuleuven.be/english/news/2013/voila-foreign-language-subtitles-improve-comprehension-and-acquisition-of-that-language

been studied for our ultimate purpose, that is, to join the academic syllabus with practical on the go independent habits via OV audiovisuals.

Different studies have also examined the effect of input. Sydorenko (2010), in her "Modality of input and vocabulary acquisition" article, examines the effect of input via different modalities such as video, audio, and captions, i.e., onscreen text in the same language as audio. Results in this matter indicate that students actually pay more attention to captions than video and audio, besides, the audio and video combination, without captions, seemed to be the least likely for the students to succeed. One of the first relevant studies evaluating the effect of bimodal input, understood as a listening comprehension task, was Markham's in 1989. After comparing results of the multiple choice questionnaire, both who watched captioned and non-captioned videos revealed, not surprisingly, that there is better performance on those who had bimodal input. After this, Markham claimed that there are substantial comprehension benefits of using captions when university students, who are learning English as a second language, have reached high proficiency level. The process is similar to the one we have carried out in our studies since participants were undergraduate students learning English as a second language

It is now, when digital TV and high-speed Internet have enabled the possibility of having access to a massive amount and variety of captioned material. For that reason, we are witnessing that the option of keeping or omitting the captions to understand the gist of the story is worth of analytical research (see Herron et al. 1995, p. 790; Vanderplank, 2019). In this line, there is a research article by Birulés-Muntané, Soto-Faraco, and Filik (2016), which talks about the improvement of perception skills derived from watching subtitled media, which evidenced that plot comprehension is significantly better when using L1 Spanish subtitles.

Apart from the attention to perceptive senses, other different variables have to be taken into consideration, such as vocabulary gains, the learning/acquisition of written forms or the phonetical and phonological aspects regarding pronunciation. These are traits that are fundamental to the acquisition of new words. The analysis of results would lead to an improvement

in the design of vocabulary learning strategies and reconsider pedagogical methods.

Nowadays there are challenges in terms of linking the great expansion of exposure to Internet based contents and 24/7 networking social events with video, audio and captions that can be used to promote foreign language learning (see Mariotti, 2015; Sydorenko, 2010), but we should still reflect on the different audio-video combinations and their effectiveness. As introduced before, to further illustrate the effect of input modality, Sydorenko (2010) carried out different tests where second-semester Russian students watched videos under three conditions: video with audio and captions (VAC), video with audio (VA) and video with captions (VC). Results indicated that groups with captions, VAC and VC, normally score higher when testing recognition of word forms and acquire more words by association with written forms. Nevertheless, results from the questionnaire regarding the use of non-caption video (VA), suggest that learners in the VAC and VC condition paid most attention to captions, followed by video and audio, and acquired most words by associating them with visual images. In general, Sydorenko implies that non-captioned video helps to improve listening comprehension because it facilitates recognition of aural word forms (see Sydorenko, 2010, p. 61).

Charles and Trenkic investigated the effects of bimodal input on L2 speech segmentation (Charles & Trenkic, 2015, pp. 173-198). Speech segmentation is related to the ability of separating single words from a string of phonemes that are observed along a speech (see ibid, p. 174). In their first experiment, 10 international students were tested on their speech segmentation, and the outcome was that 30% of what they heard was missed under controlled conditions, which "required participants to repeat the words they heard from a series of short utterances bounded by pauses" (ibid, p. 184). In a second experiment, they evaluated other twelve students, who watched a series of documentaries with captions, no captions, and just the written support, without sound. The result in this second test showed that when segmenting speech, the bimodal (subtitles and sound) input in the L2 group, by matching aural and orthographic stimuli, improved more than the controls. In general terms, and as explained in another section (see 4.4.2), for most learners, the difficulty of the

English language resides in its particular sound system, which is often perceived as difficult to grasp for any regular English language learner who has his/her first contact with real native dialogues or is initially immersed in the L2 environment. EFL listeners, depending on their native language and their acoustic sensitivity, assess whether to rely or not on some acoustic cues; however, the native language phonological constraints decrease with proficiency level (Ernestus, Kouwenhoven, & van Mulken, 2017, p. 61).

Other studies combine multimedia learning and incidental learning, taking into account the convenience of focusing only on the use of closed captions. Here the work of Montero et al. (2013, 2014a, 2014b, 2015) serves as a model to picture the success of current tendencies to include multimedia in the acquisition of English inside and outside the classroom. In 2013, Montero published "Captioned video for L2 listening and vocabulary learning: A meta-analysis", which reports the effectiveness of captioned video on listening comprehension and vocabulary learning in the context of second language acquisition. She went through 18 different studies, and the aim was to work on a follow-up of the use of captions and the large repercussion on listening comprehension and vocabulary acquisition.

Later in 2014, Montero, Peters, Clarebout, and Desmet published "Effects of captioning on video comprehension and incidental vocabulary learning". The study delves into how captioning affects L2 learners in the incidental acquisition of target vocabulary words and in the comprehension of L2 video. The participants were 133 Flemish undergraduate students who watched three French clips twice. Here, 4 types of exposure were considered as described in detail below:

a) The control group (n=32) watched the clips without captioning.
b) The second group (n=30) watched fully captioned clips.
c) The third group (n=34) watched keyword captioned clips.
d) The fourth group (n=37) watched fully captioned clips with highlighted keywords.

The procedure was structured into two stages. Before the learning session, participants had to complete a vocabulary size test, designed to measure form recognition, meaning recognition, meaning recall, and clip association. The initial round of testing involved three comprehension questionnaires, which were completed during the learning session. There was a final questionnaire with the intention of measuring video comprehension, vocabulary learning and the usefulness of having captions with a quantitative arrangement. The results in this experiment are diverse as they revealed that depending on the approach to captioning, different outcomes and considerations result on how captions may help general comprehension one way or another. The researchers stated that captioning groups scored equally well on form recognition and clip association, but performed better than the control group. The keyword captioning and full captioning with highlighted keywords groups did better than the control group on meaning recognition. Captioning did not have an impact on comprehension nor meaning recall. Most important of all, the "[p]articipants' vocabulary size correlated significantly with their comprehension scores as well as with their vocabulary test scores" (Montero et al., 2014a, pp. 118-119).

As seen above, Montero et al. studies focus mainly on acquiring vocabulary incidentally and the importance and effectiveness of captioned video for L2 vocabulary acquisition. To round their studies off, Montero, Peters, and Desmet (2014b) also published "Is less more? Effectiveness and perceived usefulness of keyword and full captioned video for L2 listening comprehension", whose findings revealed that captioning is useful for different linguistic (listening and vocabulary) and learner-related (competence and comfort) reasons, but keyword captions are more a distraction for the learners' listening experience.

More recently, the same team of researchers worked on a different approach in an article called "Enhancing vocabulary learning through captioned video: An eye-tracking study" (Montero, Peters, & Desmet, 2015), which focused on attention and word learning through videos. Theoretical and pedagogical implications are suggested despite the limited number of participants. Regarding the value of attention for word learning, the authors concluded that:

"[w]hen learners are informed of a pending vocabulary test, the more attention they pay to the fully captioned clips, the more likely they will correctly recognize the items on the form recognition tests" (Moreno et al., 2015, p. 324). The analysis also concludes that working on the recognition keywords and the subsequent activity concentrated on how these words can be defined, are forms of encouraging ESL/EFL teachers to use full captioned video activities as a powerful pedagogical tool.

The three studies that concern us are related to voluntary and instructional selection of viewing OV with or without captions. For that matter, Mariotti (2015, pp. 83-104) reported results of a longitudinal study made by a team of scholars from ten universities in a project related to the benefits of using subtitles and the implications on language learning. The ambitious large-scale research coordinated teachers and second language learners in formal and non-formal contexts, which implied either watching audiovisuals in class or their free time on a regular basis. The presence of many variables and categories (e.g., age, nationality, L2 competence or audio-subtitle combination) made the analysis complex (ibid, p. 88). Still, results showed a positive outcome as most informants and students considered the Second Language Learning experiment as encouraging. Participants also perceived that their listening comprehension and speaking skills were positively affected, and the most important of all, after the project, the learners themselves confessed to voluntary keep watching original version captioned audiovisuals.

Nevertheless, when learners in this study (ibid, pp. 96-98) were asked about captioning preferences (see figure 15), the subtitles chosen were the L1 with L2 audio when it comes to informal viewing, which is a reasonable choice since learners (like anyone else) are willing to get the most with a minimum effort (ibid, p. 97).
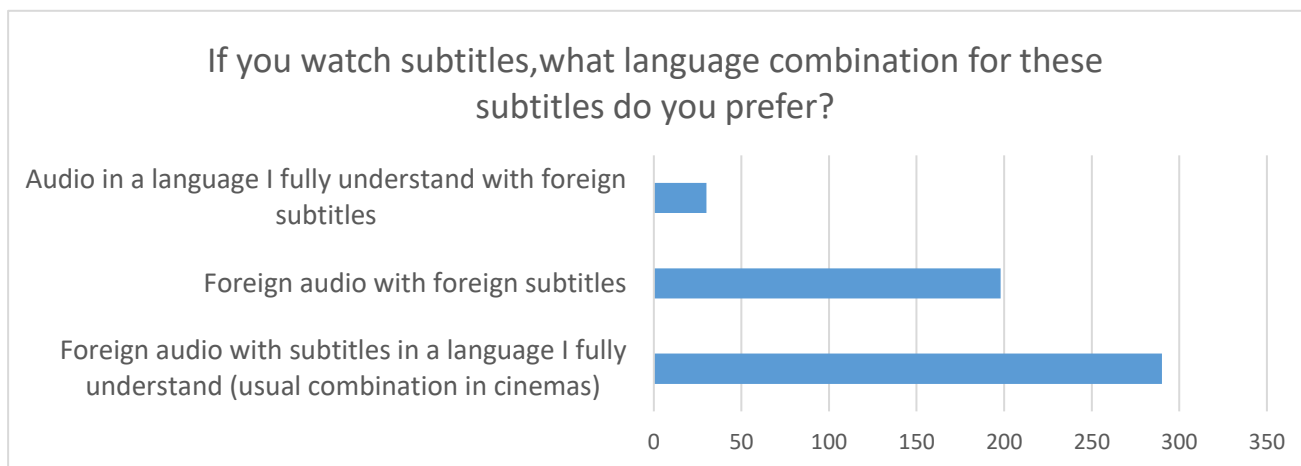
Figure 15. Learners' preferences of audio-subtitle combinations in non-formal settings; adapted from Mariotti (2015, p. 97).

These scholars also alluded that in formal educational settings, little has been said about the relation between the costume of viewing audiovisual productions with written support and the improvement in the reading and written production skills (see Mariotti, 2015, p. 100). Instead, there is evidence that captions assist speech learning since the actual words and their corresponding sounds are presented, whereas L1 subtitling appears to create lexical interference (see Mitterer & McQueen, 2009; as well as Montero et al., 2014b) regarding highlighted keywords observation.

For content analysis, new approaches sought and aimed to address aspects in relation to informal and conversational speech on television series inside the EFL classroom. See, for example, the work published by Frumuselu, et al., in 2015, entitled "Television series inside the EFL classroom: Bridging the gap between teaching and learning informal language through subtitles". This experiment dealt with the use of subtitles as language learning tools and subtitling as a task. To this end, a set of 13 episodes of the American sitcom *Friends* were played along 7 weeks. Interlingual and intralingual subtitled combinations were used to analyse film comprehension and the familiarization with the colloquial language used by these short stories performed by a group of youngsters living in the New York of the 1990s. It is a form of presenting English in real life with everyday speech, accents and reduced forms in an approximation to reality. The results reinforced previous literature regarding

the use of subtitles as a didactic tool and giving value in the use of intralingual subtitles when certain tasks are undertaken in a higher education context (see Frumuselu et al., 2015, pp. 8-9).

Other studies worth considering, treat captioning from other different dimensions. Some researchers have considered other lines of study such as the translation of subtitles as a learning practice (e.g., Bravo et al., 2009; Caimi, 2006; Frumuselu et al., 2015; Incalcaterra & Biscio, 2011; Sokoli, 2006). However, the drawback here is that, when watching a movie "the abundance of information makes sometimes either understanding the spoken language or reading the subtitle superfluous" (d'Ydewalle, 2002, p. 59).

To sum up, researchers like Danan (2015), Gambier et al. (2015) or Vanderplank (2016) have presented works outlining a storyline that may well be considered to start in 1983, when Price published the *MATSOL Newsletter[76]* article and stated a relevant research question and hypothesis connected with this thesis: would learners be helped or hindered by the captions? (see 6.2).

Following this thread, a number of more or less rigorous and wide-ranging studies have been conducted. By way of summary, the different findings lead to a categorization of outcomes regarding the use of captioning with FL/SL learners with instructional purposes:

a) First, there is comprehensive research which confirms that, from a pedagogical perspective, the use of audiovisual material, enhanced with intralingual subtitles, increases the comprehension of the linguistic content (see Garza, 1991; Rupérez et al., 2009; Rupérez Micola, Aparicio Fenoll, Banal-Estañol, & Bris, 2019; Vanderplank, 1998, 1990, 2010, 2013a, 2013b, 2016), especially if the input is not too far beyond their linguistic ability (see Danan, 2004). Danan also pointed out that practice over exposure to original version, captioned material improves cognitive or perceptive processes and facilitates formal and incidental language learning. In addition, individual learners elaborate the mental processes through the three-dimensional audiovisual input (image, sound and subtitles). In terms of vocabulary acquisition, Bird and Williams (2002) asserted that captioning is a beneficial language learning tool and they

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[76] Available at http://www.matsol.org/assets/documents/Currentsv18n02Fall 1991.pdf

have been looking into how a bimodal presentation (aural and visual) of novel words would affect positively on the learning of that new vocabulary. Bimodal presentation affects implicit memory on word learning (see Bird and Williams, 2002) and enhances the contextual clues offered by the plot in a film.

b) Second, some of the results obtained over the years, give reasons to doubt the general and extensive concept that subtitles benefit everyone who watches videos (see Vanderplank, 2016; Winke et al., 2013). Ground-breaking studies carried out by Mitterer and McQueen in 2009 revealed that subtitles that match the foreign spoken language help adaptation to unfamiliar regional accents in English, whereas subtitles in the listener's native Dutch language hinder that process. What is more, native-language subtitles appear to create lexical interference (ibid, p. 1).

c) A third approach evaluates the appropriateness of advising beginners not to strive after considering original version as a form of incidental learning, in any case, the strategy to follow would imply making the effort in order to understand what is going on by using captions (cf. Danan, 1992). Thus, it is necessary to explore the possible limits of using captions with lower level learners. Advanced students find captions useful and necessary when facing challenging material (see Vanderplank, 2016, p. 92). Any current ESL/EFL textbook syllabus offers adapted material attached to the grammatical and vocabulary items covered, they provide comprehensive support and are available in different platforms designed for instructional purposes. Montero et al. (2014b, p. 24) summarize these ideas appropriately with a statement taken from other two sources: "[a]lthough captions help learners to perform at a higher level (Neuman & Koskinen, 1992), the videos should match learners' actual proficiency level (Danan, 2004)".

In brief, we have focused our attention on understanding how bimodal input is affecting EFL learners in the development of their L2 understanding and skills enhancement. It is also necessary to remember that in former papers, the curiosity on the effects of captioning has been mainly focused on vocabulary

acquisition and listening comprehension (see Başaran & Köse, 2012); and even some previous research results also showed that closed captioned TV helped ESL/EFL students' written, auditory and general comprehension (see Huang & Eskey, 2000). The subject has been revised from many perspectives; in effect, the most recent and comprehensive studies by Danan (2015), Frumuselu (2015) or Montero et al. (2015), are devoted to words, terms, lexis and jargon since the field of grammar, understood as the study of rules, is much more complex and difficult to assess and particularize (see 5.4.3).

All considerations combining practical uses of instructional multimedia resources are revised and measured. Summarizing, the research questions and hypothesis in our case are focused on the interest about the recurrent habit of using video media in order to enhance the acquisition of English via improving the receptive skills, and here the word "habit" plays a significant role. Therefore, the analysis is based on considering the routine of watching English original version as incidental acquisition, and this has to be observed through the transition from the classroom towards obtaining autonomous students who value that practice as essential in order to reach higher levels of proficiency. Consequently, with the intention of testing general comprehension, the three experimental studies below have been carried out after collecting empirical material via examining intralingual subtitling.

In conjunction with the effects of using captions, multimedia learning could also be considered a major line of studies nowadays. All these triggered by high interest and research on English language teaching and learning through new technologies. As noted before, dubbing has been a norm in Spain, so that it may seem sensible to experiment with young people that tend to watch TV subtitles, streaming networks and TV series in original version in countries where dubbing is frequent, such as Spain, Italy and France, in contrast with subtitling countries, such as Netherlands, Portugal or Belgium (see Frumuselu, 2015).

5.3.1 Northern European countries: a pioneering example of non-dubbing

In contrast to what happens in Southern or Mediterranean European countries, it might be worth considering the success in the use of English in the Northern European regions. Countries like Denmark, Sweden, Finland, Norway and the Netherlands are small in population and considerably wealthy. They are also well known for the high level of proficiency in English among their school students, mainly because of the similarities amongst Germanic languages and their educational model[77], which gives major importance to English, taught by highly qualified teachers with excellent English language skills[78]. Danan (2015) also indicated that incidental learning of a foreign language happens in European countries where subtitling is the norm (see Danan, 2015, p. 45). Other scholars observed that children in countries such as Holland or Belgium show an impressive level of English proficiency mainly due to the amount of time watching English OV that is broadcast on television (see Danan, 2004, p. 73; Koolstra & Beentjes, 1999).

It is true that the starting age to study a first foreign language subject is generally early in the European Union[79]. Besides, many EU universities also offer undergraduate and postgraduate study programmes that are taught in English and therefore students are not limited to pursuing degrees in the UK. Additional to academic training, citizens in countries where subtitling is the norm, are heavily surrounded by English language providers like TV, music, media, and computer games. That environment clearly conditions a positive language intake in terms of exposure to the language and culture. Finally, as mentioned above, in Germanic speaking countries, films are generally subtitled, rather than dubbed, as is the case in many other countries like France or Spain.

According to Vanderplank's recent approaches (2016, p. 15), in the European Union spectrum, the amount of captioning varies from country to country, depending mostly on the separate laws and regulations of each nation. France, for example, has imposed captioning largely after the law was passed in

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[77] See https://www.ef.com.es/epi/regions/europe/ and https://blog.stepes.com/why-do-northern-europeans-speak-english-so-well/ (last accessed 29/12/2019)

[78] See https://nordic.businessinsider.com/heres-why-scandinavians-are-so-good-at-speaking-english-2017-5/ (last accessed 29/12/2019)

[79] See https://www.scilt.org.uk/Portals/24/EC_2012_KeyDataonTeachingLanguages AtSchoolinEurope_summary.pdf (last accessed 29/12/2019)

2005 (ibid, p. 15). Lately, Romance language countries such as Italy and Spain have benefited from an ascending tendency after the implementation of digital broadcasting. Logically, that transition has been much less observed in Germany, not to mention Scandinavian countries, which are used to providing subtitles in all the English language imported productions and their impressive command of the English language is clearly above the European average (see Bravo, 2008, Matteucci, 2010; Vanderplank, 2016, p. 15). Moreover, the degree of awareness and development of Scandinavian short-range languages, not spoken by other nationalities, make it imperative to learn English for the sake of travelling, trading or living in our global village. Therefore, we may infer that the importance of being proficient at English language and culture is mainly due to a steady contact with the language rather than similarities among other North Germanic or Finnic family languages[80].

Analysing high proficient EFL learners and a low impact language combination, Kvitnes (2013) explored the use of subtitles in second language acquisition for Norwegian learners of English. There she found that subtitles aided comprehension of plots in the initial round of testing, in addition to the participants' vocabulary size, and this was established through the use of a simple comprehension questionnaire. Kvitnes' research questionnaire wanted to prove if subtitles function as predictors for language learning when using audiovisual material, the same way grammar or vocabulary scores would indicate language acquisition. Long-term effects of learning by using a word definition task and a lexical decision task were tested and concluded that the subtitles were not predictors of performance. Contrary to what Mitterer and McQueen (2009) suggested, Kvitnes found that native language subtitles did not harm foreign speech perception (Kvitnes, 2013, p. 47). Kvitnes also indicated that native language subtitles would give the best results for the participants, and because of their age (16-year-olds) and proficiency level, foreign subtitles will help less in their understanding. Another conclusion indicated that the participants' proficiency level was more important as a predictor, through vocabulary size and input interaction. In addition, students who saw the clip with Norwegian subtitles would show signs of priming in the

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[80] See https://nordic.businessinsider.com/heres-why-scandinavians-are-so-good-at-speaking-english-2017-5/

lexical decision task, after back translating words from the Norwegian subtitles. The two groups who watched the clip with subtitles presented higher scores, and this clearly indicates that subtitles helped participants' performance on the comprehension test.

The online knowledge and science magazine *Verne* (Cantó & Caballero, 2019) published an article related to the type of TV programme that should be recommended to English as a Foreign Language learners (EFL) depending on their level of proficiency. The article also references a study by Rupérez Micola et al. (2019) in which they identify a very positive effect of watching subtitled original version (OV) broadcasts, as opposed to dubbed television, on English proficiency scores.

Rupérez Micola et al. (2019) explained that in places such as the Netherlands, Denmark, and Sweden, more than 80% of citizens consider that they are able to hold a conversation in English, but numbers go under 60% in some of their adjacent countries like Austria, Germany and France. These scholars suggest that governments should promote subtitling over dubbing. The polarization seems evident after observing that, for example, "Portuguese-takers of the Test of English as a Foreign Language (TOEFL) score 95 on average (placing them 10th in a ranking of 135 countries), compared to 89 by their Spanish counterparts (rank 28)" (ibid, p. 2). After studying the influence of television translation techniques on the worldwide distribution of English-speaking skills, their conclusion is rather straightforward. They observed that "[c]ontinuous exposure to English-language media contents help people learn English and, thus, the citizens of countries where foreign films and programs are shown in their original version in television will likely speak, on average, better English than those that live in countries where television is dubbed" (ibid, p. 11).

5.4 Linguistic Competences Enhanced Through Subtitling-based Tests

Gernsbacher, in "Video captions benefit everyone" (2015), asserted that by simply displaying captions on videos, adolescents improve their reading skills and it also boosts their knowledge by increasing the young learners' written and spoken vocabulary. In high academic environments, it was also noted that the written support OV videos offer, clearly improves college students' attention to lectures in the target language (see Steinfeld, 1998), enhances second-language learners' pronunciation (see Mitterer & McQueen, 2009), and raises literacy rates in developing countries (see Kothari, Takeda, Joshi, & Pandey, 2002). Likewise, Danan (2004, p. 69) enumerates studies that demonstrate the positive effects that captioning and subtitles have on verbatim recall and retention as well as, most important of all, make language learners reuse vocabulary in the appropriate context. Therefore, having agreed that the captioning of a video enhances comprehension of the plot, attention to the scenes and memory of the video, it is also true that it is not that common to find two researchers that have approached subtitling with the same scope.

The use of data from exercises based on subtitles in the main three forms: standard (L1), bimodal (L2) or reversed[81] subtitles (Burczynska, 2015, pp. 221-244) will help us to analyse the information and draw conclusions in a segmented way. Likewise, in the field of Second Language Acquisition (SLA), the positive effects of interlingual and intralingual subtitles can be classified depending on the skills evaluated. Lertola summarized them taking into account the proposals given by other scholars (Lertola, 2015, pp. 246-247):

a) Reading comprehension (Chen, 2012; Guillory, 1998).
b) Listening comprehension (Araújo, 2008; Baltova, 1999; Caimi, 2006; Danan, 2004; Markham et al., 2001; Talaván, 2011; Winke et al., 2010).
c) Oral production (Araújo, 2008; Barbosa & Pereira, 2006; Borrás & Lafayette, 1994).
d) Grammar acquisition (Čepon, 2011; Van Lommel et al., 2006).
e) Vocabulary recognition and recall (Bird & Williams, 2002; Bravo, 2010)

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[81] Reversed subtitles: Native language dialogues, foreign subtitles (L1 audio and L2 subtitles).

f) Written production (Burczynska, 2015, pp. 221-244).

In any case, a general strategy is necessary to undertake the appropriate framework and to accomplish the abovementioned goals. Any research related to subtitles and foreign language learning must comply with certain technical requirements, for instance, those related to the aspects regarding the length of average time that captions are displayed for viewers on the screen (see Vanderplank, 2016, p. 12). Vanderplank indicates that for pre-recorded programmes, the presentations would not exceed 140 words per minute, and only in exceptional circumstances, there was the higher rate of 180 words per minute in a maximum recommended extension of a three-line text. These figures may indicate too rapid paced captions for an average reader and even for the hard-of-hearing, for whom are initially implemented. Other factors such as the poor quality of work or weak proof reading would make the text inadequate for second language learners even at a high level of proficiency in the SL/FL (see Bolaños, 2017, p. 146). Popular video streaming service Netflix considers subtitles and closed captions primary assets; the company even works on quality products in order to avoid surrounding or background noise interference and strives after accurate and natural translations[82].

Therefore, in order to test those skills through incidental learning patterns, there must be the technical availability of captioned video streaming in the area where students live. For example, there has been controversy in countries like the USA or Australia since video-on-demand platforms have been required to cover the 100% of productions with closed captions, and consequently content providers have gradually fulfilled the assignment. Broadcasters are progressively offering captioning for TV programmes and especially contents that are stored and delivered via Internet platforms.

New findings related to foreign language skills enhancement through captions can even be extrapolated to countries like the USA or UK, where dubbing is not yet extensively used. The availability of productions from different nationalities are even changing the habits of video streaming

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[82] Retrieved from https://backlothelp.netflix.com/hc/en-us/articles/214969868-Why-are-Netflix-s-standards-for-Subtitles-and-Closed-Captions-so-high- (last accessed 10/04/2017)

subscribers that are not used to watching TV productions in, for example, Italian, German or Danish[83]. Another example can be found in a different location: any Netflix subscriber in Spain has access to a considerable catalogue of shows and movies in the original version. Subscribers can enjoy viewing the platform in the USA, however, not all the contents there are the ones available in the Spanish territory, which meant that the Internet Protocol (IP) address automatically detects that the device is not located in a country where dubbing is frequent. If, for example, the subscriber decides to watch an episode of the sitcom *Frasier* dubbed into Spanish in the USA region, the setting may only show the options for English with or without closed captions, and that favours immersion. This example of ubiquity is changing the EFL scenario since new released contents are available with a noticeable amount of options regarding different languages either dubbed or subtitled. Therefore, the debate is now global[84]: millions of video streaming platforms members are part of an international market that is transforming students' way of learning, especially those who share the common interest of viewing productions in a foreign language.

To summarize, while taking technical aspects into account, this chapter is aimed at concentrating on the skills that are evaluated and incidentally enhanced when taking advantage of viewing English language productions in their original version. Then again, the target is not so much focused on the learners' individual differences in information processing, for example, when making distinctions between visualizers and verbalizers, in terms of information-processing behaviour (see Plass, Chun, & Mayer, 1998, p. 25). On the contrary, cross-sectional studies related to this matter serve as a means for a longitudinal perspective over the evolution through exposure to English as an additional language when combining traditional face-to-face instruction with online resources like blended learning or video streaming. The use of technology is just a resource, not a goal. By tracking this progress, new semi-instructional forms of immersion work as catalysts for a better and autonomous acquisition

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[83] https://www.radiotimes.com/news/on-deman2018-05-04/netflisubtitles-dubbing-settings-foreign-language-shows/

[84] https://www.nytimes.com/2017/01/18/business/netflix-profit-rises-56-percent-to-67-million.html (last accessed 30/03/19)

of the language, and learners should not be concerned about exam marks or score bands but their own progress.

5.4.1   Listening comprehension and vocabulary size

When measuring the importance of vocabulary size for language learners, Schmitt (2008) gives an overview of the current research on second language vocabulary learning and concludes that "a large vocabulary is necessary to function in English" (ibid, p. 329), and this could be applied to all the participants of the learning process. If we consider that the amount of word families ranges from 5,000 to 9,000 to have an informal conversation or be able to read authentic texts, and the estimation that native-speaking university graduates will have a vocabulary size of about 20,000 word families (DAnna, Zechmeister, & Hall., 1991; Goulden, Nation & Read, 1990; Schmitt, 2010, p. 7), any learner with the purpose of communicating with a certain degree of proficiency may feel overwhelmed. Therefore, to grant appropriate language learning, students, teachers, content writers, and researchers have to participate in all the didactic planning stages by maintaining the discipline required to ensure acquisition when going through target language keywords.

Another concept that determines the specific type of analyses that condition and limit the kind of study undertaken is related to the units that have to be measured: "the term *word* is too general to encapsulate the various forms vocabulary takes" (Schmitt, 2002, p. 1). Schmitt claims that there does not necessarily have to be a one-to-one correspondence between a meaning and a single word. Phrasal verbs, idioms and other synonymous forms acquire meaning and come into use through associative connotations that are biased by context, register and style. Once stated the way these measurable units operate, there are two major ingredients to be taken into account when it comes to vocabulary learning: the overall exposure to the second language and incidental learning in its peak condition. These processes take place in an environment where beforehand, explicit, intentional learning lays the basis and paves the way to a successful outcome. It must always be borne in mind that knowing a word means more than just knowing its meaning. Nation (1990) and Taylor (1990) agreed that "knowing" a word depends on whether a word is learned for

receptive skills or for productive skills. That not only involves knowing its spelling, morphology, pronunciation, and meaning or the equivalent of the word in the learner's mother tongue. Ideally, the learner must know its collocations, register, polysemy, and even its homonyms.

Going over current textbooks, one may observe that many ESL/EFL activities usually start with a selection of words and expressions. Different realities are faced in the classroom context, where words are acquired automatically and input is received repeatedly from course books and instructors. Intrinsic items like pronunciation or word collocation orbit around a word, and require a process from labelling an expression to setting habits in the learner that would lead to automation when making use of the word acquired or reinforced.

From a pedagogical point of view, researchers Hunt and Beglar (1998) discussed three different approaches to vocabulary teaching and learning: incidental learning (learning vocabulary through extensive reading or listening), explicit instruction (presenting words for the first time and expanding dictionary definitions) and independent strategy development (which implies guessing from context). They recommend the combination of the three different approaches and each one would require its particular teaching method. Likewise, the importance of vocabulary acquisition and its relevance to learning English, which is often a weak question in second language learning programmes, has been recognized by various scholars (see Grabe, 1991; Nation, 1990; Nation & Meara, 2002; Schmitt, Schmitt, & Clapham, 2001). In addition, there are studies that give major importance to the enhancing effect of original version (OV) video exposure on overall listening comprehension and other paralinguistic features when learners are exposed to a text in several modalities (see Guichon & McLornan, 2008). Language teachers have always considered that listening comprehension and its development are key in the language acquisition process (see Dunkel, 1991).

In 1999, Markham looked at the effects of captioned video and word recognition on advanced-level ESL learners, in order to see if the dual input of reading and listening really contribute to improve their listening skills. The results led to the conclusion that "exposure to captions can improve ESL

students' listening-based recognition of words that are also present in subsequent listening material without captions" (Vanderplank, 2010, p. 15). That theory gives importance to the acquisition of vocabulary after making its gradual impact on listening skills. Vanderplank (2016, p. 77) numbered different studies which claimed that captioned viewing may enhance vocabulary learning, such as those by Bird & Williams (2002), Chai & Erlam (2008), Sydorenko (2010), and Winke, Gass, & Sydorenko (2010). What is more, prior to all of them, Markham (1999) and more recently, Montero et al. (2014b) even examined the effect of captions on word recognition. In Markham's study, advanced students were given a multiple-choice test with one word belonging to a particular sentence that had to be heard and selected over three other distractors. The results showed that subtitles clearly helped the participants identify the right words, but again the study does not give much information about the complexities behind general comprehension. Other empirical studies were tangential to the topic of subtitling in Second/Foreign Language learning. For example, researcher Lertola (2012, 2015), through the use of questionnaires and vocabulary recall post-tests, reported promising results from studies in relation to vocabulary retention. Other outcomes such as the production and recognition of idioms and slang have been explored (see also Bradford, 2010; Bravo, Gambier, & Pym, 2009; Frumuselu et al., 2015). For this last purpose, some studies use open questions containing informal words and expressions, such as slang, idioms, and phrasal verbs, which are "present in the episodes that were aimed at developing students' ability to express in their own words the meaning of the item in question" (Frumuselu et al., 2015, p. 6). Frumuselu's study finally concludes that students who are exposed to authentic material for a period of 7 weeks, with intralingual subtitles (English), clearly acquire more lexis than those who watch episodes with interlingual subtitles (Spanish) (ibid, p. 9).

Trying to observe results more comprehensively, it is relevant to see how Weyers (1999) conducted a longitudinal study in two university Spanish classes in order to observe what happened to students that had supplementary exposure to the language via watching additional material in the original L2 audio version. Participants in the experimental condition had supplementary exposure to the language since they had to watch two episodes of a Mexican

telenovela plus a set of questions to be answered while watching the programme, in addition to their traditional classes. Both the control and experimental group attended 60-minute Spanish classes for 8 weeks. Results after ANOVA statistical analysis (see 6.1 and 6.3) revealed that the participants in the treatment condition clearly outperformed the control group not only in the listening comprehension post-test results but also in their confidence "in generating output and the scope and breadth of their discourse" (Vanderplank, 2016, p. 26).

In agreement with Vanderplank's (2016) concern about the necessity to use media to help make better listeners, it is necessary to draw our attention to one outstanding meta-analysis of the effectiveness of captioned video for learning comprehension and vocabulary learning conducted by Montero et al. (2013). This article reviewed the effect sizes[85] of variables like test type and proficiency level. Fifteen studies were related to listening comprehension and vocabulary data was collected from other ten studies. In their conclusions, it could be read that:

> The overall results of our meta-analysis revealed a large superiority of captioning in that captioning groups significantly outperformed the control group on both listening and vocabulary post-tests. Results thus support the claim that captioning helps learners to improve comprehension and fosters vocabulary learning. (Montero et al., 2013, p. 733).

As noted before, several studies have pointed out how captioned video watching helps improve vocabulary acquisition (Başaran & Köse, 2012; Danan, 2015; Sydorenko, 2010, etc.). However, for most English learners, learning new vocabulary items is not easy, it has always been challenging and sometimes implies struggling through notebooks, using flashcards or laboriously looking up for words in dictionaries, together with the identification of synonyms and antonyms. Consistently, it is also difficult to cope with such an amount of words that are seen as something endless and unmanageable no matter how much

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[85] A measure of the relationship between two variables (=numbers or amounts that can change), as a way of stating how large the effect of one of the variables is. Retrieved from https://dictionary.cambridge.org/dictionary/english/effect-size

effort they put in it. Teachers wonder about why this is so tough and which method has proven to be most effective.

Now, when applying these experiments into the academic field, there are two variables to consider when it comes to evaluating vocabulary acquisition: on the one hand, those studies that have focused their attention on the effectiveness of captions for different proficiency levels. On the other hand, the studies that have measured different components of listening comprehension and vocabulary learning and have used different testing procedures to achieve this goal (see Montero et al., 2013, p. 721). Still, in our case, there are some caveats that result from our experience using consolidated textbooks: after observing classroom dynamics, it has been noted that sometimes the meanings of words are guessed from context. However, when going over a vocabulary section in an English course student's book (e.g. OUP *New headway intermediate student's book*[86]), it is customary to identify which part of speech a word represents (noun, verb, adjective, etc.) and this may help students to acknowledge their lexical demands and help teachers to establish the vocabulary size necessary to watch different types of movies (Webb & Rodgers, 2009, p. 408). Secondly, for intermediate to advanced students, getting the gist or understanding the story in general would help to interpret the rest of a sentence when they successfully exploit their control over viewing (Vanderplank, 2019, p. 14). Some words can even be recognised through both intralinguistic and cross-linguistic knowledge, taking also into account similarities between the Target Language (TL), the L1 or any other languages learned (see Ringbom, 2007).

After establishing the premises noted earlier (effectiveness of captions and research procedures), there are two goals to be considered for the study of what vocabulary acquisition entails: first, the study of what vocabulary teaching techniques should be focused on and, secondly, the necessity of using new strategies in order to improve the students' acquisition and retention. Conclusions regarding this matter can be extracted from studies like Danan's "Subtitling as a language-learning tool: Past findings, current applications, and future paths" (2015, p. 45). In this work, she asserts that when using L2 sound and text, it also appears to help language acquisition, especially improving the

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[86] The fourth edition of this textbook was selected at the University of Alicante Language Centre for B1 intermediate general English language courses.

listening comprehension skills and acquiring new vocabulary because the written presentation helps learners visualize and map the words.

With the aid of modern technologies, different online solutions also offer the possibility of measuring vocabulary knowledge to students, teachers and researchers (see appendix III.1 and IV). There are tests and customized online sessions that are made to measure the students' vocabulary size, or to observe improvement after a treatment. One of the advantages of acquiring vocabulary through videos is that the activity will enable the students to internalize words through the recognition of meanings associated with events, take in phrases or words that may serve as reminders of other already known words, or recognize terms and expressions through context. Any vocabulary section in a modern textbook tries to connect skills like reading and listening (see appendix IV). Moreover, different publications (Peters & Webb, 2018) provide new perspectives when dealing with not only vocabulary learning but also retention and recognition of words.

To conclude this section, it must be pointed out that Danan (2015, p. 46) asserts that the progress of learners when acquiring vocabulary is easy to quantify as captions and subtitles are written forms of a corresponding speech. In contrast, other aspects like listening comprehension, pronunciation and syntactical accuracy would require a much more complex analysis to be carried out. What is more, making students participate actively in the subtitling process is proved to enhance incidental vocabulary acquisition (see Lertola 2012, 2015).

5.4.2 Reading comprehension and productive skills enhancement through captioning

Less importance has been given to the case of reading comprehension and the productive skills of speaking and writing, maybe because there is difficulty in obtaining conclusive correlations between immediate captioned video viewing effects and long-term acquisition/production. On balance, there are some studies that have covered outcomes in relation to OV consumption in ESL/EFL learners.

As regards reading comprehension, Guillory (1998) worked on the hypothesis that "comprehension of video featuring native speakers can be optimized by the use of a keyword method to help explicate content" (ibid, p. 89). In her experiment, participants in the captioned condition, both full text captions and selected keyword captions, clearly outperformed the no-text group in the comprehension of information in the spoken message. However, in the understanding of an authentic video, there are two obstacles to overcome even when captions represent a significant help; these are: speed rate and recognition of unknown vocabulary items (ibid, p. 102).

Other studies focusing on reading comprehension, worked on effects related to the order of reading text or viewing a film with L1/L2 captions combinations. They resulted in better performance when participants were first given the script to read and then the video was presented with L1 subtitles (see Chen, 2012).

In general, it may be borne in mind that any attempt at caption understanding should be considered a reading skills enhancement itself. In fact, Morton (2015) claimed that "watching videos with audio and captions leads to significantly better reading skills" (ibid, pp. 196). Precisely, this practice helps define content words, pronounce novel words, recognize vocabulary items and draw inferences about what happens in the video (ibid, p. 197).

Unlike these approaches, Study number 3 in this thesis (6.4), for example, works on the general reading skills improvements when participants have already reached a C1 advanced level of proficiency, as they have become experienced language learners. It was essential to divide the participant groups into regular and non-regular independent OV viewers, as it is key to know if long-term exposure to English audiovisuals has an effect on the comprehension of advanced texts.

Apart from that, going over correlations between OV exposure and oral production improvement, there is a ground-breaking study by Borrás & Lafayette (1994) in which they aimed at providing some empirical evidence by investigating the effects of subtitles "during transactional task practice with multimedia courseware on oral communicative performance of fifth-semester college students of French" (ibid, p. 61). The subtitled video oral exercise in a

description and narration task, clearly revealed a significant difference in favour of the participants that viewed the videos with subtitles as they obtained higher performance scores. Specifically, the subtitled condition group also obtained higher sub scores in the categories of effectiveness, accuracy, organisation and fluency (ibid, pp. 65-66). Arslanyilmaz and Pedersen (2010) obtained similar results, through which they concluded that language production was more fluent and more accurate among the non-native English learners when the video tasks included the subtitle support.

It is easy to observe that when we talk about subtitles and language learning, oral and written production go hand in hand, and so activities like note taking and summarising parts are dynamics that teachers can use in order to integrate both skills before or after subtitling (see Lertola, 2015, p. 252). Besides, written production itself can be assessed from activities such as the creation of reversed subtitles, as described by Burczynska (2015). She proved that reversed subtitles in L2 are a good supplementary activity and have "a great potential to enhance the quality of students' writing production" (Burczynska, 2015, p. 241).

The empirical results of these studies visibly show the growing interest in observing how students can actually benefit from activities that are tangential to the scheme that teachers customarily apply to the classroom. They seek to balance the four skills and therefore obtain delimited structures and approximations to real lifelike foreign language immersion.

5.4.3 Grammar acquisition through listening with captions

Looking through previous studies, there are little or no conclusive findings related to rule or grammar acquisition by just watching videos in their original version. This is because, together with writing skills, it is difficult to attain the impact of what English language learners do when joining words and following more or less complex patterns (see Čepon, 2011; Herron, York, Corrie, & Cole, 2006). Finding an appropriate way to further improve grammar can vary dramatically and it also depends on what category of the English language learners are trying to expand their language: conversational, educational, political, etc. For example, news broadcasts have a number of registers and

speech forms, which would be useful for general English acquisition and certainly cover assorted structures, up to any level of proficiency. Extremely popular video streaming channels like YouTube[87] or TED talks[88] videos, offer different educational sites that are very pertinent when looking for specific information about particular topics. Besides, any student can easily search on Google for hundreds of English learning sites like BBC Learning English[89] that are, not only helpful when looking for specific grammatical rules, but also concrete vocabulary and other related activities.

There are other considerations regarding the acquisition of commonly used word chunks that reveal how these repeated structures help learners acquire linguistic items that are frequently used on television (see Kusyk & Sockett, 2012). In addition, studies carried out by Herron et al. (2002) and Herron, York, Corrie, and Cole (2006) consider that background knowledge benefits to overcome the difficulty that watching a video clip may represent; that is to say, they mean that, apparently, if having prior knowledge generally facilitates comprehension, having cultural background knowledge has the same effect. They proved through their experiments that courses which have video films as a supplement, not only make the listening skills improve, but video based course participants obtained surprisingly higher scores in their grammatical knowledge than those who were only taught via a traditional text-based course.

Alternatively, in the field of educational psychology, Van Lommel et al. (2006) worked to obtain evidence for the acquisition of grammatical rules in watching subtitled foreign films. Primary and secondary school children watched subtitled foreign movies and, in the two experiments, the movie contained cases of rules that had been previously presented as well as cases of rules that had to be inferred (non-presented rules). The results showed that grammatical rules can be highlighted in some cases, not so much in younger children incidental acquisition, but it seemed to be too complicated if they had to be acquired from a short film presentation. In other words, "there was a strong effect of advance rule presentation but only on the items of presented

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[87] https://www.youtube.com/
[88] https://www.ted.com/
[89] www.bbc.co.uk/learningenglish/ (last accessed 30/12/2019)

rules, particularly among the older participants" (Van Lommel et al., 2006, p. 243). Vanderplank (2010, p. 22) agrees in principle with the general idea that, unlike vocabulary, the grammatical rules are much more difficult to apprehend. Besides, grammar acquisition is a gradual process and needs accessible input, being the grammatical knowledge an issue in some studies. Granted this, it is also true that, by means of watching TV programmes over time, grammar will supplement the acquisition of vocabulary.

Similarly, Rania (2013) reviewed research on the effectiveness of grammar instruction, textual improvement, the effectiveness of multimedia and their reflexion on reading and listening comprehension. In terms of rule processing, findings were not conclusive since explicit and implicit grammar instruction and instruction through watching the enhanced subtitled video (to learn the past perfect forms), simply helped students have a better understanding of the context and recall of the grammatical rule. However, the students were mainly drawn by the events of the video (ibid, p. 56). Since the effects of subtitling on grammar acquisition have yet to be confirmed, the studies of multimedia and textual input enhancement have principally been focused on the increase in vocabulary acquisition, listening comprehension and oral communication (ibid, p. 23).

Different interpretations can be considered for future tests, with the aim of integrating grammar acquisition with audiovisual tools; in any case, we must go back to Chomsky's Transformational Grammar approach and the benefits of activities focused on sentence structure such as the ones that entail using reversed subtitles. Transformational Grammar contemplates all linguistic facts, is aware of the student's intelligence, and explores the transformations and combinations in a given language (see Chomsky, 1965). Prior to that, scholars like Harris (1962, pp. 16-29) proved that traditional grammar instruction was less effective than devoting extra time to reading and writing. Therefore, grammar could also be acquired through either repetition or regular exposure to the target language. Being more specific and pragmatic, a study by Čepon (2011) on the exposure with reversed subtitles (native language dialogues, foreign subtitles), revealed the impact of unassisted video on incidental FL lexis and grammar acquisition, reading based general comprehension and writing skills.

Burczynska (2015, pp. 221-244) obtained positive results when experimenting with reversed subtitles in L2. She considers the activity beneficial to improve writing in the L2. It was a thorough study, but given the complex marking and monitoring that the study required, was limited to a small sample of twelve participants.

Probably, according to the thought value of any experienced English language teacher, the grammatical rules seen in class could be reinforced through the regular practice that effective incidental learning represents. Measuring that approach is an intricate maze that would require the assessments in the use of verb tenses, prepositions, word collocation, word order, gerunds, infinitives, etc. with the addition of their application into the productive skills of writing and speaking. Cross-sectional studies have been considered in this dissertation (see 6.2, 6.3, 6.4) to capture the different dependent variables regarding listening comprehension, but that does not imply sifting out grammar, as the incidental acquisition of the language via watching TV shows regularly should be linked to a comprehensive (and also time-consuming) series of skills enhancement analyses. Longitudinal studies may help learners complete such a very complex puzzle of structural forms, however, as mentioned before, it is a difficult correlation to be proven. Serve as a related example, the study conducted by Herron et al. (2006) on the effectiveness of story-based video instructional package next to a feature-length film, which favoured the idea that listening comprehension is enhanced, but did not lead to better results in any grammatical test score.

For the general conversational English acquisition referential frame, TV drama and situational comedy are the best options since they are about words in conversations supported by looks, gestures and body language (see Vanderplank, 2016, p. 18). Besides, from our experience with EFL undergraduate students, it is also important to make sure that the dialogues correspond to up-to-date shows, as those which take place in the distant past may use outdated language and far-fetched plots, and end up being seen as uncommon, unattractive and less useful for today's young adults audience.

5.5   The Benefits of Keeping Subtitles on

In countries like Spain, France or Germany, where dubbing is customary, it requires a huge effort to persuade lazy ears to plunge into audio addressed to native speakers. However, these countries have had uneven outcomes with regard to the level of English proficiency of students. As seen in 5.3.1, in countries like the Netherlands, Denmark and Sweden, citizens are more capable of holding a conversation in English than those countries where dubbing is frequent, like Austria, Germany and France (Rupérez Micola et al., 2019, p. 2).

Bravo (2008), when analysing results in relation to decoding skills through the reading of subtitles on TV programmes, concluded:

> 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. (Bravo, 2008, p. 83).

Scholars like Rupérez et al. (2009) identified a large positive effect for subtitled original version as opposed to dubbed television, which, for young learners, generally runs in parallel to years of compulsory English education at school. These scholars also identify the importance of subtitled television as a strong aid to a wide array of specifications that help students cross borders. They defend that subtitling and enhanced English skills have an influence on areas like high-tech exports, international student mobility, and other economic and social outcomes (ibid, pp. 18-19).

Sometimes it is necessary to keep captioning/non-captioning setting aside as certain conditions have to be met because, at times, learners need to be away from instructional viewing (Čepon, 2011). The implicit and explicit knowledge (cf. Ellis, 2005) help conscious learning turn into an independent one and therefore, once certain level of proficiency is reached, students may opt

for trying to work on general comprehension without the aid of texts. Fast paced programmes require a reading speed attained only by native speakers, therefore "tasks, strategies and focused viewing are required to extract language and content" (Vanderplank, 2015, p. 24).

Starting from the general conception of foreign OV viewing, some studies reveal that the difference between dubbing and subtitling is not significant in terms of transporting enjoyment though translation (Wissmath, Weibel, & Groner, 2009). Moreover, there is comprehensive material on the benefits of intralingual and interlingual subtitles. Frumuselu (2016) reviews both options, on the one hand, interlingual or standard subtitles, undertaken with a long-term perspective, have a boosting effect as proved by comprehensive European projects (Frumuselu, 2016, p. 135). It was also evidenced that subtitles helped dialogue comprehension in lower levels (Lavaur & Bairstow, 2011). On the other hand, intralingual subtitles or captions, as Frumuselu also explains (2016, pp. 141-147), have been comprehensively used to improve FL skills. She references studies by Markham (1989) that showed how captioning helped students obtain positive results beyond their level of proficiency. Other benefits enumerated are the effects on vocabulary learning and content comprehension, and have been studied, among others, by Baltova (1999) and Bird and Williams (2002), who observed how bimodal input gave further context to dialogue. Therefore, captions also aid the information to remain in the learners' long-term memory by means of redundancy of information. Other authors like Garza (1991) or Borrás and Lafayette (1994), as noted in previous chapters, highlight the use of captions as a pedagogical tool or as an informal and incidental habit. They claim that it is the perfect form of bridging the gap between the development of skills like reading and listening comprehension, as much as accessibility to authentic videos, which eventually ends up in the high improvement of the learner's oral performance (see Frumuselu, 2016, p. 144).

Mariotti (2015, pp. 83-104) wrote a dissertation compiling studies from ten different universities. There, she stated that teachers were surveyed on the choice of audio-subtitle combination, and as mostly agreed by researchers and teachers, they also considered interlingual subtitles ideal for beginners and intralingual subtitles for intermediate to advanced ones. Studies on this (Hsieh,

2019) always recommend to keep any written support, but it has been observed that different platforms such as audio podcasting sites are designed to provide audio on the go and therefore, lifelike, advanced students have to recognise the moment when it comes to actually omit captioning in any form. Mariottis' (2015, pp. 83-104) study about the students' perception of subtitles retrieved results from closed-questions and open-ended questions related to their familiarity with the use of subtitled material in the classroom, the choice of audiovisuals, audio-subtitle combination frequency of modalities of watching, and the language areas that most benefited from the activities (ibid., p. 87). Comprehensive studies results showed that "in formal language learning contexts, teachers consider subtitles a well-established supplement to the activities of the foreign language classroom, and useful mainly to improve listening comprehension, vocabulary retention and pronunciation" (ibid, p. 89). Unlike formal learners, who usually preferred watching captioned audiovisuals, SL/FL students in non-formal settings were in favour of L2 audio with L1 subtitles. However, those who really wanted to learn the target language chose L2 audio with foreign subtitles. Mariotti (2015, p. 99) also points out that there are problematic aspects to consider, such as the quality of the subtitle, the fact that they are perceived as quick input and the difficulty of the constant darting from the image to the text. Here is where one of our hypothesis really takes shape, when we affirm that learners, at a certain stage of their studies, may consider removing the captions to gain aural adjustment. It is a question of considering subtitles a support that will give, from intermediate to advanced learners, temporary aid towards their independence and help them make up their minds. Eventually, an incidental form of acquiring the language materialises entirely, that is, "the learning of a new word or expression without conscious intent to commit the element to memory" (Teng, 2019, p. 115).

When presenting the consumption of captioned videos for leisure, entertainment or teaching resources, we may say that the use will vary by region. Primarily, we have to take into account that it is estimated that about 1.5 billion people are currently learning English around the world (Ammon, 2015). The present teaching model in Spain tries to instruct students in order to gain some basic proficiency through compulsory school and university studies. Undoubtedly, US and UK programmes dominate the TV and cinema industries,

and their importance practically doubles national productions made in first line European countries like Germany (see Ávila, 1997a, 1997b). In a three-year period, the UK exported more than 600 TV shows, around six times as many as Germany. These figures can only be compared with the American TV industry (Burrel, 2014). Besides, The USA has always been a world reference in the production and consumption of audiovisuals:

> Everything is bigger in America: houses, cars, serving sizes, people. The nation of big appetites also craves more when it comes to our TV choices. The number of TV channels has been on the rise for years and, in 2013, the average TV-watching family had access to 189 channels, up from 129 five years earlier (Hannon, 2014).

Hannon's statement seems to be true, but traditional TV viewing will definitely disappear as we know it nowadays, given that fiction consumption has been boosted and even overshadowed by the novelty of the Internet; in sum, television viewing has been through a revolution in the past two decades.

In England, on the other hand, viewing non-English spoken productions depends on the distribution. If a film is considered very popular, it will normally be dubbed. When going over experiences lived by ordinary English people, they usually confess that they do not like subtitles and are normally attached to independent or "art" films; however, many UK television viewers used closed captions for reasons other than hearing loss (see Griffin, 2015). It has only been in the past few years that TV has shown subtitled films, principally from Scandinavia and the Netherlands. Indeed, if there was a case for wearing the crown of standardized dubbing, those countries would be Spain, Italy and France (see Dancis, 2014).

There are three types of translation: using subtitles, voice-over and dubbing. British Council's blogger Clark (2012) clearly defines their characteristics and regional tendencies by saying:

With subtitles, the motion picture and sound track continue with the addition of a written translation of what is being said. With dubbing, the pictures are unaltered, but the sound track is mostly replaced by a translation spoken over the original dialogue by voice-over actors. In Europe, France, Spain, Germany, Russia and Italy tend to prefer dubbing, whereas Belgium, Denmark, Finland, the United Kingdom, Greece, Holland, Norway, Portugal and Sweden seem to prefer subtitles (Clark, 2012), (see figure 16).
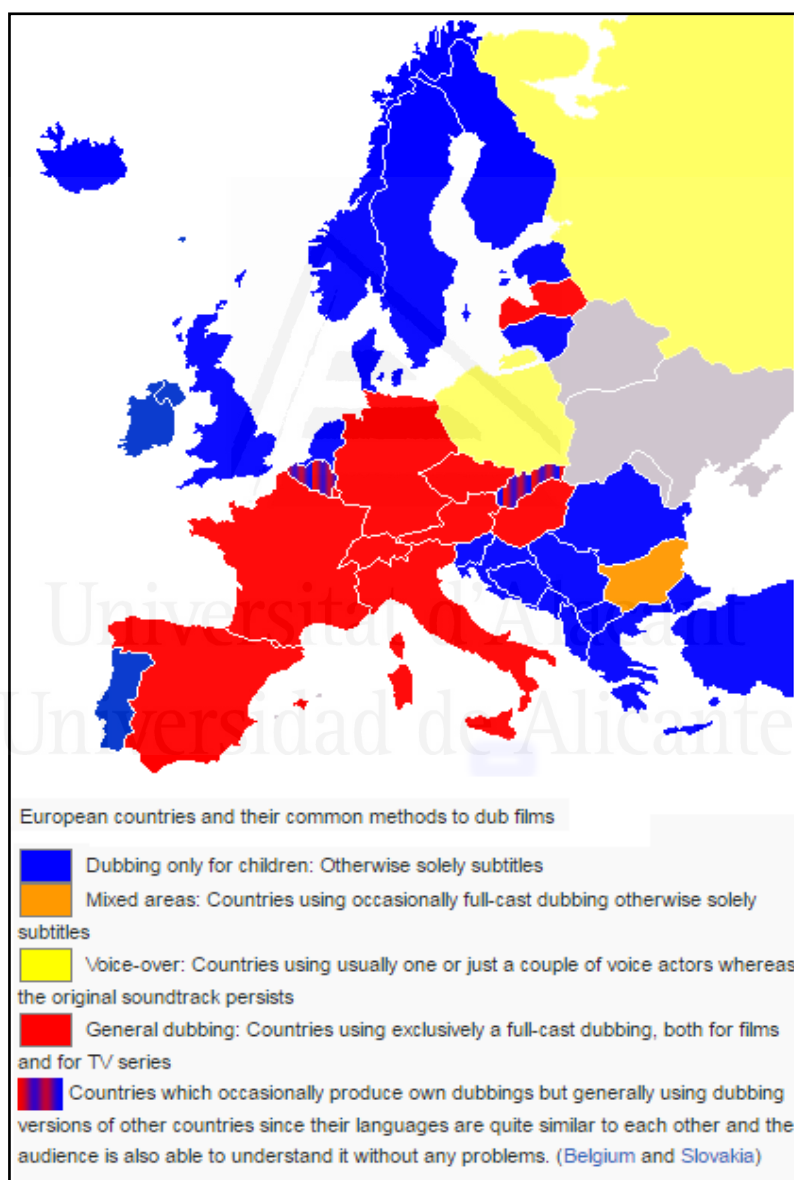
Figure 16. Map of dubbing/subtitling countries; from https://www.reddit.com/r/europe/comments/59zyal/map_of_european_countries_who_are_dubbing_foreign/ (last accessed 12/07/2017).

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One drawback to using captions regularly could be attributed to the fact that the industry standards for regular subtitles might be a limiting factor. Captions should stay closer to the source text and sticking to seventy characters over two lines and show them for two to six seconds; these are boundaries that cannot be surpassed (Danan, 2015, p. 51).

The use of audiovisual material for pedagogical purposes has been treated as a separate issue, and now there seems to be an opportunity to consider the possibility of integrating original version TV and Video on Demand (VOD) as a valuable complement to homework. After observing the results of the studies related to multimedia learning, together with individual experiences across different groups of students at different levels, we conclude that for adult language learners, B1 level and above, watching movies in the target language should first be done with L1 subtitles at early stages of proficiency. Once the students have overcome the adjustment period, L2 captions are mandatory to ensure efficient language acquisition (see 3.8). Different studies obviously reveal that videos of authentic English programmes aided by subtitles, lead to a better understanding (see Vanderplank, 1988), but we must take into account that some students themselves may have the need to avoid including subtitles in their L1, because they would easily feel disappointed and quit. Ideally, upper-intermediate and advanced learners should do well with English captions. Vanderplank (2010, p. 13) also agrees to recommend intralingual captions (L2 audio and L2 subtitles) for intermediate and advanced students. Even CEFR C2 level students need captions, just because we are facing constant language turns, abstract concepts, jargon and colloquialisms that wouldn't be grasped without the written guidance that subtitles facilitate (cf. Frumuselu, 2015). It all entails reflection on how studies should be focused on adhering to the needs and motivations of modern language students and to ensure efficient second language acquisition regarding, via conversational or opening gambits, current initiatives by means of original version video streaming.

To recapitulate, recent studies have been focusing mainly on improving incidental vocabulary learning (see Gass, 1999; Rodgers, 2013; Sydorenko, 2010) and the effect of using English captions (see Montero et al. 2014a; Yang & Chang, 2014), whereas students' preferences and intrinsic motivation, being less

gradable approaches, have not been taken into account so far. Danan (2015, p. 46) poses questions about when it would be desirable to introduce some form of subtitling in material presented to students and proposes different tactics: firstly, a multi-step approach, that would combine same-language, standard or interlingual and reversed subtitling (see Danan, 1992). A second option would be represented as a top-down approach that implies starting with reversed subtitling (L1 dialogue with English subtitles) so that students would familiarize with the vocabulary. Afterwards, Danan (2015) recommends using captioned videos and therefore learners, helped by the written text, would concentrate on aural recognition, pronunciation and grammatical rules. Finally, as also analysed in the third experiment of this thesis, the last step would entail viewing non-adapted videos as native speakers would do, in order to see the long term effects of being exposed to written support. Then it seems to be the ideal moment to observe whether advanced learners sufficiently master the language so as to decide if captions are not necessary or even constitute a nuisance that prevent them from enjoying the show. Thus far, little research has been carried out into how instructors have to assess what midpoint of the student's proficiency scale is advisable to work with authentic films. Therefore, our studies aim at advising students by tailor-making a portfolio along with the most convenient resources to be used at different stages.

To account for the need to achieve success in a student's English learning life, teachers and students must make good use of the already mentioned up-to-date instructional sites and become accustomed to watching TV shows on a regular basis. Furthermore, a good instructor should gradually come to know exactly what point of age and ripeness is advisable for a student when watching shows with L1 subtitles, an eventual would-be transitional period with L2 subtitles, and finally, but not necessarily definitively, the viewing of TV shows without any captioning at all.

To close this section, it is appropriate to summarize Vanderplank's four axioms (2013a, pp. 239-240) with regard to captioned TV in language learning:

a) Captions transform general output programmes such as documentaries and situation comedies into a rich language resource for learners.

b) Captions redress the balance of visual and verbal elements in a television programme.

c) Captions have a liberating effect on both teachers and learners in terms of choice, control and responsibility.

d) Captions enable learners to watch programmes in a native-speaker-like way.

In "De´ ja` vu? A decade of research on language laboratories, television and video in language learning", Vanderplank (2010) dedicates one chapter to studies regarding captions and subtitles in a time span that went over the ten previous years. When analysing these articles, Vanderplank observed that the focuses are mainly on the interest in maintaining written support and associate the use of captioning to better auditory, listening understanding (see Caimi, 2006; Huang & Eskey, 2000; Price, 1983; etc.). Yet in contrast, there are studies that show that non-captioned groups where not totally outperformed by those who could watch a video with the captions when, for example, measuring vocabulary knowledge (Yuksel & Tanriverdi, 2009)

Gambier et al. (2015, p. 73) question how much it is beneficial for everyone to have subtitles on the screen. That is particularly noticeable if the learner has a visual, analytical, rational and deductive profile. These are thoughts worth considering regarding various scopes such as the cultural, psychosocial, personal background, together with the assumption of multiple intelligences and other pedagogical considerations.

Conversely, Danan gave major importance to subtitles for the general comprehension of the story:

> Without the availability of captions and subtitles, the complexity and transient nature of the audiovisual input often make it difficult for language learners to truly comprehend foreign utterances. Captions or subtitles can lead to significant improvement in listening skills as long as viewers learn to take advantage of relevant strategies. (Danan, 2004, p. 76)

Regarding the use of videos for instructive use, when searching or preparing audiovisual tasks that are intended to be used in the classroom, there are aspects to consider since they affect the viewer's perception when watching captioned material (e.g. those related to the balance between the individual's reading skills and caption pace). There is, for example, interesting research on subtitling speed, which is at the same time correlated with the field of English language learning or acquisition. Romero-Fresco (2009, pp. 112-115) distinguishes three different types of speed related to reading and writing captions: speech rate, reading rate (both given in words per minute) and respeaking rate (the subtitler repeats or reformulates the soundtrack of a live programme, depending on whether it is possible to keep up with the original speech rate). The challenge lies in the fact that sometimes the learner's reading rate is slower that the speech flow, and therefore, for professionals in the audiovisual sector, the subtitles require to be edited to meet a balance.

The point we are also trying to make is that it requires a high dose of motivation and self-encouragement to choose the hard way, and that is well understood by those who have been through the process. The sooner the language learner matures and sees that captioned original version will pave the way to a better understanding and production of the language, the better his or her performance will be in the short or medium term.

5.6 Multimedia Settings

There is agreement on the idea that globalisation and modern technologies are changing the game of second language acquisition and therefore there has to be a bridge between past and future studies regarding OV, subtitling and second language acquisition (see Gambier et al., 2015; Vanderplank, 2016). Nowadays, we may count on TV and any Internet Video on Demand (VOD) platforms as the

main source of authentic material for second language acquisition. In addition, it is possible to tune in on online radio stations or their corresponding podcasts (Stanley, 2006), and after downloading a song on iTunes or Spotify, have instant access to the lyrics. The learner expands the recognition of words at the touch of a button; via online translation tools, urban dictionary entries for colloquialisms and even forums debating uses and meaning inferred from abstract, surrealist songs. When asked, any Spanish undergraduate young student knows the use of Google Translate to check up the meaning of words, or even get into blogs to find out more about certain expressions or set phrases.

In the papers brought together by Gambier et al. (2015), they inevitably have to mention the sources and the settings when stating the objective of their works: audiovisual material is often studied taking into account if the setting is formal or informal. Consequently, different incentives have been observed on behalf of the learners' attitude in one environment or another. The formal instructional bodies are categorised as the institutional ones (schools, universities, language centres, etc.), and the non-formal settings are those in which learners opt for acquiring or improving the language by watching original version on TV, on the Internet or any other digital support. Scholars have particularised that learning is normally attached to the formal setting and acquisition is normally related to the informal one (Gambier et al., 2015, p. 71).

Going back in history, it is observed that the progression of the sources began from transmission with captions for the hard-of-hearing Teletext (page number 888 in the UK), and later fixed to a recording on a VCR. The current digital world allows us to witness the addition of practical options such as broadcasting, DVD/Flash player, streaming or catch-up (Vanderplank, 2016, p. 4).

More recently, Gambier (2015, pp. 75-76) has observed that the impact of captions correlate with dependent variables such as age, degree of education, prior knowledge of the Foreign Language, time of exposure to subtitles and subtitling features like speed or directionality. In addition, independent variables such as the type of subtitles bimodal L2-L2, standard L2-L1; reversed subtitles L1-L2 have been considered. In his experiments, Gambier (2015) also

recommends some parameters to ponder when selecting participants before being exposed to audiovisual material:

a) All the partners[90] were not working in an environment used to subtitles.

b) All the partners were not working in schools (or with schools) where audiovisual (AV) had a strong position (and therefore the appropriate equipment).

c) All the partners did not have the same possible access to AV subtitled products (from TV channels, DVDs distributions, film import societies). In certain places there was a relative wealth of AV products with soundtracks L2 and subtitles in L1 but very few products with L2 both in soundtrack and subtitles.

d) All the partners did not have the same knowledge about the right to use AV in training. (Gambier, 2015, pp. 76-77).

To sum up, under the umbrella of using multimedia resources to improve language acquisition, three categories may well serve as an analysis of the transition towards long-life learning: external criteria, internal criteria and individual differences (Gambier, 2015, p. 77). Therefore, Gambier understands that some parameters have to be observed in terms of external criteria, like date of the production and technical constraints (regarding if it is viewed at home, away or in the classroom). Moreover, it is also necessary to consider internal criteria, which are related to the genres, linguistic registers and semantic complexity of the dialogues and the corresponding subtitles. Other relevant circumstances relate to the importance of self-monitoring and selective attention, which are systematic characteristics that vary considerably from learner to learner. When working on scientific observation of second language learners, it seems that individual differences make it difficult to obtain conclusive results regarding the efficacy of strategy instructions, for example, for videotext news services applied to population scale (Cross, 2009).

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[90] Parters in Lifelong Learning Program (2009-2012)

5.6.1 TV programmes categorisation

It was already in the 1970s when Gallagher (1978) and Thompson (1979) found it necessary to categorise the television programmes in relation to their value and how useful they are for language learning purposes. Nowadays, together with the sum of platforms that facilitate easy access to OV media, there are plenty of shows, documentaries and films that have gained more or less popularity among the young and adult audience. In his studies, Vanderplank (1994, 1999) also observed that different programme genres produce a wide variety of responses in autonomous language learners. More recently, there are further analyses on how captions should benefit or interfere comprehension depending on the genre chosen:

> In general, it was found that captions offered a cognitive counterweight to the affective pull of well-constructed programmes designed for entertainment and easy viewing. However, in some programmes, such as those about the natural world, captions of the voiceover were found to be intrusive and distracting as the emphasis was so much on the visual (Vanderplank, 2015, p. 24).

Mariotti (2015, p. 97) found out that those free-to-choose viewers normally select TV series or documentaries, whereas those language learners guided by their teachers or informants, preferred to see OV mainly through feature (full-length) films.

Vanderplank (2016, p. 18) claims that captioned viewing of TV programmes and films can be divided into two big professional areas: those that mainly work on the translation of films and TV programmes, and those which specialise in the target of language teaching by means of using TV and video resources. Another aspect to have into account from the perspective of the viewer is the degree of familiarity with the genres and dynamics that occur along different types of TV shows. Particularly, it is referred to the perception that every student experiments when their level of awareness and speech pace makes them feel comfortable with the universe that is being depicted. Vanderplank (2016, p. 14) therefore stated that familiarity with different programme genres like soap operas, where characters are familiar and dialogues and action can be

easily interpreted, caused fewer problems with speed. The report[91] also questioned whether the criterion of words per minute was the best means of evaluating captioning speed, since the speed of speech might vary greatly within any programme or sequence-burst of speech followed by silence

Television and film analyst Lowry (2014, p. 244) indicated that news programmes are spoken reports supported by pictures and are heavily visual as they provide a lot of information. Lowry (2014, p. 245) used the word "dominance" when describing the relationship between the verbal flow of commentaries, reports and interviews proceeding from reporters or voice-overs, and the visual in those news reports. He also indicated that looks, gestures and body language may contribute, but television programmes like drama and comedy are mainly about words. Alternatively, more visual programmes like documentaries need the voice-over to be meaningful. On the contrary, according to Vanderplank (2016, p. 18), little interest in the acquisition of the language would be generated when watching sport programmes, unless learners listen to commentators of something as visual as live events.

In Spain, the availability of audiovisual material has increased drastically, taking into account the current popularity of online subscription platforms like Netflix, HBO on Demand or Amazon Prime as they are seen as some of the best ways to learn the English language, in short, by watching TV shows regularly[92]. They valuably offer the possibility of selecting either dubbed or original version series, films and documentaries in English, with subtitles in English or Spanish on the sites within the Spanish territory. Nowadays we reside in an era in which we can have access to TV shows almost instantly on a wide variety of screen formats such as televisions, tablets, computers, mobile phones, or any other portable devices to come, namely new formats like Virtual Reality (VR) (Ericsson, 2017). We now have access to modern and even just released show episodes while travelling by bus or train, and even extend the practice by listening to podcasts while going jogging.

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[91]www.ofcom.org.uk/static/archive/itc/itc_publications/codes_guidance/standards_for_subtitling/index.asp.html.
[92] Confirmed after interviewing Spanish ESL/EFL language learners and teachers along the years 2015 to 2017.

Netflix, currently the most popular video streaming service, with over 100 million subscribers globally (Sweney, 2017), consists in a monthly subscription site and cross-platform application, which provides its users with an enormous variety of television shows, documentaries and films to watch. Taking this company as a reference, we can gauge the pulse in order to categorise programmes that, depending on the level, genre and origin, will make the most of the experience at the same time as they help learners to improve their English.

Sharing likes in the selection of TV shows may help ESL/EFL viewers lead into discussion and contrast opinions with people that have common interests. However, given the dissimilarities in taste, if you ask two close friends to name their ten favourite TV shows of the moment, you may observe that just a few series (or none) will be in common[93]. The concept of watching is not only circumscribed to being in the same room at the same time. Online channels like YouTube and Vimeo allow you to view and share your favourite videos with just one click, or else, the experience of living together with foreign flatmates could extend the conversation beyond the limits of watching OV (see Vanderplank, 2016, pp. 22 & 250).

Vanderplank's last compendium of studies dedicates chapter number 6 (2016, pp. 149-186) to "The practical uses and limitations of different types of programmes". There, several particularities regarding the consideration of genre as a determining factor when giving advice to ESL/EFL learners have been extracted. On the one hand, documentaries and short clips, if the contents are chosen carefully and touch the affective side of the learner, could counterweigh the presence of the captions (see Vanderplank, 2016, p. 175). On the other hand, situation comedies or sitcoms are normally popular when they become hits and students easily follow the jokes and find the sketches funny. However, Vanderplank (2016, p. 177) warns that cultural references and ironies might not be perceived and therefore impede them to enjoy the viewing.

Many other genres may well be considered less popular choices when compared with TV series that are categorised as drama or comedy. Vanderplank

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[93] Conclusions obtained from interviews at EFL students at the University of Alicante Language Centre in the academic years 2015 to 2018.

(2016) also included and gave examples of soap operas (too trivial), cultural (too focused on the visual) and lifestyle programmes, which are other three examples that have been less popular (it also depends on the topic) among the foreign audience as the language and speech rapidity make it inadequate for non-native speakers (ibid, p. 152). For example, current changing trends make new formats come and go, like gossip magazines that may not cater the taste of almost any young foreign language learner; nevertheless, home designs and improvement programmes like Canadian production *Love it or List it*[94] may be interesting for interior decoration fans.

The combination of good and useful contents is a very convenient solution for the purpose of learning a foreign language via audiovisuals, as the Open University (OU) has opportunely rated. This paradigm can be extrapolated to English language learners in Spain, for example, when asked about their preferences among intermediate and upper-intermediate students doing general English courses at the University of Alicante during the academic year 2016-2017. Some keen students agreed that the popular American sitcom *Friends* was a good referential show since the pace, vocabulary and familiarity with stories made them feel that that was attainable for them, who were students at B1-B2 CEFR level. This show has in fact also been used with success in other studies related to incidental acquisition via captioned videos (see Frumuselu et al., 2015).

Professor of Learning with Digital Technologies, Laurillard (1991), conveyed a study of one hundred and twenty six Open University students watching five 25-minute social science programmes with the aim of comparing the intended messages and content of programmes with the students' learning outcomes. Professor Laurillard did not come to conclusive intended learning outcomes. However,

> The main finding was that successful mediation of the intended message and content of a programme depended largely on preserving the image-argument synergy. Not only must words reinforce the images and vice versa, but the linearity of images must not mask the hierarchical structure of the verbal discourse. That is, the discourse structure might consist of a general

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94 www.bigatproductions.com

statement of the main point, followed by component points, each of which might have several examples, while the images might form what appeared to be a simple narrative. Good television tries, above all, to tell a good story (2016, Vanderplank, p. 34).

As introduced before, another insight that we gain from the analysis of content selection is related to the importance of the listeners' degree of familiarity with the topic. As quoted before by Markham in 1989 and recently corroborated by Vanderplank in 2016, vocabulary, pronunciation and register require a slow and gradual adaptation that is indispensable hence the level of understanding is plausible. It is not only a question of genre selection, for example, in the use short clips from educational or cultural series, documentaries (especially science); but a discussion of the limitations (see Vanderplank, 2016, p. 151). There are also impressions brought together by Rodgers (2013), who indicated that there must be a balance in favour of the acquisition of the language, comedies or soap operas are challenging material for the students but clear paradigms of colloquial situational language (cf. Vanderplank, 1990).

Most important of all, as contrasted with non-native English teachers through their experience, when recommending students to choose a genre, there must be something engaging in the story. The plot or approach has to make them keep their interest and a positive feeling must remain. Without a sense of joy, there is no continuity, and the growth in their motivation is paramount for their long-term L2 acquisition (see Vanderplank, 2016, p. 158). In sum, it is the storyline that is needed to grasp the viewers' attention. Although the biggest concern lies in the fact that the pre intermediate or intermediate learner has reached a turning point that requires careful election, especially regarding what is advisable at that level of proficiency. Besides, EFL teachers and learners must also look for specific Internet television genres for the acquisition of natural L2 expressions such as Formulaic Speech (FS). Some research work suggests priority for Internet television genres that should be most similar to everyday speech in terms of FS patterns such as factual, drama and comedy productions (see Lin, 2014, p. 173).

5.6.2 Student' and teachers' discernment when using captions: variables to consider

Another perspective has to be highlighted regarding the interest over what may be observed in the ESL/EFL learners' responsiveness when their exposure to media is the object of study. Through his research, Vanderplank (1988, 1990, 2010, 2013a, 2016) set a series of issues that may affect the learners and teachers perception and performance when using captioned TV for language learning:

First, there is the problem of determinants that may affect the learner-viewers' attention. A major factor to be considered in multicultural contexts is related to speech perception and processing, which require the learners to be familiar with Roman script and used to learning through text. Other determining variables to ponder are level of proficiency together with the quality of the subtitles, accents and dialects (see Danan, 2004; Vanderplank, 2016; Winke et al., 2013). However, we may not lose sight of the fact that, if any or some of these aspects fail, OV viewing cannot really be considered a sensible practice aimed at enhancing listening comprehension, but hearing sounds while reading text and watching pictures, with consequent lack of attention to meaning in the sound (see Vanderplank, 2016, pp. 56-58). Transferred to the competence acquisition field, an activity in which learners view a normal TV programme with captions as ESL/EFL textbook publishers' outline, would require a task related to words extracted from the script if the purpose is to gain vocabulary in the process (see Montero et al., 2013; Montero et al., 2015). In cases like these, an effort has to be put by syllabus makers and language teachers when overall or particular targets are laid down.

Secondly, the particular nature of the medium might represent a problem. TV contents are designed to both entertain native-speaker viewers and be perceived as distant and unreachable medium for the language learner (Vanderplank, 2016, p. 218). The leisure-orientated nature of TV programmes may affect the attention to the language (see Salomon, 1984). Besides, learners may normally expect a programme to be educationally orientated, so its nature has to ensure a balance between challenging contents and programmes designed to ensure that educational messages are not lost (see Laurillard, 1991).

The length of the programme would be a third issue to consider when selecting material for instructional purposes. Researchers seem to use short, captioned videos for more controlled experiments. Using whole programmes rather than short clips would give an insight into the processes and strategies with the same conditions that learners use themselves (Vanderplank, 2015, p. 24). The long-term changes in the speech perception make learners adjust their perceptual categories to characteristics of the exposure to various speakers. Besides, the lexical knowledge enhancement help students retune their phonetic perception and therefore it is less tiring to keep up with longer stories (Mitterer & McQueen, 2009, p. 1).

As a case in point, Mariotti (2015) wrote one sensible article regarding the matter of the perception of subtitles. Mariotti's results regarding a longitudinal study enquiring L2 teachers and students, revealed that the majority of students (73.5%) considered that watching subtitled videos helped them improve their English and 69.1% contemplated the time viewing subtitled videos as well spent. In the project in which this thesis is involved, it is relevant to indicate that the candidates evaluated are mostly Spanish, born and/or raised undergraduates who have had English as their SL/FL along their student life. This element is relevant on how students perceive the activity because the Spanish teachers involved in Mariotti's compilation, compared with instructors from other nationalities, turned out to be the majority when including audiovisuals in their classroom activities (Mariotti, 2015, p. 89).

5.7 Multimedia, Captioning and Context: Implications for Listening Skills Enhancement

Once the theoretical, analytical and pedagogical framework to EFL learning via multimedia learning has been reviewed, it is worth going over studies related to an existing contextual background that outspreads and approximates the SL/FL learner to the reality of the language in different semi-realistic or virtually existing contexts (cf. Bravo, 2008). Grounded in functional grammar[95], systemic functional linguists, like Gibbons (2003) or Halliday (1991/2009), developed

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[95] "A grammar that is likewise related to the contexts of language and language use" (Halliday, 1991, p. 274)

their theory explaining that language is part of everything we do and is implicated in some way or other in all educational activity (Halliday, 1991, p. 270).

Halliday published a series of articles giving shape to the notion of context in language education from 1991 until 2009. In this work, he develops the evolution of the concept of context, first understood as the surrounding words, and later came to refer to the non-verbal environment in which language was used (see Halliday, 1991, p. 271). Therefore, the modern idea of language can be explained in two settings: First, there is the context of culture, the concept that speakers assume and understand through their lives and are favoured by a common cultural background. Second, there is the context of situation, in which we use language in a different way, depending on the position where we find ourselves.

Keeping aside the context of culture, as it is comprehensively referred several times along this paper (see 3.1 and 5.3.1), it is nevertheless important to explain what Firth (1957, p. 182) first viewed as context of situation. It can be seen as a schematic construct to apply to language events comprised of participants, relevant objects and verbal action (see also Malinowski, 1923). Subsequently, the context of situation is defined as the "environment in which meanings are being exchanged" (Halliday & Hasan, 1998, p. 12), and consists of three elements that serve to interpret the social setting of a text:

a) Field of Discourse: refers to what is happening, to the nature of the social interaction that is taking place: what is it that the participants are engaged in, in which the language features as some essential component?

b) Tenor of Discourse: refers to who is taking part, to the nature of the participants, their statuses and roles: what sort of role relationships of one kind or another, both the types of speech role that they are taking on in the dialogue and the whole cluster of socially significant relationships in which they are involved?

c) Mode of Discourse: refers to what part the language is playing, what it is that the participants are expecting the language to do for them in that situation: the symbolic organisation of the text, the status that it has, and its function in the context, including the channel (is it written or spoken

or some combination of the two?) and also the rhetorical mode, what is being achieved by the text in terms of such categories as persuasive, expository, didactic, and the like (Halliday & Hasan, 1998, p. 12).

These three elements, that is, field, tenor and mode, constitute the context of a text, which will "enable us to give a characterisation of the nature of this kind of text, one which will do for similar texts in any language". (Halliday & Hasan, 1998, p. 13). For them, contextual meaning effects consider language from a social-semiotic perspective, where semiotics is referred as the sign systems that convey meaning in the most general sense (ibid, pp. 3-4).

To encompass and include such differing contextual variables, it is important to remember certain core concepts, which form the fundamental discursive settings. As noted before, the notion of context and contextual word meaning have emerged strongly in recent years: "[l]anguage teachers have been persuaded of the overriding importance of communicative competence as a pedagogic objective and this has been generally taken to mean the ability to use language which is contextually appropriate" (Malmkjær & Williams, 1998, p. 6).

These concepts are fundamental for teachers whose main function is to monitor their students' progress, make their skills improve and help them understand how important it is to recognise terms through context. Consequently, they will become more efficient when turning into independent learners. Vanderplank (2016, p. 144) agrees with Halliday (1989) that the use of the captioned text is beneficial for the development of listening skills, since the text might function as a visual backing by supplying a synopsis of dynamic speech. Here, either cultural and situational settings are object of study in the search of successful acquisition. The naturalization of the language is fundamental for teachers that need to facilitate the comprehension of some rules to excessive grammatically dependent students that only rely on the memorization of structures or vocabulary and may eventually feel frustrated when reaching certain level of abstraction in the language.

In second language acquisition (SLA), it would be wrong simply to see language learners as processors of input or producers of output, variables like interactions and the intangible and metaphorical implications are present when

human communication takes place. Some research (Ohta, 1995, 1999, 2000; Swain, 2000; Swain & Lapkin, 1995; Wells, 1999) has shown that peer-to-peer interactions help students assume the language for future uses. In order to introduce contextual awareness in classroom dynamics, teachers have to encourage students to use the vocabulary and structures that correspond to the context given in the unit because otherwise there is the human tendency to stay back in the comfort zone and talk around in circles. Concisely, much of Gibbon's research examines "how language learning is mediated by language use in the collaborative interactions between teacher and students" (Gibbons, 2003, p. 248) and language has to be effective in relation to the social activity and the interpersonal relationships (see Breen & Candlin, 1980). Trying to bring some of these ideas together and applied to the audiovisual field, context is primarily linguistic and is aided by the support of images. Reciprocal action between EFL learners and proficient speakers, either in real or simulated face-to-face interactions, would ideally supplement the general comprehension of the language.

Gibbons (2003) established other parameters and focused on the development of scaffolding our context, which specifies that collaborative mediations are affected by the social processes involved in language learning. This construct is central to Vygotsky's (2012) sociocultural theory, defined by the idea that "human activities and mental functioning are mediated and facilitated by tools, cultural practices, and artefacts, the most extensive tool being language" (Gibbons, 2003, p. 248). Besides, Gibbons indicated that learning occurs in the context of several activities relating to human development, which goes through social and educational processes. To summarize, when dealing with the theories of language learning, social and situational contexts cannot be ignored.

We contemplate that, through captioned videos, EFL learners gain substantial contextual support when all these discourse elements are taken into account during their instruction. Context of situation could be seen as a powerful object when considering that subtitles have to be maintained at both classroom situational practice and further incidental use of the foreign

language. The written and spoken channels intertwined help understand what is happening and the nature of those who are taking part in the interaction.

5.7.1 Understanding different contexts: the BBC Bitesize and Subway Restaurant examples

The setting, understood as the immediate material environment (Halliday, 1991, p. 278), has to be explained in a classroom situation, which is mainly limited to what is contained within four walls. Therefore, new resources have to be used to implement varied inputs. Besides, practice in this matter can be seen as a form of both cultural exchange and incidental use of practical forms of language learning. A good example is depicted by the educational website BBC Bitesize[96] Learning Resources, since it offers features of different sorts of academic content, that would perfectly represent an introductory step for those ESL/EFL learners who have a curious mind and are consequently interested in understanding spoken language related to specific topics. The BBC site is designed to offer free online study support for school-age students in the United Kingdom. Their academic years range from Key Stage 1, which is a phase of primary education for pupils aged 5 to 7 in England, or 6 to 8 in Northern Ireland, up to GCSE qualification certificate, which is taken by 15 and 16 year olds.

After opting for what we consider a reliable source of information, the second step is on how a foreign learner would make good use of contextualized material. This would come with an embedded listening comprehension activity, which, in this case, is focused on how speech and vocabulary varies to fit different contexts and, if possible, make it go along with the subjects studied in the student's home country. BBC Bitesize course topics range, for example, from history audio segments about 19th century surgery to information systems and media types. The site also offers revision activities, in addition to multiple-choice tests complemented by audio podcasts, appropriately named audio bites, together with useful topic-related links. Designed to feed comprehensive issues that school subjects necessarily have to cover, there are many other projects of interest in the fields of Arts and Design, Business Studies, Technology,

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[96] http://www.bbc.co.uk/education

Geography, Maths, English Literature, Modern Languages, etc. The pages are carefully structured and provide explanations, charts, audio bites and even useful links to complement the explanation (see figures 17 and 18).

Figure 17. BBC Bitesize screenshot. 19th-century surgery topic. Retrieved from http://www.bbc.co.uk/education/guides/z83rcdm /revision. (last accessed 05/05/2017).

Figure 18. BBC Bitesize screenshot. Media in information systems revision and test. Retrieved form http://www.bbc.co.uk/education/guides/z83rcdm /revision. (last accessed 05/05/2017).

Halliday (1991) also provided examples of educational contexts and goes over studies observing regular patterns of social interaction in, for example, science classrooms, when talking about a subject using particular thematic patterns, a structure of revision or realization, activity and test would be required. These patterns coincide with what Lemke (1982, p. 13) called "activity structures", in which every act contributes to the interactional situation. Additionally, "thematic structures" (Lemke, 1982, p. 14) are formed through the relation among semantic meanings. These structures can take place in different contexts (such as the university, a doctor's surgery, a law court or a job interview) and different audiences (e.g. adults, friends, potential employers). Situational and functional approaches to the reality of context often clash because natural settings would be those of the workplace and the shopping

centre; in reality, learners and teachers are aware that all is taking place in the classroom environment (see Halliday, 1991).

Linked to each context there is a communicative purpose or, in other words, there is a reason why we are having the conversation in the first place. Discursive events contain socially accepted aspects and other implicit assumptions that eventually give expression to "private intentions" (Bhatia, 2010, p. 36). In addition, cultural domain and register are considered subsystems, and this categorisation is given because "the context for an instance of language (text) is an instance of culture (situation) (...) the context for the system that lies behind each text (language) is the system which lies behind each situation – namely, the culture" (Halliday, 1991, p. 275).

It is important to observe that the registers that we use when we speak our mother tongue changes depending on the social group in which we are integrated, and is transferred to a second language when certain level of fluidity is reached. Besides, our linguistic goals always depend on strong speech resources such as persuasion, bragging or even trying to make small talk. For a language learner, communication problems arise when they are not able to find a suitable reply to unfamiliar contexts, for example, when visiting a franchise of the popular sandwich restaurant Subway, the process is repetitive though complex for a first time interlocutor since you are going to be asked about the ingredients and the way you want it done[97]. The fact is that a non-native speaker is in front of multiple options and, in any typical dialogue in a Subway sandwich restaurant, the learner becomes an actor in the flesh by ordering a menu. Here it is important to understand some basic notions and be able to respond through vocabulary that is sorted into a breakdown of ingredients (see appendix VI).

At this point, the display counter exhibiting the products, some of which are labelled with their names, and the interaction with the staff serve as a help. The problem comes when the pronunciation of words is not understood, the rapid pace, social pressure if, for example, there is a line behind, etc. Moreover, certain feedback items are requested along the process, such as if the customer wants it toasted or if it is going to pay in cash, or by credit or debit card. For

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[97] Retrieved from http://www.subway.com/en-us/menunutrition/menu/ breadsand toppings (last accessed 8/02/2018)

classroom practice, there are even online sites that will help you out in the process on how to order a Subway sandwich[98].

Moving back from real life input to the media platforms, it can be said that the tone and manner that actors use are also rudiments that explain how important the context provided by a TV show framework is, and how an English language student can exploit it. TV comedies, for example, aim at causing laughter; therefore, clips tend to play with the way characters speak and how dialogues change according to the plot. Humour comes from a number of situations in stories, and working with the unexpected is key in order to make sure that the audience goes along with the setting (cf. Vanderplank, 2016, pp. 177-181). Elements like sarcasm, snobbery or rudeness require not only a certain level of proficiency, but also cultural contextualization and abstraction.

TV clips from varied contexts sometimes offer a vital truth related to social language. For example, we all change the way we speak depending on whom we are talking to, and, by watching sitcoms, we may even find passages similar to what we come across in real life. Funny stories make us laugh because, at some point, they seem wrong and ridiculous. For the first time, ESL/EFL language learners can gain knowledge from multiple sources of information. As a case in point, BBC Bitesize also helps in the posterior production, for instance, by giving some techniques related to purpose when writing to argue, persuade and advise, that is, when someone puts forward their view to the reader[99]. To that end, the site provides a checklist with ideas on how to plan a persuasive writing with descriptive techniques regarding the use of contrast, emotive words, exaggeration (hyperbole), humour, imagery, rhetorical questions, etc.

In addition, BBC Bitesize can be recommended as a good interactive tool for independent EFL learners, given that it also analyses spoken English and its various purposes[100]. According to this section devoted to Key Stage 3 (pupils aged 11 to 14), speakers change their speech and language to fit different situations. There are techniques that help you think about your word choice and accent in contexts such as school, work, with relatives or at the doctor's. What is

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[98] http://www.wikihow.com/Order-a-Subway-Sandwich
[99] http://www.bbc.co.uk/education/guides/zyydjxs/revision/4
[100] http://www.bbc.co.uk/education/guides/zwnkd2p/revision/3

more, speech also changes in different genres. This refers to different kinds of speaking, and can include: public talks, political speeches, TV presenters, even a meeting at the neighbours' board. Given these considerations, it is always important to take into account the audience and the complexity of genres in different types of communication (cf. Bhatia, 2010; Gibbons, 2003). Speakers use language that will be understood and accepted by the people they are talking to, and language learners need active experience to really understand words in the reality where the words belong (Halliday, 1991, p. 271).

There is more and more that will help catch our eye and ear: social interaction, allusions, location, atmosphere and dress code also help create a sensorial scenario full of references that paves the way to the viewers' better understanding of the argument or the plot. However, instructional guidelines are indispensable given that context itself does not make even L2 proficient students learn the meaning of unknown words (Kaivanpanah & Alavi, 2008)

Going back to instructors that are willing to give good advice on how learners can learn English autonomously, it is also worth looking at technical aspects like the "created speech" variety when considering the audience. This is the speech that has been written by scriptwriters to sound like ordinary, everyday speech. It is the type of speech you hear on soap-operas, from *Coronation Street* to *Eastenders*. There is a great art to making dialogue "believable" or "authentic" and arguments or plots have to consider if the needs of the scripts actually adjust to the realities of social interaction. Actors tend to take turns in speaking, and it is not generally how we actually speak. Our everyday conversations are characterized by overlaps, interruptions, repetitions, false starts, mumbles, etc.

In general, the script has to facilitate viewers to follow the story[101]. Therefore, the means by which reality is shaped to ease comprehension is a major advantage for English language learners in their way to engaging in conversation and socializing in the real world.

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[101] See http://www.bbc.co.uk/schools/gcsebitesize/english/spokenlanguagestudy/ different contextsrev2.shtml

5.7.2 The use of podcasts for listening comprehension

It is important to emphasize, once again, that there is substantial material that the Internet offers to ESL/EFL language learners and the process of sorting out the familiarity and the genre of the material that is advisable for academic or leisure purposes (see Vanderplank, 2015, pp. 141-142).

It was in 2004 when the term podcast was first coined and distributed as an audio digital media file that can be stored on a digital media player or computer (Movahedi, Tabatabaee Lotfi, & Sarkeshikian, 2017, p. 111). Video clips clearly help students have a positive attitude towards the acquisition of a foreign language (see Rosenbaum, 2013); likewise, audio podcasts make learners see that listening comprehension is not just circumscribed to the pack of student's books resources. Podcasts also help to naturalise the acquisition of a foreign language and to improve the pronunciation of some segmental features since its contents range from real radio broadcast, interviews or topic-based talks (cf. Bolliger et al., 2010; Fouz-González, 2019).

At this point, it is necessary to extrapolate the characteristics of what either dependent or independent EFL learners can find online for listening comprehension practice. The usefulness of having access to assorted audio and video productions rely in this case, on the similarities between the use of captioned videos and made-to-measure instructional podcasts. In the first place, educational podcasts sites like BBC's 6 minute English[102] offer the opportunity to listen to short audios, which are downloadable, in case the learner needs to use it offline. Besides, there is highlighted vocabulary that will be useful to help the learner understand, for example, a dialogue about any present-day topic. Second, in the same way that captions help the students understand most of the plot, 6 minute English offers the possibility to read the whole audio-script. Finally, the pace of the talk is adapted to intermediate students in this case; therefore, it is useful for both intermediate language learners or more independent advanced ones that just need to keep their English up, learn vocabulary or identify pronunciation in a dialogue related to a specific topic.

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[102] http://www.bbc.co.uk/learningenglish/thai/features/6-minute-english (last accessed 05/01/2019)

Another model is a podcast out of series of productions called *Future Proofing*[103]. In this radio programme, reporters Timandra Harkness and Leo Johnson explore the social, political, economic and cultural implications and ideas that are transforming the way society functions and the growing influence that technology has on the evolution of language. This is an example of a completely non-adapted radio programme, and in this case we believe that the content may be advisable for advanced students who may be curious about the subject matter and would even value the quality of the production.

It is interesting to observe the advantages of applying all the theoretical conditions seen along this thesis with the purpose of transforming podcasts into profitable classwork material or recommended sources of original version for autonomous learners. It is so, for the sake of helping students focus their interest onto the passion of getting knowledge through real audiovisual creations.

5.7.3 Video listening editing

Teachers and students are also active assets in the aforementioned technological shift as they can easily publish texts, pictures and videos (see Richardson, 2010, p. 4). Besides, it was in the 1980s when the distribution of inexpensive, reliable, and high-quality video recording equipment started, which became practical to deliver texts that involved both the auditory and visual channels. Since then, the use of videos as listening comprehension tools have become quite common in the L2 classroom practice (Wagner, 2007, p. 67).

When referring to the best available technologies, applicable to our pedagogical purposes, and emphasise their possibilities around specific audiences in the classroom, it comes at hand to know that there is the option of creating video listening activities by means of editing programmes like Articulate Storyline. This user-friendly platform offers the possibility of transforming original video programmes into practical and dynamic contents that students surely appreciate as complementary to their well-structured course material. Serve as an example, the short inspirational speeches that the

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[103] http://www.bbc.co.uk/programmes/b07c2t5y

world famous TED talks videos entail. Extracted from their official website[104], and edited with the captions that the original videos offer, they are perfect footage for those ESL/EFL teachers that want to raise the students' interest in motivational topics and create debate in more compelling classes. (see figures 41, 42 and 43 in appendix).

National Geographic Learning, in their English language teaching division, has in fact published EFL/ESL textbooks that address all levels by using TED talks videos, and base their decision on three concepts: the speakers are inspiring and motivating thinkers and doers; 21st century knowledge empower learners through fascinating topics and the English used is defined as unabridged and authentic[105]. For our purposes, these are the ingredients for a successful innovative and resourceful activity that can be done either in class or independently at home.

When teachers and linguists consider the use of video texts for testing L2 listening ability, they mostly agree that non-verbal components of spoken communication might lead to an increase in test-takers performance (see Wagner, 2007, p. 68). However, despite the potential benefits of video listening, there is a common conception that the visual aspects can be a distractor and actually hinder understanding (see MacWilliam, 1986).

Wagner (2007) administered several video tests to thirty-six adult participants. The study was "a preliminary investigation into how L2 listening test-takers interact with video listening texts, and the extent to which test-takers orient to the video texts" (Wagner, 2007, p. 78). The main conclusion drawn was that not only the video was not distracting, but participants were eager to watch the video activities (see ibid, p. 78).

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[104] https://www.ted.com/
[105] ngl.cengage.com/ted

Chapter 6. The Studies

6.1 Introduction

Three empirical studies have been conducted for the present doctoral research:

a) A first study was designed to observe the effects of captions on the general comprehension of the plot in a story, provided that the participants had reached a B1 intermediate level of proficiency in English. Our hypothesis states that it is recommended, but not always advisable, to leave the English captions on when EFL students are voluntarily viewing OV videos and TV programmes. Listening comprehension video activities are biased by the type of video, that is, not only made-to-measure clips, but also by means of using authentic full episodes of TV series, which are consumed as transitional tools towards independent EFL acquisition.

b) The second study evaluated the short-term benefits of customarily viewing OV TV shows with L2 captions, particularly for B1-B2 intermediate towards upper intermediate English language learners. This study is based on the hypothesis that voluntary OV viewers improve their listening skills in the same scale as those encouraged to follow a planned scheme in class. Besides, a control group of participants were tested in order to rate the degree to which both profiles, "instilled" and "non-instilled", differ from learners that still have not engaged in this form of incidental learning as regards listening comprehension.

c) A third study was carried out to measure the improvement of listening and reading skills on EFL C1-level learners that have decided to watch TV shows regularly. Our hypothesis claims that, when students have reached a high level of structural English (as regards English structures and grammar), vocabulary size and pronunciation, there is no significant difference in their receptive skills (listening and reading[106]) assessment

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[106] The receptive skills are listening and reading, because learners do not need to produce language to do these, they receive and understand it. Retrieved from https://www.teachingenglish.org.uk/article/receptive-skills

results. This occurs mainly in incidental learners, who tend to make regular use of OV video streaming, and those who cannot be categorised as frequent users (see 6.4.1).

For the analysis of results, contrastive statistical studies concerning the effect of particular instructional interventions have been made, in order to validate (or not) the hypotheses above. Different studies have indicated that captioning was more effective than no captioning when evaluating the long-term acquisition of linguistic forms (see Başaran & Köse, 2012; Frumuselu, 2016, p. 146; Winke et. al., 2010). There have been dissimilar conclusions in the literature when observing results across studies in which the participants' level of proficiency was not considered a limiting factor (see Vanderplank 1988, 1990, 2016). Research studies with basic or elementary EFL learners may even be seen as poorly designed given that low-level learners do not benefit much from captions (Taylor, 2005) since learners with poor comprehension, limited vocabulary and low reading speeds can find captioning unhelpful and even threatening (Vanderplank, 2016, p. 77). However, it is to be noted that there are differing outcomes when some studies concluded that captions proved to be a great help for students that were in their first year at a foreign language course (Montero et al., 2013, pp. 722-723).

We have therefore considered different forms of comparison (grammar and vocabulary placement tests, listening and video listening comprehension tests and individual face-to-face interviews) to obtain applicable results at different levels of proficiency, but always bearing in mind that the intermediate level was the starting point (Study 1) towards upper-intermediate (Study 2) and advanced EFL students observation (Study 3).

Diverse experimental forms of investigation have previously been found in studies related to the acquisition of the language via multimedia technologies, and the analysis of the effects when using video, audio, images and words in a digital environment. Independently of the account of experiments carried out by different scholars, conclusions have been later related to the listening comprehension enhancement, together with vocabulary and reading acquisition (see Danan, 2015; Gambier et al., 2015; Parrilla, 2016; Vanderplank, 2016).

Similarly, our experiments aim at having a valid test construct[107] of data that has been collected along the process. For that reason, simple and straightforward step-by-step systematic procedures have been implemented.

As regards the participants, there are two main profiles in our three studies; on the one hand, there are the learners that have not taken advantage of OV media (and might be encouraged to become autonomous). On the other hand, there are the "naturalistic learners" (or fully autonomous self-instructed learners [FASILs]) who are, "making extensive use of online English language TV programmes and films in achieving very high levels of English language proficiency" (Vanderplank, 2016, p. 32).

Although learners present two different profiles, their proficiency shows three sublevels or stages. First, at the one end of the spectrum, there are the B1 EFL learners, who are on the verge of becoming autonomous, and are used to doing listening comprehension tests and activities because they have been repeatedly asked to do them since primary education. Secondly, intermediate level students moving towards upper-intermediate B1/B2 participants, who are therefore more likely to become self-instructed, and have been trained to follow a routine in favour of the incidental acquisition of the language. And, finally, observe the reading and listening skills improvement in advanced level participants, who have consistently maintained the custom of being exposed to audiovisual contents in English for a considerably amount of time.

Since sample size was greater than 20 learners in each group[108], two types of parametric analyses have been carried out, t-test for two group mean comparison (Studies 1 and 3) and ANOVA for the 3 group mean comparison (Study 2) in order to obtain conclusive results regarding the correlation between captioned English OV exposure and second language acquisition.

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[107] Construct validity is used to determine how well a test measures what it is supposed to measure. Retrieved from https://www.criteriacorp.com/resources/glossary_construct_validity.php

[108] Parametric statistics are based on the normal curve; therefore, data must meet certain assumptions, or parametric statistics cannot be calculated.

6.2 Study 1. The Effects of Captions on General Comprehension for B1 EFL Learners

The objective of this study is drawing a line between two conditions: learning with or without subtitles, and then observe the effect that keeping the captions on the screen has in the general understanding of scenes for intermediate EFL students. Besides, there is the aim of meeting a recurrent demand made by scholars, teachers and present English language learners, and the question arises whether the particular treatment with captions is optimal for gist comprehension.

The planning of the research was done with independent criteria (free from any influence that may affect its objectivity), but following the revision of recent studies that summarized the current use and understanding of captioning, in relation to the paradigms that have worked in the field of SLA through media (see Montero et al., 2013; Vanderplank, 2016). Participants in the experiment had been placed in the B1 CEFR intermediate level via placement test results, face-to-face individual interviews, and short listening comprehension control checks.

It is also necessary to keep in mind that one key factor of this research resides in the design of the questionnaire, which focuses specifically on what is happening on the screen. As it will be broken down later, the footage was also carefully selected because the video material, in addition to being authentic, had to meet the requirements set to be neither too difficult, nor too easy and ensure that no prior knowledge of the episode was needed to fully understand the plot.

Another factor, which has been taken into account when carrying out the research, is that no relevant outcomes or valid conclusions would result if low levels of proficiency are considered in the equation. Serve as an example the study made by Taylor (2005), where first and third year low-level Spanish language learners were evaluated in their free recall comprehension between captioned and non-captioned video. Vanderplank (2010, p. 14) does not give legitimacy to the result of first-year students that did better without captions, or the third year ones, who obtained equal results. The reason is that low-level students do not really engage in the story even with the help of captions since there is little or no chance that the participants could have developed the skill of

fast-paced reading as well as the ability to grasp strings of words when it comes to the aural comprehension.

Four variables are measured: two independent ones or rather, (1) students viewing the episode with English subtitles (captions) and (2) students viewing the episode without subtitles; and, two other dependent variables across, which are: (3) the number of questions that are answered correctly, and (4) those that are answered incorrectly.

For this purpose, we have carried out a t-test statistical analysis, probably the most appropriate procedure as it implies the use of paired numbers. In other words, t-tests serve to compare two sets of data and study their differences, one experimental group receives a treatment and the other, the control group, does not (cf. Parrilla, 2016; Woodrow, 2014).

6.2.1 Participants

The setting up of the study involved a relatively large sample size of 170 (N=170) selected university-level participants, 75 male and 95 female, randomly distributed into two similar size groups, one group watched the episode with captions (n=92) and the other group without captions (n=78). The common profile of students with a similar EFL background and participating in equivalent training programmes had been taken into account. Participants were in the same age range (18-25) and, therefore, they were meant to either have similar level of maturity when having to interpret the social components around the context and be capable of understanding subtleties regarding cultural and social interactions.

The first stage when sorting out the profile of the participants required to ensure that the EFL students were accurate intermediate level ones. That would imply that, to be able to say that participants had reached the average aptitude of intermediate learners, it was necessary at least 350-400 hours of length of training in English[109]. As already mentioned, there have been two forms of

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[109] https://support.cambridgeenglish.org/hc/en-gb/articles/202838506-Guided-learning-hours

measuring that the participants were placed in the correct B1 CEFR level score band:

First, it is worth pointing out that approximately one half of the users targeted by our research are undergraduate students that belonged to the B1, part 2 (B1 CEFR) in the General English classes given at the University Language Centre at the University of Alicante. They signed up for the course either after passing the pre-intermediate B1 part one course, or through an exhaustive placement test that implied completing a 100 question online multiple choice test with later face to face oral interview (containing relevant questions that had to be answered according to the level required). Here, intermediate grammar, vocabulary, pronunciation and language understanding is referentially taken into account to obtain a holistic impression. The choice of interview questions to individual participants is tailored to the specific level of each person, in this case, by the number of right answers obtained in the online test, in the B1 range, for example, it is between 46 and 60 right answers[110]. Grading implied marking each set of 25 questions separately. If a student gets less than 17 of the first 25 questions correct, then the elementary level is appointed to the student. Participants who had obtained more than 17 correct answers, were allowed to proceed to the next set of 25 questions. Those who achieved less than 17 of the next 25 questions correct, were placed in the pre-intermediate level. Consequently, those who obtained more than 17 correct answers could proceed to the next set of 25 questions. And on this scheme continues for the intermediate, upper-intermediate and advanced levels.

A second form of sorting out participants was by selecting first year undergraduate students who were carrying out their studies at the simultaneous programme TADE (Degree in Tourism and Business Administration at the University of Alicante). Taking into account that they are post-secondary school students (which means that their English is still kept fresh), their profiles range from pre-intermediate to upper-intermediate English level since that is the average score after taking a 100 question multiple choice test in order to rule out those who attained higher or lower marks[111]. In this case, the level pointed

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[110] Placement test retrieved from Centro Superior de Idiomas (2016). Universidad de Alicante.

[111] Placement test retrieved from Pearson mock tests (2010).

was measured by correlating their result with the corresponding score band indicator, and these are scores that place them along all the spectrum from A1 to C1 (see appendix III).

Thirdly, to ensure that their listening skills also belonged to the intermediate range, all participants had to take several B1 level short listening tests that had been done along the course. In addition, that was undergone to guarantee that there is little variation between the placement test, which aimed at assessing their grammar and vocabulary level, and their performance with the major receptive skill that listening comprehension represents.

6.2.2 Materials

For this study, authentic material was selected considering the target audience, and the episode chosen was *The Chinese Restaurant*, the second season and 11th episode of the American sitcom *Seinfeld*, which was produced by the NBC. The 23-minute episode goes around protagonist Jerry (Jerry Seinfeld), and his friends Elaine Benes (Julia Louis-Dreyfus) and George Costanza (Jason Alexander) waiting for a table at a Chinese restaurant in Manhattan, on their way to see a movie at the cinema. The storyline is about these three chatty characters (Jerry, Elaine and George), who, unable to get that table, decide to wait and talk amongst themselves, and discuss their current problems while their desperation to get a table grows constantly. The narrative is confined to one place, therefore time and space references are there, which helps devise questions that are designed to corroborate if the sketches happening one after the other, or some details relevant for the general story, are comprehended.

The episode was first broadcast on May 23, 1991, and that fact implies that there is a sufficient time gap that made it necessary to ensure that most, if not all the participants, did not know anything about it, or had not seen the episode beforehand. In fact, no one recognised having seen a single episode of the sitcom *Seinfeld* before.

The plot is simple, and apparently attractive enough to keep the students entertained. The fact that all the action takes place in the same Chinese restaurant setting, eased the task so as the viewer did not have to know more

than what was presented or would get lost in the universe where everything was taking place. The feature film is left intact and the language has not been adapted, identical to what happens when viewed by native speakers. The purpose is then to simulate real viewing conditions, brought into the incidental learning field, in the same way as when using portable devices or on a TV set at home.

This popular *Seinfeld* TV show was also selected since the dialogues are verbally active and snappy. It is not a conversation analysis but an approximation to dialogues in real time. Unlike the real world, many situations are encapsulated in the episode, which makes the activity challenging and entertaining enough to keep most of the audience attentive, and even some of them showing the joy of being amused.

Resembling other recent experiments using recent sitcoms like *Friends* (cf. Frumuselu et al., 2015, p. 6), the linguistic register is typical of New Yorkers in the 90s, which is also a sensible challenge for Spanish intermediate learners, but easy enough to be followed through the context, as the dynamic pace and comic interaction aid in understanding the plot.

6.2.3 Questionnaire

The survey questionnaire used was partly based on the traditional multiple choice listening comprehension tests, similarly to the skills tests that Cambridge and Oxford University Press offer as additional resources for teachers, and are complementary to their current textbooks. Fifteen questions were separated between each other by time and scene, and three options were given in each one. Each question was related to a particular scene, one possible answer and two feasible distractors revolving around the dialogue concerned.

Hard copies of the questionnaire, together with optical scan answer sheets were administered directly by the researcher to all participants, who were separately sat, leaving one seat empty between them. The seating arrangement was also considered, as they all had to be able to hear and see the projection without either noise interference or anything in their line of sight that would bias the results. Visualization came after and only commenced once it was made

sure that there was no doubt about any question related to the comprehension of the vocabulary in the questionnaire, the whole episode was played twice non-stop and the participants were not allowed to talk to each other, knowing that any comment among them would make their test invalid. The invigilator was standing at the end of the room to monitor and ensure that the process was running smoothly. After the viewing had finished, participants were given five minutes to transfer their answers onto an optical reader form for further automatic processing (The full questionnaire can be found in appendix I).

Data provided in the tests were taken to the Data Processing Centre at the University of Alicante. Results were transferred over a spreadsheet considering that all the participants had been randomly divided into one of the captioned/non-captioned categories, either doing a university degree, or studying a general English course at the University of Alicante. Then, "Correct" and "Incorrect" values were sorted, and transferred onto a chart across the "With subtitles" and "Without subtitles" treatment, as the four categories were interrelated. This division in four squares of information was mainly done to obtain percentages regarding the number of right or wrong answers. This approach was later analysed statistically by doing a t-test[112], the four values were considered in order to observe overall results. It was necessary to verify if a normal distribution could be applied to these random variables. Proficiency in English is a constant control feature, used as a predictive marker that ensures a reliable outcome in the study. In other words, it is not treated as a pre-test score, but a category related to previous English training and a score after receiving the training.

Multiple-choice test papers have been used in order to collect quantitative data (see Charles & Trenkic, 2015, pp. 178-179; Rost, 2002, p. 215); in this case, they aimed at assessing the effect of captions on general comprehension. Therefore, the 15 content-based items were designed and selected for the present study considering that understanding the dialogues and the situations taking place did not depend on the existence of infrequent words, cultural-based aspects or any other abstract concepts that led to incongruities or

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[112] Two group mean comparison. The t-test assumes that samples are randomly drawn from normally distributed populations with unknown population means (see Eddington, 2015, pp. 53-64)

misunderstandings. In order to associate the names of the three main characters to the questions that involve those particular actors, the printed sheet that contained the questions depicted three photos of the main characters at the bottom of the front page. The full script of the episode can be found in appendix II. It was also observed that the participants' impression is that it is not their proficiency what is being assessed, but their ability to follow and understand the sketches along the narrative.

6.2.4 Analysis

In order to ensure the validity of the test, it was necessary to assume normality[113] when samples are compared. That implies that we have to accept that populations are normal at the level of sample means (see Mordkoff, 2011). For this purpose, nonparametric Kolmogorov-Smirnov test[114] was first carried out, together with Levene test for equality of variances[115]. Later, the parametric t-test is aimed at looking for "differences" between means when participants are measured on the same dependent variable under two different conditions (see Field, Miles, & Field, 2012; Frumuselu, 2015). In case of non-compliance with the normality of any of the groups or the lack of homogeneity of the variances, we would apply the nonparametric Mann-Whitney U[116] test, also considering a 0.05 level of statistical significance.

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[113] That is, when you plot the statistics along a horizontal axis for that particular variable -- time, for example -- with the vertical axis representing the probability of observing that value on the horizontal axis, a dataset with a normal distribution will have a shape like a symmetrical mountain: high in the middle and gradually sloping down to the left and right. Data that follow such a distribution are said to possess normality. Retrieved from: https://classroom.synonym.com/normality-mean-statistics-31977.html

[114] This procedure is used to determine if a sample comes from a population which is normally distributed

[115] Levene's test is used to check that (measures how far a data set is spread out) are equal for all samples when your data comes from a non normal distribution. You can use Levene's test to check the assumption of equal variances before running a test. Retrieved from: https://www.statisticshowto.datasciencecentral.com/levene-test/

[116] "Non-parametric test that is used to compare two sample means that come from the same population, and used to test whether two sample means are equal or not". Retrieved from: http://www.statisticssolutions.com/mann-whitney-u-test/

6.2.5   Results

When calculating the total numbers per row, in the marginal frequency row and column it is observed that a total of 1,170 questions were answered for the option with subtitles, and 1,365 for the captioned ones and the grand total case sums 2,535. That number is relevant in its breakdown if we take into account that it is the addition of the columns that account 1,845 correct answers versus the 690 that were selected wrongly. See table 1.

Table 1. 2 × 2 contingency table

	Correct	*Incorrect*	*Total*
Without subtitles	*868*	*302*	1,170
With subtitles	*977*	*388*	1,365
Total	1,845	690	2,535

At a first glance, the global figures and percentages observed do not seem to be too different between the captioned and non-captioned type of exposure. Depicted graphically, the difference between the two forms of being exposed to the language is not significant (see figures 19 and 20). A minimal difference of 2% separated the participants' results since 74% of the questions were answered correctly by the control group and 72% by the captioned treatment one. Accordingly, 26% of the questions were answered incorrectly by the non-captioned group, whereas the group that viewed the episode with the written support answered 28% of the questions incorrectly. Besides, the proportion of correct and incorrect answers in both samples clearly shows that the test was designed with the purpose of not being too challenging and therefore the participants understood that it was not their listening skill but gist comprehension what was being evaluated.
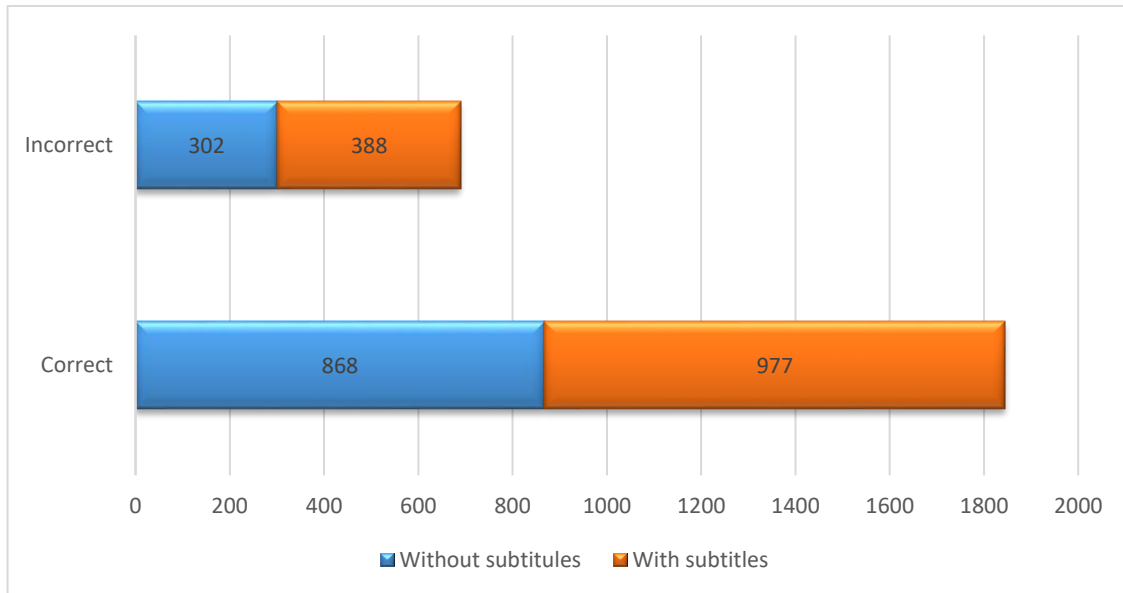
Figure 19. Participants' scores. Total number of correct and incorrect answers.
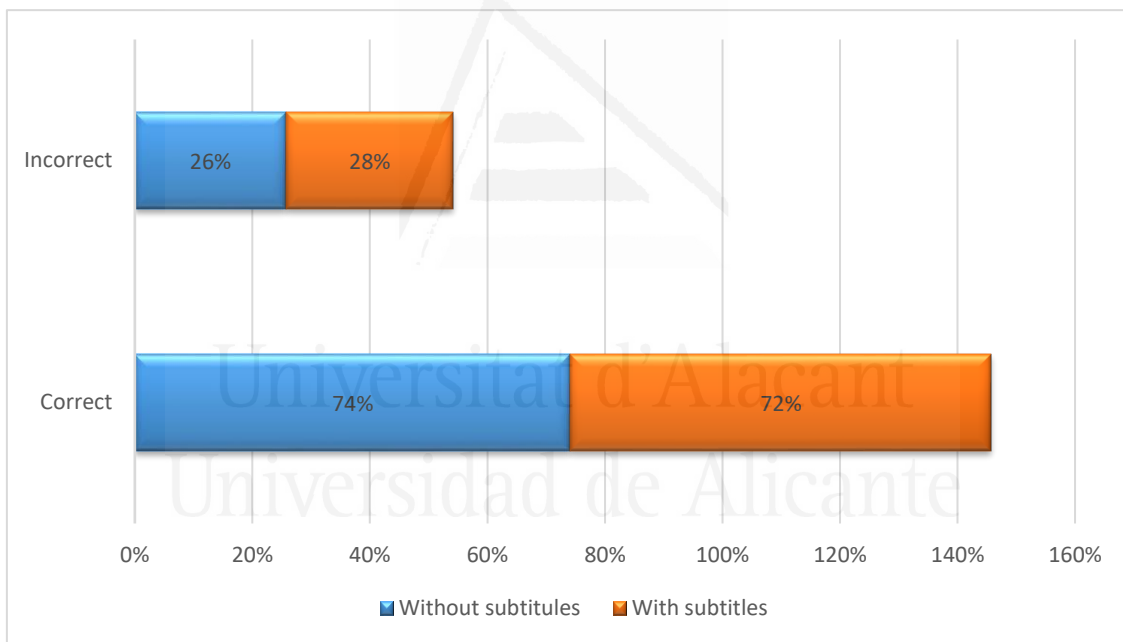
Figure 20. Participants' scores. Percentages regarding the number of correct and incorrect answers.

All things considered, it is fair to say that both groups of participants were closely related on many individual characteristics such as academic background, age and proficiency level. Conceptually speaking, it was needed to determine if there was a (statistically significant) difference between the two, captioned/non-captioned observations. Consequently, the test was based on the student's t-statistic format, a general distribution over descriptive statistics on

SPSS is later conducted to observe the data, and average scores cast. Therefore, we are going to observe how the two forms of understanding an episode of a TV show differ from each other and determine the significance level at which the two distributions differ.

In the data gathering and in order to follow a descriptive method of analysis, it was necessary to consider the variables in table 2 (below), which shows that the means forming the averages in both groups were very close. Diagnostically, the t-test between groups analysis will later demonstrate if there was significant difference between the groups.

Table 2. Data set up for averages in both groups

	N	Mean	Std. Deviation
Control group	78	7.4	1.66
Experimental group	92	7.07	1.35

In addition, Levene's Test for Equality of Variances[117] (table 3), which is used to verify that variances (or squared differences from the mean) are equal across both samples, has been applied. The threshold value for the significance level (α) used is the standard $\alpha = 0.05$ (95%) cut-off. Having the p-value (or the probability of our hypothesis to be right or wrong)[118] obtained significance level .08 (2-tailed .14), it can be said that this result fell just short of statistical significance at p ≥ .05 given the size of the sample (N=170).

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[117] This tests the hypothesis that the variances in different groups are equal (that the assumption of homogeneity of variance has not been violated). Retrieved from http:// www.restore.ac.uk/ srme/www/fac/soc/wie/research-new/srme/glossary/ index16cd .html?selectedLetter=l

[118] When a P value is less than or equal to the significance level, you reject the null hypothesis

Table 3. Independent samples test

	Levene's Test for Equality of Variances		t-test for Equality of Means						
	F	Sig.	t	df	Sig. (2-tailed)	Mean Diff.	Std. Error Diff.	95% Confidence Interval of the Difference	
	Lower	Upper	Lower	Upper	Lower	Upper	Lower	Upper	Lower
Equal variances assumed	3.08	.08	1.46	168	.14	.33	.23	-.11	.79
Equal variances not assumed			1.43	148.13	.15	.33	.23	-.12	.80

One-sample Kolmogorov-Smirnov test (see Berger & Zhou, 2014) was also used to observe if the distribution was normal, where the data tends to be around a central value. It throws a statistical significance result of 0.01, that is less than .05 and therefore this first study does not follow a normal distribution (see table 4 and figures 21 and 22). For that reason, it can be observed that there is no "bell curve"[119] display as observed in figures 21 and 22.

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[119] Symmetrical when half of the data falls to the left of the mean; and the other half falls to the right

Table 4. One-sample Kolmogorov-Smirnov test

		Score
N		170
Normal Parameters(a,b)	Mean	7.23
	Std. Deviation	1.51
Most Extreme Differences	Absolute	.12
	Positive	.06
	Negative	-.12
Kolmogorov-Smirnov Z		1.63
Asymp. Sig. (2-tailed)		.01

a Test distribution is Normal.

b Calculated from data
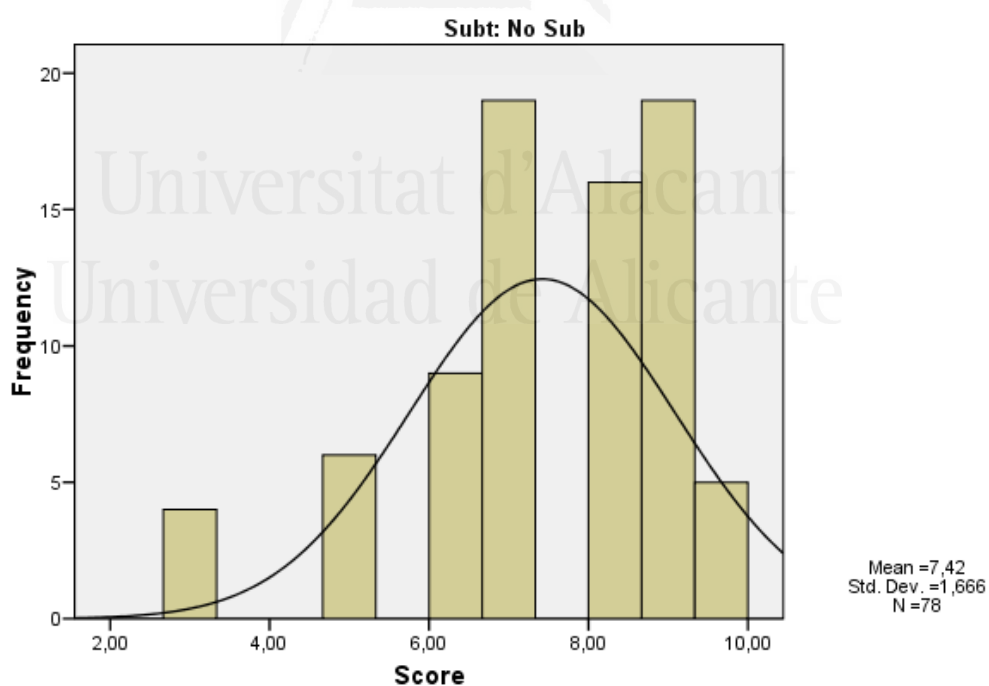
Figure 21. No subtitled condition distribution.
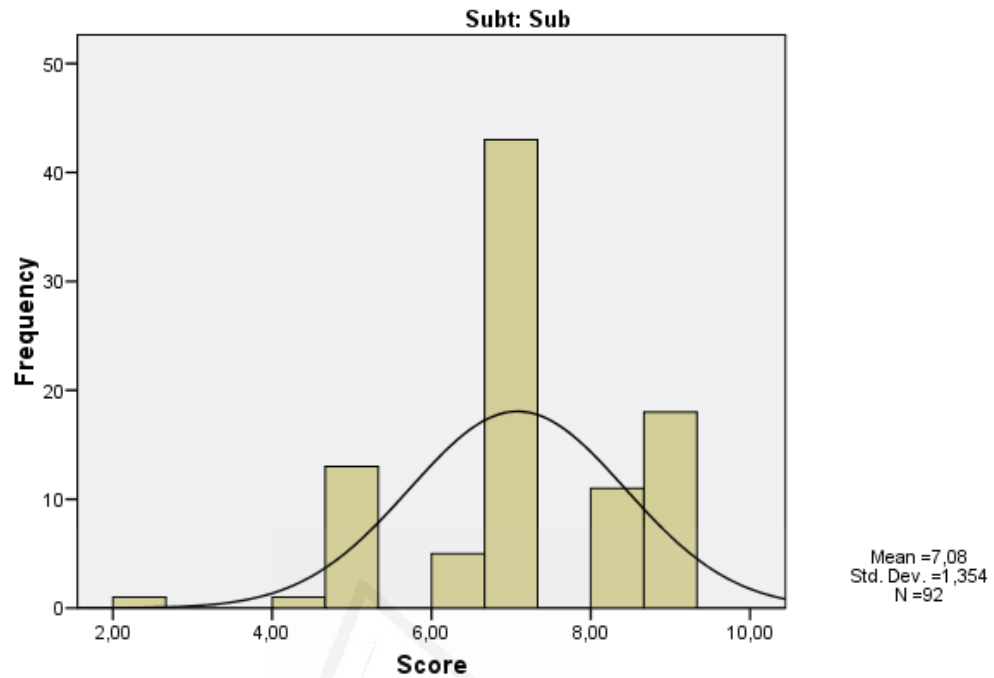
Figure 22. Subtitled condition distribution.

For that reason, in the absence of normal distribution, the non-parametric Mann-Whitney U test is used to compare two population means as an alternative test to the independent sample t-test. This gives a Z value of -1.90, which equals 0.057 level of significance, and leads to a first attempt to not reject the null hypothesis, bordering on the statistical significance (see table 5).

Table 5. Mean comparison scores

	Score
Mann-Whitney U	29
Wilcoxon W	72
Z	-1.90
Asymp. Sig. (2-tailed)[120]	.057

6.2.6 Conclusions

Concerning the effectiveness of captions on EFL intermediate learners, the quantitative analysis revealed that the participants in the experimental condition performed slightly better than the control group or the non-captioned video viewers.

The mean scores in both groups were relatively high and the results may be attributed to three variables that aided the understanding of global ideas: First, the selected authentic material, which comprised conditions that made it suitable for intermediate learners. Second, the design of the questionnaire, which aimed at observing the understanding of general ideas. And finally, the fact that the video was played twice and therefore eased the possibility of double checking the answer, the same way participants are used to doing in listening comprehension tests.

Taking into account the high percentage of positive answers, we may rely on the idea that the intermediate level of proficiency in a language has been proved to be an ideal starting point for this type of studies as those that tested general understanding in lower levels did not show conclusive results (see Montero et.al., 2014b; Park, 2004;), given that the activity was demonstrated to be too challenging for the participants (see Montero et al., 2014b, p. 38).

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[120] Asymptopic significance assumes that the sample size is adequate

There are some caveats and limitations to the study. First, given the lack of normality between groups, we clearly observe that, despite being sorted into intermediate English participants, there are still enormous differences inside each group. These groupings into each participant's individual stage imply a difficulty when pondering progress and even utilization of authentic material for some cases, so credit should be primarily due to their listening comprehension performance. In addition to that, this experiment is relevant given the large number of participants, but is only restricted to a single episode, understood as material to be recommended in the classroom for selective viewing. Pragmatically speaking, the experimental conditions should go beyond the classroom environment and observe the effects of regular viewing of captioned videos when considering incidental acquisition. Therefore, as below, a second study in this dissertation aims at comparing students that take advantage of modern technologies and watch captioned OV TV series regularly, with those that do not engage in the practice; and thirdly, participants who are instilled with the habit of watching recommended productions that enhance their listening comprehension in the medium term.

At this point, it is sensible to observe that individual conjectures and conclusions obtained from the similar studies revised, would make us rely on the belief that the captions had a positive effect over the non-subtitled condition (see Frumuselu, 2016, p.146; Winke et. al., 2010). However, thorough statistical and observational research still needs to be carried out under the assumption that general comprehension may be hindered by the display of text captions for OV videos.

Gist comprehension depends very much on the video selected, even though it is authentic, unaltered; the viewing experience is biased by variables such as topic selection; conversational pace and familiarity with vocabulary (cf. Vanderplank, 2016).

6.3 Study 2. Medium-term Effects of Captioned OV Viewing on B1-B2 Instilled EFL Learners' Listening Comprehension

In order to obtain results in relation to the incidental acquisition of the general English language for intermediate towards upper-intermediate participants, two independent variables were introduced for three categories in order to compare them: "instilled" incidental learning, "non-instilled" incidental learning and the control group.

Participants were firstly included into two categories, the ones that have habitually been watching English audiovisual programmes more than twice a week over the last year, and those that conformed the control group, who had not still considered watching OV programmes as a form of being exposed to the language regularly. Later, some of the independent viewers were voluntarily called to see the first season of the sitcom *Friends* with captions and the treatment had to be done in their free time for a 30-day time period. One-way ANOVA test[121] using SPSS statistical analysis software was applied to compare independent variables in the three levels stated above.

6.3.1 Participants

In this study, 102 participants (N=102), 65 female and 37 male, were listed in the group that complied with the restrictive prerequisite of being in the condition that entailed being true intermediate/upper-intermediate English language learners (B1-B2 CEFR). Their age ranged from 18 to 25, and English for Tourism was a compulsory subject in their degree studies.

Here, the participants in the control group, who rarely watched audiovisuals in English, were compared with the regular viewers that had not been encouraged to watch the whole season and therefore willing to do the practice (non-instilled). In a third category, there were the participants encouraged to go a step further by adding the assignment of following that

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[121] The one-way analysis of variance allows us to compare several groups of observations, all of which are independent but possibly with a different mean for each group. A test of great importance is whether or not all the means are equal. Retrieved from: http://www.stats.gla.ac.uk/steps/glossary/anova.html#1wayanova

particular show for a month (instilled). The purpose was to determine if there is a difference in test scores among the three scale conditions.

The twenty-nine participants (n=29), who agreed to voluntary watch the twenty-three episodes in a month, also belonged to the group which indicated that they were frequent OV viewers. Other 31 (n=31) were also considered regular OV TV viewers, at least twice a week for over a year, but were not instilled with the habit of watching a particular show for a period of time. In the control group, there were 42 participants (n=42) that barely or never considered watching English OV or taking advantage of captions since dubbed productions are always present in Spain.

In addition, and in order to obtain a broad perspective and a map of participants' profile and OV viewing customs, 30 of the students of the three groups voluntarily decided to fill in an online questionnaire asking mainly about their preferences in relation to current audiovisual trends. The website used to carry out the tailor-made survey was https://www.encuestafacil.com/, which eased the task by providing immediate results from the participants:
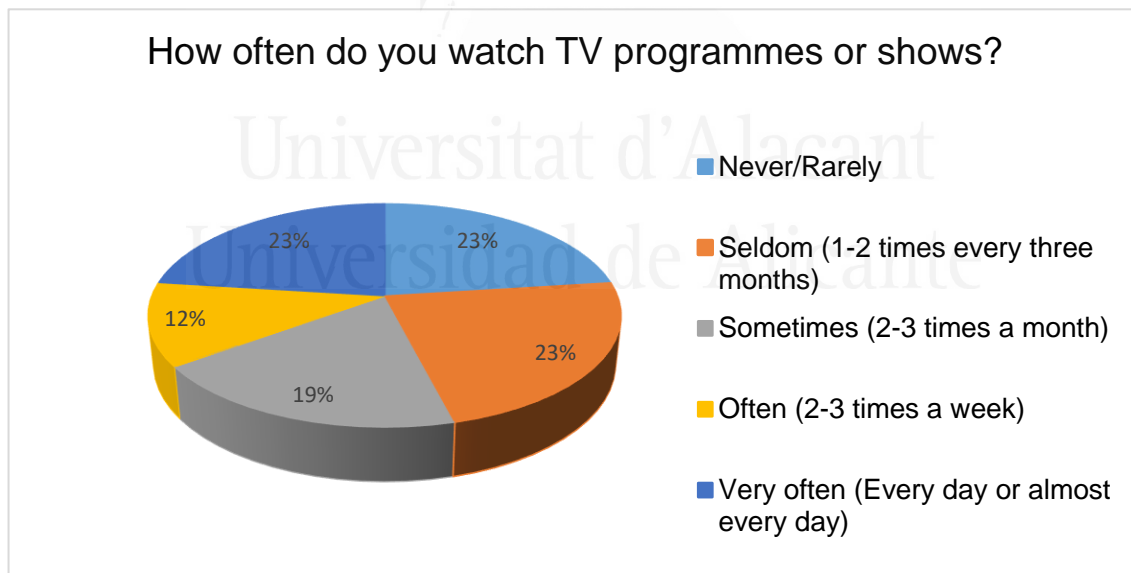
Figure 23. OV viewing frequency.

As the pie chart in figure 23 shows, when participants where asked about the time that they devoted to entertain themselves via multimedia in English, it was found that 46% considered themselves infrequent (never/rarely) OV viewers, 19% could be tagged as occasional viewers, and the rest 35% are in the

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frequent (often/very often) users' group. These percentages indicate that the amount of intermediate learners that are more inclined to customary OV viewing is unbalanced, in favour of the learners that are still reluctant to make use of current platforms, as they normally find themselves more comfortable by keeping the viewing dubbed into Spanish. However, from the students' own comments, an incipient interest in gradually being in a position to try and get used to watching shows in English has been observed. Their programme preference was also asked and the results revealed that their favourite are clearly comedies and sitcoms (81%), followed by detective stories, adventure and science fiction features (35% each) (see figure 24 below).
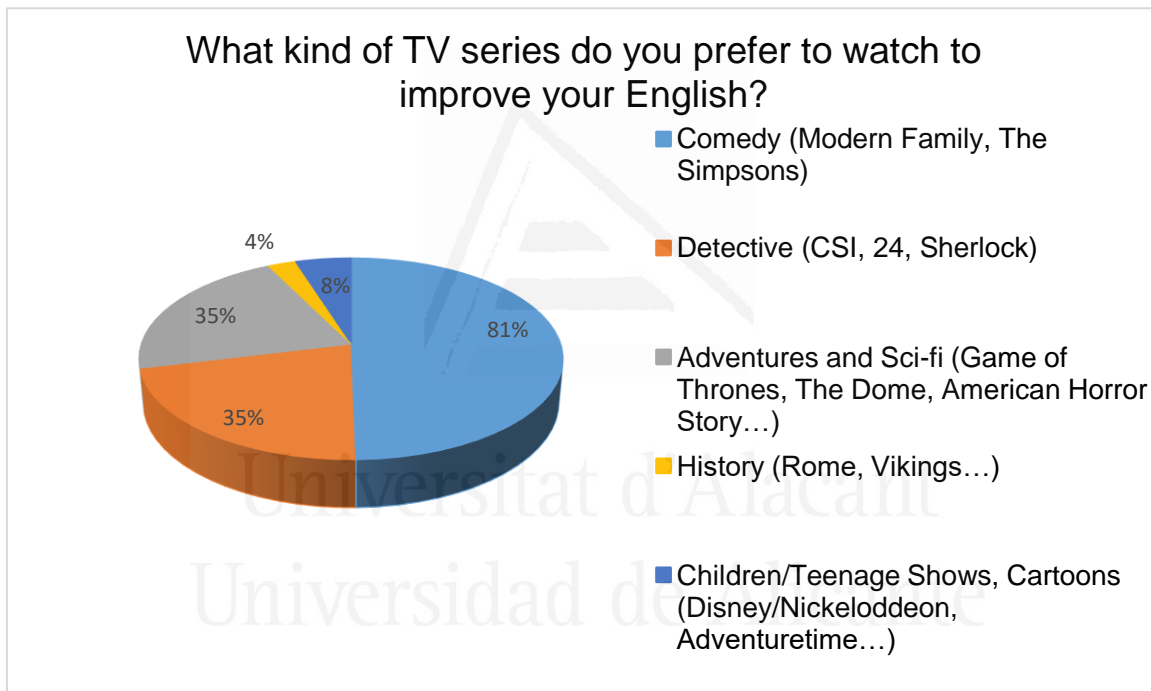

Figure 24. OV TV series preference.

Another aspect of major importance, as it constitutes an intervening factor, is the form that ESL/EFL learners have easy access to video streaming in English. It has been by means of the new platforms that come in the form of websites and their corresponding applications that offer much more entertainment content than ever. Additionally, both OV and captions are available at the touch of a button, on portable screens, whenever and wherever there is the possibility of having high-speed internet connection. Therefore, as it can be observed in chart 25 below, Netflix is by far the most popular provider,

followed by an array of different internet resources that have come into play in Spain over the past few years.
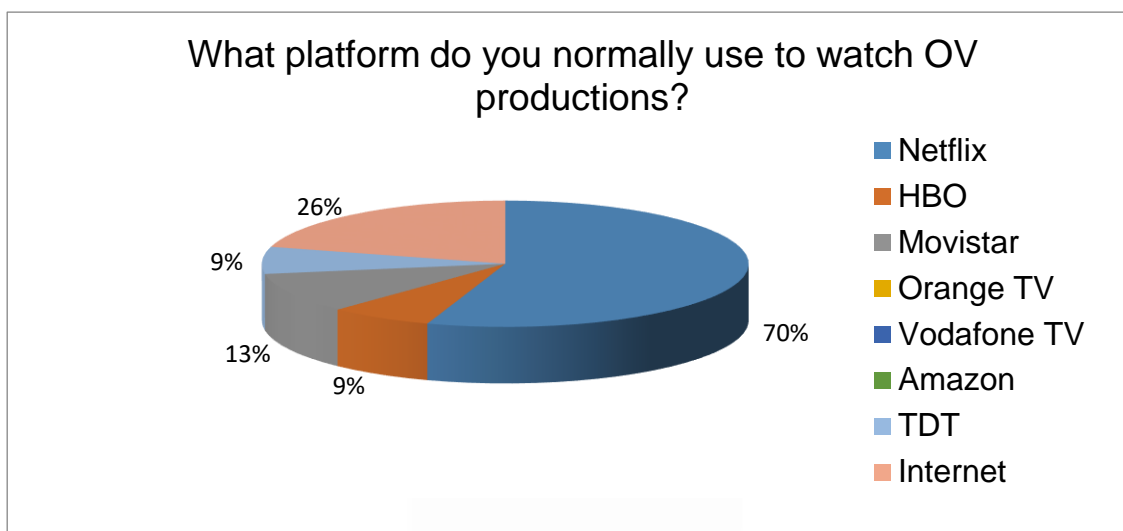
Figure 25. Popular video streaming platforms in Spain.

To sum up, a systematic shortlisting implied a first step of eliminating the participants that were not suitable for the study, basically by classifying them according to their proficiency level. Frequency of viewing, TV programmes and subtitling preferences have also been considered. As proved, almost all of them chose TV series as their choice when voluntary decided to follow TV productions in English. To finish, a few confessed knowing little about *Friends*, but nothing close to watching some episodes or the whole first season.

6.3.2 Materials

For the experiment, 24 episodes of TV show *Friends* (1994) season 1 were selected. This voluntary form of exposure to the language was exploited for outside-the-classroom practice in order to observe the incidental acquisition of English via testing improvements in demanding listening comprehension tests. TV sitcoms like *Friends* have been previously used in different studies due to its rich content, together with characteristic and easy to apprehend lexical, grammatical and conversational features (see Frumuselu et al., 2015, p. 6).

Former English language students at the University of Alicante also considered this TV series very entertaining as they also confessed that they were

immediately hooked to the plot from the very first episode[122]. Besides, the "instilled" group of volunteers in this study agreed that the show was easy to find on the captioned video streaming format as they were all subscribed to Netflix.

6.3.3 Questionnaires

Questionnaires were designed for data collection, in order to observe how much English was informally acquired when ESL/EFL learners had to face demanding listening comprehension tests.

The study had been divided into pre-test and post-test stages. In the pre-test, participants took a 100-question multiple-choice placement test with the aim of allocating them in the intermediate/upper-intermediate score band. Additionally, two multiple-choice intermediate comprehension listening tests aimed at assessing their listening skills. Finally, other two video listening comprehension tests[123] were done so as to observe word recognition in selected contexts. For the referential samples of these questionnaires, see appendix III.2.

A post-test measurement was therefore carried out in order to experiment improvements after the viewing a set of OV TV show episodes on a regular basis and, in its dependent variable condition, elevate the challenge and observe how participants performed when having to do a demanding full listening comprehension test from a B2 Cambridge First Certificate exam[124].

Voluntary viewing sessions were held individually in the "instilled" group's free time, therefore, some control verbal questions were randomly asked along one month to observe that they were actually following the episodes consistently.

A 40-item pre-test and 35-item post-test for listening comprehension assessment were administered at the beginning and the end of the experiment with the aim of finding significant differences among the three conditions.

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[122] Outcome resulting from interviews to five postgraduate students doing their placement tests at the Language Centre from 2015 to 2018.

[123] Retrieved from https://www.bbc.co.uk/worldservice/learningenglish/language/ wordsinthenews/ (last accessed 07/01/2020)

[124] Sample tests can be found on http://www.cambridgeenglish.org/exams-and-tests/first/preparation/ (last accessed 29/10/2018)

Participants in the three categories took the post-test assessment in the same classroom in order to ensure that the treatment was equal in all individual cases.

6.3.4   Analysis

The above-mentioned pre-test analysis was carried out with the aim of ensuring that all participants were in the B1, B2 CEFR grammatical and listening comprehension spectrum. As observed in figure 26 below, regular OV viewers outperformed the control group in the grammar placements tests and listening and video listening tests numbered as 1. However, they obtained equal results in the second listening tests and non-regular viewers even obtained slightly better average results in the second video listening test. This also served to determine if they could be grouped together in the fixed value that their level of proficiency signifies.
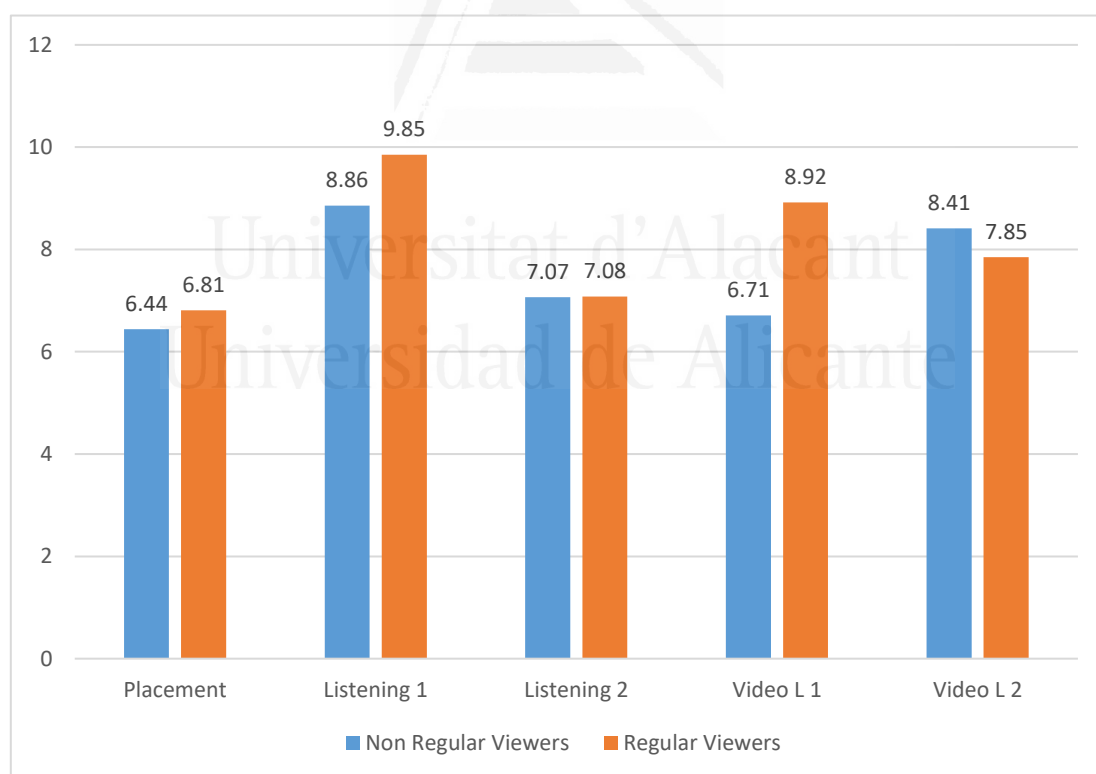
Figure 26. Pre-test average scores.

Secondly, for the post-test, a between groups one-way ANOVA was carried out following Montero et al.'s (2014a, 2014b) data analysis and procedures. The hypothesis states that three different groups of people who are equal in their general English proficiency level differ in the way they have developed their listening skills. Post-test results are the continuous or interval ratio variable, which is the dependent variable (required for an analysis of variance, measured on a continuous scale). The independent variable is measured on a nominal scale (categorical in nature), and these are the three categories of independent "instilled" EFL participants, independent "non-instilled" EFL participants, and control group. Statistical program SPSS analysis provides the level of specificity required to know the difference between the group means.

6.3.5 Results

After oneway ANOVA was applied, it can be observed that means range from 5.14 in the control group to 7.40 in the "instilled" treatment group. In order to show which results are within the standard with reference to the mean, that is, how spread out the numbers are, standard deviation (sd) figures are observed. In this case, they appeared to be low, being the highest in the "non-instilled" group with an sd of 1.81. It is also noticeable to observe how median and mode results vary significantly when the three conditions are contrasted (see table 6).

Table 6. Standard deviation and mean descriptives

	N	Mean	Std. Deviation	Median	Mode	95% Confidence Interval for Mean		Min.	Max.
						Lower Bound	Upper Bound		
Instilled viewers	29	7.40	1.46	7.5	8.3	6.84	7.95	4.70	10
Non-instilled viewers	31	6.53	1.81	6.6	6.6	5.86	7.19	2.60	10
Non-regular viewers	42	5.14	1.51	5	5	4.67	5.61	2	8.30
Total	102	6.20	1.84			5.84	6.57	2	10

When discerning results in test of Homogeneity of Variances, difference among variances is observed, since our significant value is .38 and therefore greater than .05, we do not reject the assumption of homogeneity. In other words, the differences within each group are not statistically significant with each other. For that reason, we may conclude that the variances are equal (see table 7).

Table 7. Test of homogeneity of variances

Post-test

Levene Statistic	df1	df2	Sig.
.952	2	99	.38

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As the non-parametric One-Sample Kolmogorov-Smirnov Test results show (see table 8 below), normality[125] among groups let us see that there must be significant differences among some conditions, but not necessarily between all pairs. In sum, the distribution amongst groups is normal.

Table 8. One-sample Kolmogorov-Smirnov test

Groups			Score
Instilled	N		29
	Normal Parameters(a,b)	Mean	7.40
		Std. Deviation	1.46
	Most Extreme Differences	Absolute	.18
		Positive	.16
		Negative	-.18
	Kolmogorov-Smirnov Z		.99
	Asymp. Sig. (2-tailed)		.27
Non-instilled	N		31
	Normal Parameters(a,b)	Mean	6.53
		Std. Deviation	1.81
	Most Extreme Differences	Absolute	.12
		Positive	.12
		Negative	-.12
	Kolmogorov-Smirnov Z		.71
	Asymp. Sig. (2-tailed)		.69

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[125] To ensure that data fits a bell curve shape before running certain statistical tests or regression

Non-regular viewers	N		42
	Normal Parameters(a,b)	Mean	5.14
		Std. Deviation	1.51
	Most Extreme Differences	Absolute	.13
		Positive	.13
		Negative	-.12
	Kolmogorov-Smirnov Z		.86
	Asymp. Sig. (2-tailed)		.45

a Test distribution is Normal.

b Calculated from data.

The ANOVA statistic approach analyses the variability across the means. Table 9 indicates that the difference amongst the three conditions is lower than .01 and therefore it is then necessary to reject the null hypothesis, which indicates that there are statistically significant differences between groups.

Table 9. ANOVA post-test outcome

	Sum of Squares	df	Mean Square	F	Sig.
Between groups	92.11	2	46.05	17.99	<.001
Within groups	253.45	99	2.56		
Total	345.56	101			

To delve into the type of differences among each category, a t-test for differences of means of scores of analysis was later carried out. As seen in table 10, there are significant differences amongst either "instilled" or "non-instilled" condition with the control group. It is between the two independent learners groups that the mean difference is just under the limit of statistical significance.

Table 10. T-Test for differences of means of scores

Pair	Dif. of means	95%CI	Sig.
G2.1 vs. G2.2	0.87	(0.01; 1.72)	<0.05
G2.1 vs. G2.3	2.26	(1.54; 2.98)	<0.01
G2.2 vs. G2.3	1.39	(0.61; 2.17)	<0.01

G2.1: Instilled Group G2.2: Non-Instilled

Group G2.3: Non-Regular viewers (control group).

95%CI; 95% Confidence Interval.

Sig.: Signification of test.

6.3.6 Conclusions

The outcome of this study, related to the effectiveness of incidental OV acquisition, revealed that there is a drastic increase in the listening comprehension for students who voluntarily view English TV shows, in comparison with those that have never considered that habit as a form of improving the language. The dual processing that the audio and visual channels convey (see Markham, 1999; Paivio, 1986) has been proved as a much more effective way to enhance the general listening comprehension, and, what is more, advice provided by the instructor is fundamental on this matter. Unlike grammatical structures and consolidated vocabulary acquisition, the understanding of a listening passage is not regulated and the use of vivid, authentic contexts help students fetch the general ideas in a story (see Safranj, 2015, p. 172).

Another point that also gives strong evidence of the participants progress is the fact that the post-test was significantly more challenging (and higher

scores in the B2 listening test were obtained by the "instilled" participants) than the sum of all pre-test placement listening comprehension tests, and therefore depicts the real gap that separates incidental intermediate/upper-intermediate level learners from those who have only relied on the instructional form of learning a second language.

6.4 Study 3. Long-term Effects of Independent OV Viewing on C1 EFL Learners' Reading and Listening Comprehension

For Study 3, participants were sorted according to their OV habits, and their level of proficiency is a constant in all the participants since they proved to have reached the advanced C1 level of English within the CEFR can-do statements. These statements define what language learners can typically do with the language at different stages and in different contexts. Montero et al. (2014b, p. 25) also worked on the usefulness of captions and how they are perceived by advanced learners (see also Danan, 2004, p. 75). Regarding the skills that are going to be measured, Winke et al. (2010) observed that "audiovisual materials enhanced with captions are powerful pedagogical tools that are believed to help improve L2 listening and reading comprehension skills" (ibid, p. 65).

Compared with Studies 1 and 2, this last study could be considered the third step in proficiency, that is, when EFL learners have reached advanced level. It has been designed to investigate the effectiveness of frequent viewing of OV on the improvement of listening and reading skills when participants have been through academic English, up to their third year in English studies at the University de Alicante. Both experimental groups shared the condition of being undergraduate English specialists who had successfully been through formal learning exposure to the language, up to the advanced level of proficiency.

In this last third experiment, the only requirement to comply with the frequent viewer condition implied a minimum of 20 minute of viewing, which is the same as an average sitcom episode duration, with a frequency of more than twice a week for over a year.

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6.4.1 Participants

The final test was confined to the data of 65 participants (N=65), 54 female and 11 male in their third year doing English Studies and the average age was 21. The first selection criteria entailed that all participants had attended and participated in advanced grammar instruction sessions (12-week period) in the previous 3 months before the experiment took place. Secondly, the regular attendants were interviewed in order to be sorted according to their background towards OV viewing habits. In view of that, advanced EFL participants were questioned about their OV viewing routines, and therefore, those who indicated that had been watching TV or video streaming productions were tagged as regular viewers when the frequency of viewing was equal or over twice a week, a minimum of 20 minute long videos, for over a twelve month period. Finally, a questionnaire was anonymously filled in and participants were later sorted out under the categories of either frequent or non-frequent OV viewers.

In line with the intermediate and upper-intermediate participants in Study 2, thirty third-year English studies participants undertook a survey in relation to OV viewing habits via https://www.encuestafacil.com/. As seen in figure 27 below, a total of 55% of the participants are in the frequent viewers' spectrum whereas the other 45% did not really take advantage of current productions that can be viewed in English to enhance the language comprehension incidentally. It is surprising to notice that 27% of undergraduate students that are specialising in EFL studies, showed little or no interest in choosing English as the original language to enjoy, for example, either North American or British productions in their free time.
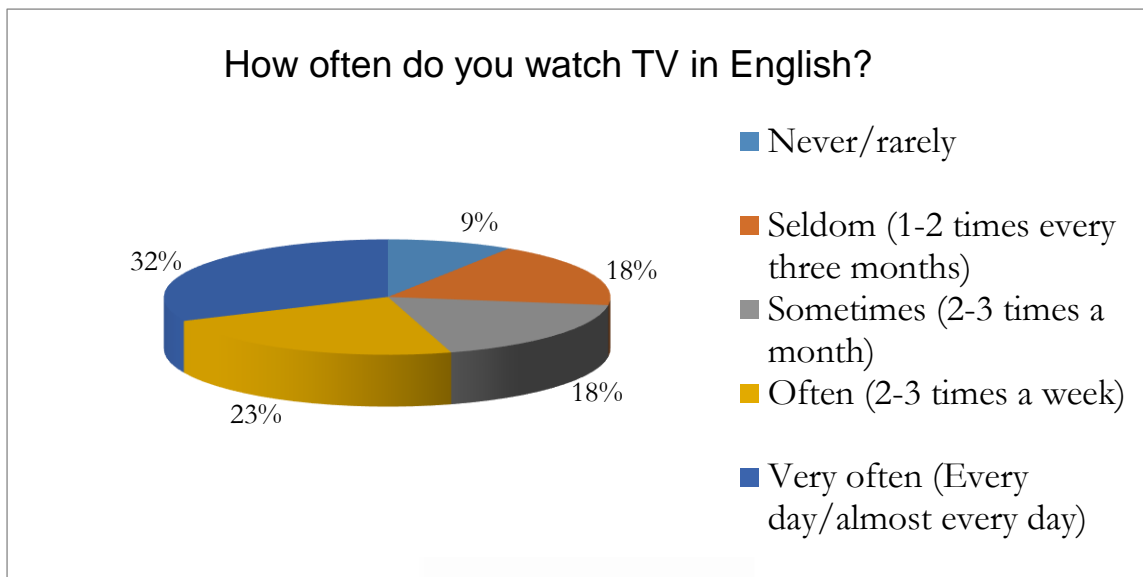
Figure 27. C1 students OV TV viewing frequency.

As in figure 28 below, TV series are by far the first choice (89%), followed by films in an important sum (67%), giving less importance to other programmes such as documentaries (28%) and other contents from the Internet like, for example, YouTube videos (6%).
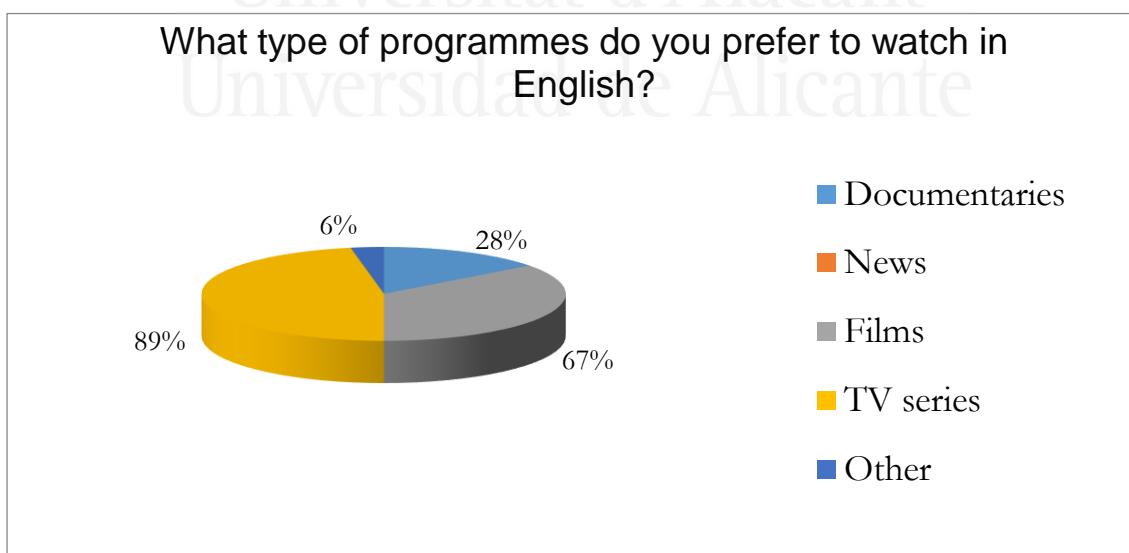

Figure 28. C1 students' OV TV series preference.

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Netflix (65%) and HBO (41%) subscription platforms in the Spanish territory context are the most popular sources of OV entertainment, followed by alternative sites on the Internet (35%) and the possibility of watching free to air Digital Terrestrial Television (DTT) in English (24%) (see figure 29 below).
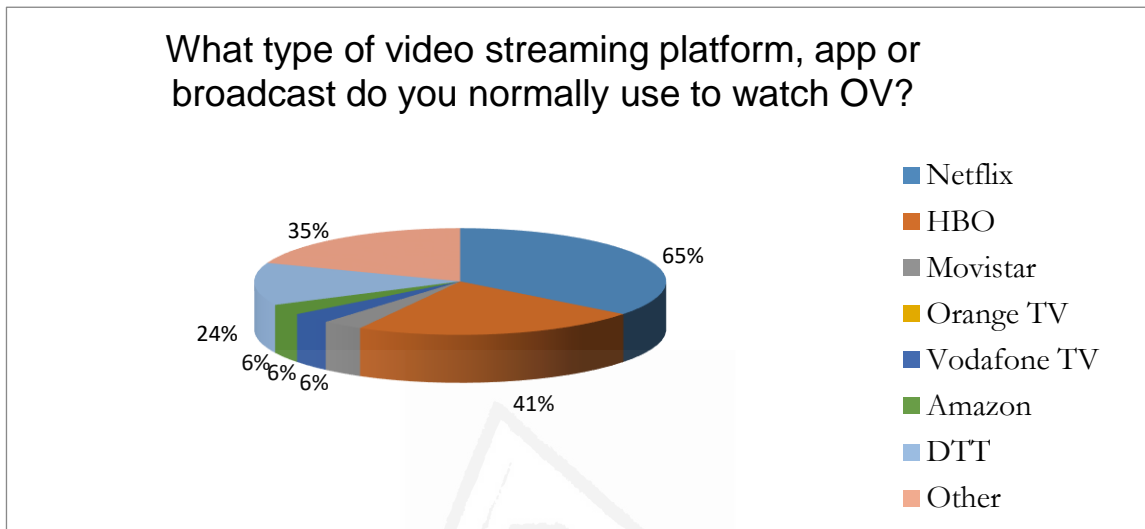
Figure 29. Video streaming preferences.

Interestingly, unlike intermediate/upper-intermediate participants in Study 2, who chose TV sitcoms as their favourite type of programme, the English Studies advanced students turned their eyes to science fiction and adventure productions (72%). Nevertheless, these are followed closely by the (optimistic and light-hearted) option of comedies (61%) as their preference when opting for OV in order to create the custom of following the story with the original soundtrack (see figure 30 below).
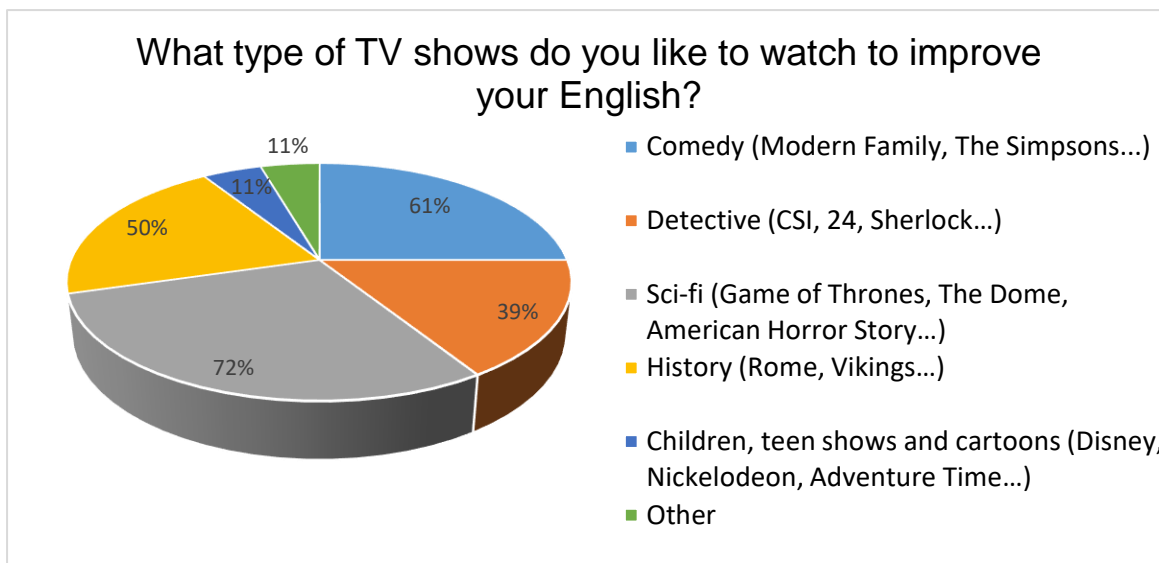
Figure 30. C1 students' OV programme preference.

6.4.2 Materials

Participants were free to choose the content, as the assessment is based on the exposure to the target language through the wide range of programmes that current video on demand platforms offer. As seen above, the most popular ones nowadays are backed by big entertainment corporations and therefore it is noticeable that applications such as Netflix, Amazon or HBO offer a world of possibilities via the range and amount of content and the facility to opt for the original English version with either high quality Spanish subtitles or captions.

While being interviewed, all participants easily recognised themselves as frequent or non-frequent viewers since the previous debate of the convenience of getting used to OV productions led to the general conclusion that it was a more than highly recommended routine for English Studies undergraduates.

6.4.3 Questionnaire

The questionnaire consisted of two tests: one ten-question multiple choice reading test to assess advanced reading comprehension, and, more relevant for this study, three listening comprehension tests with 6 multiple choice selection in two of them and 6 multiple matching questions in the other one. These tests had been extracted from Pearson's Advanced English exam preparation

textbooks and CAE exam sample tests that are ideally suited to C1 EFL learners who need extensive practice before signing up for any official certification like Cambridge, Oxford or Trinity examination. In order to calibrate that the materials were valid for post-tests, results obtained from same-level students had been piloted in general English advanced courses, proving this way that average scores (6.5) were similar to the means obtained from the participants in the experiment[126].

6.4.4 Analysis

Similar to the analysis in Study 1, a non-parametric One-Sample Kolmogorov-Smirnov Test was carried out to observe if there was normal distribution in the groups since significance values are also greater than 0.05 (see figures 31, 32, 33 and 34).
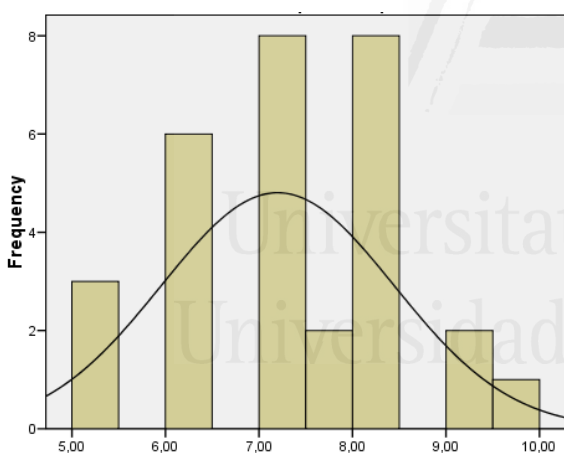
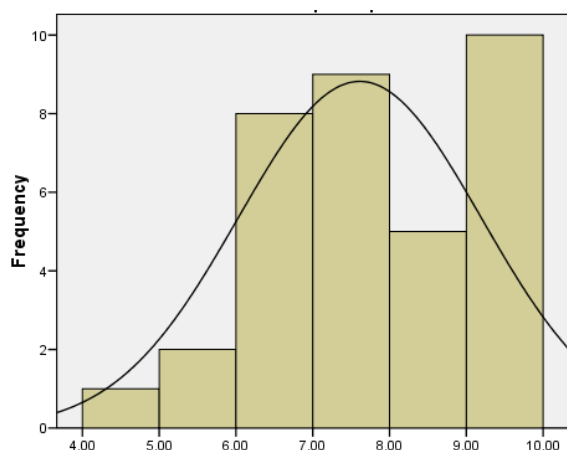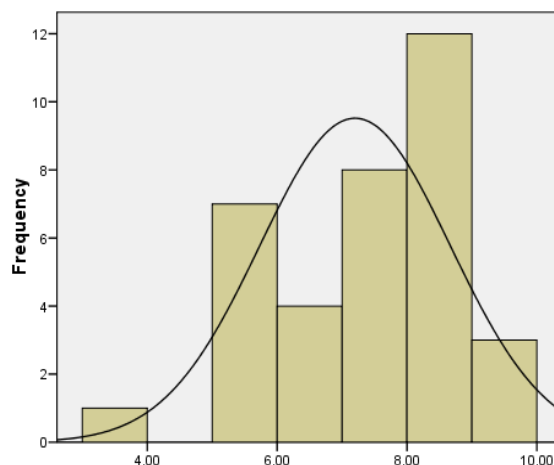**Figure 31.** Reading performance of non-frequent viewers
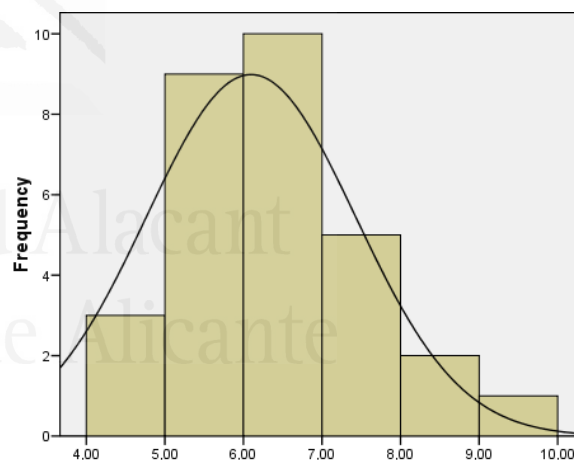
Figure 32. Listening performance of non-frequent viewers

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[126] For referential samples of the question forms, see https://www.cambridgeenglish.org/exams-and-tests/advanced/preparation/

Figure 33. Reading performance of
frequent viewers

Figure 34. Listening performance
of frequent viewers

Consequently, a parametric t-test was carried out with the aim of observing differences between the two participants' conditions either in the reading and listening comprehension enhancement.

6.4.5 Results

In this experiment, the average marks for the reading test are similar and not significantly different. However, noteworthy differences are observed for the listening comprehension outcome (see table 11), with pointedly higher score means in favour of the participants that tend to watch English OV programmes regularly.

Table 11. Descriptive results

	Study 3			
	G3.1		G3.2	
N	30		35	
Exam Type	Read.	List.	Read.	List.
Mean	7.20	6.10	7.61	7.20
Median	7.30	6.00	7.60	7.20
Mode	8.00	5.00	6.00	8.00
SD	1.25	1.33	1.58	1.47
Min	5.00	4.00	4.00	3.30
Max	10.00	10.00	10.00	10.00
Z K-S	0.75	0.70	0.64	0.85
Sig.	0.63	0.71	0.81	0.46
F	L. 2.47		R. 0.50	
Sig.	0.12		0.48	

G3.1: Non-frequent Viewers Group, G3.2: Frequent Viewers Group

List. or L. Listening test. Read. or R. Reading test

SD: Standard Deviation. Z K-S: Score of Kolmogorov-Smirnov Test. F: Score of Levene's Test for equality of variances. Sig.: Signification of test.

As observed, median results (or the "middle" value in a list of numbers) are only recognisably different when listening comprehension is evaluated. Mode dissimilarities[127] must be taken into account, to a much more marked degree, since there is a 2 point difference for the reading comprehension outcome and up to 3 points in the listening section.

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[127] The "mode" is the value that occurs most often

After carrying out t-test analysis, Table 12 below reflects that skill enhancement on account of regular watching of OV with subtitles are only statistically significant with regard to aural recognition.

Table 12. T-test for differences of means of scores

Pair	Dif. of means	95%CI	Sig.
G3.1 vs. G3.2 LT.	-1.10	(-1.80; 0.409)	<0.01
G3.1 vs. G3.2 RT.	-0.41	(-1.13; 0.30)	0.25

G3.1: Non-frequent Viewers Group, G3.2: Frequent Viewers Group

LT. Listening test, RT. Reading test, Dif.; Differences, 95%CI; 95% Confidence Interval.

Sig.: Signification of test.

6.4.6 Conclusions

As seen, the results yielded no significant differences between the two condition (frequent and non-frequent viewers) groups in the reading comprehension results. Therefore, in this case, we may infer that the participants that have incidentally decided to enhance their reading comprehension skills, do not show major improvement in comparison with advanced classmates that have also been through instructional English for years. We may also assume that the years devoted to formal acquisition through 700-800 hours dedicated to reach C1 CEFR level[128] has the same impact regardless their time spent watching English OV. However, another outcome will be related to listening comprehension, as it is proved that learners understand significantly better when they supplement their studies with exposure to the semi-real immersion that current high-quality video streaming platforms offer.

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[128] https://support.cambridgeenglish.org/hc/en-gb/articles/202838506-Guided-learning-hours

Nevertheless, knowing the importance of contextual richness that OV provides over time, further studies should work on the knowledge of vocabulary, register, and situational resolution that keen proficient students, those who consider incidental learning as a complement to their academic portfolio, show in comparison with those who have only been exposed to the language inside the classroom.

6.5   General Conclusions

The three studies focus on how students concentrate on vocabulary and plot since they can read the captions, whereas the feature presentation without them only gives participants the possibility of trusting their listening skills. When observing the evolution from non-independent B1 towards the incidental learners in C1, we may see that vocabulary and even the holistic comprehension of the episode has to be based on language proficiency rather than a simple attempt to infer or guess what is happening through semiotics, body language or intonation.

By statistical inference, it could be assumed that the results of this analysis should be extended to a larger sample of population, with the caveat that the treatment group would require tailor-made conditions adapted to the language proficiency of the participants. A general board with the results of a comparison of the three studies can be seen in tables 13 and 14 below.

Table 13. Scores by level and group

	Level 1		Level 2			Level 3			
	G1.1	G1.2	G2.1	G2.2	G2.3	G3.1		G3.2	
N	78	92	29	31	42	30		35	
Type Exam	List.	List.	List.	List.	List.	Read.	List.	Read.	List.
Mean	7.42	7.08	7.40	6.53	5.14	7.20	6.10	7.61	7.20
Median	8.00	7.33	7.50	6.60	5.00	7.30	6.00	7.60	7.20
Mode	8.00	6.67	8.30	6.60	5.00	8.00	5.00	6.00	8.00
SD	1.67	1.35	1.46	1.82	1.52	1.25	1.33	1.58	1.47
Min	2.67	2.00	4.70	2.60	2.00	5.00	4.00	4.00	3.30
Max	10.00	9.33	10.00	10.00	8.30	10.00	10.00	10.00	10.00
Z K-S	1.32	1.57	1.00	0.71	0.86	0.75	0.70	0.64	0.85
Sig.	0.06	0.01	0.27	0.69	0.45	0.63	0.71	0.81	0.46
F	3.08		0.95			L. 2.47		R. 0.50	
Sig.	0.08		0.39			0.12		0.48	

G1.1: No Subtitles Group G1.2: With subtitles Group

G2.1: Instilled Group G2.2: Non-Instilled Group G2.3: Non-Regular viewers.

G3.1: Non-frequent Viewers Group, G3.2: Frequent Viewers Group

List. or L. Listening test. Read. or R. Reading test

SD: Standard Deviation. Z K-S: Score of Kolmogorov-Smirnov Test. F: Score of Levene's Test for equality of variances. Sig.: Signification of test.

When discerning mean differences amongst groups in their progression from B1 towards C1 advanced, higher scores variances are more noticeable between upper-intermediate regular viewers (G2.1), which obtained 7.4 in the

listening comprehension test and non-regular viewers (G2.3), as they obtained an average score of 5.1.

Table 14. T-Test for differences of means of scores

Pair	Dif. of means	95%CI	Sig.
G1.1 vs. G1.2	0.34	(-0.12; 0.80)	0.15
G2.1 vs. G2.2	0.87	(0.01; 1.72)	0.05
G2.1 vs. G2.3	2.26	(1.54; 2.98)	<0.01
G2.2 vs. G2.3	1.39	(0.61; 2.17)	<0.01
G3.1 vs. G3.2 LT.	-1.10	(-1.80; -0.40)	<0.01
G3.1 vs. G3.2 RT.	-0.41	(-1.13; 0.30)	0.25

G1.1: No Subtitles Group G1.2: With subtitles Group

G2.1: Instilled Group G2.2: Non-Instilled

Group G2.3: Non-Regular viewers.

G3.1: Non-frequent Viewers Group, G3.2: Frequent Viewers

Group

LT. Listening test, RT. Reading test, Dif.; Differences, 95%CI;

95% Confidence Interval. Sig.: Signification of test.

Three general conclusions can be obtained in the overall comparisons between groups at the three stages of proficiency studied. First, that individual differences make it only advisable to engage in the activity of viewing non-adapted English OV programmes when students are above being considered intermediate within the CEFR B1 listening score bands (see G1.1 vs. G1.2). Second, mean differences regarding listening comprehension were significant when comparing the non-regular viewers with any other case in which students watched OV on a regular basis (see G2.1 vs. G2.3 and G2.2 vs. G2.3). Third, the visual support that captions offer is mostly desirable at any stage for listening

comprehension development, but it is not sufficient for reading comprehension enhancement once the students have reached advanced level of proficiency (see G3.1 vs. G3.2 LT. and G3.1 vs. G3.2 RT).

Chapter 7. Closing Remarks and Future Research

This study has been designed with the hypothesis that quantitative/empirical models could be obtained by observing interrelated factors regarding the acquisition of English as a foreign language with the help of English OV media as well as the observation of progress in subjects who are independent of one another but on the verge of becoming free learners (cf. Cook, 2011). The underlying reality behind the figures seen above is that every assumption in relation to the teaching and learning of modern English has been gradually changing, and new generations are capable of taking advantage of this massive development that modern technology represents, especially when it comes to having broad access to TV series, films and documentaries in English. More importantly, in some cases, it is highly recommended for teachers to work on the best way to tackle or persevere in those ESL/EFL students that still remain reluctant to choose the OV option. That is especially the case with those students doing a degree in the Spanish university system and who are taking an English course just as a means to validate their knowledge and prove a certain level in order to complete their studies. It is also relevant to note that in some higher education studies it is not only compulsory to certify some level of proficiency in a modern language but also a requisite to obtain grants and scholarships.

Detailed analysis and practical experiences lead us to state that teachers should not be seen as mere instructors, a new definition of *coach* gains weight and really determines the relation with the pupil. Bad experiences with English are easily wiped out when the concept of personal joy is introduced. We believe that when a student takes delight in learning independently, it is mainly because both internal and external motivations go hand in hand. This will certainly leave an imprint on the behaviour of any EFL student whose concept of learning a language has been turned upside down. Finding oneself in need to watch a just released episode of one's favourite series is a delightful way of self-learning by being exposed to a whole new range of experiences, stories and even different ways of thinking through the life of others.

The use of audiovisual material and taking advantage of blended learning online resources have been treated as separate issues in many modern classroom settings. Therefore, this study reviews those approaches and it shows that videos of authentic English programmes aided by subtitles lead to a better understanding of the language (see Vanderplank, 1988). Other research projects have also focused primarily on improving incidental vocabulary learning (Gass, 1999) and the effect of using English captions (Montero et al., 2014a; Yang & Chang, 2014), whereas the students preferences and intrinsic motivation, as they are more difficult to analyse, have no further been taken into account.

After the three experiments had taken place and making the circle narrower by the results obtained from the selected participants, it may be concluded that adult English language learners at the University of Alicante Language Centre, B1 level and above, when watching films or series in English, should first do it in the original version with subtitles. In Study 1, designed for intermediate level participants, we may deduce that if the OV video is a bit challenging (since they all do have their limits), they could be encouraged to watch it with L1 subtitles at the beginning, moving towards the L2 written support not much later in time. Eventually, it is the learner itself who will wisely select what to watch, and decide when to start omitting or keeping the captions. Accordingly, instructors have to assess what midpoint is advisable taking into account the student's profile. In our opinion, the objective to be emphasized in the future should aim at tailor-making a portfolio with the highest recommended resources for learners, assuming the need of constant work on looking for up-to-date enticing material.

In addition, Study 2 has proved that B2 upper-intermediate level is the tipping point for EFL students to become independent viewers, and that routine has a positive impact on their listening comprehension enhancement. To conclude, we have observed that, once EFL learners have reached advanced level (Study 3), their aural comprehension scores report a significant improvement with regard to the peers in the classroom.

To account for the need to achieve success in a student's English learning life, the EFL learner must make good use of the latest instructional sites and become accustomed to watching English OV media productions on a regular

basis. On the one hand, myriads of new sites and video streaming platforms are available and growing, therefore, the students need to be channelled and directed on what to choose at first. On the other hand, English instructors should gradually come to know exactly what point of age and maturity is advisable for a student when watching shows with L1 subtitles, followed by a would-be transitional period with L2 subtitles, and finally, but not necessarily definitively, the viewing of TV shows without any captioning at all.

Further research analysis should be focused on observing the needs and motivations of current students regarding, via conversational or opening gambits, how to ensure active language acquisition of an additional language by means of original version video streaming. Even new forms of using captioned materials give room for practical uses, especially when it was proved in strong cases like the one that showed how highly literate college students remember course contents better when watching captioned course lectures (see Steinfeld, 1998). This supporting complimentary instrument leads to new forms of teaching as it could be used in other formats such as recorded video tutoring or long distance video lectures. Besides, dedicated analyses regarding different participants' backgrounds should be carried out in order to see the side and long term effects that captioned materials have on students. On reaching that point, instructors would have referential benchmarks to use. The work could be done via tailoring and sorting activities related to multimedia and online contents, and later put the knowledge that students have acquired into practice through what may seem appropriate, from teacher-student individual advice to innovative group dynamics.

Based on recent findings, pedagogical suggestions are made for the use of subtitled videos by English teachers, along with suggestions for future research on subtitled viewing. For the sake of argument, there are authors who present tools to develop listening skills in the second language (Mirzaei, Meshgi, Akita, & Kawahara, 2017). They present new methods of subtitling, partial and synchronized captioning (PSC). In addition, compared to other methods, the PSC can serve as an effective means to decrease subtitle dependence and prepare students to listen without any help.

The PSC consists of listening to a subset of selected words, where each word is synchronized with its corresponding sound. In this method, word synchronization is achieved by using an automatic speech recognition system (ASR), which is directly focused on specific vocabulary. In this way, students become familiar with the correspondences between words and their expressions. Uncommon or specific words are selected according to three factors: speech speed, frequency and specificity. It is important to emphasize that the levels were adjusted to competence of each student. The selected words are presented to aid listening comprehension while the remaining words are hidden. Through the use of TED talks videos, the results indicate that PSC leads to the same level of understanding for both, the ones that watched it with subtitles, and those with less than 30% of the transcript.

Another significant example that would encourage prospective research, is that of the observation that some students tend to read subtitles more than listen to the audio. In this case, it is about determining how these learners process information, since there is a need for students to develop their listening skills. Research carried out by Yeldham (2018) showed that lower-level students tend to read more texts than listen to them, while higher-level students generally take advantage of a wider range of signals (subtitles, sound and visual elements), although several factors can affect these trends. Eventually, the objective of going over all the experimental background concerning the use of subtitled videos along this dissertation is to try to juggle with different combinations for future implementation of results into new educational approaches.

As contextualized at the beginning of this dissertation, this line of work has its origins as a result of going over oral placement tests done to hundreds of undergraduate students, professional staff and other individuals that had been interested in doing either general English courses or preparation for exams such as Cambridge Exams, IELTS or TOEFL[129]. A score, resulting from a multiple choice online test that was previously done, serves as a reference to allocate every candidate in terms of grammar and vocabulary, but it is the oral

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[129]Placement tests done at the International Language Centre at the University of Alicante. www.csidiomas.ua.es

interaction what gives a holistic impression on where this student should continue his or her English language training.

In the light of this experience, in the past few years and due to the beneficial use of multi-sensorial transfer of information, it has been mainly observed that the average young undergraduate student tends to communicate better when it comes to oral English expression, than it was a decade before (see Frumuselu, 2018). In a number of cases, the students acquire the language incidentally from other complementary sources like online videogames or hobbies that required visiting websites that used English as the common or working language (see Ebrahimzadeh, 2017).

After placing the student in the corresponding level, a second step towards independent learning procedure would work on the lookout for the implications related to the fluctuating fact that voluntary work entails, and imply delving into the motivations that move students to such a convenient practice. It is important for any current English teacher to ponder the strategies related to the use of audiovisuals. In other words, we refer to an array of decrees to be considered in order to ensure that advice on what or how to watch original version goes conjointly with a straight plunge into unadapted, challenging audiovisual material.

As a contribution towards new references and techniques to be used by ESL/EFL instructors, we attempt to summarise approaches as seen from within related studies. Therefore, five suggested ground rules in relation to the use of captioned OV could be stated and transmitted to students who are receptive to moving to the next level:

When giving advice, the first rule would be that learning via original version does not mean viewing authentic material at any cost; it has to suit the needs of every single person accordingly. Publishers know that well, and that is why editors like Oxford University Press offer additional DVD-roms and online solutions such as iTutor and iChecker[130] that complement the student's books and workbooks by helping them see their progress for themselves and review classroom material autonomously. The use of this adapted audio and video material makes homework activities complementary and easily understandable,

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[130] Oxford University Press digital solutions.

i.e. the script is made to fit, out of the vocabulary and grammar seen in the unit. In the listening comprehension tests that textbooks offer, the pace and rhythm of the speakers are also adjusted to the hearers' level because the learner may get a negative anchorage if the listening is too demanding. Krashen's i+1 principle (see 4.4), in which the input should be one level above the learner's proficiency level, should never be circumvented. Gentle and progressive immersion is more than advisable and students should be encouraged to thrive and overcome the initial laziness when having to make such a big effort of perseverance. That would be similar to making someone read novels, essays or plays as a compulsory task, when the EFL student is not used to that, and therefore would need to get used to positive reading habits over time.

As a second rule, there has to be the possibility of viewing the feature with captions, either in English or L1. There is no doubt that subtitles always ease understanding the gist or general plot of an episode of a series, and make the viewer be more curious about words, expressions, colloquialisms and the twists and turns that the language offers when concepts go beyond literal expression and become more abstract. For instance, in a class for upper-intermediate ESL/EFL language learners[131], it is sometimes difficult to explain what expressions like *you bet* mean without a context. One can even argue that it is hard to apprehend since the word *bet* is easy to associate to gambling. In addition, it is not always technically possible to display the subtitles on the screen, but new affordable video on demand platforms are the best solution against what piracy did since the outbreak of high speed Internet. Said again from experience, it is important that teachers know what the new trends and novelties are, regarding TV releases and video streaming because otherwise there would not be any other form of being on the same wavelength as the students facing the language instructor in a teaching space.

The third ground rule is about enjoying what you watch and here motivation plays a major role. For example, when interviewing students, we have concluded that dragging a learner through a two-hour costume drama may cause distress and disappointment. It always has to be considered a free time activity and relished as a hobby. Negative attitudes can change into positive as

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[131] Retrieved form *New headway upper intermediate* student's book (4th edition).

listeners grow in confidence and that is the main reason why this dissertation recommends a gradual and secure transition: "[t]he captions text seemed to contribute to security, greater self-efficacy and a low affective filter—all factors encouraging intake" (EURECAP project in Vanderplank, 2016, p. 54).

Fourth, technology must be accessible to all. Students must have easy access to live TV, video streaming or recorded catch-up features. When interviewed before the experiments took place, some of the participants in the three studies, especially the upper-intermediate and advanced ones, admitted that downloading BBC or VOA podcasts onto a portable device can make commuting a phenomenal time to enrich our listening skills. That easy access to broadband Internet that new generations have, represents the source to this turning point in passive learning and a powerful tool for instructors to convince reluctant students that traditional grammatical lessons and lengthy workbook activities are methods of the past. English is a language, not just a subject, and on account of Anglo-Saxon tradition of drama, cinema and TV production, there is always the possibility of being spoilt for choice. Those arguments clearly represent a strong point in favour of English language learners, who are now exposed to innovative forms of input, and are open to new forms of work.

Fifth, original version programmes must be watched on a regular basis and the experience has to be efficient (Danan, 2004, 2015). A language is acquired much more effectively when learned through immersion. Total immersion is not always possible for obvious reasons, namely, a question of not being in the L2 country or surrounded by a native-like environment, but modern technological breakthroughs allow students to be exposed to authentic settings. Trying to follow a plot or story implies different styles, registers, accents and even being submerged in diverse universes.

New technological innovations have already opened new pedagogical opportunities such as class assignments related to dubbing, editing or analysing the translation of subtitles as a way of transferring knowledge and make either instructors and ESL/EFL learners aware of the thin line that exists between real immersion and the instructional tool that current audiovisuals represent. Besides, target vocabulary and keyword identification studies have proved that word acquisition and the consequent recognition of expressions are better

acquired in the non-threatening language acquisition environment that audiovisual embedded lesson plans represent (see Montero et al., 2013, 2014a and 2014b). Also, new word retention is aided by bimodal presentations (sound and text), as they affect implicit memory on word learning (see Bird & Williams, 2002).

Another consideration is that nowadays, uncertainty about the learning or acquisition of English by means of audiovisuals would make us be one step behind the reality of the moment. Today in Spain we have certainly observed that many youngsters watch original version videos while going on the bus to school. This typical behaviour is something observers interested in changes in technology may have predicted but has come too soon, they are here to stay and develop without even the possibility of foreseeing what is new to come. However, teachers and learners can take real advantage of what the current technology is capable of offering. The possibility of being immersed in endless and timeless dialogues and situation as if the viewers were coexisting with the actors in an English speaking country is something that language teachers definitely have to encourage in their students' portfolio and even experiment by practising themselves. The future is open to new semi-immersion ventures that have to go hand in hand with a changing pedagogical system. Nevertheless, this endeavour should be preceded by the purpose of setting the solid foundations that will ensure the correction, cultural set-up and rapid acquisition of the language.

The above-mentioned European Union funded projects like the Subtitles and Language Learning or EURECAP pilot project aim at studying formal and informal uses of captioning. Our suggestion is that the results have to be accompanied by systematic approaches to help gauge or measure the habits of those language learners. They are now spectators and consumers of new forms of intercultural communication that high speed Internet and new forms of accessing to original version are offering.

In 2004, Danan well summarized how the use of captions and subtitles needed strategies to be used as valuable language learning tools:

Although empirical research has demonstrated the beneficial effect of captions and, to a lesser extent, standard subtitles, more data still need to be

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systematically collected on their long-term role and ways to successfully implement strategies adapted to the linguistic difficulty of the material and the learning environment. (Danan, 2004, p. 76).

Teachers and researchers have observed that new forms of integrating the new opportunities that technology offers are appearing (Bishop & Verleger, 2013; Carbaugh, Doubet, & Tomlinson, 2016). As a case in point, the new buzz on academically oriented newspaper articles and online blogs, talk about the idea of the flipped (or inverted) classroom (Bishop & Verleger, 2013; Lage et al., 2001). This methodology combines the activities that are appropriate in-classroom dynamics such as lectures, practice exercises and problem solving whereas additional exercises and video lectures take place outside the classroom.

To sum up, English language instructors can take the unique advantage of what modern Anglo-Saxon culture and its channels of communication and forms of entertainment bring today. Current multimedia resources are useful not only for planning more enticing forms of teaching in the classroom, but also to encourage students make the final leap to what incidental learning entails. Therefore, we have working on providing data over three levels of proficiency, B1, B2, and C1 to observe an increase in the participants' aural comprehension when they were regularly exposed to captioned OV, which correlated with their progress as incidental learners. Language input must be perceived as something real, linked with a universe where, culturally speaking, language lovers of the Anglo-Saxon world are spoilt for choice. For that reason, the audiovisual material used in the experiments has always been authentic and unaltered. We should look for broader references in the information means, which can be found ubiquitously on the Internet. In view of this new panorama of a totally digital society, several researchers have written about knowing and making good use of new technologies in an academic environment (e.g., Baltova, 1994; Frumuselu, 2015; King, 2002).

For future research models, it would be interesting to look into new ways of applying the use of subtitled videos in the classroom and observe how the penetration of the video and audio streaming can have its effect on each

individual student. It would be also useful to highlight the gap that may exist between those who watch captioned OV videos regularly, compared to those who do not have the will to use the same tools for their own benefit.

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Resumen

El objetivo principal de esta tesis doctoral ha supuesto la revisión de la literatura y el análisis sistemático de los diferentes enfoques relacionados con la adquisición de inglés como lengua extranjera gracias al subtitulado de producciones en versión original y el aprendizaje multimedia. Esto ha implicado, en primer lugar, la recopilación de conclusiones de los autores que han estudiado previamente el potencial del subtitulado como herramienta pedagógica y que han intentado cerrar la brecha entre la enseñanza y el aprendizaje (véase Danan, 2004; Ellis, 1990; Frumuselu et al., 2015; Gambier et al., 2015; King, 2002; Montero, 2015; Montero et al., 2014b; Neuman & Koskinen,1992; Price, 1983; Sokoli, 2006; Talaván, 2006, 2007, 2011; etc.). En esta línea, se ha realizado un examen en profundidad del trabajo analítico y acumulativo realizado por Vanderplank (1988, 2010, 2013a, 2016, 2019) en el campo de los subtítulos y su aplicación al aprendizaje de idiomas. Se han considerado tres categorías de investigación, dada la escala y la naturaleza de los subtítulos: visualización con subtítulos, video conectado a la enseñanza de idiomas y las tareas relacionadas con la traducción de subtítulos (véase Vanderplank, 2016, p. 4). Aparte de los subtítulos, hay tres elementos que pueden afectar a la comprensión auditiva de un vídeo en otro idioma, y estos son: la velocidad de la información a la que el alumno está expuesto, la presencia de palabras poco frecuentes y la cantidad de vocabulario conocido por parte del alumno (Montero et al., 2013, pp. 721-722). A esto podemos añadir la calidad del subtitulado (Vanderplank, 2016, p. 14), y siempre evitando que exista una sobrecarga de información o la redundancia de texto y sonido (véase Sweller, 2005; Sydorenko, 2010). Previamente, Danan (2004, p. 71) estableció que los subtítulos puede que no se adecúen necesariamente a los materiales o a los espectadores en cada nivel. Sin embargo, pueden ser útiles para alumnos principiantes solamente si el material está cuidadosamente adaptado a su capacidad y contiene frases familiares que pueden ser reconocibles gracias a la presentación audiovisual. Otro aspecto a tener en cuenta es si los subtítulos están en el idioma materno, ya que esto puede redundar en que el alumno lea en español sin prestar atención y, por tanto, comprender lo que se está diciendo en el idioma extranjero (Vanderplank, 2016, p. 120).

Esta tesis se basa también en otro hito que tuvo lugar en 2015, cuando los editores e investigadores Gambier, Caimi, y Mariotti, recopilaron conjuntamente una serie de artículos referentes a la investigación diacrónica y sincrónica, además de experiencias docentes recientes, que muestran el papel educativo de material audiovisual subtitulado en el aprendizaje de una segunda lengua. Junto con el trabajo de Vanderplank titulado *Medios con subtítulos en el aprendizaje y la enseñanza de lenguas extranjeras* (2016), el libro de Gambier et al. (2015) también representa un punto de inflexión en el campo y lleva el nombre de la conferencia internacional *Subtítulos y aprendizaje de idiomas*. Este congreso se celebró en Italia en 2012 en la Universidad de Pavía. La publicación contiene valiosas contribuciones que conectan el aprendizaje moderno de idiomas y la traducción audiovisual (AVT). Los resultados de estos estudios relacionados con el aprendizaje de idiomas a través de los medios de comunicación son especialmente útiles y resumen bien la visión de profesionales en relación con el uso instruccional y no instructivo de los subtítulos en el ámbito del aprendizaje de una lengua extranjera. Vandeplank (2016, p. 191) valora diferentes aspectos en lo referente al uso de subtítulos, ya que estos vienen condicionados por: la calidad de los mismos, su uso para poder volver a escuchar u observar palabras clave, la decisión de usarlo o no cuando el alumno decida, su valor según el alumno lo perciba como más o menos útil y como elemento generador de confianza.

En este trabajo también hemos desarrollado cómo muchos investigadores han dado importancia a lo que podría considerarse un repaso a las tendencias audiovisuales modernas, y se ha trabajado en evidenciar las ventajas y desventajas de estos recursos en el aula de idiomas. Hemos mencionado estudios que explican de qué manera el uso de vídeos y programas en inglés con subtítulos mejoran claramente la adquisición del idioma dada su efectividad pedagógica, ya que pone en juego componentes motivacionales, de atención y afectivos (véase, por ejemplo, Baltova, 1994, pp. 510-511). Además, el soporte visual que el texto confiere, tiene un efecto positivo en la comprensión del vídeo, ya que se ha demostrado que existe una diferencia significativa entre los participantes expuestos a la condición de vídeo y sonido y aquellos con el tratamiento solo de sonido (véase, por ejemplo, Danan, 2004, pp. 68-69). Sin embargo, hemos tenido muy en cuenta los inconvenientes que puedan aparecer

ante la interminable oferta o el acceso a infinidad de contenido audiovisual en inglés que existe hoy en día, y que se puede disfrutar a través de diversas plataformas sin necesidad de un acompañamiento académico por parte de un profesor. A pesar de contar con subtítulos, los recursos audiovisuales, entendidos como situaciones semi-reales, materiales ricos y en contexto, no siempre han de suponer una ayuda para una mejor comprensión del texto hablado (véase Danan, 2004, p. 68; Montero et al., 2013, p. 721). Por lo tanto, conviene considerar los posibles efectos negativos del uso indebido de la versión original y merece la pena profundizar tanto en el enfoque pedagógico como en el perfil del alumno, debido a las ramificaciones didácticas que puedan resultar.

Es por todo esto que la estructura de la tesis comienza, como se acaba de mencionar, con la diferenciación entre los planteamientos educativos más tradicionales y rígidos, en contraste con los nuevos enfoques, que permiten, por su interdisciplinaridad, integrar elementos multimedia. De esta manera, la instrucción en idiomas se observa como un medio que facilita, de manera activa, la transición escalonada de alumnos, conscientes de su aprendizaje, hacia un hábito de disfrute de la visualización de series, películas y programas en versión original, en otras palabras, de la adquisición natural del idioma y sin instrucción directa.

Son diversos los parámetros estudiados bajo el paraguas de aprendizaje multimedia. Por un lado, se trata de observar cuándo se deberían mostrar los subtítulos en la lengua materna, la extranjera o incluso omitirlos. Así lo describen los diversos estudios que concentran sus objetivos en observar qué destrezas del idioma se están trabajando y cómo esto ayuda al alumno a medio y largo plazo. Por otro lado, se pone en valor el recurso y el contexto, es decir, que temática y fuente (video, audio...) hay que utilizar en el aula dependiendo de la metodología, nivel del grupo y tiempo a destinar en cada sesión. Consecuentemente, debe existir una prolongación de esta práctica fuera del aula, que permita que el alumno se sienta motivado para continuar aprendiendo por voluntad propia. A este perfil de alumno se le define como autodidacta y completamente autónomo (*fully autonomous self-instructed learners* o FASILs) en contraste con los alumnos que reciben una instrucción formal (*traditional classroom-trained learners* o CTLs) (véase Cole, 2015). Hay una idea que es

recurrente a lo largo de la disertación, y es que una vez el alumno es reconocido como estudiante independiente, este debe encontrar la manera de estar expuesto al idioma la mayor cantidad de tiempo posible (Dickson, 1996) y esto es justamente lo que ofrecen películas, televisión, vídeos y productos digitales que hace que los alumnos puedan estar expuestos a gran cantidad de contenido auténtico en lengua extranjera (Danan 2004, 2015).

Investigadores como Ellis (1990) consideran que el aprendizaje en el aula puede ser tan fructífero como cualquier otro modelo de adquisición del idioma. Es por esto que, en lugar de concentrar esfuerzos únicamente en cómo los estudiantes tienen que aprender un idioma extranjero viendo videos subtitulados, sería también necesario trabajar en métodos y técnicas que puedan aumentar el potencial del uso de audiovisuales subtitulados y analizar los efectos de este tipo de instrucción en la adquisición de un segundo idioma (Gambier, 2015). Además de su valor pedagógico, el uso de vídeos con subtítulos para el aprendizaje de idiomas ofrece otros beneficios, que normalmente están relacionados con los factores intrínsecos de cada idioma: "los productos audiovisuales se reconocen oficialmente como un medio ideal para la transmisión y promoción de la cultura "(Talaván, Lertola, y Costal, 2016, p. 233). Es por esto que se destaca el contraste existente entre las actividades dirigidas al aprendizaje de conocimiento y aquellas que aprecian los beneficios del aprendizaje de una manera práctica (véase Reigeluth, 2012, pp. 164-1659). Por lo tanto, se plantean tres enfoques didácticos: el llamado PPP (Presentación, Práctica y Producción), que presentaría la tradicional rutina dentro de una unidad didáctica, tal y como estructuran hoy en día editoriales especializadas como Cambridge University Press (CUP) o Oxford University Press (OUP). Por otro lado, también se ejemplifica una explicación en el aula siguiendo el modelo TTT (*Test-Teach-Test*), traducido como prueba, enseñanza y prueba; que varía en el planteamiento con el anterior ya que da por hecho el conocimiento previo de la gramática a tratar. Finalmente, se ponen sobre la mesa experiencias didácticas siguiendo la fórmula del enfoque por tareas (*Task Based Learning*), que sirve para estimular el aprendizaje en un entorno comunicativo. Estos tres métodos, que son aplicables al aula moderna, están a la vez emparejados en esta tesis con tres modelos de actividad multimedia, que servirían para dar soporte a lo aprendido y facilitar la pretendida transición hacia un aprendizaje autónomo

gracias a la visualización de programas en versión original por parte del alumno fuera del aula. La integración de la educación en un entorno de entretenimiento ha dado lugar a la acuñación del término "*edutainment*" (Bird, 2005), que puede tratarse de multimedia o software, ejemplificado en el caso de videojuegos diseñados expresamente con enfoque didáctico.

Desde el punto de vista histórico, son varios los momentos de referencia que marcan la tendencia sobre lo que ahora disfrutamos a través de plataformas de vídeo por internet. Hablamos de la facilidad, hoy en día, de disponer de subtítulos a gusto del consumidor, tanto en el idioma a aprender (intralingüísticos), en el idioma nativo del estudiante (interlingüísticos) o invertidos (audio en L1 y subtítulos en L2) (Danan, 2004). Ya a principios del siglo XX nació el interés por la comprensión auditiva tras la introducción de tecnología para la grabación y el reconocimiento de la audición como capacidad relevante para adquirir conocimiento (Rost, 2002). La edición de textos en pantalla ya comenzó en el reino unido en los años 70, y fue a finales de la década de 1980 cuando muchos decodificadores de subtítulos se vendieron a familias inmigrantes en los Estados Unidos. Tanto profesores como investigadores consideraban para entonces que la televisión subtitulada (*Closed-captioned* TV o CCTV) era un método prometedor para facilitar la adquisición de un idioma extranjero (L2) (Huang & Eskey, 2000, pp. 75-76).

El idioma materno y el sistema educativo del país de nacimiento del estudiante también son condicionantes para la adquisición de un segundo idioma. Revisando la historia de la enseñanza del idioma inglés en España, se puede decir que esta no difiere mucho de la evolución en otros países europeos. El inglés no se convirtió en el primer idioma extranjero enseñado en escuelas, colegios y universidades hasta el último cuarto del siglo XX. A finales del siglo XIX, el inglés era considerado una asignatura menor, y se estudiaba en libros diseñados exclusivamente para el análisis de textos que gradualmente se adaptaron a estudiantes de secundaria (Viña Rouco, 2002). Los profesores han ido desde entonces seleccionando las metodologías en base al contexto y la tendencia del momento (véase Taylor, 2018), pero es nuestro caso que tratamos como apropiada la metodología comunicativa, enraizada en el concepto de "competencia comunicativa", la cual se refiere al alumno y su conocimiento de

la sintaxis, morfología, fonología y similares, así como el comportamiento social sobre cómo y cuándo usar expresiones correctamente (véase Hymes, 1966, 1972). Por el contrario, hay autores que cuestionan la relevancia en el uso de un método comunicativo (véase Belchamber, 2007), especialmente cuando los alumnos se mueven por la necesidad de realizar un examen para obtener un certificado oficial de inglés como lengua extranjera o que apenas lo utilizan fuera del aula.

Savignon (2002), por su parte, definió la competencia comunicativa como los eventos socioculturales que, junto con contextos estratégicos, discursivos y gramaticales que expanden igualmente la propia competencia comunicativa de los alumnos a través de la práctica. Hoy en día hay nuevos métodos que combinan enfoques comunicativos junto con el aprendizaje en línea y que dan paso a un nuevo formato de aprendizaje combinado (*blended learning*).

Independientemente de si el método de enseñanza comunicativa es una metodología o se trata de tan sólo un enfoque, hay elementos que nos obligan a considerar la idoneidad de enseñar un idioma de una manera práctica:

a) La comunicación debe ser auténtica y significativa (cf. Skehan, 1998). En un grupo de nivel básico o elemental, por ejemplo, el profesor ha de realizar un mayor esfuerzo para encontrar un contexto apropiado y ayudar a los estudiantes a generar frases.

b) Los profesores deben prestar atención tanto a la fluidez como a la precisión (véase Ju, 2013, p. 1580). La fluidez en el inglés hablado implica alcanzar un alto grado de libertad, que es inversamente proporcional a la cantidad de conocimiento que tienen los estudiantes.

c) Hay un propósito más allá de la dicotomía de aprender y adquirir un idioma. El objetivo final debe ser que un estudiante maximice su conocimiento del idioma a través de diferentes elementos contextuales (cf. Halliday, 1978; Lowe, 2003).

d) La motivación, o la forma en que los estudiantes se sienten estimulados cuando ven progreso, es una responsabilidad que los maestros de inglés como lengua extranjera tienen que alentar. Los estudiantes ganan

confianza cuando se ven capaces de alcanzar objetivos viables (cf. Gardner, 2010; Karaoglu, 2008).

Sobre este último punto, hay que entender que la motivación es una variable importante ya que hace que el alumno reaccione ante situaciones de conflicto, como por ejemplo pueda ocurrir cuando nos enfrentamos a sentimientos como éxito o fracaso (véase Gardner, 2010, p. 22). Antes de la incorporación del complemento audiovisual dentro del aula, se establecen tres premisas para que las dinámicas en grupo resulten motivadoras: en primer lugar, se encuentra el deseo de mejora del alumno ante la presencia de los compañeros de clase, incluso la corrección del profesor a un alumno sirve para que otros reconozcan sus propios errores (véase Horwitz y Young, 1991). En segundo lugar, el profesor debe incitar al alumno a aprender, más en este caso, que se trata de un idioma en vez de una asignatura, y despertar su espíritu crítico (véase Darn, 2005; McKay, 2002). En tercer lugar, concebir que, a pesar de que hablamos de entretener y educar, al igual que el ejercicio físico, el seguir una regularidad en el tiempo dedicado al idioma extranjero hace que la cantidad y calidad de exposición a contenidos ayude exponencialmente en la transición hacia el alumno independiente.

Aunque se mencionan de manera tangencial, este trabajo no profundiza en aspectos como la multimodalidad, procesos cognitivos o cuantificar palabras en relación con la adquisición de vocabulario, ya que su revisión o análisis cuantitativo, en cada caso, requeriría un estudio más detallado de temas que son también relativos al aprendizaje incidental utilizando medios audiovisuales. Este tipo de aprendizaje se refiere a la adquisición no intencional que ocurre en cualquier momento y en cualquier lugar, en la vida cotidiana (UNESCO, 2005, p. 4), y no sigue ninguna planificación formal o programada (Toffoli y Sockett, 2010). Además, Hulstijn (2003) afirma que la definición de aprendizaje incidental implica aprender en ausencia de una intención de aprender, lo que también significa que la atención del alumno se centra no tanto en la forma sino en el significado. En este caso, el proceso de información no está condicionado por ningún tipo de contenido adaptado, ya que el investigador puede delimitarlos deliberadamente. Por otra parte, el aprendizaje intencional, en el que las dinámicas se dirigen a cumplir objetivos, implica que se anuncie

previamente a los participantes de que serán evaluados después de la tarea experimental.

Por otro lado, hay distintos términos mencionados lo largo de la disertación que merecen ser destacados, pues se refieren a observaciones que nos permiten reflexionar sobre la posterior discusión, una vez vistos los resultados de los tres estudios pertenecientes a esta tesis. Desde el punto de vista psicolingüístico y cognitivo se mencionan los filtros afectivos (*affective filters*) de los estudiantes, o como la ansiedad en el aula se puede reducir, pues esta disminuye cuando se enseña utilizando material audiovisual (véase Baltova, 1994; Krashen, 1985). Por otro lado, se explica la Teoría de la Carga Cognitiva (*Cognitive Load Theory*), la cual considera que el cerebro humano tiende a estructurar elementos de manera conjunta, y que la cantidad de información se trata como un componente inseparable, lo que ayuda a la adquisición de un lenguaje si dicha información proviene de distintas fuentes (Sweller, 2005). Además, el procesamiento cognitivo y motivacional del aprendizaje pasivo con elementos multimedia implica que el alumno debe realizar esfuerzos conscientes para elegir, organizar e integrar nueva información añadida el conocimiento existente, dado que los humanos sólo pueden procesar pequeñas cantidades de información en poco tiempo (véase Mayer, 2014, pp. 171-172; Salomon, 1981a; Vanderplank, 2016, p. 35). También se considera el guión discursivo cultural (*cultural script*) que la televisión con subtítulos en inglés ofrece, es compartido por los nativos de habla inglesa y ofrece una visón cultural que va más allá del puro entretenimiento (Vanderplank, 2016, p. 46). Está demostrado que tener el bagaje y conocimiento de la cultura de un segundo idioma favorece significativamente la comprensión de contenidos en la lengua referida (Herron, Dubreil, Corrie, y Cole, 2000). El aprendizaje integrado de contenidos y lengua extranjera (AICLE, CLIL en inglés) se refiere a una metodología para el aprendizaje de lenguas que va más allá de la impartición de una asignatura en el aula, explicada en el idioma extranjero con el objetivo de aprender los contenidos al mismo tiempo que la lengua involucrada[132].

Krashen (1985) acuñó el término *comprehensible input*, el cual quería indicar que toda información debe presentarse en una forma que sea fácilmente

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[132] Véase https://www.unir.net/educacion/revista/noticias/aprendizaje-integrado-de-contenidos-y-lengua-extranjera/549202460205/

comprensible. Además la fórmula i+1 se refiere a que la información obtenida de la TV en versión original debe estar sólo un escalón por encima del nivel de competencia del alumno y que de esta manera el alumno puede utilizar el contexto, la información extralingüística, su nivel actual de competencia y el conocimiento previo del mundo para conseguir entender el contenido (Vanderplank, 2016, p. 30). Por otra parte, es importante tener presente el volumen de vocabulario (*vocabulary* size), o cantidad de vocabulario del alumno dependiendo de su nivel de inglés. Una unidad de medida a tener en cuenta, ya que es fundamental en la ayuda o la dificultad en la comprensión de un vídeo.

En lo referido a las pruebas de evaluación de competencia en la escucha de un idioma extranjero, Rost (2002, p. 204) indicó que estas les dan a los profesores puntos de referencia tanto al inicio de la instrucción como para dar continuación y poder planificar la clase. En segundo lugar, la evaluación proporciona un medio explícito de retroalimentación sobre el rendimiento del alumno y ayuda a establecer objetivos. En tercer lugar, la evaluación forma parte del programa, mantenido a lo largo del plan de estudios y el desarrollo docente. Además, Rost (2002, pp. 214-218) también clasifica las diferentes formas de evaluación auditiva según el tipo de material (incluidos los medios de comunicación), el conjunto de instrucciones y reglas (rúbrica), el procedimiento general y el resultado: preguntas de opción múltiple o abiertas, pruebas basadas en tareas; pruebas integrativas: pruebas de memoria, dictado o pruebas comunicativas escritas y orales; pruebas de entrevistas: actuaciones presenciales, entrevistas orales o autoevaluación, evaluación periódica... Por otro lado, Vandergrift (1999, p. 169) indicó que el proceso y decodificación auditiva requiere el saber reconocer sonidos, mientras que la codificación para producir un discurso en otro idioma requiere saber recuperar información aprendida. En resumen, Rost (2002, p. 221) explica que, ante una prueba de comprensión auditiva, es importante que el candidato sepa gestionar la presión mediante un conocimiento del proceso de evaluación y las estrategias para responder preguntas de manera eficiente, el dominio de la materia, en su relación con la adquisición progresiva de la misma, y el desarrollo de las habilidades requeridas para un rendimiento óptimo en el examen.

Vandergrift y Goh (2012, p. 226) establecieron que, aparte de la actitud del estudiante hacia un actividad de comprensión auditiva, hay que procurar que el ejercicio suponga una escucha activa donde el alumno aprenda a hacer auto chequeo y elaborar e inferir ideas (véase O'Malley, 1989). También ha existir la posibilidad de ir hacia atrás y repetir la escucha, y hacer que el alumno sepa escuchar de forma holística, frente a la observación detallada que un sistema de evaluación pueda requerir.

Para poder hacernos una idea de cómo la tecnología ha transformado la formación en idiomas, hay que observar cómo se han ido acuñando nuevos conceptos como Curso En-línea Masivo y Abierto (CEMA, MOOC en inglés), el aula invertida, evaluaciones dinámicas personalizadas, aprendizaje basado en eventos, e incluso tratar el aula como si fuera un taller de bricolaje (Vanderplank, 2016, p. 33). La nueva generación de nativos digitales o la *iGeneration* muestran nuevas actitudes e intereses que favorecen la rápida aceptación de productos audiovisuales en *streaming*. Lertola (2015, p. 251) estableció que el material audiovisual funciona a través de cuatro canales semióticos: el canal visual no verbal (la imagen), los canales de audio no verbales (música y efectos de sonido), el canal de audio verbal (el diálogo) y los canales visuales verbales (señalización y subtítulos). De este modo, los alumnos no sólo traducen lo que leen, sino que también visualizan y escuchan el contenido audiovisual en el segundo idioma.

Hay distintas plataformas que se utilizan hoy en día para complementar digitalmente lo que los libros impresos ofrecen. Los ejemplos en esta tesis son Blinklearning, My Englishlab de Pearson, Oxford Premium o Cambridge Bookshelf. Estas integran, en distinta medida, audios y videos que tanto profesor como alumno pueden aprovechar exitosamente pues se trata de material completamente adaptado al nivel y con las soluciones integradas. No es nuestra intención sugerir que los libros tradicionales han de ser reemplazados por recursos únicamente digitales, sino adaptar los planes curriculares a lo que el panorama actual requiere.

En cuanto a los experimentos realizados para cumplir con los objetivos de esta tesis, los tres estudios aquí contenidos tienen por objetivo dar una visión tanto longitudinal como transversal del uso puntual y continuado de lo que

podría ejemplificar el consumo de contenidos audiovisuales en inglés con y sin subtítulos en el mismo idioma. Comenzamos en primer lugar observando si alumnos que acreditan poseer un nivel B1 dentro del Marco de Referencia Europeo de las Lenguas (MCER), son capaces de comprender ideas generales extraídas de un episodio de una telecomedia norteamericana en dos condiciones, con subtítulos en inglés y sin ellos (*Study 1*). Los resultados no fueron concluyentes dado que, aunque las puntuaciones favorecían a los que vieron el episodio con subtítulos, no existía una distribución normal entre los participantes de cada grupo. De esto inferimos que todavía hay muchas diferencias entre estudiantes de inglés a un nivel intermedio, ya que, a pesar de compartir un nivel gramatical similar, su comprensión lectora y auditiva puede variar significativamente de un caso a otro. Es por eso que concluimos que la utilización de material audiovisual a este nivel ha de ser todavía adaptado al conocimiento de un alumno intermedio, incluso sería aconsejable utilizar vídeos que vayan en paralelo con la temática y el vocabulario vistos en el aula.

En el segundo estudio (*Study 2*), los participantes pertenecían al espectro entre B1 hacia B2 dentro del MCER. En este caso, se trataba de evaluar los resultados de un test de comprensión auditiva de nivel B2 a participantes que estaban categorizados entre los que habitualmente han estado viendo programas audiovisuales en inglés más de dos veces por semana durante el último año, y los que conformaron el grupo de control, que todavía no habían considerado la opción de ver los programas en VO como una forma de exponerse al idioma regularmente. Además, dentro de la primera categoría, se hacía una sub-división con aquellos que voluntariamente optaron por seguir el consejo del profesor y visualizar durante treinta días la primera temporada de la popular telecomedia norteamericana *Friends* en VO, y posteriormente contrastar los resultados tras el test de comprensión auditiva con el grupo de control y aquellos que están categorizados como independientes. Estos últimos son considerados como no inculcados (*non-instilled*), ya que decidieron no comprometerse a la tarea que suponía un suplemento considerable a su rutina como espectadores y consumidores habituales de series en inglés. Los resultados demuestran una homogeneidad dentro de los grupos y una gran diferencia a favor de todos los alumnos que ven versión original de manera regular, siendo la media de notas significativamente superior en el caso de los

alumnos que voluntariamente vieron los 24 episodios de 22 minutos de duración cada uno. Aquí concluimos que, considerando la efectividad de la adquisición incidental gracias a la visualización de programas en VO con subtítulos, se observa una mejora considerable en la comprensión auditiva para los estudiantes que voluntariamente ven programas de televisión en inglés, en comparación con aquellos que nunca han considerado ese hábito como una forma de mejorar el idioma.

Para el Estudio 3 (*Study 3*), los participantes fueron escogidos bajo la condición de pertenecer a la destreza y el nivel C1 del MCER, teniendo en cuenta indicadores en la forma de afirmaciones "puede hacer" (*can-do statements*). El experimento ha sido diseñado para investigar la efectividad de la visualización frecuente de VO, aplicada a la mejora de las habilidades de escucha y lectura cuando los participantes han pasado por una intensa preparación en inglés académico, en este caso hasta su tercer año del grado en Estudios Ingleses en la Universidad de Alicante. Ambos grupos experimentales compartieron la condición de ser especialistas en inglés que habían superado con éxito el aprendizaje formal en el idioma hasta el nivel avanzado de competencia y así se les exigía en su uso gramatical. En este último tercer experimento, los participantes se clasificaban en dos categorías, de consumidores habituales y no habituales de VO en inglés. Tras encuestarlos, el único requisito para cumplir con la condición de espectador frecuente implicaba un mínimo de 20 minutos de visualización, que es lo mismo que la duración promedio de un episodio de telecomedia, con una frecuencia de más de dos veces por semana durante más de un año. Después de realizarles dos pruebas, una de comprensión lectora y otra de comprensión auditiva, se pudo concluir que no existe una diferencia significativa entre espectadores frecuentes y no frecuentes en lo que se refiere a la comprensión lectora, pero sí es relevante la mejor comprensión auditiva por parte de los participantes categorizados como espectadores habituales. De estos resultados podemos concluir que la rutina en la visualización de VO no adaptada favorece considerablemente la comprensión auditiva, una vez el alumno ha alcanzado el nivel avanzado en inglés.

Nuestras investigaciones nos llevan a varias afirmaciones desde la perspectiva del estudio a lo largo de una línea temporal dentro del portafolio

lingüístico de un estudiante del inglés como lengua extranjera. En primer lugar, teniendo siempre en cuenta que todos los participantes en los tres estudios eran al mismo tiempo alumnos de inglés en activo, se trata de dar valor a la figura del profesor como actor en primer plano. Este a la vez se erige como figura determinante a la hora de estimular la motivación que ha de servir para que el estudiante progrese con éxito hacia una exposición autónoma al idioma.

Hemos también observado que la mayoría de los estudios relacionados con el efecto del uso de subtítulos en inglés buscaban sobre todo sus consecuencias en la adquisición de vocabulario y la mejora en la comprensión auditiva. Se trataría, por lo tanto, a partir ahora, de prestar atención a las nuevas formas de aplicar el uso de videos subtitulados en el aula y cómo la penetración del *streaming* de video y audio puede tener su efecto en una mayor disparidad en el perfil del alumno, sobre todo observando la brecha que pueda existir entre aquellos que ven videos en VO con regularidad, frente a los que no tienen la voluntad de utilizar las mismas herramientas en su beneficio.

Quedando establecido entonces que los subtítulos convencionales son los que proporcionan el texto completo y permiten la comprensión del material simplemente leyendo, en base a hallazgos recientes, se hacen sugerencias pedagógicas para el uso de videos subtitulados por parte de los profesores de inglés, junto con propuestas para la investigación futura de la visualización subtitulada. Por ejemplo, hay autores que presentan herramientas para desarrollar habilidades de escucha en el segundo idioma (Mirzaei, Meshgi, Akita, y Kawahara, 2017). Se tratan de nuevos métodos de subtitulado, subtitulado parcial y sincronizado (partial and synchronized captioning, o PSC). Además, en comparación con los otros métodos, el PSC puede servir como un medio eficaz para disminuir la dependencia de los subtítulos y ayudar en la preparación de los alumnos para escuchar sin ninguna ayuda. El PSC consiste en escuchar un subconjunto de palabras seleccionadas, donde cada palabra se sincroniza con su sonido correspondiente. Para aplicar este método, la sincronización por palabras se realiza mediante un sistema de reconocimiento automático de voz (automatic speech recognition, o ASR), que está directamente enfocado a vocabulario específico. De esta manera los alumnos se familiarizan con las correspondencias entre palabras y sus expresiones. Se trabajan palabras

poco frecuentes o específicas basándose en tres factores: velocidad del habla, frecuencia y especificidad. Es importante recalcar que los niveles se ajustaron al nivel de competencia del estudiante. Las palabras seleccionadas se presentan para ayudar a la comprensión auditiva mientras que las palabras restantes están ocultas para que los alumnos escuchen el audio. Utilizando videos TED talks y una vez contrastado con participantes que visualizan el contenido sin subtítulos y con subtítulos, los resultados indican que el sistema PSC lleva al mismo nivel de comprensión tanto con subtítulos como los que presentan menos del 30% de la transcripción.

También hay estudios que observan cómo hay alumnos que tienden más a leer subtítulos que escuchar el audio. Se trataría entonces de determinar cómo los alumnos procesan la información; ya que obviamente existe la necesidad de que estos desarrollen sus habilidades de escucha. Investigaciones como la de Yeldham (2018) demuestran que los estudiantes de menos nivel tienden a leer más textos que a escucharlos, mientras que los estudiantes de más nivel generalmente utilizan una gama más amplia de señales (subtítulos, sonido y elementos visuales), aunque varios factores pueden afectar estas tendencias. Es por eso que, en base a estos hallazgos, se hacen sugerencias pedagógicas para el uso de videos subtitulados por parte de los maestros, junto con propuestas para la investigación futura de la visualización subtitulada.

Podemos concluir diciendo que esta tesis pretende hacer una reflexión sobre cómo integrar actividades audiovisuales bien diseñadas en algunos programas pedagógicos. Está probado que los materiales multimedia actuales se pueden adaptar al nivel, la velocidad de lectura y los estilos de aprendizaje y, en consecuencia, la actividad al objetivo que necesitamos obtener (véase Zabalbeascoa et al., 2015, pp. 112-117). También es necesario asegurarse de que un estudiante sea lo suficientemente maduro como para visualizar voluntaria y regularmente, programas de TV o *streaming* en versión original, de modo que encuentre el equilibrio perfecto entre la comprensión de la trama y la adquisición de palabras, estructuras y pronunciación. La figura del profesor es por lo tanto fundamental en el guiado hacia ese momento en el que el alumno se ve capaz de seguir avanzando de forma autónoma, de la misma manera que adquirió su lengua materna. Son los profesores lo que tienen que introducir

sistemáticamente vídeos con y sin subtítulos a usuarios sin experiencia y alentar la atención reflexiva, más allá de indicar a los estudiantes que escuchen atentamente (Danan, 2004. p. 75).

Appendices

1. The relationship between George and Tatiana could be described as

A broken

B difficult

C close

2. The movie is only screening _____.

A once

B in New York

C that night (is the premiere)

3. During the episode, George _____Tatiana.

A breaks up with

B finally meets

C can't communicate with

4. In the restaurant, what is the person who looks familiar to Jerry wearing?

A a black jacket

B a white top

C a striped shirt

JERRY   GEORGE   ELAINE

5. Jerry asks George and Elaine if they know who the woman who looks familiar is, but_____is the only one who thinks that he /she knows her.

A Elaine

B Jerry

C George

6. Jerry offers Elaine \$50 if she eats food ...

A and tells a story

B and walks away

C from someone else's table

7. Elaine also tries to give the guests at the table _____ for participating.

A \$50

B \$25

C \$20

8. The Maître D' says that Mr. Cohen_____, so he gets a table ahead of everyone. The group continues to wait for their table.

A comes often to the restaurant

B lives in a good area

C is very generous

9. Jerry realizes that talking to Lorraine was a big mistake because she works_____, and he originally had plans to see his uncle, but he cancelled them to see the movie.

A at George's office

B at his uncle's office

C at his father's office

10. The Maître D' doesn't realize that Elaine is trying to bribe (sobornar) him, so he gives the table to a different group of people and...

A ...Jerry tries to get the money back

B ...Elaine complains to the people

C ...Jerry complains to the maître

11. Finally, George...

A...wants to leave and get a hamburger

B...decides he's no longer in the mood for the film

C...decides that he might as well have dinner with his uncle

12. Tatiana calls the restaurant to reach George, but the Maître D' calls...

A George by the wrong name

B Mr. Constanza by mistake

C Jerry Cartwright by mistake

13. Jerry thinks the movie is going to be:

A very good

B very funny

C a bad movie

14. Jerry previously lied to his uncle, saying he could not join him for dinner; he prefers to see the film, yet feels ....

A guilty

B angry

C worried

15. .... is/are frustrated by being extremely hungry.

A Everyone

B Elaine

C Elaine and George

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KEY 1B-2A-3C-4C-5B-6- 7-8A-9B-10A-1B-12A-13C-14A-15B

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II.   The Script of Study 1

The Cast[133]

Characters:

Jerry Seinfeld................... Jerry Seinfeld

Jason Alexander.................. George Costanza

Julia Louis-Dreyfus.............. Elaine Benes

Michael Richards................. Cosmo Kramer

Guest Stars:

James Hong....................... Bruce

David Tress..................... Mr. Cohen

Judy Kain....................... Lorraine

Kate Benton..................... Woman on Phone

Michael Mitz.................... Man on Phone

Kendall McCarthy................ Man

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[133] Retrieved from https://www.seinfeldscripts.com/TheChineseRestaurant.htm (last accessed 30/01/2020)

(Opening monologue; first sentence kind of blurry)

Jerry: (A couple of days ago I used a public phone),

...go over time on the call, hang up the phone, walk away. You've had this happen? Phone rings. It's the phone company... they want more money. Don't you love this? And you got them right where you want them for the first time in your life. You're on the street, there's nothing they can do. I like to let it ring a few times, you know, let her sweat a little over there, then I just pick it up, "Yeah, operator... oh, I got the money... I got the money right here... D'you hear that?

(taps on microphone) That's a quarter. Yeah, you want that don't you?"

(Jerry, Elaine & George enter the Chinese restaurant)

Elaine: No, they've just got to get more cops on the force, it's as simple as that.

George: Cops. I don't even care about cops. I wanna see more garbage men. It's much more important. All I wanna see are garbage trucks, garbage cans and garbage men. You're never gonna stop crime, we should at least be clean.

Jerry: I tell you what they should do, they should combine the two jobs, make it one job, 'cop\garbage man'. I always see cops walking around with nothing to do. Grab a broom! Start sweeping. You sweep, sweep, sweep... catch a criminal, get right back to sweeping.

Elaine: You should run for mayor.

Jerry: Ehh, nobody listens.

Elaine: Where is someone? I'm starving.

George: I think this is him right here.

Elaine: Is there a table ready?

Restaurant Manager (Bruce): How many?

Elaine (to Jerry): How many?

Jerry (to George): Is Tatiana coming?

George: I don't know, I have to call her, tell her where we are. I'm very lucky she's even considering seeing me at all.

Jerry: Really? I thought things were going OK.

George: They were, it's kinda complicated.

Jerry: Well what is it?

Elaine: How many?

Jerry: Ah, all right, four. Seinfeld.

Bruce: Four. It'll be five, ten minutes.

George: What do you wanna do?

Elaine: Let's go someplace else, I am too hungry.

Jerry: We might as well just stay here, we haven't got that much time if we wanna make it to the movie.

George: I gotta call Tatiana. where's the phone?

Jerry (to Elaine): Tatiana...

(George goes over to the public phone. There's a guy using it)

George: Excuse me, are you gonna be very long?

(guy on phone just turns the other way without answering)

Bruce: Lashbrook(?), 4!

Jerry: So did I do a terrible thing?

Elaine: You mean lying to your uncle?

Jerry: I couldn't have dinner with him. 'Plan 9 from Outer Space', one night only, the big screen. My hands are tied!

George (to Jerry): You know it's a public phone, you're not supposed to just chit-chat.

Elaine: Jerry, get menus so when we sit down we can order right away.

Jerry: Can't look at a menu now, I gotta be at the table.

George: He knows I'm waiting. He sees me. He just doesn't wanna look.

Elaine: Everything's gotta be just so with you, doesn't it?

Jerry: Hey, I offered you those cookies in my house.

Elaine: Health cookies. I hate those little dustboard fructose things.

George: I just can't believe at the way people are. What is it with humanity? What kind of a world do we live in?

(Jerry stares at someone)

Elaine: What?

Jerry: There's a woman over there that looks really familiar. Dark hair, striped shirt?

Elaine: I've never seen her before.

Jerry: I know this woman. This is gonna drive me crazy.

(a group of people comes in, one of them bumps into Elaine)

Man: Oh, Excuse me.

Elaine: I'm sorry.

(the group just walks right into the dining room)

Elaine: Didja see that? Those people, look, they're getting a table.

Jerry: Well maybe they were here from before.

Elaine: No no no, they weren't here before.

George (to guy): Excuse me, are you going to be much longer? I have to make a very important call.

(guy on phone turns away again)

Elaine: Find out what's going on!

Jerry: Excuse me, didn't those people just come in? I believe we were ahead of them.

Elaine: Yeah.

Bruce: What's your name?

Jerry: Seinfeld.

(Bruce starts talking to a Chinese woman in Chinese)

Bruce: No, no, they were here before. Keckitch(?), 2!

Elaine: Did you ever notice how happy people are when they finally get a table? They think they're so special because they've been chosen. It's enough to make you sick.

Jerry: Boy, you are really hungry.

George (whistles to guy on phone): Hey!

(guy on phone smiles at him and turns back. George, annoyed, goes over to Jerry)

George: If anything happens here, can I count on you?

Jerry: What?

George: If we decide to go at it.

Jerry: Yeah, I wanna get into a rumble...

George: I have to get in touch with Tatiana! And look at his little outfit.

It's all so coordinated, the way his socks matching to his shirt. I really hate this guy.

Elaine: I'm gonna faint...

Jerry: George, who is that woman in the stripes?

George: I don't know her.

Jerry: She looks so familiar.

Elaine: Ya know, it's not fair people are seated First Come First Served, It should be based on who's hungriest. I feel like just going over there and taking some food off somebody's plate.

Jerry: I'll tell you what, there's 50 bucks in it for you if you do it.

Elaine: What do you mean?

Jerry: You walk over that table, you pick up an eggroll, you don't say anything, you eat it, say 'thank you very much', wipe your mouth, walk away- I give you 50 bucks.

George: What are they gonna do?

Jerry: They won't do anything; in fact, you'll be giving them a story to tell for the rest of their lives.

Elaine: 50 bucks, you'll give me 50 bucks?

Jerry: 50 bucks. That table over there, the three couples.

Elaine: OK, I don't wanna go over there and do it, and then come back here and find out there was some little loophole, like I didn't put mustard on it or something...

Jerry: No, no tricks.

Elaine: Should I do it, George?

George: For 50 bucks? I'd put my face in the soup and blow.

Elaine: Alright, alright. Here, hold this. I'm doin' it. (Elaine goes over to the table, smiling)

Elaine (through her teeth): I know this sounds crazy, but the two men who are standing behind me are going to give me 50 bucks if I stand here and eat one of your eggrolls.

(the people at the table are confused)

Elaine (through teeth): I'll give you 25 if you let me do it. People at table: What? What is she talking about? What did she say?

(Elaine runs from the table, laughing)

Jerry: What happened?

Elaine: Did you see that?

George: What were you doing?

Elaine (laughing): I offered them 25, they had no idea...

Jerry: George, the phone's free.

George: Alleluia.

(as George reaches for the phone, a woman snatches it and starts dialling)

George: Excuse me, I was waiting here.

Woman at phone: Where? I didn't see you.

George: I've been standing here for the last ten minutes!

Woman: Well I won't be long.

George: That's not the point. The point is I was here first.

Woman: Well if you were here first, you'd be holding the phone.

George (yelling at her): You know, we're living in a society! We're supposed to act in a civilized way.

(he goes over to Jerry and Elaine)

George: Does she care? No. Does anyone ever display the slightest sensitivity over the problems of a fellow individual? No. No. A resounding no!

(guy on phone approaches George)

Guy: Hey, sorry I took so long.

George: Oh that's OK, really, don't worry about it.

Elaine: How do people fast? Did Ghandi get this crazy? I'm gonna walk around, see what dishes look good.

Jerry: I told my uncle I had a stomach ache tonight. You think he bought that?

George: Yeah, well, he probably bought it.

Jerry: So what happened with Tatiana?

George: I shouldn't even tell you this.

Jerry: Come on...

George: Well, after dinner last week, she invites me back to her apartment.

Jerry: I'm with you.

George: Well, it's this little place with this little bathroom. It's like right there, you know, it's not even down a little hall or off in an alcove. You understand? There's no... buffer zone. So, we start to fool around, and it's the first time, and it's early in the going. And I begin to perceive this impending... intestinal requirement, whose needs are going to surpass by great lengths anything in the sexual realm. So I know I'm gonna have to stop. And as this is happening I'm thinking, even if I can somehow manage to momentarily... extricate myself from the proceedings and relieve this unstoppable force, I know that that bathroom is not gonna provide me with the privacy that I know I'm going to need...

Jerry: This could only happen to you.

George: So I finally stop and say, "Tatiana, I hope you don't take this the wrong way, but I think it would be best if I left".

Jerry: You said this to her after.

George: No. During.

Jerry: Oh, boy.

George: Yeah.

Jerry: Wow! So...?

George: So I'm dressing and she's staring up at me, struggling to compute this unprecedented turn of events. I don't know what to say to reassure this woman, and worst of all, I don't have the time to say it. The only excuse she might possibly have accepted is if I told her I am in reality Batman, and I'm very sorry, I just saw the Bat-Signal. It took me 3 days of phone calls to get her to agree to see me again. Now she's waiting for me to call her, and she's (gestures towards woman on phone) still on the phone.

(Elaine comes over)

Elaine: I hate this place. I don't know why we came here, I'm never coming back

here again.

Jerry (still trying to remember): Who is that woman?!

Elaine: Remember when you first went out to eat with your parents? Remember, it was such a treat to go and they serve you this different food that you never saw before, and they put it in front of you, and it is such a delicious and exciting adventure? And now I just feel like a big sweaty hog waiting for them to fill up the trough.

George: She's off. (goes over to the now available public phone)

Elaine: Jerry, talk to that guy again.

Jerry: What am I gonna say?

Elaine: Tell him we wanna catch a movie and that we're late.

(as Jerry approaches Bruce, a man walks in)

Mr. Cohen: Hey, what stinks in here?

Bruce (laughing): Mr. Cohen! Haven't seen you for a couple of weeks.

Mr. Cohen: Well, I've been looking for a better place.

(Bruce laughs)

Bruce: Better place... Want a table?

Mr. Cohen: No, just bring me a plate and I'll eat here.

Bruce (laughing): Give him a plate and you eat here... Come on, I give you a table.

Jerry: Excuse me... we've been waiting here. Now, I KNOW we were ahead of that guy, he just came in.

Bruce: Oh no, Mr. Cohen always here.

Elaine: He's always here? What does that mean? What does that mean?

Bruce: Oh, Mr. Cohen, very nice man. He *live* on Park Avenue.

Elaine: Where am I? Is this a dream? What in God's name is going on here?!

George: She's not there. She left. She must've waited and left because those people wouldn't get off the phone.

Jerry: Didja leave a message?

George: Yeah, I told her to call me here and to tell anyone who answers the phone to ask for a balding, stocky man with glasses. I better tell him I'm expecting a call.

Elaine: Oh, Jerry, here comes that woman...

Jerry: Where do I know her?

(woman in stripes approaches Jerry)

Lorraine: Hello, Jerry!

Jerry: Heeeeyyyy... How you doin'?

Lorraine: How is everything?

Jerry: Good, good, good... What's goin' on?

Lorraine: Oh, working hard. And you?

Jerry: Oh, you know, working around, same stuff, doing... whatever.

Lorraine: You haven't been around in a while.

Jerry: I know, I know... Well, you know.

Lorraine: You should come by.

Jerry: Definitely. I plan to, I'm not just saying that.

Elaine: Hi, I'm Elaine.

Lorraine (shaking her hand): Lorraine. Catalano.

Jerry: I'm sorry, Lorraine, this is Elaine...

(They all laugh, then silent)

Lorraine: Well it was nice seeing you, Jerry. And nice meeting you. (she leaves)

Elaine (smug): Oh, nice to meet you too, Lorraine!

Jerry: Oh my god, Lorraine... that's Lorraine from my uncle's office. I'm in big, big trouble.

Elaine: The one you broke the plans with tonight?

Jerry: Yeah, she works in his office. Now she's gonna see him tomorrow and tell him she saw me here tonight. He's gonna tell his wife, his wife's gonna call my mother. Oh, this is bad, you don't know, the chain reaction of calls this is gonna set off. New York, Long Island, Florida, it's like the Bermuda Triangle. Unfortunately, nobody ever disappears. My uncle to my aunt, my aunt to my mother, my mother to my uncle...

Jerry: ...My uncle to my cousin, my cousin to my sister, my sister to me.

Elaine: You should've just had dinner with your uncle tonight and gotten in over with. It's just a movie.

Jerry: Just a movie?! You don't understand. This isn't 'Plans 1 through 8 from Outer Space', this is 'Plan 9', this is the one that worked. The worst movie ever made!

(Elaine nods)

Jerry: Hey, I got news for you, if we're making this movie, we gotta get a table immediately.

Elaine: Alright, OK. Let's stop fooling around. Let's just slip him some money.

Jerry: In a Chinese restaurant? Do they take money?

Elaine: Do they take money? Everyone takes money. I used to go out with a guy who did it all the time, you just slip him 20 bucks.

George: 20 bucks? Isn't that excessive?

Elaine: Well what do you want to give him, change?

George: It's more than the meal!

Jerry: Oh, come on, We'll divide it up three ways.

George: Alright. 7,7, (points at himself) 6. I'm not gonna eat that much!

Jerry: I'm counting your shrimps. OK, Who's gonna do it?

George: Oh no, I can't do it. I-I'm not good at these things, I get flustered. Once I tried to bribe an usher at the roller derby, I almost got arrested.

Elaine: I guess it's you, Jer.

Jerry: Me? What about you?

Elaine: Oh, I can't do that, it's a guy thing.

Jerry: The woman's movement just can't seem to make any progress in the world of bribery, can they?

Elaine: Give me the money.

(Elaine stands close to Bruce, trying to get his attention)

Elaine: How's it going'?

Bruce: Very busy.

(Elaine holds the money in front of Bruce)

Elaine: Boy, we are REALLY anxious to sit down.

Bruce: Very good specials tonight.

(Elaine puts the bill on the open reservations book)

Elaine: If there's anything you can do to get us a table we'd really appreciate it.

Bruce: What is your name? (he turns the page over the money)

Elaine: No, no, I want to eat now! (she gets the money from under the page)

Bruce: Yes, we have sea-bass dinner tonight, very fresh.

Elaine (Gives him the money): Here, take this. I'm starving. Take it! Take it!

(Bruce shrugs and takes it)

Bruce: Dennison, 4! (goes over to 4 ladies) Your table is ready.

Elaine: No, no, no, I want that table. I want that table! Oh, come on, did you see that? What was that? He took the money; he didn't give us a table.

Jerry: You lost the 20.

Elaine: Well, how could he do that?

George: You didn't make it clear.

Elaine: Make it clear?

Jerry: What a sorry exhibition that was. Alright, let me get the money back. (goes over to Bruce) Excuse me. I realize, this is extremely embarrassing, my friend here apparently made a mistake.

Bruce: Your name?

Jerry: Seinfeld.

Bruce: Yeah, Seinfeld 4!

Jerry: No, no, no, you see the girl there, with the long hair?

(Elaine waves at him, smiling)

Bruce: Oh yes, yes. Very beautiful girl, very beautiful. Is your girlfriend?

Jerry: Well, actually, we did date for a while, but... it's really not relevant here.

Bruce: Relationships are difficult. It's very hard to stay together-Jerry: Alright, listen, alright. How much longer is it gonna be?

Bruce: Oh. In about five, ten minutes.

(Jerry goes over to Elaine and George)

George: So?

Jerry: There seems to be a bit of a discrepancy.

Elaine: So when are we gonna eat?

Jerry: Five, ten minutes.

George: We should have left earlier. I told you.

Jerry: I don't see any way we can eat and make this movie.

Elaine: Oh, well I have to eat.

Jerry: Well let's just order to go, we'll eat it in the cab.

Elaine: Eat it in the cab? Chinese food in a cab?

Jerry: We'll eat it in the movie.

Elaine: Oh, who do you think you're going? Do you think that they have big picnic tables there?

Jerry: Well what do you suggest?

Elaine: I say we leave now, we go to 'Skyburger' and we scarf 'em down.

Jerry: I'm not going to 'Skyburger'. Besides, it's in the opposite direction, let's just eat popcorn or something.

Bruce (holding a phone): Cartwright?

Elaine: I can't have popcorn for dinner!

Bruce: Cartwright?

Elaine (tries to snatch food off a waiter's tray): I have to eat!

Jerry: So they have hotdogs there.

Elaine: Oh, movie hotdogs! I rather lick the food off the floor.

George: I can't go anywhere, I have to wait here for Tatiana's call. Let me just check.

(goes over to Bruce)

George: Excuse me, I'm expecting a call. Costanza?

Bruce: Yeah, I just got a call. I yell 'Cartwright! Cartwright!', just like that. Nobody came up, I hang up.

George: Well, was it for Costanza or...

Bruce: Yes, yes, that's it. Nobody answered.

George: Well was it a woman?

Bruce: Yeah, yeah. I tell her you not here, she said curse word, I hang up.

(George comes over to Jerry and Elaine, stunned)

George: She called. He yelled Cartwright. I missed her.

Jerry: Who's Cartwright?

George: I'm Cartwright!

Jerry: You're not Cartwri-

George: Of course I'm not Cartwright! Look, why don't you two just go to the movies all by yourselves, I'm not in the mood.

Elaine: Well me neither, I'm goin' to 'Skyburger'.

Jerry: So You're not going?

Elaine: You don't need us.

Jerry: Well I can't go to a bad movie by myself. Who am I gonna make sarcastic remarks to, strangers? Eh, I guess I'll just go to my uncle's.

George: Should we tell him we're leaving?

Elaine: What for? Let's just get out of here.

(they all leave)

Bruce: Seinfeld, 4?

(closing monologue)

Jerry: Hunger will make people do amazing things. I mean, the proof of that is cannibalism. Cannibalism, what do they say, I mean, they're eating and, you know, "This is good, who is this? I like this person". You know, I mean, I would

think the hardest thing about being a cannibal is trying to get some very deep sleep, you know what I mean? I would think, you'd be like, (pretending to wake up) "Who is that? Who's there? Who's there? Is somebody there? What do you want? What do you want? You look hungry, are you hungry? Get out of here!"

(credits roll; THE END)

III. Placement Test, Pre-test and Post-test for Study 2

III.1 General English placement test

1. José is _____ Argentina.

a. from b. to c. at d. with

2. _____ is your favourite music?

a. Who   b. How   c. What   d. These

3. _____ Susan like spaghetti?

a. Is   b. What   c. Does   d. Do

4. How old _____ your brother?

a. does   b. is   c. do   d. are

5. His _____ name is Sam.

a. dad's   b. dad   c. dads   d. dad is

6. Lucy doesn't like _____.

a. swim   b. swimming   c. swims   d. to swimming

7. _____ go to that restaurant. It's very expensive.

a. No   b. Not   c. Doesn't   d. Don't

8. Does Tony work in a bank? No, he _____.

a. isn't   b. not   c. doesn't   d. don't

9. Sarah _____ two children.

a. have   b. have got   c. is   d. has

10. Where _____ Mike live?

a. do   b. is   c. does   d. has

11. Maggie _____ speak Chinese.

a. can   b. cans   c. can to   d. cans to

12. _____ often do you go to the cinema?

a. What   b. How   c. When   d. Who

13. Are _____ any plates on the table?

a. those   b. these   c. there   d. here

14. What colour _____ her hair?

a. is   b. are   c. has   d. have

15. There are _____ pictures in that gallery.

a. any   b. many   c. much   d. a

16. There is a pub _____ the post office.

a. front   b. in front   c. in front to   d. in front of

17. We went to the theatre _____ last Saturday.

a. ×   b. in   c. on   d. at

18. The film starts _____ six.

a. about   b. at   c. in   d. on

19. Is Paris _____ than London?

a. big   b. the biggest   c. bigger   d. biggest

20. I _____ wash the dishes every day.

a. have   b. have to   c. need   d. have got

21. This is _____ restaurant in town.

a. the most expensive b. more expensive c. most expensive d. expensive

22. We _____ Manchester next week.

a. going to   b. are going to   c. going in   d. are going in

23. Whose is this book? It's _____.

a. me   b. my   c. mine   d. I

24. Emma is worried _____ the exam.

a. with   b. on   c. for   d. about

25. _____ did you finish reading?

a. Whose   b. Who   c. Which   d. When

26. She _____ I was wrong.

a. said   b. told   c. spoke   d. telling

27. Peter hasn't finished _____.

a. already   b. still   c. always   d. yet

28. I saw an accident when I _____ down the street.

a. walking   b. have been walking   c. was walking   d. was walked

29. _____ stayed in a hospital?

a. Did you ever   b. Have you ever   c. Do you ever   d. Are you ever

30. What food _____ on Christmas Day in England?

a. eats   b. is eating   c. ate   d. is eaten

31. How _____ pocket money does Steve get a week?

a. much   b. many   c. some   d. any

32. They _____ visited London in 1999.

a. have   b. ×   c. did   d. have been

33. We've celebrated Independence Day _____ 15 years.

a. from   b. since   c. science   d. for

34. At the end of the course, I _____ speak English fluently.

a. am going   b. will be able   c. can   d. will

35. I've got some phone calls to _____.

a. do   b. have   c. make   d. get

36. Liz is _____ in photography.

a. interesting   b. interested c. interest   d. interestingly

37. In Cracow there is _____ pollution than in Warsaw.

a. much   b. less   c. fewer   d. not enough

38. We usually have lunch at 1 o'clock, _____ some people have lunch later.

a. so   b. because   c. however   d. then

39. Could you tell me _____?

a. the station b. where a station is?   c. where the station is   d. where is a station

40. Will you go to that concert if it _____?

a. will rain   b. rain   c. rains   d. rained

41. Some people go to shops _____ the prices are really high.

a. which   b. what   c. where   d. that

42. What would you do if you _____ one million dollars?

a. win   b. won   c. have won   d. have been winning

43. The cinema is _____ the restaurant and the newsagent's.

a. opposing   b. nearly   c. between   d. close

44. You didn't learn Russian at school, _____?

a. didn't you b. no   c. don't you   d. did you

45. We've never _____ to Australia.

a. been   b. went   c. lived   d. visited

46. That coffee tastes _____.

a. awfully   b. more awfully   c. awful   d. most awfully

47. When she was younger, she _____ have more friends that anyone else.

a. would   b. used to   c. was used to   d. used

48. Doing regular exercises will _____ you fit.

a. keep   b. become   c. get   d. stay

49. The police arrested the man who _____ a bank.

a. robs   b. had robbed   c. has robbed   d. had been robbing

50. People say _____.

a. I read fastly   b. I fastly read   c. I read fast   d. I fast read

51. Before I went to school, I _____ paint very well.

a. can't   b. can't have   c. couldn't   d. couldn't have

52. I'm so tired. I _____ in the forest all morning.

a. have been jogging   b. jogged   c. am jogging   d. had been jogging

53. It _____ me an hour to get to work today.

a. got   b. took   c. made   d. had

54. Look at those people! I think we _____.

a. are watching   b. are watched   c. watched   d. are being watched

55. I think we will _____ the car serviced this week.

a. do   b. have   c. got   d. must

56. They _____ forgotten about our wedding.

a. can't have   b. couldn't   c. can't   d. can't have been

57. My girlfriend is a fantastic dancer. I wish I _____ my dancing lessons.

a. haven't given up   b. hadn't given up   c. didn't give up   d. don't give up

58. We get _____ well with our new teacher.

a. off   b. up   c. down   d. on

59. Before we start, we should introduce _____ to the audience.

a. us   b. ourselves   c. myself   d. yourselves

60. The beach, _____ situated close to the town, is used by surfers.

a. that is   b. what is   c. which is   d. is

61. Her family was very _____.

a. well-in   b. well-down   c. well-on   d. well-off

62. I saw Jane _____ the supermarket.

a. enter   b. entered   c. being entered   d. be entering

63. Jim said he _____ the project two days before.

a. will have finished   b. will finish c. finished   d. had finished

64. Carl has been _____ about his past.

a. dishonest b. disloyal   c. disclosed   d. discontented

65. He looks terrified! He _____ a ghost or something.

a. had to see b. had seen   c. must have seen   d. must see

66. _____ does he look like?

a. How   b. Who   c. Whom   d. Whose

67. Could you _____ me a favour, please?

a. do   b. make   c. have   d. give

68. The police officer _____ me to move along.

a. spoke   b. said   c. told   d. announced

69. She did _____ in the test.

a. bad   b. badly   c. wrong   d. wrongly

70. I'm going into the centre. Catch _____ me there.

a. off   b. up   c. up with   d. on

71. The club was so small that they _____ to let any more people in.

a. denied   b. gave up   c. refused   d. stopped

72. This was the basis on _____ the movement was formed.

a. that   b. what   c. which   d. whom

73. You should take an umbrella _____ it rains.

a. in case   b. otherwise c. or else   d. so that

74. This painting is believed _____ painted by Leonardo Da Vinci.

a. that it is   b. to be   c. being   d. to have been

75. Tom would rather you _____ it.

a. do   b. did   c. have done d. had done

76. British policemen don't carry guns _____ duty.

a. in   b. at   c. by   d. on

77. If you _____ me, I would never have known.

a. had told   b. hadn't told   c. told   d. didn't tell

78. They can't even play, _____ writing their own songs.

a. less likely b. not to mention   c. let alone   d. needless to say

79. Jack decided to _____ for the competition because he knew he was going to win.

a. take up   b. go in   c. set off   d. get by

80. What's _____ the cinema?

a. on   b. at   c. on   d. in

81. I picked up the wrong suitcase _____ mistake.

a. by   b. through   c. as a   d. because of a

82. We walked quietly _____ fear of being discovered.

a. on   b. for   c. from   d. in

83. One _____ three children doesn't read books at all.

a. from   b. out   c. with   d. in

84. She was given the award in _____ of her academic achievements.

a. charge   b. recognition   c. spite   d. light

85. The miners are out _____ strike again.

a. on   b. at   c. in   d. to

86. Water was _____ slowly from the pipe.

a. filtering   b. spilling   c. gushing   d. leaking

87. I'd prefer beer _____ wine.

a. to   b. than   c. from   d. not

88. I was _____ work late hours.

a. made   b. made to   c. got   d. got to

89. The new employee was _____ a failure.

a. considered   b. decided   c. established   d. believed

90. Thanks for your help. I wouldn't have finished it _____.

a. therefore   b. nevertheless c. hence   d. otherwise

91. _____ your help, we would have been in trouble.

a. Due to   b. But for   c. Thanks to d. Along with

92. _____ we went to Italy instead.

a. Suppose   b. Think   c. Suggest   d. Relate

93. You _____ better finish it by tomorrow.

a. should   b. would   c. could   d. had

94. _____ had a moment passed before we heard the explosion.

a. Only   b. No sooner c. Hardly   d. Quickly

95. I suggested that Robbie _____ again.

a. tries   b. try   c. tried   d. had tried

96. I don't think Harry has spent more than a month in Spain. _____ he has acquired some basics of the language.

a. Although   b. Much as   c. Even though   d. Even so

97. I'll meet you _____ arrival.

a. on   b. at   c. in   d. through

98. After the incident with the press, the actor _____ disrepute.

a. fell through   b. fell into   c. dipped in d. dipped through

99. Although there is a dress code, it isn't _____ by many students these days.

a. remarked   b. conducted   c. observed   d. attended

100. Some of the delegates made an extremely useful _____ to the discussion.

a. contribution   b. suggestion   c. insertion   d. opinion

Answer key

1 A	11 A	21 A	31 A	41 C	51 C	61 D	71 C	81 A	91 B
2 C	12 B	22 B	32 B	42 B	52 A	62 A	72 C	82 B	92 A
3 C	13 C	23 C	33 D	43 C	53 B	63 D	73 A	83 D	93 D
4 B	14 A	24 D	34 D	44 D	54 D	64 A	74 D	84 B	94 C
5 A	15 B	25 D	35 C	45 A	55 B	65 C	75 B	85 A	95 B
6 B	16 D	26 A	36 B	46 C	56 A	66 B	76 D	86 D	96 D
7 D	17 A	27 D	37 B	47 B	57 B	67 A	77 B	87 A	97 A
8 C	18 B	28 C	38 C	48 A	58 D	68 C	78 B	88 B	98 B
9 D	19 C	29 B	39 C	49 B	59 B	69 B	79 B	89 A	99 C
10 C	20 B	30 D	40 C	50 C	60 C	70 C	80 C	90 D	100 A

Score bands

Score	CEFR
0-25	A1
26-45	A2
46-65	B1
66-85	B2
86-95	C1
96-100	C2

Test retrieved from Longman placement test.

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III.2   Intermediate level listening pre-test and test models

Listen. Are the sentences true (✓) or false (✗)?

1 She started swimming because she enjoys all sports. _____
2 She started swimming because she wants to stay healthy. _____
3 Swimming isn't as bad as other sports. _____
4 She prefers to go swimming early in the morning. _____
5 She takes her children to the pool with her. _____
6 She thinks swimming is boring. _____
7 She swims seven days a week. _____
8 She bought a lot of expensive equipment. _____
9 She always wears a swimming hat. _____
10 She always wears swimming goggles to protect her eyes. _____

Listen. Circle the correct letter.

1 … the latest Harry Potter film.
  a They have both seen
  b They want to see
  c One of them has seen
2 … the latest Harry Potter book.
  a They have both read
  b They want to read
  c One of them has read
3 … children.
  a Neither of them have
  b One of them has
  c both of them have
4 There … an adult edition of Harry Potter.
  a isn't   b is   c should be
5 The woman thinks the books are … Some other children's books.
  a as a good as   b worse than
  c better than

6 They have both forgotten …
  a the name of the actor who died.
  b what the dead actor looked like.
  c the character the dead actor played.
7 They think the actors in Harry Potter were … the characters in the book.
  a not like   b a bit like   c like
8 The man didn't like the film of *Sense and Sensibility* because …
  a he doesn't like the actress.
  b the actress was too old for the role.
  c he doesn't like the book.
9 The woman laughed at *The Horse Whisperer* because she thought it was … film.
  a bad   b sad   c funny
10 In general, the man and the woman … with each other.
  a disagree   b agree   c argue

Retrieved from *New headway intermediate* 4ᵗʰ edition. Optional listening tests. Oxford University Press.

IV.   Screenshots from Current Language Learning Online Resources

Figure 35. Screenshot from a video resource activity. OUP's *New headway elementary* iTools (fourth edition).

Another country ⟳ SB p12

Before watching

1 Discuss the questions in groups.

1 Do you know anyone who has moved to another country? Why did they move?
2 What are the advantages and disadvantages of moving to another country?

2 Complete the sentences with the correct form of the verbs from the box.

| miss   train   run   enjoy   stay in touch   experience |

1 Ingrid uses Skype to _____ with her family.
2 My uncle _____ a successful IT company.
3 When I was away from home last month, I really _____ my husband.
4 What do you _____ doing at the weekend?
5 Lisa _____ as a doctor for five years and now works in a hospital.
6 I love to travel and _____ new cultures.

While watching

3 ⏵ Watch the video. Who are the sentences about: Eva, Mary, Jann, Adriana, or Anita?

| Eva | Mary | Jann | Adriana | Anita |

1 _____ isn't British, but is married to a British person.
2 _____ left his/her home this year.
3 _____ loves the food and culture of where he/she is living now.
4 _____ has a job with an online marketing company.
5 _____ loves the weather of where he/she is living now.

4 ⏵ Watch *Living abroad* and answer the questions.

1 Why did Mary come to London?
2 When did Jann leave his country?
3 What does Eva love about London?
4 What does Mary miss?
5 What does Jann miss?
6 What does Eva miss?

5 ⏵ Watch *Adriana: Life in England*. Complete the sentences with the correct option, **a** or **b**.

1 Adriana trained as a _____ in her home country.
   a vet   **b** nurse
2 Adriana now lives in _____ .
   a an English city   **b** the English countryside
3 Adriana runs a Spanish consultancy company, and she also _____ .
   a gives presentations to English vets
   b does translations and teaches Spanish
4 Adriana misses her _____ cooking.
   a mother's   **b** grandmother's
5 Adriana has got _____ .
   a two daughters   **b** a son and a daughter

6 ⏵ Watch *Anita: Life in Barcelona*. Are the sentences true (✓) or false (✗)? Correct the false sentences.

1 ☐ Anita was born in India.
2 ☐ Anita first came to Barcelona in 2003.
3 ☐ Anita spoke a little Spanish when she went back to Barcelona.
4 ☐ Anita doesn't have many good friends in Barcelona.
5 ☐ Anita misses her dad's barbecue.

After watching

7 Work with a partner. Discuss the questions.

1 Who do you think is happier in their new home – Adriana or Anita? Why?
2 Would you prefer to live in the English countryside or in Barcelona? Why?

Extension
Research a city or a country you would like to live in. Consider the advantages and disadvantages of living there compared with your hometown. Present your research to the class.

Figure 36. Screenshot from *Headway pre-intermediate*. Video teacher's resources. (fifth edition).

Figure 37. Screenshot retrieved from OUP's *New headway intermediate* (fourth edition) online iTools (pp. 54-55).

Figure 38. Screenshot from Pearson's MyGrammarLab intermediate.

2a Read the beginning of the article about happiness. How did the scientists make their top ten list?

2b Look at these reasons for happiness. Put them in order from 1–10 (1 = the most important)

1 friends and family
2 money
3 being married
4 helping others
5 your genes
6 being attractive
7 growing old
8 religion
9 intelligence
10 not wanting more than you've got

2c Work in pairs. Compare lists. Explain the order you chose.

3a Read the rest of the article. Compare the top ten list in the article with your list from **2b**. How many reasons are in the same place in both lists?

THE SECRET OF **Happiness**

Many people think that being clever, rich and attractive is the best way to find happiness. But according to a report in *New Scientist* magazine, these things aren't as important as we think.

A group of scientists examined hundreds of research studies from around the world and then made a list of the top ten reasons for happiness – and their list makes very surprising reading.

Figure 39. Screenshot from Cambridge Bookshelf. Face2face: Intermediate Student's Book.

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face2face Advanced Student's Book

1A   Make a good impression

Vocabulary communicating
Grammar time expressions with the Past Simple and Present Perfect

Review Past Simple and Present Perfect

1 a Use these prompts to make questions with you. Use the Past Simple or Present Perfect.
1 / learn / English for a long time?
Have you been learning English for a long time?
2 How old / be / when / have / first English lesson?
3 When / be / the last time / speak / English outside class?
4 / have to / write anything in English last month?
5 / ever / read / a novel that was written in English?
6 / see / any films in English recently?
7 How long / come / this school?

b Check in GRAMMAR 1.1 p135.

c Work in pairs. Ask and answer the questions in **1a**. Ask follow-up questions.

Have you been learning English for a long time?

I first learned it at school, actually ... but I forgot most of it, so I decided to do this course.

Vocabulary Communicating

2 a Tick the words in bold you know. Check new words/phrases in VOCABULARY 1.1 p134.
1 It's essential to **make eye contact** when you're speaking to someone.
2 On average, I **come into contact with** about 20 people a day.
3 On the whole, women **gossip** more than men.
4 In general, men **butt in** more than women, which women find very annoying.
5 If you **overhear** people **having a row** in public, you should **intervene**.
6 Politicians generally **witter on** without ever answering the interviewers' questions.
7 Elderly people have good reasons to **grumble about** the youth of today.
8 It's rude to **eavesdrop on** other people's conversations.
9 Couples who constantly **bicker** should split up.
10 Women **chat up** men as often as men chat up women.

b Tick the sentences you agree with. Change the other sentences to make them true for you.
Perhaps it's not essential to make eye contact, but it might seem rude if you don't.

c Work in pairs. Compare ideas. Do you agree with each other?

Speaking and Listening

3 a Think of someone (not in the class) who is popular. Why is he/she popular? Write five reasons.

b Work in pairs. Tell your partner about the person you chose. Are any of the reasons for their popularity the same?

c Agree on three important communication skills that help to make someone popular. Tell the class.

4 a Look at the introduction and the book cover. What did the author and his publishers initially think about the book?

How to Win Friends and Influence People, written by Dale Carnegie in 1937, has become an all-time international best seller. The first print run was limited to 5,000 copies, which was an indication of how small a readership the author and the publishers were expecting. However, from the very beginning, the book's runaway success meant the publishers had difficulty keeping up with demand.

b CD1 1 Listen to Sy, Amy, Ann and Dean at their book club. Which of Carnegie's suggestions do they mention?

c Listen again. Answer these questions.
1 a Why did Ann suggest the book to the group?
b Why wasn't she very impressed with it at first?
2 a Does Sy usually read books like this?
b Which of Carnegie's points does he strongly agree with?
3 a Did Dean expect to enjoy the book?
b Why does he talk about his friend, John?
4 a Which of Carnegie's suggestions did Amy try out?
b How did the man in the ticket office react?

d Work in pairs. Which of Carnegie's suggestions do you think is the most important and why?

HELP WITH PRONUNCIATION
Attitude words/phrases

5 a CD1 2 Listen to three extracts from the book club conversation. Notice the intonation of the attitude words/phrases in bold and the pause that follows.
1 **Apparently**, // it's sold over 16 million copies ...
(*apparently* – to say you have read or heard that something is true)
2 **Actually**, // I think people are getting fed up with me talking about it!
(*actually* – to emphasise a previous statement, and add new information)
3 **To be honest**, // it's the first time I've read a book like this ...
(*to be honest* – to give an opinion, often unexpected or negative)

b Listen again and practise saying the sentences.

c Practise saying the extracts in **5a** with these words/phrases. Which can be continued with *because*? Think of a suitable ending.

Frankly   Presumably   In fact

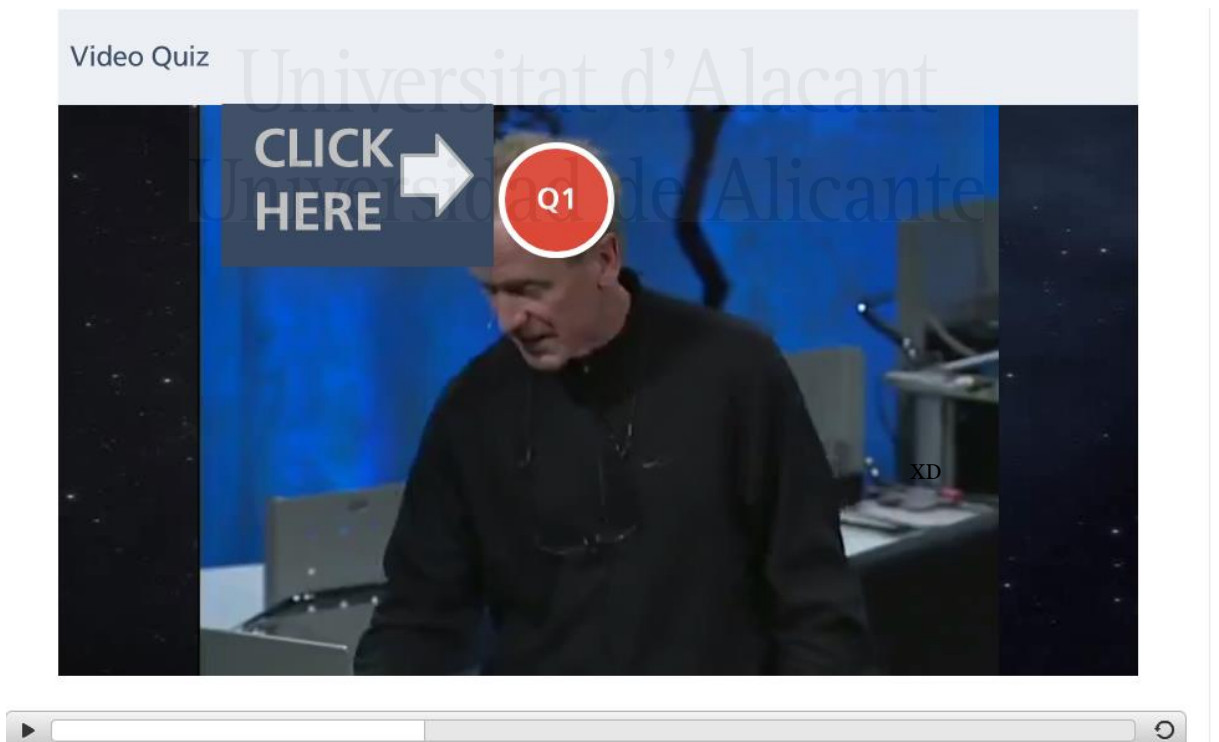**d** Work in pairs. Ask each other about the books you read.

Have you read any self-help books recently?

No. Actually, I've never read a self-help book in my life!

Figure 40. Screenshot from Cambridge Bookshelf. Face2face: Advanced Student's Book.
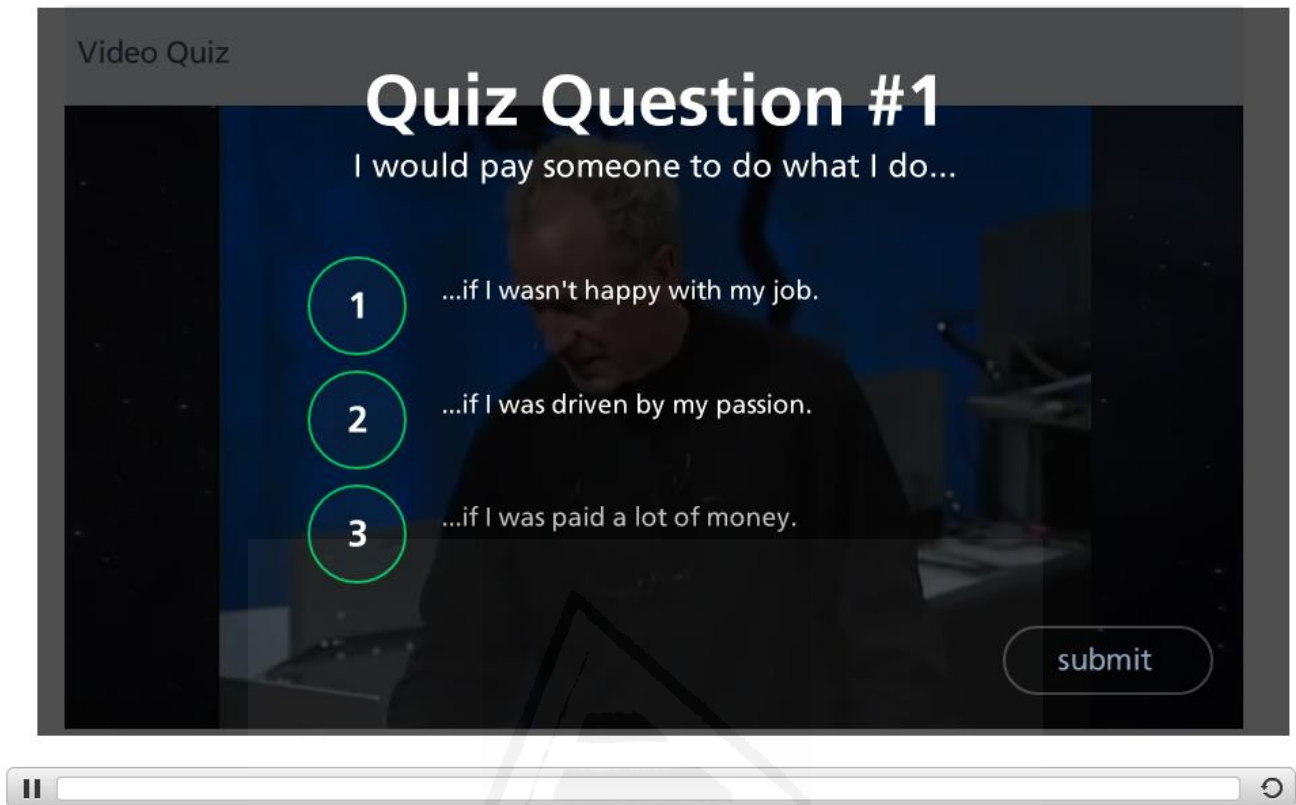
Figure 41. TED talks video intro. Edited with Articulate Storyline**.**

Figure 42. TED talks video quiz. "Click here" question cue. Edited with Articulate Storyline.

Figure 43. TED talks multiple-choice quiz question. Edited with Articulate Storyline.

V. Script Samples and Screenshots from the Online English Course for Professionals

Activity 1. (Draft) Listen to the dialogues and decide if you hear the following expressions in dialogue 1 or 2.

	Dialogue 1	Dialogue 2
Good afternoon	X	
Excuse me		X
How do you do?		X
Pleased to meet you	X	
Did you have a nice flight?	X	

A dialogue is played and Activity 1 was depicted as shown in figure 44 below.

Figure 44. Screenshot. Listening activity, from "Module 1. Meeting and greeting".

Activity 2 (Draft). Carla Valls is the editor of *Business Slip* magazine. She introduces Patrick Bell to two other people. Listen and fill in the gaps in the table below.

A	B	C	D
Carla Valls	Patrick Bell	Polli Winters	Pedro Rodríguez
Argentinean	British	American	_____
Editor	_____	_____	_____
Business Slip Magazine	_____	TEC	_____

A recording is played and Activity 2 was depicted as shown in figure 45 below.
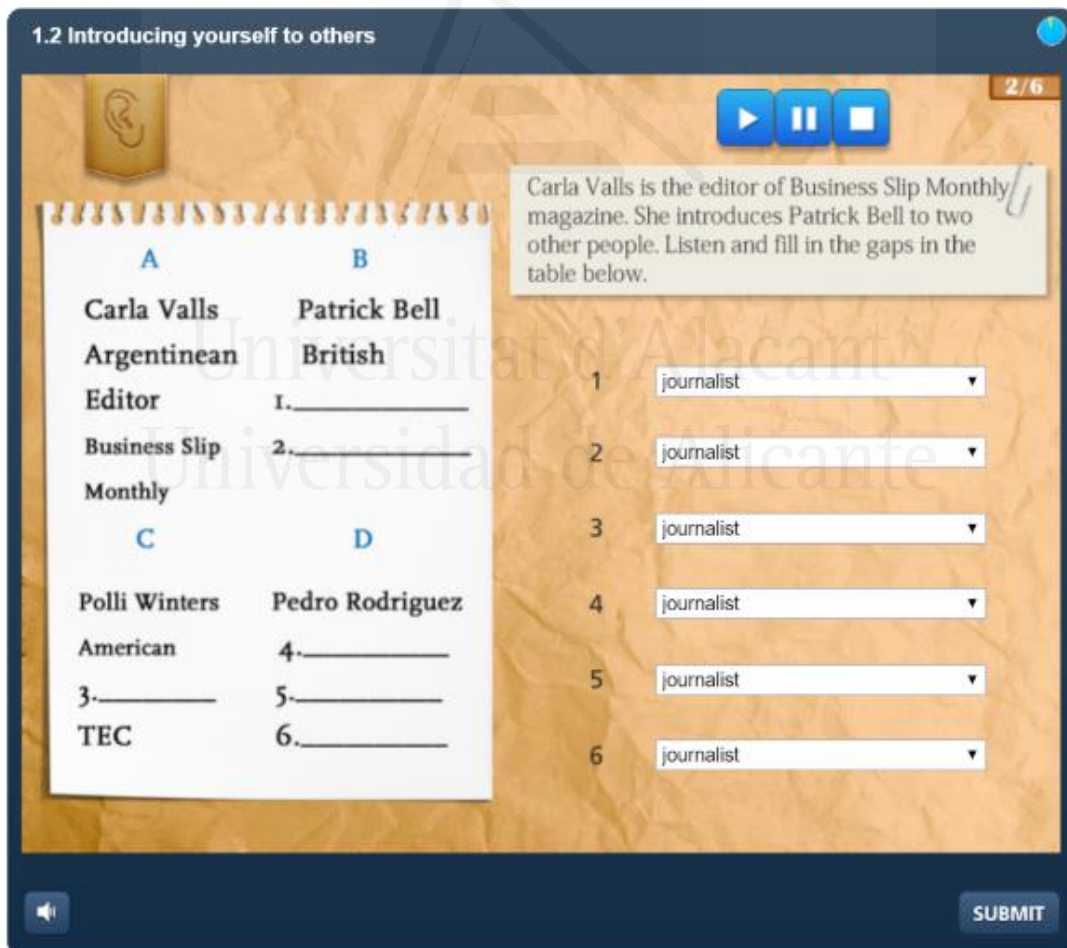
Figure 45. Screenshot. Listening activity, from "Module 1. Introducing yourself to others".

Activity 3 (Draft). Watch the following videos and try to answer this question

Video 1   Video 2

What expressions are used by the candidates to describe themselves?

People says I'm a…

People would describe me as…

I consider myself as …

There are people who describes me as…

If I had to describe myself…

Two videos are played and Activity 3 was depicted as shown in figure 46 below.
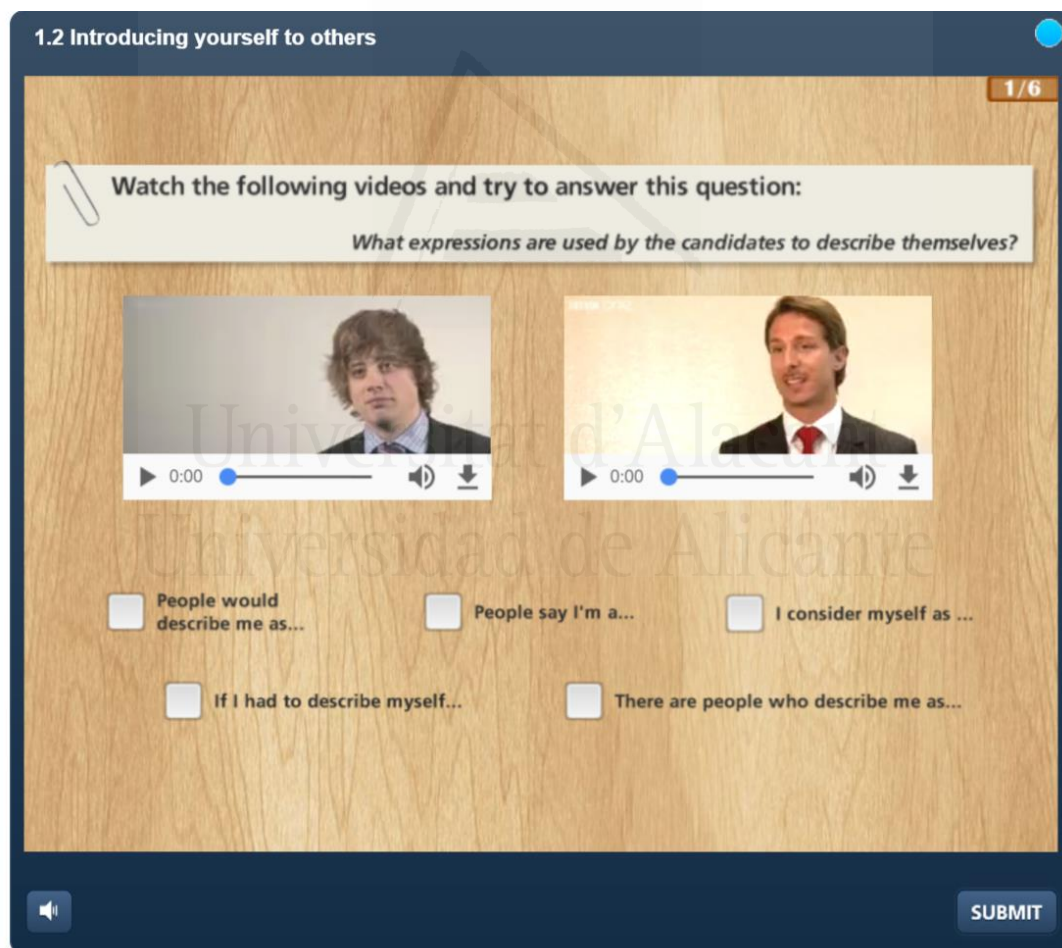
Figure 46. Screenshot. Listening activity, from "Module 1. Introducing yourself to others".

Activity 4 (Draft). Students have to listen to a recording and click on the right answer (see figure 47).

Siemens, Germany 901-337-3322

Audio: Nine-zero-one double-three-seven double-three-double-two
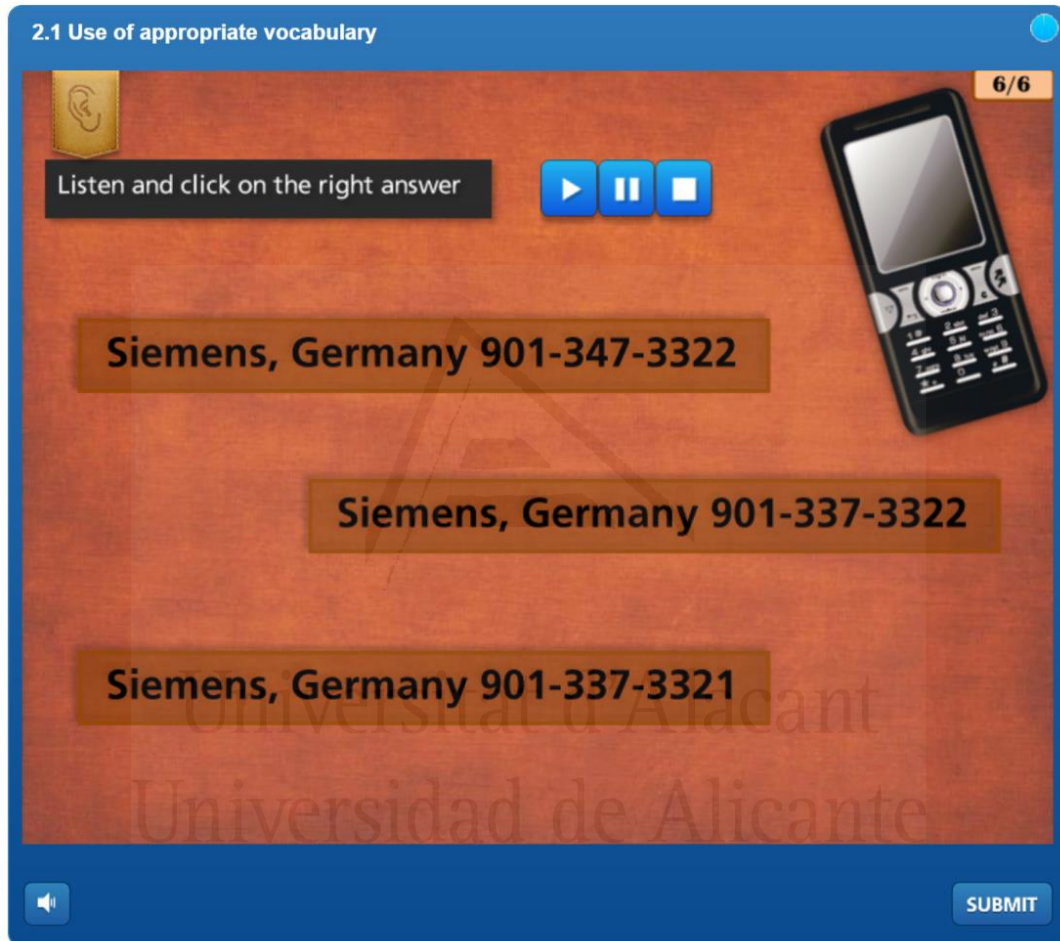
Figure 47. Screenshot. Listening activity, from "Module 2. Use of appropriate vocabulary".

Activity 5 (Draft). Three customers are making complaints. Listen and match the dialogues to the pictures. Then complete the table.

	Complaint	Response
Dialogue 1		
Dialogue 2		
Dialogue 3		

Three audios are played and Activity 5 was depicted as shown in figure 48 below.

Figure 48. Listening activity, from "Module 4. How to complain about a service".

Activity 6 (Draft). Match the words in the box to the pictures:

Vocabulary:

flipchhart	marker pens
monitor	OHP
transparencies	pointer
remote control	screen
slide projector	slides
video recorder	whiteboard

For the drag and drop display, see figure 49 below.

Figure 49. Screenshot. Listening activity, from "Module 4. Making short presentations".

Activity 7 (Draft). Watch this video an answer some questions.

Steve Jobs Stanford Commencement Speech 2005

Retrieved from http://www.youtube.com/watch?v=D1R-jKKp3NA

Does he Project his voice? Yes.

The tone he uses is monotone or there is passion in his words? There is passion in his words.

Figure 50. Screenshot. Listening activity, from "Module 4. Voice projection, pronunciation and tonality".

Activity 8 (Draft). Take a look at this video and answer some questions.

Video – Dragon's den BBC. Retrieved from: http://youtu.be/-WzKghHe9zk

- What is the name of the company? The Wand company
- How much is the investment they are asking for worth? £200,000
- How much experience do they have in this market? 40 years
- What product do they want to produce? A wand that is a remote control
- When did they start the company? Last year

Figure 51. Screenshot. Listening activity, from "Module 5. Talking about a company".

VI. Subway Restaurant List of Ingredients

1:Breads and toppings

Breads: available in 6-inch and footlong sizes.

Choose from:

9-Grain Wheat

Multi-grain

Flatbread (not baked in restaurant)

Italian: Italian Herbs & Cheese Flatbread (not baked in restaurant)

Cheese

Choose from:

American Monterey

Cheddar

Locally, Subway® restaurants may also offer:

Feta

Mozzarella

Cheddar

Pepperjack

Provolone

Swiss

2: Veggies

Fresh vegetables:

Cucumbers

Green Peppers

Lettuce

Red Onions

Spinach

Tomatoes

Other options include:

Banana Peppers

Jalapeños

Black Olives

Pickles

Locally, Subway® restaurants may also offer:

Avocado

Carrots

Guacamole

Sweet Peppers

3: Sauces

Choose from:

Chipotle Southwest

Light or Regular Mayonnaise

Ranch

Oil

Subway®

Vinaigrette

Flavorful fat-free sauces:

Mustard

Vinegar

Sweet Onion

Additionally, local Subway® restaurants may offer:

Barbecue

Buffalo

Creamy Italian

Golden Italian

Honey Mustard

Savory Caesar

Sriracha

Tzatziki Cucumber

Filmography

The audiovisual material used for the viewing activities are the American sitcoms *Seinfeld*, season 2, episode 11 and the complete first season of *Friends*.

Seinfeld was produced by the National Broadcasting Company (NBC) and created by Larry David and Jerry Seinfeld and the original air date was May 23, 1991. *Friends*, created by David Crane and Marta Kauffman, was also aired on NBC from September 22, 1994. The copyrighted material was used for educational and research purposes and it is allowed by the Spanish intellectual property law, Legislative Decree 1/1996, 12 April.

Other video activities mentioned in this dissertation are property of the referenced publisher and have always been used in classroom activities and related to their corresponding textbooks that the students had acquired individually.