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Enhancing the pronunciation of
problematic English consonants
for Spanish learners through
intralingual dubbing activities

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Doctorado en Estudios Ingleses
2022

**Enhancing the pronunciation of problematic
English consonants for Spanish learners through
intralingual dubbing activities**

A PhD Thesis by

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LIST OF ACRONYMS

AD	Audio Description
AEPD	Agencia Española de Protección de Datos
AVT	Audiovisual Translation
CALL	Computer Assisted Language Learning
CC	Communicative Competence
CC	Creative Commons (section 4.8)
CEFR	Common European Framework of Reference for Languages
CG	Control Group
CLIL	Content and Language Integrated Learning
CLT	Communicative Language Teaching
DCT	(the) Dual Coding Theory
DTT	Digital Terrestrial Television
EFL	English as a Foreign Language
EG	Experimental Group
ELF	English as a Lingua Franca
ELT	English Language Teaching
FL	Foreign Language
FLL	Foreign Language Learning
FLT	Foreign Language Teaching
FQ	Final Questionnaire
H1a	Research Hypothesis 1a
H1b	Research Hypothesis 1b
H2	Research Hypothesis 2
H3	Research Hypothesis 3
ICTs	Information and Communication Technologies
ID	Intralingual Dubbing
IPA	International Phonetic Alphabet
IQ	Initial Questionnaire
L1	First Language (Mother Tongue)
L2	Second Language
LFC	(the) Lingua Franca Core
MALL	Mobile Assisted Language Learning
MRQ	Main Research Question
NNs	Non-Native English Speakers
NSs	Native English Speakers
OER	Open Educational Resources
RP	Received Pronunciation
RQ1	Research question 1
RQ2	Research question 2
RQ3	Research question 3
SDH	Subtitles/Subtitling for Deaf and Hard of Hearing
SLA	Second Language Acquisition
TBLT	Task-Based Language Teaching
TL	Target Language
VO	Voice-over
WIPO	World Intellectual Property Organization

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Chapter 1. Introduction

1.1 Background to the Research

Pronunciation and the teaching of pronunciation have historically been subfields and branches inside language teaching which have been given less relevance in comparison to other areas such as grammar or vocabulary. Fortunately, the arrival of communicative approaches through the latter part of the 20th century brought new insights on the consideration of pronunciation and phonetics in language teaching and learning (Celce-Murcia et al., 1996).

In the 21st century, new advances on social communication and information technology, especially the rise of the internet, smartphones or social media, are paving the way for a new, globalized world where communication is no longer reduced to in-country contexts, but opened worldwide. Whether you are a businessman who is eager to expand to international e-commerce, a university student looking forward to his/her Erasmus stay in Finland next year, or simply a fervent fan who wants to express an opinion on the latest single of your favourite music band on the YouTube comments section, there is a communication need that might not be accomplished using only your mother tongue.

In this light, English is the language of the world. Every year, it is spoken by more and more people, with the amount of English as a Second Language speakers increasing exponentially. In 2019, nearly 900 million non-native people spoke English in contrast with nearly 370 million native speakers (Eberhard et al., 2019). By 2018, the number of English as L2 speakers was estimated at 743 million (Simons & Fennig, 2018). Besides, English can also be considered unanimously as the language of the internet. By the end of 2022, more than 60% of all websites included content in English¹. The second most used language on the internet, Russian, was only used by around 5% of the websites. The issue, then, is not only that if you want to communicate in nowadays' society, learning English should be one of your top priorities, but also that it is a fact that you can communicate in English with three times more non-native speakers than native speakers. This fact cannot be ignored.

That is why the concept of English as a Lingua Franca (ELF) is regarded with new perspectives every day. One key aspect for ELF communication is to investigate which pronunciation priorities should be tackled with through the foreign language learning process for international communication, thanks to the Lingua Franca Core (LFC) (Jenkins, 2000), a

¹ https://w3techs.com/technologies/history_overview/content_language

list of segmental and suprasegmental pronunciation features which are considered as key for intelligibility when using ELF.

In this line, several authors have analysed and detailed specific pronunciation features of English which can be problematic for English as a Foreign Language (EFL) speakers, depending on their mother tongue, including Spanish (Kenworthy, 1987; Rogerson-Revell, 2011). One of the most interesting studies (Walker, 2010), analysed the kind of pronunciation problems that can be found by a Spanish-native speaker of English which can be challenging for ELF intelligibility, such as the confusion between the /v/ and /b/ phonemes, among many others. Figure 1.0a displays a list of problematic features to be analysed throughout this dissertation¹.

Hence, EFL teachers in Spain should take these issues into account in order to provide a more effective and helpful pronunciation learning experience, especially nowadays, when lots of innovative activities, technologies and resources can be applied to the English lesson, being audiovisual translation activities one of the most interesting, promising and potentially beneficial solutions.

- Feature 1: Pronunciation of /v/ as /b/
- Feature 2: Pronunciation of /z/ as /s/
- Feature 3: Pronunciation of /ʃ/ as /tʃ/ or /s/
- Feature 4: Pronunciation of /dʒ/ and /ʒ/ as /tʃ/ or [j] ~ /j/
- Feature 5: Pronunciation of /j/ as /dʒ/
- Feature 6: Pronunciation of initial /w/ as /gw/ or /bw/
- Feature 7: No aspiration in initial /p/, /t/, /k/
- Feature 8: Pronunciation of /b/ as [β] between vowels
- Feature 9: Pronunciation of /d/ as [ð] between vowels or in final position
- Feature 10: Pronunciation of /g/ as [ɣ] between vowels
- Feature 11: Pronunciation of /h/ as [x] or silent
- Feature 12: Pronunciation of /ŋ/ as /n/ or /ng/
- Feature 13: Consonant deletion in initial and middle position clusters
- Feature 14: Consonant deletion in initial /s/ consonant clusters

Figure 1.0a. List of problematic phonological features to be analysed in this dissertation

Audiovisual translation (AVT) is a relatively new, multimodal field of study. In recent years, the number of AVT-related research has increased from different approaches, including the application of AVT in the area of language learning.

¹ More information on the matter can be found in chapter 5. Methodology

For example, subtitling, one of the most widely studied AVT modalities, is one of the most useful ones reported as a pedagogical tool for the language learning environment (Burczynska, 2015; Díaz Cintas, 1995; Incalcaterra, 2009; Incalcaterra & Lertola, 2016; Lertola & Mariotti, 2017; Sokoli et al., 2011; Talaván, 2010b, 2011; Talaván & Ávila-Cabrera, 2015a; Williams & Thorne, 2000). Multiple benefits derived from the application of activities related with subtitling in languages learning have been demonstrated (Garza, 1991; Talaván, 2013), and their pedagogical usefulness has been acknowledged by European organizations (Comisión Europea, 2007). Both the passive use of subtitles, what Talavan (2010b) calls ‘subtitles-as-support’ (using subtitles as a comprehension enhancement tool), and the active process of creating subtitles, known as ‘subtitles-as-a-task’ (Talaván, 2010b), have been reported to be useful in the various skills that make up language learning, such as written production (Talaván, 2006a, 2007, 2013), vocabulary acquisition (Lertola, 2012; Talaván, 2006a, 2007), or oral comprehension (Talaván, 2010b, 2013; Winke, Gass and Sydorenko, 2010). The advantages of subtitling are not limited to the improvement of the main skills of language learning: due to its dynamic, active and ludic nature, subtitling can be an important tool for student motivation (Vanderplank, 1988; Baños & Sokoli, 2015). Additionally, it is also beneficial in other cross-disciplinary areas, such as the use of Information and Communication Technologies (ICTs) (Talaván, 2013), translation competence (Cook, 1998), or a better technical knowledge of subtitling, which may lead to a greater critical capacity on the part of the student (Díaz Cintas, 1995; Talaván, 2006b).

The other most widely used modality for AVT nowadays is revoicing. Dubbing, whose discovery and use as a language learning modality has been more recent, but which is gaining more and more attention by scholars, researchers and teachers, is probably the best-known revoicing modality, even though its potential is still unknown (Lertola, 2019a) or insufficiently studied. Luckily enough, there have been a few studies where dubbing has been proved beneficial for the development of the student's oral production (Burston, 2005; Danan, 2010; Chiu, 2012; He & Wasuntarasophit, 2015; Florente, 2016; Kumai, 1996; Sánchez-Requena, 2016, 2018; Talaván & Costal, 2017), oral fluency (Sánchez-Requena, 2016, 2018), motivation (Danan, 2010) or the development of writing skills as well (Danan, 2010).

In Spain, there has been a dearth in research on the use of dubbing in EFL environments (Talaván & Costal, 2017), which has mainly focused on fluency and general oral skills. This has opened the field for new research on the potential use of dubbing in the English classroom in Spain.

The application of language-learning activities based on other AVT modalities, such as audio description or voice-over, have also been the focus of recent research (Lertola, 2019a), while AVT, through its many different modalities, continues to be a very promising field of resources for language-learning in the future.

Not surprisingly, due to the increasing number of technological resources available, the use of AVT activities in the current language classroom has grown enormously. Moreover, AVT-related activities are perfectly compatible with the most important language teaching theories: if performed with an appropriate purpose, using authentic materials and providing students with an active role, such activities agree with effective pedagogical approaches such as Communicative Language Teaching (CLT). Not surprisingly, the Common European Framework of Reference for Languages (CEFR) includes translation as one of the most important communication activities (Council of Europe, 2001).

Turning back to the case of Spain, students of EFL are showing their most marked deficiencies in oral skills, so special attention must be paid to these skills along their learning process (Hornero et al., 2013; Mur-Dueñas et al., 2013; Plo et al., 2014).

That is why for this dissertation, the potential use of intralingual dubbing activities for the development of the pronunciation of Spanish learners of English, particularly of specific consonant features which are problematic for them and which might affect ELF intelligibility and, thus, hinder or even impede effective communication, will be studied.

1.2 Objectives, Research Questions, Hypotheses & Methodology

As stated, the main aim of this study is the analysis of the effects of intralingual dubbing activities in the EFL classroom as potential tools to work on and improve the English language pronunciation, focusing on the effect of such activities in the pronunciation of English phonological features problematic for Spanish learners.

Previous paragraphs have discussed the use of dubbing projects as potentially powerful language learning tools as a new, promising field which is yet to be further studied. As Danan stated in the conclusions of a study carried out along the late 2000s, “further quantitative research will hopefully confirm and measure the actual linguistic gains to be derived from well-planned dubbing projects” (2010; 454); and that is precisely the underlying intention of this study.

Several objectives will be pursued in this dissertation, namely, (a) to check whether and to what extent the consonant phonemes selected for analysis have been problematic for the participants of the study, (b) to study the potential of intralingual dubbing activities as

useful tools for the enhancement of the pronunciation of problematic consonant features of English for Spanish learners, (c) to study the potential of intralingual dubbing activities as motivational and innovative elements in the EFL classroom, (d) to analyse the impressions, sensations and opinion of Spanish students of English after having performed intralingual dubbing activities, and (e) to collect and analyse qualitative and quantitative data through relevant and verified statistical analysis tests to check the validity of the research questions and hypothesis

For all these reasons, this study aims at addressing the aforementioned objectives as well as answering the question whether dubbing could lead to an improvement in the production of difficult English phonological features for Spanish learners through autonomous work, hence the following Main Research Question (hereinafter *MRQ*), which will be the guiding theme of this thesis dissertation: ‘Are intralingual dubbing activities a motivational and useful tool in the development of the pronunciation of intelligibility-challenging consonant phonological aspects which might be particularly difficult for Spanish-native students of English?’

As this might be considered a very general question to be answered through the analysis of both qualitative and quantitative data, it has been subdivided into more specific research questions, which will be detailed below.

1.2.1 Research Question 1

Research Question 1 (RQ1) raises the issue of whether there is a significant improvement in the pronunciation of problematic English phonological consonant features in Spanish EFL learners after having carried out intralingual dubbing activities. In other words, can intralingual dubbing help improve the students’ pronunciation of those specific consonant features which the literature considers as problematic for ELF communication?

In this research, the participants of both the experimental group (EG) and the control group (CG) recorded themselves reading four texts. Then, the CG continued with regular lessons without performing any dubbing activity, whereas the EG worked with the script and the original video and performed the autonomous intralingual dubbing of four videos (whose scripts corresponded to the four texts that were read in the pre-test stage). These dubbed videos also served for phonological analysis, in order to check their effectiveness for pronunciation development. Finally, 2/3 weeks after the dubbing, both EG and CG recorded themselves again reading the same texts, in order to check any potential effect of the dubbing activity in their later pronunciation. A mind map including the research stages

of the study can be seen in Figure 1.2a.

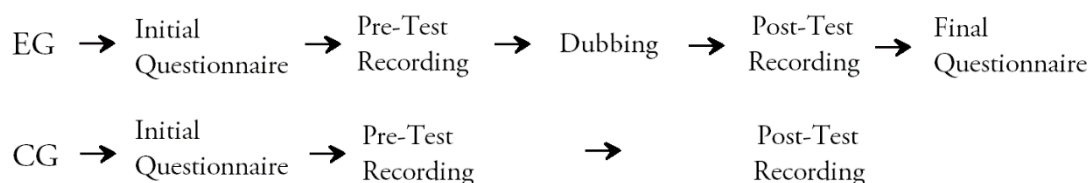


Figure 1.2a. Research Stages

1.2.2 Research Question 2

Sanchez-Requena (2016, 2018) studied the effect of active dubbing and oral expression of English students of Spanish (Spanish as an L2). One of her conclusions stated: “another facet of this study consisted in observing whether it would be possible to improve pronunciation without specifically mentioning phonetic aspects in class. Data in this respect is promising but not conclusive” (2018, p. 19). This study followed the same line, with the intention of determining whether intralingual dubbing activities may serve as useful learning tools for pronunciation development without explicit mention or theoretical explanation of problematic consonant features, which is the key for Research Question 2 (hereinafter RQ2).

1.2.3 Research Question 3

Research Question 3 (RQ3) tried to analyse useful information regarding the students’ attitude and opinion regarding dubbing activities before and after working on them, delving into whether dubbing activities were regarded as motivational and useful resources in their language learning process. In order to answer to RQ3 an Initial Questionnaire (IQ) and a Final Questionnaire (FQ) were designed, distributed, collected and analysed. Both quantitative and qualitative data were extracted from these two questionnaires. Chapter 5 will deal in depth with all methodological considerations of the study.

In this dissertation, additional research considerations were taken into account, such as the preferred technological resources (i.e., laptops, mobile phones, apps/software...) selected by participants, in order to provide an updated view for teachers and researchers on how dubbing activities can be applied and carried out these days, the potential of dubbing activities in autonomous learning. elaborating on the work of Talaván & Costal (2017) or how to deal with copyright issues when applying dubbing activities in the language learning class.

With those research questions and design in mind, the research hypotheses which were related to the research questions and which enveloped this dissertation were the

following:

1.2.4 Research Hypothesis 1a

Hypothesis 1a (hereinafter H1a) considers the possibility that the pronunciation of problematic consonant features of English and overall pronunciation of the participants of the EG will possibly improve in some degree thanks to the effect of dubbing intralingual activities. Hopefully, performing the dubbing task could have contributed in the improvement, although limited, on the general pronunciation and the specific pronunciation of those problematic pronunciation features in the post-test recordings made by the experimental group. The dubbing task took the EG participants some time to work on the original video, practicing their listening skills, oral production and pronunciation, taking notes on pronunciation, and polishing the final product, which could hopefully have entailed potential benefits in their final pronunciation. Thus, the overall results of post-test recordings made by the EG were expected to show a higher score/better pronunciation than post-test recordings made by the control group, as well as both EG & CG pre-test recordings. H1a is linked to RQ1.

1.2.5 Research Hypothesis 1b

Following the same line of thought as explained in the previous hypothesis, the preparation, active listening, practice, polishing, time and effort which carrying out the actual dubbing product entails, it was conceivable that the recordings which showed the most accurate pronunciations of problematic consonant features were the actual dubbing videos. This could provide evidence for short-term effectiveness of dubbing activities in their pronunciation. Thus, the analysis of the pronunciation of the EG participants in their dubbings was expected to show the highest scores/best pronunciation (as compared to both EG & CG pre-test and post-test recordings). Hypothesis 1b (hereinafter H1b) can be, then, summarized as the possibility that the pronunciation of problematic consonant features of English and overall pronunciation of the participants of the EG will possibly improve in a higher degree during the intralingual dubbing tasks, and is linked to RQ1.

1.2.6 Research Hypothesis 2

Autonomous and individual work on pronunciation through intralingual dubbing might not be sufficient to improve the pronunciation of specific problematic consonant features, which might require of a different / supplementary didactic approach. In other

words, some of the problematic consonant features that will be analysed later on in this dissertation were more likely to be more complicated to pronounce than others, in the sense that not all of them could be equally problematic for intermediate-level Spanish learners of English. This fact has not been the focus of extensive research, which is why addressing this issue in future sections of the dissertation could shed some light on the teaching and learning process of those problematic features. Hypothesis 2 (hereinafter H2) is linked to RQ2.

1.2.7 Research Hypothesis 3

Talaván & Costal (2017) already assessed (almost exclusively) the motivational value of dubbing activities in Spanish learners of English. This dissertation tried to replicate and further elaborate on the participants' views on the dubbing activity, particularly assessing their view on motivation and language learning potentials. Hypothesis 3 (H3) posits that Spanish learners of English are likely to show positive attitudes towards dubbing activities in the classroom, especially regarding their potential motivational value and/or their value as useful resources for pronunciation development and is linked to RQ3.

In any case, all qualitative and quantitative data that was collected for the purpose of addressing the RQs and testing the RHs was accordingly sorted out, classified, analysed statistically and organized in order to provide as complete answers as possible. In order to do so, all quantitative data collected for the purpose of analysing the pronunciation and sorted into different groups (EG and CG) and different sets of recordings over time (pre-test, dubbings, and post-test recordings) were compared and analysed using the Statistical Package for Social Sciences (SPSS; v.25), through the Mann-Whitney and Wilcoxon tests for intragroup and intergroup comparisons. More information will be provided in further chapters and sections of this dissertation.

1.3 Justification for the Research

Navarrete (2013, p. 85) highlighted the need and relevance of comparative research, using both qualitative and quantitative data, analysing the effects of AVT activities on the language learning process. Many other authors have justified the need for consistent methodologies, techniques or activities for pronunciation teaching, detailing “many teachers' uncertainty on how to tackle pronunciation teaching systematically, despite the fact that many students see it as an important area” (Rogerson-Revell, 2011, p. 1).

As previously mentioned in the introduction, research on the potential benefits of the use of dubbing, although limited, can be found (Burston, 2005; Danan, 2010; Chiu, 2012;

Kumai, 1998), especially focusing on the potential benefits of reverse interlingual (from L1 to L2) or intralingual (from L2 to L2) dubbing activities in the development of general pronunciation and intonation, prosodic features, motivation and even writing skills. In the case of the application of dubbing activities in the EFL classroom in Spain and Spanish learners of English, very limited research has been carried out (Talaván & Costal, 2017).

Regarding the use of dubbing activities in the development of the pronunciation of problematic phonological features (in this case, consonant features) for Spanish learners of English, no research has been done on the matter, which is why this dissertation has tried to fill a specific gap in an innovative way, in the hope that it may be the starting point of new research and insights on the field. If any potential benefits could have been produced from the application of intralingual dubbing activities in the pronunciation of those problematic phonemes, which might be challenging for intelligibility and, then, be helpful in the development of effective ELF communication by Spanish learners of English, this research could have been worth both the time and effort required. Hopefully the results, conclusions and ideas reflected here could be of interest and help in future educational research, benefitting many learners of English, as well as teaching professionals.

1.4 Thesis Dissertation Outline

In order to facilitate the reader's experience, this section will provide next a detailed outline of this thesis dissertation.

Chapters 2, 3, & 4. Theoretical Framework

Chapters 2, 3 and 4 deal with the theoretical considerations which surround the present research and thesis dissertation.

Chapter 2 ('Pedagogical and methodological insights into the learning-teaching process of English pronunciation') addresses the theoretical aspects that account for specific aspects on the teaching of pronunciation and the importance of ELF, with special emphasis on the concepts of 'intelligibility' or 'intelligible communication', to very concrete and detailed explanations on the problematic pronunciation features of English that might be of concern to a Spanish native.

Chapters 3 and 4 ('AVT' and 'AVT in EFL teaching and learning') include a review on existing research on AVT and its applications on language learning. Firstly, chapter 3 explains the general notions of AVT and the nature of audiovisual language, its main modalities and its current status in Spain, whereas the main ideas and applications of AVT activities, through its many modalities, on language learning will be tackled in chapter 4

afterwards. Finally, chapter 4 also includes additional considerations regarding the necessary materials and ICTs that could be used when applying AVT activities in class, along with useful tips on copyright considerations when using authentic video for educational purposes.

Chapter 5. Methodology.

Chapter 5 deals with the methodological considerations of the research, describing in detail the project and its stages, participants of the study, resources, materials, procedures, data gathering tools, statistical analyses and other considerations.

Chapters 6 & 7. Data analysis & Discussion

The main core of this dissertation are the data presentation and analysis. These chapters try to undertake an exhaustive analysis of all the qualitative and quantitative data collected in order to provide answers for the research questions and confirmation, rebuttal or commentary to the research hypotheses.

Chapter 8. Conclusions and pedagogical implications

Finally, chapter 7 provides the conclusions and implications extrapolated from the data analysis, tackling the existing limitations and providing suggestions for further research on the matter.

Chapters 9 and 10. Bibliography and appendixes

The dissertation would not be complete without providing an exhaustive reference section and the corresponding appendixes which complement the work.

1.5 Key Assumptions and Preliminary Definitions

In a thesis dissertation that deals with pronunciation teaching and learning in foreign language environments, there are a few preliminary definitions and considerations which need to be clarified beforehand in order to establish a clear introductory statement.

It is the case of the distinction between the terms ‘phonetics’ and ‘phonology’. As defined by Rogerson-Revell, ‘phonetics’ refers to the “scientific description of speech sounds across languages, unrelated to a specific language” (2011, p. 2), while ‘phonology’ makes reference to the study of those previous sounds within the context of a specific language (or variety), such as English, or Spanish. The distinctive factor, as we can see, is the analysis of these sounds within a given language (‘phonology’) or in isolation, outside the framework and context of any specific language or variety (‘phonetics’).

In this sense, Rogerson-Revell adds that it is phonology which tries to answer

questions as important for this thesis dissertation like: “Why do L2 learners have particular pronunciation problems?” (2011, p. 2).

This is why, since the focus of this dissertation are problematic pronunciation features of English for Spanish learners, and they are analysed and described within the English system, it is phonology which is going to be the main travel companion, even though, occasionally, phonetics might help us in describing and understanding the characteristics, place of articulation, etc. of specific sounds.

Finally, for practicality issues, this dissertation will follow the same guidelines which Rogerson-Revell (2011) carries out in her book, distinguishing between phonemic symbols, which are generalizations more than auditory realities of the English language (in slanted brackets: / /), to make reference to the 44 phonemes of RP / BBC English and phonetic symbols (in square brackets: []), which are not related to a specific language, since they are international and follow the International Phonetic Alphabet (IPA), but which might be more precise than phonemic transcription, especially in this dissertation, when Spanish phonemes might be analysed and described for comparison. As an example, if the reader finds instances of /dʒ/ in this dissertation, it means that it is a phoneme which is present in the English system, (in this case, the voiced alveolar affricate which is pronounced in words like ‘just’ or ‘exchange’), while [j] may indicate a different sound outside the English system.

An additional distinction and justification have to be made as regards the use of the terms ‘Foreign Language’ (FL) versus ‘Second Language’ (SL/L2) teaching and learning. Ragni explains the distinction: “in the former, language learning happens in the native language environment of the student; in the latter, it happens in the target language (TL) environment” (2018, p. 5). This definition was thought to be quite helpful for this dissertation and, since the research carried out was going to focus on the pronunciation of English problematic features by Spanish participants in Spanish learning contexts, the terms ‘Foreign Language Teaching’ (FLT) and ‘Foreign Language Learning’ (FLL) will be preferred, although it is assumed that traditionally they could have been considered as synonyms, which is why interchangeable use of both is understandable when contexts fail to discriminate them properly. Also, since the study focused on the pronunciation of problematic English phonological features for Spanish learners, the term ‘English as a Foreign Language (EFL)’ can be seen recurrently along the dissertation.

1.6 Delimitations of Scope and Other Considerations

Before beginning this dissertation, it is of special interest that several notes should

be addressed with regard to methodological and research considerations.

Firstly, even though the 'Methodology' chapter of this dissertation will tackle this aspect in further detail, it is deemed relevant to provide a brief justification on why this dissertation focused specifically on the consonant problematic pronunciation features for Spanish students, since there were other vocalic (as well as other suprasegmental) features that can be equally regarded as problematic and potentially challenging for intelligibility and effective communication. The study that is the cornerstone of this dissertation debates whether performing an intralingual dubbing activity is going to affect the pronunciation of the subjects/participants, mainly in terms of how they face problematic segmental features. As it will be explained in Chapter 2, the Lingua Franca Core considers that the main problem regarding the pronunciation of vocalic features lies on producing an appropriate length; that is, it is believed that pronouncing vowels with the proper length (long vs short) is more challenging for intelligibility than pronouncing that vowel accurately. Since the LFC does consider that almost every consonant in the English phonetic systems needs to be pronounced accurately in order to avoid communication issues, that served as the main reason why only consonant features were the focus of this research. Nevertheless, the study of the effects of dubbing activities in the pronunciation of problematic vowel features will be strongly encouraged for further research.

Secondly, it was also worth mentioning that, while it might look that several considerations of this study could not have been designed in line with current communicative or task-based approaches, it was always the purpose of this dissertation to posit that AVT activities, such as intralingual dubbing, are always potentially beneficial to carry out in foreign language classrooms, and could absolutely account for task-based, communicative methodologies. Even though focusing on accuracy in pronunciation could sound as an old-fashioned, obsolete notion, it is true that not only communicative approaches account for accuracy in pronunciation, but also that, as will be described in the theoretical chapters, the LFC, whose basis is international communication, describes in detail that in order for communication to be achieved, and intelligibility not to be compromised, accuracy is needed in specific pronunciation features, which, intentionally, were the focus of the study. Also, it might seem true that the activities carried out in the study might not account for the basic definitions of task, although they were necessary in order for the research questions to be answered and the hypotheses tested. The activities of the study, *per se*, might not be tasks, but their compliance with task-based approaches is easily fulfilled by very simple modifications. Additional information will be provided later.

Finally, the purpose and focus of this study was to investigate on the short-to-medium term potential benefits of intralingual dubbing activities, which is why in order to test their effectiveness, it was deemed as necessary to work on the same phonemes in the same contexts (words). In order to achieve that, the data compiled emerged from readings of scripts (and the dubbing videos) which contained the same words in the same contexts and which might not be *per se* real communicative sources. Further research should investigate the effect of intralingual dubbing activities in the pronunciation of specific phonemes by participants in spontaneous communication, which could have been more in line with communicative approaches. Nevertheless, in order to get there, this study was deemed as a necessary, more accuracy-based, preliminary step for further research.

In any case, as it will be noted along the dissertation, all the steps that were taken in the elaboration, planning, realization, data gathering, analysis and testing stages of the dissertation were taken with the main aim of accounting for validity and reliability in as much as possible.

Chapter 2. Pedagogical and Methodological Insights into the Learning-teaching Process of English Pronunciation

2.1 Oral Communication and the Teaching of Pronunciation

“La comunicación es esencialmente oral” (Silverio-Pérez, 2014, p. 58)

We could say that pronunciation has been the long-forgotten linguistic branch in EFL teaching research, analysis and planning (Baeyens, 2021; Celce-Murcia et al., 1996; El Sulukiyyah & Madiningsih, 2018; Gilakjani, 2017). Historically speaking, its teaching has been considered as less relevant in the EFL classroom than other aspects like grammar or vocabulary. Pronunciation teaching was gradually introduced in the syllabi, but it was merely a matter of imitation, since the teacher served as a model that the students had to reproduce in order to achieve native-like pronunciation. Nevertheless, as time went by, it was thought that, perhaps, the phonological branch of language deserved more consideration in language learning, therefore deeper analyses were carried out on segmental and suprasegmental features, their characteristics, articulation, etc. (Roach, as cited in Moghaddam et al., 2012).

However, to this point, pronunciation was regarded merely as a matter of accuracy; hence it was not related to notions like ‘communication’ or ‘intelligibility’ and, of course, the goal of a learner of English was to imitate a native model for accuracy purposes. With the arrival of Communicative Language Teaching (CLT; Hymes, 1972) and later task-based approaches, linguists and researchers saw the study of pronunciation from a different perspective, to the point that it was considered that oral communication problems could arise if a singular learner’s pronunciation did not progress at the same pace as the rest of language abilities, skills and competences. More importantly, a bad pronunciation on the part of a learner not only influenced their intelligibility (a key concept to be analysed deeply later on) but also the development of the four main skills (Walker, 2014); e.g., a lack of development in sound-spelling association knowledge and practice may negatively affect the development of written skills. Despite the fact that not everybody goes along with the notion of teaching pronunciation, there is a general agreement when determining that pronunciation, at least, should serve as a non-impediment for communication with native (NS) and non-native speakers (NNS) of English, especially in CLT/task-based methodologies. This requires new insights on pronunciation teaching. Not without reasons, Celce-Murcia et al. posit: “this focus on language as communication brings renewed urgency to the teaching of pronunciation” (1996, p. 7).

Pronunciation in communicative EFL classrooms is currently more positively

regarded. Nevertheless, when CLT was gradually introduced in FLT, strong versions of this approach rejected the existent pronunciation teaching techniques, materials and notions for being theoretically incompatible with the view of language as a tool for communication (Celce-Murcia et al., 1996), leading to almost a “virtual disappearance of pronunciation work in course books in the 1970s” (Jones, 1997, p. 105). This perspective seems to have changed with current, more flexible CLT methodologies. One of the factors for this change is the consideration of unintelligible pronunciation as a burden for communicative proficiency: more recent studies have shown that, in fact, “both an inability to distinguish sounds that carry a high functional load and an inability to distinguish suprasegmental features can have a negative impact on the oral communication” (Celce-Murcia et al., 1996, p. 10). So, definitely, an intelligible communication is required. Nevertheless, there still exists an ongoing concern about the unawareness of the importance of pronunciation teaching in current EFL lessons (Tlazalo & Basurto, 2014). Moreover, even though pronunciation teaching is regarded by learners as a very important area, many teachers still don’t know or either show clear signs of uneasiness and unpreparedness when tackling it in their lessons (Rogerson-Revell, 2011), which is a clear indicator that pronunciation is a key area that not only needs to be addressed accordingly in foreign language teaching, but also requires a great deal of attention by part of teachers, language learning researchers and curricula planners. This section will explore, then, the importance of the teaching of the pronunciation of English as a Foreign Language (EFL), analysing which factors influence its learning and acquisition, and linking it with the key notion of ‘intelligible communication’.

2.1.1 Factors that Influence Pronunciation Learning & Acquisition

Whereas it will be discussed later that the native language (L1) of the learner plays a significant role when acquiring and learning the pronunciation of a second language (L2), the processes of the learning and acquisition of pronunciation are influenced largely by learner factors. That is, it is a much more complex notion than just considering that everything is a matter of negative transfer from the mother tongue. In this section, the main factors that influence the acquisition and learning of pronunciation in a second language will be revised, according to the works of Celce-Murcia et al. (1996), Kenworthy (1987) and Rogerson-Revell (2011).

Research literature has historically tended to prioritize the effects of intrinsically linguistic issues on language learning, sometimes forgetting that every learner possesses different factors which affect their language learning process in general and their

pronunciation in particular (Baeyens, 2021, pp. 53-54). These factors are:

➤ **Age**

It has always been intriguing why it is so difficult to acquire pronunciation. Especially remarkable is the difference between adults and children. It is necessary to adapt teaching to different learners, according to this characteristic. For instance, Brown (1992, as cited in Jones, 1997), suggests the distinction between more imitative approaches for children, as opposed to more descriptive approaches, which can be more beneficial for adults. This idea is highly related to the Critical Period Hypothesis (Lenneberg, 1967), which posits that the acquisition of a language is very much determined by whether or not the individual belongs to an ideal age window (roughly speaking, 2-13 years old), after which it becomes more difficult. According to this theory, the ideal environment for pronunciation acquisition would be fulfilled if the child is exposed on a daily basis to constant input that s/he can process and acquire progressively. Although this idea has been controversial (Birdsong & Molis, 2001; Chai, 2013; Flege, 1999), it has been argued that adults perceive and categorize L2 sounds having in mind and relating them to their L1 paradigm (Best, 1994; Polka, 1995). For Bartoli (2005), adults are more likely to paralyse the development of their pronunciation before acquiring native-like competence, whereas children are more likely to flourish. In the author's view, that would be caused by children learning pronunciation merely by oral input, whereas it is mainly associated with written forms in adults (2005, p. 11). This idea opens an interesting debate for the future of pronunciation teaching in terms of methodological application, activity design and lesson planning. In any case, it seems well established that, in general terms, there is a strong connection between the acquisition of pronunciation and a younger age, being, in fact, one of the fields of language learning that responds to such a connection (Custodio Espinar, 2021).

➤ **Exposure**

Although it might seem obvious, the intensity and duration of the exposure to different inputs from the target language are going to affect their learning; the more amount of exposure, the better for the student (Krashen, 1981). This may be one of the reasons why it is so important to mention that a non-native EFL teacher should show an intelligible oral competence to serve as an adequate model, as authors such as Celce-Murcia et al. (1996) claim.

➤ **Prior instruction**

This factor could possibly be linked to the previous one. The kind of method/approach/instruction which a given learner receives, as well as its methodology, materials and techniques, will condition their phonological competence. In this sense, more motivational approaches, methodologies, techniques or activities can potentially serve as strong tools in the process of the learning and development of pronunciation, as will be detailed in the next sub-section.

➤ **Aptitude, attitude and motivation**

These factors are obviously decisive considerations for this learning process. As for motivation, the relationship between better pronunciation habits and the learner's affective states has been studied (Stevick, 1978, as cited in Murphy, 1991). Jones added that "creating a stronger link between pronunciation and communication can help increase the learner's motivation" (1997, p. 109), which will, in turn, help increase their communicative competence. Kenworthy (1987) also mentions the notions of 'identity' and 'group', which were later expanded by Walker (2010) and Rogerson-Revell (2011) and could be considered really important in approaches such as ELF, which will be discussed in the next section of this dissertation. According to Jones (1997, p. 109), "the more learners identify with native speakers, the more likely they are to sound like native speakers". As previously stated, Rogerson-Revell (2011) also stresses this idea, noting that not only identification with native speakers may make learners sound like them, but also a strong identification with the native culture may cause the desire to achieve native-like pronunciation. However, some learners may show negative inclinations towards sounding 'foreign', which may make a Spanish speaker of English, for example, keep a 'Spanish' way of speaking in English as a preferable choice. As regards the student's aptitude, it has been pointed out as a potential source for an easier or more difficult pronunciation acquisition, since it is true that "teachers and learners often refer intuitively to the notion of 'a good ear'" (Rogerson-Revell, 2011, p. 18). All these factors are going to influence their learning of pronunciation aspects of a foreign language.

➤ **Linguistic factors**

Moreover, there are other factors which are intrinsically linguistic and that may make the acquisition of the L2 phonological system more or less difficult. Those factors are the target language phonological features *per se* and how the characteristics of the speaker's native language system affect the new set that is being learned. Richards (1971) studied the likely

types of errors which arise from three different kinds of sources:

- negative transfer errors (interlingual factors)
- errors coming from the effect of marked or complex features which are intrinsic of the target language (thus, regardless of the kind of native language that the student has), such as final voiced consonants, like /d/ or /z/ in ‘read’ or ‘rise’ (Rogerson-Revell, 2011, p. 21)
- developmental errors: the same that a native speaker of the target language would make.

This distinction is really interesting for phonological research, especially taking into account the phonological features of English which could be intrinsically difficult due to the nature of the L2, thus helping to distinguish all kinds of phonological differences among languages (‘Markedness theory’; Eckman, 1977).

Rogerson-Revell (2011, p. 109) and Llisterra (2003, p. 95) also distinguish additional segmental phonological implications with which learners of English might show difficulties:

- Phonemes that do not exist in their L1, such as the voiced postalveolar fricative /ʒ/ phone in words like ‘treasure’ for Spanish learners of English (intralingual/interlingual problems).
- Phonemes that are similar in the two languages, but not exactly equal, such as the difference in the pronunciation of plosive ‘p’, ‘t’ or ‘k’, which are produced with aspiration ([p^h], [t^h], [k^h])¹ in English while the lack of it ([p], [t], [k]) in Spanish might make Spanish learners pronounce ‘pea’ as something similar to ‘bee’ due to lack of aspiration (interlingual problems). This type could be particularly problematic, since learners might not be aware of the differences among them, just focusing on the similarities, ergo not paying any particular attention to them (Bartoli, 2005, p. 15)
- Sounds that exist in the L1 but as variants of a phoneme rather than as separate phonemes, such as the /ð/ sound in the second ‘d’ of the Spanish word ‘dado’ (interlingual problem).

It is an obvious fact that the specificities of the native language of learners are going to influence somehow their learning process. Already in the 1950, Lado (1957) studied the interference of the L1 through negative transfer, which has been thoroughly expanded by

¹ These three sounds, although represented in the IPA with the aspirated variant [p^h], [t^h], [k^h], will be considered as English phonemes, and represented as /p/, /t/, /k/ throughout this dissertation.

more recent studies (such as Liu, 2011; or Weinberger, 1997); although its effects have also been studied as being also positive and beneficial (Hui, 2010; Kenworthy, 1987; Larrañaga et al., 2012). There is a tendency which promotes consciousness raising amongst students, in order to “sensitize [them] to the differences between L1 and L2 and the L2 system and their interlanguage”, which “might be more beneficial than error correction” (Jones, 1997, p. 107), especially in adult learners. The notion that explicit knowledge of a language may help fostering the implicit knowledge (Schmidt, 1993) is an interesting concept to be further expanded later on: it is important to ‘notice the gap’ between L1, the interlanguage stage, and the L2.

Finally, regardless of the differences between L1 and L2, it is very important to bear in mind the different stage of interlanguage in which every learner is, which may affect the readiness of the student to understand, acquire and utter specific phonological features. I have already mentioned the effects of this notion in EFL learning, especially when dealing with individual differences, since, phonologically speaking, every student is located in their particular stage as well.

We can divide, then, these sort of problematic pronunciation issues into two categories: intralingual problems (those that may arise due to the intrinsic characteristics of the L2 phonological system) and interlingual problems (caused by the influence of the L1 along the L2 learning process). This dissertation will focus on the interlingual problems in the pronunciation learning process of Spanish learners of English. In other words, the phonological features of English which might be particularly problematic for Spanish learners, as will be described and analysed in detail in section 2.3 of this dissertation.

2.1.2 The Notion of ‘Intelligible Pronunciation’

The notion of ‘intelligibility’ has been discussed as a key issue when studying and considering the teaching of pronunciation and its repercussion on effective communication by learners. Kenworthy defines ‘intelligibility’ as “being understood by a listener at a given time in a given situation” (1987, p. 13), comparing it with the synonym ‘understandability’. According to Walker, some people prioritize comprehensibility and interpretability over intelligibility (2010, p. 19), but Jenkins (2010) considers this factor a problem: different learners entail different backgrounds, which might lead to misunderstanding of contextual references, biasing interpretability. Besides, lower-level learners fail to produce contextual references accordingly, which further obscures the relevance of context in intelligibility. In other words, context does not always provide the solution to intelligible communication

when specific utterances by the speakers do not correspond to the ones expected by the listener. Given the case of a participant in a specific conversation who perceives a different sound from the one that should have been pronounced, and which can be interpreted as the wrong word or phrase, communication might get interrupted.

Intelligibility is affected by a number of different factors, as Kenworthy (1987) states. Speakers which show a tendency to hesitation, for instance, rather than a slower or faster speech, are more likely to get involved in communication problems. On the other hand, as stated in previous sections, a ‘good ear’, familiarity or exposure to certain accents will obviously be positive factors affecting intelligibility. Additionally, problems might arise when mispronunciations of a phoneme convey the pronunciation of another phoneme which also exists in the L2 system: for example, learners of English whose L1’s phonological system does not include the /θ/ sound might pronounce the initial phoneme in ‘thick’ as an /s/, which also exists in English. This could lead to misleading utterances: confusing ‘my boyfriend is really sick’ with ‘my boyfriend is really thick’ could lead to a number of different connotations, especially when context does not provide useful clues for understandability, as stated before. The goal, then, according to Kenworthy, must be ‘comfortable intelligibility’ (1987, p. 16).

This notion gives way to an interesting question: “intelligible...for whom?”. The ultimate goal of language learning (and pronunciation learning as part of it) is indeed to be able to communicate effectively in the FL/L2. As far as oral communication of English is concerned, the number of English speakers as a second language in the world is more than twice the number of English speakers as a native language. Is it more relevant, then, to be *intelligible* to NSs of English, or to NNSs? This interesting question will be dealt with in the next section (2.3) of this dissertation.

Having all that in mind, it is understandable that for a number of authors, more emphasis is given to an EFL learner’s pronunciation to sound ‘intelligible’ rather than ‘native-like’ (Abercrombie, 1949; Jenkins, 2000; Walker, 2010, 2019). Other researchers, however, think that ‘intelligibility’ is only a step for a greater aim: Jones advocates reaching a level beyond “the lowest common denominator of intelligibility” (1997, p. 109), which would require encouraging “students’ awareness of their potential for making their language not only easier to understand but more effective”. However, taking that statement into consideration, if intelligibility could be considered as “the lowest common denominator”, even those authors who call it into question can consider it as a starting point for a greater aim, especially for lower-level learners. Also, intelligibility problems may increase irritation

on the listener, as well as annoyance, anxiety or even boredom (Fayer & Krasinski, 1987). In this sense, it seems to be a strong correlation between irritability and intelligibility (Gallardo del Puerto et al., 2009), suggesting that the more intelligible a speaker might be, the less likely it will be to cause irritation on the listener, which enhances the relevance of intelligible communication.

As far as incorporating the notion of intelligible communication in current FLT approaches, it seems clear that it fits perfectly with current CLT methodologies. Nonetheless, further research shows doubts about this relationship:

How can teachers improve the pronunciation of non-intelligible speakers of English so that they become intelligible? This is a problem for CLT, since proponents of this approach have not dealt adequately with the role of pronunciation in language teaching, nor have they developed an agreed-upon set of strategies for teaching pronunciation communicatively (Celce-Murcia et al., 1996, p. 8).

Hence, there seems to be a problem when trying to integrate ‘intelligible pronunciation’ teaching in the current EFL classroom. Although it is true that some authors, such as Walker (2010) and Rogerson-Revell (2011) propose a number of activities, techniques, approaches and suggestions to incorporate effectively pronunciation teaching in CLT methodologies, it seems clear that new insights on the matter are always welcomed. This is why this dissertation is focused on determining to what extent can AVT activities be regarded as interesting, motivating and effective tools to foster intelligible pronunciation in Spanish students of English, both in the existing research (Chapter 4) or the study carried out within (Chapters 5, 6 & 7).

2.1.3 The Teaching of Pronunciation

The implications of such notions as ‘intelligibility’, ‘comfortable intelligibility’ or ‘intelligible communication’ might be sufficient to explain why pronunciation is so important for effective communication, and thus, it should have a place in current CLT-based EFL lessons. Moreover, research has proved that bad pronunciations affect not only intelligibility but also the development of the overall language learning process on the part of the learner. Walker (2014, pp. 4-6) analyses how poor pronunciation can be impactful on all four language skills:

- Speaking, for obvious reasons, such as intelligibility, but also other interesting connotations, such as vocabulary selection on the part of the speaker (for example, uttering ‘normally’ instead of ‘usually’ because of the difficulty of the /ʒ/ sound)
- Listening, in the failure or confusion of sound perception and even patterns of sentence stress.

- Writing, as a consequence of the English non-correspondence in spelling-pronunciation: not only might a student fail to find words in the dictionary (they might search for photograph with an initial ‘f’), or miss a couple of trains in their Erasmus stay, but misperceiving sounds might also lead them to wrong or completely imaginative spellings.
- Reading, according to the ‘sub-vocalization’ phenomenon, which states that when we read words, we ‘say them out loud’ in our heads. This ‘mental utterance’ creates an image on how the word should be pronounced. Unknown words entail a harder effort for our brains to process, even having to go back reading things we already read because we failed to process the whole message. This is particularly important for lower-level learners, who possess a narrower lexicon for obvious reasons. This phenomenon could be worked on and corrected through the improving of pronunciation, hence accelerating the improvement of reading skills.

This renewed importance on pronunciation collides with the cold, hard reality: that a significant number of teachers, researchers, curricula... are still not aware of the relevance of pronunciation teaching. Morley describes in detail some of the reasons why teachers refuse phonological instruction; some of them including statements such as (1994, as cited in Greenwood, 2002, pp. 4-5):

- “Pronunciation isn’t important”
- “Students will pick it up on their own”
- “You can’t teach it anyway”
- “I don’t know how to teach it”

Jones (1997) argues that there still exist many different arguments against phonological instruction, some of them based mainly on the Critical Period Hypothesis, as already explained earlier. Krashen’s ‘acquisition-versus-learning’ hypothesis, which differentiates those two notions, also affected Jones’s view, to the point of considering pronunciation teaching as even “detrimental”.

Nevertheless, there are many evidence that show that pronunciation teaching has gained renewed importance nowadays. If it is true that learners should engage in analysis and synthesis to promote language acquisition and that, hence, it is important to encourage reflection and consolidation (Skehan, 1998), pronunciation would be another of the key aspects to focus on. Moreover, the status of the definition of ‘communicative competence’ (initially defined by Hymes; e.g., Hymes, 1972) in the CEFR states that mastering the linguistic competence (one of its subcompetences) requires “lexical, phonological and

syntactical knowledge” (Council of Europe, 2001, p. 13).

In the same document, when the language user’s competences are defined, such competences include “general phonetic awareness and skills” (Council of Europe, 2001, p. 107), the learning of which will be easier if the learner shows certain abilities, such as “an ability, as a listener, to resolve [...] a continuous stream of sound into a meaningful structured string of phonological elements” or “an understanding/mastery of the processes of sound perception and production applicable to new language learning” (2001, p. 107). So, as it can be seen, pronunciation should have a place in current EFL methodologies.

This consideration is framed when analysing the definition of phonological competence in the CEFR, which “involves a knowledge of, and skill in the perception and production of: sound units [...], the phonetic features which distinguish phonemes [...], the phonetic composition of words [...], sentence phonetics, sentence stress and rhythm, intonation, phonetic reduction, vowel reduction, strong and weak forms, assimilation, elision” (Council of Europe, 2001, p. 116).

Taking into account proficiency levels, and according to the CEFR, Table 2.1a shows the phonological control that a given student should be able to reflect:

	PHONOLOGICAL CONTROL
C2	As C1
C1	<i>Can vary intonation and place sentence stress correctly in order to express finer shades of meaning.</i>
B2	<i>Has acquired a clear, natural, pronunciation and intonation.</i>
B1	<i>Pronunciation is clearly intelligible even if a foreign accent is sometimes evident and occasional mispronunciations occur.</i>
A2	<i>Pronunciation is generally clear enough to be understood despite a noticeable foreign accent, but conversational partners will need to ask for repetition from time to time.</i>
A1	<i>Pronunciation of a very limited repertoire of learnt words and phrases can be understood with some effort by native speakers used to dealing with speakers of his/her language group.</i>

Table 2.1a. Phonological control according to CEFR levels (Reprinted from Council of Europe, 2001, p. 117)

It can be concluded, then, that pronunciation should be present in current EFL syllabus planning. But the question remains: “how do we teach pronunciation?”. It is clear that teachers should act not only as a model so that the students might be exposed to comprehensible and accurate input, but also as facilitators, providing hints and theoretical guidelines when necessary. Another key task for the teacher is not only to provide knowledge but also to act as an awareness-raiser on the importance of pronunciation. Both native teachers and non-native teachers can serve as adequate candidates for these tasks, as will be discussed later on in this dissertation.

Moreover, Rogerson-Revell (2011) pointed out the importance of the notions of

‘model’ and ‘goal’ in pronunciation teaching. The debate on the adequacy of ‘Received Pronunciation’ (RP) (also described as ‘BBC pronunciation’) as the model for pronunciation teaching is also discussed (Fernández-Barrera, 2021¹). Every teacher should take into account their students’ context in order to establish adequate goals and models when teaching pronunciation in their classrooms. Figure 2.1a enumerates the skills needed in order to master pronunciation, according to the author:

- | | |
|-------|--|
| (i) | <i>Noticing</i> – pronunciation elements in speech, similarities and differences between L1 and L2 pronunciation |
| (ii) | <i>Discriminating</i> – between L1 and L2 elements, between correct and incorrect elements |
| (iii) | <i>Imitating</i> – sounds and other elements of pronunciation accurately |
| (iv) | <i>Reproducing</i> – elements without prompting |
| (v) | <i>Contextualizing</i> – individual elements within a stream of speech |
| (vi) | <i>Generating</i> – pronunciations in new contexts |
| (vii) | <i>Correcting</i> – their own inaccurate sounds and patterns |

Figure 2.1a. Skills required to master the various elements of pronunciation (Adapted from Rogerson-Revell, 2001, p. 212)

With the rise of ELF, there have been a number of ELF-based proposals on pronunciation teaching (Low, 2016; Rahman & Chowdhury, 2019; Walker, 2010; Zoghor, 2018), even stating that “only an ELF approach accounts for intelligibility, identity and teachability” (Walker, 2010, p. 21). The matter will be further discussed in section 2.2. Several proposals for pronunciation lesson design, activities, techniques, methodologies and teaching materials, along with planning and assessment guidelines to address pronunciation have been made (Celce-Murcia et al., 1996; Rogerson-Revell, 2011; Walker, 2010), which shows that pronunciation teaching is alive and getting new attention and consideration.

2.1.4 ‘Focus on Form’ and ‘Noticing’

The implications of communicative competence for EFL lessons have been discussed, as well as its relationship with the teaching of pronunciation. However, speaking

¹ “Curiosamente, esta variedad de inglés solamente la habla un 3 % de la población inglesa (Trudgil, 2001) y en países que fueron colonia británica, la RP no está bien considerada porque se relaciona con la época de colonización. El modelo de RP se caracteriza por sus rasgos fonéticos y fonológicos, por un acento “estándar”, que se ha considerado tradicionalmente como “lo correcto” o “lo aceptable”. Por este motivo, la RP se ha asociado a hablantes de alto estatus social” (Fernández-Barrera, 2021, p. 41)

about the teaching of pronunciation may convey another implication: it can be regarded in communicative and task-based approaches as ‘focus on form’ instruction. Several ‘focus on form’ exercises, such as drilling activities, may “have an important place in the teaching of pronunciation as a means to help articulation become more automatic and routinized” (Pennington, 1996, as cited in Jones, 1997, p. 106), as long as they are meaningfully contextualized. However, and this is the key issue, these kinds of activities are best seen as a “step towards more meaningful, communicative practice” (1997, p. 106). Here is where CLT comes into play.

Although in initial versions of CLT/task-based approaches, there seemed to be a strong stigma attached to the notion of ‘focus on form’, it can also have a place in nowadays’ methodologies, where balance is being sought between communication and accuracy. Historically, form-based approaches have had a dominant role in ELT, with the premise of teaching forms at the beginning of an EFL lesson. One of the most important models representing this phenomenon is the ‘three Ps’ model, in which forms were ‘presented, practiced and then produced’ by the learner (Willis & Willis, 2007).

As previously stated, CLT does not condemn ‘focus on form’. In this line, more modern approaches (Rogerson-Revell, 2011; Walker, 2010) also consider traditional activities such as dictations or drills as potentially valid tools for pronunciation learning in CLT context, when appropriately used. Moreover, many CLT course books can include “exercise sequences [..., which] take students from mechanical, to meaningful to communicative practice” (Richards, 2006, p. 17). Littlewood (as cited in Richards, 2006) also includes the subdivision of ‘pre-communicative activities’, such as ‘structural activities’, in which it seems that some kind of focus on form instruction could be used. However, task-based approaches prefer the use of ‘focus on form’ activities after the communicative production has taken place, which, supposedly, can be more useful for language learning; “there is certainly a place for a focus on specified forms in a task-based approach. But form should be subordinate to meaning and, for this reason, should come after rather than before a task” (Willis & Willis, 2007, p. 18). One of the options for a post-task stage activity could be, then, a ‘focus on form’ activity. Moreover, “attention to form, in one way or another, can occur in any, or indeed all, of the phases of a task-based lesson. The difference is that now we are dealing with language content that is relevant to learners and required for a communicative purpose (Skehan, 1998, p. 128).

On the other hand, one of the psycholinguistic aspects that are relevant in Second Language Acquisition (SLA) research is the notion of noticing. Psycholinguists have already

studied how important conscious attention is in language learning (Ellis, 2003). Nonetheless, Schmidt took it a step further, coining the term ‘noticing’ as “awareness at the point of learning”, which is “required for all learning” (Schmidt, 1995), a kind of involuntary ‘focus on form’ which can help learners in the development of their interlanguage, as defined by Selinker (1972). “SLA is largely driven by what learners pay attention to and notice in the target language input and what they understand the significance of noticed input to be” (Schmidt, 2001); with that statement, Schmidt made clear the relevance of the link between input, ‘noticing’ and indirectly, form-based instruction.

It has been stated how ‘focus on form’ may be beneficial to language learning. Schmidt also stated that the knowledge that a given learner may have about his/her language (‘focus on form’) may help to the development of their knowledge of a second language and how to use it. That is why it seems so important for students to notice the gap between their native language, the interlanguage stage in which they are at a given time, and the target language (Schmidt, 2010), helping them to walk step by step through the learning process. He concludes adding that ‘noticing’ is a clear step towards understanding (Schmidt, 1990), and, therefore, learning.

But, what about pronunciation? Is it possible to link these important concepts of ‘noticing’ and ‘focus-on-form’ to phonological instruction? Schmidt (1990) seems to agree: “this requirement of ‘noticing’ is meant to apply equally to all aspects of language (lexicon, phonology, grammatical form, pragmatics...)” (1990, p. 149). It is expected, then, that, at the same level as other language components, learners will be able to progress in the development of their phonological competence if they are exposed to a given input, making “incidental learning possible when task demands focus attention on relevant features of the input” (Schmidt, 1990, p. 149). In this vein, this dissertation is discussing the hypothesis that intralingual dubbing activities, as explained and discussed later, may serve as very interesting and motivating activities for pronunciation learning, development and practice through ‘noticing’, in the sense that paying conscious attention to the pronunciation of the original video which is going to be dubbed afterwards (i.e., practising their listening skills) might serve as excellent tools to work on their own pronunciation.

However, the fact that exposure to input, however enhanced it may be, and ‘noticing’ do not guarantee immediate effects on learning may also be taken into account: “the learner will be more likely to notice the new form in future once it has been highlighted. But the form will not become a part of the learners’ spontaneous repertoire until they have had time to assimilate it” (Willis & Willis, 2007, p. 18). This is why careful planning of pronunciation

lessons and activities is deemed as a vital issue in order to provide the best learning experience to the learners.

2.2 English as a Lingua Franca and the Lingua Franca Core

The English language is much more than the native tongue for millions of speakers; it is also the main vehicle for communication around the world, spoken by more and more people every day. The 22nd Ethnologue edition, published in 2019 (Eberhard, Simons & Fennig, 2019) indicated that in 2019 the number of speakers in the world whose native tongue was English came to 369.7 million (the 3rd most spoken first language in the world). However, the number of speakers of English as a second language surpassed this number considerably (see Figure 2.2a). Around 611 million people spoke English as an L2 in 2017 (Simons & Fennig, 2017), becoming around 743 million in 2018 (Simons & Fennig, 2018) and peaking at 898.4 million people in 2019 (Eberhard, Simons & Fennig, 2019). Not surprisingly, English was the most spoken language in the world as an L2, tripling the number of speakers of Hindi (295.3 million speakers), which was the second most spoken language in the world as an L2. This overwhelming progression evidences the consideration of English as the main language for communication around the world as the quintessential lingua franca.

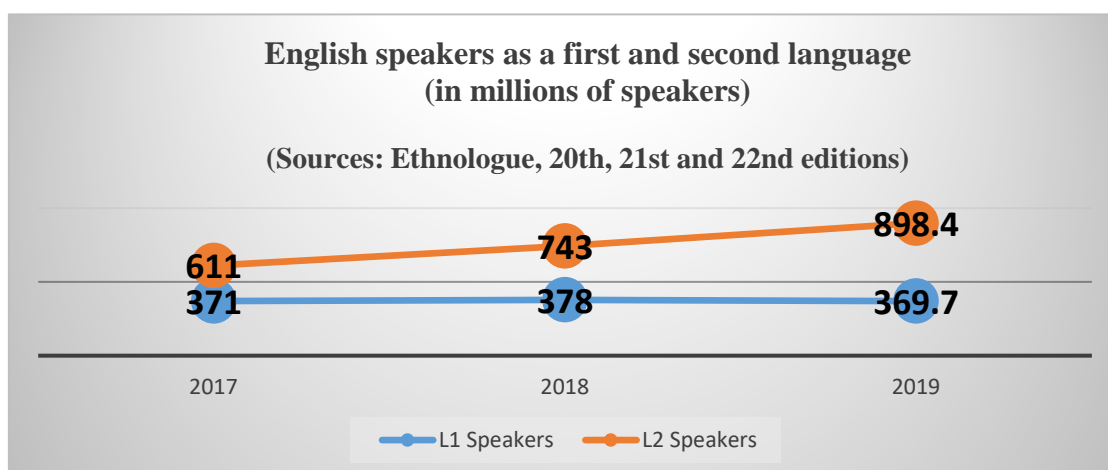


Figure 2.2a. Millions of speakers of English as an L1 and an L2

This situation fits perfectly to new views in language teaching that arose during the last couple of decades. English is no longer the language that you can speak with NSs, but also a language with which you can communicate with a larger number of NNSs; as a matter of fact, as far as 2019, the chances of finding yourself in a conversation in English with a NNS is considerably higher than with a NS.

Furthermore, English is undoubtedly the language of the Internet. The website

W3Techs, which analyses the usage statistics of content languages for websites, stated that by July 2022, 61.8% of the websites analysed included content in the English language (Table 2.2a), which entailed a 7.5% increase since September, 2019 (54.3%). The fact that the second most used language, Russian, is only present in 5.6% of the websites (8.5% by September, 2019) is overwhelming.

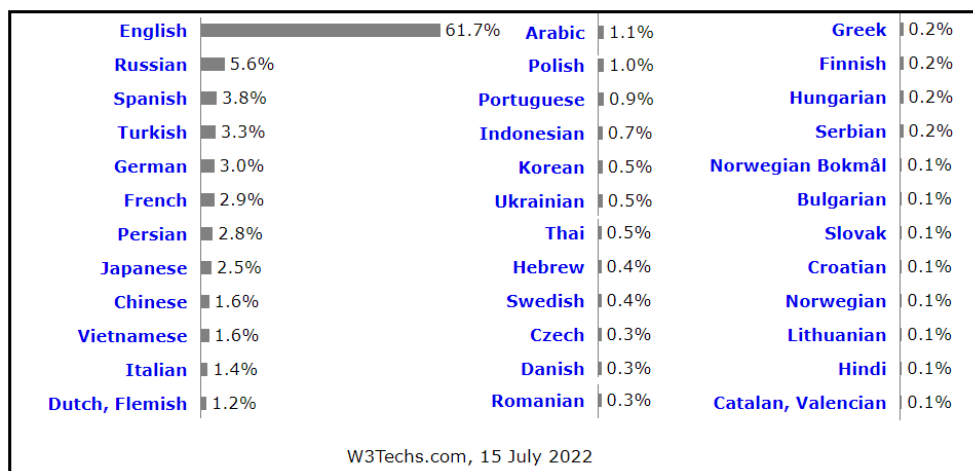


Table 2.2a. Usage statistics of content languages for websites. Adapted from: https://w3techs.com/technologies/overview/content_language

This rapid growing of English as the main vehicle for communication around the world has led to new views and considerations in FLT. ELF studies the use of English as a means of communication among speakers whose native tongues are different from English. This consideration is strengthened by the number of NNSs speaking English as an L2 stated before, and it undoubtedly represents a wide community of speakers with very different identities, coming from very different backgrounds and cultures.

In this sense, identity is, indeed, a key notion often disregarded in the English classroom environments. Traditionally, an EFL learner has been encouraged to follow a pronunciation model which can bring the learner close to a native-like performance. The problem arises when these pronunciation models are analysed in depth, which leads to a number of issues which have to be considered in different aspects.

In many places, like Spain, the pronunciation model which has been predominantly followed is *Received Pronunciation* (RP), a British “prestige” accent also known as *The Queen’s English*, *BBC English* or *BBC Pronunciation* (Rogerson-Revell, 2011, p. 7). Many researchers have traditionally shown criticism regarding the use of this model, stating arguments both in favour and against it (Figure 2.3b).

'For'

- RP is one of the most extensively documented accents in the world. It has been described in great detail both by sociolinguists and phoneticians over a long period of time.
- The majority of teaching resources for British English, both textbooks and learner dictionaries, are based on RP.
- It is still recognized as a prestige accent and therefore adopting such a model gives learners access to the social status and power related with it.
- Learning a language is about acquiring linguistic proficiency. Having a goal of mastering a native-speaker accent such as RP reflects a concern to achieve a high level of academic and language-learning ability.

'Against'

- RP is a minority accent which perpetuates the norms of an elite minority which few L2 speakers are likely to encounter. Daniels (1995) refers to them as 'phantom speakers of English' to illustrate their scarcity.
- It has been claimed that RP is far from the easiest accent to learn because of features like the non-rhotic /r/, i.e., not pronounced after a vowel, as in 'car' the large number of diphthongs and weak forms. It has been suggested that some other varieties such as Scottish or General American would be easier teaching models (Abercrombie 1988, Modiano 1996).
- RP has changed considerably over time as can be witnessed by comparing older and younger generation RP speakers. Many feel it is 'old fashioned' and 'on the way out' (Abercrombie 1988).
- Adopting an 'alien' accent involves loss or threat to identity – it is 'morally wrong' to change one's pronunciation (Porter and Garvin 1989).
- Assuming a NS accent is an intrusion into a speech community that the NNS is not qualified to join.

Figure 2.2b. Arguments 'for' and 'against' the use of RP in EFL (Reprinted from Rogerson-Revell, 2011, p. 7)

If we analyse in depth the arguments stated above, specific concepts such as *prestige*, *elite*, *identity* or *social status* are highlighted. Imposing an RP (or any other 'alien') model on students might not only entail a potential threat for the preservation of the learner's identity, but also help prolonging an "old-fashioned" model as the norm of an elite minority that a learner should stick to if s/he desires access to that status. On the other hand, a proficient learner with an RP pronunciation can get access to the "power" which this elite accent provides. In any case, as Walker states, "accents identify us not just as individuals, but also as members of a particular "group" (2010, p. 13). The problem is when the "group" we want to belong to does not stick to the accent conventions of a specific pronunciation model.

The same problem arises in countries which follow a United States-based model of pronunciation (*General American*), which is probably considered as more learner-friendly regarding its intrinsic phonological characteristics, and which is shown in a wider range of audiovisual products which a foreign learner might have access to (films, music, podcasts...), but which might be a threat to the learner's identity all the same.

In this sense, ELF accounts widely for learners' identity considerations and stimulates the use of a wide range of accent variation by the speaker. Of course, there is always the possibility that an EFL learner actually *wants* to adopt a native-like accent, whether British, Scottish, American..., in which case, ELF serves as no impediment for it whatsoever. In other words, as long as communication is fulfilled, accent shouldn't lead to any kind of prejudicial connotations. Of course, in order for communication to be fulfilled effectively, ELF should also account for intelligibility.

2.2.1 ELF Intelligibility

“The primary goal of teaching pronunciation must now be to make learners intelligible to the greatest number of people possible, and not just to the native speakers of the language” (Walker, 2010, 19)

As stated in the previous section, the relationship between accent and identity can be a complex one. However, according to Walker, there is no clear relationship between accent and intelligibility, whereas ‘accentedness’ and ‘intelligibility’ are sometimes confused, which should not happen. In any case, ‘intelligibility’ has traditionally been considered only in terms of NSs. Also, being proficient in a standard accent (such as RP or General American) is not going to ensure that you are going to be automatically intelligible for everyone. As Walker considers, “intelligibility, then, is not an inherent characteristic of native-speaker speech, even when this involves standard accents” (2010, p. 17). Accent variation, then, should be encouraged, but not at any price: “Although ELF encourages accent variation in order to allow speakers to express their identity, this cannot be at the expense of intelligibility” (Walker, 2010, p. 15). The notion of ‘intelligible pronunciation’ has already been tackled in previous sections (see subsection 2.1.2), so its relevance in the teaching of pronunciation is one of the bases for this dissertation. However, the main issue that should be considered in this section, which adds to what has already been said about intelligibility, is that, if being intelligible is a key factor in communication, the question remains... intelligible to whom?

If it has been determined that nowadays there are three times more NNSs of English than NSs, the idea and main concern behind ELF intelligibility lies precisely in that point: a learner of EFL should be able to be intelligible to a wider range of English speakers as possible. In this sense, ELF is well aware that intelligibility is a key notion that should be considered. It is not merely a matter of preserving an *à la carte* accent that accounts for identity, but also that this given accent should be intelligible. This requires special attention to the teaching of pronunciation. This idea is reinforced, as explained in subsection 2.1.2, by the notion that contextual references do not always provide the necessary clues for a message to be intelligible. Jenkins (2000) added that every English speaker has its own background and culture, which is particularly relevant if we consider that there are three times more NNSs of English than NSs. She also stated that especially lower-level speakers might fail to produce these contextual references properly. Combined with the fact that these contextual references might be difficult to understand given the very different cultural backgrounds of NNSs, it becomes particularly important to encourage intelligible pronunciation by EFL learners. Here is when The Lingua Franca Core comes into play.

2.2.2 The Lingua Franca Core (LFC)

In view of these considerations, Jenkins (2000) highlighted the importance of ELF for international communication. CLT views on pronunciation focused heavily on suprasegmentals, while Jenkins argued that this could not happen at the expense of individual sounds. In her study on intelligibility and non-intelligibility applied to phonological English features, it was revealed that most communication breakdowns were given by mispronunciations of individual sounds due to L1 transfers. NNSs rely almost exclusively on the acoustic signals in order to get the meaning of a conversation. “This dependence can be so great that they become completely thrown by deviations in individual sounds, even when there are clear linguistic or extra-linguistic clues that contradict the sense of what they think they heard” (Walker, 2010, 27). Jenkins’ conclusions gave way, then, to The LFC, a list of pronunciation features which should be prioritized in the learning process, due to their potential nature as threats (or not) for ELF intelligibility. Its main areas of priority are:

- Accurate pronunciation of almost every individual consonant sound, except for discrimination between /ð/ and /θ/, which are absent from many varieties.
- No elision in consonant clusters when in initial or middle position
- Focus on vowel length rather than vowel quality, including diphthongs.
- Some suprasegmental features, like nuclear stress placement.

As will be discussed later, the research which was conducted for this dissertation focused on the first area (accurate pronunciation and elision avoidance in individual consonant sounds and consonant clusters) due to its consideration as potential threats for ELF intelligibility if mispronounced.

Walker (2010) and Rogerson-Revell (2011) enumerate and discuss the many criticisms and concerns that the LFC has arisen, such as its potential threat as a standard-lowering core, the fact that it “will make errors acceptable” or the fact that, as far as teachers are concerned, it sounds impossible to teach an accent that nobody has. Instead, he provides techniques, activities and ideas to adopt an ELF/LFC approach, stressing the many benefits of LFC, such as (a) lighter workload, (b) fostering of identity through accent, (c) L1 as a friend (not an enemy) and (d) NNS teachers as instructors.

Although Jenkins’ LFC has been controversial, especially criticised by L1 speakers, Walker stresses that an ELF approach based on the LFC is possible and teachable. He considers the LFC as “a starting point, rather than an end-point, in terms of pronunciation teaching and learner goals” (2010, p. 25). Rogerson-Revell, accounting for the issue of goals

and models, adds that “even if learners then want to go on a higher level of pronunciation mastery [than what is proposed in the LFC], none of these features need to be unlearned or are unnecessary” (2011, p. 13). The LFC provides very interesting ideas in the relationship pronunciation-intelligibility and how to tackle it in the EFL classroom.

As regards teacher concerns, “the argument here is that at some point teachers and learners need a clear, unambiguous reference point from which to practice sounds and other pronunciation features” (Rogerson-Revell, 2011, p. 8), being an LFC-based approach one of them. The point is not assuming that any model “is the best one”. Having a clear idea of the goals and targets that a specific English class have should give you clues about the approach that a teacher should adopt: Should it be RP, or another? Which one? Should comfortable intelligibility be the ultimate goal? Or perhaps near-native command?

While Rogerson-Revell (2011) declares, then, that there is no ‘gold model’ for pronunciation teaching, and that any model should be chosen according to the goals established for a given classroom according to the characteristics and needs of the learners, Walker (2010), argues that only an ELF approach to pronunciation and accent accounts for intelligibility, identity and teachability.

2.3 Problematic Pronunciation Features for Spanish Learners of English

“If you’ve never seen a lime before, you may think it is an unripe lemon because that is the nearest equivalent of the fruits you are familiar with. You may continue in your misperception until you actually eat one or until someone points out the difference to you” (Kenworthy, 1987, p. 1)

Whether aiming at native-like proficiency or moving towards an ELF approach, it is clear that, as analysed in previous sections, there are specific phonological features which might be particularly problematic for specific learners, due to intrinsic or extrinsic reasons. The opening quote by Kenworthy becomes a wonderful metaphor for some of the problems that any EFL speaker may find when pronouncing unfamiliar phonemes. In this vein, several researchers have pointed out specific problematic aspects regarding pronunciation that Spanish learners may have when they are learning English (Kenworthy, 1987; Rogerson-Revell, 2011; Walker, 2010).

Problematic Aspects	Kenworthy, 1987		Walker, 2010 (Lingua Franca Core)		Rogerson-Revell, 2011 ¹
	Is it problematic for Spanish learners?	Does it affect intelligibility?	Is it problematic for Spanish learners?	Does it affect intelligibility?	Is it problematic for Spanish learners?
GENERAL					
Overpronouncing every single letter (more frequent in low-level students)	✓	✓	✓	✓	-
CONSONANTS					
Pronouncing /v/ as /b/	✓	High Priority	✓	✓ *	✓
Pronouncing /θ/ as /f/ or /s/	✓	High Priority	-	Not problematic	✓
Pronouncing /z/ as /s/	✓	High Priority	✓	✓	-
Pronouncing /j/ as /tʃ/ or /s/	✓	High Priority	✓	✓	✓
Pronouncing /dʒ/ and /ʒ/ as /tʃ/ or /j/	✓	Low Priority	✓	✓	✓
Pronouncing /j/ as /dʒ/ or /j/	✓	High Priority	✓	✓	✓
Pronouncing initial /w/ as /b/ or /gw/	✓	High Priority	✓	✓	-
No aspiration in initial /p/, /t/, /k/	✓ (only /p/ and /k/)	High Priority	✓	✓	✓
Pronouncing voiced plosive /b/ as fricative [β] between vowels	-	-	✓	✓	-
Pronouncing voiced plosive /d/ as fricative [ð] between vowels or final position	✓	High Priority	✓	✓	✓
Pronouncing voiced plosive /g/ as fricative [ɣ] between vowels	-	-	✓	✓	-
Pronouncing initial /h/ as /x/ or silent	✓	High Priority	✓	✓ *	-
Pronouncing /r/ as [r]	✓	Low Priority	✓	Not problematic	-
Pronouncing /ŋ/ as /n/ or /ng/	✓	/n/ High Priority /ng/ Low Priority	✓	✓ *	-
CONSONANT CLUSTERS					
Initial /s/ + consonant (+ consonant) (inserting an initial vowel sound)	✓	High Priority	✓	Not problematic	✓
Initial /s/ + consonant (+ consonant) (deleting a consonant sound)	✓	-	✓	✓	-
Middle word clusters	✓ (Combination /s/+CONS+/s/)	High Priority	✓	✓	-
Final word clusters	✓	High Priority	✓	Not problematic	✓
Final word clusters ending in unpronounced /t/ or /d/ or overpronouncing the -ed ending	✓	High Priority	-	Not problematic	✓
VOWELS					
No variation in vowel length	✓	High Priority	✓	✓	✓
No variation in diphthong length	-	-	✓	✓	-
No prefortis clipping distinction	-	-	✓	✓	-
Pronouncing /ə/ as a stronger native-like vowel	✓	High Priority	-	Best to focus on stressed syllables	✓
Pronouncing /ɪ/ as /o/ or /a/	✓	High Priority	-	Vowel length much more problematic than vowel accuracy	✓
Mispronouncing /æ/ and /ɛ/	✓	High Priority	-	Vowel length much more problematic than vowel accuracy	✓
Mispronouncing /ai/ and /ei/	✓	High Priority	-	Vowel length much more problematic than vowel accuracy	✓
Mispronouncing /i/ and /i/	✓	High Priority	-	Vowel length much more problematic than vowel accuracy	✓
Mispronouncing /u/ and /u/	✓	Optional Attention	-	Vowel length much more problematic than vowel accuracy	✓
Mispronouncing /ɜ:/	-	-	-	✓	-
STRESS					
Misplacing word stress in compound words	✓	High Priority	✓	✓	✓
Shifting nuclear stress	✓	High Priority	✓	✓	✓
INTONATION					
Narrow pitch	✓	-	-	-	✓

¹ Rogerson-Revell talks about problematic aspects for Spanish learners, not indicating whether intelligibility gets compromised.

KEY

✓	Yes
✓ *	Even though Walker may not explicitly state that they are problematic, they are considered so by the LFC
-	No / Not mentioned

Table 2.4a. Problematic pronunciation and intonation aspects for Spanish learners of English.

Table 2.4a shows these different phonological problems for Spanish speakers of English, according to Kenworthy (1987), Walker (2010) and Rogerson-Revell (2011), some of the most relevant authors studying the difficulties of English pronunciation features for Spanish learners, indicating whether these three authors find the different phonological features as problematic or not and whether making those errors may affect the speaker's intelligibility. For this matter, Walker's work will be specially taken into account, since it incorporates the analysis of these problematic features into the scope of the LFC and their consideration as problematic for intelligibility for ELF or not. In this subsection, each feature will be detailed separately, analysing in detail why they might be challenging for Spanish learners.

2.3.1 General Aspects

As a rule, and due to the intrinsic characteristics of the Spanish phonetic system, learners of English reveal a tendency to overpronounce every single letter. The Spanish language shows a fairly rigid spelling-pronunciation relationship, which means there is an implied correspondence between graphemes and phonemes (for instance, the digraph <ch> is always pronounced [tʃ] in Castilian Spanish). While it is true that different allophonic variations of a grapheme occur (the grapheme <d> has two different pronunciations in the word 'dado' [dáðo]), they tend to be relatively similar in their pronunciation. This might lead to a general consideration that the Spanish language has an orthoepic nature, since its pronunciation can be predicted through its spelling. (Iruela, 2007a, p. 12)

However, a number of very different dialects and variations of Spanish, both in Spain and Latin American countries, differ from a "standard" Castilian Spanish in their pronunciation. For example, Spanish speakers of Catalan might show a greater tendency towards a correct pronunciation of the weak vowel sound 'schwa' (/ə/), since it's more prominent in Catalan than in Spanish, as can be seen in words like 'estrany' ('strange'), pronounced [əs'traŋ]. In this example we can see the existence of an initial [ə] sound, which does not exist in Castilian Spanish. This variation in dialects and accents might lead to specific Spanish-speaking areas pronouncing non-standard phonemes, which might make the pronunciation of specific phonological features of English which do not exist in Castilian Spanish easier or more complicated. For example, in southern regions of Spain, the initial [x] sound of Castilian Spanish can be pronounced similarly to the English aspirated /h/ sound in words like 'jamón'. This situation might help Andalusian students of English, for example, to be more familiar with the aspiration of /h/ than other Spanish students. While it is true

that some learners share a common belief that Castilian Spanish is the ‘correct one’ (Gómez Seibane, 2021; Hernández Cabrera & Samper Hernández, 2018; Rojas, 2012), Spanish speakers are aware of different geographical accents and variations, which entails an advantage in understanding, perceiving, and producing phonemes other than the ones present in Castilian Spanish.

2.3.2 Consonant Features

➤ Pronunciation of /v/ as /b/

The Spanish phonological system does not have the /v/ sound. Both graphemes and <v> are pronounced with two different allophones: the bilabial plosive sound /b/ (which is also present in English, in words like “boat”) and the bilabial fricative [β] sound. Both phonemes can be seen in the words “bebé” ([be.ˈβe]; “baby”) and “vivo” ([ˈbi.βo]; ‘alive’). This phenomenon may cause Spanish learners of English to pronounce <v> as plosive /b/, making words like *vote* and *boat* homophones. This may cause intelligibility problems, since this is one of the clearest examples of how mispronouncing specific phonemes may hinder effective communication. The three authors studied consider it a problem, without doubt.

➤ Pronunciation of /θ/ as /f/ or /s/

The grapheme <z> is usually pronounced /θ/ in Castilian Spanish, as well as <c> when followed by <e> or <i>, as in ‘zapato’ or ‘cecina’. That is why this English phoneme is no problem for Peninsular Spanish. However, for many variations of Spanish which do not have this phoneme, it may be a problem, since they replace /θ/ with /f/ (‘TH-fronting’) or /s/ in words like ‘thin’ (pronouncing it with a similar quality to ‘sin’ or ‘fin’). This TH-fronting phenomenon has been studied in non-European Spanish students of English (Rogerson-Revell, 2011, p. 287) and Gibraltarian English speakers (Levey, 2008). The LFC does not consider pronouncing /θ/ accurately as important for ELF intelligible communication as other consonant sounds.

➤ Pronunciation of /z/ as /s/

While voiceless /s/ entails no problem, the voiced /z/ is not a phoneme in many varieties of Spanish, and it is considered as problematic (Cárdenas, 1960, pp. 19-20). Although it is true that the grapheme <s> in words like ‘desde’ might sound close to [z], most Spanish speakers are not aware of the voiced quality of the phoneme. That is why the

words ‘rise’ and ‘rice’ would sound as homophones. Besides, the ‘marked’ nature of word-final position /z/ in English entails more problematic considerations to its pronunciation for foreign learners who are unaware or unfamiliar of the sound. Kenworthy (1987) and Walker (2010) label this as problematic for intelligibility and therefore, effective communication.

➤ **Pronunciation of /ʃ/ as /tʃ/ or /s/**

Some Spanish-speaking areas might include the palato-alveolar voiceless fricative /ʃ/ phoneme, such as some regions of Andalusian Spanish, Chile or Mexico. Moreover, it is present in Catalan or Galician, which might help a certain number of Spanish-speaking learners of English when pronouncing this phoneme in words like ‘shame’. However, Castilian Spanish does not have /ʃ/, which might cause a considerable number of speakers to pronounce ‘shame’ as ‘same’ or ‘shop’ as ‘chop’. There is a general consensus among the three authors (see Table 2.4a) in considering this feature an intelligibility-challenging problem, especially for ELF communication. The /tʃ/ sound, however, is expected to cause little problem, since the Spanish phonological system does include that sound, which corresponds to the digraph <ch>.

Nevertheless, one of the main problems with the /ʃ/ sound is that, even though its commonest realization in written form is <sh>, it can be associated with many more graphemes or digraphs, such as <s> (‘sure’), <ss> (‘tissue’), <si> (‘tension’), <ci> (‘efficient’), <ti> (‘attention’), etc. This fact, related to the tendency that Spanish learners of English may show to overpronounce every single letter, already mentioned and discussed previously, might make lower-level learners produce sounds such as [θi] in ‘efficient’, or even [ti] in ‘definition’, which, obviously, could obscure and impede intelligibility and, as a consequence, effective communication.

➤ **Pronunciation of /dʒ/ and /ʒ/ as /tʃ/ or [j~j]**

/dʒ/ and /ʒ/ are not present in Spanish, which makes them unfamiliar sounds for Spanish speakers of English. Moreover, they are regarded as particularly difficult as well due to their consideration as ‘marked’ features in the English language (Richards, 1971). The three authors analysed state that /dʒ/ is usually substituted by the corresponding sound of the grapheme <y> in Spanish: the voiced palatal fricative [j], in words like ‘mayor’ y ‘oye’, the approximant /j/ in ‘bien’ or ‘tiene’, all of which could be problematic, leading to confusion in minimal pairs like ‘jet’ and ‘yet’, due to their non-affricate quality.

Probably due to a similar point of articulation, other Spanish-like affricates, like the voiced palatal [jɟ]¹ in words like ‘yayo’ or ‘yo’, could be less likely to affect intelligibility than the previously mentioned ones. This is not the case with the voiceless alternative /tʃ/, which Kenworthy considers as problematic, leading to mispronouncing ‘Marge’ as ‘March’. While the latter argues that mispronouncing /dʒ/ and /ʒ/ for [j] or /j/ “will sound foreign, but would still be intelligible” (Kenworthy, 1987; 153), the LFC and Walker later argued that mispronunciations of those phonemes might entail problems in intelligibility and ELF effective communication.

As stated earlier, the /tʃ/ sound implies no problem for Spanish learners of English, so perhaps teachers should focus on showing their students how adding voicing to that sound may help them pronounce /dʒ/ correctly. Moreover, if it is true that mispronouncing the phonemes of these last two sections may affect intelligibility, then it becomes a true necessity to make students learn how to produce the voiced quality to /z/, /dʒ/ and /ʒ/ and the particular point of articulation of /s/ and /z/ versus /ʃ/ and /ʒ/.

➤ **Pronunciation of /j/ as /dʒ/ or [j]**

If we were discussing previously that Spanish speakers might show a tendency towards pronouncing /dʒ/ as /j/ or [j], it seems that it also occurs the other way around. Besides, this phoneme is present in all grammatical variations of the second person pronoun ‘you’, which occurs repeatedly in English. In spite of its frequency, the Spanish system includes a similar sound to /j/ (the voiced palatal fricative² [j] sound) in words like ‘mayor’, u ‘oye’, which might make Spanish learners of English more aware of its pronunciation than other features which are completely unfamiliar to them, such as /ʒ/ or /dʒ/. The existence of [j] in Spanish should, then, be of help when avoiding ‘yet’-‘jet’ mispronunciations. In any case, the most intelligibility-challenging alternatives to the approximant /j/ would be the affricate versions of the phoneme (/dʒ/, [jɟ] and [dʒ] / [jʒ]), which should be avoided at all costs. This feature is unanimously considered as problematic.

➤ **Pronunciation of Initial /w/ as /gw/ or even /bw/**

1 Or other affricates which are in-between the “Spanish” voiced palatal [jɟ] and the English postalveolar affricate /dʒ/, such as the voiced alveolo-palatal [dʒ] / [jʒ] which are even less likely to affect intelligibility.

² Alarcos (1950) considers it as fricative, while the most common manner of articulation for the consonant <y> is considered as approximant by Martínez-Celdrán (2015)

/w/ is not *per se* a phoneme in Spanish. Walker and Kenworthy (in Table 2.4a) consider this fact especially problematic when occurring in initial position, since an initial /g/ sound might be added to it, making ‘went’ sound like ‘Gwent’. Kenworthy also remarks the addition of /b/ before /w/, which would make ‘wanna’ sound like ‘bwana’. In any case, the LFC and the previous authors agree when determining that the mispronunciation of initial /w/ might lead to intelligibility problems.

➤ **No Aspiration in Initial /p/, /t/, /k/**

The aspiration of initial /p/, /t/ and /k/ ([p^h], [t^h], [k^h]) is a problematic feature for Spanish students, since they are unaspirated in Spanish (Cárdenas, 1960; Martínez-Celdrán et al., 2003). They are also unanimously perceived as a problem for intelligible communication, since the lack of aspiration, really common in Spanish learners of English, especially in lower levels, may get those phonemes misheard as /b/, /d/, or /g/, resulting in words like ‘pin’ or ‘kin’ to be misheard as ‘bin’ or ‘gin’. Additionally, Spanish [t] is denti-alveolar (Martínez-Celdrán et al., 2003), and not purely dental, as in English. Kenworthy (1987) indicated initially only /p/ and /k/ as problematic phonemes due to lack of aspiration by speakers of South American varieties of English. Later, Walker (2010) and Rogerson-Revell (2011) expanded this problematic consideration to /p/, /t/ and /k/ (in initial position), regardless of specific varieties of Spanish being spoken (as a matter of fact, speakers from Spain show the same lack of aspiration as South American Spanish speakers). The LFC, as already stated, considers that almost all consonants must be pronounced accurately in order not to challenge ELF intelligibility, which entails sufficient aspiration of all three phonemes in initial position.

➤ **Pronunciation of Voiced Plosives /b/, /d/, /g/ as Fricatives [β], [ð], [ɣ] between Vowels (in the Case of /d/, also in Final Position).**

In Spanish, when occurring in initial position, there is no problem in the pronunciation of /b/ and /g/, since they are usually pronounced with the same phoneme as the ones in English: ‘barco’ (Spanish) and ‘boat’ (English), ‘garaje’ and ‘garage’, etc. In the case of /d/ (‘Diana’ and ‘Diane’), its place of articulation is alveolar in English, while denti-alveolar in Spanish (Alarcos, 1950, p. 172). Jenkins (2000) and Walker (2010) feel that this difference in the place of articulation is not problematic for ELF communication, which is why all those initial position phonemes could be pronounced similarly in both languages. However, when occurring between vowels in Spanish, they are pronounced with the [β], [ð], [ɣ] sounds, as in the words ‘nube’ (cloud), ‘lado’ (side) or ‘pago’ (payment). These alternatives,

considered as fricative by Alarcos (1950) or approximant by Martínez-Celdrán (2000), are non-existent in English. In order to produce correct pronunciation, students should be encouraged to work on the plosive versions of the consonants (which are natural for them, since, as we have seen, they also exist in Spanish) for all occurrences of the grapheme.

The case of /d/ stands for additional considerations. Not only Spanish people will tend to pronounce it as the interdental [ð] in middle position ('lado'), but also in final position occurrences ('Madrid'). Teachers might work on the two different pronunciations of <d> in the Spanish word 'dado' [d̪áðo] and make students focus on the plosive one, in an effort to avoid making intelligibility mistakes, such as pronouncing words like 'pad' as 'path', or 'wordy' like 'worthy', which might impede effective communication. The LFC does not consider mispronouncing /ð/ as an intelligibility challenging problem, but it does regarding /d/ in middle and final position. All three authors acknowledge for /d/ versus /ð/ to be problematic, but only Walker and the LFC consider the mispronunciation of all three phonemes /b/, /d/, /g/ between vowels, as well as /d/ in final positions as intelligibility-challenging features.

➤ **Mispronunciation of /h/ as [x] or Silent.**

Since generally speaking, the Spanish language does not include the aspirated /h/ sound in its phonological system (although, as stated before, its use is widely recognised in some Spanish varieties, such as the Southern regions of Spain) Spanish learners of English are expected to make errors in its pronunciation. The grapheme <h> in initial position is common in Spanish, although it is mute, making the words 'hola' (*hello*) and 'ola' (*wave*) homophones. Also, other instances of in-word mute 'h' graphemes can be found in words such as 'ahorrar' (*to save*) or 'ahora' (*now*), but also in a number of words where 'h' is mute in Spanish ('alcohol', 'superhéroe', 'coherente'), but pronounced with the voiceless glottal fricative /h/ in their English counterparts ('alcohol', 'superhero', 'coherent').

As a consequence, Spanish learners of English might produce no sound whatsoever when /h/ is expected in English words. Although it is true that many Spanish speakers are aware that /h/ in English conveys some kind of pronunciation, since words like 'Halloween', 'hardware' or 'hacker' are widely used in Spanish, since the subtle aspiration of /h/ is uncommon for Spanish students, its pronunciation mostly conveys the overpronunciation of an aspiration sound, transforming it into a velar consonant (something similar to the [x] sound in the Spanish word 'reloj' or the Celtic word 'loch', thus possibly pronouncing 'hello' with an exaggerated aspiration: [xelou]). Although this pronunciation may make them sound

non-native, it may not be as confusing as not pronouncing the sound. The LFC insists, however, on an accurate pronunciation of the phoneme in order to avoid ELF intelligibility problems.

➤ **Pronunciation of /r/ as [r].**

Kenworthy and Walker posit that Spanish speakers might substitute the English /r/ with the more native-like trilled [r] in words like ‘perro’ (dog) or tap [r], in words like ‘pero’ (but). While it is true that a strong foreign articulation of the phoneme might be more likely to cause irritation on the listener (Gallardo del Puerto et al., 2009, p. 67), neither more Spanish-like alternatives seem to imply intelligibility problems.

➤ **Mispronunciation of /ŋ/ as /n/**

/ŋ/ is not a phoneme in Spanish, although it can be found naturally in <-ng> contexts, in words like ‘tango’. It is, however, considered as problematic for Spanish learners of English (Cárdenas, 1960, p. 19). Kenworthy (1987) sets two different outcomes for this sound in English by Spanish speakers: either /ŋ/ is pronounced as an /n/, losing its velar quality, or it is reinforced by a following /g/ sound. For her, the /g/ addition entails no problem, but the elision is problematic. Walker and the LFC insist on a correct pronunciation of the phoneme.

2.3.3 Consonant Clusters

➤ **Initial and Middle Position Consonant Clusters**

There are consonant combinations which occur in Spanish but not in English, and vice versa, which, obviously, entails pronunciation problems for Spanish learners of English (Cárdenas, 1960, p. 26). As Walker states, “with medial or word-final clusters the commonest strategy used is deletion, making both ‘nests’ and ‘next’ sound like [nes], or ‘sold’ like [sol]” (2010, p. 133). Kenworthy already argued in 1987 the difficulty of the ‘/s/ plus consonant plus /s/’ context in words like ‘nests’ or ‘risks’, whereas Rogerson-Revell (2011) focuses on final position consonant clusters, highlighting the omission of one of the consonants as a problematic situation. As the LFC considers sound deletion to be considerably more problematic for intelligibility and effective communication than vowel insertion in initial and middle position clusters, Walker insists on encouraging students to insert supporting vowels if it facilitates the pronunciation of these consonant clusters.

Additionally, Kenworthy and Rogerson-Revell refer specifically to past tense endings

in /t/ or /d/, where Spanish speakers of English tend to add an [e] sound, thus forming an additional syllable in the word: ‘formed’ /’fɔ:md/ becoming ‘form-ed’ [’fɔ:med]. As stated earlier, vowel insertion entails, generally speaking, fewer problems for ELF intelligibility than consonant deletion. However, although this feature is difficult for Spanish learners to produce, the LFC insists that mispronouncing initial or middle position clusters entails problems for ELF intelligibility. The main exception to the consonant deletion problem is when elision of /t/ or /d/ occurs in native-like utterances; that is, in middle position of a three-consonant cluster, such as ‘postman’, ‘second task’, or ‘next week’.

Therefore, these features will be considered as highly problematic when occurring in initial and middle position and provided that the strategy used by the student is consonant deletion except /t/ or /d/ in middle position of a three-consonant cluster.

➤ **Initial /s/ Consonant Clusters**

Initial consonant clusters in /s/ + one or two consonants in words like ‘Spain’, ‘sky’ or ‘scream’ are not natural in the Spanish language in initial position (Cárdenas, 1960, p. 19), where either a vocalic beginning (‘España’) or some kind of vowel insertion in between is common (‘seco’). Nevertheless, it can be found between syllables in words like ‘escrito’ (written). As a result, Spanish speakers of English, especially lower-level ones, tend to insert an epenthetic [e] sound before the initial cluster, pronouncing ‘Spain’ like [es’pein]. Kenworthy insists on this feature as being highly problematic. Later, Walker and the LFC stated that this insertion is not problematic for ELF, but any consonant deletion could be highly problematic for intelligibility.

2.3.4 Vowels

➤ **No Variation in Vowel and Diphthong Length**

One of the most important phonological features which may obstruct ELF intelligible communication in Spanish learners of English is the non-distinction between short and long vowels, as the three authors note. The Spanish phonological system possesses only five vowels, with no significant length distinction, appearing in stressed and unstressed syllables alike (Martínez-Celdrán et al., 2003). This fact makes the speakers lengthen the English short vowels and shorten the long ones, making words like ‘sheep’ (with a shorter pronunciation of the vowel) and ‘ship’ (with a longer pronunciation of the vowel) homophones. Since very different words in meaning can be pronounced similarly, it is no surprise that this phenomenon is a potentially dangerous intelligibility-challenging feature.

This same phenomenon applies for diphthongs, which are normally pronounced in a shorter fashion.

➤ Variations in Vowel Quality

As seen earlier, the fact that the Spanish language only possesses five vowels causes them not only to be pronounced in a midway length, but also with understandable substantial differences in their quality, since being familiar with five vowels is obviously going to affect the pronunciation of twelve of them, most of them completely new for Spanish speakers. Kenworthy and Rogerson-Revell remark the following:

- Pronouncing /ə/ as a stronger native-like vowel
- Pronouncing /ʌ/ as /o/ or /a/
- Mispronouncing /æ/ and /ɛ/
- Mispronouncing /ai/ and /ei/
- Mispronouncing /ɪ/ and /i/
- Mispronouncing /ʊ/ and /u/

Nevertheless, Walker and the LFC state that although length distinction is definitely a problematic feature for intelligibility, differences in vowel quality convey, generally speaking, fewer communication problems. The only exception that Walker and the LFC note is the following:

- Mispronouncing /ɜ:/

The LFC argues that there is a number of examples where an incorrect pronunciation of /ɜ:/ implies a communication breakdown between non-native speakers of English (Jenkins, 2000), probably due to the ‘marked’ nature of the feature, hence recommending an accurate pronunciation of the vowel in order to avoid intelligibility problems. This is probably one of the most difficult vowel phonemes to pronounce for Spanish speakers of English, due to its ‘marked’ nature and the absence of equivalent phonemes in Spanish.

➤ No Pre-fortis Clipping Distinction

Pre-fortis clipping is a common phonetic phenomenon in the English system. It consists in the shortening of the quantity of a vowel in a stressed syllable if followed by a voiceless (fortis) consonant. This is why the /e/ sound that we can find in ‘bet’ is pronounced with a shorter quantity than the one in ‘bed’ (being /t/ a voiceless consonant and /d/ a voiced one). This shortening effect also occurs in some unstressed syllables, although it would not be possible when the vowel belongs to a syllable while the following voiceless

consonant belongs to another; hence /i:/ would be considerable shorter in ‘beat’ (as compared to ‘bead’) but not in ‘beetle’.

There is no equivalent to this clipping in the Spanish phonological system, which causes a similar effect to the non-distinction between long and short vowels that has been analysed. Therefore, Spanish learners of English will pronounce ‘bed’ and ‘bet’ or ‘beat’ and ‘bead’ with the same vowel length for both words, making them homophones, which will affect intelligibility for the same reason that has been described before: when two words in English only differ in one sound in order to be distinguished, merging these two distinctive sounds into only one is a potentially communication-threatening phenomenon.

2.3.5 Stress

➤ Shifting Nuclear Stress

In Spanish, word stress falls most of the times “on the last stressed syllable in the intonation group” (Martínez-Celdrán et al., 2003, p. 257). English word stress, as a Germanic language, falls commonly on the first syllable. All three authors agree that this fact is problematic. As Walker points out, even though proficient Spanish speakers of English stress the first syllable of an English word, they can also produce a second nucleus later on in the word, which can be problematic for intelligibility. An example for this phenomenon would be the pronunciation of ‘telephone’. Whereas nuclear stress falls on the first syllable ‘te’, the equivalent word in Spanish (‘teléfono’) is stressed on the second syllable ‘lé’. This may cause Spanish speakers of English to place a double stress on the first two syllables of the English word, which can be confusing. All three authors stress the importance of abundant practice with nuclear stress.

This same phenomenon can be applied to sentence stress. In order to emphasize specific parts of sentences, Spanish speakers will draw on vocabulary, syntax and word order, whereas English speakers resort to intonation, shifting the natural sentence stress shift. The following example can illustrate further on the matter:

- I want the red socks / Quiero los calcetines rojos (no specific emphasis)
- I want the red socks / YO quiero los calcetines rojos (emphasis on the subject)
- I want the red socks / Quiero los rojos (emphasis on the colour)

Therefore, making Spanish learners of English aware of the importance of word and sentence stress may help diminish potential communication problems, although, as Walker points out, “it is a long time before their understanding is transferred to their spoken English” (2010; p. 130).

➤ **Misplacing Word Stress in Compound Words**

Compound word stress can be a problematic issue for Spanish learners of English. The noun+noun / adjective+noun structure is unnatural for Spanish learners, which can not only entail syntax problems but also pronunciation problems, since they will usually place a double stress in both members of the compound. In words like ‘blackbird’, where nuclear stress falls on the first syllable, Spanish speakers will give the same emphasis to both components. However, the LFC considers this as a non-core feature, which means that even though it can arise intelligibility problems for effective communication with native speakers, it is not problematic for ELF communication.

2.3.6 Intonation

➤ **Narrow Pitch**

Pitch range is wider in the English language. According to Cárdenas (1960), the Spanish pitch range includes 16 semitones (even fewer in some dialectal variations), as compared to about 24 in English. (Cárdenas, 1960, p. 40) Spanish speakers tend to show a narrower pitch movement throughout discourse. Kenworthy points out that Spanish speakers of English may show intonation problems in English final falling pitch movement utterances. Also, the rise-fall cadence seems problematic. Walker does not address this feature as problematic, and even though Rogerson-Revell mentions it briefly, it appears that neither of them explicitly mention its nature as problematic for intelligibility.

As described through this section, not all pronunciation features seem to be equally problematic for Spanish speakers of English according to every author. For the purposes of this dissertation, the Methodology section will describe in detail which of them are going to be analysed and worked on through AVT activities and the selection criteria for their inclusion or not, which conveys, among others, whether the LFC considers them as problematic for ELF intelligibility. Besides, even though, as described earlier, there are important suprasegmental features which have been considered a challenge for intelligibility if given the incorrect utterance, such as the correct placement of the nuclear stress, for the purpose of this research the focus will be restricted to segmental features. Chapter 5 will discuss all those issues in further detail.

2.4 Methodologies and Approaches to the Teaching of Pronunciation

This chapter has described the importance of pronunciation in foreign language

teaching, the main factors which affect the learning process of pronunciation, as well as relevant information for Spanish learners of English as regards the potential phonological problems which can be found in the process. Even though insights on methodological and teaching approaches to pronunciation have been provided here and there along the chapter, it has mainly focused on what should be taught rather than how should it be taught. As a result, this section will discuss the main didactic approaches to the teaching of pronunciation, providing a brief historical review on the matter, as well as innovative perspectives on the use of materials and technologies applied to pronunciation teaching.

2.4.1 Brief Historical Review on Teaching Approaches to Pronunciation

Historically, even though, generally speaking, pronunciation has been one of the most forgotten branches in the foreign language classroom (Celce-Murcia et al., 1996). It could be stated that the prominence of pronunciation in language teaching has been fluctuating along different approaches and methodologies.

While the grammar-translation method paid no attention whatsoever to the teaching of pronunciation, the arrival of the audio-lingual method in the 20th century provided a central role to pronunciation in language teaching (Bartolí, 2005). The way in which pronunciation was taught in the audio-lingual method, however, was widely criticized due to the poorly communicative nature of the activities carried out (mainly drills in which learning was expected merely by imitating and repeating), as a consequence of the behaviourist nature of the method:

Los métodos que se basan en la audición y la imitación -es decir, el clásico “escucha y repite” (...) - asumen que, por el simple hecho de escuchar atentamente diversas repeticiones de un determinado sonido, el estudiante será capaz no sólo de reproducirlo adecuadamente sino también de integrarlo en el nuevo sistema fonético de la L2 que progresivamente se va construyendo. (Llisterri, 2003, p. 101)

Of course, in the audio-lingual method, the goal of pronunciation was clearly to achieve native-like proficiency, following a clear accent model.

Another method which arrived during the middle of the 20th century was the verbo-tonal method (Llisterri, 2003), a stimulus-response based method where, once considered that the foreign language learner suffers from “phonological deafness”, the main goal was to “re-educate” the student’s hearing, accommodating it to the new phonological system of the foreign language, whose elements are integrated in rhythmic phrased structures. While vowels and consonants have a prominent role in the verbo-tonal method, suprasegmental elements are relegated in terms of relevance. Some aspects of this method can still be applied

nowadays (Llisterri, 2003).

In the 1970s, even though the arrival of the communicative approaches entailed a revolution for language learning, at first, the teaching of pronunciation was forgotten along the first decades (1970s and 1980s), mainly due to the difficulties which arose when trying to integrate it in communicative methodologies and syllabi (Bartolí, 2005).

With the first relevant attempts to effectively include pronunciation in communicative approaches, the 1990s saw a resurgence of the teaching of pronunciation in language learning. As explained in previous paragraphs, one of the key notions which served as a link between pronunciation and communication was intelligibility, which was deemed to be a realistic communicative goal.

As already detailed before, along the 2000s new insights on pronunciation teaching brought interesting alternatives and additions, such as the integration of the notion of ELF or the creation of the LFC (Jenkins, 2000), which, along with future considerations (Rogerson-Revell, 2011; Walker, 2010; 2019), opened the field to discussions about international intelligibility, the advantages and disadvantages of accent models, etc. In any case, it seems clear the appearance of ELF offered new perspectives to intelligibility as the main nexus between pronunciation and communication by asking whether the key was to be intelligible for native or non-native speakers, as well as providing interesting comments on accent and identity. Additionally, in 2001, the CEFR included 6 levels of pronunciation into its guidelines, describing the phonological competence that learners should show for each one. This fact officially granted pronunciation with the proper relevance it should have in language learning environments. The issue of pronunciation has also been widely discussed in bilingual education and Content and Language Integrated Learning (CLIL; Gallardo del Puerto et al., 2009; Nieto Moreno de Diezmas, 2021). Even though studies on pronunciation and bilingual education are inconclusive, it still remains an area which requires of particular attention (Nieto Moreno de Diezmas & Custodio Espinar, 2022, p. 60) which, once more, highlights the strengthened status that the field of pronunciation teaching has acquired during the last decades.

One of the most difficult aspects which EFL phonological teaching has faced is, then, its effective inclusion in the different European syllabi and curricula. Several researchers have encouraged the incorporation of phonological teaching (different proposals in Celce-Murcia et al., 1996, Murphy, 1991, or Rogerson-Revell, 2011) in meaningful and communicative practice (Jones, 1997), integrating pronunciation “not as a separate entity, but as another string in the communicative bow” (1997, p. 111). Also, teachers should

account for this need for pronunciation teaching/learning, establishing adequate goals for their students, opting for appropriate pronunciation models, such as the LFC, and devising activities accordingly, helping learners practise and develop their utterance of phonemes (particularly problematic ones) according to the chosen model.

Rogerson-Revell (2011) elaborates on this aspect, describing and answering some questions which many teachers may have regarding the teaching of pronunciation. These Frequently Asked Questions (FAQ) include issues such as choosing the most adequate model, whether NNSs of English can serve as good models for effective pronunciation, whether segmental or suprasegmental aspects should be prioritized, what skills or knowledge should a teacher show in order to teach pronunciation effectively, etc.

In this sense, even though pronunciation has been given new relevance and prominence in language learning, there are still huge concerns regarding whether it has, in fact, been correctly integrated into communicative approaches, either due to a lack of training by teachers, the fact that pronunciation might still be taught using orthography and written language rather than just oral language¹ (Bartolí, 2005; 2015), or simply that the quick evolution experimented by foreign language teaching since the arrival of communicative approaches has not been reflected in pronunciation teaching, unaltered through decades (Iruela, 2007b). In any case, it seems clear that the field of pronunciation teaching is still in need of new insights and constant renovation in order to reach the necessary quality standards.

2.4.2 Activities, Materials & ICTs in the Teaching of Pronunciation

The teaching of pronunciation, as seen above, has experimented very different changes along recent history; the evolution in the use of materials, technologies and resources applied to pronunciation teaching was equally prominent, especially with the development of new technologies in recent decades.

When pronunciation was first considered in the language classroom, imitation was the main resource for learners. In this sense, few materials were required initially. Little by little, the arrival of computers, the use of language labs, multimedia rooms or computer-assisted self-learning systems opened new ways for learners to listen to their own pronunciation, in order to establish comparisons with normative models and, thus, be able

¹ “La base lecto-escritora de la enseñanza puede perjudicar la adquisición fónica” (Bartolí, 2005, p. 2)

to correct their own mistakes (Llisterri, 2003). Language labs, for example, could offer the possibility of using spectrograms, oscillograms or melodic curves analysis for accuracy purposes. Since phonetic correctness was the main goal for pronunciation teaching, contrastive analysis served as a key approach. The study of each learners' interlanguage and the use of contrastive phonetics became interesting tools towards the "tuning" of the learners hearing and further accurate phonetic production (Llisterri, 2003). As expected, contrastive analysis developed into error analysis (Bartolí, 2005).

For many years, the main type of activities used in pronunciation teaching included listening and repetition of isolated sounds and words (sometimes even phrases and sentences), discrimination exercises, minimal pairs exercises or identification exercises, many times drawing on phonetic transcriptions and written form (Llisterri, 2003, p. 105), which has been heavily criticized (Bartolí, 2005; 2015). All these kinds of exercises share a common problem: the complete disconnection with communicative approaches, being much closer to traditional structural methods (Llisterri, 2005, 106). The problem becomes worse when, as indicated before, whereas language learning in general has been shifting and modernizing through the last decades, pronunciation teaching has been not, with the same kinds of activities being used for a very long time, which reinforced the idea previously discussed that teachers seem to show severe problems when incorporate communicative approaches to pronunciation in their lessons and syllabi, as Bartolí (2005) argues¹.

These kinds of activities, however, can still be used effectively in the language classroom:

Las actividades centradas en la forma de la lengua pueden tener una incidencia favorable en el aprendizaje. Por esta razón no parece conveniente desterrar un conjunto de actividades que pueden ser útiles al alumno y, por tanto, rentables pedagógicamente en la medida en que pueden favorecer el aprendizaje (Iruela, 2007b, p. 3).

As Iruela details, there are different gradual stages for learning, from controlled practice to real interaction (2007b, p. 4):

1. Pre-communicative practice: isolated practice of a linguistic element through different types of activities.
2. Communicative practice: new information is transmitted using pre-determined structures and information
3. Structured practice: similar to communicative practice, although activities are

¹ "Los docentes no saben cómo integrar la pronunciación en la clase comunicativa" (Bartolí, 2005, 8)

open enough for new, unpredictable structures or linguistic elements to emerge.

4. Authentic communication: new information is transmitted using unprepared linguistic elements.

In this sense, traditional pronunciation activities could be used for stages 1, 2 and 3 if and when designed properly towards more meaningful, communicative practice. Insisting on the fact that attention to form is necessary, Iruela (2007b) also described the difference between enabling activities (*‘Actividades capacitadoras’*) and communicative activities (*‘Actividades comunicativas’*), as indicated in Figure 2.4a

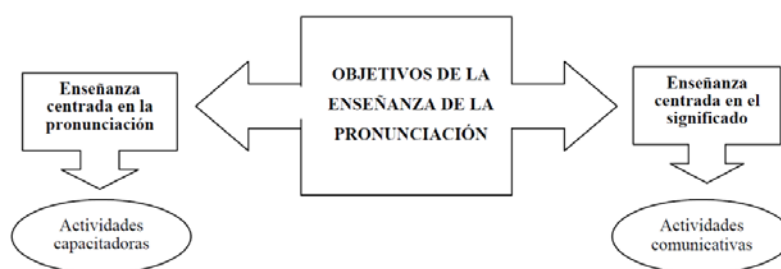


Figure 2.4a. Enabling and communicative activities (Reprinted from Iruela, 2007b, p. 8)

According to the author, enabling activities may serve as pre-communicative opportunities for controlled phonetic identification and practice, very much in line with stages 1, 2 and 3 described earlier, functioning as valid accompaniments for communicative tasks and activities:

Para lograr que el alumno use su competencia fónica de forma eficiente en contextos reales de comunicación, necesariamente tiene que practicar con actividades centradas en el uso significativo y en la fluidez. La clave se encuentra en que las actividades centradas en la pronunciación pueden ser un recurso que favorezca el aprendizaje, de suerte que ayuden al alumno a usar su competencia fónica con precisión cuando tenga que usar la lengua en actividades de comunicación (Iruela, 2007b, p. 8).

Going back to the materials and ICTs used for pronunciation teaching, it seems clear that the rise of personal computers, laptops and mobile phones brought infinite possibilities for the field. Besides language labs and multimedia rooms, the personal use of computers by learners had really positive effects on foreign language pronunciation, equally beneficial in young and adult learnings, although particularly meaningful for university students (Mahdi & Al Khateeb, 2019), although mixed results appeared, possibly explained by a number of factors detailed by Thomson & Derwing (2015), such as learner individual differences, goals of instruction, duration of input, etc. (see section 2.1.1) (Thomson & Derwing, 2015).

The use of mobile phones has also been a remarkable development for language learning (Bárcena, 2021; Martín-Monje, 2021), giving way to a number of studies where, through audiovisual activities, for example, pronunciation was fostered through mobile-

assisted language learning (Ibáñez-Moreno, Jordano & Vermeulen, 2016b; Luo, Luo & Wang, 2016; Talaván & Ávila-Cabrera, 2015b; Zhang, 2016). The importance and relevance of new technologies in the pronunciation teaching-learning process is, then, more prominent than ever, with a myriad of different technological devices and software readily available for learners to use. As expected, one of the key aspects of this dissertation is to delve into the beneficial effects of positive, responsible use of ICTs in pronunciation learning.

Research on the teaching of phonology is leading towards new views that mainly take into account the importance of Gardner's Theory of Multiple Intelligences (1983). Multisensory modes are influencing phonology teaching research by using tactile and kinaesthetic reinforcements or visual or auditory support, to mention a few (Celce-Murcia et al., 1996). Other aspects influencing this area are, for instance, the use of authentic materials or the fostering of new technologies which may help students in the recording of audio or video files and the delivery of audio feedback on their pronunciation on the part of their teachers, since having access to recorded audio files with the students' voices in English may help the teacher in the identification of specific errors that might be overlooked in the classroom. One of the most promising fields applied here is, indeed, audiovisual translation (AVT) activities for pronunciation learning, which can be very beneficial for phoneme detection, discrimination, practice and improvement, as well as motivation, autonomous learning, ICTs inclusion, etc. as will be seen in following chapters in this dissertation. This consideration of using more and more innovative ICTs which could be useful for pronunciation learning is one of the key aspects that deserve, indeed, further research.

So, as detailed above, there are a number of phonological aspects that Spanish learners have to take into account when speaking English, in order to be correctly understood. Not only that, but EFL research on teaching should also bear in mind how to teach their students to tackle these potentially problematic aspects, regardless of the approach or model adopted for phonological teaching. Pronunciation and teaching should learn, then, how to coexist in a symbiotic way so that the students can benefit the most while leading towards the achievement of their goals.

Finally, since the research carried out in this dissertation will deal in detail with a promising field of action in pronunciation teaching, which is the use of dubbing activities to improve the pronunciation of problematic consonant features for Spanish learners of English which might entail ELF intelligibility problems, the next chapters of this dissertation will provide a detailed description of AVT, its main modalities, language-learning-related AVT research and many other relevant aspects on the matter.

Chapter 3. Audiovisual Translation

The use of dubbing activities in the EFL classroom as beneficial tools for the development of oral skills is the core of this research and dissertation. This is the main reason why the presence of a whole chapter devoted to an in-depth review of the concept of AVT and its main modalities, with particular emphasis on dubbing, was deemed as necessary and fundamental. A thorough literature review on the existing research on the use of AVT activities in the language classroom will be provided in Chapter 4, later on.

This chapter will first provide an introductory section where the concept of AVT will be explained and described, followed by an analysis on the singularities of audiovisual language, navigating through Chaume's signifying codes (2004). Then, the different AVT modalities will be reviewed, just to conclude with as a brief overview on the situation of AVT in Spain.

3.1 What is AVT?

Before exploring the relationship between AVT and its many pedagogical applications in Chapter 4, mainly through the use of AVT activities in the FLL classroom, it is necessary to provide an introductory section describing the concept of AVT and its main characteristics, to serve as a starting point for those readers who might be unfamiliar with it.

If the term AVT is to be discussed, the first look should be devoted to the 'translational' aspect of AVT. Agost stated that the main object of translation were not *languages*, but *texts*¹ (1999, p. 7). In this sense, the main characteristic which distinguishes AVT from other varieties of translation lies in the particularity of the texts to be translated. 'Audiovisual translation', then, refers to a very particular translation variety in which the texts which are going to be linguistically transferred carry information through two different communication channels: acoustic and visual (Chaume, 2004, p. 30; Talaván, 2013, p. 60). This process can occur either from one language to another (interlingual translation) or from one version of the text in a specific language into another version of the same language (intralingual translation). AVT is considered, then, as a complex, intricate transfer process due to a number of different factors, both internal and external from the translation process.

First and foremost, there are a number of internal factors which make AVT a complex phenomenon; firstly, the text to be translated contains an entanglement of

¹ "No se traducen lenguas, sino textos" (Agost, 1999, p. 7)

information which is conveyed simultaneously through both the visual and the acoustic channels, providing additional difficulties to the translation process. Having to deal with more than one communication channel is undoubtedly the most characteristic aspect of AVT, as explained earlier, and also sometimes a complicated one.

Additionally, many extrinsic factors also affect the AVT process. To offer an example, in 1988, Mayoral, Kelly and Gallardo already analysed the existence of different non-linguistic aspects in AVT, such as the notions of ‘source culture’ and ‘target culture’ (the contrast between the cultural aspects of the country which originated the audiovisual product and the recipient of the translated version), or the different ‘noise-producing’ aspects which hinder the transfer process, as well as the relevance of the role of the translator. As an interesting example, in the professional world of audiovisual translation, the translator is not usually the only agent involved in the process, which makes AVT a process which might be difficult to control (Talaván, 2013). Other relevant external factors of AVT were described by Chaume (2004) and can be seen in Figure 3.1a.

- **Professional factors:** time required/available, available materials, support materials, remuneration, acknowledgement, copyright, formation level, conventions, agencies, etc.
- **Communication process factors:** identifying: sender, receiver, context, message, channel, codes, etc.
- **Sociohistorical factors:** time of creation of the original text, time when the translation is made, existence of previous translations, comparison with other translated products of the same genre, director, AVT modality chosen, etc.
- **Reception factors:** degree of domestication or foreignization of the text (whether it’s going to be “more or less adapted” to the target audience), and:
- **In dubbing:** flexibility degree in synchrony, overacting degree, verisimilitude required, etc.
- **In subtitling:** flexibility degree in utterance synchrony, in subtitle creation, verisimilitude required, etc.

Figure 3.1a. External factors from AVT (Adapted from Chaume, 2004)

It is an undeniable fact, however, that AVT fulfils an important role in this globalized, Internet-based world, where not only new cinema products or TV series are released weekly but also a wider and wider range of on-demand streaming service platforms (Netflix, HBO, Amazon Prime, Disney +, Apple TV...) offer huge loads of new content almost every day.

All these products need to be translated quickly (either offering dubbing or subtitling solutions) to a myriad of languages in order to satisfy the demands of millions of viewers who might not understand the original language of the products. AVT plays, then, a necessary and critical role in worldwide audiovisual communication, streaming content and film industries.

3.2 Audiovisual Language

With all information provided in the previous section, it seems clear that the most important characteristic of AVT which distinguishes it from other translation varieties is the existence of a dual channel (audio + video) where all information which needs translation is interconnected. Apart from that, *linguistic codes* (i.e., all content which is presented in oral or written form in an audiovisual product) are not the only ones that need proper understanding and consideration in the correct transfer of the audiovisual product for a specific target audience.

3.2.1 Chaume's Signifying Codes

Understanding how this interrelated information worked through the visual and acoustic channels was one of the main foci of research of Chaume (2004), who analysed and classified them into different categories or 'signifying codes'. Unravelling these codes is a key aspect for a translator in order to produce, as a consequence, a new text which contains all necessary information for a correct translation. These different 'signifying codes' are summarized in Table 3.2a and can be listed as follows (according to Chaume, 2004):

Sound Codes (Acoustic Channel)	Visual Codes (Visual Channel)	Technological Code
Linguistic code Paralinguistic code Musical & Special effects code Sound arrangement code	Iconographic code Photographic code Mobility code Planning code Graphic code Syntactic code	Technological code

Table 3.2a. Chaume's signifying codes (Adapted from Chaume, 2004; based on Tamayo, 2017)

➤ Sound Codes

They are extremely important, since they account for all information relevant for translation which belongs to the acoustic channel of an audiovisual product.

Linguistic code. All text which needs to be translated; in other words, the linguistic

content of all voices in an audiovisual product. This content can be transferred into a new oral track (dubbing, voice-over) or into written text (subtitles). There has been an existing debate on the intrinsic characteristics of oral texts in audiovisual products, since they simulate real-life conversations or utterances, but they are expressed in a language with its own characteristics. Chaume defines it as ‘prefabricated oral speech’ (2004).

Paralinguistic code. Representation of suprasegmental non-verbal features, such as silences, gestures, laughter, proxemics, etc. Although sometimes perceived as universal, each culture has their own ways of representing these paralinguistic aspects. This fact needs to be carefully analysed in order to provide the appropriate transfer of meaning.

Music and sound effects code. Sometimes music in films provides particular meaning or cultural information which needs to be translated, especially in audiovisual products such as musicals, where songs play the role of conversations, providing important information to the plot which would get lost if the song is not properly translated. Chaume holds that they are rarely dubbed (they are normally subtitled), except in cartoons, children’s programming or comedy. When dubbed, they are not usually forced to provide rhythm, rhyme or tone. This issue, however, has been a controversial one. Díaz-Cintas (2003) disagrees with Chaume’s previous assertion, arguing that whenever possible, all songs should be translated, maintaining coherence throughout the product, respecting rhyming or rhythm as far as possible. In the case of the sound effect information provided in the acoustic track of an audiovisual product, its translation is particularly relevant in subtitling for deaf and hard-of-hearing, where a door slam, a gunshot or a police siren which is heard but not seen could convey important information to understand film scenes and/or plot developments.

Sound arrangement code. It deals mainly with off-screen voices, both diegetic (coming from characters from a scene of a film, for example) and non-diegetic (such as off-screen narrators), which need to be translated accordingly. Again, this is a particularly interesting code in subtitling for deaf and hard-of-hearing, since they need to be provided such information as, for example, where the voice comes from and to whom it belongs, in the case that the voice could be clearly identifiable by non-hearing-impaired viewers.

➤ **Visual Codes**

Visual codes are, according to Chaume, as relevant as sound codes. He insisted on the idea that the translator should be aware of breaking down all distinguishable codes to have a complete an approximation as possible to the audiovisual product. Nevertheless, a translator must not see the forest for the trees: global coherence and verisimilitude should

be kept in mind as much as possible. The most relevant visual codes will be described next:

Iconographic code. As with the case of specific sounds, lots of iconographic and graphic symbols, icons or indexes are not universal, providing different meanings for different cultures. The translator should be well aware of that fact. AVT conventions, however, suggest not to translate these icons unless some graphic explanation is provided.

Photographic code. Sometimes, changes in the use of lighting, colour scheme or changes to black-and-white scenes in a colour film provide specific meanings which, in particular cases, need to be considered in AVT. One example could be the colours chosen for subtitling, for instance. Yellow subtitles should, for example, not be encouraged in a modern black and white film, the style of which has been meticulously chosen by the director, since they could disturb the viewing experience.

Mobility code. It mainly affects dubbing. It has to do with proxemic and kinetic conventions and mouth articulation. Certain head movements, for instance, may provide different meanings in different cultures: when translating a Bulgarian film, it should be considered that vertical head shaking imply negative responses, which might need a corresponding translation solution so that the target language viewer can understand the message correctly.

Planning code. It also affects dubbing, and it relates to phonetic or lip synchrony. When closer camera shots show a character's mouth uttering a line, dubbing conventions dictate that specific phonemes (such as open vowels or plosive consonants) must appear when the character is articulating them accordingly, in order to contribute to realism as much as possible.

Graphic code. written information appearing on the screen also requires translation. Such is the case of titles, subtitles, intertitles, captions, newspaper headings, etc.; especially those which convey relevant information for the story and the plot.

Syntactic code. It is closely related to the editing process which accompanies every audiovisual product and its effect on the translation process. For example, every time there is a scene change, or a fade-in/fade-out, translators usually know that all information should have been already provided, in order to move on to the next part of the video.

➤ **Technological codes**

They refer to the video format, software, electronic device, screen, media, and any other related technological issue when playing or showing the audiovisual product. They are normally irrelevant for the translator, according to Chaume, since they are considered and

dealt with in other editing phases of the AVT process.

Having described all visual, acoustic or technological codes, the important thing to emphasize is that all of them have to be understood, interpreted and catered for separately, but then again interrelated wholly in the final translation. Their coexistence and interrelation represent the essence of the audiovisual language, and is, thus, one of the most important and differential aspects of an audiovisual product.

There are other interesting components of the audiovisual language which affect the nature of the audiovisual product in more direct or indirect ways. Agost (1999, as cited in Duro, 2001) emphasized the importance of the type of text to be translated (dramatic, informative, advertising, entertainment-based...). Even though it could be considered a merely linguistic distinction, it obviously affects the translation choices which are going to be made by the audiovisual translator. Another element which has been studied thoroughly is the proper transfer of humour and comedy in audiovisual products, and their implications for AVT. Zabalbeascoa (1993, 1996, 2020) provided many different studies on the analysis of humour in dubbed products, as well as joke classifications, and keys and tips on how to tackle their translation. According to his research, jokes are not easy to translate due to a number of factors, and the translator should bear in mind that bad/inappropriate translations of jokes and comedy content could entail lack of coherence within the product, intelligibility problems, total or partial loss of the comic effect, etc.

Another key idea to be emphasized when discussing audiovisual language is the prefabricated nature of audiovisual speech. Diaz Cintas (2001a) insisted on the idea, holding on to the notion that even though it might seem like an oral register, it is not, but a written text which is deliberately elaborated to seem oral. Talaván & Ávila Cabrera insisted on the nature of audiovisual language as “neither planned nor spontaneous, but a particular kind of language” (2015b, p. 36). Nevertheless, this does not imply that this special type of language might not be helpful for the learner of English as a foreign language: a number of studies have been made comparing TV and movie languages with authentic registers, such as Quaglio (2009) or Forchini (2009). The latter, through micro and macro-analysis of both natural conversational language and audiovisual conversational language insisted on the similarities between both languages, rejecting the idea that film language does not represent usual conversation and/or is of little value. The conclusions extracted from his work further affirm the value of audiovisual language in foreign language learning. An assertion which is further held by Talaván & Ávila Cabrera: “[Audiovisual language] can play a paramount role as regards the improvement of the different linguistic skills, namely written and oral

production (...) as well as cultural awareness” (2015, p. 36).

3.3 AVT Modalities

The translation of an audiovisual product can be performed in very different ways, either for intralingual or interlingual translation, such as maintaining the original audio source intact in the source language and inserting written text with the oral information produced in the video (captioning/subtitling) or substituting the audio source for a different one in the same language (intralingual dubbing) or in a different one (interlingual dubbing), but there are many other options (see Table 3.1b).

AVT modalities can generally be divided into two sub-groups: subtitling (the translation of oral content by insertions of written text) and revoicing (the addition of a new audio track either substituting or accompanying the original track). The latter includes dubbing as the most important modality, but recently other revoicing varieties have been gaining attention and relevance, such as voice-over or audio description for visually impaired consumers. More information regarding basic data on the most relevant AVT modalities will be provided later on in this sub-section.

<i>Types of AVT</i>	
<i>Subtitling</i>	<i>Revoicing</i>
<ul style="list-style-type: none"> • Intertitling • Standard subtitling • Surtitling • Subtitling for the deaf and hard of hearing • Respeaking-based subtitling • Fansubbing • 3D subtitling 	<ul style="list-style-type: none"> • Dubbing • Voice-over • Free commentary • Narration • Audio description • Simultaneous and consecutive interpreting • Others: karaoke, audio-subtitling, fandubbing

Table 3.3a. Types of AVT (Reprinted from Alonso-Pérez and Sánchez-Requena, 2018, p. 3)

Choosing a specific AVT modality depends on a number of different factors. TV films and series can be very powerful tools in the transfer of values, ideas and information (Talaván, 2013, p. 62). Due to this consideration and many others, countries may opt for specific modalities when translating audiovisual products. Even though a few decades ago, this choice was normally universal (all products translated for a country were frequently either dubbed or subtitled, but not usually both), nowadays there are more options applied inside the same country. You can probably go to the cinema and watch a film in the original language with target language subtitles, or you can choose to watch it dubbed in the target

language. If you turn on your TV, you can find translated audiovisual products in different ways, such as dubbing, subtitling for deaf or hard-of-hearing, or even voice-over. The factors which might affect the decision-making process for choosing a modality or another are going to be described next, following Talavan's analysis (2013, pp. 62-64):

Economic factors. Taking into account the public's preferences and the profits which are going to be obtained with the final product, different modalities can be chosen. Generally speaking, subtitling is much cheaper than dubbing, but in countries with a solid dubbing industry, opting for this AVT modality might also bring additional benefits (it employs a wider range of workers, for example).

Cultural and ideological factors. Even though there is an increasing number of modalities nowadays, dubbing and subtitling (the two most used and popular AVT modalities) represent two different extremes in terms of adapting an audiovisual product to a target audience. These extremes are known as 'domestication' and 'foreignization', as proposed by Venuti (1995). Whereas subtitling is normally admitted as a less invasive modality, since it maintains the foreign language of the product, dubbing intends to create the illusion that the characters in a film are actually speaking in a language other than the original.

Political factors. Dubbing could be (and has been) used for censorship purposes: as mentioned earlier, subtitling an audiovisual product conveys the 'foreignization' of an audiovisual product: the audience which is going to consume that product will be exposed not only to an audio source in a foreign language, but also to the fact that the product they are consuming is far from their native country/culture/language. Conversely, dubbing a product usually causes the opposite phenomenon, the 'domestication' of the product, thus contributing to the illusion that characters are actually speaking in a country's official language. This means that, apart from on-screen text, no input in any foreign language will come to the consumers, which can contribute to make a foreign language unavailable for the population.

Traditionally, opting for either one of the two most important AVT modalities (subtitling or dubbing) has led to an ongoing discussion on the advantages or disadvantages of the use of each of them, with many people either favouring their preferred choice or criticising the other in a somewhat exaggerated manner, without taking into consideration the advantages of the other modality or the potential disadvantages of the preferred one.

It is obvious that opting for dubbed or subtitled products convey differences. Since the beginning of the 2010s, consumers have become somewhat impatient: a considerable

number of young consumers has opted for streaming platforms or downloaded products rather than going to the cinema or consuming TV (Talaván, 2013, pp. 63-64). This has led to an increase in *fansubbing* productions and consumption. *Fansubbing* refers to amateur translations of audiovisual products, resulting in multilanguage subtitling files (such as .srt or .ssa) which can be later applied to a downloaded video (in formats such as .mp4, .avi or .mkv). Some researchers have put into question the validity of *fansubbed* products in terms of quality, error frequency or the existence of inconsistencies (Talaván, 2013). On the other hand, having such a great number of subtitled products available could have potentially led to an increase of original language consumption by non-English viewers.

Moreover, there have been some studies showing that in countries where audiovisual products are normally subtitled, people show a higher level of foreign language competence, as compared to traditionally-dubbing countries (Comisión Europea, 2007; Talaván, 2013). Even though it cannot be obviously considered as the only cause for it, people have their own considerations regarding the fact. In a study made by Koolstra et al. (2002), 25% of primary school Dutch students thought that listening to the radio or watching TV in English contributed to their competence in a greater way than school itself.

As stated earlier, in recent years, more modalities are used simultaneously in the same country (original version films in the cinema with target language subtitles and dubbed ones) and even in the same TV channel (dubbed, voice-over...). O'Connell already prophesied this paradigm shift in the early 90s: "It is clear than in the short term, at least, the future belongs to subtitling. There are many reasons why this should be so. A subtitled version is, by and large, much cheaper and quicker to produce than a dubbed one", adding that "it is likely that the larger, wealthier countries traditionally considered "dubbing countries", e.g., France, Spain, Germany, Italy, Austria, etc. will gradually wean their viewers over to more and more subtitled programmes" (1994, p. 364 in Talaván, 2013, p. 66). Section 3.4, later on, will briefly analyse the development of such a debate in Spain, as well as the current state of affairs.

In any case, it is not the purpose of this section and, by extension, this dissertation, to favour one modality over the other, but to understand the reasons why a specific modality might be chosen over another, and the views of people and existing research on the matter. And, what is more important, at least in the field of AVT applied to FLL, all of them can lead to versatile activities with enormous benefits for skill enhancement, as Chapter 4 will justify.

3.3.1 Subtitling and Closed Captioning

Subtitling, along with its subtypes and varieties, has been one of the most used and frequent AVT modalities. It first appeared in the 1903 silent film *Uncle Tom's Cabin* (Porter, 1903) in the form of intertitles¹ (Figure 3.3a). Subtitles were defined by Jakobson as “an interpretation of verbal signs by means of other signs of the same language” (1959, p. 233). The concept and definition of subtitles has evolved significantly, however. In this sense, subtitling and closed captioning (CC) were considered as similar terms until new specifications were added. In 1990, Spanos and Smith considered CC as the appearance of written words representing audio fragments the television screen at the same time as the programme. In this sense, they considered CC as similar to subtitles, but with the distinction of being a result of an intralingual translation (while subtitles normally referred to the interlingual process of translating the audio content into written text of another language). As Garza summarized: “Captions² are like subtitles, but printed versions of the spoken text in the same language as the original speech” (1991, p. 239). It is suggested, then, that captions were the result of intralingual translation while subtitles were normally considered the result of an interlingual translation process. While originally used for hearing-impaired consumers of audiovisual products, some researchers saw the potential benefits of this modality in language learning (see Chapter 4).



Figure 3.3a. First use of intertitles in Edwin S. Porter's *Uncle Tom's Cabin* (1903)

It has to be considered, however, that CC, whenever understood as designed for deaf and hard-of-hearing viewers, should include additional suprasegmental information which might be helpful to understand a particular scene, moment or plot development (such as sirens, door slams, gunshots, etc.). In any case, it is clear that the subtitle language has a *raison d'être* and a specific nature of its own. Diaz Cintas (2001a, 2003, 2010) deeply analysed the

¹ Written texts appearing on the screen, not as part of a scene but in the form of a static text inserted in between the footage.

² Also labelled teletext subtitles or 'bimodal', 'same-language', 'unilingual' or 'intralingual subtitles' in literature (Danan, 2004: 68)

characteristics of subtitle language (which he called ‘subtitlese’) with special focus on Spanish subtitle creation. Some of the most important characteristics of ‘subtitlese’ can be described as follows:

- Information condensation¹.
- Lexical simplification.
- Syntactic explicitation.
- Repetition.
- Error correction.
- Theme-rheme manipulation.
- Controlled overtranslation.
- Linguistic standardization.

Additionally, when creating subtitles, there might be other technical, spatial, temporal, stylistic and orthographic conventions that need to be addressed by the translator. While it is true that clients normally provide style guides along with the translation request, some researchers, like Díaz Cintas, have analysed the use of these conventions in subtitle creation in Spain.

As explained earlier, in recent years, due, among others, to 21st century technological advances, subtitling has gained new attention among the general public. The appearance of DVDs, Blu-ray or 4K products including multi-language subtitle tracks was the first step. Nowadays, people are not only demanding a greater deal of original version feature films with target language subtitles, but also consuming more subtitled products due to the rise of streaming platforms, where, as it already happened with DVDs, most audiovisual products can be displayed with standard multi-language subtitles, including director’s commentaries and subtitles for deaf and hard-of hearing.

3.3.2 Dubbing

The core of this dissertation is the study of potential benefits derived from the use of dubbing activities in FLL. For this reason, it is important to fully understand the notion of dubbing, as well as its main characteristics. To begin with, dubbing can be considered as the most common revoicing modality. As a matter of fact, ‘revoicing’ and ‘dubbing’ could be understood as synonyms (Chaume, 2006, p. 6), especially before the appearance of more recent revoicing modalities such as audio description or voice-over, which have their own

¹ It is generally accepted that up to 40% of the original text content can disappear.

distinctive characteristics. We understand dubbing as the replacement of the original audio track of an audiovisual product where characters' speech is included with a new track either in a different language (interlingual dubbing) or in the same language (intralingual dubbing). Since it is considered an audio track replacement process, the original L1 audio track is mute.

The first dubbed products appeared as early as the 1930s in the United States, but they would flourish especially in Europe some decades later, in the 1960s and 1970s. As far as dubbing research is concerned, Fodor (1976) set the preliminary guidelines for the field (Chaume, 2006), especially stressing the importance of taking into account the movements of the characters' mouths when translating (what we know now as 'phonetic' or 'lip synchrony'). Mayoral et al. (1988) provided an excellent basis for dubbing and AVT research, which then bloomed in the 1990s. It was then when the relationship between dubbing and its applications on language learning rose.

The process of dubbing is a complex procedure which consists of a number of stages (see Table 3.3b) and does not usually depend solely on the figure of the translator, since many other agents are involved in it: the producing/distributing company, the dubbing studio, the adjuster (when s/he is not the same person as the translator), etc.

1. A company buys an audiovisual product with the intention of displaying/distributing it within their country. It needs translation to the target language.
2. If the company does not own their own dubbing/recording studio, they contact one with the project.
3. The dubbing studio asks a translator to work on the translation of the product. / The dubbing director selects voice actors/actresses.
4. An adjuster (ideally the own translator) adapts the translation according to: <ul style="list-style-type: none"> a) lip synchrony b) kinetic synchrony c) isochrony
5. The dubbing is performed.
6. All sound tracks of the audiovisual product are remixed

Table 3.3b. Dubbing procedure stages (Adapted and translated from Chaume, 2004, p. 32)

One of the most distinctive and interesting facets of translation for dubbing is summarized in step 4 of Table 3.3b, and it relates to the three types of synchronization which must be dealt with by the translator/adjuster when producing a translation of an audiovisual text which is later going to be dubbed. These are (according to Chaume, 2004, 2006):

Phonetic or lip synchrony. In order not to break the illusion that the actor/actress appearing on-screen is actually “speaking” another language, with another voice, the new

audio track has to adjust specific phonemes to the actual lip movement of the character on-screen. In this sense, special consideration is given to open vowels and bilabial/labio-dental consonants. The translator/adjuster must ensure that whenever the actor closes their mouth when speaking, the new audio track includes a consonant which could be performed in that way, and which is correctly synchronized with the actor/actress lip movement.

Kinetic synchrony. Agreement between the translation and the body movements of the characters on-screen. For example, when a character is nodding, the new audio track should not include a negative statement (such as “no”), since it would be inconsistent with the meaning of the character’s body movement. Once again, not all gestures and body language are universal, which makes this type of synchrony especially interesting (and difficult) to account for.

Isochrony or synchrony between pauses and utterances. It conveys the synchronization of the duration of the utterances of the new audio track as reflected by the time where characters actually “talk” (showing the corresponding mouth or jaw movements that relate to the act of speaking). Whenever a character has finished talking but the new audio track is still playing that characters’ new voice, the illusion that s/he is actually speaking that language with that voice will disappear, thus breaking the spectator’s suspension of disbelief.

Even though those three aspects (lip synchrony, kinetic synchrony and isochrony) are the most important types of synchronization in dubbing, Chaume (2006) adds two more aspects into consideration: ‘character synchrony’ and ‘content synchrony’. Character synchrony, which is more related to dramatization than actual synchrony, refers to accounting for the audience expectations regarding the voice of a specific character. In this sense, a small child with a deep male voice or a high-pitched villain could probably break the illusion of cinematic pseudo-reality. On the other hand, content synchrony makes reference to the relation between the translation and what happens on-screen. This latter consideration has to do, according to Chaume, more with actual coherence than synchrony (2006, p. 7).

As mentioned earlier, all these aspects try to contribute to a more realistic dubbed product while trying not to break the illusion that the characters are actually speaking in that “new voice” (in intralingual dubbing) or another language (interlingual dubbing). In the same vein, accounting for all cultural aspects, especially the suprasegmental ones, such as providing accurate meaning for gestures, expressions, etc. could be particularly difficult, mainly in non-English speaking products. Also, different countries might have different traditions regarding dubbing conventions, which is why, according to Chaume (2006), avoiding over and

underacting performances and elaborating credible and natural dialogues should be the main priorities of a dubbed audiovisual product.

3.3.3 Other common AVT modalities

Even though this dissertation, as the study undertaken, focuses on dubbing, which has already been described in detail, there are other AVT modalities which have emerged in recent years, trying to respond to different needs. Since the objective of this chapter is to provide a summary of the notion of AVT and its varieties, this subsection will describe next the basic characteristics of the most common AVT modalities other than dubbing and subtitling.

➤ Audio description

Audio description (AD) refers to the AVT modality whose purpose is to make an audiovisual product accessible for blind and visually impaired people. It consists in the addition of a narrative audio track where all necessary information which appears on-screen is detailed. This information may include action, body language, scenery, facial expressions, etc. (Benecke, 2004, p. 78). This additional track does not substitute the original audio track (or a dubbed one) but rather accompanies it by filling silences and audio gaps with the aforementioned information.

AD appeared in the 1980s, trying to fulfil a necessity for visually impaired consumers, just as subtitling for deaf and hard of hearing. Benecke (2004) describes the translation process for an audio description, stating that not all audiovisual products might be suitable for AD (some might be too fast moving or may not provide the necessary gaps for the information to be narrated). AD has its own considerations and conventions, which have been studied by several authors recently (Benecke, 2004; Lertola, 2019a; Maszerowska, Matamala & Orero, 2014) and which can also be used for language teaching purposes, as Chapter 4 will explain.

➤ Voice-over

Voice-over¹ is another revoicing modality in which the volume of the original voice track is lowered whereas an additional one (normally in a different language) provides the dubbed track with a higher volume than the former. This modality increases the Reality Effect (Chaume, 2001), since we can perceive the characters actually speaking in their native

¹ “Voces superpuestas” (Chaume, 2001)

language, which is more realistic than hearing them speaking a different language. What differentiates voice-over and dubbing, then, is that in the former the original track is not mute, but present in the final product, although in a much lower volume. In this sense, since the original audio track can be heard in the final product, voice-over does not pursue the illusion that the characters are speaking another language, therefore detaching lip synchrony from all relevance.

Moreover, a voice-over product might lead to confusion or tiredness, since the audience is constantly listening to different languages simultaneously. Even though this modality was traditionally used in documentaries, nowadays it is more common to watch some voice-over TV shows rather than totally dubbed, as in the case of some programmes which can be seen in Spanish TV channels like DMAX, DKISS or MEGA, to name a few.

➤ **Simultaneous translation/interpretation**

Simultaneous translation or interpretation requires the figure of a professional translator/interpreter who is physically present in the same room and provides a live, real-time translation. For Chaume, it is closer to interpretation than actual translation (2001).

➤ **Narration**

In narration, a speaker reads an already prepared written text (which can be a translation from another language), which represents a summary of the original information of the audiovisual text. This reading can be performed live or in a pre-recorded way, and then mixed in the resulting audiovisual product, with the original audio track mute. The main difference between narration and dubbing is that, in the former, speakers/actors do not perform, but only read the text. Its relevance in translation is virtually non-existent (Chaume, 2001, p. 40).

➤ **Partial dubbing**

It is also known as “half-dubbing”, and it entails the pre-recording of the interpreter’s text and then added to the soundtrack. Since it is not a complete translation of the text, it is used very infrequently (especially in western countries), due to the limited contribution to the Reality Effect (Chaume, 2001, p. 38)

➤ **Free commentary**

Free commentary is an AVT modality which is closer to adapting than actually

translating (Chaume, 2001). The speaker provides an unfaithful variation of the text, normally in an improvised way, adding details or omitting certain information. It is more frequently used in audiovisual products where faithfulness is not the main goal, such as comedy, humoristic videos, film parodies, children's products, etc.

➤ **Sight translation**

A sub-modality of simultaneous interpretation, 'sight translation' refers to the in-the-moment spoken translation of the script of a film (written in the original language) into another language simultaneously to the showing of the product. This technique is used in film festivals, for example.

➤ **Subtitling for deaf and hard of hearing**

Subtitling for deaf and hard of hearing (SDH), as explained in previous sub-sections of this chapter, is a subtitling variant where not only is the spoken text translated into written form, but also every other relevant information which might be difficult or impossible to perceive for deaf or hard-of-hearing spectators, such as off-screen voices, screams, slams, noises, or relevant music, to name a few, especially when this acoustic information is particularly relevant for the story development or the understanding of the scene.

This subtitling sub-modality has its own characteristics and conventions, some of which might differ from traditional interlingual subtitling. For example, before the arrival of DVDs, a special kind of VHS versions of films were produced ad-hoc with burned-in subtitles specially adapted for deaf or hard-of-hearing audience. These videos included different colours for specific characters, which were normally the same for different videos. For example: yellow subtitles for the main character, blue subtitles for the main secondary role, pink subtitles for the female lead character or green subtitles for the main antagonist, with white subtitles for the remaining characters and extras.

These are some of the main modalities of AVT which are normally used. There are many others, like karaoke products, which are also quite common, or *fundubbing* products (videos which are dubbed for non-professional people), which are more and more frequent due to the quick expansion of the Internet and streaming platforms such as YouTube or TikTok. *Funsunning* has also been a frequent phenomenon since the turn of the century, with non-professional translators creating and uploading subtitles (although some of them with a questionable quality) for the latest films or TV series episodes.

3.4 AVT in Spain

As previously mentioned, among the reasons why a specific country/company may opt for one specific AVT modality or another when translating their audiovisual products in order to make them available for a greater audience, the most important ones are obviously economic, although there might be other relevant factors involved, such as political or ideological ones. In the case of Spain, there have been a number of factors playing a very important role when establishing dubbing as the traditionally most used modality.

It is true that, in economic terms, dubbing is considerably more expensive than subtitling. However, in dubbing countries which have a solid, stable dubbing industry that dates back almost half a century, such as Spain, the fact that thousands of people are employed in such an industry is a factor that cannot be ignored economically. Also, Spanish spectators, especially adults, are, generally speaking, so accustomed to dubbed products that some of them tend to show reluctance to the consumption of original version subtitled products, since they argue that, in their view, they “contaminate” the screen, ruining their viewing experience. Since film industries have to take into account the spectators’ preferences when choosing an AVT modality to translate their audiovisual products, in order to get as many economic profits as possible, this may have contributed to explain why in Spain dubbing has always been the dominant modality (Talaván, 2013, p. 63).

Also, politically speaking, it cannot be denied that, since films and TV series are powerful transmitters of ideology, information or values, censorship can be applied by specific countries, political parties or regimes to those products in order to carefully control what the native audience are going to consume afterwards. In this sense, it is understandable why dubbing was the preferred choice by dictatorial governments during the first half of the 20th century, all the more when English, as the most common original language of audiovisual products, represented the potential enemy. Laws and ministerial orders were passed in Spain during the 1930s-40s prohibiting the showing of audiovisual products in a language other than Spanish (Talaván, 2013, p. 63). Additionally, dubbing entailed the domestication of foreign speech, expressions and probably ideas, always providing a solution in the message control these countries tried to exert. With the fall of the fascist regimes, dubbing was no more the obligatory option to be chosen although, due to a number of reasons previously mentioned, dubbing has continued (and to this day, still is) the preferred AVT modality in Spain (Díaz Cintas, 2001, pp. 64-68).

Some European studies carried out a decade ago established that, while it was true that there seemed to be no negative correlation between traditionally subtitling countries and

their competence in foreign language level, there seems to be a positive one between traditionally subtitled countries and foreign language level domain (Media Consulting Group, 2011), which led to a number of European measures to encourage the use of subtitling. Talaván affirmed that there seemed to be an ongoing interest for subtitling which emerged a few decades ago:

Razones como la mejora en la educación de la población, la necesidad y el deseo de aprender lenguas extranjeras, el auge en el número de clips de vídeo (...), películas, dibujos animados o capítulos de series televisivas que circulan por Internet solo en versiones subtituladas, o la creciente multiculturalidad de la sociedad, entre otras, conducen cada vez a más personas a consumir películas y series de televisión subtituladas (Talaván, 2013, p. 64).

This trend has grown exponentially along these last few years thanks to the rise of digital platforms and media and streaming services, which provide multilanguage audio tracks with multilingual subtitles in most of their content. Also, many young people are getting closer to original version subtitled products, which are becoming more important in Spain. An interesting consideration regarding this latter point lies on how Spanish young people show a higher English competence than older generations.

As a conclusion, all these developments have led to a very interesting situation at present, with more and more cinemas offering their feature films in dubbed and original version subtitled alternatives and TV channels showing their programmes translated in different modalities, as well as the increasing number of media and streaming service platforms such as Netflix, HBO, Disney +, Prime Video, etc.

Finally, once all relevant AVT modalities have been described, the following chapter will analyse the connections between them and their use in educational research and FLL, since they can derive into a wide range of motivational educational activities, ideas and solutions which have proved to be beneficial and helpful. Although particular emphasis will be placed on dubbing, the practice of tasks involving other AVT modalities, such as subtitling, voice-over or AD have proved to be equally beneficial and interesting and will also be addressed accordingly.

Chapter 4. AVT in Foreign Language Learning

In the previous chapter, the main definition, characteristics and modalities of AVT were analysed, along with the necessary technical addenda in order to have a working knowledge on the matter. This chapter will, then, describe in depth the existing research and literature regarding the use of authentic video material and the application of AVT activities in the foreign language classroom, as well as all proved and potential benefits deriving from it. The chapter will begin, then, with an analysis of some basic notions on multimedia input and brain processing, which might be interesting to consider in order to establish why the use of video material, so important in AVT activities, can be so beneficial in language classroom environments. Consequentially, the next section will deal with the benefits of using authentic video materials in class. Afterwards, the main core of the chapter will describe and analyse the existing research on the application of revoicing (mainly dubbing, but also audio description or voice-over), subtitling and subtitling-revoicing combination activities in the foreign language classroom, stressing the main focal points of analysis for each modality, as well as guidelines for correct implementation, future applications and research possibilities.

Audiovisual material constitutes an integral component of our daily lives. Every day, huge loads of information received by all people come in the shape of audiovisual products. In this line, Sánchez-Requena asserts that “Audiovisual media have become the principal means to receive information” (2016, p. 10). She also builds on the importance of multi-platform information and people’s technological competence: “People nowadays not only rely on computers but mobile phones and tablets” (2016, p. 10). This expansion in the use of multiple devices for audiovisual product consumption will entail a huge advantage in their application on language learning; as Navarrete declares, the use of technology is never going to be an obstacle for younger learners, who are more technologically competent by the day¹, as discussed further below.

One of the most complete definitions of the connections between AVT activities and audiovisual material in language learning is provided by Talaván (2013), who argues that audiovisual material

Introduces variety and creates an interactive and entertaining learning environment, thus increasing students’ motivation; it provides exposure to non-verbal cultural elements and presents authentic linguistic and cultural aspects of communication in context; it is extremely flexible and can be adapted according to the needs of students and tutors; it promotes transferrable skills; and students can be

¹ “La tecnología no es un obstáculo para los estudiantes más jóvenes, ya que cada nueva generación suele venir mejor preparada en este aspecto”. (Navarrete, 2013: 85)

easily encouraged to use this type of material when learning a language independently (Talaván, 2013, pp. 52-53).

In this definition, as well as many others provided by different authors cited in this section, different points of analysis can be extracted from the use of audiovisual material. As a consequence, AVT activities:

- Convey an intrinsic motivational / ludic component which has been stressed many times. (Lertola, 2019a; Talaván, 2013). People in general tend to consume audiovisual products in their free time or as a leisure activity (films, TV series, Internet videos...), which underlines the motivational factor which derives from their use, once adapted naturally to the language classroom.
- Combine acoustic and visual components (Chaume, 2004), which might not only be attractive and stimulating for learners, but also contribute to a more efficient language learning and a more thorough understanding of cultural and paralinguistic elements, such as gestures, body movements, etc.
- Provide communicative contexts (either real-life, real-life-like or completely fictional) in which image, sounds, written words and oral speech combine in what might be powerful tools for language learning (Navarrete, 2013). In this sense, audiovisual material can be applied in very interesting activities where students have to focus on the communicative meaning of the audiovisual product with the aim of understanding the script and provide useful synthetic translations in their subtitles or dubbings.
- Offer interesting possibilities to integrate the use of ICT's meaningfully, usefully, and legitimately in the language classroom, since working on dubbing or subtitling activities involves using specific devices, platforms or software where learners, especially the younger ones, could learn to make a responsible use of their technological resources. This idea reinforces the motivational value of AVT activities (Talaván, 2013, p. 132).
- Can be used to work and develop all skills and competences. Both subtitling and dubbing can serve as powerful activities where learners can develop their writing (script production, subtitling), listening (to the original video), reading (scripts) and speaking (dubbing) skills, as well as potentially derive into interesting solutions to work on phonetics, orthography, semantics, lexical acquisition... In this sense, since the use and production of subtitles has been more recent than the application of dubbing activities, the most studied skills have probably been

vocabulary acquisition, oral comprehension and written expression (Talaván, 2013, p. 133); however, many examples will be provided along this section regarding the use of AVT activities in the development of all language skills, sub-skills and competences.

- Present numerous opportunities to work on transversal skills, accessibility awareness and cultural and social aspects. In this sense, audiovisual products produced in other countries might include a wide range of cultural elements and paralinguistic information which can be completely new for learners. Additionally, AVT activities can contribute to the learners' awareness and sensibility towards different disabilities; for example, activities involving the creation of SDH might help learners be more aware of the difficulties of deaf or hard-of-hearing spectators when determining potential information which might be necessary to translate (noises, shots, etc.). In the same line, audio description activities might help them understand which information might be necessary to translate in order for a visually-impaired person to follow the story correctly.
- Put the focus on the learner, who is an active agent of the process, especially when working on subtitle or revoicing production activities.
- Foster autonomous work. When activities are carefully designed and teachers provide the necessary information and guidance, learners can work autonomously on their AVT projects, progressing at their own pace and rhythm.

Furthermore, AVT activities can be diverse and serve a wide range of educational purposes. In the case of language learning applications, as mentioned earlier, all four skills can be worked through revoicing of subtitling activities, including preliminary and post-task activities. Also, more specific language segments or learning strategies could also benefit from the inclusion of these activities into curricular and lesson planning. In this line, many authors stress the broad array of possibilities which pre and post dubbing/subtitling activities, such as making students work with the script, which could be provided or not, offer (Baños & Sokoli, 2015; Lertola, 2019a; Ragni, 2018; Talaván, 2013; Vermeulen, 2003).

Insisting on this idea, the potential of AVT activities in language learning has been proved in such a way that, since the turn of the century, the European Union has funded several projects (Talaván, 2013), such as LeViS ('Learning via Subtitling'; 2006-2008) and ClipFlair (Language learning through active subtitling and dubbing activities; 2011-...), which will be explained in detail in section 4.7.

Finally, the intrinsic motivational factor of AVT activities, which also surrounds the

active use of ICTs, serves as one of the most positive aspects of the implementation of subtitling or dubbing activities. Lertola (2019a) provides an extensive revision of AVT-based language learning activities research and declares that “All AVT tasks examined provide learners with the opportunity to benefit from authentic multimodal input and produce a tangible output, which helps develop a sense of communicative achievement” (2019a, p. 79). This latter aspect, which works as the perfect connection between AVT activities where active subtitling or dubbing is performed and well-established language learning approaches such as CLT and Task-Based Learning & Teaching (TBLT), also works as a motivational booster, since learners feel they have produced an interesting, finished outcome of which they are usually very proud.

Lastly, it is also true that the inherent use of ICTs, in terms of technological devices and software, which is common in AVT activities, might be perceived negatively by some teachers who are unfamiliar with the technology. Lertola suggests that “learners should be computer-literate and have access to a computer (or mobile in the case of AVT apps) with an Internet connection” (2019a, p. 79), which is true for many AVT activities. Nevertheless, among the numerous ways of incorporating AVT activities in syllabus and lesson plans, some of them might entail a less demanding use of technologies, such as performing live theatrical acting/dubbing in class with merely a screen and a video serving as technological needs. Insisting on the variety of possible activities, Ragni adds that

some practices do not include translation. For example, students could be asked to add subtitles directly in the foreign language to a video with music and background noises but not source language dialogues in order to describe what they see in a scene” (2018, p. 3).

The same idea could be applied to dubbing or audio-describing mute material, by making learners work creatively in the creation of a script from scratch.

As a conclusion, AVT activities and audiovisual material in general are commonly regarded as powerful tools which can easily and multi-purposely be applied to language learning lessons with many potential benefits derived from their use and exploitation. The following section will describe all these benefits further below.

4.1 Multimedia Input and Brain Processing

Understanding how our brain processes information is a key issue when working with authentic video material and AVT activities, in order to maximise the learning/acquisition opportunities that their use in foreign language learning environments may offer. To this effect, the purpose of the following theories that will be discussed next is

to shed some light on how humans receive and process multimedia information.

4.1.1 Input Hypothesis

First published in 1977, the input hypothesis, developed by Krashen, states that every language learner (regardless of whether s/he is in the process of acquiring an L1 or an L2) advances in their learning process whenever comprehensible input is received ($i+1$), where i represents the current status of the learner's interlanguage. "We acquire, in other words, only when we understand language that contains structure that is "a little beyond" where we are now" (Krashen, 1982, p. 21). Information which might be too complex / too "far away" from the learner's capacity will be considerably more difficult to process or even ignored in that learning stage.

Krashen posited additional considerations for the input hypothesis to be met:

- "The input hypothesis relates to acquisition, not learning" (1982, p. 21). In this sense, Krashen insisted on the fact that language acquisition (a more unaware, natural, intuitive process) should have a more central consideration than language learning (a more conscious, explicit, "school-like" process). In this sense, whenever learners are working with authentic video material (as in a dubbing or a subtitling task) they are exposed to a wide range of vocabulary, phonological aspects, intonation, grammar issues for which they need not have received explicit teaching, favouring acquisition.
- "We acquire by understanding language that contains structure a bit beyond our current level of competence ($i+1$). This is done with the help of context of extra-linguistic information" (1982, p. 21). This aspect is the core of the input hypothesis, as previously stated. Whenever we, as language learners, find information which might be slightly unfamiliar or unknown to us, our previous knowledge and the context where that "extra" information is provided is going to help us add that particular " $+1$ " into our interlanguage. As Krashen further argues, "the input hypothesis also holds for second language acquisition" (1982, p. 24), taking into account that, since all students are never at the same stage of their interlanguage, providing rich and abundant comprehensible input, they are more likely to acquire " $+1$ " than through grammatically-based syllabi. When selected appropriately, audiovisual material might contain the necessary contextual and extra-linguistic information which can be necessary for more effective acquisition to occur.

- “When communication is successful, when the input is understood and there is enough of it, $i+1$ will be provided automatically” (1982, p. 22). As Krashen adds, in this sense, “the best input should not even attempt to deliberately aim at $i+1$ ” (1982, p. 21), since provided that there is enough comprehensible input, the acquisition of “+1” items will happen automatically. In this case, authentic video and AVT activities provide excellent opportunities for $i+1$ acquisition whenever, again, a careful video screening and selection process has been produced beforehand.
- “Production ability emerges. It is not taught directly” (1982, p. 22). In other words, this corollary to the input hypothesis maintains that learning is not caused by a foreign language learner speaking in a foreign language, but rather the ability to produce that comprehensible output is the effect of receiving enough comprehensible input. According to the author, fluency cannot be taught explicitly, but “emerges” over time, on its own” (1982, p. 22). Again, in this sense, working with authentic video material and AVT activities provides excellent input which can help the learner acquiring “+1” bits automatically, contributing to a development of his/her interlanguage and his/her future speaking/communicative skills.

Moreover, the use of authentic video material and AVT activities, such as dubbing or subtitling, also caters for another relevant theory enounced by Krashen, the affective filter hypothesis. This hypothesis insists on the effect that certain negative emotions, such as anxiety, fear, self-doubt or boredom might inflict on a language learner, acting as a “filter” which can affect the way in which the learner processes the input and produces output. In this sense, one of every teacher’s main goal in language learning should be to reduce these negative emotions in the students, providing as many low-anxiety learning opportunities for his/her students as possible. Related to this point, the highly motivational value of AVT activities and the use of authentic video in class are likely to reduce the affective filter, enhancing learning. Additionally, AVT activities can be developed autonomously, encouraging safe-learning environments for learners outside the peer-pressured classroom environment. The learner might, then, work on the task on his/her own, taking the necessary time to process information and produce the required output (such as subtitles or a dubbed audio track). Moreover, AVT activities can also foster collaborative work, since subtitles or dubbed audio tracks can also be produced by groups of students, which might foster their motivation and lower all the aforementioned negative emotions. All these different variants

in AVT activities will be discussed in later sections of this dissertation.

4.1.2 Information Processing Theory

The information processing theory refers to the way in which humans process, store and retain information in their brains. According to this theory, memory consists of three storage “compartments”, namely ‘sensory memory’, ‘short-term memory’ and ‘long-term memory’. In order to enhance maximum retention, information must flow along the three structures, in order to finally end up in the long-term memory “compartment”. Apparently, when our senses receive information, it is automatically stored in our sensory memory in two separate ways: visual and verbal form. It then moves along to the short-term memory and, when retained long enough, it may enter the long-term memory structure. In terms of its relation to audiovisual material and AVT research, this dual visual/verbal processing seems of interest:

What is relevant for this research is that the first two filters of information in this process are precisely visual and verbal, and the three channels involved (images, audio and text) when audiovisual material and subtitling are used in FLL are precisely those two enhanced by a replication of one of them: the written form connected to the oral text by means of translation (be it interlingual or intralingual) (Talaván, 2011, p. 200).

Even though this last quote focuses on the use of subtitling activities in FLL, dubbing (or any other revoicing) activities may serve equally to this effect, since they involve the use and processing of written information (scripts, transcripts, students’ notes) simultaneously as oral information (original audio of the audiovisual product, production of new audio tracks, etc). Paivio’s dual coding theory will expand this double-mode visual/verbal information processing and their interconnections next.

4.1.3 Dual Coding Theory

The Dual Coding Theory (DCT) was formulated by Paivio in the 1980s and was further expanded along the following decades. The DCT relates the information processing theory with language learning, and insists in the double-coding process which takes place in the human brain when acquiring a language. In a few words, cognition “involves the activity of two distinct subsystems (...), a verbal system specialized for dealing directly with language and a nonverbal (imagery) system specialized for dealing with nonlinguistic objects and events” (Paivio, 2006, p. 3).

Expanding this concept further on, according to the DCT, both subsystems (verbal and non-verbal) are made of basic units, called logogens (verbal) and imagens (non-verbal),

and the way in which these subsystems work independently and interrelatedly are of key importance to the DCT. In short, the three main ways in which they operate and process information are representational processing, referential processing and associative processing (Sadoski & Paivio, 2001). Referential processing occurs when the information that humans receive is stored into their memory in the form of logogens and imagens (in clear connection to the information processing theory). Associative processing refers to the internal mechanisms of each separate subsystem in establishing connections among logogens (in the verbal system) or imagens (in the non-verbal system). Finally, when both subsystems interrelate and establish connections between logogens and imagens, referential processing takes place. In a nutshell, the activity of the two subsystems (which can, in theory, occur autonomously, in parallel or in an interrelated way) enables humans to form meaning and develop memories (Sadoski & Paivio, 2001).

As previously stated in the information processing theory subsection, working with authentic video material and AVT activities, which evidently combine visual and verbal information (in both audio and text modes) can benefit students along the different stages, storing visual and verbal information and establishing connections between both systems for maximum retention.

4.1.4 Cognitive Theory of Multimedia Learning

Based on Wittrock's generative theory, which states that meaningful learning entails the process of selection, organization and then integration of information by learners, and Paivio's DCT, which insists on the fact that this processes take place within two separate, although interrelated systems (the visual and verbal systems), Mayer's cognitive theory of multimedia learning posits that whenever information is presented by only one channel (visual/verbal), the capacity of input processing and the learners' attention are more limited than when the same information is presented by more than one channel (multimedia) (see Figure 4.1a). For years, Mayer and his colleagues studied the way in which students processed and understood scientific explanations, concluding that there was "consistent evidence for multimedia effect" (Mayer, 1997, p. 1), since learners offered more solutions to problem-solving contexts when information was offered through different media, "such as presenting computer-generated animations synchronized with computer-generated narration or presenting illustrations next to corresponding text" (1997, p. 1).

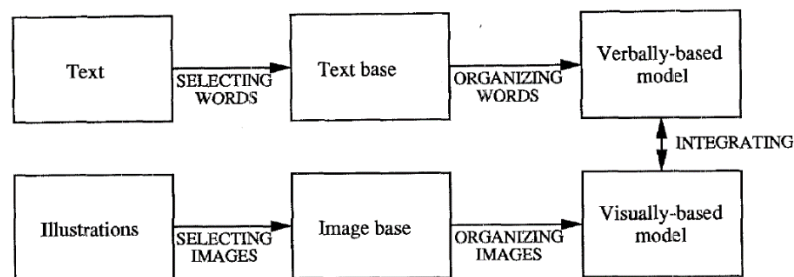


Figure 4.1a. A generative model of multimedia learning. (Reprinted from Mayer 1997, p. 5)

In later years, Mayer continued developing the cognitive theory of multimedia learning, even providing useful tips for optimal use of multimedia presentation of information, considering the multimedia effect and its repercussions (Mayer & Moreno, 1997). In any case, Mayer was always critical of the use of technology for learning:

The potential for computer-based aids to learning remains high, although the current contribution of technology to pedagogic innovation is frustratingly low [as of 1997]. Instructional development is often based on what computers can do rather than on a research-based theory of how students learn with technology (Mayer, 1997, p. 17).

Even though the use of ICTs and technology in (language) learning has developed throughout the past couple of decades (as proven by the rise of Computer Assisted Language Learning (CALL) and Mobile Assisted Language Learning (MALL) fields, for instance), the fact that the use of technology needs careful planning, always with the learners and their learning process in the core of it, still remains a valid point.

The use of authentic video material and AVT activities are in line with Mayer's views, since they offer multimedia support (audio, video and, in many cases, written text, as in the form of scripts and subtitles) in order to work effectively on whichever linguistic aspect is required, always through careful and controlled use of technology as a means for learning and not as the purpose of it.

4.1.5 Theory of Cognitive Load

Finally, supporting all the previous theories of input processing and multimedia learning, Sweller's theory of cognitive load suggests that, throughout the processing of information, more retention to long-term memory occurs when more meaningful and interrelated connections among elements and structures are provided, easing the load of long-term memory. Relating to the cognitive theory of multimedia learning, it seems that through the exposure of information to learners by more than one channel, the cognitive load is not as 'heavy' as when the same information is presented by only one channel, which

increases the potential for learning and retention. As it can be inferred, authentic video and/or AVT-related activities seem to agree with the cognitive load theory, since information is presented in more than one channel (and sometimes in more than two: audio, video and in written form, as subtitles or scripts, for example). This way “we ease the load of working memory, as we distribute the information among the three systems, which instead of being a burden to comprehension, they complement each other and reinforce language meaning that may only come from spoken or visual mode” (Frumuselu et al., 2015, p. 108).

All the aforementioned theories seem to provide consistent evidence on the beneficial use of authentic video material and AVT activities in language learning environments, which, consequently, will be detailed in the following sub-sections.

4.2 Authentic video

“Las películas, las series de TV, los documentales, etc., constituyen una fuente prácticamente infinita de recursos interculturales actualizados y de gran riqueza” (Talaván, 2013: 40)

One of the most common characteristics of the use of AVT activities is the exploitation of video material in class. In this sense, in every dubbing or subtitling task which entails interlingual (or L2 intralingual) translation, the use of authentic video must be emphasized. Authentic video is understood as every audiovisual product which is produced for a native audience (Talaván, 2006b, 2013), without any adaptation for non-native speakers. In this sense, in language learning environments, its definition is understood in contrast with the notion of educational video (as explained by Talaván, 2013), which is every audiovisual product which has been created *ad hoc* for educational purposes, sometimes conveying grammatical, lexical, or overall linguistic simplification or adaptation. Educational videos may include out-of-context conversations, spoken in a non-spontaneous, correct language, and thus can be considered as less natural than authentic video materials (even those created for children). This fact does not mean that they are considered as invalid, especially for lower-level learners; the exploitation of authentic video material, however, increases learners’ access to authentic accents, real and colloquial language, body/corporal expressions, etc. This chapter has previously addressed the prefabricated nature of oral language, as defined by Chaume (2004), but has also provided existing research (Forchini, 2009; Quaglio) on why audiovisual language can be considered similar to natural language¹. This similarity is expanded in language learning applications, which makes authentic video material an

¹ See section ‘3.2 Audiovisual Language’.

excellent choice for many different activities in teachers' planning, as Talaván highlights:

Authentic video can indeed be used at all levels, both as supplementary material for language reinforcement and skills practice, and as one of the major components of a course, provided that suitable materials and activities monitor its use. However, in order to fulfil all these goals, video activities need to be reinforced with other exercises at all times, preceding, accompanying and following its use (2006b, p. 319).

She expands this idea by defending careful planning of activities involving the use of authentic video: "It should never be forgotten that it is essential to engage students actively whenever they watch video material" (2006b, p. 319). All these ideas and notions will be analysed next.

The general use of video material has been defended by many researchers since the 1970s (Geddes and Sturtridge, 1982; Lonergan, 1989; Secules *et al*, 1992; Sherman, 2003; Stempleski & Arcario, 1992; Tomalin, 1986; Talaván, 2007; Wagener, 2006, among others, as cited by Talaván, 2013, p. 39), although "unfortunately, its didactic applications have not received the attention it deserves" (Talaván & Ávila Cabrera, 2015b, p. 36). In any case, the validity of authentic video activities as the main didactic component of a lesson/course, or as complementary material has also been defended (Díaz Cintas, 2012; Talaván 2006b, 2013). Through their combination of audio and video, they provide linguistic and paralinguistic clues and information (Díaz Cintas, 2012) in contextualized communicative situations (Talaván, 2013). This last consideration implies a very interesting advantage for the use of authentic videos in contrast with educational ones, since learners will not only practise linguistic and paralinguistic content, such as grammar items, vocabulary or accent awareness, but also capture and develop strategies for real-life communication with NSs (Talaván, 2013, p. 43) and also NNSs of English, probability which is growing higher¹ every day. Moreover, there is a high chance than NNSs have also worked with audiovisual material from the same popular films or TV series, which might enhance not only points of interest in conversation, but also shared structures, vocabulary and/or grammar content.

The authenticity of these kinds of materials offers great possibilities for cross-curricular learning, such as cultural awareness, non-verbal communication, etc. This enhances motivation by students, who, assuming the challenge of understanding authentic material, realize that they are able to follow authentic communicative situations in the foreign language (Talaván, 2013: 51). Gardner's Multiple Intelligences are also considered with the use of authentic materials, since visual learners might be reinforced by the visual channel, musical learners might benefit from the audio channel, or bodily kinaesthetic learners might

¹ As stated in previous sections of this dissertation, the possibility of communicating with NNSs of English is almost three times higher than communicating with native speakers (NSs).

be more aware of body language and non-verbal communication, to name a few. Talaván insists on authentic video activities to activate as many intelligences as possible (2013: 51). In this same line, the use of video material entails a number of advantages and disadvantages that need to be addressed in this part of the dissertation. Figure 4.2a summarizes the benefits and limitations of using video material in class, according to Talaván, 2013: 51. Additionally, Talaván outlines more specific benefits of the use of authentic video in English for Specific Purposes Education (Business English Education), which can be perfectly extrapolated to wider language learning contexts (Figure 4.2b).

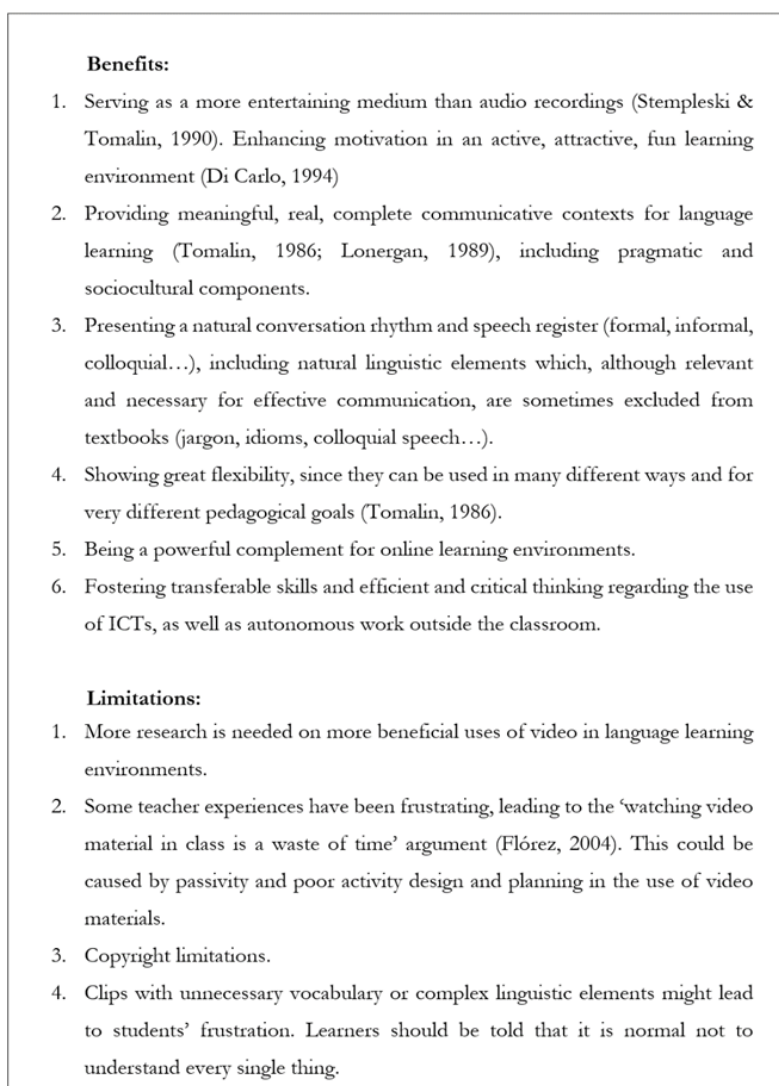


Figure 4.2a. Benefits and limitations on the use of video material in language learning. (Translated and adapted from Talaván, 2013, p. 51)

1. It creates a fun and non-threatening learning environment.
2. It allows language to be learned in context, which, along with paralinguistic elements helps to add clues to meaning, enhancing acquisition.
3. It provides an authentic representation of culture, fostering learners' awareness.
4. It can teach issues related to register, through its focus on attitude, expression, posture, gesture and environment.
5. It can easily motivate students to look for more authentic materials by themselves.

Figure 4.2b. Benefits of the use of authentic video in Business English Education. (Adapted from Talaván, 2006b, p. 322)

As can be seen, some of most important and positive aspects of the use of video materials resurface over and over again, such as the motivational, ludic component, the possibility of working not only on linguistic elements, but also on paralinguistic or cultural elements, or the exploitation of authentic communicative situations that can be found in them. However, as explained earlier, just the mere showing of audiovisual material is not enough to work as positive and beneficial elements in language learning. In fact, inappropriate, passive use of video materials and bad planning of activities including videos can be detrimental for motivation, learning and its consideration by teachers and learners. In order to provide the most positive, motivating, engaging and beneficial experience for language learners, these activities must be preceded by careful planning and design. The first step for that is considering specific criteria for video selection, as described in Figure 4.2c.

Many researchers defend the use of authentic video material both as the main didactic material of a lesson/course and also as a complement (Díaz-Cintas, 2012; Talaván, 2013), with some other stressing more effective results by using videos as the main material (Tomalin, 1986). In any case, as suggested earlier, careful planning is key when deciding to use video materials in class, which might lead to a number of considerations on the matter, as stated by Talaván (2013): selecting appropriate clips requires time and effort by the teacher, who needs to decide which aspects are going to be worked on beforehand. As already considered, selecting and editing the clip with an appropriate duration is a vital element in order to maintain the students' attention. Also, the addition of subtitles is a possibility which should be considered, depending on a number of different factors, such as the topic or content which is going to be worked on. Since video material is building bridges between real interaction and the class micro-world, the teacher's effort is paramount in order to use these kinds of materials in the most beneficial way possible (Talaván, 2013, p. 48)

1. Duration: They should be short (30 seconds to 6 minutes; ideally 2-3 minutes).
If it contains a huge load of information, shorter clips are preferable.
2. Level adequacy: The information and grammatical content should be appropriate for the students' level, or frustration may arise.
3. Independent meaning and communicative situation: All scenes must be comprehensible on their own, without specific previous knowledge by students.
If that would be the case, pre-viewing activities would help.
4. Topic: It should be motivational, interesting and appropriate for the students (linguistically and culturally).
5. Visual-Acoustic correlation: They shouldn't include confusing elements which are in opposition to the other channel. It would make understanding more difficult and enhance frustration.
6. Humour: As far as possible, without including complicated or inappropriate puns, clips should contain comedy, which helps students' motivation and ludic connection to what is being learned. "There is always a sense of achievement in understanding one's first joke in a foreign language" (Loneragan, 1989: 83)
7. Interrelation: If more than one clip is showed, they should be connected.
Cause-effect relations are easier to get by students.

Figure 4.2c. Criteria for video selection for language learning use. (Extracted and adapted from Talaván, 2006b; 2013)

Careful planning also requires to pay attention to the way in which the clip is going to be played (some suggestions on Figure 4.2d), as well as the activities and tasks performed along the pre-viewing, while-viewing and post-viewing sequence.

- *Sound and vision on*: Traditional use.
- *Sound off / vision on*: Stimulating prediction and deduction.
- *Sound on / vision off*: Stimulating imagination and inference.
- *Pause / freeze frame*: Suggesting ideas, asking questions, working on predictions...
- *Jumbling sequences*: Working on timelines, sequence order...
- *Split-viewing* (i.e. some students see while others only hear, then vice-versa):
Interesting combination of previous examples.

Figure 4.2d. Some suggestions on possible play modes when using video in class. (Extracted and adapted from Stempleski & Tomalin, 1990)

Once the important role of the teacher in the appropriate video selection and activity planning has been described, students' roles should not be forgotten. One of the most common criticisms made regarding the use of video materials in class is the passivity which sometimes is attributed to the display of these materials. However, as argued earlier, this passivity is mostly due to bad planning or lack of training. Video materials represent a great

opportunity for students to be active agents in the learning process, and more especially if they are working on AVT activities, where students are responsible of creating and designing the final outcome, may it be a subtitles file or a dubbed video.

Once the relevance of authentic video material and its connection to AVT activities has been analysed, the next sub-sections of this chapter will deal with the existing research on AVT activities based on different modalities and the beneficial effects which they have on language learning environments.

4.3 Revoicing activities and FLL

‘Revoicing’ can be understood as the replacement of the original audio track of an audiovisual product by a new one, either in the same or a different language, or the addition of an extra audio track “over” the original one, whose volume is considerably reduced. Since revoicing modalities and techniques work with the creation of written language (scripts) and oral tracks, they offer very interesting possibilities in the EFL classroom. Within revoicing modalities, dubbing has been the most studied and used one in the language classroom (Jungst, 2013; Lertola, 2019a), with all revoicing modalities gaining more and more attention every day (Lertola, 2019a), especially thanks to the technological revolution within the last few decades, which has made possible that people in general, and language learners within that group, have a wide range of devices, software and technology at their disposal. Also, as it will be detailed later, revoicing activities entail the creation of an outcome, a real final product which serves as extra stimuli for language learners and poses as one of the main requirements for TBLT. In this line, “peer-to-peer collaboration and public presentation of the dubbed product also prove to be strong motivators” (Lertola, 2019a, p. 77)

In this section, the existing research on the application of revoicing activities in language learning environments will be discussed.

4.3.1 Dubbing Activities and FLL

In Chapter 3, dubbing was already defined as the replacing of the original audio track of an audiovisual product by another one, either in a different language (interlingual dubbing) or in the same one (intralingual dubbing). Even though it can be considered as the most frequent, popular and researched revoicing modality, its full potential within language learning environments is still unknown (Lertola, 2019a). The first proposals of using dubbing in the language classroom rose during the late 1980s/early 1990s. Duff (1989) defended the

potential of dubbing activities in peer-to-peer collaboration and language production. Later, Zohrevandi (1994) also contended dubbing as a collaborative task for the development of listening and oral skills, since it entailed the creation of a script by learners which then could be practised and performed in class.

As can be seen, even though the first steps of dubbing activities in FLL were already in development, the technological possibilities that existed in the 90s mostly allowed to what was later called as ‘karaoke movies’ (Kumai, 1996), i.e., live in-class performances by students with a mute clip in the background. Thanks to the introduction of ‘karaoke movies’, Kumai insisted on the importance of dubbing activities in learners’ awareness of such aspects as intonation, rhythm, emotion or speed. He conducted specific research with his students, which yielded interesting results such as a motivation boost and gain of practical knowledge of phonetic concepts.

As the 2000s passed by, more studies developed on the matter. Burston insisted on the versatility of dubbing activities:

The dubbing of video clips offers an excellent opportunity to develop the skills of foreign language learners at all linguistic levels. In addition to its motivational value, soundtrack dubbing provides a rich source of activities in all language skill areas: listening, reading, writing, and speaking (2005, p. 79).

Moreover, he linked dubbing activities to task-based approaches and criticised all negative voices against its use: even though “teachers may think it’s technology over pedagogy” (2005, p. 79), “it brings a range of pedagogical benefits to the foreign language curriculum with modest expense and minimal technological intrusion” (2005, p. 90). Also, with recent technological developments, more teachers and students had access to computers with the necessary computer software¹ to work on these activities, which was an interesting boost for the field. He also defended that, indeed, for an optimal application of dubbing activities in the language classroom, thorough preparation and planning was required, on the part of teachers and students. Additionally, Burston also included helpful teaching recommendations and indications regarding the use of dubbing activities in the language classroom, such as selection criteria guidelines for videos for dubbing (Figure 4.3a), or some ideas on how to successfully implement dubbing projects. Finally, as many other authors, he emphasized the motivational value of dubbing activities: “even otherwise timid students can take great pleasure seeing themselves perform at their best, really sounding like authentic native speakers” (2005: 89), while also maintaining that the final outcomes created by the learners can offer very interesting follow-up scenarios for potential activities and learning

¹ In this case, *Windows Movie Maker*, *iMovie* and *Audacity* were already in use (by the year 2005)

opportunities, such as discussions or “award-winning” activities, for example.

- ✓ Videos should be no longer than 5 minutes. (Projects are time-consuming and need to be kept short. Also, hard disk storage issues make longer videos difficult to manage)
- ✓ Videos should be selected in relation to the task or topic required
- ✓ Scenes with frontal shots of participants make learners pay closer attention to lip synchronization, which might have its pedagogical advantages.

Figure 4.3a. Criteria for video selection for language learning use (Extracted from Burston, 2005, p. 81)

Other studies along the 2000s included Wagener (2006) or Bilbrough (2007), where students had to successfully dub short clips. The latter, as Burston had already considered, suggested that, depending on different aspects (such as time, task characteristics, etc.) the script of the audiovisual product can either be transcribed by students as an additional listening activity, or it could be already provided to them by the teacher if needed.

However, the main outburst of the research and use of dubbing activities in FLL environments occurred along the 2010s. All previously mentioned studies had already set the preliminary steps, but further technological developments, such as mobile phones, smartphones, laptops and tablets, gave way to more interesting possibilities for teachers and learners: studies like Chiu (2012), Danan (2010), Jungst (2013), Luo, Luo & Wang (2016), Sánchez Requena (2016, 2018), or Zhang (2016) added much-needed depth into the research of potential applications and benefits of dubbing activities in language learning environments. All these studies will be discussed in the following sub-sections, according to the nature of the dubbing that was carried out by the students (reverse interlingual or intralingual).

Additionally, Talaván (2013) asked for the integration of revoicing activities (such as dubbing or audio-description) into foreign language curricula. She also included useful information for teachers and curricula-planners, along with task examples and *ad hoc* rubrics for dubbing project assessment and evaluation. She insisted on fostering all potential pedagogical implications of dubbing projects, instead of asking students to accurately adjust to professional dubbing conventions, such as lip synchrony, kinetic synchrony or isochrony:

Quando hablamos de doblaje activo por parte de los alumnos de L2, se debe considerar de modo flexible, casi a modo de narración o voces solapadas, ya que lo importante es que realicen la traducción audiovisual y graben sus voces; la sincronía total es muy complicada y se trata de un elemento de menor importancia en este contexto (2013, p. 129).

She also shared previous researchers' views on the versatility of dubbing activities,

which could be implemented for the development of all skills, as well as other important sub-skills, such as pronunciation teaching / learning. This latter aspect, the versatility and beneficial potential for multi-skill enhancement of dubbing activities was a key feature that all researchers shared along their studies and papers. In this sense, the following sub-sections will describe specific studies in which reverse interlingual dubbing and intralingual dubbing activities were carried out by different learners. These two varieties have been the most researched ones, since direct interlingual dubbing offers limited potential in language learning research: “L1-L1 would not imply any L2 learning whatsoever and L2-L1 is a very unlikely combination for L2 learning” (Talaván & Costal, 2017, p. 63).

➤ Reverse Interlingual Dubbing: L1 to L2

Reverse interlingual dubbing involves the translation and replacement of the original audio track of an audiovisual text which has been created in the native language of the learners (L1) into a different audio track in a foreign language (L2). Even though the premise and potential didactic applications of this type of dubbing activity are intriguing, there is a dearth of research on the matter (Table 4.3a).

Author(s) and date of publication	Research focus	Target languages (from L1 into L2)	Participants	Learning setting	Audiovisual material	Captioning software	Type of analysis
Danan, 2010	Speaking and writing skills	From English into Dari, Pashto or Farsi	82 Army students in the United States	Face-to-face	TV series, movies and animated cartoons	Windows Movie Maker, iPod	Qualitative

Table 4.3a. Experimental studies on reverse interlingual dubbing. (Reprinted from Lertola, 2019a, p. 37)

As Lertola (2019a) analyses, Danan (2010) has been the only author who worked with the aforementioned dubbing variant. She worked with 82 American Army learners of Dari, Pashto and Farsi, who worked on 15 dubbing projects in 3 years. The objective was to promote peer-to-peer collaboration and participation, enhancing skill integration through authentic communicative language. As the most relevant results, vocabulary acquisition, speaking production and motivation were fostered through the dubbing projects, which sets an interesting precedent for much required further research on the pedagogical applications of reverse interlingual dubbing.

➤ Intralingual Dubbing: L2 to L2

In this variant, the original audio track of an audiovisual product, created originally in a foreign language (L2) is replaced by a different one created by learners, also in the same foreign language (L2). Even though this phenomenon may not involve translation per se, working with both L2 audio input (oral comprehension) and creating a new L2 audio track (oral production) through the elaboration and checking of scripts (written input and production) entails very different and interesting possibilities in the development of the four main skills of a foreign language: listening, reading, writing and, of course, speaking. This all-around quality has made intralingual dubbing the most frequently researched and applied dubbing technique in foreign language learning, especially along the 2010s onwards, where several experimental studies were made on the matter (Table 4.3b).

Author(s) and date of publication	Research focus	Target language (from L2 into L2)	Participants	Learning setting	Audiovisual material	Captioning software	Type of analysis
Chiu, 2012	Speaking skills	English	83 undergraduate students in Taiwan	Face-to-face	Movie or TV series	N/A	Qualitative and quantitative
He & Wasuntarasophit, 2015	Speaking skills	English	34 students in China	Face-to-face	TV series	Not specified	Qualitative and quantitative
Florente, 2016	Speaking skills	English	Seven university students in China	Face-to-face	Movie	Not specified	Qualitative
Sánchez Requena, 2016	Speaking skills	Spanish	20 B1/B2-level secondary-school students in England	Face-to-face	TV series	Windows Movie Maker	Qualitative
Talaván & Costal, 2017	Speaking skills and assessment guidelines	English	B2-level university students in Spain	Online	Sitcom	ClipFlair	Qualitative and quantitative
Sánchez Requena, 2018	Speaking skills	Spanish	47 B1-level secondary-school students in England	Face-to-face	Short movies, TV series and programmes	Not specified	Qualitative and quantitative

Table 4.3b. Experimental studies on intralingual dubbing (Reprinted from Lertola, 2019a, pp. 39-40)

Chiu (2012) conducted specific research on Taiwanese learners of English as an L2, with emphasis on differences between native and non-native speakers, as well as on prosodic features. The students found the dubbing activity a motivational, effective way of improving pronunciation, even though there was lack of data in determining if and to which extent they did. As some main conclusions of the use of intralingual dubbing in foreign language learning environments, Chiu highlighted (2012, p. 26) that intralingual dubbing helped learners (a)

reduce mispronunciations, since they try to pay attention to pronounce words and phrases correctly, (b) improve in fluency, (c) raise awareness of intonation, and (d) acquire their desire native accents, for which imitation can be helpful

Additionally, Chiu linked this type of activity to task-based and communicative approaches, which served as a perfect justification for its use and exploitation in the foreign language classroom: “Film dubbing method offers authentic and contextualized scenarios that afford opportunities for learners to correct their pronunciation and intonation and to improve language awareness and speaking fluency” (2012, p. 26). All these considerations contributed to consider intralingual dubbing as “a valuable supplementary method that serves both authentic and communicative purposes for improving EFL pronunciation” (2012, p. 26).

As it could be expected, the development of oral skills and oral proficiency have probably been the main goals of intralingual dubbing research in language learning. He & Wasuntarasophit (2015) and Florente (2016) elaborated on the matter. The former investigated on the improvement of oral proficiency through dubbing activities in 34 Chinese students of English, revealing positive results. Also, as a conclusion, even though students perceived the activity as challenging and demanding, they showed very positive attitudes towards it. The latter focused on prosodic features awareness: “the ability of most students to perceive sentence stress was better than their theoretical awareness of it. However, many students made pronunciation errors in certain vowels, and showed a lack of intonation” (Lertola, 2019a, p. 42). Both Florente and Chiu affirmed that students commented on the importance of expressing emotions for a better final result in their dubbings.

Sánchez-Requena (2016, 2018) worked with British students of Spanish as an L2 and focused her research on the effect of intralingual dubbing activities with a pilot study on fluency in non-prepared conversations (Sánchez-Requena, 2016) and follow-up research on the beneficial potential of this type of activities on pronunciation, intonation and speed (Sánchez-Requena, 2018). She expressed mainly positive remarks on her conclusions (Figure 4.3b), stressing that the students’ speed improved, as well as their confidence when expressing orally (2016, 2018), as well as their ability to pronounce specific words (2018). She also suggested an intriguing premise for future research: “Another facet of this study consisted in observing whether it would be possible to improve pronunciation without specifically mentioning phonetic aspects in class. Data in this respect is promising but not conclusive, possibly due to the short duration of the project” (2016: 19).

- Intralingual dubbing activities...
- ✓ Provide students with a realistic idea of speed in native dialogues
 - ✓ Offer useful knowledge about target culture
 - ✓ Facilitate development of fluency and pronunciation
 - ✓ Increase learners' confidence when expressing orally
 - ✓ Are fun, different, motivating activities
 - ✓ Facilitate learning of new vocabulary and expressions
 - ✓ Help learners' self-awareness of their learning process, pronunciation, intonation and speed, as they can listen and self-assess themselves
 - ✓ Help learners' self-awareness in their listening comprehension

Figure 4.3b. Summary of teachers' notes through observation in the application of intralingual dubbing activities in foreign language environments (Extracted from Sánchez-Requena, 2016, p. 18)

Finally, research on intralingual dubbing activities in Spanish students of English as a foreign language has been scarce. Talaván & Costal (2017), through their iDub project, evaluated the potential of intralingual dubbing activities in general oral production skills in university students in online environments, as well as established general guidelines of dubbing task assessment for practitioners. 10 out of 25 students completed the dubbing project, in which they had to individually record all voices in every video as naturally as they could, working their listening skills first through the use of authentic video. Conclusions suggested that dubbing not only served as a different, motivational, interesting activity, although demanding, for learners, but also that there is a tendency towards an improvement in pronunciation and fluency. They also discouraged previous research (such as Danan, 2010 or Chiu, 2012) where they used complete TV episodes for dubbing, arguing that shorter videos entail better didactic opportunities, as well as fewer copyright issues.

To all previously analysed works, Luo, Luo & Wang's (2016) and Zhang's (2016) can also be added. They were conducted in China with Chinese students of English, and both highlighted the motivational value of intralingual dubbing in class: "Learning English through dubbing or re-voicing has been a boom in China" (2016, p. 200). Taking it a step forward, both studies were based on MALL, since the dubbing activities were carried out using a phone app named 'English Fun Dubbing', one of the most popular educational apps in China at the time. Luo, Luo & Wang's study focused on investigating the roles of different prosodic features in the naturalness of English L2 speech, while Zhang's was more focused on the usefulness and benefits of the phone app in EFL pedagogy. In both cases, they underline their motivational value above all else: "120 of [the participants] (97.57%) had submitted more [dubbings] than the number required" (Zhang, 2016, p. 6).

As can be seen from the analysis of all experimental research, very few studies have

been conducted in Spain (only Talaván & Costal, 2017¹), mostly focusing on general speaking skills. No research has been conducted on the potential benefits of intralingual dubbing in the pronunciation of specific phonemes, even less with special focus on those phonemes which are problematic for Spanish learners of English as an L2. In any case, it seems that the increase of research in dubbing activities applied to language learning environments in recent years, along with further technological developments that are occurring nowadays offer brilliant opportunities in the future for this promising field of research.

4.3.2 Audio description activities and FLL

Audio description (AD) refers to the AVT modality which incorporates a narrative element to an audiovisual product in order to bring the product closer to a viewing-impaired audience. In this sense, AD occurs regardless of the original language of the product (L2 or L1), since it needs to be adapted for the target audience nonetheless. AD is significantly different to other AVT modalities in its purpose. Whereas traditional interlingual dubbing or subtitling try to offer comprehensible products for a target audience in general, AD, as well as SDHH, puts the spotlight over accessibility (Mazerowska, Matamala & Orero, 2014 in Lertola, 2019a, p. 47). This consideration offers an additional benefit regarding the use of AD activities in FLL: accessibility-awareness; AD can be considered as a useful modality for pedagogical uses since it serves to both the communicative factor and the social factor (Ibáñez-Moreno & Vermeulen, 2014).

AD activities can be used to work on all four skills (Ibáñez-Moreno & Vermeulen, 2014), since learners need to be in close contact with the original audio track in order to find only the information which is necessary to add, as well as to detect gaps in which to include the AD track (*listening*), work on the creation of the AD track script (*writing*), and then use it (*reading*) in order to create the track (*speaking*). Additionally, accessibility-awareness is fostered among students at all times. Thanks to this huge multidisciplinary potential, research on the use of AD activities has bloomed in a short period of time (Lertola, 2019a, p. 47). As Table 4.3c summarizes, the existing research on AD in FLL has grown exponentially in less than a decade. Even though AD appeared along the 1970s, it was quite recently when research on its pedagogical benefits came up. In 2005, Clouet already anticipated the potential benefits of using AD activities in translation students, with special focus on promoting creative writing. However, it was in the 2010s when research on AD and FLL flourished.

¹ Even though Sánchez-Requena has also studied the potential benefits of intralingual dubbing with Spanish as an L2, her studies were conducted in England with English learners of Spanish as a FL.

The application of AD activities in FLL has been investigated in different target languages, such as English (i.e., Ibáñez Moreno & Vermeulen, 2015a, 2015b, 2015c; Talaván & Lertola, 2016), Spanish (Ibáñez Moreno & Vermeulen, 2013, 2014; Navarrete, 2018; Rodrigues Barbosa, 2013; Talaván & Lertola, 2016), Italian (Cenni & Izzo, 2016) or German (Burger, 2016), and, of course, the focus of research has been put on very different skills and pedagogical aspects, such as writing skills (Cenni & Izzo, 2016; Ibáñez-Moreno & Vermeulen, 2015a; Rodrigues Barbosa, 2013), grammar knowledge (Rodrigues Barbosa, 2013), vocabulary learning (Calduch & Talaván, 2018; Ibáñez-Moreno & Vermeulen, 2013, 2015a), speaking / oral skills (Ibáñez-Moreno & Vermeulen, 2015a; Ibáñez-Moreno, Vermeulen & Jordano, 2016a; Navarrete, 2018; Rodrigues Barbosa, 2013; Talaván & Lertola, 2016), or fluency and pronunciation (Rodrigues Barbosa, 2013; Calduch & Talaván, 2018).

Additionally, there have been several studies focusing on the use of AD activities to promote intercultural awareness, since “different cultures see things differently and express them in different ways” (Vermeulen & Ibáñez-Moreno, 2017, p. 133) with promising results and insight on the matter (Herrero & Escobar, 2017; Ibáñez-Moreno & Vermeulen, 2015a; Vermeulen & Ibáñez-Moreno, 2017).

However, the two most positive aspects on the application of AD activities are motivation (Calduch & Talaván, 2018; Ibáñez-Moreno & Vermeulen, 2015a, 2015b, 2015c; Navarrete, 2018; Talaván & Lertola, 2016) and awareness/sensitivity (Ibáñez-Moreno & Vermeulen, 2014). The use of different ICTs for the AD projects also contributed to the motivational factor, since many different resources were also designed *ad hoc*, as is the case of mobile phone apps VISP (Videos for Speaking) and VISP 2.0 (as detailed in Ibáñez-Moreno & Vermaelen, 2015a, 2015b, 2015c). Also, several authors have focused not only on studying the potential benefits of AD activities, but also encouraged teachers and syllabi-creators around the world to incorporate AD activities into their planning by suggesting activities and providing clues to an optimal video selection as well as activity planning (Burger, 2016; Herrero & Escobar, 2017; Ibáñez-Moreno & Vermeulen, 2013; Rodrigues-Barbosa, 2013).

Author(s) and date of publication	Research focus	Target language (into L2)	Participants	Learning setting	Audiovisual material	AD software	Type of analysis
Ibáñez Moreno & Vermeulen, 2013	Lexical and phraseological competence	Spanish	52 B2-level undergraduate students in Belgium	Face-to-face	Movie	N/A	Qualitative and quantitative
Ibáñez Moreno & Vermeulen, 2014	Integrated learning skills	Spanish	13 Spanish-speaking university Erasmus and 12 Dutch-speaking university students in Belgium	Face-to-face	Movie	N/A	Qualitative
Ibáñez Moreno & Vermeulen, 2015a	Speaking skills (VISP)	English	16 B1-level Erasmus university students in Belgium	Face-to-face	Movie	VISP mobile app	Qualitative
Ibáñez Moreno & Vermeulen, 2015b	Speaking skills (VISP)	English	Ten B1-level Spanish undergraduate Erasmus students and ten Belgian undergraduate students in Belgium.	Online	Movie	VISP mobile app	Qualitative and quantitative
Ibáñez Moreno & Vermeulen, 2015c	Speaking skills (VISP)	English	12 Spanish (2 undergraduates in Spain, ten Erasmus students in Belgium) and ten undergraduate students in Belgium. All B1 level	Online	Movie	VISP mobile app	Qualitative
Cenni & Izzo, 2016	AD potential	Italian	20 B2-level undergraduate students in Belgium	Face-to-face	Movie	N/A	Qualitative
Talaván & Lertola, 2016	Speaking skills	English	30 B1-level English for specific purposes university students in Spain	Online	Tourist advertisement	ClipFlair	Qualitative and quantitative
Navarrete, 2018	Speaking skills	Spanish	6 university students in England	Face-to-face	Documentary	ClipFlair	Qualitative and quantitative
Calduch & Talaván, 2018	Writing skills	Spanish	15 B1-B2 level university students in England	Face-to-face	Movie	ClipFlair	Qualitative and quantitative

Table 4.3c. Experimental studies on AD in chronological order (Reprinted from Lertola, 2019a, pp. 51-52)

As a conclusion, although research on the application of AD in foreign language

learning came up very recently, it has experimented a rapid boom during the last decade, because of not only the many beneficial possibilities in language learning, but also the powerful social value that it offers due to the intrinsic function of AD and the communicative-social bond that it possesses.

4.3.3 Voice-Over activities and FLL

As detailed earlier, voice-over (VO) is a revoicing modality where a translated oral track is added to the audiovisual product, but where the original track, although lowered down, can still be audible. Although this technique, also known as ‘half-dubbing’ (Lertola, 2019a) does not fully account for the ‘suspension of disbelief’, since spectators are fully aware of the presence of both L1 and L2 audio tracks, it does not need to cater for lip synchronization, which allows the voice actor to express his/her lines in a freer way. Its use was traditionally linked to documentary products; however, in the past decade, more public TV channels have opted for this kind of AVT modality for some of their shows, as in the case of popular programmes from MEGA, DKiss, DMax, BeMad, etc¹.

Unlike previously analysed modalities like dubbing or AD, the use of VO-related activities in foreign language learning has been scarce (Lertola, 2019a, p. 62), probably due to the lower quantity of audiovisual products translated using that modality. The main study conducted in Spain which conveyed the use of VO translation in FLL was detailed in Talaván & Rodríguez-Arancón (2018), who developed the VICTOR² project analysing the potential of this AVT modality in the development of oral skills. Although the sample was small (n=8), VO translation activities were considered as potentially beneficial tools in the improvement of integrated language skills, especially oral skills. The participants expressed their satisfaction (even though they declared their preference towards dubbing rather than VO), which they considered as enjoyable and useful in order to obtain a better understanding of AVT.

In any case, even though this modality offers promising possibilities, further research is needed in this sense to extract more information in order to effectively incorporate VO activities into the FLL classroom and syllabi in the most beneficial ways possible for language learning.

¹ As in the case of ‘Pawn Stars’, translated as ‘La casa de empeños’ (MEGA) and ‘El precio de la historia’ (History Channel), or ‘Hardcore Pawn’ (‘Empeños a lo bestia’) in DMax.

² ‘VoIce-over aCtiviTies to imprOve oRal production skills’ (Talaván & Rodríguez-Arancón, 2018)

4.3.4 Free Commentary activities and FLL

Even though there might be no significant research on the matter, ‘free commentary’ as an AVT modality might also offer interesting possibilities in the field of FLL. As with other AVT modalities, free commentary activities may be used in the development of the four skills: listening to the original product in order to obtain information for the commentary track (*listening*), reading the script, as well as a number of additional texts related to the product to obtain additional information (*reading*), producing a written script of the commentary track (*writing*), and, of course, emulating voice-actors producing the actual commentary track for the clip (*speaking*). Additionally, if more authenticity or spontaneity are required, learners might even try to produce a more spontaneous script-less commentary track as an interesting alternative. In any case, all these considerations suggest that further research on ‘free commentary’ might offer very interesting observations for FLL.

4.4 Subtitling/Captioning activities and FLL

As detailed in Chapter 4 earlier, captioning/subtitling has been, alongside dubbing, one of the most popular and used audiovisual translation modalities. It involves the translation and adaptation of oral information into written text which then appears on-screen. Subtitling can be roughly divided into the following categories:

- Standard subtitling / Traditional subtitling / Standard interlingual subtitling: the original audio track of the audiovisual product is present in the foreign language, while subtitles appear as written translations into the native language of the target audience (L2 audio, L1 subtitles)
- Reverse interlingual subtitling: an audiovisual product originally created in the native language, displaying subtitles in a foreign language (L1 audio, L2 subtitles)
- Intralingual subtitling / Bimodal subtitling / Captioning¹: Both the audio track and the subtitles of the audiovisual product are in the same language (L2 audio, L2 subtitles / L1 audio, L1 subtitles).
- SDH: Intralingual subtitles (L1 audio, L1 subtitles) offering additional information, apart from oral speech, which might be necessary for hearing-impaired spectators to fully understand the audiovisual product (music, sound

¹ In this dissertation, as explained in Chapter 3, captioning will be used as a synonym for intralingual subtitling, while (standard) subtitling will refer to the interlingual translation process, as distinguished by Spanos & Smith (1990) or Garza (1991).

effects, etc.).

Research on the use and creation of subtitles in FLL has followed a longer path than dubbing and revoicing, since it was the first audiovisual modality whose potential was investigated in language learning, which is why more information can be found on the matter. The use of subtitling activities in FLL can be divided, roughly speaking, into two categories: the exploitation of already-existing¹ captions and subtitles when showing an audiovisual product or the creation of subtitles by language learners, which Talaván distinguished as passive subtitles (or subtitles as support) and active subtitles (or subtitles as a task).

4.4.1 Passive subtitles / ‘Subtitles as support’

Although the display of subtitles when showing any kind of audiovisual material in the foreign language classroom (‘subtitles as support’) cannot be considered as translation or a translation activity, it represented the origin of subsequent active subtitling activities. Besides, research has shown that subtitled/captioned audiovisual material also offered numerous possibilities in language learning (Figure 4.4a). As it can be expected, the first steps of research on subtitling in language learning environments focused on the potential benefits of displaying captioned audiovisual material in contrast with uncaptioned audiovisual material.

Even though the beneficial effects of using captioned materials originated already in the 1970s (Kikuchi, 1998), the 1980s saw the first official experiments on the matter, with particular emphasis on the benefits in overall comprehension and retention. Price (1983) studied the effect of captioned materials on the improvement of overall comprehension of linguistic information by ESL learners, while Vanderplank (1988) stressed the high level of retention of information by students who were showed captioned audiovisual material, also suggesting that this kind of material can be highly beneficial in the development of ‘chunking ability’ in reading and listening.

This research tendency expanded in the 90s, with Garza (1991) affirming a positive correlation between captioned audiovisual material and an increased comprehension of linguistic content by learners of Russian and English as a second language. The first study which focused on the benefits of displaying subtitles for speaking skills was Borrás and Lafayette (1994). While subtitles had normally been studied in terms of their potential for developing reading or listening skills, they insisted that, if used with the proper context in

¹ Or created *ad hoc* by the teacher

meaningful practice, their students of French as a foreign language could develop their oral skills, which, in fact, they did. They found that the oral performance of those participants who worked with captioned material was significantly better, also rejecting some negative opinions on the use of subtitles which arose from the very beginning: “Far from being detrimental, fully duplicating intralingual subtitles has potential value in helping the learner to not only comprehend authentic linguistic input but also to produce comprehensible communicative output” (1994, p. 69).

<p>Benefits of bimodal subs (L2 audio, L2 subtitles):</p> <ul style="list-style-type: none"> ✓ Second language skills (Lambert <i>et al.</i>, 1981) ✓ Overall comprehension (Holobow <i>et al.</i>, 1984) ✓ Motivation (Vanderplank, 1988) ✓ Phonetics and comprehension (Garza, 1991) ✓ Vocabulary recognition and association (Borrás and Lafayette, 1994) ✓ Listening comprehension (Huang and Eskey, 1999) ✓ Implicit and explicit aspects of vocabulary learning (Bird and Williams, 2002) ✓ Vocabulary building with listening and reading skills (Caimi, 2006) ✓ Listening and speaking for intermediate and advanced learners (Aráujo, 2008) <p>Benefits of Standard Subtitles (L2 audio, L1 subtitles):</p> <ul style="list-style-type: none"> ✓ Improvement of linguistic balance in non-equivalent bilinguals (De Bot <i>et al.</i>, 1986) ✓ Vocabulary acquisition (Pavakanun and d'Ydewalle, 1992) ✓ Learner motivation (Ryan, 1998) ✓ Lexical acquisition in children (Koolstra and Beentjes, 1999) ✓ Listening and speaking enhancement in beginners (Aráujo, 2008) <p>Benefits of Reversed subs (L1 audio, L2 subtitles):</p> <ul style="list-style-type: none"> ✓ 2L skills in general (Lambert <i>et al.</i>, 1981) ✓ Comprehension in general (Holobow <i>et al.</i>, 1984) ✓ Vocabulary acquisition (d'Ydewalle and Pakavanun, 1997) <p>Benefits of SDHH:</p> <ul style="list-style-type: none"> ✓ Reading fluency and metalinguistic knowledge (Parlato, 1986) ✓ Ability of immigrants to listen and read at the same time (National Captioning Institute, 1990) ✓ Motivation and oral comprehension in intermediate students (Koskinen <i>et al.</i>, 1991; Huang and Eskey, 1999) <p>OTHER STUDIES:</p> <ul style="list-style-type: none"> ✓ On the use of English subtitled materials in Japan (Kikuchi, 1998) ✓ On the application of both bimodal and standard to teach lexical expressions and discourse markers (Davis, 1998) ✓ On the use of keyword captions (summarised version of bimodal) for comprehension and language improvement (Guillory, 1998) ✓ On subtitling software and techniques (Díaz Cintas, 1995, 1997, 2003) ✓ On authentic videos (Lonergan, 1989)

Figure 4.4a. Review of previous research on the use of subtitles as support (Extracted from Talaván, 2010b)

One of the main authors that insisted on the educational use of subtitles has been Díaz Cintas. In his early studies (1995, 1997, 2001b), he contended that the use of subtitles or captions could not only contribute to the development of the learners' linguistic skills, but also raise awareness on the intrinsic characteristics and difficulties of AVT. He included and discussed subtitle creation considerations (format, number of words per line, etc.) as well as possible adaptations in language learning activities, with examples and ideas, emphasizing its

markedly positive effect as a recreational and motivational approach (1995, p. 13).

At the turn of the century, new experiments focused on the use of passive subtitles in the development of listening comprehension (Huang & Eskey, 1999), vocabulary acquisition (Koolstra & Bentjes, 1999), spoken word recognition and recognition memory enhancement (Bird & Williams, 2002) and, again, listening comprehension enhancement (Danan, 2004). The latter stated that: “captioning facilitates language learning by helping students visualize what they hear, especially if the input is not too far beyond their linguistic ability” (2004, p. 67), insisting on the active participation by learners for better enhancement: “learners often need to be trained to develop active viewing strategies for an efficient use of captioned and subtitled material” (2004, p. 67).

From the 2000s onwards, research on the use of passive subtitles is still ongoing. Caimi (2006, 2007) focused on subtitles for memory enhancement, insisting that, for optimal language learning exploitation, there should be a correspondence between spoken and written text. If not, “comprehension is undermined and students’ feedback is exposed not only to phonological and orthographic inaccuracies, but also to semantic confusion” (2006, p. 91). In this case, she affirmed the additional potential of subtitles in pronunciation development: “The actions of listening to the soundtrack and simultaneously reading subtitles help students associate aural and written forms of words more easily and facilitate the acquisition of correct pronunciation” (2016, p. 95). She even suggested a proposal for an experimental English language learning course based on subtitling. Winke et al. (2010) insisted on the benefits of using captioned material in 150 2nd and 4th year English learners of Spanish, Chinese, Arabic and Russian. Their results indicated that “captions are beneficial because they result in greater depth of processing by focusing attention, reinforce the acquisition of vocabulary through multiple modalities, and allow learners to determine meaning through the unpacking of language chunks” (2010, p. 81). They also found that “listening twice a video, first with captions and then without, may reduce learners’ anxiety, activate selective and global listening strategies, and promote automaticity in processing” (2010, p. 81).

Finally, Talaván (2010b) offered an interesting recapitulation of all potential benefits of the use of subtitled material (‘subtitles as support’), adding very interesting insight on the creation of subtitles by learners in language learning environments (‘subtitling as a task’). This will be, precisely, the topic of the following sub-section.

4.4.2 Active subtitling / ‘Subtitling as a task’

As opposed to research on the benefits of displaying subtitles and captions in audiovisual materials, which originated in the 1970s and 1980s, research on the beneficial characteristics of the active process of subtitle creation by foreign language learners came up a couple of decades later. According to several authors, such as Talaván & Ávila-Cabrera (2015a), the first empirical study on the matter was Williams & Thorne’s (2000), where students of Welsh as a second language participated in subtitle creation tasks. Oral comprehension and vocabulary acquisition improvement, as well as writing skills enhancement and better cultural and historical knowledge were the main results found by the authors, who also underlined the motivational component.

<p>Benefits. Active subtitling activities offer...</p> <ul style="list-style-type: none"> ✓ Realistic, practical activities, with specific and final outcomes. ✓ Task-based activities with authentic, familiar, ludic and motivational contexts. ✓ Versatile activities in terms of student arrangements (individual, pairs, groups...) which can foster autonomous and collaborative learning. ✓ A wide range of opportunities to work on oral comprehension, since the student has to look for keywords in order to convey the correct meaning in his/her translation. ✓ Learning opportunities to develop L1 and L2 written competence. ✓ Lexical elements, synonym and rote learning opportunities ✓ Awareness-fostering opportunities in terms of cultural learning. ✓ Responsible, motivational use of ICTs ✓ Attractive and motivational activities which simulate real-life professional tasks. <p>Limitations.</p> <ul style="list-style-type: none"> ✓ Subtitling activities might not offer authentic, spontaneous communicative outcomes by students, since the language they have to work on and the messages to be translated are already determined by the original author. ✓ There is limited ready-to-use material, even though they have increased recently ✓ Getting familiar with the equipment and software can be tedious both for students and teachers and might take some time. ✓ Technical and practical problems may arise, although they can be prevented by thorough preparation and planning. ✓ Some students might be more familiar with the technological and software requirements than the teacher, which might discourage the latter from preparing such activities. Planning and preparation can be sufficient solutions for this problem. ✓ Copyright issues¹. Even though pedagogical and didactic use of copyrighted materials offer interesting, although limited, possibilities, students might be warned about the matter. Careful planning should prevent any problems on the matter.

Figure 4.4b. Benefits and limitations of active subtitling / ‘subtitling as a task’ activities (Extracted from Talaván, 2013, pp. 89-92)

In 2006, Talaván was taking her first steps studying potential applications of active subtitling in foreign language learning, highlighting pedagogical considerations such as the relevance of the active role of the student in the translation process (2006a). Additionally,

when used effectively (with a reason, for a purpose), subtitling can contribute to the development of the four skills and comply with relevant ongoing approaches such as CLT and TBLT. She also proposed innovative activities (2006b) in the use of active subtitling to enhance writing and speaking skills in Spanish students of Business English. However, one of her fundamental works on the matter came to light in 2013, where she discussed the origins, milestones and beneficial results of subtitling in language learning up to date, indicating the benefits and limitations of active subtitling (Figure 4.4b), as well as multiple suggestions and examples of subtitling activities and tasks in its many variants, such as standard subtitle creation (2013, p. 100), bimodal / intralingual subtitle creation (2013, p. 118) or reverse subtitling creation (2013, p. 119). She maintained that not exploiting such interesting, useful and motivational activities in language learning environments, including English as a Lingua Franca, represented a wasted opportunity, especially nowadays, with increasing technological opportunities and resources available for both teachers and students.

As research on active subtitling has been growing along the past couple of decades, studies focused on the potential benefits of different subtitling varieties, such as standard subtitling, reverse subtitling or intralingual subtitling will be analysed next, following Lertola's (2019a) comments. The studies combining subtitling and revoicing will be detailed later in this chapter.

➤ **Standard Interlingual Subtitling: L2 to L1; L2 to L3**

As it could be expected, research on active standard subtitling was the first to appear, serving as the most developed line of studies to date (Lertola, 2019a: 14; see Table 4.4a). As explained earlier, Williams & Thorne (2000) can be considered as the first study on the active creation of standard interlingual subtitling. After Talaván's considerations and suggestions on the matter (2006a, 2006b), Bravo (2008) and Incalcaterra (2009) were the succeeding studies, the former focusing on idiomatic expression retention in Portuguese students of English, the latter aiming at studying the effect of standard subtitling creation for pragmatic awareness in Irish students of Italian as a foreign language. In fact, pragmatic awareness was also the focus of subsequent studies, such as Lopriore & Ceruti (2015), or Incalcaterra & Lertola (2016).

Several other studies on the creation of standard subtitles focused on the potential benefits of this kind of activity on listening comprehension, as Williams and Thorne already anticipated in 2000, Talaván (2010b, 2011) and Talaván & Rodríguez Arancón (2014b), working with Spanish students of English as a foreign language, and, once again, insisting on

the value of active subtitling within communicative, task-based contexts.

Author(s) and date of publication	Research focus	Target languages (from L2 into L1)	Participants ²	Learning setting	Audiovisual materials	Captioning software	Type of analysis
Bravo, 2008	Idiomatic expression	From English into Portuguese	20 A2/B1-level undergraduate students in Portugal	Face-to-face	Sitcom	Learning via Subtitling	Qualitative and quantitative
Incalcaterra McLoughlin, 2009a	Pragmatic awareness	From Italian into English	10 A1- and 3 B1-level undergraduate students in Ireland	Face-to-face	Movie	Learning via Subtitling	Qualitative
Talaván, 2010, 2011	Listening comprehension	From English into Spanish	50 A2-level university students in Spain	Face-to-face	Sitcom	Subtitle Workshop	Qualitative and quantitative
Lertola, 2012	Incidental vocabulary acquisition	From Italian into English	16 A2-level university students in Ireland	Face-to-face	Movie	Not specified	Qualitative and quantitative
Borghetti & Lertola, 2014	Intercultural language education	From Italian into English	14 A2/B1-level university students in Ireland	Face-to-face	Movie	Learning via Subtitling	Qualitative
Incalcaterra McLoughlin & Lertola, 2014	Learners' feedback on subtitling	From Italian into English	49 B1/B2-level undergraduate students in Ireland	N/A	N/A	N/A	Qualitative and quantitative
Talaván & Rodríguez-Arancón, 2014a	Listening comprehension	From English into Spanish	10 C1-level university students in Spain	Blended	Movie	ClipFlair	Qualitative and quantitative
Lopriore & Ceruti, 2015	Pragmatic awareness	From English into Italian	19 B1/B2-level postgraduate students in Italy	Blended	Travel documentary	Not specified	Qualitative and quantitative
Incalcaterra McLoughlin & Lertola, 2016	Pragmatic awareness	From Italian into English	20 undergraduate students in Ireland	Face-to-face	Movie	Not specified	Qualitative and quantitative
Lertola, forthcoming	Incidental vocabulary acquisition	From Italian into English	25 A1/A2-level university students in Ireland	Face-to-face	Movie	Learning via Subtitling	Qualitative and quantitative

2. The language level of the participants is reported only when specifically expressed by the author(s) (i.e. language levels self-assessed by the learners themselves are not considered).

Table 4.4a. Experimental studies on standard interlingual subtitling in chronological order (Extracted from Lertola, 2019a, pp. 15-16)

In 2012, Lertola conducted a pilot study where active standard subtitling as a resource for incidental vocabulary acquisition in Irish university students of Italian as a second language was studied (Lertola, 2012). A follow-up study in 2019 (Lertola, 2019b) contributed to her conclusions: a bigger improvement of vocabulary acquisition in the experimental

group, who participated in the subtitling activity, was observed and verified through statistical analysis.

Other studies on active standard subtitling include Borghetti & Lertola (2014), who focused on intercultural learning, and Incalcaterra & Lertola (2014), who not only proposed additional considerations for the integration of active subtitling in language learning curricula, but also discussed feedback from students who participated in subtitle creation activities, most of them expressing positive feelings towards the activity and the final outcome.

➤ Reverse Interlingual Subtitling: L1 to L2

Reverse interlingual subtitling entails the opposite translation phenomenon to standard interlingual subtitling. In this case, the audio track of an audiovisual product, created in the native language of the learners, is translated into a written version (subtitles) in the foreign language. Although the body of research of this variety is limited, it is getting more popular, “gaining scholars attention, especially with regard to writing skills” (Lertola, 2019a, p. 25; see Table 4.4b).

Author(s) and date of publication	Research focus	Target languages (from L1 into L2)	Participants	Learning setting	Audiovisual material	Captioning software	Type of analysis
Talaván & Rodríguez-Arancón, 2014b	Writing and translation skills	From Spanish into English	40 B1-level undergraduate students in Spain	Online	Movie	Aegisub	Qualitative and quantitative
Burczyńska, 2015	Writing skills	From Polish into English	24 students of a foreign language school in Poland	Face-to-face	Movie	Subtitle Workshop	Qualitative and quantitative
Talaván, Ibáñez, & Bårceña, 2016a	Writing skills	From Spanish into English	68 undergraduate students in Spain	Online	Movie	Aegisub	Qualitative and quantitative

Table 4.4b. Experimental studies on reverse interlingual subtitling in chronological order (Extracted from Lertola, 2019a, p. 26)

Although Talaván already offered some suggestions for activities and the potential of reverse interlingual subtitling (2013), the first study appeared in 2014, where Talaván & Rodríguez-Arancón studied the potential benefits of this subtitling variety in a collaborative learning environment to enhance writing and translation skills in Spanish learners of English (Talaván & Rodríguez-Arancón, 2014a). The following year, Burczynska conducted a pilot study with Polish learners of English, indicating that those students who participated in the

subtitling activity made fewer grammatical and spelling mistakes, suggesting an improvement in vocabulary, including fixed expressions and idioms (Burczynska, 2015). Similar results appeared in Talaván et al. (2016), who studied collaborative reverse subtitling in an online setting with Spanish students of English, and detected an improvement in written skills in both groups (experimental and control), although greater in the experimental group.

➤ **Intralingual Subtitling: L2 to L2**

Research on the potential benefits of intralingual subtitling research is quite limited. It has been the least studied variety, even though it offers many potential interesting possibilities: since both the audio track of the original audiovisual product is in the L2 (aural/oral skills) and the final subtitles have to be elaborated in the same L2 (writing skills), all four skills can be developed with this modality through motivating activities. Talaván offered several considerations and suggestions on the potential use of intralingual subtitling activities (2006a, 2006b, 2013). However, apart from the study of López-Cirugeda & Sánchez-Ruiz (2013), where the effect of combined intralingual subtitling and revoicing was studied, as will be detailed further on, the only experimental study on the matter (Lertola, 2019a: 29; see Table 4.4c) dates from 2016, where Talaván et al., through the iCap¹ project, worked with 41 B1 students, who had to elaborate intralingual subtitles of several clips from the popular TV series *How I Met Your Mother* using the ClipFlair software. The main goal was to find out whether intralingual subtitling offered interesting benefits in writing skills enhancement and vocabulary acquisition. The study offered positive results and encouraged future researchers on further investigation regarding the many possibilities of this subtitling variety in the future.

As explained in Chapter 3, SDH can be considered a unique subtitling variety and may offer very interesting possibilities in language learning. Even though it can roughly be considered intralingual subtitling, SDH also has to incorporate important additional information for hearing-impaired viewers, since it “involves the transcription of oral discourse as well as of supra-segmental traits formed by intonation, inflexion, tone, timbre, and other features of vocal execution” (Caimi, 2006, p. 87) which may carry important information for the understanding of the scene or the plot.

¹ Intralingual Captioning in Foreign Language Education

Author(s) and date of publication	Research focus	Target languages (from L2 into L2)	Participants	Learning setting	Audiovisual material	Captioning software	Type of analysis
Talaván et al., 2016b	Writing skills and incidental vocabulary acquisition	From English into English	41 B1-level undergraduate students in Spain	Online	Sitcom	ClipFlair	Qualitative and quantitative

Table 4.4c. Experimental studies on intralingual subtitling in chronological order (Extracted from Lertola, 2019a, p. 29)

4.4.3 Subtitling for Deaf and Hard of Hearing in FLL

In terms of the potential pedagogical benefits in language learning, SDH not only offers the same skill-development opportunities as intralingual subtitling, but also contributes to raise awareness among learners. Talaván already addressed the potential of SDH in language learning, since noise or background music may carry information which could be as important as oral discourse (2013: 128), adding that, as it happened with other AVT modalities, all four skills can be enhanced through SDH activities. The main study on the matter dates from 2017, where Herrero et al. developed a pedagogical method combining three disciplines: film literacy, SDH and AD. Since it entailed the combination of subtitling and revoicing, it will be detailed along the next sub-section.

4.5 Combining Revoicing and Subtitling in FLL

In previous sections, a review of existing research on the use of different subtitling and revoicing modalities in isolation (dubbing, AD, voice-over...) was provided. However, along the 2010s, some researchers considered the combined used of revoicing and subtitling modalities as very beneficial for language learning. As Lertola reveals, combined reverse interlingual captioning and revoicing have been addressed in more depth than combined intralingual captioning and revoicing, which has also been considered as an innovative technique in higher education (Lertola 2019a, p. 65). The following sub-sections will detail all studies on both AVT combinations:

4.5.1 Combined Reverse Interlingual Subtitling and Revoicing

This type of combination entails the subtitling and revoicing in a L2 of an audiovisual product which presents learners with communicative situations and an original audio track

in the mother tongue of the learners. This variety can be used particularly for L2 written and oral production enhancement (Lertola, 2019a, p. 65), and it is the most researched AVT combination to date (see Table 4.5a). Research on combined interlingual subtitling and revoicing has been done with university students, mainly in online learning environments. Talaván et al. (2014) were the first to investigate the potential of the application of this AVT combination and its effect on collaborative language learning in Spanish learners of English from the degrees in Tourism and English Studies. While results were primarily positive, it seemed that the participants paid particular attention to those aspects which might have been less salient in their degrees: participants from the Tourism degree were especially careful and interested in the linguistic and translation aspects, while participants from more linguistic degrees focused more on ESP language from the touristic advertisement they had to subtitle and dub.

Author(s) and date of publication	Research focus	Target languages (from L1 to L2)	Participants	Learning setting	Audiovisual material	Captioning/Revoicing software	Type of analysis
Talaván et al., 2014	Collaborative language learning	From Spanish into English	15 English for specific purposes university students in Spain	Online	Tourist advertisement	Captioning: Aegisub Revoicing: Audacity	Qualitative
Talaván et al., 2015	Speaking skills	From Spanish into English	74 C1-level undergraduate students in Spain	Online	Movie	Captioning: DivXLand Media Subtitler Revoicing: Windows Movie Maker	Qualitative and quantitative
Talaván & Ávila-Cabrera, 2015	Speaking and writing skills	From Spanish into English	56 C1-level undergraduate students Spain	Online	Movie	Captioning: DivXLand Media Subtitler Revoicing: Windows Movie Maker	Qualitative and quantitative
Lertola & Mariotti, 2017	Pragmatic awareness	From Italian into English	33 B1-level undergraduate students in Italy	Face-to-face	Advertisement	Captioning and Revoicing: ClipFlair	Qualitative and quantitative

Table 4.5a. Experimental studies on combined reverse interlingual subtitling and revoicing (Extracted from Lertola, 2019a, p. 67)

In 2015, Talaván et al. investigated the effects on combined interlingual subtitling and revoicing for speaking skills enhancement. A number of online undergraduate participants were divided into experimental and control groups, the former collaboratively working on subtitling and dubbing tasks while the latter continued their regular English

language course. The results showed that not only the participants' oral production improved, but also, they perceived that it had improved. Additionally, collaborative work was regarded by students as a particularly valuable tool in language learning.

Talaván & Ávila-Cabrera focused their research not only on speaking skills but also on writing and translation skills. As with previous studies, two groups of participants were selected (as experimental and control groups), the former performing English subtitling and dubbing tasks on four clips from a Spanish movie. Positive results were drawn: apparently, even though the participants spent more time working on the subtitling tasks than the dubbing ones (which should have been reflected in a better improvement of their written skills), they showed a better improvement in their oral production. Also, as with lots of other AVT-related activities, the motivational component was paramount, since they felt enthusiastic towards the tasks. Moreover, as previous research on subtitling and dubbing had already expressed, “perfect synchronization is not expected in this type of activities and can be considered an aspect of minor relevance since the students' performance is often closer to narration or voice-over” (2015a, p. 150). Indeed, this rationale can lower students' anxiety when working on their products, making them focus more on their linguistic performance than on technical aspects of subtitling and dubbing. Moreover, an interesting number of participants also recognized that their vocabulary and grammar knowledge could have improved, as well as their use-of-English confidence and translation skills. The subtitling-dubbing combination offered, then, a wide range of possibilities, since dubbing can “explore all the elements of the soundtrack in the form of monologues, dialogue exchanges, and songs, and can enhance the same integrated skills mentioned for subtitling, but from a different perspective” (Talaván & Ávila-Cabrera, 2015, p. 149). In this study, the authors insisted on how AVT activities in general can be beneficial in the development of the four skills:

- **Oral comprehension (listening):** learners need to work with the original audio track of the audiovisual product in order to understand not only linguistic items but also communicative intentions and messages. Also, when the final products are ready, displaying them in class may make them learn from other learners' performance.
- **Reading comprehension (reading):** Even though the authors recognized that this might be the least favoured skill, if learners are provided with the scripts from the audiovisual clips they will be working on, reading comprehension could also be practised and enhanced. In intralingual dubbing and subtitling, the elaboration and revision of scripts and subtitles in L2 could also be beneficial for reading skills.

- **Writing production (writing):** If learners are not provided with the script, they might be encouraged to elaborate their own for further revoicing, for example, which can foster their writing skills. To this aim, the elaboration of intralingual subtitles can serve the same purpose.
- **Speaking production (speaking)** “is a skill of paramount importance in dubbing, taking into account that students will have to record their voices as naturally as possible, mainly working on fluency, natural pronunciation and speed of speech” (Talaván & Ávila-Cabrera, 2015a, p. 153). In the case of subtitling, the design of follow-up activities that stimulate oral production and interaction can be a very interesting addition for oral skills enhancement.

Finally, Lertola & Mariotti (2017) studied the effect of combined reversed dubbing and subtitling on pragmatic awareness in B1-level Italian learners of English, who worked with advertisement clips. Even though no statistically significant differences were found, the experimental group showed the best performance.

4.5.2 Combined Intralingual Captioning and Revoicing

For this type of combination, where a condensed transcription of the original text and a repetition of original L2 language is provided, particularly limited research has been done (Lertola, 2019a, p. 70, see Table 4.5b).

Author(s) and date of publication	Research focus	Target languages (from L2 into L2)	Participants	Learning setting	Audiovisual material	Captioning/ Revoicing software	Type of analysis
López Cirugeda & Sánchez Ruiz, 2013	Teacher training, oral and written production in L2	English	54 B1/B2-level undergraduate students in Spain	Face-to-face	<i>Ad hoc</i> (created by learners)	Captioning: AVI Subtitler, DivXLand Media Subtitler and Subtitle workshop Revoicing: Virtualdub	Qualitative
Herrero et al., 2017	Pedagogical model	Spanish	B1/B2-level students in England	Face-to-face	Movie trailer	Captioning and Revoicing: Movie Maker	Qualitative

Table 4.5b. Experimental studies on combined intralingual subtitling and revoicing (Extracted from Lertola, 2019a, p. 71)

López-Cirugeda & Sánchez-Ruiz (2013) conducted a particularly interesting study where they encouraged and helped future teachers to incorporate AVT activities in their

lesson planning. Participants were second-year students from the Primary Education Degree, who had to adapt subtitling and dubbing norms into activities for primary education children. Even though no data were provided on the effect of this study on the participants' development of the oral and written production skills, this study still remains an innovative and useful approach to incorporate AVT activities in lower levels of education, which should encourage further research on the matter.

Finally, in 2017, Herrero, Sánchez-Requena & Escobar (2017) developed an interdisciplinary pedagogical model where film literacy, SDH and AD were combined. Two workshops were carried out with the participants of the study, who revealed that their knowledge of cinema and accessibility had increased considerably. To the accessibility-enhancing, awareness-raising, social-aiding component that always accompanies AD and SDH, other beneficial effects were added: AD was deemed a useful practice for intercultural element knowledge, as well as oral skills enhancement, while SDH was particularly interesting for practising vocabulary.

As can be seen throughout this whole section, even though research development on the potential benefits of the different AVT modalities, varieties and combinations appeared in different decades and progressed at different paces, it can be stated again that, thanks to the preliminary studies conducted in the initial stages, as well as the many technological developments in computers, mobile phones and appropriate video/audio creation and edition software during the last few decades, research on AVT in foreign language teaching has skyrocketed lately, opening the field for very promising future research on the matter.

4.6 Other Pedagogical Considerations on the Use of AVT in FLL

Sections 4.3 to 4.5 discussed the potential benefits that activities created and designed from different AVT modalities, such as dubbing, subtitling or AD could offer to language learning environments. The intention behind the present section is to provide additional pedagogical insights that might justify and motivate the use of AVT activities in language learning; as it has already been discussed, through these kinds of activities, language learners are offered interesting, motivational, versatile tasks which can help them develop all four language skills ('listening', 'speaking', 'reading' and 'writing'; Talaván, 2013). However, AVT activities can also be powerful elements which connect perfectly with current and valid approaches and trends in language learning.

The first important notion that will be detailed is the strong connection between

AVT activities and CLT, since subtitling or dubbing activities can be easily designed for meaningful, communicative purposes. Additionally, AVT activities can also be used in ‘focus on form’¹ and ‘focus on forms’ activities; the latter, more focused on explicit teaching of linguistic context, and the former, on unconscious attention to form while working on meaning and communication. In this sense, Ragni expanded the relevance of AVT activities and incidental learning / noticing: “Although some learning may occur without attention, most often focused attention on both forms and meaning is necessary” (Ragni, 2018, p. 13). AVT modalities, both interlingual and intralingual, can result in a myriad of different activities where the learner must be aware of meaning and use language features before their form is worked upon.

Almost all potential pedagogical considerations and advantages derived from the use of AVT activities can be summarized in the following statement, made by Talaván and Ávila-Cabrera, originally referring to the use of subtitling activities: “[Subtitling] obviously enhances task-based learning, situating the class within an authentic, active, familiar and motivating context. Furthermore, it fosters both autonomous and collaborative learning, since it can be performed individually or in small groups” (Talaván & Ávila Cabrera, 2015a, p. 151). Even though this statement is linked to the use of subtitling, it can be easily extended to the application of activities derived from other AVT modalities, such as dubbing, voice-over or AD, which share very similar characteristics. All these pedagogical considerations will be briefly explained in the following sub-sections.

4.6.1 Communicative Language Teaching

Originated through the 1970s, CLT meant a U-turn in language learning, both in theory and practice. Understanding the notion that learning a language is learning to communicate in that language and applying this main concept to language learning environments put the focus on different linguistic aspects and skills that were traditionally considered as less important: “With the arrival of CLT, a radical change took place, and a major theoretical emphasis was placed on oral communicative competence from the very beginning, leaving written language and most of all grammar somewhat behind” (Talaván, 2006b, p. 333). The communicative nature of oral language found its rationale through two main functions: interactional and transactional. As Talaván further expanded:

¹ Focus on form draws “students’ attention to linguistic elements as they arise incidentally in lessons whose overriding focus is on meaning or communication” (Long 1991: 45-46).

The primary function of spoken language is *interactional*, to establish and maintain social relationships, and another significant function of spoken language is *transactional*, i.e. to convey information (...), and teachers need to help [learners] understand that the same interaction and transaction they perform in their native language in terms of communication, has to be performed when they communicate orally in the foreign language (Talaván, 2006b: 334).

In this line, AVT activities account for the two primary functions of oral/written communication: *transactional*, since the main purpose of all AVT modalities is to transfer information from one language into another, especially in all interlingual varieties of subtitling or dubbing or, of course, SDH, AD or voice-over translations; and *interactional*, in the sense that, even though no direct interaction might be provided, the main object of providing an AVT product is for that product to be accessible to a wide audience, which represents an interesting communicative triangle where indirect interaction is provided: the original product is communicating to the AV translator who, in turn, needs to be able to provide an understandable product for the target audience. Without the AVT process, interaction between the original product and the target audience would be impossible. Ragni indicated the validity of subtitling as a communicative activity:

The [source text of an audiovisual product] often cannot be translated verbatim, naturally requiring reformulating, summarising, sometimes reducing or even omitting information that is not essential to the core message. These technical constraints force learners to prioritise the message and make subtitling an inherently meaning-centred activity, leading the students to use language pragmatically rather than displaying their language knowledge, to engage in an act of communication rather than just practising one pre-selected item, as it happens in some traditional exercises and drills (Ragni, 2018, p. 15).

Of course, the same principles can be applied to dubbing, AD or voice-over activities.

In the case of intralingual translation activities, while it is true that the transactional and/or interactional functions cannot be as clearly represented as with interlingual activities, they also convey a similar process of a) getting the general meaning and specific information from the original audiovisual product, b) working with the language in order to provide an alternative audio track/subtitles, c) completing a final output where similar messages need to be communicated as well as with the original product. For example, if students are working on an intralingual dubbing activity, it might seem as if they are more constraint in the choice of linguistic information in order to communicate, when they might be not. For example, they could not be provided with the original scripts for the clip, making them work on alternative versions with different messages. Also, even though they were working with the original scripts, they would still need to work on other key communicative aspects such as intonation or pronunciation in their products (i.e., different intonations for the same sentence might entail a wide range of different emotions and communicative connotations).

Moreover, in the case of intralingual dubbing/subtitling activities which could offer fewer opportunities for communication or interaction, they could be complemented with other follow-up activities to fill hypothetical gaps. As Talaván (2013) argued, a wide range of warming-up or follow-up activities can be designed taking advantage of the communicative situations originated in the clips to enhance oral expression when AVT activities are not enough, always engaging students actively throughout the different activities.

Finally, when learners are working with AVT activities, they feel they have effectively communicated while creating something, as Lertola expressed: “All AVT tasks examined provide learners with the opportunity to benefit from authentic multimodal input and produce a tangible output which helps develop a sense of communicative achievement” (2019a, p. 79).

As a conclusion, it seems clear that AVT, through its different modalities and varieties, offers very interesting possibilities for a wide range of communicative variants (both oral and written), very much in line with the didactic principles of CLT.

4.6.2 Task-Based Approaches

Along several decades of research on the FLL field, different definitions of ‘task’ have been provided. Skehan considered a task “an activity in which meaning is primary, there is some sort of relationship with the real world, task completion has some priority, and the assessment of task performance is in terms of task outcome” (Skehan, 1996, p. 1). In this regard, most AVT activities meet Skehan’s criteria perfectly to be considered a ‘task’: the translation of an audiovisual product, especially an interlingual translation, entails the transfer of linguistic items always paying attention to meaning and communicative intentions; also, the relationship with the real world seems clear, particularly if the clip selection is thorough with the theme and topics discussed in the video; and finally, there is a clear task outcome produced by learners: a final video with an alternative audio track or an additional audio or written track.

- A task...**
1. Should involve teaching material but be relatively unstructured, so learners can choose what linguistic resources they need.
 2. Should put a primary focus on meaning, incorporating a 'gap' which learners need to fill.
 3. Should involve real-world processes of language use.
 4. Does not exclusively involve oral production skills.
 5. Requires of a number of cognitive processes.
 6. Is represented in a final, clear, communicative outcome.

Figure 4.6a. Ellis' criteria for a task (Extracted from Ragni, 2018)

Ellis expanded the idea of task, including six criteria that have to be met by all task proposals in order to be considered as such (Figure 4.6a). In 2018, Ragni analysed how a subtitling activity may account for all these criteria perfectly, which can easily be expanded to dubbing, AD, voice-over, or other AVT-based activities:

1. As already discussed in the relationship between AVT activities and CLT, interlingual translation activities account perfectly for this criterion, since students are free to use whichever linguistic elements they deem necessary in their activities, as long as the correct meaning is entailed. In intralingual AVT activities, while learners might find that their linguistic choices are more restricted, activities can be easily adapted in order to meet this criterion. In this sense, intralingual AVT activities can also be considered as preliminary steps towards interlingual AVT activities: accounting for Krashen's $i+1$, learners can be exposed to lots of comprehensible input first (focus on form/forms in intralingual AVT activities) so they can have more linguistic elements from which they can choose freely in subsequent tasks (interlingual AVT or different follow-up activities). Additionally, the validity of these considerations might be perfectly justified in task-based approaches: "However, the extent to which [students] will pay attention to meaning when performing a task will vary, as they may momentarily pay attention to form and therefore adopt the role of language learners rather than users" (Ellis, 2003, p. 5, in Ragni, 2018, p. 6). This last statement may serve as a justification of the connection between intralingual AVT activities and task-based approaches.
2. AVT activities involve the translation of linguistic elements with a clear communicative purpose in mind, hence, the correct meaning needs to be transferred to the resulting product.
3. When performing AVT activities, learners put themselves in the shoes of a

professional voice actor/actress, and/or subtitler, “to some extent reproducing the real operating conditions of professional work” (Ragni, 2018, p. 8). This fact not only accounts for criteria #3, but also surrounds learners with authentic job environments, making them aware of (some of) the circumstances around which AVT professionals work.

4. In previous sections of the theoretical framework of this dissertation it has been thoroughly discussed how AVT activities offer many versatile alternatives where all four skills can be worked on and enhanced, both in subtitling or revoicing activities.
5. In section 3.2, the importance of the multi-modal nature of audiovisual products was highlighted through the discussion of different information processing theories. In this sense, it is clear that working on AVT activities requires a wide range of cognitive processes, making them perfect candidates for a task.
6. Finally, it is clear that working on AVT activities requires the completion of a final, clear, tangible, communicative outcome. It is normally represented by a video where students have included alternative or new versions of audio/written tracks. However, they are not the only option: for example, as it happened with ‘karaoke movie’ activities (Kumai, 1996), students could also work with live in-class performances where mute versions of clips could accompany their acting.

All these considerations help establishing clear connections among AVT activities and TBTL which, along with their communicative nature, fit perfectly with current language learning environments. So much so, that attempts and proposals of integration of AVT into TBLT instruction have already been provided (Danan, 2010).

4.6.3 Active Role of the Students, Autonomous Work & Collaborative Work

Another key aspect of current approaches and methodologies in language learning environments is, indeed, the active role that students play in their own language development. Learners are no longer considered passive instruments tied to a torture chair repeating drilling exercises *ad infinitum*, but active, responsible, autonomous agents that show a sense of initiative throughout the different stages of their learning process. In this sense, even though the foreign language classroom has evolved from putting the ‘focus on the teacher’ to the ‘focus on the students’, this fact does not mean that teachers’ duties and responsibilities have decreased in any way. Designing lessons, activities and tasks which exploit the active role of

learners is still a demanding responsibility:

Although teachers are not supposed to play a very active role nowadays, they need to prepare/select the tasks appropriately so that they may later just focus on monitoring the students' active role while working on the activities. In fact, the students are the total protagonists of the teaching-learning process" (Talaván & Ávila-Cabrera, 2015b, pp. 37-38).

AVT activities serve as perfect examples of how tasks can be designed with the active role of the students as one of the main goals. Apart from the use of passive subtitles ('subtitles as support'), all activities in which students have to provide their own subtitles, dubbings, AD, voice-overs, etc. require the active participation of the learners, who are the main responsible agents of the activity and the final outcome.

This student-centred nature of AVT activities brings added value as autonomy-fostering tasks, as Sánchez-Requena considers: "it is also understood that the use of AVT in L2 didactics gives autonomy to the students, helps them organize their own learning process and encourages independence" (2016, p. 11). When learners have to work independently on subtitling or revoicing tasks, they become subtitlers and voice actors/actresses who need to take their time and pay attention to the whole process. Related to revoicing activities, for example, Burston argues that "the dubbing of video tracks can be done and redone as often as needed" (2005, p. 80), which can help them "self-monitor and improve their oral performance" (2005, p. 80). This might cause a more positive, less stressful effect than live-performance in class. Again, this fact does not mean that students should be left alone, even if they are encouraged to work in their AVT tasks outside of the classroom environment, since teachers should provide the necessary tools, instructions and advice, so that students can work effectively on their tasks, monitor their progress, assist them in possible technical, translation or other issues that might arise, etc.

Finally, an effective implementation of an AVT activity, such as subtitling, "fosters both autonomous and collaborative learning, since it can be performed individually or in small groups" (Talaván & Ávila Cabrera, 2015a, p. 151). In this case, collaborative work could offer additional benefits to their learning process when working together in subtitling activities, or even in revoicing activities, where learners may find an extra motivational value in creating a dubbed version of a clip where different speaking characters have to be dubbed by different students.

In any case, the versatility of AVT activities, along with their student-centred nature, as discussed in this sub-section, can serve as perfect, stimulating additions in autonomous work when performed individually (maybe even outside the classroom) or collaborative work when performed in groups.

4.6.4 Multiple Intelligences

As mentioned in previous sections of the dissertation, activities based on authentic video exploitation offer a multimodality which can greatly benefit very different types of students¹. Also, as discussed in sub-section 4.1 ('Multimedia input and brain processing'), several theories such as the dual coding theory or the cognitive theory of multimedia learning already expressed the positive effects of the display of information through different channels (audio, video, written form...) in its processing and retention. In this sense, it is easy to extrapolate the positive effects of working with authentic video material and AVT activities in a huge variety of students:

- Linguistic-verbal intelligence: Learners with high linguistic-verbal intelligence are going to benefit hugely from working with linguistic elements coming from different channels (spoken content from the characters in the audio track, visual/written content in the form of scripts, subtitles, captions or written messages inside the audiovisual product, etc.) when working on AVT activities. Moreover, the multimodal nature of video material will offer greater advantages in information processing and retention, as already explained.
- Visual-spatial intelligence: Learners that have a high ability to visualize the world in 3D can also obtain huge benefits from audiovisual products, which offer not only body language and communication, but also real-life-like backgrounds or even fantasy scenarios where different worlds are represented.
- Musical-rhythmic and harmonic intelligence: Audiovisual products can be very helpful for learners with high musical-rhythmic intelligence: in terms of linguistic musicality, working on rhythm or intonation could be highly beneficial for them, as well as being exposed to characters with different accents and from diverse backgrounds. Also, additional beneficial considerations could be provided if the selected audiovisual product is extracted from a music video or a musical film.
- Bodily-kinaesthetic intelligence: Even though working with audiovisual material could initially seem a passive activity in terms of movement, learners with high bodily kinaesthetic intelligence can also benefit from AVT activities. Non-verbal information communicated by the characters through body language can raise learners' awareness on the different connotations between cultures as regards non-verbal communication, which then can be later practised and learned. Also,

¹ See section 4.2 'Authentic video'.

in terms of follow-up activities, it could be possible, after working on the translation of a script into another language, to design activities where learners may have to act / perform in front of the class. In this scenario, body language and movement can also be practised and enhanced.

- **Naturalistic intelligence:** Selecting adequate video material from documentaries, for example, or TV series or films dealing with natural environments, may serve as highly beneficial for learners with high naturalistic intelligence.
- **Interpersonal intelligence:** As already stated when discussing bodily-kinaesthetic intelligence, learners with high interpersonal intelligence might be very quick in identifying the characters' moods, feelings, motivations, etc. through both verbal and non-verbal information on-screen. In this sense, AVT activities can be highly beneficial when the selected clips deal with awareness-raising, sensitive topics which may foster learners' empathy and sensitivity.
- **Intrapersonal intelligence:** similarly to what has been discussed for interpersonal intelligence, when one (or some) of the characters on a video clip seem to have introspective, self-reflective scenes (either showing verbal or non-verbal communication), learners might identify themselves with different characters, which can also be very beneficial in their motivation and language learning.
- **Logical-mathematical:** Video material can easily foster logic reasoning, abstractions and critical thinking. Also, it seems that, due to spectators expecting cause-effect relationship, audiovisual language implies a high frequency of cause-and-effect situations, which, again, can help learners with high logical-mathematical intelligence. Also, more complicated plots, with flashbacks, flash-forwards or time-travel scenes, for example, may serve as motivating, challenging material for logical reasoning.

4.6.5 Use of ICTs

Apart from the first attempts at 'karaoke movies' early on in the 1990s (such as Kumai, 1996), where students' 'dubbings' consisted on the live performance of their translated scripts inside the classroom environment, working on AVT activities implies the use of technological devices and specific software in order to be carried out effectively. A wide range of ICTs have been used along the research on the application of AVT activities in language learning, which will be described in section 4.7.

However, what is important to stress here is that AVT activities convey a responsible, effective use of ICTs through meaningful, communicative, carefully designed activities, where the learner serves as the active agent in the translation process. In other words, the use of technology, in this case, is clearly conceived as a motivational, effective means in order to get to the final outcome of the activity: the translated (subtitled / dubbed) audiovisual product, and not implying the use of technology for technology's sake.

4.6.6 Motivation

Along the different sections and sub-sections of this chapter, the motivational value of AVT activities has been stressed in numerous occasions (Lertola, 2019a; Talaván, 2013). The intrinsic characteristics of performing a subtitling or revoicing activity plus the use and exploitation of authentic video material and ICTs lead to a motivating combination with endless possibilities in language learning environments. Also, AVT activities incorporate a clear and varied creative component which may serve as a boost for motivation, if properly targeted. Additionally, as commented above, AVT activities can be performed individually (both in class, fostering autonomous work) or in groups, which can be very useful and beneficial for a wide range of students in a variety of environments: from those who prefer performing a speaking task (such as dubbing, voice-over or AD) on their own in a more relaxed environment, such as their own homes, to those who might benefit more from a shared group experience in class. In any case, along the theoretical review of this dissertation, the motivational value of AVT activities has been highlighted several times, since it has been one of the main points of study for the validity of these types of activities.

4.6.7 Intercultural Awareness & Professional Awareness

Apart from the linguistic/skill enhancement benefits which working with AVT activities convey, another of the most interesting aspects surrounding the exploitation of dubbing or revoicing activities is their value for intercultural awareness, since “different cultures see things differently and express them in different ways” (Vermeulen & Ibáñez-Moreno, 2017, p. 133). As detailed in previous sections of this dissertation, AVT activities are based on audiovisual material, which “provides exposure to non-verbal cultural elements and presents authentic linguistic and cultural aspects of communication in context” (Talaván, 2013, pp. 52-53). Moreover, “linguistic and socio-cultural messages are better received through live stories than written description” (Caimi, 2007, p. 67), which reinforces the idea

that AVT activities can help learners acquire cultural models. Not in vain, when performing activities based on the different AVT modalities, learners are not only exposed to comprehensible input, lexical items or pronunciation, but also a wide range of cultural elements and/or non-verbal communication, which have been the focus of diverse studies on the use of subtitling (Borghetti & Lertola, 2014; Williams & Thorne, 2000), SDHH (Herrero et al., 2017), or AD (Herrero & Escobar 2017; Ibáñez-Moreno & Vermeulen, 2015a; Vermeulen & Ibáñez-Moreno, 2017), to name a few.

Apart from intercultural awareness, some authors have stressed the value of AVT activities in language learning environments as awareness raising tools for the professional world of AVT, as students put themselves in the shoes of a professional subtitler or voice actors/actresses, for instance. Díaz-Cintas (1995) claimed that subtitling could serve to raise awareness among learners about the intrinsic difficulties of AVT; idea which was later on expanded by other authors. Talaván stated that, when working with AVT activities, “learners are expected to be able to develop a critical attitude towards future observations of the same phenomenon” (2006a, p. 42). In fact, one of the hopes of Talaván & Ávila-Cabrera was that the exposure of learners to AVT activities might have served as a motivational booster for learners, in the sense that they might want to do additional translations by themselves: “Furthermore, this activity can be taken outside the educational context when learners become fansubbers or amateur subtitlers themselves, creating their own subtitles just for fun for their favourite videos or TV shows” (2015a, p. 151). A similar case could be expected when working on dubbing activities, especially nowadays, with lots of popular mobile phone apps available, such as MadLipz, for example, for learners that might be willing to do their own future dubbings, for learning or leisure purposes. All these ideas work with the same underlying concept: how AVT activities can be beneficial for learners in developing a closer, more critical look at audiovisual products and translation modalities and their characteristics.

4.6.8 Incorporation of AVT Activities in FLL Curricula

Finally, as already analysed along this chapter, a considerable number of authors have insisted on the incorporation of AVT activities in lesson planning and syllabus design on FLL curricula for some time and due to a number of factors. First of all, AVT activities serve as motivational, versatile, multi-skill enhancement tools with a relatively low cost, since they “bring a range of pedagogical benefits to the foreign language curriculum with modest expense and minimal technological intrusion” (Burston, 2005, p. 90). Other authors, such as Talaván (2013) or Lertola (2019a) claimed for the integration of all kinds of AVT activities,

such as revoicing, dubbing or AD, in FL curricula for the same reasons. Another interesting point was highlighted by Talaván & Costal (2017), who stated that, in order for researchers of AVT in FLL to provide interesting results on longitudinal studies on the effect of revoicing or subtitling activities, the inclusion of AVT tasks in curriculums should be encouraged; a valid request which is also supported by the author of this dissertation.

As analysed through the last sections, the world of AVT activities provides a wide range of possibilities on how beneficial they can be in language learning environments for a different number of reasons.

4.7 Technological Devices and Software in AVT Activities.

One of the most attractive and motivating features for learners when performing AVT activities is the use of diverse ICTs without which the results and potential benefits derived from them would be considerably different. Very different technological devices, PC software or mobile phone apps have been used in research on the application of AVT activities in FLL (Table 4.7a), most of them free and quickly available for students, and some of them even created specifically to maximize the potential effects of subtitling or revoicing activities. In this section, a detailed review of the technological devices and software used for the application of AVT activities in recent research will be carried out, as well as a short analysis of the current status on the matter, and the potential possibilities for the future.

The first steps in the application of AVT activities in language learning environments was, technologically speaking, quite modest. Zohrevandi (1994) and Kumai (1996) wagered on the application of dubbing activities with barely no technology involved. While the former insisted on the idea that learners could work on the scripts for a subsequent live performance in class, the latter developed the concept of 'karaoke movies', live in-class dubbings/performances by showing the clip in the screen without displaying the audio track. In this sense, all that was needed was a projector / DVD player / PC and the necessary clips / video materials with their corresponding scripts / written translations to perform the task.

Software	Type:	Used in:
<i>Aegisub</i>	PC Software	Talaván et al, 2014; Talaván & Rodríguez-Arancón, 2014a; Talaván, Ibáñez & Bárcena, 2016a.
<i>Audacity</i>	PC Software	Talaván et al, 2014.
<i>AVI Subtitler</i>	PC Software	López Cirugeda & Sánchez Ruiz, 2015.
<i>ClipFlair</i>	Online Platform	Talaván & Rodríguez-Arancón, 2014b; Incalcaterra & Lertola, 2016; Talaván & Lertola, 2016; Talaván et al, 2016b; Lertola & Mariotti, 2017; Talaván & Costal, 2017; Navarrete, 2018; Calduch & Talaván, 2018.
<i>DivXLand Media Subtitler</i>	PC Software	Talaván et al, 2015; Talaván & Ávila-Cabrera, 2015; López Cirugeda & Sánchez Ruiz, 2015.
<i>English Fun Dubbing</i>	Mobile App	Luo, Luo & Wang, 2016; Zhang, 2016.
<i>LvS (Learning via Subtitling)</i>		Bravo, 2008; Incalcaterra 2009a; Borghetti & Lertola, 2014; Lertola, 2019b.
<i>Subtitle Workshop</i>	PC Software	Talaván, 2006b; Talaván, 2010; Talaván, 2011; Burczynska, 2015; López Cirugeda & Sánchez Ruiz, 2015.
<i>Virtualdub</i>	PC Software	López Cirugeda & Sánchez Ruiz, 2015.
<i>VIOLIN</i>	Mobile App	Talaván & Ávila Cabrera, 2015b.
<i>VISP & VISP 2.0</i>	Mobile App	Ibáñez Moreno & Vermeulen, 2015a, 2015b, 2015c.
<i>Windows Movie Maker</i>	PC Software	Danan, 2010; Talaván et al, 2015; Talaván & Ávila-Cabrera, 2015; Sánchez-Requena, 2016; Herrero et al, 2017.

Table 4.7a. Most frequent software used for AVT activities in recent studies

Almost a decade later, Burston (2005) insisted on the idea that performing dubbing activities did not entail high technological demands:

Anyone with a headphone/microphone and a computer running Windows XP or MAC OS X has all that is required to dub digital videos. Each of these operating systems includes a basic video editor, *Windows Movie Maker* on the PC and *iMovie* on the MAC” (2005: 80). In order to edit the audio tracks of the clips, *Audacity* has always been an interesting option since its release (2005, p. 85).

For many years, *Windows Movie Maker* was the preferred option for dubbing or revoicing activities (Danan, 2010; Herrero et al., 2017; Sánchez-Requena, 2016, 2018), due to its versatility and accessibility (it was free and did not require to be downloaded, since it was preinstalled in most computers with Windows-based operating systems). Also, the PC has traditionally been the most used device for dubbing or revoicing activities, until the arrival of the mobile phone era: Luo, Luo & Wang (2016) and Zhang (2016) used the phone app *English Fun Dubbing*.

With the rapid increase of AVT research applied to language learning, a number of different tools were created and developed *ad hoc*, such as *ClipFlair*, which allowed students to create dubbings or subtitles rapidly and efficiently. The most relevant software/apps specifically created for AVT-FLL research will be discussed later.

As time went by, and technological developments became more numerous, better and more accessible to the costumer/learner, a wider range of options has become available for the application and undertaking of AVT activities: “Nowadays, computer users rely on the numerous free tools and software available on the Internet that allow them to access, download, and edit video clips” (Alonso Pérez & Sánchez Requena, 2018, p. 6). This same idea also applies to mobile phone users, with a very interesting range of available options for dubbing or subtitle creation.

In the case of subtitling activities, specific software was required from the beginning, so subtitles could be created either by the teacher to serve as additional content for the audiovisual product when displayed (“subtitles as support”) or by the students (“subtitles as a task”). One of the most used computer programs for subtitling has been *Subtitle Workshop*¹ (Figure 4.7a), a free software used in a number of studies (see Table 4.7a) due to its simple interface, adequacy to language learning environments, autocorrect tool or subtitle editing options (Talaván, 2013, pp. 80-81).

Apart from *Subtitle Workshop*, there were other useful free subtitling tools in language environments. Talaván provided an interesting description of some of them, such as *DivXLand Media Subtiter*, (2013: 82) which was more user-friendly than *Subtitle Workshop*, or *Aegisub*, which was originally created for *fansubbers* (amateur subtitlers), and as such, it included a karaoke function and intuitive audio control but a more complex interface, although it later evolved to include more complete options (2013: 82-83). These two computer programs can be found and downloaded free from different websites, although their original website is currently down².

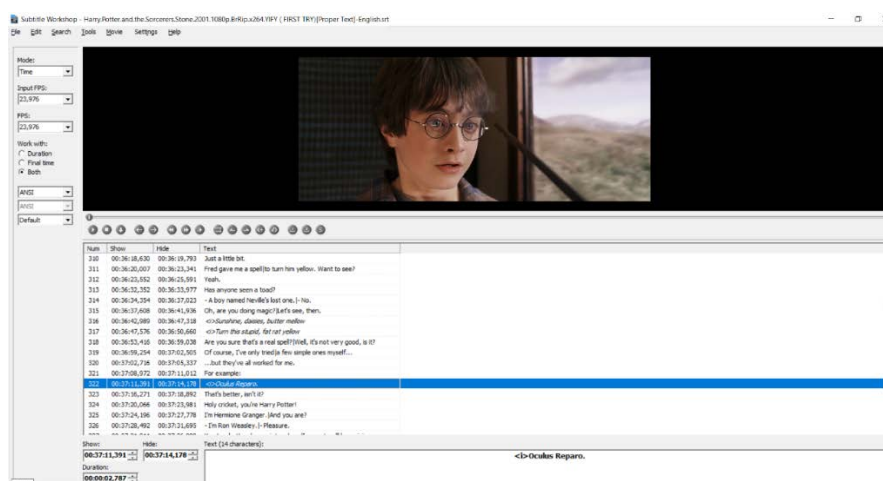


Figure 4.7a. Subtitle Workshop interface

Other interesting free alternatives were *LvS* and *ClipFlair*, which were created *ad hoc* for educational purposes and included a wide range of attractive considerations. For all that, they will be detailed later. Talaván (2013) also mentioned the existence of other subtitling software subject to payment, such as *WinCAPS*, *Fab Subtiter*, *Swift*, or *Spot Subtitling*. However, it is rare that such programs can be found in learning environments, due to the fact that other free alternatives, described before, are equally interesting and effective for educational purposes (2013, p. 80).

¹ <https://www.uruworks.net/descargas.html>

² As of March 9th, 2022.

Apart from computer programs designed to create and synchronize subtitles, there were others which were very effective for embedding the subtitle track in the video in order to produce a final subtitled audiovisual product, called ‘merging programs’, since the aforementioned subtitling programs did not provide such function. To that effect, free choices like *PocketDinxEncoder* (a simpler alternative) or *VirtualDub* (a much more complete although more complex tool) were used and discussed in AVT research (Talaván, 2013, p. 86).

Nowadays, subtitling software has grown in number and quality, expanding to other platforms. It is not complicated to find video-editing or caption-creating mobile phone or tablet apps which provide interesting options for language learning, such as *iMovie* (for Apple-based devices) or *inShot* (for Android-based devices).

4.7.1 LvS

‘Learning via Subtitling’ (LeViS¹) was a 2006-2008 UE-funded project which focused on promoting and disseminating the relevance of active subtitling in language learning and translation students, through the creation of an innovative subtitling tool (LvS) and the development of new material created to that effect. With the LvS subtitling simulator, free to download and with an intuitive interface (Figure 4.7b), students could create or edit the subtitle track for audiovisual material.

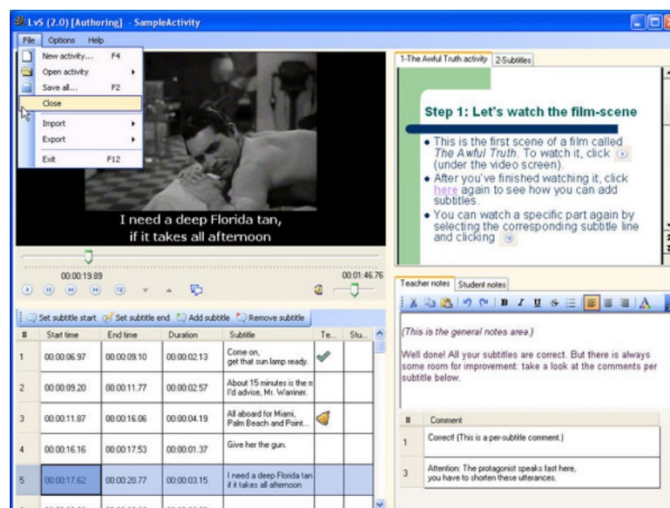


Figure 4.7b. LvS interface (Reprinted from Romero et al., 2011)

In this sense, LvS integrated the use of authentic materials, video, computer and subtitles, encouraging teachers to create and upload materials and activities which could be

¹ <http://levis.cti.gr/>

later used for students worldwide. As it can be seen currently in the official webpage of the project (see Figure 4.7c below), the LeViS project ended in 2008 but served as an inspiration and focal point for the ClipFlair project, which will be described next.

4.7.2 ClipFlair

As a consequence of the LeViS project, researchers on the field of AVT and language learning environments from 10 institutions and 8 different European countries, saw the potential of this kind of projects where AVT activities could be created, shared and promoted all around the world. In December, 2011, the EU-funded ClipFlair project was launched. It maintained the spirit of LeViS promoting the creation and use of subtitling activities, but it also incorporated revoicing activities, which provided ClipFlair with an interesting all-around dimension for language skills enhancement and cultural awareness. ClipFlair¹ was created with a threefold purpose (Baños & Sokoli, 2015: 205), (a) to design an online platform, ClipFlair studio², where teachers could create, upload, edit and share all kinds of subtitling and revoicing activities for language learners, and students could get access to them in order to work and practice, (b) to create, promote and share an online repository of AVT activities (revoicing and subtitling), ClipFlair Gallery³, containing as great a number of activities as possible designed by teachers all around the world⁴ and (c) to add and stimulate online communication with a 2.0 online community tool, ClipFlair Social⁵, where users could share and promote their views and ideas.

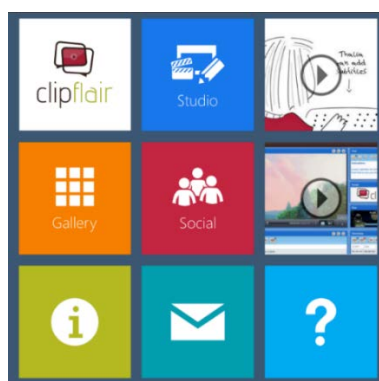


Figure 4.7c. ClipFlair main screen

¹ <http://clipflair.net/>

² <http://studio.clipflair.net/>

³ <http://gallery.clipflair.net/>

⁴ By July, 2019, ClipFlair Gallery included more than 425 activities in 16 languages. These activities were graded by language level to better account for the needs of the learner and were designed in accordance to the corresponding copyright regulations (Baños & Sokoli, 2015: 207-208).

⁵ <http://social.clipflair.net/>

ClipFlair has served as an interesting, motivating language learning tool with mostly positive results. Baños & Sokoli (2015) stated that 80% of its users declared that activities had been interesting and useful. ClipFlair has continued its activity throughout the whole 2010s decade: “Although the funding period for the ClipFlair project has drawn to an end, the platform will be maintained for at least five years and can be accessed for free”. By the year 2019, the platform was still used for research (Soler-Pardo, 2020), and it was still accessible for users, although Microsoft Silverlight needs to be installed to make it work and several explorers showed problems when running it, such as Mozilla Firefox. In any case, ClipFlair, as its predecessor LvS, laid the foundations for more interesting research and applications of AVT activities in language learning.

The aim of the ClipFlair consortium has been to consolidate and pave the way for future research, projects and applications to come, contributing with tangible results. We hope to have increased awareness and to have provided useful resources and a flexible and user-friendly platform to exploit the great potential of captioning and revoicing for FLL (Baños & Sokoli, 2015, pp. 212-213).

More information on the versatility, functions and achievements of ClipFlair can be found in Baños & Sokoli, 2015, and also in the many different studies where ClipFlair had been used, studied, analysed and/or fostered (see Table 4.7a).

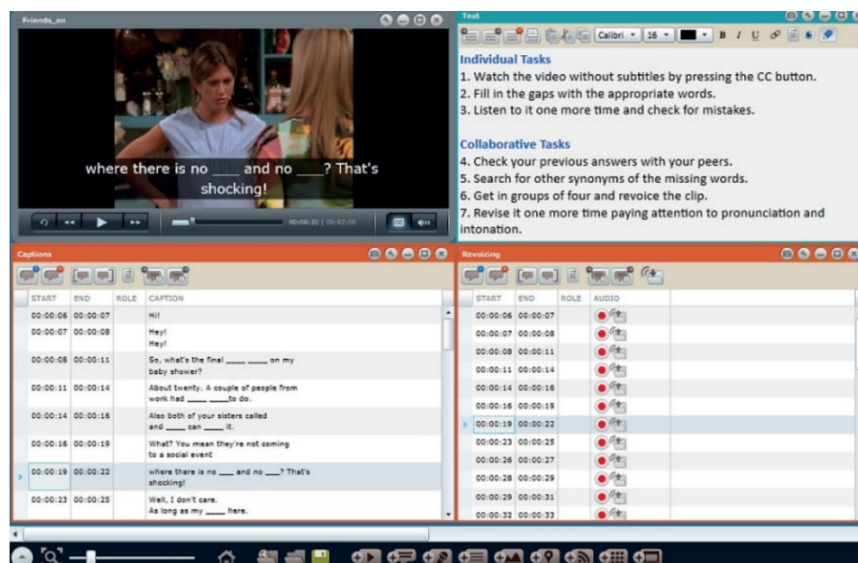


Figure 4.7d. ClipFlair interface; dubbing & subtitling activity (Reprinted from Soler-Pardo, 2020, p. 47)

4.7.3 Mobile Phone Apps

As it has been described along this section, since the turn of the century, ICTs have played a more prominent role in language learning environments. PCs and laptops were the first devices with salient roles, which led to increasing research on the field of CALL, but little by little other devices have gained increasing relevance in the foreign language

classroom, such as tablets or mobile phones. What remains clear is that traditional learning environments have undergone a significant transformation: “Los contenidos en formato papel han ido dejando paso a un formato web más ajustado a las plataformas de enseñanza en línea como *Moodle* o *Blackboard*” (Ibáñez-Moreno et al., 2016b, p. 65). Mobile phone devices have experienced a noteworthy increase in importance in the last few years, especially with the development and commercialization of smartphones from the late 2000s onwards. Similarly, the number of mobile phone apps skyrocketed during the last couple of decades, “around 30,000 of which are devoted to language learning, especially English” (Ibáñez-Moreno & Vermeulen, 2015b, p. 1339).

In this context, the emerging use of mobile phones in language learning environments led to new studies and the rise of a new field of research: MALL. One of the main points of concern of MALL is, indeed, creating and monitoring quality apps and tools for effective learning, which is not an easy job to do: “the market is developing so fast that it is difficult to assess the academic validity of all the apps available. Mobile devices are increasingly common, but the academic field of MALL is still in its infancy” (Ibáñez-Moreno & Vermeulen, 2015b, p. 1340).

Although MALL might be a young field of research, it works with interesting premises, connecting mobile learning with valid current approaches in language learning, such as task-based approaches, CLT or betting on an active role by learners in their learning process: “Mobile learning is also learner-centred, and the user becomes the indisputable protagonist of his/her own learning process (Kearney et al., 2012, in Ibáñez-Moreno & Vermeulen, 2015b, p. 1342). According to Ibáñez-Moreno, Jordano & Vermeulen, some authors, such as Zervas & Sampson (2014) or Martín-Monje et al. (2014) discussed the relation between MALL and FLL research, with coherent proposals on app development and applications.

Regarding the use of MALL apps and ideas on AVT activities and language learning, some of the most interesting proposals will be described next.

‘Videos for Speaking’ (VISP; Ibáñez-Moreno et al., 2016b) was an app developed along the mid-2010s with the purpose of providing interesting tools, activities and tasks for learners of English using AD. VISP was designed in accordance with current FLL approaches and methodologies (CLT, TBLT), and its learner-centred nature made it possible to divide its content in tasks with a clear, final communicative outcome which the student/user had to accomplish autonomously:

“De este modo, las tareas que aquí se describen encajan perfectamente en el concepto del método centrado en el estudiante, que en este caso no solo decide cuándo realizar y cómo (el tiempo que le

dedica), sino también es capaz de autocorregirse, al comparar su audio descripción con la oficial” (Ibáñez-Moreno et al., 2016b, p. 68).

Each task consisted of a short duration clip, including a questionnaire and student/user information for a better follow-up process. An interesting additional feature is that, once the student/user finished his/her audio description, the resulting audio track could be sent automatically to a teacher’s mail account. Preliminary data gathered regarding student/user satisfaction showed positive attitudes towards the app (Ibáñez-Moreno et al., 2016b, p. 75).

Another innovative mobile phone app, ‘Videos for Listening’ (VIOLIN; Talaván & Ávila-Cabrera, 2015b) was developed for listening comprehension skills enhancement. Also following TBLT, the app was divided into tasks including different 8/10-minute activities for B1 level learners of English, divided into 5 stages.

As far as dubbing activities and phone apps are concerned, some studies have described the potential applications of ‘English Fun Dubbing’ (Luo, Luo & Wang, 2016; Zhang, 2016), which has been a very popular English learning app in China: “Learning English through dubbing or re-voicing has been a boom in China” (Luo, Luo & Wang, 2016, p. 200). Divided into different activities, ‘English Fun Dubbing’ apparently allowed the possibility for students to post and upload their own dubbings.

Additionally, a wide number of apps not specifically designed for language learning purposes have showed great potential for undertaking AVT activities, due to not only their video creation and edition possibilities, including subtitle creation or audio recording (inShot, iMovie, VivaVideo...) but also to their easy interface and complete clip bank, as MadLipz or even TikTok. Some of these apps will be briefly commented on next.

4.7.4 Other Resources and Considerations for the Future

It is clear, then, that the rapid growth of research and application of AVT activities in language learning is closely related to the huge development of information and communication technologies along the past few decades, especially smartphones, tablets, computers or Smart TVs: “With the combination of the Internet, ICTs and multimedia products, texts have become more visual, multimodal and interactive. In this context, the students may enhance their reception skills, for example, by watching videos or even sharing and making their own audiovisual products” (Talaván & Ávila Cabrera, 2015b, p. 39). As already suggested in several occasions along this dissertation, AVT activities have an interesting versatility which make them perfect tools for all-around FLL opportunities, since

all skills can be developed through their use. In this sense, the ICTs with which AVT activities can be developed provide additional attractive values such as extra motivation, responsible use of technologies, contribution to autonomous learning, active role of the students, etc.

Nevertheless, a growing concern with the rapid development of technologies all around the world has always been how to use them effectively, ethically and responsibly. In this sense, applications of new technologies in language learning are not different: “research on related technologies and L2 methodologies can be said to be rather immature” (Talaván & Ávila Cabrera, 2015b, p. 40), which is why application of guided AVT activities provide excellent examples on how, given all the necessary information, phones, tablets or computers and related software/apps can be used in a wide variety of ways for effective, responsible learning.

In this multiplatform environment where we are currently living in, technology continues to offer very interesting possibilities, although a paradigm shift might be taking place: “nowadays, the use of computers is somehow being overridden by smartphones and tablets” (Talaván & Ávila Cabrera, 2015b, p. 34). Lots of video creation and edition tools, such as iMovie (for Apple users) or inShot (for Android users) offer very interesting possibilities for multi-track audio recording (very useful for revoicing activities) and also subtitle creation. Additionally, with the emergence of new apps and/or social media, research in language learning is continuously trying to adjust to new situations to provide updated, interesting, useful possibilities for learners. To provide an example, even the popular app TikTok has been subject to language learning research, with some studies, such as Pratiwi, Ufairah & Sopiah (2021) or Zaitun, Hadi & Indriani (2021) regarding the use of TikTok for pronunciation and speaking skills enhancement.

In conclusion, the future of AVT activities and language learning looks promising for a number of reasons: (a) the increasing body of research in the field, which provides an interesting, growing base camp from which researchers might try to investigate different possibilities and achieve relevant accomplishments for language learning, (b) the motivational factor which surrounds AVT applications in language learning, which might be very attracting and appealing for an increasing number of researchers and teachers who might be willing to incorporate these kinds of activities in their lesson planning, (c) the also increasing body of language learners that might have been in contact with AVT activities in some occasions along their learning experience, who might also be interested in autonomously keeping on practising on these activities, or (d) the continuous development of ICTs, which makes the application of AVT activities easier and more updated, effective and motivational.

4.8 Copyright Considerations

The key component of any audiovisual translation activity is, indeed, the educational use of (authentic) audiovisual material. Whether extracted from films, TV series episodes, music videos, documentaries or any other sources, it is implied that, except those materials which have been created from scratch by the teacher, every other video or audio resource has been created by an author or authors who might need credit for their creations. This is why when considering, designing and developing AVT activities, as with any other kind of activity which entails the use of audiovisual materials, copyright considerations must be taken into account. This section will explore and detail which considerations must be taken into account by every teacher or researcher when selecting, editing and using videos for educational purposes.

4.8.1 European Regulations

The World Intellectual Property Organization (WIPO) established the World Intellectual Property Organization Copyright Treaty (also known as the WIPO Copyright Treaty or WCT) in 1996 in order to update and bring intellectual property regulations to this new technology era. As a result of the treaty, in 2001 the European Parliament enacted the Information Society Directive, also known as the Copyright Directive ('Directive 2001/29/EC of the European Parliament and of the Council', 2001) with the purpose of standardizing copyright regulations across Europe, as well as establishing copyright exceptions for specific uses of copyrighted material.

In this sense, Figure 4.8a shows some extracts of this Directive which relate to educational use of copyrighted material, as well as for research purposes.

In other words, this directive establishes that EU member states should allow for copyright exceptions in the case of educational or research contexts, as long as no commercial interests are pursued and adequate citation is provided.

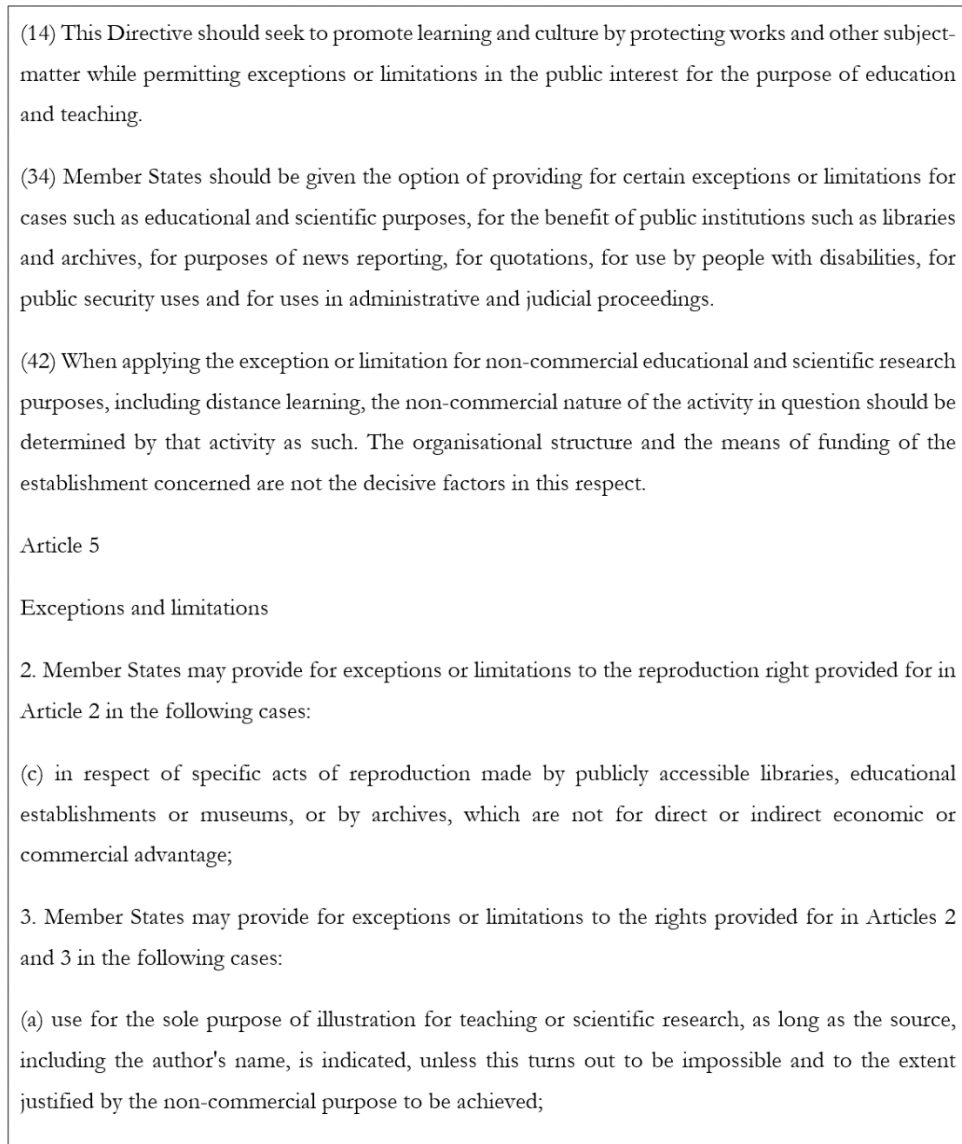


Figure 4.8a. Extracts on the use of copyrighted material for educational and research purposes (Extracted and adapted from Directive 2001/29/EC of the European Parliament and of the Council, 2001)

4.8.2 Spanish Regulations

In this vein, Spain, as a EU member state, followed the regulations suggested in the European Directive, which translated into the *Ley de Propiedad Intelectual*, first created in 1996 ('Real Decreto Legislativo 1/1996, de 12 de abril'), and then revised and amended on several occasions. The reformed version of 2014 ('Ley 21/2014, de 4 de noviembre') accounts for the most updated version of the law, next to the amended chapter which was added in 2019 ('Ley 2/2019, de 1 de marzo'). Among the most important regulations which relate to educational use of copyrighted materials, Figure 4.8b points out the most relevant for teachers and researchers.

1. Es lícita la inclusión en una obra propia de fragmentos de otras ajenas de naturaleza escrita, sonora o audiovisual, así como la de obras aisladas de carácter plástico o fotográfico figurativo, siempre que se trate de obras ya divulgadas y su inclusión se realice a título de cita o para su análisis, comentario o juicio crítico. Tal utilización solo podrá realizarse con fines docentes o de investigación, en la medida justificada por el fin de esa incorporación e indicando la fuente y el nombre del autor de la obra utilizada.

3. El profesorado de la educación reglada impartida en centros integrados en el sistema educativo español y el personal de Universidades y Organismos Públicos de investigación en sus funciones de investigación científica, no necesitarán autorización del autor o editor para realizar actos de reproducción, distribución y comunicación pública de pequeños fragmentos de obras y de obras aisladas de carácter plástico o fotográfico figurativo, cuando, no concurriendo una finalidad comercial, se cumplan simultáneamente las siguientes condiciones:

a) Que tales actos se hagan únicamente para la ilustración de sus actividades educativas, tanto en la enseñanza presencial como en la enseñanza a distancia, o con fines de investigación científica, y en la medida justificada por la finalidad no comercial perseguida.

b) Que se trate de obras ya divulgadas.

c) Que las obras no tengan la condición de libro de texto, manual universitario o publicación asimilada, salvo que se trate de (...)

d) Que se incluyan el nombre del autor y la fuente, salvo en los casos en que resulte imposible.

A estos efectos, se entenderá por pequeño fragmento de una obra, un extracto o porción cuantitativamente poco relevante sobre el conjunto de la misma.

Los autores y editores no tendrán derecho a remuneración alguna por la realización de estos actos.

Figure 4.8b. Copyright exceptions for educational and research purposes in Spanish legislation (Extracted and adapted from Ley 21/2014, de 4 de noviembre, Artículo 32, pp. 90411-90413)

In short, what is relevant for teachers and researchers is that written, acoustic or video materials can be used in small fragments (*‘pequeños fragmentos’*) without accounting for copyright restrictions, as long as several conditions are fulfilled: (a) no commercial aim is pursued, (b) source work is already published, (c) author(s) and source are cited accordingly, whenever possible and (d) its use should be limited to and justified by the educational or research purposes pursued.

It is clear, then, that once those conditions are met, teachers and researchers can make use of copyrighted material rightfully and lawfully. However, the question remains: ‘What constitutes a ‘small fragment’?’ In the information already cited in Figure 4.8b, it is mentioned that a ‘small fragment’ is understood as an extract of the final product which, in isolation, bears little relevance over the whole work. This definition could appear as a bit too vague for teachers and researchers. Luckily, Figure 4.8c shows information which can be found later on in the regulatory document and which sheds some light on the matter:.

Hence, it can be assumed that, whenever teachers or researchers desire to use some kind of copyrighted material for educational or research purposes (apart from textbooks and other sources that are mentioned in the document), as in the case of video material for dubbing activities, its length should not exceed 10% of the total length of the product. For example, if a secondary education English teacher wished to make use of a clip extracted

from the first episode of the popular TV sitcom 'Friends' ('The One Where Monica Gets a Roommate'), which is 22 minutes long¹, its length should not surpass 2 minutes and 12 seconds. This "10% rule", which is very easy to calculate, is a quantitative solution which can be useful for teachers and researchers alike.

4. Tampoco necesitarán la autorización del autor o editor los actos de reproducción parcial, de distribución y de comunicación pública de obras o publicaciones, impresas o susceptibles de serlo, cuando concurren simultáneamente las siguientes condiciones:

a) Que tales actos se lleven a cabo únicamente para la ilustración con fines educativos y de investigación científica.

b) Que los actos se limiten a un capítulo de un libro, artículo de una revista o extensión equivalente respecto de una publicación asimilada, o extensión asimilable al 10 por ciento del total de la obra, resultando indiferente a estos efectos que la copia se lleve a cabo a través de uno o varios actos de reproducción.

(...)

Figure 4.8c. Considerations regarding what constitutes a 'small fragment' (Extracted and adapted from Ley 21/2014, de 4 de noviembre, Art. 32, p. 90413)

In the same vein, if we desire to make use of longer clips or even the full-text/full-length material (books, full episodes, films, etc.), where you would obviously be surpassing the 10% rule and thus not meeting the criteria for copyright exceptions, you would be forced to request the corresponding authorization or permission in order to exhibit or use that specific product, even facing payment of the corresponding copyright fees. Another important aspect to consider is that, according to the Spanish regulations, the use and distribution of these materials, even meeting the aforementioned criteria, should happen inside the 'class context', regardless of its consideration as face-to-face, online or bimodal class. This means that, even though you could distribute your clips among the students through your virtual classroom, they should not be posted on any kind of public website or platform where people other than your students could have access to that kind of material. (e.g., YouTube).

4.8.3 Public Domain and Creative Commons

Clearly, the conditions and stipulations established previously need to be met whenever teachers and researchers want to use a copyrighted product, as in the case of a clip from a 2015 Warner Bros film or an episode of a well-known TV series from Netflix. However, there is always the possibility of looking for and selecting material from millions of royalty-free public domain multimedia resources which are completely free of use or other

¹ According to the Internet Movie Database (iMDB): <https://www.imdb.com/title/tt0583459/>

materials under Creative Commons (CC) licenses. CC licenses were established by the CC organization in an attempt to set an in-between land between “all rights reserved” (copyright licenses) and “no rights reserved” (public domain), where owners might waive ‘some’ rights over their products in order to benefit the consumers / users / recipients of the products. It can be assumed, then, that CC licenses are equivalent to some kind of “some rights reserved” consideration. As far as educational purposes are concerned, CC licenses qualify as great news for teachers and researchers, since they entail barely no restrictions. According to the different symbols that a CC-licensed product carries (see Figure 4.8d), specific implications are, then, applied to the use of the product, from non-commercial use (which conveys, in principle, no problem for educational use), to properly crediting the author of the original material.



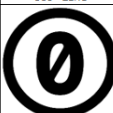



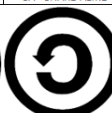
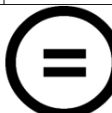
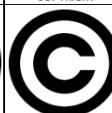
CREATIVE COMMONS								
								
	PUBLIC DOMAIN	CCO - ZERO	BY - ATTRIBUTION	NC - NON COMMERCIAL	NC - NON COMMERCIAL	SA - SHARE-ALIKE	ND - NO DERIVATIVE WORKS	COPYRIGHT
								
Short Explanation	No license or copyright expired	Licensed with an implied permission for others to use the work freely	The work can be used, edited, distributed (even commercially) as long as author is credited for the original work.	The work can be used, edited, distributed as long as it has non-commercial connotations (US)	The work can be used, edited, distributed as long as it has non-commercial connotations (EU)	The work can be used, edited, distributed (even commercially) as long as the resulting work is licensed in the same way as the original (not in a more restrictive way)	The work can be used, edited or distributed but not versions or remixes of it. You can remix it but not share the derivative version	The work cannot be used, edited or distributed without the owner's permission
Restrictions for use	NONE	NONE	Author must be credited	Non-commercial use	Non-commercial use	Resulting work should be licensed with the same conditions as the original	No derivative versions of the original should be distributed	NOT without the owner's permission
Commercial Use	YES	YES	YES	NO	NO	YES	YES	NOT without the owner's permission
Educational Use	YES	YES	YES	YES	YES	YES	YES	YES, as long as you meet legal conditions and use only a 'small fragment'

Figure 4.8d. Copyright licenses and educational use

As it can be seen from the figure above, almost every material under a CC license (such as a wide range of authentic video materials for dubbing activities) can be used for educational purposes given the proper conditions. Almost exclusively, copyrighted materials can entail tougher restrictions, but, as analysed before, they can also be used provided that specific conditions are met. Nevertheless, when in doubt, teachers and researchers can always find plenty of public domain and CC-licensed materials online. The Internet is filled with Open Educational Resources (OER), a wide range of educational multimedia content, materials and solutions which are either public domain or licensed in a way which allows endless educational and research possibilities. As a teacher or researcher, one can always take a look at some of the websites which offer OER solutions, such as:

- OER Commons (<https://www.oercommons.org/>)

- INTEF¹ - Espacio procomún (<http://procomun.educalab.es/en>)
- Book Boon (eBook repository) (<https://bookboon.com/es>)
- Project Gutenberg (eBook repository) (<http://www.gutenberg.org/>)
- Open Education Network (openly licensed academic textbooks) (<https://open.umn.edu/otn/>)
- U.S. Department of Education –Federal Resources for Educational Excellence (FREE) (<https://www2.ed.gov/free/index.html>)
- Directory of Open Access Books (DOAB) (<https://www.doabooks.org/>)
- Creative Commons Search (<https://search.creativecommons.org/>), mainly for royalty-free images.
- INTEF – Banco de Imágenes y Sonidos (images and sounds bank) (<http://recursostic.educacion.es/bancoimagenes/web/>)

Teachers or researchers interested in using authentic videos or who want to apply dubbing or subtitling activities to their foreign language lessons, as suggested throughout this dissertation, could opt for selecting public domain or CC-licensed videos, as there are countless online resources to consult, such as the following:

- YouTube. (<https://www.youtube.com/>) After returning results from a search, the ‘Filter’ option can be used to select CC-licensed results. Under the tab “features” → “Creative Commons” content will sift these kinds of products from copyrighted ones.
- The Internet Archive (<https://archive.org/>) includes lots of audiovisual material, including full-length films, under several different licenses, some of them accepted under Creative Commons.
- Creative Commons Video Materials on Vimeo (<https://vimeo.com/creativecommons>).
- Coverr (<https://coverr.co/>), including lots of free stock video footage.
- Life of Videos (<https://www.lifeofvids.com/>): free videos, clips and loops.
- Maxwai (<http://mazwai.com/>), including royalty-free footage, slow-motion clips and moving images.
- Pexels Videos (<https://videos.pexels.com/>): free stock footage and images.
- Royalty Free Videos for Content Creators Channel on YouTube

¹ Instituto Nacional de Tecnologías Educativas y de Formación del Profesorado

(<https://www.youtube.com/royaltyfreevideos/>)

- Distill (<http://www.wedistill.io/>) offers ten new HD videos every day. You can also be part of the community and share your own creations.
- Public Domain Movies (<https://publicdomainmovie.net/>), a repository of public domain feature films and videos from all genres: comedy, drama, science-fiction and even cartoons, which you can stream or download.
- Public Domain Torrents (<http://www.publicdomaintorrents.info/index.html>), where public domain full-length films can be downloaded legally.
- Other useful websites which contain Creative Commons video material (on Wikimedia Commons)
- (https://commons.wikimedia.org/wiki/Commons:Free_media_resources/Video)

4.8.4 Final Remarks

In this section, a review and analysis of copyright considerations for materials with educational potential (such as audiovisual material) has been provided, along with a detailed description of different CC licenses and the hypothetical restrictions they convey in the application of copyrighted materials for education and research. As a summary, Figure 4.8e shows the three main categories which have been analysed, starting from the least restrictive one (public domain materials) to the most restrictive one (copyrighted materials).

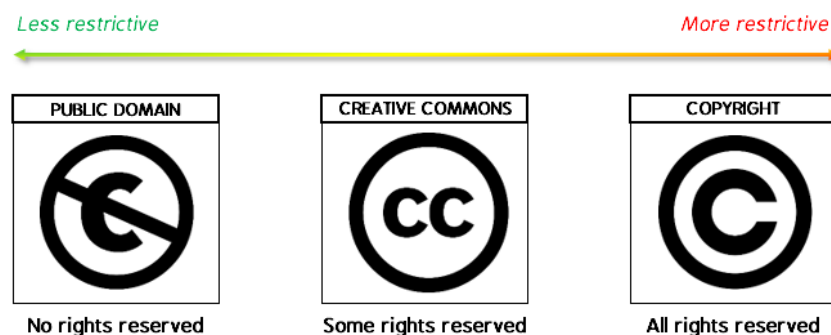


Figure 4.8e. Copyright licenses

As far as the selection, edition and use of authentic videos in AVT activities (such as subtitling or dubbing activities), which constitutes the core of this dissertation, this section describes how, as long as educational purposes are pursued, teachers can have at their disposal a considerable number of materials with a reasonably high level of flexibility when choosing appropriate ones. Public domain and CC-licensed materials can be used in their full

versions for educational purposes (even though authors have to be cited accordingly or other criteria have to be met as defined in the corresponding CC symbol), whereas even copyrighted materials have a place in educational or research contexts, as long as the aforementioned legal conditions are met: authors have to be cited accordingly, original work must have been already published, no commercial aims must be pursued, educational or research purposes must be the sole justifiers of their use, and only in ‘small fragments’ (as a general rule, no longer than 10% of the original footage).

Hence, in this Internet era we are currently living in, in which access to any kind of material, either authentic, educational or otherwise, is easier and faster than ever, and with technology advancing so rapidly day by day, there are no excuses which could justify not benefitting from the huge amount of authentic video materials that teachers and researchers have at their disposal. At least, dealing with copyright issues, with some simple tips provided in this section, should not be an impediment for it.

Chapter 5. Methodology

After analysing the theoretical framework which constituted the basis for this dissertation and discussing in previous chapters that the problematic nature of specific phonological features of English is, in fact, an issue to be taken into account when teaching pronunciation in the EFL classroom, the following chapter will detail the design, procedures, resources and overall characteristics and methodologies of the current research, which was anticipated in the introductory section of the thesis. Likewise, the issues of validity and reliability, as well as confidentiality and other ethical issues will be dealt with in this chapter.

5.1 Introduction. The Project

As it has been detailed in the introductory sections of this dissertation, the main purpose and objectives of this study were to determine, in general terms, if and to what extent intralingual dubbing activities can be considered innovative, motivational, interesting and/or useful tools in the enhancement of the pronunciation of problematic consonant features of English for Spanish learners¹. With that purpose in mind, a thorough collection and examination of both quantitative and qualitative data was deemed necessary to provide as many answers, comments and considerations to the main research question (MRQ) as possible.

The first decision involved opting for the best source to obtain relevant data regarding the participants' pronunciation along the different research stages. In this sense, it was quickly decided that, in an effort to determine the effect of dubbing activities in the participants' pronunciation, the collection of several recordings from the research participants was required: a pre-test recording, an in-test recording (the dubbed videos *per se*) and a post-test recording. Moreover, with validity pursuits in mind, it was deemed necessary that phonological analysis should involve the same phonemes, in the same words, in the same contexts, which is why, even though participants were completely unaware of that, they were going to be asked to record themselves reading (or *performing*, in the case of the dubbing activity *per se*) the same text multiple times. To that effect, it was established that the scripts of the videos that were going to be dubbed later had to contain instances of all fourteen problematic features already discussed, since they would be in the text which all participants would have to read.

¹ See 'Chapter 1. Introduction' for a more detailed explanation.

With the aim of ensuring the greatest degree of validity to this research, it was determined that both an experimental group (EG) and a control group (CG), with members of each one showing similar levels of English, were required. While the EG would have to record themselves reading/performing the scripts three times (pre-dubbing, dubbing and post-dubbing), the CG would only read them twice ('pre' and 'post'), at the approximate same moment in time as the EG, but without any kind of dubbing activity in between (see 'Research stages', Figure 1.2a), with the intent to establish comparisons between both performances and determine whether dubbings had a positive effect on their pronunciation. In the same vein, initial questionnaires (IQ) were distributed amongst all members of both groups, in order to gather quantitative and qualitative information regarding their views and previous experiences on dubbing as an educational activity. A final questionnaire (FQ) was also distributed amongst members of the EG in the hope that, again, qualitative and quantitative data would be collected to illustrate their experience.

Cohen et al. stated that "a sample size of thirty is held by many to be the minimum number of cases if researchers plan to use some form of statistical analysis on their data, though this is a very small number and we would advise considerably more" (2007, p. 101). In this sense, it was clear that a significant number of participants was required in order for this study to provide as reliable data and conclusions as possible. The final sample for this research (n=71, divided into two groups: Experimental Group (EG; n=37) and Control Group (CG; n=34) met the requirements for validity (more information on the participants of the research will be detailed further in this chapter).

Since the study was not focused on grammar accuracy, fluency or lexical enhancement, to name a few, but only on if and how much dubbing activities could improve the pronunciation of fourteen problematic consonant features of English, script reading/performing was considered a valid source for pronunciation analysis. Not without reason Talaván posits, as regards audiovisual speech, that "these texts are semi-authentic, since they are originally created for native speakers and, even if they follow a script, they are supposed to exhibit natural (almost authentic) speech." (2011, p. 206). As stated in other sections of this dissertation, while reading is not considered as a purely communicative interactional skill, it was the only way to get the same phonological information from each participant (same phonemes, in the same words, in the same phonological contexts). This study was, then, perceived as a necessary step towards determining the validity of dubbing as a didactic tool in the improvement of the pronunciation of these phonological features, which then could be easily adapted to or complemented with more communicative, task-

based activities in class.

Once the compilation of the recordings was decided, a systematic, effective, comprehensive and thorough instrument that would be helpful in the analysis of all instances of problematic phonemes was required. Thus, a marking sheet for diagnostic and progress achievement testing of problematic consonant and consonant clusters was designed *ad hoc* for this study (Appendix V). The main purpose of these marking sheets was to check the pronunciation of each and every instance of the selected phonemes by each participant in all pre-test, dubbings and post-test recordings, which made more than 100,000 analysed sounds in total. More information on the data gathering tools will be provided in following sections.

As described in the introduction, once the MRQ was subdivided into more specific and detailed research questions (RQs), with the corresponding research hypotheses (H1a, H1b, H2, H3), different methodological approaches or data gathering tools were required for each one. The following paragraphs will describe the different methodological considerations concerning data gathering that have been taken. Table 5.1a shows a summary of the data gathering instruments and the expected type of data for each research question and hypothesis of the study:

Research Question	Research Hypotheses	Data Gathering Instrument(s)	Type of Data	Template(s)	Filled Instruments
MRQ		Marking Sheets, Initial & Final Questionnaires	Quantitative & Qualitative	Appendices III, IV, V	Appendices VI, VII, VIII, IX, X, XI, XII, XIII
RQ1	H1a & H1b	Marking Sheets	Quantitative	Appendix V	Appendices VI, VII, VIII, IX, X
RQ2	H2	Marking Sheets	Quantitative	Appendix V	Appendices VI, VII, VIII, IX, X
RQ3	H3	Initial Questionnaire (EG & CG)	Quantitative & Qualitative	Appendix III	Appendices XI, XII
		Final Questionnaire (EG)	Quantitative & Qualitative	Appendix IV	Appendix XIII

Table 5.1a. Research Questions and Hypotheses

In an attempt to provide answers to RQ1 and test the validity of both H1a and H1b, which revolved around the usefulness of intralingual dubbing activities in the short-to-medium term effect in the pronunciation of problematic consonant features for Spanish learners, quantitative data were extracted by determining accurate/inaccurate pronunciations by participants in their recordings using the ‘marking sheets’ as the main instrument for data gathering. The same instrument and process used for RQ1/H1a/H1b were going to be effective when trying to analyse the potential of H2, which posited that, if some kind of improvement could be present in the EG participants’ pronunciation, it would most likely be present in the dubbings delivered, for a more immediate effect of intralingual dubbing activities. The marking sheets were the perfect diagnostic tools in order to establish which

phonemes were pronounced differently in a higher or lower degree along the stages of the experiment by either/both groups.

Finally, H3 considered the potential innovative, motivational and interesting value of intralingual dubbing activities for the EG research participants, through an analysis of their views and perceptions after performing the activity. To do so, both quantitative and qualitative data were extracted mainly from the FQ, filled only by EG participants, also taking into account the IQ, which was filled by both groups. The questionnaires contained a multiple number of items of different nature (open-ended questions, Likert scales...) to extract very different types of data with the aim of collecting as much information as possible in order to be analysed. FQs were not distributed amongst the CG for the simple reason that they were aimed to extract valuable information as regards the dubbing activity, which they didn't perform. (For a more detailed analysis on the questionnaires, see '5.4.1 Resources for the research', subsection 'Data Collection I. Questionnaires')

5.1.1 Validity and Reliability

“Threats to validity and reliability can never be erased completely; rather the effects of these threats can be attenuated” (Cohen, Manion & Morrison, 2007, p. 133)

As this initial statement posited, every research has to show the highest degree of validity as possible, in order to maximise the reliability of the data and the impact and relevance of the conclusions extracted. This requirement is closely connected to the figure of the researcher, who must not only be a figure of integrity, but also show considerable flexibility skills, taking into account that along the research process there will always be unexpected circumstances and adjustments that might sometimes put at risk the validity of the research. As the authors further expanded, “at best we strive to minimize invalidity and maximize validity” (2007, p. 134).

In this vein, issues concerning validity will be addressed and dealt with accordingly throughout the different sections and sub-sections of this chapter, justifying every choice made at every stage of the research, intending to demonstrate that all steps, choices and decisions were made with the aim to provide useful, meaningful unbiased data for analysis.

5.1.2 Confidentiality and Other Ethical Issues

Additionally, consideration was also given to such important issues as anonymity and confidentiality, as Cohen, Manion and Morrison posit: “although researchers know who has

provided the information or are able to identify participants from the information given, they will in no way make the connection known publicly; the boundaries surrounding the shared secret will be protected” (2007, p. 65). In the spirit of the Digital Pact for the Protection of People¹ (AEPD, 2019), designed by the Spanish Data Protection Agency², and to which the University of Zaragoza adhered recently, every step in the planning, designing, data collection and every other stage of the research detailed in this dissertation not only strictly respected all indications and ethical considerations regarding data protection, confidentiality and anonymity of the participants, but also ensured that every usage of technological resources made along the research and dissertation did not contribute in any way to increase the existing inequalities in our society. For this reason, every participant was given a specific code for the sake of preserving their identities³. However, these considerations should never occur at the expense of reliability, which is why the recordings were collected in video format, so that the researcher, his thesis directors and/or the Doctoral Thesis Tribunal (solely and if required) could check the identity of the performer of every single recording. In the case any photographic or video material included in this dissertation could display the faces or voices of any participant, explicit authorization would be required to and collected from the corresponding participant. Likewise, the author of this research and dissertation hereby declares that no instances of any participant’s biodata or identity will be provided in any way, shape or form without explicit consent.

5.2 Participants

As will be detailed later, all participants of the study were students from the course *Lengua Extranjera y su Didáctica I: Inglés*, studied on the first year of the Degree in Primary Education of the University of Castilla-La Mancha (*Universidad de Castilla-La Mancha*; hereinafter referred to as UCLM). As mentioned previously several times, it was always the purpose of the researcher to provide as reliable and valid data for analysis as possible. In this respect, Cohen et al. established a minimum number of 30 participants per variable in order to perform solid research: “a sample size of thirty is held by many to be the minimum number of cases if researchers plan to use some form of statistical analysis on their data” (2007, p. 101). Fortunately enough, the sample for this research catered for this previous requirement, with more than 30 participants for each group.

¹ “Pacto Digital para la Protección de las Personas”

² “Agencia Española de Protección de Datos”

³ i.e. “E03” referred to the same participant throughout the whole research process, which is number 3 in the experimental group; “C21” would mean “participant number 21 in the control group”.

The total number of participants ($n=71$) was divided into two groups: the experimental group (EG; $n=37$) and the control group (CG; $n=34$), each formed by students from two consecutive years (EG: 2019-20; CG: 2020-21). Both groups were informed at the beginning of the academic year that they would be asked to deliver a number of recordings along the course, which, if they did, it would be rewarded in the final mark of the course. Additionally, in the case of the EG, the dubbings were also part of the oral assessment of the course. The majority of the participants of the study were first-year college students, ranging from 18 to 21 years old and finished their upper-secondary school studies the year before.

Even though some students claimed in their answers to the initial questionnaire that they had received an official English certificate (Oxford, Cambridge...), more than 50% of the participants indicated that they had not (a total of 38 out of 71, see Figure 5.2a). Their approximate English level was estimated to range between A2 and B1+/B2, with most participants showing A2+/B1 competence levels, in what could be expected as a Gaussian distribution. However, as part of the course, the first day of class they were encouraged to fill a placement test (OUP & UCLES, 2001; see Appendix I) to check on their approximate competence level. This information was also deemed as particularly appropriate and valuable for this research, since a similar average level within both groups could serve to maximise validity.

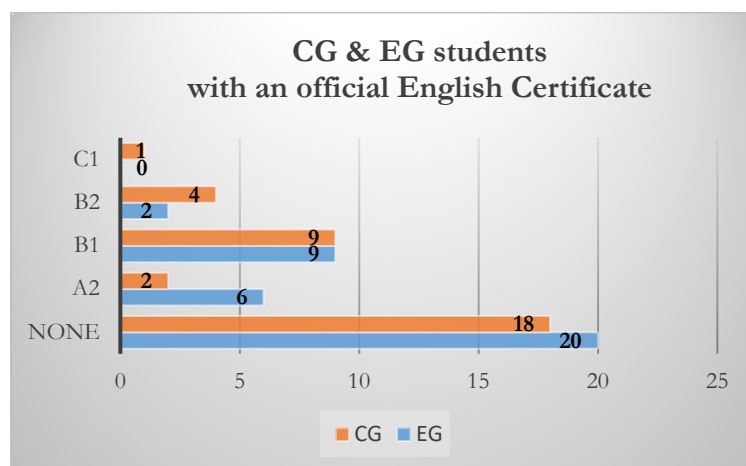


Figure 5.2a. Answers provided to item 13 of the IQ by both EG and CG participants

The basic version of this placement test (OUP & UCLES, 2001) included 40 items of Use of English (vocabulary and grammar) which helped establishing a general idea regarding the initial level of the students. Since this placement test did not test for listening skills, a couple of exercises were selected and performed in class so as to provide information on the listening competence of the students. These exercises, a listening exercise from a

textbook¹ and a dictation activity² were then graded A-E. After this session, all results were analysed and reflected in Table 5.2a:

Participant Code	PLACEMENT TEST			INITIAL LISTENING	
	Mark /40	CEFR	Self-Perceived Level*	List Comp	Dict
E01	-	-	-	-	-
E02	29	B1+	B1	A	C
E03	-	-	-	-	-
E04	23	A2+	A2/B1	C	C
E05	26	B1	A2	C	C
E06	-	-	-	-	-
E07	20	A2	-	F	D
E08	-	-	-	-	-
E09	28	B1+	B1	B	B
E10	15	A1+	A1	F	F
E11	12	A1	A2	F	F
E12	13	A1	A1	E	F
E13	18	A2	A2	E	D
E14	19	A2	-	F	E
E15	34	B2	A2	C	B
E16	27	B1	B1	B	B
E17	23	A2+	A2/B1	D	E
E18	22	A2+	A2	C	C
E19	28	B1+	B1	A	B
E20	21	A2+	B1	B	B
E21	28	B1+	B1	A	B
E22	19	A2	B1	D	C
E23	17	A2	A2	E	D
E24	18	A2	A1	C	C
E25	-	-	-	-	-
E26	22	A2+	A2/B1	D	B
E27	25	B1	-	D	C
E28	22	A2+	A2/B1	C	C
E29	-	-	-	-	-
E30	32	B2	A2	B	B
E31	-	-	-	-	-
E32	27	B1	C1	B	B
E33	21	A2+	B1	B	C
E34	24	B1	B1	C	C
E35	20	A2	B1	D	D
E36	20	A2	A2	C	D
E37	26	B1	B2	A	B

Participant Code	PLACEMENT TEST			INITIAL LISTENING	
	Mark /40	CEFR	Self-Perceived Level*	List Comp	Dict
C01	18	A2	B1	F	D
C02	19	A2	B1	E	C
C03	17	A2	A2	F	C
C04	19	A2	B1	F	C
C05	29	B1+	B1	B	B
C06	-	-	-	-	-
C07	21	A2+	B1	D	D
C08	-	-	-	-	-
C09	-	-	-	-	-
C10	-	-	-	-	-
C11	-	-	-	-	-
C12	19	A2	A2	E	C
C13	17	A2	A2+	D	C
C14	31	B2	B1	C	B
C15	27	B1	B1	D	C
C16	19	A2	A2	D	C
C17	16	A2	A2	E	D
C18	16	A2	A1	D	D
C19	27	B1	B1	B	B
C20	28	B1+	B2	B	B
C21	18	A2	A2	E	C
C22	24	B1	B1	B	B
C23	15	A1+	A1	F	D
C24	31	B2	B2	A	B
C25	14	A1+	B2	D	D
C26	24	B1	A2+	C	B
C27	26	B1	A2	C	C
C28	21	A2+	A2	D	D
C29	16	A2	B1	F	C
C30	23	A2+	B1	F	B
C31	-	-	-	-	-
C32	21	A2+	B1	C	C
C33	29	B1+	B2+	A	B
C34	15	A1+	A2	F	E

- * Self-perceived level refers to the participants' own perception of their English competence according to their answers in the Initial Questionnaire
 - Several participants enrolled in the course some weeks after the beginning, which is why they didn't do the placement test.

Table 5.2a. Placement test results

Table 5.2b shows a summary of the placement test results as fulfilled by a total of 58 respondents out of 71 students, which represented a representative 81.7% of the total number of participants³. The average score obtained by both groups was similar: a mean of 22.63 out of 40 for the EG and 21.43 out of 40 for the CG showed that the approximate medium level for both groups, as established by OUP & UCLES (2001) could be considered as A2 (more precisely A2+, since both scores were very close to the upper limit of the

¹ McDonald, Hancock, Godfrey & McBeth (2009: 11)

² Extracted from:

https://www.esprintables.com/vocabulary_worksheets/describing_people/Emily_Morgan_my_aunt_describ_243719/

³ As table 5b shows, some students enrolled in the course after the placement test was distributed and filled, which was the main reason for the existence of a percentage of students who did not answer it.

section). A z-test for statistically meaningful differences in the averages of two non-correlated data sets was carried out. If the resulting number had been higher than 1.96 or lower than -1.96, it meant that there could have been statistically meaningful differences in both data sets.

	EG	CG	Total
Total Responses	30	28	58
Total Participants	37	34	71
% Respondents	81.1%	82.4%	81.7%
Average Mark	22.63	21.43	
Variance	27.76	27.88	
Z-Test ¹	0.8692		

Table 5.2b. Placement test summary, averages and z-test results.

The results of the z-test carried out, however, ($z = 0.8692^2$; see Table 5.2b) showed that the differences between the two groups cannot be considered as significantly different, reinforcing the idea that both groups, EG and CG, showed a similar starting point in terms of their English as a foreign language competence (between A2 and B1; see Table 5.2c), and which didn't differ in a great deal so as to initially bias the potential results obtained for this research.

Alte level	Paper and pen test score	Council of Europe Level
	Part 1 score out of 40	
0 beginner	0-15	A1
1 elementary	16-23	A2
2 lower intermediate	24-30	B1
3 upper intermediate	31-40	B2
4 advanced		C1
5 very advanced		C2

Table 5.2c. Placement test scores and CEFR level (Extracted and edited from OUP & UCLES, 2001). The highlighted row shows the level corresponding to the average marks obtained by the participants of both the EG (22.63) and the CG (21.43)

5.2.1 Experimental Group

The EG consisted of 37 participants (29 female and 8 male students) from the 2019-

¹ “A method of hypothesis testing that can be used when the parameter values are normally distributed and the mean and standard deviation of the distribution are already known”. (Sprinthall, 2007, p. 631)

² If two-tailed z-test yields a number higher than 1.96 or lower than -1.96, the null hypothesis (there are no statistically significant differences between both data sets) cannot be rejected.

20 *Lengua Extranjera y su Didáctica I: Inglés* course, which was one of the compulsory modules in the first year of the Degree in Primary Education Teaching from the Ciudad Real campus of the UCLM. A total of 58 students enrolled in the course, but only 39 of them worked on the dubbing project. Additionally, 2 of them had to be excluded from the research: one participant who stated a mother tongue other than Spanish in the Initial Questionnaire, and another one because s/he didn't hand in whole versions of the post-test recordings. For the purpose of the main focus of this research (the phonological analysis of problematic features of English), the sample for the EG could be established at $n=37$.

The answers that the EG participants gave to the IQ (Appendix XI) provided some interesting aspects of analysis for this section of the dissertation. These aspects are going to be described next: Firstly, all participants were born in Spain and stated that their mother tongue was Spanish. The vast majority of them indicated that they had spent more than ten years studying English (13.32 years on average, mostly since early childhood education) and most of them declared that they enjoyed learning English (32 participants answered "Yes", for only 5 of them who said that they did not).

62% of the total respondents declared that they had never been to an English-speaking country, with another 32% who had spent a cumulative total below a month in these countries. Only two participants (6%) stated that they had spent more than 1 month in total in English-speaking countries, but neither of them with a cumulative total equal or superior to two months (Figure 5.2b).

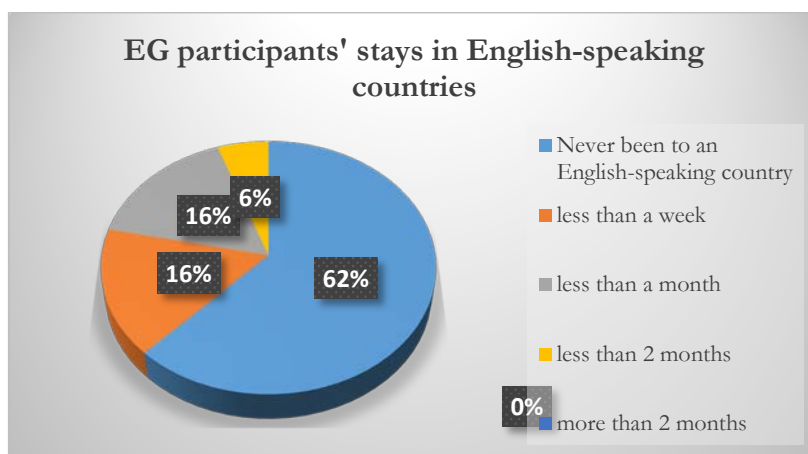


Figure 5.2b. Cumulative time spent by EG participants in English-speaking countries (IQ; item 12)

Interestingly enough, even though the majority of students had never been to an English-speaking country, most of them (30 participants) claimed that the most frequent way in which they studied/used English was via face-to-face communication (probably referring to the teacher-student, student-student interaction commonly produced in the English

lessons since Primary school education; see Figure 5.2c). A considerable number of them (25 participants) also mentioned music in English as a way in which they studied the language, as compared to a relatively low number of students who went to cinema to watch films in English (7). Watching TV shows and series in English and reading books or comics in English were also frequent choices (17 and 15 participants, respectively).

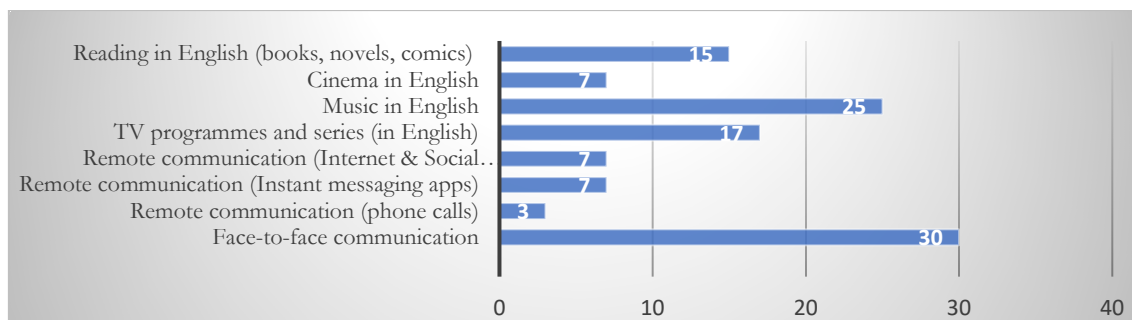


Figure 5.2c. EG answers to the question “In which ways do you study/use English?” (IQ; item 11)

However, the most surprising finding was the low tendency of communicating in English through remote communication: only 3 participants claimed to communicate via phone calls in English, which was an expected result nowadays, but the fact that only 7 participants claimed to use the Internet (forums, comment sections...) and social media or instant messaging apps was quite shocking, considering the huge amount of time they spend daily on their phones and tablets using all kinds of social media. Perhaps their perceived low level of English and/or self-confidence served as an impediment for them to use all these resources to communicate in English.

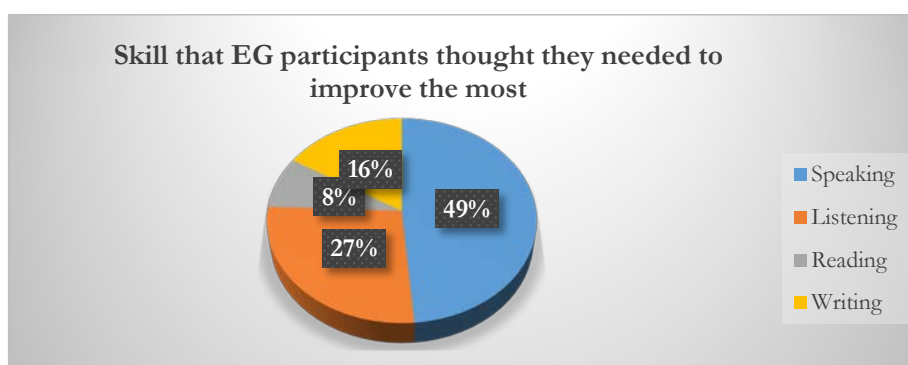


Figure 5.2d. Skills that EG participants thought they needed to improve the most (IQ; item 6)

As could be expected, oral skills were those that EG participants thought that they needed to improve the most (Figure 5.2d); more specifically, almost one half of all EG respondents claimed that the *speaking* skill (49%) was the one that required more improvement, followed by *listening* (27%). They considered themselves more proficient in written skills, especially *reading* (only 8%).

An interesting piece of research was to investigate whether the EG participants had previous experience working on AVT activities in class (i.e. dubbing or subtitling). According to the initial questionnaire results (Figure 5.2e), the vast majority of participants (30 of them, 81% of the total number) had never worked on either subtitling or dubbing activities. A small number of them affirmed to have worked on subtitling activities (2), dubbing (3) or both (2). Hopefully, these activities had had a positive effect on their motivation and learning, since all 8 participants who had previously worked on AVT activities indicated that they had enjoyed them, also declaring that they were beneficial mostly for their oral skills (speaking skills, listening skills and pronunciation; see Figure 5.2f). None of them claimed that the AVT activities had not been useful.

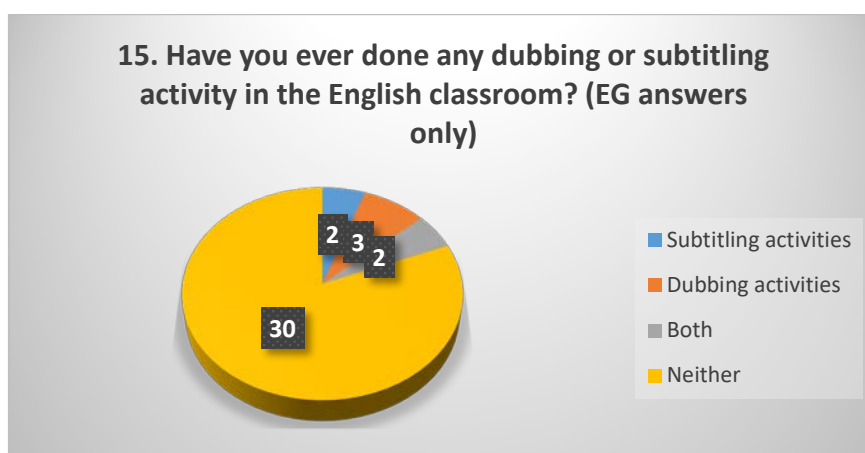


Figure 5.2e. EG participants and their previous experiences with AVT activities (IQ; item 15)

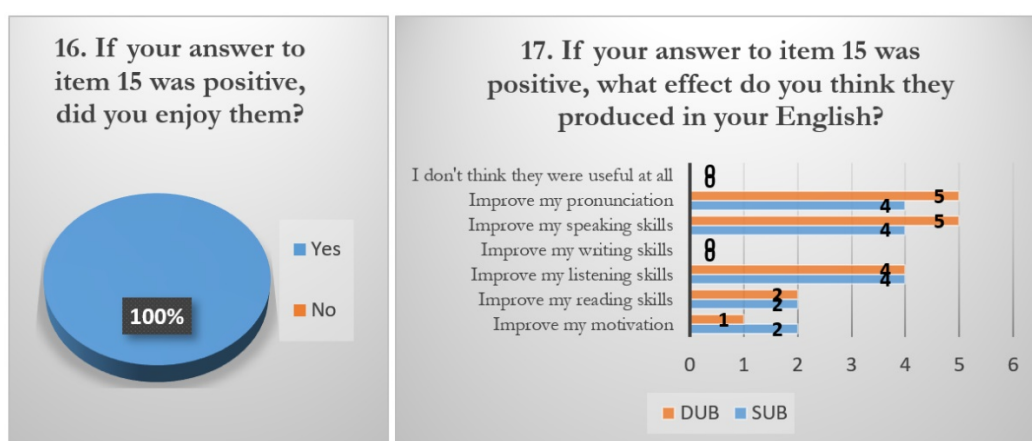


Figure 5.2f. Impressions of EG participants with previous experience regarding AVT activities (IQ; items 16 & 17)

In contrast, practically every participant who indicated that they had never worked on dubbing or subtitling activities confirmed that they would like to, if given the opportunity (93%; see Figure 5.2g). When asked about the potential effect that working on AVT activities would cause on their learning, they thought that they could improve their motivation (18

responses), their oral production skills (speaking skills, 21 responses and pronunciation, 22 responses), and also their listening skills (14 responses). At a smaller scale, some of them also considered that they could be beneficial for their reading (9 responses) and writing skills (7 responses). Fortunately, as in the case of those who had already worked on AVT activities, there were no participants choosing the “I don’t think they can be useful at all” option.

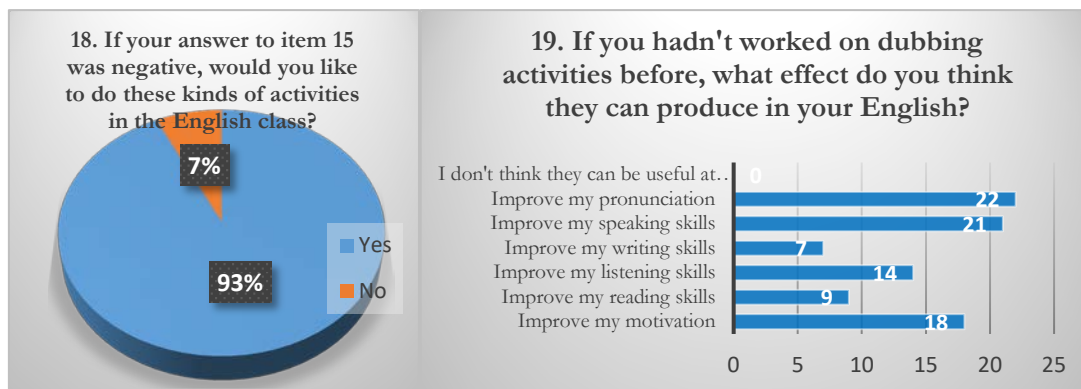


Figure 5.2g. Impressions of EG participants without previous experience regarding AVT activities (IQ; items 18 & 19)

5.2.2 Control Group

A very important issue to consider had always been determining a group of students as similar to the EG as possible to serve as the CG for this research. The EG consisted of students from the aforementioned 2019-20 course, which gave way to a number of alternatives to serve as the CG. Initially, choosing another subgroup of the same year as the EG was considered, but the teacher was going to be a different person from the EG classroom teacher. This could probably have led to diversities in the teaching of pronunciation aspects, potentially biasing the results of the analysis (for example, paying specific attention or explicit theoretical teaching or practice to a particular pronunciation feature which may not have been given the same attention by the teacher from the other group). Finally, selecting another group from the same course and the same teacher (but one year later) was deemed a better option.

That is the reason why the CG was formed by 34 participants from the same course (*Lengua Extranjera y su Didáctica I: Inglés*), belonging to the 2020-21 year, and led by the same teacher as in the EG. Due to COVID-19-related restrictions, the total number of students for the course was limited to 38 (as compared to 58 the year before). Fortunately, only 4 of the initially-enrolled students didn’t fulfil the necessary tasks in order to be considered for the CG (namely: filling the initial questionnaire and handing in the pre- and post- recordings in due time).

According to the answers provided by the CG in the IQ (Appendix XII), all participants ($n=34$; 22 female and 12 male students) were of Spanish nationality, indicating Spanish as their mother tongue. They also pointed out that, with a couple of exceptions, all of them had been studying English a period of time longer than 10 years (12.32 years as an approximate¹ average). Answers to the question “Do you enjoy learning English?” (Item 9 in the IQ) were mainly positive. Only one “No” and four “sometimes / it depends on the teacher” were provided, while most of them answered that they enjoyed learning English, but with different nuances: out of the 28 “Yes” responses, some of them added specific connotations, such as indicating that even though they enjoyed learning English, they found it very difficult² (3 responses), or that they did, but that the teacher might have influenced their view³ (1 response), or that they did it occasionally (2 responses). The rest of them (22 positive responses) were unconditional, one of them even stating that s/he enjoyed it a lot⁴.

Regarding the total cumulative time spent by CG participants in English-speaking countries (Figure 5.2h), the answers provided were quite similar to those suggested by the EG (Figure 5.2b): most of them had never been to an English-speaking country (65%, compared to 62% by the EG). The total number of participants who had spent less than a month was similar (29% CG; 32% EG), with only 2 participants from each group spending more than a month abroad.

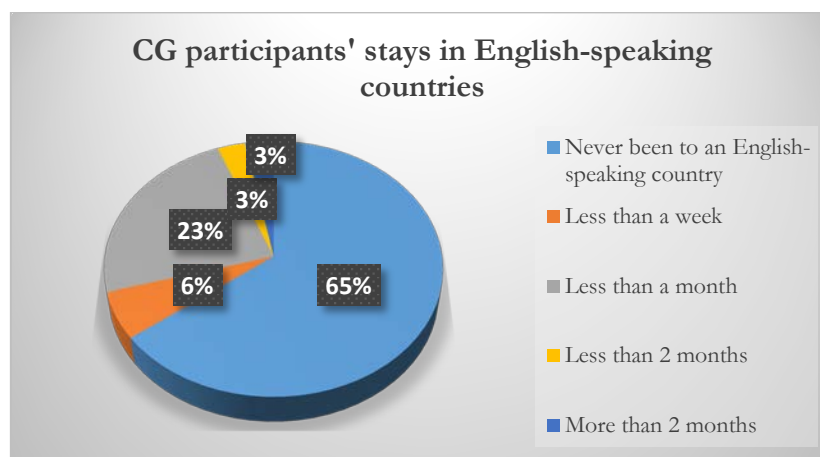


Figure 5.2h. Cumulative time spent by CG participants in English-speaking countries (IQ; item 12)

As with previous items, answers provided by the CG as regarding the ways in which they had been studying/using English (Figure 5.2i) were quite similar to the EG ones. Probably due to their school experience, face-to-face communication was the most popular

¹ Since the CG filled the IQ in a printed version, some of them provided answers like “desde Primaria”, or “desde Infantil”, which can only be transferred into a numerical value in an approximate way.

² “Sí, pero me cuesta”

³ “Sí, pero depende del profesor”

⁴ “Sí, mucho”.

choice (26 responses). Listening to music in English was another common choice for the CG participants (24 responses), as in the EG (25 responses). Equally surprising was the relatively low account of remote communication options chosen by the CG participants (a total of 18 responses combining the use of social media, the internet, instant messaging apps and phone usage). Again, maybe it could be interpreted as an indicator of the low level of English / low level of self-confidence when using English in a globalized out-of-Spain situation, such as posting in the YouTube comment section. Another interpretation could entail the low use of ICTs and technologies in their school experience in the English classroom, which could provide students with authentic, real communicative contexts and situations. Students could also be encouraged to attend to cinema displays of original version films (very low account of responses: CG: 5 participants; EG: 7 participants) or TV shows and series in English, which seemed a more popular option than cinema films (CG: 15 responses; EG: 17 responses).

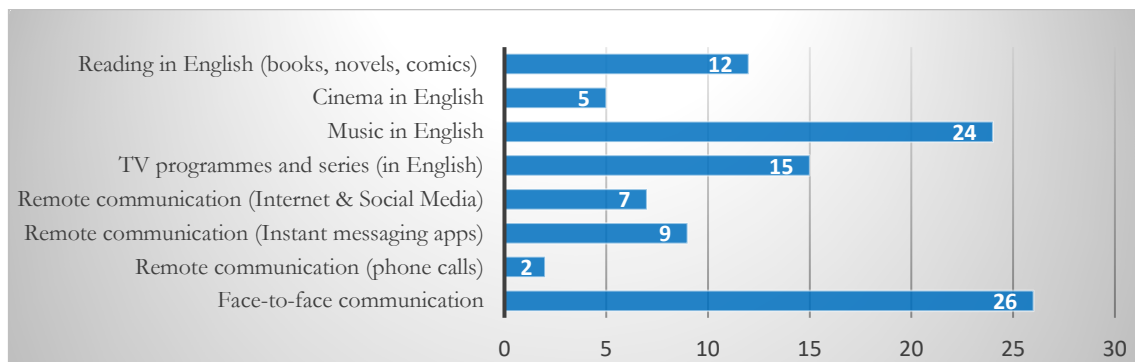


Figure 5.2i. CG answers to the question “In which ways do you study/use English?” (IQ; item 11)

Probably the most interesting difference extracted from the IQ between CG and EG concerns the skill that they thought they needed to improve the most (Figure 5.2j). Whereas EG participants indicated *speaking* as the skill that might need most improvement (49% of the responses), it was relegated to the second place in importance for CG participants (32% of the responses), very close to the first option. *Listening* was, according to the CG, the skill that they needed to improve the most (37% of the responses). In any case, this small difference did not alter the fact that *oral skills* (69% CG cumulative total; 76% EG cumulative total) were indeed more in need of improvement, in the participants’ view, than *written skills* (31% CG; 24% EG).

According to the data extracted from the placement tests and the responses provided by participants in the IQ, it seemed clear that there were no significant differences between CG and EG, which placed them in an optimal position in order to contribute to this research.

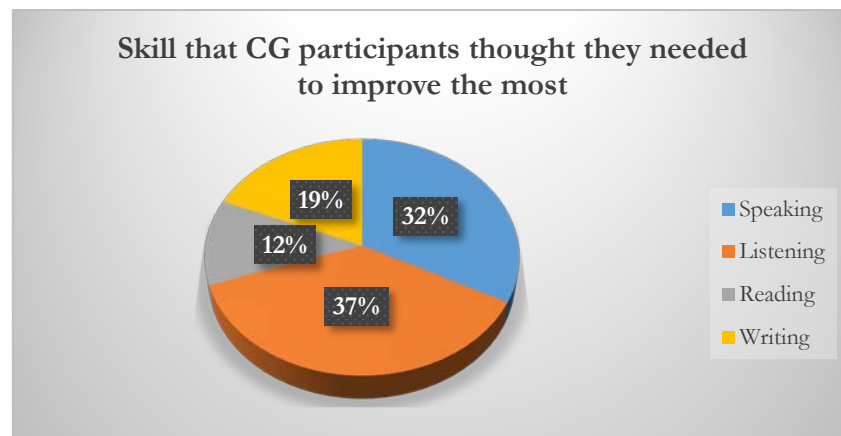


Figure 5.2j. Skills that CG participants thought they needed to improve the most (IQ; item 6)

5.3 Procedures (Chronology, Stages and Tasks)

This section will detail every step taken in the planning and design of the research, starting with a general explanation of the research procedures and materials along the study, followed by an in-depth view of every stage separately, from the preliminary steps and decisions, through the main stages where all necessary data was obtained and collected, to the analytical final stages where the data collected was analysed in detail. Within each stage, details concerning validity issues will be provided accordingly.

5.3.1 Chronology of the Research

It was always the intention to provide as thorough a study as possible aiming to address the RQs and testing the hypotheses. In this line, multiple stages were established for planning, selection of phonological features to be analysed, selection of materials, design of data gathering tools for appropriate data triangulation, conducting all necessary steps for data collection and finally data analysis.

As can be seen in Table 5.3a, the data collection process (from Stage 1 to Stage 4) took place along two consecutive school years (2019-20 for the EG; 2020-21 for the CG), aiming to optimize validity sampling two similar participant groups for analysis. More precise timelines will be detailed for both groups within the stage sub-sections.

The issue of validity had primordial consideration along the research design process; hence, it was paramount that in between the whole experiment and data collection process (Pre-test recordings → dubbing videos → post-test recordings), no implicit teaching or practice of any of the problematic phonemes was provided in class, since all participants in the study were students in a class led by the researcher, so as not to bias the results of the

research (i.e. the “post-test” recordings could likely show higher marks in terms of pronunciation due to the fact that implicit teaching occurred along the process, and not solely due to working in the dubbing activity) . Henceforth, the dubbing activities (or, in the case of the CG, the absence of them) was going to be the only distinctive factor between both pre-test and post-test recordings.

STAGE	TIMING	EVENT	INVOLVING	DESCRIPTION / DETAILS
STAGE 0 (preliminary stages)	Before 2020	Selection of problematic pronunciation features for analysis Selection, preparation and edition of materials	Researcher	Selection of problematic pronunciation features for analysis Selection and edition of clips and scripts ensuring instances of all 14 problematic features are present) Clips and scripts from: - Harry Potter and the Sorcerer's Stone (2001) - Harry Potter and the Goblet of Fire (2006) - The Hobbit: The Desolation of Smaug (2014) - The Hobbit: The Battle of the Five Armies (2015) Design of 'marking sheets for diagnostic and pronunciation development' according to the instances of all phonemes in the clips Design of initial and final questionnaires
STAGE 1	November 2019 / February 2020 (EG) November 2020 / February 2021 (CG)	Initial Questionnaire	EG & CG	For qualitative and quantitative data
STAGE 2	February / March 2020 (EG) February / March 2021 (CG)	Pre-Test Recordings	EG & CG	Participants recorded themselves reading the scripts of the four videos without preparation or exposure to original audio for data collection on their initial (pre-test) pronunciation. Stages 1 & 2 were considered independent in order not to bias the results
STAGE 3	March / April 2020	Dubbing of Videos 1 ('Mountain'), 2 ('Potions') 3 ('Dragon') and 4 ('Lake')	EG	Participants dubbed the four videos (all characters individually). Data collection for their "during-test" pronunciation. Participants were given access to the videos once ensuring stages 1-2 were completed
STAGE 4	April / May 2020 (EG; at least a fortnight after the dubbing product was delivered) April / May 2021 (CG)	Post-Test Recordings (Final Questionnaire)	EG & CG (Final Questionnaire only filled by EG)	Participants recorded themselves spontaneously reading the scripts of the four videos for data collection on their final (post-test) pronunciation. Post-test Recordings were requested two weeks after the dubbing activities, to ensure validity. Participants didn't know in advance that they were going to be requested to read the same scripts.
STAGE 5	2021-22	Analysis of data collected	Researcher	

Table 5.3a. Research chronology

A comprehensive study of all pronunciation-related content in the *Lengua Extranjera y su Didáctica: Inglés* course syllabus was carried out, with an eye to provide the best ‘timing’ possible for data collection. The coursebook for the subject (Oxford’s English File B1 Intermediate, 4th edition¹) included the teaching and practice of some of the problematic pronunciation features along the first part of Unit 3 and the latter part of Unit 5² (see Table 5.3b). Unfortunately, due to a number of reasons unrelated to the research, it was impossible to establish the data gathering timeline for the first months of the course. It was determined, then, that pre-test recordings had to be made and delivered sometime after pronunciation features /ʃ/, /dʒ/, /tʃ/ were taught in class. It was planned (for both 2019-20 and 2020-21 classes) that the teaching and practice of that particular section should be made right after the mid-term exams, the last week of January or the first of February. Then, the whole data gathering process, in which EG participants had to record three sets of videos (pre-test, dubbings and post-tests) and the CG two of them (pre-test and post-test) took place between mid-February and mid-May, since the last section of Unit 5 included teaching and practice of problematic phonemes /z/, /ʃ/ and /ʒ/. Thus, this decision allowed that from the beginning until the end of the whole process of data recording and collecting no explicit teaching or practice of the phonemes selected for analysis could be provided in class. Table 5.3b shows this chronology, which will be further explained later³.

	UNIT 1	UNIT 2	UNIT 3	UNIT 4	UNIT 5
Pronunciation-related Syllabus content	Short vs long vowels Sentence & word stress	"o" and "or" (/əʊ/, /ɔ:/, /ɒ/)	/ʃ/, /dʒ/, /tʃ/ Pronunciations of "the" (/ə/)	Silent consonants Sentence stress	"or" (/ɔ:/, /ɜ:/) The letter 's' (/s/, /z/, /ʃ/, /ʒ/)
Cronology	October-November	December	January-February	March-April	April-May
Recordings Cronology			Pre-Test Recordings (EG & CG) 15 Feb-15 Mar	Dubbing Videos (EG) 15 Mar-16 Apr	Post-Test Recordings (EG & CG) 1 - 7 May

Table 5.3b. Pronunciation-based class book content and data collection chronology. In red, phonological aspects analysed in this dissertation

Validity-concerning issues of the chronology of the study were of particular relevance

¹ See Latham-Koenig et al. (2019).

² The course content covers units 1 to 5 of the textbook, while units 6 to 10 are covered along the second-year English course.

³ See Section 5.4 Procedures (Tasks & Stages)

for this section, such as the justification that no explicit teaching of any feature was made during the data gathering process, or the fact that time planning among stages was also decided in order to maximise validity and widening the effect of dubbing/no dubbing in post-test recordings. The fact that there was a two-week-minimum time lapse between the dubbing delivery deadline and the beginning of post-test recordings constituted an example for that last statement.

➤ Stage 0 – Preliminary Steps

The ‘stage zero’ of the experiment consisted of a clear, detailed plan of all the steps that were going to be required for data collection, including the selection of the necessary items, materials and research tools, and it began a long time ago, during the first years as a pre-doctoral candidate, even though the most relevant decisions were taken once the sample for the EG was decided, as it will be explained hereunder.

Initially, regardless of the type of sample to be participating in the study, a thorough and exhaustive selection of the problematic pronunciation features for analysis had already been done (see next sub-section further below). However, most of the remaining planning and elaborations of materials and research tools were made along an intense two-month stage, where lots of decisions had to be made in a short period of time: even though there was a clear idea of the intention, stages and materials which were going to be required, the whole research was pending on the selection of participants, since depending on the estimated level, nationality or other characteristics of the sample, different decisions regarding materials, selection of clips, etc. would have been made.

The whole process began, then, in mid-October, 2019. At that time, once been appointed as a teacher at UCLM, the course and group which was going to be taught was known (*Lengua Extranjera y su Didáctica I* for 1st year students of the Degree in Primary Teaching in the Faculty of Education in Ciudad Real). As explained previously in the ‘Participants’ section, this group was determined as the EG for the research. Once the lessons began, a quick placement test was done, intending to provide information on the average English level of the students, which led to a short period between October and November, when lots of important decisions were made, namely the design of the IQ which the students had to fill along Stage 1, and also the selection and edition of video materials to be dubbed¹.

Following those initial steps, between November 2019 and February 2020,

¹ One of the most relevant criteria which the literature showed for selecting appropriate video materials was adjusting to the students’ level, which is why the selection and edition of the primary working tools for the research had to be delayed thus far.

simultaneously with Stage 1, other research tools which required for previous requirements to be fulfilled, were designed accordingly. For instance, the elaboration of the FQ was made in accordance to the IQ once the latter was designed, since it was a key requirement that the answers to both questionnaires should contain appropriate information connected to each other. A similar situation occurred with the ‘Marking Sheets’¹. Since they included all instances of the problematic pronunciation features in the scripts from the videos, it could not have been elaborated until all problematic pronunciation features were selected (which already happened), and the video materials were selected and edited (which happened along this stage). A thorough explanation on the selection of those problematic pronunciation aspects will be provided next:

In Chapter 2, a number of pronunciation features which were studied as being especially problematic for Spanish learners were described in detail. From that list, and for the purpose of this dissertation, some of them were carefully selected to be subjects of analysis, in order to check whether AVT activities could be effective for pronunciation enhancement.

Figure 5.3a shows the selection criteria which were determined to make this pronunciation feature selection effective, which will be detailed next.

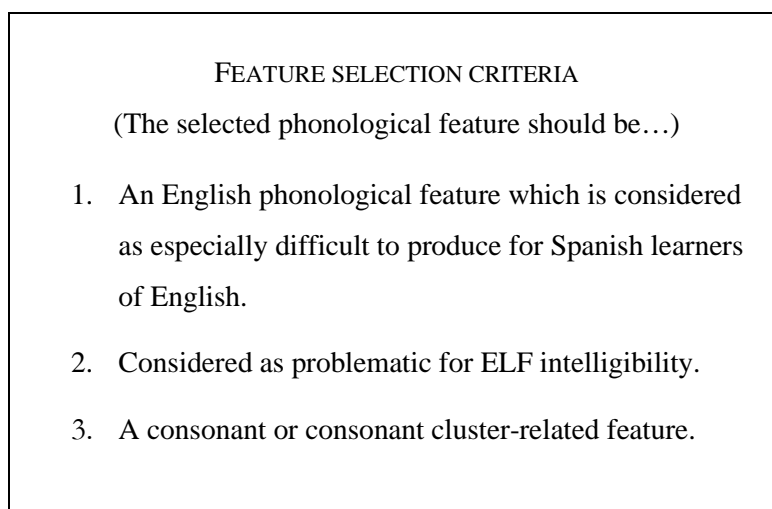


Figure 5.3a. Selection criteria for pronunciation features.

The first selection criteria which was established allowed non-problematic pronunciation features for Spanish learners to be sifted. Only those who were determined by the literature (Kenworthy, 1987; Rogerson-Revell, 2011; Walker, 2010) as being difficult to produce for Spanish learners were considered. For instance, while the voiced postalveolar

¹ More information and examples on the ‘marking sheets’ in sub-section ‘5.4.1 Resources for the research → Data Collection II. Marking Sheets’

affricate /dʒ/ was considered as unanimously problematic, the voiceless counterpart /tʃ/ was not, since it also exists in Spanish (in words like ‘chico’ (*kid, boy*), ‘coche’ (*car*), etc.). This same reason applied to sounds such as /b/, /m/, /n/, etc.

As far as the second selection criteria was concerned, the characteristics and benefits that ELF and the LFC) may have in the EFL classroom have been analysed throughout this dissertation, such as the importance of an intelligible pronunciation of specific sounds for an effective communication with other NNS of English in present-day society. Not for nothing, EFL speakers are three times more likely to find themselves having a conversation with another EFL speaker than with a native speaker, who, as a matter of fact, will find ELF as intelligible as any NNS of English. To that end, only those features which were considered as problematic for ELF intelligibility were considered. According to this second criteria, sounds like /ð/ or /θ/ were excluded for the analysis, due to its consideration by the LFC as non-threatening for ELF intelligibility when mispronounced. The same consideration could be applied to the /r/ sound, which, even though it could be problematic for Spanish learners, its pronunciation as the tapped [ɾ] entails, again, no apparent problem for ELF intelligibility.

Thirdly, the focus of this research was going to be on consonant features. Jenkins pointed out that most communication breakdowns were due not only to pronunciation, but to an interference of native L1 sounds. (Jenkins, 2010, p. 88). In addition, an accurate pronunciation of most of the English consonant sounds (with the exception of /θ/ and /ð/) was described as paramount by Jenkins and the LFC in order to avoid intelligibility problems. This was not the case with vowel sounds, since the focus of the LFC is rather on producing an adequate vowel length and not so much in terms of vowel quality (perhaps with the exception of /ɜ:/). Since this study was investigating whether intralingual dubbing activities could be effective in the accurate pronunciation of problematic features, the focus was put on consonant and consonant-clusters, which required a higher degree of accuracy in their pronunciation than vowels in order to avoid intelligibility problems, and then, communication breakdowns. Moreover, the participants of this study had been exposed to the theoretical notions and taken part in practice activities regarding vowel length at the beginning of the course year (it was part of the content of unit 1 of the course book¹), and since the study of the effect of dubbing activities in ELF vowel pronunciation should have been focused on length rather than accuracy, it was deemed as appropriate to exclude vowels

¹ Latham-Koenig et al. (2019)

from this research according to validity considerations: if participants had been recently taught theory and practice through exercises regarding vowel length, it might have been possible that their performance throughout the whole experiment could have been affected by such exposure.

Taking those facts into account, this research was going to focus, then, on whether the students' accurate pronunciation of consonant sounds (and consonant clusters) may have benefitted from dubbing as a didactic activity. In any case, the study of the potential benefits of dubbing activities in accurate utterances of vowel length (and/or vowel accuracy) will be greatly encouraged as further research. The definitive list of problematic pronunciation features can be seen in Figure 1.0a.

Since this dissertation focused on whether ID could be beneficial for the pronunciation of these problematic features by Spanish students, it was paramount that the selection of video clips should obviously include instances of all those fourteen problematic features in their scripts. Section 'Videos' (in sub-section '5.4.1 Resources for the research'), provides word lists with examples extracted from the scripts for each problematic feature, along with specific information on the concrete criteria which were determined for the screening of words for each of the fourteen problematic features.

➤ **Stage 1 – Initial Questionnaire**

During the first months since the beginning of the lessons (from late November/early December to February), both EG (in 2019/20) and the CG (2020/21) were requested to fill in an IQ, which is detailed in sub-section 5.4.1 ('Resources for the research'), and was designed in order to provide relevant quantitative and qualitative information on the participants¹, their previous experience with dubbing or AVT activities in general (if any), checking their views or impressions on the matter, as well as gathering useful data on their preferred technological resources to be used for dubbing.

➤ **Stage 2 – Pre-Test Recordings**

For stage 2, once the participants had already filled the IQs, they were asked to record a video where they appeared on screen reading four texts (the scripts of the four videos which, unknowingly, the EG participants were going to dub at a later stage). The speech had

¹ i.e., as commented earlier, some participants had to be excluded from the study for their answer to the IQ indicating that their mother tongue was other than Spanish. Since this research was focusing on problematic pronunciation features for Spanish learners, they had to be neglected from analysis, although some of them eventually worked on the dubbing project.

to be unprepared and spontaneous, as much as possible, in order to ensure validity. Figure 5.3c shows an example of the instructions that the CG received regarding this stage. The pre-test recordings were made between February 12th and March 12th (EG) and between February 15th and March 15th (CG).

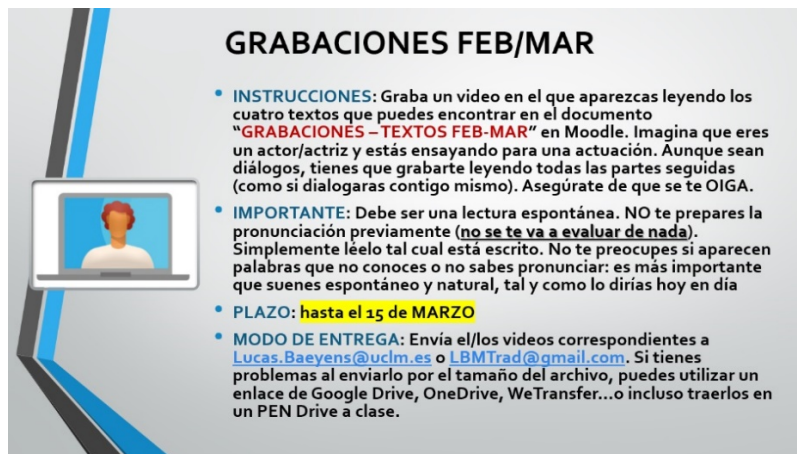


Figure 5.3c. Example of Stage 2 instructions provided to the CG¹

This stage was considered as independent from Stage 1 in the sense that it was the intention to provide no clue at the initial stages of the research that they were going to work on a dubbing project, so as not to bias the results of the IQ. For obvious reasons, they were never told that they would be working at a later time with the same texts/scripts, neither the EG (dubbings, post-test readings) nor the CG (post-test readings).

The main problem that appeared along this stage was the difficulty that handling a number of considerably large video files entailed, both by the participants, which encountered some difficulties in sending the videos to the teacher/researcher, and by the latter in storing so many large files for a subsequent analysis².

➤ Stage 3 – Dubbing Project

The core of the project was developed along Stage 3, where EG participants had to work autonomously on the dubbing of four videos (which included the same scripts that they read for the pre-test readings). It took place between mid-March and mid-April, 2020, and participants were only allowed access to the dubbing instructions and materials once ensured that Stage 1 and Stage 2 materials were filled or handed over (Figure 5.3d).

¹ They were provided in Spanish for a clearer understanding of what participants were required to do.

² The pre-test videos of the EG alone took up more than 20 Gb, for a total of 60 Gb among pre-test, dubbing and post-test videos. Adding the sum of 37.9 Gb for all CG videos, the final storage capacity for the totality of the videos in this research was 97.9 Gb.

FASE 2. DOBLAJES VÍDEOS 1, 2, 3 y 4

- Realiza el doblaje de los vídeos MOUNTAIN, POTIONS, DRAGON & LAKE.
- Primero, realiza repetidos visionados del vídeo original y fíjate en la pronunciación, entonación y expresividad de los personajes que aparezcan. Utiliza el guion para ayudarte a practicar. Puedes ver el vídeo tantas veces como necesites, recuerda que esta actividad ya va a ser evaluable, así que tómate tu tiempo y perfecciona tu trabajo.
- Recuerda, tienes que doblar a todos los personajes que aparezcan en el vídeo original.
- En el PPT "PROYECTO DE DOBLAJE - Información completa" tienes información sobre cómo voy a evaluar tus primeros trabajos.
- El vídeo para doblar (sin sonido de personajes) está disponible en varios formatos (AVI, MP4 y apto para iPad), por si acaso hay problemas de compatibilidad.
- Puedes subir los vídeos a la tarea de Moodle o mandarlos por correo a Lucas.Baeyens@uclm.es. RECUERDA de escribir tu nombre y apellidos en el nombre de archivo. Por ejemplo: "LUCAS_BAEYENS_MOUNTAIN.mp4"

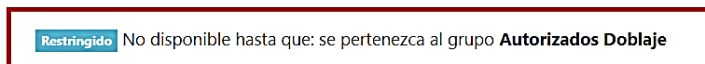


Figure 5.3d. Screenshot of the Moodle page where instructions and materials were given to the EG. The red box shows that participants were only given access by the teacher, once previous requirements were met.

With the aim of maximising the number of participants, and also to put into practice the didactic importance of the role of dubbing activities in the English classroom, the EG participants were told that the dubbing project would be evaluated and graded and would have an impact on their final mark¹.

When detailing the instructions for the pre-test and post-test recordings to the participants of both groups, they were told not to prepare their pronunciations before recording themselves. Instead, they should spontaneously read the texts (to avoid over-preparation and previous exposure to correct pronunciations of the words in the scripts). However, for the dubbings they were (obviously) encouraged to pay attention to the original videos, pronunciations by the actors, rhythm, intonation, etc., and to watch them as many times as necessary, taking notes and practicing as many times as they deemed fit. Additionally, the characteristics of the different apps and software that they used allowed them to record, erase and re-record their lines as many times as desired. Since the dubbings were done as a speaking activity for evaluation, pronunciation was part of the evaluation (only in the dubbed products alone and not in the pre-test or post-test recordings). These conditions might have reinforced the notion that their pronunciation of the problematic phonemes selected for analysis could have improved significantly just due to their paying attention to them. This could be a valid point for phonemes which might have been quite familiar to them (such as the aspiration of initial /h/, for instance). However, this fact did not bias the research process, since participants: a) didn't know the phonemes selected for this analysis (in order to avoid them paying special attention to specific words which contained those phonemes)

¹ The final mark of the course was determined by a 65% final exam (oral and written) and a 35% continuous assessment tasks. The dubbing project had a total value of 1 out of 3.5 (10% out of the total 35%) within the continuous assessment tasks.

and were completely unaware of the phonological connotations of the problematic phonemes for Spanish learners, b) probably might have never had previous theoretical approach to the intrinsic characteristics, manner and place of articulation of some of the phonemes, which, regardless of their effort, may have not been enough to produce accurate pronunciations for that reason alone (i.e. some Spanish participants might be completely unfamiliar with the voiced postalveolar fricative /ʒ/ sound to an extent that they might not be able to pronounce it correctly even though they wished to), and c) the considerable amount of phonological instances for analysis (590 per participant and set of recordings), allowed for it.

Throughout the syllabus for the English course that participants were attending, only a number of isolated phonemes of English were taught, practised and produced *per se* in class, which were:

- Unit 1A. Short and long vowels (/ɪ/, /i:/, /æ/, /ɑ:/, /ɒ/, /ɔ:/, /ʊ/, /u:/).
- Unit 2A. Vowel sounds for graphemes <o> and <or> (/ʌ/, /ɒ/, /əʊ/, /ɔ:/, /ɜ:/).
- Unit 3A. /ʃ/, /dʒ/ and /tʃ/
- Unit 5A. /ɔ:/ and /ɜ:/
- Unit 5B. The letter <s> (/s/, /z/, /ʃ/ and /ʒ/).

Of all those phonemes, only a few of them were included in the selection for analysis in the study: /ʃ/ (feature 3) and /dʒ/ (feature 4) in Unit 3A and /z/ (feature 2), /ʃ/ (feature 3) and /ʒ/ (feature 4) in Unit 5B. The recording stages of the experiment occurred between units 3B and 5A, approximately, which meant that participants (from both EG and CG) were only exposed to theoretical and/or practical approaches to two of the problematic phonemes (/ʃ/ and /dʒ/) before performing the required recordings. This could perhaps have affected the total percentages of correct utterances of those phonemes as compared to a case in which no teaching would have been provided. However, since no instruction and/or practice was provided when the dubbings/recordings were being produced, it could never have affected the potential differences in correct utterance percentage among the three stages (pre-test, dubbings and post-test recordings). In any case, it could also be an interesting factor to analyse in depth whether the results of those two features which were taught/practised in class and which are, as a result, going to be evaluated in the dubbings made by participants, show a higher/lower difference in the correct utterance percentage along the three stages as compared to the other 12 features.

When planning the stages and procedures of the study, special consideration was

given to the following statement by Danan:

“We may overestimate many learners’ ability to undertake this specialized dubbing task in an efficient manner. If dubbing is introduced as an assignment, better technical support or student training would save time and ease the burden on a few volunteers, with the focus of remaining on language practice and production”. (2010, p. 453).

In other words, if we wanted students to be completely focused on the task at hand, not worrying on the technical issues of the dubbing process, and in order to find proper balance between a student-centred approach and appropriate guidance so they might not feel abandoned, a technical session was carried out in mid-March before they began working on the dubbing projects where they were showed a wide range of possibilities among apps, computer software, etc. from which they could choose to work with on the dubbing project (Figure 5.3e). Even though previous research focused on specific platforms (such as Ibañez-Moreno & Vermeulen, 2015b or Talaván & Ávila-Cabrera, 2015b with the use of mobile phones) or software (such as Sokoli, 2015; Incalcaterra & Lertola, 2015 or Soler Pardo, 2020 with the use of the online platform *ClipFlair*) for dubbing or subtitling tasks, it was always the purpose of this research to provide a wide range of options among platforms and software for participants to choose from, in order to foster autonomous work and learning via those means they found more comfortable with. As long as the resulting product was audible and clear and met the proper requirements of a dubbing task, they could use whichever technological and software resources they preferred.



Figure 5.3e. Slides from the preliminary technical session carried out with the EG

Also, since mobile phones and tablets were presumably the two preferred technical resources which participants were more likely to be working with, two video tutorials, one

for the Android-based inShot app¹ and another one for the Apple/iOs-based iMovie app² were recorded and uploaded to YouTube and Moodle and made available for all participants to see, with the aim to provide additional technical support for both Android and iOs users. Moreover, they were recorded in Spanish, to enhance understanding of all participants (Figure 5.3e).

Even though some participants were fully familiar with the characteristics and use of some of those apps and computer software, which made the whole task easier for them, the main intention behind these sessions, PPTs and recordings was to minimise the time load for students in learning how to use new apps to focus entirely on the dubbing project *per se*. In this regard, most participants delivered their dubbing projects with fewer or no problems other than issues regarding sending large video files to the teacher/researcher. However, whenever some participants showed concern or contacted the teacher/researcher regarding problems they found when using those technological resources, they were properly instructed/advised on the matter. In the end, most participants could work on their projects and sent their results with a minimum dropout rate (11%, see Table 5.3c).

PARTICIPANTS	EG	CG	Total
Participants who filled the IQ	44	38	82
Participants who sent the pre-test recordings	43	34	77
Participants who worked on the dubbing activities	39	-	39
Participants who sent the post-test recordings	39	34	73
Participants who filled the FQ	39	-	39
Dropouts	5	4	9
Dropout rate	11%	11%	11%
Participants who completed the research process	39	34	73
Participants excluded* from the research process	2	0	2
Total participants (n)	37	34	71

*Either by declaring a native tongue other than Spanish or for not delivering all the necessary materials for the research

Table 5.3c. Participants and dropout rate

As noted throughout the whole chapter, since the *Lengua Inglesa y su Didáctica I* course used the Moodle platform as the main tool for uploading materials, communicating or uploading tasks and assignments, all these PPTs, tutorials, videos and other information related to the dubbing project were uploaded to the course page on Moodle as well as showed in class, to ensure their availability for participants at any time they could need them (before, during and after the dubbing task was being carried out).

¹ <https://youtu.be/g8rK0c7RT70>

² <https://youtu.be/kz7OvtLK6xM>

An interesting alternative for the dubbing activity would have been to be performed cooperatively among two or more students, since the literature maintained cooperative work on dubbing activities to be very beneficial for language learning, as analysed in the theoretical sections of this dissertation¹. However, in order to account for the ‘fitness for purpose’ principle, all participants were encouraged to work individually on all four videos in order to get useful data on the pronunciation of the same participants on the same sounds in the same contexts (words, etc.). More information on the use of different technological resources can be found later on in this chapter, under sub-section “Resources for participants”.

➤ **Stage 4 – Post-Test Recordings & Final Questionnaire**

The last stage for participants consisted in recording themselves reading the same texts that they had read for the pre-test recordings (EG & CG) and which they used as scripts for the dubbing project (EG). The CG participants made these recordings between the last week of April and mid-May, at least 35 days after the pre-test recordings were made. The EG participants had to record themselves after at least two weeks were passed after the dubbing project in order to minimise the effect of an improved pronunciation due to the immediate effect of the dubbing task. Additionally, the EG participants had to fill the FQ indicating their views and insights regarding the effect of the dubbing task. Both the post-test recordings and the questionnaires were made/filled between the last week of April and mid-May, same time lapse as the CG.

It was important for the research that the EG participants, which might have been taking notes or indications concerning pronunciation in their scripts when they were working on their dubbing projects, used in this second reading a “fresh” set of texts which wouldn’t provide an advantage towards the CG, which never did the dubbing project, and thus avoiding a potential bias in the data. In an attempt to avoid that bias, before EG participants began reading their texts, they had to show the scripts, whether in paper or electronic form² on the video recording, to prove that no annotations, notes, remarks or any other potential biasing factor was present, thus contributing to a higher validity level for this stage of the research. Both CG and EG participants were requested to include in their recordings some introductory lines where they indicated their name, surname and recording date, with a twofold purpose: a) facilitating file storing and organization, and b) serving as a proof that those recordings were actually made for the post-test stage within the period indicated.

¹ See sub-section 3.2.3 for more information.

² Some of them recorded themselves with a tablet device while reading the texts through their mobile phone or vice-versa.

Once the post-test recordings were delivered (EG & CG) and the FQ was filled (EG), the dubbing project and the participants' contribution to the study was completed.

➤ Stage 5 – Data Analysis

Finally, once completed all previous stages of the study, the last stage involved the final phase of data storing, processing, analysis and conclusion drawing. This stage was carried out throughout 2021 and a significant part of 2022, in several sub-stages:

1. In order to transfer audio files into quantifiable information, all recordings were thoroughly examined and all relevant data were captured in the data marking sheets¹. This process began in January 2021 with the analysis of the EG recordings² (made and collected throughout the 2019-20 course). At the same time, the CG participants (belonging to the 2020-21 course) were working on their recordings. The data marking and processing of the EG participants finished in August 2021, whereas the last quarter of 2021 was dedicated to the analysis of CG recordings³ (from September to December, 2021).
2. Once all relevant phonological data were transferred to the data marking sheets, the latter were analysed in order to extract information which could provide answers to the research questions and/or evidence to test all research hypotheses. Simultaneously, the questionnaires were also analysed and transferred to quantifiable, useful data for the same purpose.
3. Conclusions were drawn after an exhaustive, thorough analysis of the data.

Once again, with the objective of maximising validity, several statistical tests were applied to the data. Since the main objective was to test whether the pronunciation of the EG participants improved in/after the dubbing activities, the main focus was established in comparative analysis from different perspectives: mainly comparing the scores obtained in the EG dubbings to those obtained in the CG and EG pre-test recordings and comparing the scores obtained in the EG post-test recordings to those in the CG and EG pre-test recordings and CG post-test recordings. Simple comparative statistic tools were used, such as checking for higher/the highest scores, mean comparisons, standard deviations... but, to provide as valid results and conclusions as possible, all collected quantitative data regarding accurate phoneme pronunciation was analysed using the Statistical Package for Social

¹ See section 5.4 Resources, later one.

² A total of 37 participants, 444 videos and nearly 65,500 phonemes to be analysed.

³ A total of 34 participants, 272 videos and nearly 40,500 phonemes to be analysed.

Sciences (SPSS; v.25). More specifically, comparisons between both groups were analysed through the Mann-Whitney U test (Mann & Whitney, 1947) for independent samples and the Wilcoxon signed-rank test (Wilcoxon, 1945) for related samples.

5.3.2 The Mann-Whitney & Wilcoxon Tests

The Mann-Whitney and Wilcoxon tests are non-parametric data analysis tools which consider whether statistically significant differences can be found in comparisons between two groups of data. In this sense, it could be established that five different sets of recordings were provided in this research (namely, CG pre-test, CG post-test, EG pre-test, EG dubbings and EG post-test recordings).

When comparing two of these data sets, it should be taken into account whether the two samples were related (provided by the same participants in different points of time) or independent/unrelated (provided by different participants). For the former (related samples comparison), the Wilcoxon test was applied whereas the Mann-Whitney test was applied when unrelated data sets needed to be compared. In other words, as Table 5.3d shows, when the performance of the same group on different stages of the research needed to be compared (CG pre-test recordings versus CG post-test recordings, EG pre-test recordings versus EG post-test recordings and EG pre-test recordings versus EG dubbings performance), the Wilcoxon test was the adequate one. The Mann-Whitney test accounted for comparisons on data sets provided by different groups (EG pre-test versus CG pre-test and EG post-test versus CG post-test recordings).

Mann-Whitney <i>Independent Samples</i>	
CG_pre & EG_pre	To check whether pronunciation of both groups could be significantly different before the experiment.
CG_post & EG_post	To check whether post-test pronunciations of the EG (who worked on the dubbing activities) could be significantly different from those provided by the CG (who did not work on the dubbings)

Wilcoxon <i>Related Samples</i>	
CG_pre & CG_post	To check whether the CG could show an improvement (or not) in their pronunciation between their initial and final recordings.
EG_pre & EG_post	To check whether the EG could show an improvement (or not) in their pronunciation between their initial and final recordings some time after they finished working on their dubbing project.
EG_pre & EG_D	To check whether the EG could show an improvement (or not) in pronunciation in the dubbings provided as compared to their initial pronunciation.

Table 5.3d. Information on the application of Mann-Whitney and Wilcoxon tests.

These tests are the non-parametric equivalents of the t-test (Cohen et al., 2007, p. 552), and both work with the *null hypothesis* (H_0), which predicate under the assumption that both data sets are not significantly different. Setting the level of significance at $\alpha=0,05$, the null hypothesis will be rejected (i.e. the results of the two data sets can be interpreted as significantly different statistically), if two-tailed *p-value* returns a result lower than 0.05 ($p < 0.05$).

The p -value results yielded by both tests, then, were going to be particularly interesting when analysing the pronunciation of the participants. For example, should the results have found statistically significant differences in the comparison of the scores obtained for feature 1, for example, in the pronunciation of the EG participants between the pre-test and the post-test, while the comparative analysis between the EG post-test and the CG post-test should not have been determined as statistically significant, it could entail that working on the dubbings could have caused a positive effect on the pronunciation of the EG participants on that particular feature.

It should also be taken into account that even though the results yielded might suggest statistically significant differences between data sets, “the Mann-Whitney test does not enable the researcher to identify clearly where the differences lie between the two groups, so the researcher would need to go back to the cross-tabulation to identify where differences lie” (Cohen et al, 2007, p. 553), which is why multiple perspectives will be provided on the analysis of the pronunciation of the participants, with individual approaches to each phoneme plus general comments on the results of their overall pronunciation for a more complete analysis and discussion.

5.4 Resources

For the purpose of this study, and in order to obtain valuable data to answer the RQs and test the RHs, a number of different resources, materials and data gathering tools were designed and used along the different research stages. Those materials and resources could be divided into two main groups: the resources required for qualitative and quantitative data gathering (thus, used by the researcher) and those required by participants to carry out the dubbing projects. The following sub-sections will deal with such constituents of the research.

5.4.1 Resources for the Research

In this sub-section, the necessary resources which were selected, edited or chosen for

the obtention of qualitative and quantitative data will be described. As detailed, all decisions and choices were made in order to optimise the data gathering and analysing process, maximising the validity of the study as the main goal. The resources for the research included the four videos (with their corresponding scripts), with exhaustive selection criteria determined for their choice and editing, including the fact that they should show instances for all fourteen problematic phonemes in their scripts as the primary justification for their selection. All these considerations for video selection will be described first. Next, the data collection tools which were designed for the research will be detailed, including the (initial and final) questionnaires and the marking sheets for data collection.

➤ Videos

Four different videos were selected and edited to serve as the basis for the dubbing task that the EG subjects had to complete in Stage 3 of the project. Additionally, the scripts of these four videos were the basis of the pre-test and post-test recordings by both EG and CG participants. The clips selected are described as follows (Table 5.4a):

Name of the clip	Duration	Original Source (Film)	Timing of the clip in the original film
MOUNTAIN	2:28	The Hobbit: The Battle of the Five Armies (2014)	46:42 to 49:10
POTIONS	2:00	Harry Potter and the Philosopher's Stone (2001)	51:21 to 53:24
DRAGON	4:21	The Hobbit: The Desolation of Smaug (2013)	2:18:32 to 2:28:52*
LAKE	2:05	Harry Potter and the Goblet of Fire (2005)	1:29:45 to 1:31:56*

* This section was edited and some parts were cut off the final clip

Table 5.4a. Clips selected for the research

These clips were selected according to specific criteria provided by different authors and analysed in the theoretical framework chapters of this dissertation, along with other considerations that will now be discussed.

❖ Video Selection Criteria.

Among the different considerations for video selection criteria, the main authors that were taken into account were Burston (2005), who was one of the first authors that provided specific criteria for dubbing video selection, and Talaván (2013), who also provided specific guidelines for video selection for subtitling tasks, but which can also be applied to dubbing tasks. All observations regarding the selection criteria will be detailed in Table 5.4b:

VIDEO SELECTION CRITERIA	Check	Literature
1. Authentic Materials	✓	Talaván (2013) and many others
2. Motivating / Interesting topic	✓	Talaván (2013) and many others
3. Should show instances of all 14 problematic pronunciation features (selection in relation to the task required)	✓	Burston (2005). More information later on in this section
4. Linguistic adequacy to the participants' level	✓	Talaván (2013) and many others
5. No longer than 5 minutes	✓	Burston (2005)
6. Scenes with independent communicative situations, which didn't require previous knowledge	✓	Talaván (2013)
7. Should include some humoristic elements	✓	Talaván (2013)
8. Should include frontal shots of participants (in order for participants to pay a higher level of attention to lip synchrony)	✓	Burston (2005)

Key:

Primary Criteria
Secondary Criteria
Tertiary Criteria

Table 5.4b. Video selection criteria

As the table reflects, all videos selected for the research should:

1. Be authentic materials, in the sense of 'created for a native language audience'. All four clips belonged to Hollywood films from popular franchises such as Harry Potter or The Hobbit, which included the original audio track in English (as well as written language onscreen). Previously in this dissertation, the relevance and beneficial potential of authentic video materials were discussed; hence, its primary consideration as a video selection criterion.
2. Be motivating and provide interesting topics for the students. The fact that the clips belong to popular fan-favourite fantasy franchises such as Harry Potter or The Hobbit (Figure 5.4a) was deemed as primordial for the selection of the clips. Originally, only a couple of Harry Potter clips extracted from different films were contemplated. However, the notion that every single student was going to love (or hate) the thematic choice of the videos was absolutely far-fetched, which is why two different franchises were then considered and chosen, in order to bring diversity within the fantasy genre to provide motivating materials as wider a range of participants as possible. In this sense, the fact that all products came from the fantasy genre was not casual: fantasy thematic films usually prioritize their visual content, displaying dreamy scenarios, fantastic creatures, special effects,

computer-generated imagery (CGI), and many other techniques and resources which reinforce the visual power of the product, increasing their potential as motivating material. As stated in numerous occasions, this research project also included a final questionnaire which contained some items regarding the participants' attitudes towards the videos, in order to assess their motivational potential for further use.

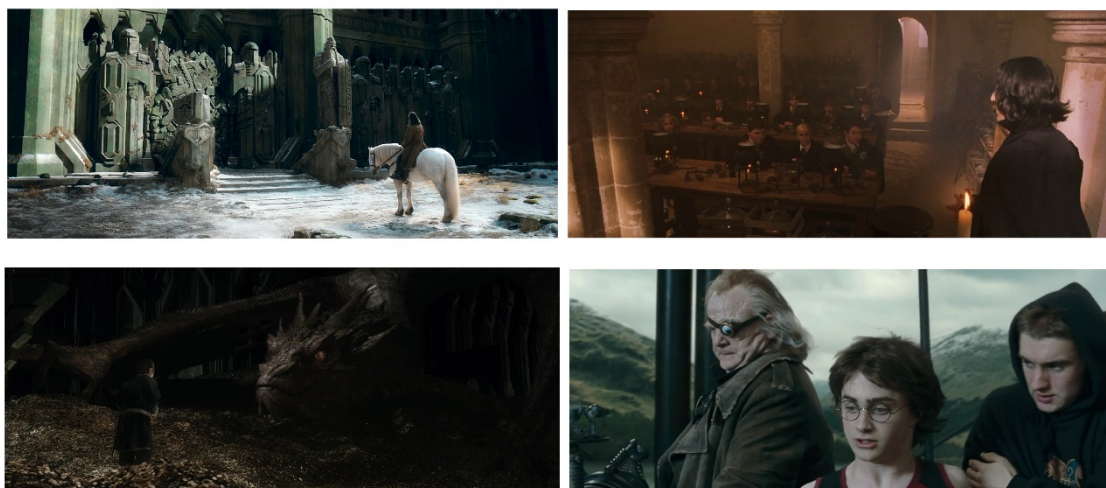


Figure 5.4a. Screenshots from the MOUNTAIN (top-left), POTIONS (top-right), DRAGON (bottom-left) and LAKE (bottom-right) clips

3. Show instances of all fourteen problematic pronunciation features established in subsection ‘Problematic Features Selected for Analysis’, discussed above. As the subsection “Presence of all 14 problematic pronunciation features in the clips” will describe in depth later on, all four clips had to include enough instances of all features. In order to select the clips, instances of the /ʒ/ phoneme, which was probably the least common one, were tracked and found along the different films from the Harry Potter and The Hobbit franchises. Once those words containing the /ʒ/ phoneme were found, it was ensured that instances of all thirteen remaining features could also be found in the selected clip, discriminating the clips which didn’t account for this criterion.
4. Be linguistically adequate to the participants’ level. In this sense, they should be not only grammatically or lexically adequate, but also (and especially) phonetically accessible to the participants, thus accounting for Krashen’s input hypothesis in the sense that clips had to provide comprehensible input (or “+1” in the “i+1” formula which represents Krashen’s input hypothesis¹) for students to benefit on.

¹ See Chapter 4 for further information on Krashen’s input hypothesis.

In the same line, it was ensured that the pronunciation and accent of the actors, actresses and characters was comprehensible and adequate for Spanish A2/B1 learners of English. The issue of pronunciation models or accents was dealt with in section 2.3 of the theoretical framework, concluding the analysis with the notion that different pronunciation models may be used for different contexts and learners. In this sense, even when it has been determined that the LFC is a key aspect in this research and dissertation, it was thought that, since RP is the pronunciation model with which the participants have been in contact along their English learning process the most, (and the one which was followed by the coursebook which was the basis for their evaluation at the end of the course) it was ensured that the characters from the clips showed an RP or RP-like pronunciation, as was the case of the British-based Harry Potter franchise, and the pronunciations showed by the characters selected from The Hobbit franchise. Some clips were excluded due to this criterion, since, for instance, most of the dwarf characters appearing along the The Hobbit trilogy showed thicker Scottish or Northern-English accents, which might have been challenging for A2/B1 learners.

5. Be shorter/no longer than five minutes. Burston (2005, p. 81) detailed that, “for the benefit of instructors no less than students”, clips should be kept short. Besides the confusion and other problematic considerations that longer clips may imply for students when working on them, they might also convey successful delivery issues for participants when sending the final product to the teacher/researcher and storage and compilation issues for the latter, due to the high storage capacity that video files show. Accounting for this criterion, the DRAGON clip (which was the longest one) originally surpassed the five-minute limit. This required editing and shortening of the clip, ensuring that, even with the shortened version, the remaining selection criteria could still be accounted for. The final editing of the four videos allowed them to remain shorter than 5 minutes each, as it can be seen on Table 5.4a.
6. Be scenes with independent communicative situations, which don't require previous knowledge to understand and/or work on them. As they were videos extracted from the fantasy genre, the pronunciation and meaning of specific words were likely to be difficult to understand or pronounce, due to their fantastic nature, such as ‘dwarves’, ‘dragon-slayer’ or ‘wand’, or even because they don't

even exist in the English language, such as ‘bezoar’ or ‘gillyweed’. A similar case happened with proper names, which are normally complicated to pronounce in the fantasy genre, such as ‘Smaug’, ‘Oakenshield’, or even ‘Hermione’. Besides the unfamiliar nature of specific vocabulary, the communicative situations that took place in the four clips were independent, easy to follow and didn’t require specific previous knowledge. From the context, visual information and the first lines of every script, the participant would know what the communication situation was, what was happening and also specific connotations of the context and the characters.

7. Include humoristic elements. Talaván (2013) highlighted the motivational value of humor in subtitling tasks, which could be perfectly applied to dubbing tasks. Being a tertiary criterion, this aspect was considered more a “could-have” than a “must-have” criterion. In any case, of the four clips, three of them included humoristic references or atmospheres, even in dramatic situations (e.g. in the case of the DRAGON clip, even though the drama and tension which existed between both characters was evident, it also included comic lines and acting connotations). Perhaps in the case of the MOUNTAIN clip, which showed a more serious, conflict-like tone, humoristic references are missing. However, it was also selected to include diversity to the experiment: it was interesting to investigate how students would react in their dubbing recordings to different emotions in an L2: along the four clips you could see drama, comedy, tension, serenity... with a wide range of scared, babbling hobbits and wizards, calm and self-confident teachers, proud, stubborn dwarves, or greedy dragons displaying an interesting variety of emotions and expressions.
8. Include frontal shots of characters (in order for participants to pay a higher level of attention to lip synchrony). Burston (2005) suggested this criterion as an interesting additive in order for students to put themselves in the boots of a professional dubbing actor/actress. Even though the purpose of this research and dissertation was not to provide an accurate, professional dubbing product, frontal shots with lip movement and facial expressions of the characters provided interesting additions to the study, in order to see if it could be regarded as motivating for the participants checking whether they have adjusted not only to lip synchrony but also expressing the corresponding emotions related to the characters’ facial expression.

As a conclusion, even though primary criteria were deemed as primordial requirements for video selection, followed by adjustments set up by secondary criteria, all four videos account for not only the aforementioned ones, but also tertiary ones, which further enriched the diversity and motivational value of the materials.

❖ Copyright Considerations.

Section 3.5 detailed the copyright considerations and possible restrictions that needed to be considered when using copyrighted audiovisual materials for educational or research purposes. As the selected clips for this research belonged to copyrighted films from two different franchises (*The Hobbit* and *Harry Potter*), such considerations were taken into account, as it is detailed in Table 5.4c, where it can be seen that the selection process as well as the final clips met all the required legal criteria in order to be used in class.

As it can be seen, all four clips constituted small fragments which, in isolation, were relatively irrelevant in terms of information portrayed and filmic considerations in comparison with the whole product. Besides, none of them surpassed a length percentage of 10% over the final product (the longest one, the “DRAGON” clip, represented only 2.33% of the final footage of the film). All four of them belonged to films that had already been published (more precisely between 2001 and 2014) and their original source was referenced accordingly (see Figure 5.4b) in the description of the activity in the corresponding file in Moodle, where students could access and download the clips.

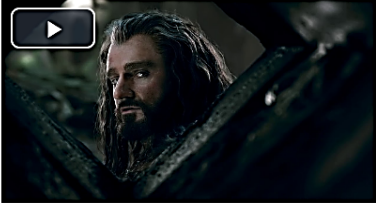
Clip	MOUNTAIN	POTIONS	DRAGON	LAKE
Duration	2'28" (148")	2' (120")	4'21" (261")	2'5" (125")
Total duration of the film	157'	152'	186'	157'
COPYRIGHT CONSIDERATIONS FOR EDUCATIONAL OR RESEARCH PURPOSES				
It constituted a 'small fragment' (<10%)	1.57%	1.31%	2.33%	1.32%
Source work was already published	Jackson, P. (Director). (2014). <i>The Hobbit: The Battle of the Five Armies</i> [Film]. Wingnut Films / New Line Cinema / Metro-Goldwyn-Mayer (MGM) / Warner Bros Pictures	Columbus, C. (Director). (2001). <i>Harry Potter and the Philosopher's Stone</i> [Film]. Warner Bros Pictures / Heyday Films / 1492 Pictures	Jackson, P. (Director). (2013). <i>The Hobbit: The Desolation of Smaug</i> [Film]. Wingnut Films / New Line Cinema / Metro-Goldwyn-Mayer (MGM) / Warner Bros Pictures	Newell, M. (Director). (2005). <i>Harry Potter and the Goblet of Fire</i> [Film]. Warner Bros Pictures / Heyday Films
Author(s) were cited accordingly	Cited accordingly in the Moodle platform course page, where it was distributed for participants to use (see Figure 5.4b)	Cited accordingly in the Moodle platform course page, where it was distributed for participants to use (see Figure 5.4c)	Cited accordingly in the Moodle platform course page, where it was distributed for participants to use (see Figure 5.4d)	Cited accordingly in the Moodle platform course page, where it was distributed for participants to use (see Figure 5.4e)
Its use was limited to educational / research purposes	✓	✓	✓	✓
No commercial aim was pursued	✓	✓	✓	✓

Table 5.4c. Compliance of the research clips with copyright regulations

Vídeo 1 - MOUNTAIN

Restringido No disponible hasta que: se pertenezca al grupo **Autorizados Doblaje**

Vídeo Original también disponible en:




Fragmento de la película "The Hobbit: The Battle of the Five Armies":
New Line Cinema and Metro-Goldwyn-Mayer Pictures present a Wingnut Films production ; produced by Carolynne Cunningham, Zane Weiner, Fran Walsh, Peter Jackson ; screenplay by Fran Walsh & Philippa Boyens & Peter Jackson & Guillermo del Toro ; directed by Peter Jackson. (2015). The hobbit. The battle of the five armies.

Vídeo 2 - POTIONS

Restringido No disponible hasta que: se pertenezca al grupo **Autorizados Doblaje**

Vídeo Original también disponible en:




Fragmento de la película "Harry Potter and the Philosopher's Stone"
Warner Bros. Pictures presents a Heyday Films production ; a Chris Columbus film ; producer, David Heyman ; screenplay, Steve Kloves ; directed by Chris Columbus. (2001). Harry Potter and the Philosopher's Stone. [Burbank, CA] :Warner Home Video

Vídeo 3 - DRAGON

Restringido No disponible hasta que: se pertenezca al grupo **Autorizados Doblaje**

Vídeo Original también disponible en:




Fragmento de la película "The Hobbit: The Desolation of Smaug"
Warner Bros. Pictures ; New Line Cinema and Metro-Goldwyn-Mayer Pictures present a Wingnut Films production ; directed by Peter Jackson ; screenplay by Fran Walsh & Philippa Boyens & Peter Jackson & Guillermo del Toro ; produced by Carolynne Cunningham, Zane Weiner, Fran Walsh, Peter Jackson. (2014). The hobbit : the desolation of Smaug. Burbank, California :Distributed by Warner Home Video,

Vídeo 4 - LAKE

Restringido No disponible hasta que: se pertenezca al grupo **Autorizados Doblaje**

Vídeo Original también disponible en:



Fragmento de la película "Harry Potter and the Goblet of Fire"
Warner Bros. Pictures presents a Heyday Films production ; a Mike Newell film ; producer, David Heyman ; screenplay, Steve Kloves ; directed by Mike Newell. (2006). Harry Potter and the goblet of fire. [Burbank, CA] :Warner Home Video,

Figure 5.4b. Title and author reference of the original source of the four clips. Screenshots from the Moodle website used for the study

Furthermore, as it can be seen also in Figure 5.4b (on the top-left section: “Restringido – No disponible hasta que se pertenezca al grupo Autorizados Doblaje”), access was granted (both in the YouTube platform, where videos were uploaded in a restricted way and in Moodle) only to participants from the EG of the study, restricting access to only those people who belonged to the class group in Moodle and who had previously filled the initial questionnaire and handed in the pre-test recordings, which was considered as a basic premise for participants of the EG of the study to be regarded as such. Thus, compliance with the corresponding copyright considerations which limited the use, distribution and edition of copyrighted material *via* educational platforms was guaranteed, not allowing access of the material, in this way, to the general public.

❖ **Presence of all 14 Problematic Pronunciation Features in the Clips**

As detailed above, each video script had to show examples for each of the fourteen problematic pronunciation features. The following section includes lists of words which were extracted from the scripts according to whether they included phonemes described in one (or more) of the fourteen problematic features. Each wordlist included codes for each selected word, which will be used later in the elaboration of marking sheets (see ‘Data Collection II’ section), as well as the expected pronunciation for each instance. When dealing with such concepts like ‘correct’ or ‘incorrect’ pronunciation, and in order to fully determine which of the different words in the scripts included such problematic phonemes, an English pronunciation dictionary was used (*Cambridge English Pronouncing Dictionary*; Jones, 2006).

As a general rule, all kinds of words were part of the selection: function words, grammatical words, and even fictional ones. Learners may have had no previous exposure to those words, which could make them pronounce them in a “pure” way, hopefully enhancing a potential beneficial effect of the dubbing activity.

Although some interjections were also included, hesitation words were neglected for analysis, due to their lack of meaning. Additionally, when syllables were repeated due to hesitation (‘so-sorry’), the first utterance was discarded due to their non-communicative nature, only considering the whole word for analysis. Also, in many occasions, participants would omit completely the pronunciation of the first term of the hesitation, pronouncing “so-sorry”, just as “sorry”, which would have been complicated to analyse in terms of correct or incorrect pronunciation.

Finally, it was also important to emphasize that probably not all words included in the scripts may have showed the same tendency towards mispronunciation or omission.

However, due to maximize research validity, all words meeting the required selection criteria were included, which meant showing one or more instances of the problematic phonemes appearing in the problematic contexts being described in previous chapters of this dissertation. For example, taking feature 9 as an example, since initial /d/ or middle position /d/ except in intervocalic position were not considered as intelligibility-challenging for ELF communication, only words (and all words) including intervocalic and final position /d/ were included.

For a more detailed view of the different words including one (or more) problematic pronunciation features, Appendix II includes a color-coded version of the whole scripts, where all fourteen features were discriminated in context.

✓ Feature 1: /v/ as /b/. Words from the scripts

Since the /v/ sound is common in English, a significant number of instances could be easily found in the scripts of the four videos (Table 5.4d). It was interesting to analyse whether common words for Spanish learners of English (such as the verbs ‘have’ or ‘give’) showed a more or less prominent tendency towards the correct pronunciation of the /v/ sound and whether exposure to the original video through the dubbing activity may have improved in a greater or lesser extent its pronunciation than more uncommon words, like “impressive”, “value” or “waving”. Additionally, it could also be very interesting to analyse the pronunciation of proper names or fantasy words, like “Neville” or “dwarves”, which might have been unfamiliar or unknown for them. Finally, there were instances of /v/ in initial (‘value’), middle (‘everything’) and final (‘give’) positions, whose differences in pronunciation before, during and after the dubbing activity could also be very interesting to analyse.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
F1 ¹	alive	/v/	v1	waving	/v/	F3	alive	/v/	v2	gravity	/v/
F5	have	/v/	v3a	However	/v/	v8	over	/v/	v3	Neville	/v/
v7	lives	/v/	v3b	even	/v/	F9	impressive	/v/	v5	Neville	/v/
F14	have	/v/	F4	have	/v/	10a	Dwarves	/v/	l10	versus	/v/
F15	gave	/v/	v10	everything	/v/	10b	dwarves	/v/	F16	have	/v/
						F10	you've	/v/			
						F13a	have	/v/			
						F13b	have	/v/			
						v13	ever	/v/			
						l13d	value	/v/			

KEY	
I#	The phoneme appears in word-initial position
F#	The phoneme appears in word-final position

¹ Every occurrence of every problematic phoneme was assigned a corresponding code. All codes will appear in the marking sheets to facilitate the process of data registration. See ‘Data Collection II. Marking sheets’ below.

F#	The phoneme appears in word-final pos. followed by a stop	F15	give	/v/
v#	The phoneme appears in between vowels	F18	have	/v/
#	The phoneme appears in other contexts	F19	drive	/v/

Table 5.4d. Words selected for feature 1 analysis

As analysed in Chapter 2, the literature stated that Spanish speakers will most likely produce three sounds: the correct version (/v/, not present in Spanish), the fricative [β] sound, and the undesired plosive /b/, which might lead to intelligibility problems. Establishing whether /b/ or /v/ were produced was a simple exercise, based on two key points of reference: a) the presence of a slight aspiration (which /v/ conveys but not /b/) and the position of the mouth when participants were pronouncing the sound, a very helpful way of establishing whether full closing of the lips was produced.

In any case, /v/ was considered as correct pronunciation and /b/ as incorrect pronunciation. However, establishing whether [β] could have been considered as intelligibility-challenging pronunciation was not as simple as the previous phonemes, particularly in high-speed utterances, which is why producing a sufficient aspiration or lip closing helped determining its value as intelligibility challenging (hence, marked as ‘incorrect pronunciation’) or not (‘correct pronunciation’). For more information on the matter, see subsection ‘Data Collection II. Marking Sheets’ further on this chapter.

✓ Feature 2: /z/ as /s/. Words from the scripts

For this problematic phoneme, /z/, a considerable number of instances were found in the scripts (see Table 5.4e). It could be very interesting to check the differences in their pronunciation by Spanish learners (and to what extent it improved thanks to dubbing activities) according to grammatical and syntactic contexts where they occurred. Fortunately enough, the wordlist included third-person present simple “s” examples (‘ends’, ‘precedes’), voiced plural examples (‘shadows’, ‘swords’), common words (‘Does’, ‘was’, ‘is’) and even fictional words (‘bezoar’). It was also interesting to check on the differences in pronunciation by Spanish learners when the /z/ sound corresponded to the <s> or the <z> graphemes, which is why it was noteworthy to see a number of <z> grapheme-words included in the texts (‘gaze’, ‘wizard’).

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
s3a	does	/z/	p1	incantations	/z/	p1	shadows	/z/	1	his	/z/
3b	his	/z/	2	As	/z/	z2	gaze	/z/	s2a	there's	/z/
4	because	/z/	3a	those	/z/	p2a	tales	/z/	z2	wizard	/z/
p7	lives	/z/	3b	possess	/z/	p2b	songs	/z/	s2b	who's	/z/

s8	lies	/z/
p9	terms	/z/
s11a	Does	/z/
11	cause	/z/
s11b	is	/z/
s13	was	/z/
p14	terms	/z/
15	Because	/z/
s15	Does	/z/

3c	predisposition	/z/
p3	senses	/z/
4	possession	/z/
p4	abilities	/z/
z6	bezoar	/z/
s10a	isn't	/z/
s10b	is	/z/

p8a	hills	/z/
p8b	hills	/z/
s8	has	/z/
p9	friends	/z/
p10a	Dwarves	/z/
p10b	dwarves	/z/
p12	calamities	/z/
p13a	manners	/z/
p13b	flies	/z/
s13a	is	/z/
13a	his	/z/
13b	his	/z/
13c	used	/z/
p13c	shadows	/z/
p13d	means	/z/
s13b	has	/z/
15a	As	/z/
s15	was	/z/
15b	his	/z/
p15a	swords	/z/
p15b	claws	/z/
p15c	spears	/z/
p15d	wings	/z/
s18a	was	/z/
s18b	precedes	/z/
19a	his	/z/
s19	ends	/z/
19b	choose	/z/

2	resistant	/z/
p2	trees	/z/
s3	there's	/z/
4a	always	/z/
4b	use	/z/
s10a	is	/z/
10	as	/z/
s16	was	/z/
p16a	champions	/z/
16	These	/z/
p16b	treasures	/z/

KEY	
s#	The phoneme appears in a 3rd person singular pres.
p#	The phoneme appears in the ending of a plural form
z#	The phoneme appears in a <z> grapheme
#	Other contexts

Table 5.4e. Words selected for feature 2 analysis

Regarding the pronunciation of 'is' (verb 'to be'; present simple, 3rd person singular), there were some instances where, due to the preceding voiced sound, the <s> should be pronounced as /z/ ('it is', 'what is'...). However, when pronounced as the contracted variants ('it's', 'what's'...) the preceding sound, now voiceless, causes the <s> to be pronounced with the voiceless variant (/s/). Since there were a significant number of instances of /z/, and due to the fact that pronouncing them with either variant (/s/ and /z/) could be considered as correct pronunciation, these cases were ignored for analysis.

✓ **Feature 3: /ʃ/ as /tʃ/ or /s/. Words from the scripts**

The /ʃ/ phoneme could be found in different graphic contexts. Although its main

representation can be related to <sh>¹, there are a number of other contexts where it can occur, such as <s>, <t> or <ss>. Luckily, the different words extracted from the text which included the /ʃ/ sound also showed several of these options (Table 5.4f). When related to <sh>, it could be found in initial position ('share', 'should', 'sheep'), middle position ('freshwater') and final position ('flesh', 'foolish'), but it was also present in words like 'conscience', 'incantations', 'attention', 'possession', 'sure'. Moreover, proper names and very unfamiliar words could also be found ('Oakenshield', 'Gorshok'...). It was very interesting, then, to see how the dubbing activity affected the participants' pronunciation of this phoneme in very different contexts. Even more so when it was established that Spanish learners of English may tend to overpronounce every single letter (perhaps even uttering a /t/ or [t] sound in 'attention' or 'incantations' in lower-level participants). Pace and rhythm were also interesting factors to discuss, since the word 'attention' was found in the line '*to not pay attention*' where the character/actor enunciated it in a calm and intense manner ('Potions' video, line 4). This fact could have made the participants imitate the original pace and pronunciation, which could have been beneficial (or detrimental) in the pronunciation of /ʃ/.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
sh7	share	/ʃ/	sh1	foolish	/ʃ/	sh1	shadows	/ʃ/	sh2	Gorshok's	/ʃ/
sci11	conscience	/ʃ/	ti1	incantations	/ʃ/	sh2	short	/ʃ/	s5	sure	/ʃ/
sh14	should	/ʃ/	ti2	potion	/ʃ/	sh3a	flesh	/ʃ/	sh10	freshwater	/ʃ/
			ti3	predisposition	/ʃ/	sh3b	sheep	/ʃ/			
			ss4	possession	/ʃ/	sh3c	shadows	/ʃ/			
			ti4	attention	/ʃ/	sh3d	Oakenshield	/ʃ/			
						sh15	share	/ʃ/			
						ti18	reputation	/ʃ/			
						sh19	Oakenshield	/ʃ/			

KEY	
?#	The phoneme occurs with the graphic representation noted
F#	The phoneme occurs in initial position
v#	The phoneme occurs in final position

Table 5.4f. Words selected for feature 3 analysis

✓ **Feature 4: /ɕ/ & /ʒ/ as /tʃ/, [j] or /j/ respectively. Words from the scripts**

As previously stated, since the voiced palato-alveolar fricative /ʒ/ occurs rarely in English, one of the criteria established for video selection was that the script had to include

¹ The word 'Monkshood' was excluded from the list due to the fact that the sound /ʃ/ is not present in it. The pronunciation uttered by the actor in the clip is /'mʌŋkʃhʊd/, thus 'Monks-hood'.

at least one instance of the problematic phoneme for analysis per video, which narrowed down the search considerably, due to the limited number of words in English including that phoneme. Only two different words were found (‘treasure’ and ‘infusion’) in seven different instances (with plural variations in the case of ‘treasure’), at least one per video, as established. In the case of the voiced affricate /dʒ/, a wider range of words appeared in the scripts (see Table 5.4g), with occurrences of the phoneme in initial position (‘joking’, ‘just’, both as an adjective and as an adverb), middle position (‘enjoy’), and final position (‘pledge’, ‘exchange’). As it can be observed, the words selected included different spellings for /dʒ/, such as <j>, <dg>, or <g>. It was interesting, again, to observe how working on the dubbing activity could affect the pronunciation of the participants in all those words and contexts, although it could be anticipated that the ‘marked’ nature of the /ʒ/ phoneme, added to the fact that Spanish learners don’t have any kind of similar sound to relate to, could probably result in a very low success rate.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
dʒ7	pledge	/dʒ/	dʒ2	enjoy	/dʒ/	313	treasure	/ʒ/	dʒ2	Herbology	/dʒ/
37	treasure	/ʒ/	35	infusion	/ʒ/	315	treasure	/ʒ/	dʒ10	herbologists	/dʒ/
dʒ11	just (<i>noun</i>)	/dʒ/				dʒ18	just (<i>adverb</i>)	/dʒ/	dʒ11	joking	/dʒ/
dʒ14	exchange	/dʒ/							dʒ12	just	/dʒ/
									316a	treasure	/ʒ/
									316b	treasures	/ʒ/
									316c	treasure	/ʒ/

KEY	
dʒ#	It corresponds to the /dʒ/ phoneme
ʒ#	It corresponds to the /ʒ/ phoneme
dʒ#	The phoneme occurs in initial position
dʒ#	The phoneme occurs in final position

Table 5.4g. Words selected for feature 4 analysis

In order to establish whether the phonemes were accurately pronounced, focus was established on the voiced quality of the consonants, in order to discriminate them from their voiceless counterparts /tʃ/ and /ʃ/, as well as the post-alveolar point of articulation, as opposed to the alveolar sibilants /s/ and /z/. In this sense, /tʃ/ and /s/ are more likely to be pronounced by Spanish learners of English due to the Spanish phonetic influence. In the case of /dʒ/, the affricate condition of the consonant was prioritized, searching for initial plosive articulation to distinguish this sound from the Spanish palatal fricative [j], which is also voiced.

✓ **Feature 5: /j/ as /dʒ/. Words from the scripts**

Out of the different 71 instances of the unrounded palatal /j/ consonant, 50 corresponded to the initial sound in the second person personal pronoun, ‘you’ (see Table 5.4h). Moreover, an additional 11 instances corresponded to the second person possessive, ‘your’. These two words are obviously familiar for any English learner, since they are two of the first words that every learner of English acquires, so it was interesting to analyse whether students who showed alternative pronunciations of the phoneme could have altered their long-term established pronunciation thanks to the effect of the dubbing activity. Additionally, the /j/ phoneme was also present in other examples extracted from the text, either isolated, as in ‘beyond’, or accompanied by the /u/ sound, in words like ‘few’, ‘infusion’, ‘future’, or ‘value’, which probably would show less tendency by Spanish participants to be pronounced as /dʒ/.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
1	you	/j/	2	you	/j/	1	you	/j/	1	you	/j/
j1	beyond	/j/	ju3	few	/ju/	2a	you	/j/	2a	you	/j/
2	you	/j/	3a	you	/j/	2b	your	/j/	2b	you	/j/
5a	you	/j/	3b	you	/j/	2c	your	/j/	2c	you	/j/
5b	you	/j/	4a	you	/j/	ju2	Stupendous	/ju/	2d	you	/j/
7a	you	/j/	4b	you	/j/	3a	you	/j/	4	you	/j/
7b	your	/j/	ju5a	new	/ju/	3b	you	/j/	ju4	use	/ju/
10	your	/j/	ju5b	infusion	/ju/	5a	you	/j/	5	you	/j/
11a	your	/j/	5	you	/j/	5b	your	/j/	11a	you	/j/
11b	you	/j/	6a	you	/j/	5c	you	/j/	11b	you	/j/
11c	you	/j/	6b	you	/j/	5d	you	/j/	13	you	/j/
11d	you	/j/				9	your	/j/	14	you	/j/
ju14	future	/ju/				10	you	/j/	17	your	/j/
14	you	/j/				11	you	/j/	18	you	/j/
15a	you	/j/				12	you	/j/			
15b	your	/j/				13a	you	/j/			
						13b	you	/j/			
						ju13a	used	/ju/			
						13c	you	/j/			
						ju13b	value	/ju/			
						13d	your	/j/			
						14	you	/j/			
						15	you	/j/			
						17	you	/j/			
						18a	your	/j/			
						ju18	reputation	/ju/			
						18b	you	/j/			

KEY

#	The phoneme occurs in 'you' or 'your'	18c	you	/j/
j#	The phoneme /j/ occurs in words different from 'you'/'your'	19a	you	/j/
ju#	The phoneme /u/ occurs after /j/	19b	you	/j/

Table 5.4h. Words selected for feature 5 analysis

✓ **Feature 6: initial /w/ as /gw/, /bw/. Words extracted from the scripts**

As Table 5.4i shows, lots of instances were found of words with initial /w/. Many function words, auxiliary verbs, and especially interrogative pronouns began with that sound, so it was not difficult to find very common words in English such as ‘what’, ‘when’, ‘will’, ‘was’ or ‘we’ in the scripts. Additionally, even though all of them were instances of initial position /w/, some of them appeared after a full stop. It was very interesting, then, to check whether /gw/ or /bw/ mispronunciations happened in higher or lower occurrences after full stops than just in word-initial positions.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
1	We	/w/	1a	will	/w/	2a	Wealthy	/w/	?1	Why	/w/
?2 ¹	Why	/w/	1b	wand	/w/	2b	wanted	/w/	2a	with	/w/
2	war	/w/	1c	waving	/w/	3	will	/w/	2b	wizard	/w/
?3	Why	/w/	?5	what	/w/	5	with	/w/	3	will	/w/
5a	we	/w/	5a	would	/w/	?5	where	/w/	10	Well	/w/
5b	will	/w/	5c	wormwood	/w/	8	walks	/w/	12	wanted	/w/
5c	with	/w/	6a	Well	/w/	?9a	what	/w/	13	Well	/w/
8a	will	/w/	?6	Where	/w/	?9b	where	/w/	?13	Where	/w/
8b	with	/w/	6b	would	/w/	11a	work	/w/	16a	Welcome	/w/
8c	while	/w/	?8	what	/w/	11b	while	/w/	16b	was	/w/
9a	will	/w/	8	wolfbane	/w/	13a	one	/w/	16c	one	/w/
9b	we	/w/				13b	wolf	/w/	16d	win	/w/
?11	What	/w/				13c	were	/w/	16e	will	/w/
?12	When	/w/				13d	weighed	/w/	16f	one	/w/
13	was	/w/				13e	worth	/w/	16g	one	/w/
?14a	What	/w/				?15	What	/w/			
14	we	/w/				15	was	/w/			
?14c	why	/w/				15b	will	/w/			
15	word	/w/				15c	with	/w/			
						15d	one	/w/			
						15e	wings	/w/			
						?17	What	/w/			
						18	was	/w/			

KEY	
?#	The phoneme occurs in a wh-interrogative word

¹ The interrogative symbol (?) before some of the codes means that the problematic phoneme occurs in a wh-interrogative word.

#	The phoneme occurs in a grapheme other than <w>	19a	watch	/w/
#	Other occurrences	19b	watch	/w/

Table 5.4i. Words selected for feature 6 analysis

The selection also included many other words which might have been unfamiliar (or less common) for Spanish learners of English, such as ‘wings’, ‘weighed’, ‘wand’, or ‘wormwood’. It was also especially interesting to check the participants’ pronunciations of the word ‘one’, which, although beginning with an initial /w/ sound, did not show the expected <w> grapheme.

All instances of ‘will’ were checked thoroughly in the original videos. Those utterances where the actors actually pronounced the whole word were included in the scripts as such, and were, then, included in the selection. Instances of ‘will’ appearing in the scripts in their contracted form “ll” (such as “theyll” in the LAKE script) were graphic representations of utterances where actors actually pronounced the contracted form in their performances. Thus, since participants were encouraged to work on the original pronunciations when working on the dubbing projects, these instances of contracted “ll” were not included in the selection, otherwise participants might have shown a high tendency to ignore the two initial sounds in the word which might have been confusing for analysis.

Additionally, examples of /w/ in initial position of the second term of a compound noun (as in ‘freshwater’ or ‘saltwater’) were neglected for analysis (strictly speaking, they are not word-initial instances of the phoneme).

✓ **Feature 7: No aspiration of initial /p/, /t/, /k/. Words from the scripts**

A total of 121 words were selected from the scripts which contained instances of plosives /p/, /t/ and /k/ in initial position (see Table 5.4j). In the case of initial /p/, familiar words such as ‘people’, ‘put’ or ‘Perhaps’ appeared, as well as others which might have been unfamiliar for Spanish learners, such as ‘pledge’ or ‘powdered’. An interesting case was the proper name ‘Potter’, which appeared a total of four times throughout the scripts. Obviously, the name ‘Harry Potter’ was likely to be familiar for most people, and it was very interesting to check whether working on a dubbing activity might have changed the lack of aspiration in its pronunciation, when provided, by Spanish learners of English.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
P4	Perhaps	/p/	P2	potion	/p/	P8	path	/p/	P1a	Potter	/p/
P7a	people	/p/	P3a	possess	/p/	P13	people	/p/	P1b	put	/p/
P7b	pledge	/p/	P3b	predisposition	/p/	P15a	promise	/p/	P2	plants	/p/

P11	people	/p/
P12	promise	/p/
T1	to	/t/
T2	to	/t/
T4	to	/t/
T5a	to	/t/
T5b	to	/t/
T7	treasure	/t/
T8	treat	/t/
T9a	to	/t/
T9b	terms	/t/
T11	tell	/t/
T12	to	/t/
T14a	to	/t/
T14b	To	/t/
T14c	trade	/t/
T14d	Tell	/t/
T14e	terms	/t/
c2a	come	/k/
K2b	King	/k/
K3	King	/k/
c5	come	/k/
c9	come	/k/
c11a	conscience	/k/
c11b	cause	/k/
c12	come	/k/
c14	call	/k/

P3c	put	/p/
P4a	possession	/p/
P4b	pay	/p/
P5a	Potter	/p/
P5b	powdered	/p/
P6	Potter	/p/
P10a	Pity	/p/
P10b	Potter	/p/
T2	to	/t/
T3a	teach	/t/
T3b	to	/t/
T3c	tell	/t/
T3d	to	/t/
T4a	to	/t/
T4b	to	/t/
T5a	Tell	/t/
T5b	to	/t/
T6a	try	/t/
T6b	to	/t/
c1	class	/k/
c3a	can	/k/
c3b	can	/k/
c4a	come	/k/
c4b	confident	/k/
c10	Clearly	/k/

P15b	part	/p/
P15c	piece	/p/
P18	precedes	/p/
T2a	to	/t/
T2b	to	/t/
T2c	Truly	/t/
T2d	tales	/t/
T11	to	/t/
T12	Truly	/t/
T13a	taste	/t/
T13b	to	/t/
T13c	treasure	/t/
T13d	to	/t/
T13e	took	/t/
T13f	to	/t/
T15a	treasure	/t/
T15b	to	/t/
T15c	teeth	/t/
T16	true	/t/
T18a	tyrannical	/t/
T18b	Truly	/t/
T19a	tempted	/t/
T19b	to	/t/
T19c	take	/t/
T19d	to	/t/
T19e	tell	/t/
T19f	to	/t/
c2	come	/k/
K3	keep	/k/
K5b	kind	/k/
c5	come	/k/
c6	come	/k/
c12	calamities	/k/
K13b	King	/k/
c13	coward	/k/
c15a	coin	/k/
c15b	claws	/k/
c19	corrupt	/k/

P3	plants	/p/
P17	Put	/p/
T2a	to	/t/
T2b	trees	/t/
T3a	Tibetan	/t/
T3b	turnip	/t/
T3c	to	/t/
T4	turnip	/t/
T10	to	/t/
T11	telling	/t/
T12	to	/t/
T14	tense	/t/
T16a	to	/t/
T16b	task	/t/
T16c	treasure	/t/
T16d	treasures	/t/
T16e	to	/t/
T16f	treasure	/t/
T16g	to	/t/
T16h	to	/t/
c3	care	/k/
c4	can	/k/
c18	cannon	/k/

KEY	
P#	The phoneme corresponds to the grapheme <p>
T#	The phoneme corresponds to the grapheme <t>
T#	The phoneme occurs in the word 'to'
k#	The phoneme corresponds to the grapheme <k>
c#	The phoneme corresponds to the grapheme <c>

Table 5.4j. Words selected for feature 7 analysis

Initial /t/ was the most frequent of the three, mainly due to the high occurrence of the preposition/infinite marker ‘to’ (31 times throughout the four scripts). Plus, the selection included both familiar words (‘tell’, ‘teach’, ‘teeth’) and unfamiliar ones (‘turnip’, ‘tyrannical’).

Finally, in the case of initial /k/, not only were familiar words (‘can’, ‘come’) and

unfamiliar words (‘calamities’, ‘claws’) found, but also instances of <c> spelling, as in the previous examples, as well as <k> spellings (‘King’, ‘keep’, ‘kind’).

✓ **Feature 8: intervocalic /b/ as [β]. Words from the scripts**

Table 5.4k shows the selected words from the scripts which included instances of /b/ occurring between vowels. As with the rest of the problematic phonemes, it was ensured that all the selected videos included examples of all of them. Instances were found of the aforementioned phonemes between vowel sounds both in single words (‘robber’, ‘Tibetan’) and, most commonly, in two-word combinations (‘to_be’, ‘be_better’).

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
B3	robber	/b/	B3a	to bewitch	/b/	B9	about	/b/	B2	be better	/b/
B4	to be	/b/	B3b	to bottle	/b/	B11	about	/b/	B3a	about	/b/
B7	rebuild	/b/	B4a	maybe	/b/				B3b	Tibetan	/b/
B13	A bargain	/b/	B4b	abilities	/b/				B4	about	/b/
B14a	A bargain	/b/	B6	a bezoar	/b/				B5	about	/b/
B14b	to barter	/b/							B10	debate	/b/
									B16	the bottom	/b/
									B18	may begin	/b/

Table 5.4k. Words selected for feature 8 analysis

The selection included both common words for participants (‘be’, ‘bottle’, ‘about’, ‘better’) and other which might have been completely unfamiliar for them (‘bargain’, ‘barter’) or even fictional creations (‘bezoar’). Additionally, the inclusion of some Latin-rooted words, such as ‘abilities’ or ‘debate’ were also interesting elements of analysis.

✓ **Feature 9: Final and intervocalic /d/ as [ð]. Words from the scripts**

The consonant sound corresponding to feature 9, /d/ is one of the most common consonant phonemes in English. Consequently, many examples of words containing the /d/ sound were found and selected appearing in two different contexts:

- Occurrences of /d/ in final position. In order to avoid elisions of /d/, as in weak pronunciations of the conjunction ‘and’ (Jones, 2006, 22) or modifications of the /d/ sound due to assimilation¹, only instances of /d/ in word-final position preceding a pause (comma, semicolon or full stop) were selected. This criterion required a thorough analysis on whether the characters in the original videos actually made a pause in discourse for every occurrence selected in Table 5.4l.

¹ A change in the place of articulation in alveolar /d/ when followed by a non-alveolar consonant (Jones, 2006; xiii), as in ‘could be’ (/kʊb bi/) or ‘should go’ (/ʃʊg 'gəʊ/)

- Occurrences of intervocalic /d/. As Table 5.4l indicates, /d/ could be found in multi-word combinations, such as ‘we_do’, ‘I_don’t’ or ‘the_difference’ or in-word instances, such as ‘formidable’, ‘shadows’ or ‘predisposition’.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
V2	Why do	/d/	V2	I don't	/d/	V1	shadows	/d/	V1	Why do	/d/
V3	Why does	/d/	V3	predisposition	/d/	V2	I did	/d/	V2	interested in	/d/
F3	hold	/d/	V4a	formidable	/d/	F5	indeed	/d/	V3	really don't	/d/
F4	robbed	/d/	V4b	confident	/d/	V5	I don't	/d/	V4	I don't	/d/
F5	lord	/d/	V5a	would I	/d/	F8c	led	/d/	F4	gilliweed	/d/
V8	my door	/d/	V5b	added	/d/	V9	hiding	/d/	V16a	need only	/d/
V9	we do	/d/	V5c	powdered	/d/	V11a	I don't	/d/	V16b	to do	/d/
F12c	reward	/d/	V5d	asphodel	/d/	V11b	rider	/d/			
F14b	food	/d/	F5c	wormwood	/d/	V11c	to do	/d/			
V14a	freedom	/d/	V5e	You don't	/d/	F11	outside	/d/			
F14c	trade	/d/	V7	I don't	/d/	F13a	gold	/d/			
V14b	should I	/d/	V8a	the difference	/d/	V13a	to dead	/d/			
F15	word	/d/	V8b	Monkshood and	/d/	F13c	dead	/d/			
			V9	I don't	/d/	F13d	used	/d/			
						V13b	shadows	/d/			
						F13e	end	/d/			
						F19b	mad	/d/			
						V19a	how do	/d/			
						V19b	to die	/d/			

KEY	
F#	The phoneme appears in word-final position before a pause
V#	The phoneme appears between vowels

Table 5.4l. Words selected for feature 9 analysis

It should be added that, in addition to the exceptions already explained, some other instances of /d/ were not included in the research due to the following reasons:

- When in word-final position but in middle position of a three-consonant cluster (such as ‘friends’, ‘kind_before’, ‘and_food’, ‘second_task’...). As analysed in Chapter 2, the LFC acknowledged that Spanish learners of English would tend to omit this phoneme, but, since many native speakers would also do it, it was not considered as an intelligibility-challenging problem, and therefore not accountable for the purpose of this study.
- When one of the sounds surrounding /d/ was a semivowel (/j/ or /w/), as in ‘would_you’ or ‘no_dwarves’, due to assimilation reasons (see above).
- Finally, in the case of consecutive instances of /d/ (‘and_death’, ‘and_drive’), they were considered as instances of only one /d/ due to the ‘linking’ phenomenon,

since (especially native) speakers will tend to link both sounds, and since initial occurrences of /d/ were been deemed as problematic for EFL communication, they were not accountable for this research.

Explanations for omissions of /d/ in between vowels were detailed in the description of feature 10, next:

✓ **Feature 10: Intervocalic /g/ as [ɣ]. Words from the scripts**

As with the previous two features (feature 8 and feature 9), instances of /g/ in between vowels were found both in single words ('Dragon', 'again') and in two-word combinations ('the_gold', 'to_give'). The selection (Table 5.4m) included mostly familiar words for participants ('again', 'give', 'begin') but also a couple of them which could have sounded less familiar than the latter for intermediate level Spanish speakers of English, such as 'gaze' or 'gates'.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
G2	the gates	/g/	G4	again	/g/	G2	to gaze	/g/	G18	begin	/g/
G14	Dragon	/g/	G5	I get	/g/	G13	the gold	/g/			
G15	you gave	/g/	G6	again	/g/	G15	to give	/g/			

Table 5.4m. Words selected for feature 10 analysis

Regarding the three last features (8, 9 and 10), a clarification should be added as to why other specific occurrences of /b/, /d/ and /g/ between vowels were not included in the study. The specific criteria for these eliminations are detailed next:

- When one of the vowels occurred in 'vowel+r' contexts, as in 'where do', 'order to', or 'herbology'. As stated in previous occasions, Spanish learners of English tend to overpronounce every single letter, which might affect the pronunciation of 'r-related' vowels, such as 'order', causing them to pronounce the /r/ sound. This fact might bias the 'vowel+/b,d,g/+vowel' consideration for this problematic feature. Furthermore, Jenkins and the Lingua Franca Core considered the pronunciation of /r/ in those contexts not only not a problem for intelligibility but also as a positive factor for ELF communication.
- When one of the vowels was a semivowel (/w/ or /j/), as in 'did_you', 'rob_you', or 'no_dwarves'. The consideration of those sounds as semi-vowels acted as a barrier for the inclusion of those contexts as examples for this feature.
- When a pause interrupted the 'vowel+/b,d,g/+vowel' sequence, as in 'Tell me, Bard', 'to rob you, but' or 'I don't think so, barrel-rider'. The pause might

contribute to eliminate the effect that vowels caused when they surrounded /b/, /d/ or /g/. Hence, when a comma, colon, semicolon or full stop occurred in those contexts, the resulting examples were not considered as instances of this problematic phonological feature.

✓ **Feature 11: /h/ omissions or as velar [x]. Words from the scripts**

Finding instances of words showing an initial /h/ phoneme in the scripts was not particularly difficult, since many common words which occur frequently in English begin with that sound ('have/has', 'he/his/him', 'how', 'here', etc., see Table 5.4n). It was no surprise, then, to find a high number of instances of those words, or words which shared the same root ('himself', etc.). Furthermore, other common words were also found, such as 'heart', or 'help'. As far as unfamiliar words were concerned, the selection included examples such as 'hail', 'host' or 'hurricane', or even fictional words from the 'Harry Potter' world, such as 'herbology' or the proper name 'Hogwarts'. As a matter of fact, as it was previously commented in other features, words like 'Hogwarts' or 'Harry' were extremely popular amongst fans of the saga, and relatively known to the general public, so it could be interesting to see how rooted correct and incorrect pronunciations of those words were in the speech of the participants of the study, as well as how dubbing activities could have affected those pronunciations. In addition, a total of three in-word instances of /h/ were found and added to the selection ('perhaps', 'behalf' and 'underhill').

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
1a	Hail	/h/	3a	However	/h/	5	Who	/h/	1a	help	/h/
1b	hope	/h/	3b	who	/h/	6	hill	/h/	1b	his	/h/
3a	himself	/h/	3c	how	/h/	7	Underhill	/h/	2a	Herbology	/h/
3b	his	/h/	3d	how	/h/	8a	hills	/h/	2b	who's	/h/
3c	hold	/h/	4a	have	/h/	8b	hills	/h/	10	herbologists	/h/
4	Perhaps	/h/	4b	Hogwarts	/h/	8c	has	/h/	12	help	/h/
5	have	/h/				8d	he	/h/	13	Hermione	/h/
7	behalf	/h/				8e	who	/h/	14	Harry	/h/
8	host	/h/				9	hiding	/h/	16	have	/h/
9	host	/h/				10	here	/h/	Silent Initial 'h'		
11	help	/h/				11	here	/h/	sh3	hour	silent
14	have	/h/				13a	have	/h/	sh7	hour	silent
Silent Initial 'h'						13b	his	/h/	sh16a	hour	silent
sh7	honor	silent				13c	his	/h/	sh16b	hour	silent
sh14	honor	silent				13d	have	/h/			
						13e	has	/h/			
						15a	he	/h/			

KEY	
#	Occurrence of initial /h/
-#-	Occurrence of /h/ in middle position
#	Occurrence of initial /h/ with graphemes other than <h>
sh#	Occurrence of initial silent 'h'

15b	his	/h/
15c	hurricane	/h/
18	have	/h/
19a	him	/h/
19b	his	/h/
19c	heart	/h/
19d	him	/h/
19e	here	/h/
19f	how	/h/

Table 5.4n. Words selected for feature 11 analysis

Even though most of the words in the selection began with an initial <h> grapheme, there were a few instances of the word ‘who’, very common and familiar for Spanish learners, but which might have been incorrectly pronounced by lower-level learners, due to the tendency showed by Spanish learners to over-pronounce every single letter. In contrast, a number of words beginning with an initial silent ‘h’ were selected¹, for additional research purposes. (‘honor’, ‘hour’).

✓ **Feature 12: /ŋ/ as /n/ or /ng/. Words extracted from the scripts**

As it could have been expected, the problematic velar-nasal /ŋ/ phoneme was present in a considerable number of words in the scripts (Table 5.4o), taking into account that every gerund form included it at the end (‘expecting’, ‘saying’, ‘making’...). Furthermore, other words with the problematic phoneme were also found; some of them absolutely familiar for Spanish learners of English, such as ‘nothing’, ‘something’, ‘songs’ or ‘King’ and others which might have been less familiar, especially for lower-level learners (‘among’, ‘wings’). Most of the words selected showed instances of final-position /ŋ/, although there were a couple of plural words (‘songs’, ‘wings’), along with the proper noun ‘Longbottom’ which were included as instances of the phoneme being in middle position.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
2	King	/ŋ/	1	waving	/ŋ/	2	songs	/ŋ/	1	Longbottom	/ŋ/
3	King	/ŋ/	2	making	/ŋ/	5	smelling	/ŋ/	2	growing	/ŋ/
4	expecting	/ŋ/	10	everything	/ŋ/	9	hiding	/ŋ/	10	among	/ŋ/
6	listening	/ŋ/				10	wrong	/ŋ/	11a	telling	/ŋ/
15	nothing	/ŋ/				13a	King	/ŋ/	11b	joking	/ŋ/
						13b	among	/ŋ/	16	something	/ŋ/

¹ Initial silent ‘h’ does not initially belong to the list of ‘problematic phonological features for Spanish learners which might affect ELF intelligibility’, and due to its nature as additional material for research purposes, it was not deemed necessary that every video script had to include at least one instance of it, as it was ensured to happen with the rest of the features. More information about the treatment of this sub-feature can be found in section ‘5.3 Procedures’.

KEY	
#	Occurrence of final position /ŋ/
#	Occurrence of middle position /ŋ/

13c	nothing	/ŋ/
14	lying	/ŋ/
15	wings	/ŋ/
18	saying	/ŋ/

Table 5.4o. Words selected for feature 12 analysis

Additionally, another interesting point of analysis laid on the preceding graphemes/sounds occurring after the problematic phoneme: apart from a majority of occurrences where /ŋ/ was preceded by the grapheme <i>, corresponding to the vowel sound /ɪ/ ('king', 'nothing', 'making'), the scripts also included a few words where the voiced velar nasal sound occurred after the <o> letter, with two different pronunciations: /ʌ/ as in 'among', and /ɒ/ as in 'Longbottom', 'songs' or 'wrong'.

This research was concerned, as commented in Chapter 2, with instances of /ŋ/ which might have been problematic for intelligibility (especially when uttered as /n/, but also as /ng/). Examples of the /ŋ/ phoneme followed by the /k/ sound could also be found in the scripts, in words such as 'blankets', or 'think'; these examples, however, convey no problems for intelligibility, since no Spanish student would omit the /k/ sound, whereas overpronouncing the /k/ sound would apparently entail no problem for the original pronunciation. The only possible mispronunciation of the sound was for it to lose its velar quality (pronouncing it as /nk/ rather than /ŋk/), but this may not affect ELF intelligibility since, as commented on previous occasions, it is consonant elision which entails problematic consequences.

The same consideration was applied to words which were pronounced /ŋg/, which were not selected for analysis. Such is the case of 'single' or 'then great'. The selected words showed, then, pronunciations of the velar-nasal /ŋ/ phoneme occurring in isolation, thus unfollowed by velar consonants /k/ or /g/.

✓ **Feature 13: Initial and middle consonant clusters. Words from the scripts**

Table 5.4p shows a number of words selected from the scripts which included initial and middle position consonant clusters. The LFC argues that consonant clusters are especially problematic for ELF intelligibility when occurring in initial and middle position. However, not all consonant clusters are unfamiliar for Spanish learners, and since this study focused on problematic pronunciation features for Spanish learners of English, only words including consonant clusters which were uncommon or inexistent in Spanish were selected. Luckily enough, each of the four videos included samples of two-consonant clusters

(‘himself’, ‘through’, ‘something’) but also three-consonant clusters (‘saltwater’, ‘exchange’) and even one four-consonant cluster (‘monkshood’), which was interesting to analyse, in order to see how much could the dubbing activity influence their pronunciation in terms of consonant elision. A very important point to remark was, again, that, as far as ELF intelligibility is concerned, only consonant elisions were considered as problematic, while vowel insertions were not.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
ms3	himself	/ms/	nsn3	ensnare	/nsn/	θr8	through	/θr/	ŋb1	Longbottom	/ŋb/
θr10	threats	/θr/	nj4	attention	/nj/	ts11	outside	/ts/	ltw10	saltwater	/ltw/
nj11	conscience	/nj/	ŋksh8	Monkshood	/ŋksh/	θr13	throne	/θr/	mθ16	something	/mθ/
θr14	birthright	/θr/	lfb8	Wolfbane	/lfb/	nj13	Oakenshield	/nj/			
kstf14	exchange	/kstf/				mpt19	tempted	/mpt/			
						nj19	Oakenshield	/nj/			

KEY	
*#	Two-consonant cluster (consonant sounds as noted)
*#	Three-consonant cluster (consonant sounds as noted)
*#	Four-consonant cluster (consonant sounds as noted)

Table 5.4p. Words selected for feature 13 analysis

Obviously, the scripts showed a wider range of consonant clusters than those included in the selection. Other combinations of consonants not displayed in Table 5.4p were, however, consonant combinations which can also be present in Spanish. For instance, consonant combinations such as /ksp/ or /kt/ in ‘expecting’ are also present in Spanish words, such as ‘expectativa’. Since Spanish learners of English might show little or no complication in the pronunciation of common combinations in the Spanish language, they were neglected for this analysis. See Tables 5.4q and 5.4r below for more information and examples of words including these common consonant clusters in the Spanish language, and thus, not included on the analysis.

Cluster	Words from the scripts	Common Spanish Words	Cluster	Words from the scripts	Common Spanish Words
/bl/	blankets, black	blanco, blusa, bledo	/gr/	greatest, growing, gravity, great	grande, grave, grueso
/br/	brought, brew, breathe	brío, brisa, bromo	/kl/	class, clearly, claws	clon, clima, clase
/dr/	dragon, drawn, drive	dragón, drama, droga	/pl/	pledge, plants	plaza, plan, plegaria

/dw/	dwarf	duelo, dual, Duero	/pr/	promise, predisposition, precedes	promesa, precio, prisa
/fl/	flattery, flies, flesh	flauta, flor, flan	/sw/	sway	suave, Suecia, Suiza
/fr/	freedom, friends, freshwater	frito, frío, fraternal	/tr/	treasure, treat, trade, try, truly, true, trees	trampa, traición, trozo
/gl/	glad, glory	globo, gloria, glotón			

Table 5.4q. Initial consonant clusters not included on the research

Cluster	Words from the scripts	Common Spanish Words	Cluster	Words from the scripts	Common Spanish Words
/bl/	Unassessably	blanco, ablandar, rublo	/mp/	champion, simple	campeón, campana, compañía
/br/	celebrity	abrir, bravo, libro	/mpr/	Impressive	impresión, imprimir, compra
/bs/	absolutely	absoluto, obseso, subsanar	/nd/	under, Stupendous, underwater,	andar, abandonar, cuando
/ft/	after	afta, difteria, oftalmología	/nf/	confident, infusion,	confiar, inflar, anfibio
/gn/	Magnificence	magnífico, signo, digno	/nl/	only	enloquecer, desenlace, enlodar enseñar, cansar, conseguir
/gw/	Hogwarts	agua, guapo, guasa	/ns/	ransom, unseen	
/kl/	likely	clavar, ancla, oclusivo	/nt/	mountain, incantations, wanted	cuento, contar, cantar
/ks/	exact, except,	examen, exacto, taxi	/ng/	single	conga, ángulo, tango
/ksp/	expecting, expect	experiencia, exponer, explotar	/ηk/	blankets, incantations,	banco, anclar, encadenar
/kt/	expecting	acto, doctor, conectar	/sf/	asphodel	desfile, esfumar, resfriar
/lk/	welcome	talco, halcón, recalcar	/sp/	predisposition	predisposición, avispa, aspa
/lm/	settlement	calmar, alma, filmar	/st/	resistant, mistaken	resistente, asta, costar
/lθ/	Wealthy	alzar, colza, dulce	/str/	destroy	destruir, costra, arrastrar

/mb/	Remember	comba, cambio, ambos	/tl/	absolutely	atlas, atleta, decatión
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Table 5.4r. Middle-position consonant clusters not included on the research

Furthermore, two additional considerations were taken into the account for the exclusion of specific words for feature 13 analysis:

- Hyphenated words: While they might work grammatically as only one word, it was possible that participants could have produced a small pause in between the pronunciation of the two words; which is why, for the purpose of this research, cases like ‘Lake-Town’ or ‘Dragon-Slayer’ were considered as separate words, phonetically speaking.
- Combination of ‘vowel+r+consonant’, as in ‘bargain’ or ‘Herbology’. Although the LFC considers that pronouncing the /r/ sound, as, for instance, General American pronunciation shows, entails no problem for ELF communication, it was possible that, due to a number of factors, Spanish learners of English could have been familiar with non-rhotic accents, since they have been exposed since early childhood to British pronunciation and RP. Besides, since the four videos selected showed what Rogerson-Revell called ‘BBC Pronunciation’ (2011, p. 8), the influence of the original utterance of the actors might have influenced the participants’ pronunciation. For all these considerations, these combinations were not considered as useful consonant clusters for this research.
- Initial consonant clusters beginning with an /s/ sound. All instances of words such as ‘speak’, ‘struck’, or ‘start’ were neglected from feature 13 analysis, since they were dealt with accordingly in feature 14.

✓ **Feature 14: Initial /s/ consonant clusters. Words extracted from the scripts**

Table 5.4s shows a selection of words from the scripts beginning with an initial /s/ consonant cluster. Luckily, the selected words included examples for different consonant combinations, such as /sm/ (‘smell’), /sp/ (‘speak’, ‘spears’), /sl/ (‘Slayer’), /st/ (‘steal’, ‘start’) or /sk/ (‘skulk’). Moreover, one instance of a three consonant cluster was found (‘struck’). The selection also included both familiar (‘start’, ‘speak’, ‘smell’) and unfamiliar words (‘skulk’, ‘struck’, or the proper name ‘Smaug’). The latter was an interesting case, since it appeared four times in the video script, which might have caused EG participants to listen

and practise its pronunciation a considerable number of times when working on the dubbing activities, probably even entailing an improvement in the pronunciation of the word, as will be studied in Chapter 6.

MOUNTAIN			POTIONS			DRAGON			LAKE		
Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓	Code	Word(s)	✓
sp5	spea <u>k</u>	/sp/	st3	stop <u>per</u>	/st/	st2a	stea <u>l</u>	/st/	st16	sto <u>l</u> en	/st/
str13	str <u>u</u> ck	/str/				sm2a	Sma <u>u</u> g	/sm/	st18	sta <u>r</u> t	/st/
sl14	Sl <u>a</u> yer	/sl/				sm2b	Sma <u>u</u> g	/sm/			
						st2b	St <u>u</u> pendous	/st/			
						sm5	sm <u>e</u> lling	/sm/			
						sk11	sk <u>u</u> lk	/sk/			
						sm12	Sma <u>u</u> g	/sm/			
						sm13	sm <u>e</u> ll	/sm/			
						sp15	sp <u>e</u> ars	/sp/			
						sm18	Sma <u>u</u> g	/sm/			

Table 5.4s. Words selected for feature 14 analysis

As a conclusion, this sub-section has analysed the selection criteria for the videos through the scripts which were read by all participants of the study, and dubbed by the EG participants. It was ensured that all scripts included abundant instances of all the problematic consonant features which were analysed in previous sections of this dissertation and were considered as especially problematic for Spanish learners and could potentially convey intelligibility problems for ELF communication.

➤ Data Collection I. Questionnaires

As it could be seen in the introductory sections of the dissertation, the collection and analysis of data regarding the participants' views, previous experiences and opinions regarding dubbing/AVT activities was also an important part of this research, searching for data which might justify the motivational factor of these activities in language learning environments. To gather these kinds of data, questionnaires were chosen as the main tool. Cohen, Marion and Morrison defined questionnaires as “a widely used and useful instrument for collecting survey information, providing structured, often numerical data, being able to be administered without the presence of the researcher, and often being comparatively straightforward to analyse” (2007, p. 317). It was precisely this simplicity which allowed a huge quantity of data to be gathered and in return, only a few minutes of the respondents' time was required. Two different questionnaires were designed carefully according to the

guidelines provided by Cohen et al.¹ (2007) and distributed in the corresponding stages of the research to both groups:

- An initial questionnaire (IQ)² was distributed to and filled by both EG & CG³ participants regarding their past experiences and views as students of English, a few items on personal data, previous experience with AVT/dubbing activities and use of new technologies in the English class.
- A final questionnaire (FQ)⁴ was distributed to and filled only by the EG participants regarding their views, opinions and feelings on the dubbing activities they performed, in the sense of whether they felt that the experience had been interesting, motivating and/or useful for their learning process, phonetically and/or otherwise. The CG was not encouraged to fill this questionnaire since they did not work on such activities.

The answers provided to both questionnaires, as well as all inferences and interesting views derived from them, will be described and discussed in the next chapter of the dissertation (Chapter 6. Data analysis).

➤ **Data Collection II. Marking Sheets**

With the object of optimising data collection for analysing the pronunciation of the participants, a marking sheet for data registration was designed (Figures 5.4c & 5.4d⁵), which included all instances of all fourteen features from the four scripts from the clips, according to the codes registered in Tables 5.4d to 5.4s, in order to minimise its extension. These marking sheets were filled by the researcher registering correct/incorrect pronunciations uttered by the participants in the corresponding videos.

As stated before, each marking sheet represented the pronunciation by a single participant of all instances of problematic features in the four videos in a different stage in the research, detailed in section “5.4. Resources”, subsection “Videos”. It also included a recording code in the upper-left corner, showing the code number of the participant and the letters ‘Pre’, ‘D’, or ‘Post’, which represented whether the information registered belonged to the pre-test performance, the dubbings or the post-test performance. For example, the

¹ In chapter 15, Questionnaires (pages 317-348)

² See Appendix III

³ Both groups answered the same questionnaire, even though, due to different issues which do not relate to the research or the researcher, EG participants filled an online version of the IQ whereas CG participants did it in class on a printed version.

⁴ See Appendix IV

⁵ For a more detailed view, check Appendix V

code ‘C17_Pre’¹ displayed on the top-left corner of a marking sheet indicates that the compiled data on that sheet corresponds to the Pre-Test recording made by participant 17 of the CG, while ‘E03_Post’ corresponds to the Post-Test recording of participant 03 of the EG.

On the upper-right section of every marking sheet, a quick summary of the participant’s performance is provided, indicating the number of correct pronunciations (✓), along with the success rate (%) for each feature. In the upper right-hand corner, a total summary is provided of all correct (✓) and incorrect (✗) pronunciations, as well as omissions of complete words or sentences including one or more of the phonological instances indicated (∅).

For this research, a total number of 179 marking sheets were used (see Table 5.4t), divided as follows:

EXPERIMENTAL GROUP (n=37)	CONTROL GROUP (n=34)
37 Individual Pre-Test Sheets	34 Individual Pre-Test Sheets
37 Individual Dubbings Sheets	34 Individual Post-Test Sheets
37 Individual Post-Test Sheets	
Total: 111	Total: 68

Table 5.4t. Total number of marking sheets used for every research group

- 37 EG + 34 CG individual Pre-Test marking sheets: used to register the initial pronunciation of every participant of the CG², and also the EG³, before carrying out the dubbing activities
- 37 EG Individual Dubbing Marking Sheets: used to register the pronunciation of the EG participants in the dubbing videos that they produced, in order to establish whether dubbing activities could have been beneficial for the pronunciation of the selected problematic phonological features of English⁴.

¹ While a more accurate coding for the EG and the CG participants could have probably been, for example, ‘CG01_pre’ or ‘EG01_pre’ instead of ‘C01_pre’ or ‘E01_pre’, the ‘G’ was omitted for simplicity issues along the preliminary stages of the research.

² All filled up marking sheets from the CG pre-test stage can be found in Appendix IX

³ All filled up marking sheets from the EG pre-test stage can be found in Appendix VI

⁴ All filled up marking sheets from the EG dubbings stage can be found in Appendix VII

- 37 EG + 34 CG Individual Post-Test Marking Sheets: used to register the pronunciation of the EG participants after carrying out the dubbing activities,¹ in order to determine whether a beneficial result has been produced after the dubbing experience, and the pronunciation of the CG participants after the experimental group developed the dubbing project (the control group continued with their ordinary lessons²). In order to maximise validity, the time period that separated pre-test and post-test recordings was the same for both the EG and the CG.

❖ Guidelines for Marking Sheets Filling

In this subsection, specific information on how the data marking sheets were filled, along with the corresponding symbols included will be provided, in order to further facilitate its reading and interpretation.

As far as the symbols employed to represent the accuracy or inaccuracy of every instance, a key is provided next for additional clarification on Table 5.4u, followed by more detailed explanations on the matter.

MARKING SHEETS CODING KEY	
✓	Correct pronunciation of the phoneme(s)
/ed/	The pronunciation was not accurate, but it was not pronounced in a way which might have caused intelligibility problems according to the literature (e.g. pronouncing an initial /e/ sound in 'Spain'); since ELF does not consider such pronunciation as potentially damaging for communication, it was considered as correct pronunciation.
/b/	Incorrect pronunciation of the phoneme(s); it might have entailed intelligibility issues. Between slashes, the provided pronunciation uttered by the participant (in this example, /b/)
✘	Incorrect pronunciation of the phoneme(s) due to different reasons (e.g. metathesis), such as unexpected pronunciations or incomprehensible pronunciation of words; it could have entailed intelligibility issues.
—	No aspiration provided for the consonant phoneme (only used in feature 7 occurrences)
∅	Problematic omission of the phoneme. (e.g. not pronouncing /h/ in 'hello'). It might have entailed intelligibility issues. Considered as incorrect pronunciation
∅	Omission not only of the phoneme but of longer speech sequences (e.g. omitting an entire word, words or sentences). Not considered as either correct nor incorrect pronunciation.

Table 5.4u. Marking sheets coding key

Since this research was investigating whether mispronunciations of a phoneme could entail intelligibility problems, pronunciations were considered as incorrect when they accounted for intelligibility-challenging utterances of the phoneme, as analysed on the

¹ All filled up marking sheets from the EG post-test stage can be found in Appendix VIII

² All filled up marking sheets from the CG post-test stage can be found in Appendix X

theoretical framework chapters of this dissertation. Given the possibility where the instance of a problematic phoneme was pronounced (either correctly or incorrectly) but there were mispronunciations elsewhere within the word, only the correctness or incorrectness of the phoneme itself was reviewed (i.e., regardless of whether mispronunciations of other phonemes in the word could have been problematic for intelligibility). In the case of omissions, they had a different consideration depending on whether they a) occurred within a word (e.g. /d/ in ‘played’), but the rest of the word was pronounced (considered as a mispronunciation, since the participant opted for not pronouncing the sound) or, b) entailed entire word or phrase omissions, which could have been caused by slips or distractions by participants (hence, not considered as ‘incorrect’ since it was not known the way in which the participants would have pronounced it had s/he not omitted the word(s), phrase(s), or sentence(s)). Obviously, omitting entire words entail intelligibility issues; nevertheless, this research was focused on isolate phoneme pronunciation, hence the solution provided.

The marking of incorrect pronunciations (✘) where no alternative phonemes were registered, represented that either the participant produced unexpected sounds (e.g., pronouncing ‘foolish’ as /'fɔɪlɪʃ/), sound(s) which were difficult to perceive (other than correct pronunciations), sounds (other than the correct one), pronounced in low volume, making them virtually nonexistent, or other pronunciations difficult to analyse, such as metatheses (e.g. pronouncing ‘Gorshok’ as /'gɔrkoʃ/ or ‘turnip’ as [tɜrɪn]). In any case, the existence of “✘” showed undoubtedly incorrect pronunciations of the phoneme.

If a participant self-corrected him/herself or provided repeated instances of phonemes, syllables, words or phrases, then all utterances other than the last one were neglected for analysis. It was considered that, in those cases, the participant was suddenly aware of incorrect pronunciations which s/he wanted to amend, s/he might have checked that s/he misread the script, or simply wished to provide a new version of the sound/word. In any case, only the final version of the sound were considered. This phenomenon was mostly present in the pre- and post-test readings. In the case of the dubbing videos, participants were more likely to erase previous, undesired performances with re-recorded versions placed instead of them rather than after them¹.

¹ Concerning the pre- and post-test recordings, as with the dubbing products, participants were always free to erase and re-record themselves as much as they desired. However, they tended to self-correct themselves **after** making the mistake instead of editing the final version or deleting the recording and start over.

MARKING SHEET FOR DIAGNOSTIC AND PROGRESS ACHIEVEMENT TESTING OF PROBLEMATIC CONSONANTS & CONSONANT CLUSTERS

RECORDING CODE: **E01-Re**

VIDEO: VIDEO 1 - MOUNTAIN		Total: 41 / 137 - 30%		VIDEO 2 - POTIONS		Total: 21 / 110 - 19%	
Feat 1 /N/	6	28	21	Feat 6 hit /N/	24	70	34
Feat 2 /L/	8	71	41	Feat 4 /d/	0	9	0
Feat 3 /r/	1	21	5	Feat 4 /s/	0	7	0
Feat 5 /l/	23	71	32	Feat 4 Total	0	16	0
Feat 7 hit /p/	4	27	15	Feat 7 hit /N/	9	29	31
Feat 7 hit /L/	5	69	8	Feat 7 Total	18	125	15
Feat 8 /b/	2	21	0	Feat 8 hit /r/	2	53	40
Feat 9 /d/	3	53	6	Feat 10 /r/	2	24	25
Feat 10 /r/	2	10	20	Feat 13 hit /C/	4	18	21
Feat 11 hit /N/	21	53	40	Feat 14 /s/	16	16	90
Feat 12 hit /L/	6	24	25				
Feat 13 hit /C/	4	18	21				
Feat 14 /s/	16	16	90				
		TOTAL				TOTAL	
		✓ 134				✓ 224	
		✗ 463				✗ 776	
		0				0	
		Total				Total	
		597				100	

Feature	F1	F3	V7	F14	F15	Feat 1	Feat 2	Feat 3	Feat 4	Feat 5	Feat 6	Feat 7	Feat 8	Feat 9	Feat 10	Feat 11	Feat 12	Feat 13	Feat 14	Feat 15	
Feature 1 /N/ as /N/	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 2 /L/ as /L/	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 3 /r/ as /r/ or /l/	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 4 /l/ as /l/ or /N/	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 5 /l/ as /l/	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 6 Initial /N/ as /N/ or /l/	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 7 No separation in initial /N/ or /l/	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 8 /N/ as /l/ between vowels	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 9 /d/ as /θ/ between vowels & fine pos.	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 11 Initial /N/ as /N/ or silent	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 12 /l/ as /l/ or /N/	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 13 Initial & middle consonant clusters	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓
Feature 14 Initial /s/ consonant clusters	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓	✓

Figure 5.4e. Example of a marking sheet already filled and marked accordingly (Side A) ¹

¹ All 111 marking sheets can be found in Appendices VI to X

		VIDEO 3 - DRAGON										Total: 54 / 229 - 24 %		VIDEO 4 - LAKE										Total: 19 / 121 - 15 %																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																																	
Feature 1	/l/ as /l/	V8	V9	10a	10b	F10	F13a	F13b	V13	F13d	F15	F18	F19	V2	V3	V5	110	F16	V1	V2	V3	V4	V6	V7	V8	V9	V10	V11	V12	V13	V14	V15	V16	V17	V18	V19	V20	V21	V22	V23	V24	V25	V26	V27	V28	V29	V30	V31	V32	V33	V34	V35	V36	V37	V38	V39	V40	V41	V42	V43	V44	V45	V46	V47	V48	V49	V50	V51	V52	V53	V54	V55	V56	V57	V58	V59	V60	V61	V62	V63	V64	V65	V66	V67	V68	V69	V70	V71	V72	V73	V74	V75	V76	V77	V78	V79	V80	V81	V82	V83	V84	V85	V86	V87	V88	V89	V90	V91	V92	V93	V94	V95	V96	V97	V98	V99	V100	V101	V102	V103	V104	V105	V106	V107	V108	V109	V110	V111	V112	V113	V114	V115	V116	V117	V118	V119	V120	V121	V122	V123	V124	V125	V126	V127	V128	V129	V130	V131	V132	V133	V134	V135	V136	V137	V138	V139	V140	V141	V142	V143	V144	V145	V146	V147	V148	V149	V150	V151	V152	V153	V154	V155	V156	V157	V158	V159	V160	V161	V162	V163	V164	V165	V166	V167	V168	V169	V170	V171	V172	V173	V174	V175	V176	V177	V178	V179	V180	V181	V182	V183	V184	V185	V186	V187	V188	V189	V190	V191	V192	V193	V194	V195	V196	V197	V198	V199	V200	V201	V202	V203	V204	V205	V206	V207	V208	V209	V210	V211	V212	V213	V214	V215	V216	V217	V218	V219	V220	V221	V222	V223	V224	V225	V226	V227	V228	V229	V230	V231	V232	V233	V234	V235	V236	V237	V238	V239	V240	V241	V242	V243	V244	V245	V246	V247	V248	V249	V250	V251	V252	V253	V254	V255	V256	V257	V258	V259	V260	V261	V262	V263	V264	V265	V266	V267	V268	V269	V270	V271	V272	V273	V274	V275	V276	V277	V278	V279	V280	V281	V282	V283	V284	V285	V286	V287	V288	V289	V290	V291	V292	V293	V294	V295	V296	V297	V298	V299	V300	V301	V302	V303	V304	V305	V306	V307	V308	V309	V310	V311	V312	V313	V314	V315	V316	V317	V318	V319	V320	V321	V322	V323	V324	V325	V326	V327	V328	V329	V330	V331	V332	V333	V334	V335	V336	V337	V338	V339	V340	V341	V342	V343	V344	V345	V346	V347	V348	V349	V350	V351	V352	V353	V354	V355	V356	V357	V358	V359	V360	V361	V362	V363	V364	V365	V366	V367	V368	V369	V370	V371	V372	V373	V374	V375	V376	V377	V378	V379	V380	V381	V382	V383	V384	V385	V386	V387	V388	V389	V390	V391	V392	V393	V394	V395	V396	V397	V398	V399	V400	V401	V402	V403	V404	V405	V406	V407	V408	V409	V410	V411	V412	V413	V414	V415	V416	V417	V418	V419	V420	V421	V422	V423	V424	V425	V426	V427	V428	V429	V430	V431	V432	V433	V434	V435	V436	V437	V438	V439	V440	V441	V442	V443	V444	V445	V446	V447	V448	V449	V450	V451	V452	V453	V454	V455	V456	V457	V458	V459	V460	V461	V462	V463	V464	V465	V466	V467	V468	V469	V470	V471	V472	V473	V474	V475	V476	V477	V478	V479	V480	V481	V482	V483	V484	V485	V486	V487	V488	V489	V490	V491	V492	V493	V494	V495	V496	V497	V498	V499	V500	V501	V502	V503	V504	V505	V506	V507	V508	V509	V510	V511	V512	V513	V514	V515	V516	V517	V518	V519	V520	V521	V522	V523	V524	V525	V526	V527	V528	V529	V530	V531	V532	V533	V534	V535	V536	V537	V538	V539	V540	V541	V542	V543	V544	V545	V546	V547	V548	V549	V550	V551	V552	V553	V554	V555	V556	V557	V558	V559	V560	V561	V562	V563	V564	V565	V566	V567	V568	V569	V570	V571	V572	V573	V574	V575	V576	V577	V578	V579	V580	V581	V582	V583	V584	V585	V586	V587	V588	V589	V590	V591	V592	V593	V594	V595	V596	V597	V598	V599	V600	V601	V602	V603	V604	V605	V606	V607	V608	V609	V610	V611	V612	V613	V614	V615	V616	V617	V618	V619	V620	V621	V622	V623	V624	V625	V626	V627	V628	V629	V630	V631	V632	V633	V634	V635	V636	V637	V638	V639	V640	V641	V642	V643	V644	V645	V646	V647	V648	V649	V650	V651	V652	V653	V654	V655	V656	V657	V658	V659	V660	V661	V662	V663	V664	V665	V666	V667	V668	V669	V670	V671	V672	V673	V674	V675	V676	V677	V678	V679	V680	V681	V682	V683	V684	V685	V686	V687	V688	V689	V690	V691	V692	V693	V694	V695	V696	V697	V698	V699	V700	V701	V702	V703	V704	V705	V706	V707	V708	V709	V710	V711	V712	V713	V714	V715	V716	V717	V718	V719	V720	V721	V722	V723	V724	V725	V726	V727	V728	V729	V730	V731	V732	V733	V734	V735	V736	V737	V738	V739	V740	V741	V742	V743	V744	V745	V746	V747	V748	V749	V750	V751	V752	V753	V754	V755	V756	V757	V758	V759	V760	V761	V762	V763	V764	V765	V766	V767	V768	V769	V770	V771	V772	V773	V774	V775	V776	V777	V778	V779	V780	V781	V782	V783	V784	V785	V786	V787	V788	V789	V790	V791	V792	V793	V794	V795	V796	V797	V798	V799	V800	V801	V802	V803	V804	V805	V806	V807	V808	V809	V810	V811	V812	V813	V814	V815	V816	V817	V818	V819	V820	V821	V822	V823	V824	V825	V826	V827	V828	V829	V830	V831	V832	V833	V834	V835	V836	V837	V838	V839	V840	V841	V842	V843	V844	V845	V846	V847	V848	V849	V850	V851	V852	V853	V854	V855	V856	V857	V858	V859	V860	V861	V862	V863	V864	V865	V866	V867	V868	V869	V870	V871	V872	V873	V874	V875	V876	V877	V878	V879	V880	V881	V882	V883	V884	V885	V886	V887	V888	V889	V890	V891	V892	V893	V894	V895	V896	V897	V898	V899	V900	V901	V902	V903	V904	V905	V906	V907	V908	V909	V910	V911	V912	V913	V914	V915	V916	V917	V918	V919	V920	V921	V922	V923	V924	V925	V926	V927	V928	V929	V930	V931	V932	V933	V934	V935	V936	V937	V938	V939	V940	V941	V942	V943	V944	V945	V946	V947	V948	V949	V950	V951	V952	V953	V954	V955	V956	V957	V958	V959	V960	V961	V962	V963	V964	V965	V966	V967	V968	V969	V970	V971	V972	V973	V974	V975	V976	V977	V978	V979	V980	V981	V982	V983	V984	V985	V986	V987	V988	V989	V990	V991	V992	V993	V994	V995	V996	V997	V998	V999	V1000

Figure 5.4f. Example of a marking sheet already filled and marked accordingly (Side B)

As an example, Figures 5.4e and 5.4f show an example of a marking sheet already filled with correct/incorrect pronunciations of each of the 590 occurrences. As stated before, the code observed on the top-left corner of the A-side of the marking sheet, ‘E01_Pre’, provides indications for each participant and recording: in this case, this marking sheet corresponds to the pre-test recording of EG participant number 1.

Some additional information will be provided next regarding specific indications on the marking notes made by the researcher for every specific feature:

Feature 1: /v/. As it was discussed in previous sections of this dissertation, the main intelligibility-challenging problem which entailed an incorrect pronunciation of the /v/ phoneme lay within the place of articulation rather than voicing, i.e., pronouncing /v/ as /b/ (Rogerson-Revell, 2011, Walker, 2010). In this sense, the identification of /v/ as correct pronunciation (✓) and /b/ as incorrect pronunciation (marked as /b/) was a simple one. However, when [β] was uttered, it was marked as either ‘close enough’ (i.e., not intelligibility-challenging) (✓) or incorrect pronunciation (/b/) according to the degree of aspiration and lip closing provided by the participant (which determined its “closeness” to /b/ and, hence, its consideration as potentially intelligibility-challenging or not).

Since this dissertation focused on what literature maintained regarding the /v/ versus /b/ distinction, cases where participants pronounced the voiceless variant /f/ were not marked as incorrect pronunciation; most words would have been completely intelligible pronounced with the voiceless variant, since words like ‘alife’, ‘ofer’, ‘falue’, ‘drife’, ‘fersus’, etc. do not exist in the English language.

Feature 2: /z/. Since the most common incorrect occurrence of /z/ by Spanish speakers of English was likely to be the voiceless variant /s/, when identifying and marking correct and incorrect occurrences, focus was established over the voiced quality of the phoneme. In this line, the key factor in determining accurate pronunciations of /z/ when uttering the sound would be vibrating vocal cords.

Feature 3: /ʃ/. As with /z/, voiceless alveolar fricative /s/ was likely to be the most common mispronunciation of the postalveolar /ʃ/ sound by Spanish speakers of English. In this case, neither voicing nor manner of articulation were an issue, since both were voiceless consonants. The key aspect when discriminating correct from incorrect utterances of /ʃ/ was mainly its place of articulation. Thus, focusing of the postalveolar quality was the key factor when analysing /ʃ/ utterances, especially in the dubbings. In the case of pre-test and post-test recordings, where the mouth of the participants could be seen, mouth rounding (which is considerably more noticeable in /ʃ/) was also very helpful.

Feature 4: /dʒ/ and /ʒ/. “✓” marked an accurate production of the consonant sounds, providing a voiced post-alveolar sound. In the case of the affricate /dʒ/, its manner of articulation was key, which is why initial plosive quality should have been provided, in order to distinguish it from [j], /ʃ/ or /ʒ/. Other affricate variants of the sound, such as [tʃ] and [dʒ] / [ʒ] were also regarded as correct pronunciation, since they were close to the target sound and not intelligibility-challenging enough so as to be similar to /j/. All other pronunciations were marked in red between slashes (/s/) or marked “✗” when unexpected or other incorrect pronunciations were provided. As stated earlier, “Ø” marked omissions of the phoneme when the rest of the word was pronounced (which is expected in words like “exchange”), whereas “Ø” marked whole word, phrase or sentence omissions.

Feature 5: /j/. All affricate (/dʒ/, [tʃ] and [dʒ] / [ʒ]), plosive [j] and fricative [j] variants were regarded as incorrect pronunciations, since they might have conveyed intelligibility problems. Only the approximant version /j/ was regarded as correct pronunciation (✓). Concerning the marking of incorrect pronunciations, for practicality and simplicity issues, only two symbols were registered: [j] for all Spanish-like palatal alternatives which were not approximant ([j], [j], [tʃ]), and /dʒ/ for alveolo-palatal ([dʒ] / [ʒ]) or post-alveolar /dʒ/ affricates.

Feature 6: initial /w/. /g/ and /b/ markings indicated that incorrect /gw/ or /bw/ pronunciations were provided by the subject; the <w> grapheme was ignored in marking considerations due to simplification, which obviously did not entail that the /w/ sound was not uttered. Other significant or repeated incorrect instances, such as /hw/ were also marked. Other mispronunciations were represented by the “✗” marking.

Feature 7: No aspiration in initial /p/, /t/, /k/. A red dash/hyphen (—) indicated that no sufficient aspiration was provided in the pronunciation of the consonant. On the other hand, the green tick (✓) indicated utterances of the corresponding consonants with enough aspiration so as to avoid mishearings such as unaspirated [p] being understood as a voiced bilabial plosive (/b/) in words like ‘pin’ (which might sound like ‘bin’).

As stated in previous chapters of this dissertation, /p/ and /k/ were pronounced similarly in English and Spanish (except for the aspiration). In the case of the alveolar dental plosive (/t/), the place of articulation is different in Spanish (it’s dental rather than alveolar). However, pronouncing [t] as a dental consonant entails no problem for ELF intelligibility, which is the reason why aspiration, and not place of articulation, was the only determiner for correct/incorrect pronunciations.

Feature 8: plosive intervocalic /b/. Most frequent mispronunciations included the

voiced bilabial fricative/approximant or the voiced labiodental fricative, both of them represented in the marking sheets with their corresponding symbols [β] and /v/. The green tick (✓) represented that a total blocking of the airflow, representative of the plosive sound, was produced.

Feature 9: plosive intervocalic and final position /d/. As with feature 8, the plosive quality of the phoneme determined correct or incorrect pronunciations, which is why green ticks (✓) represented a total blocking of the airflow when uttering the /d/ sound. In Spanish, the [d] sound was pronounced in a slightly different way than English, in a dental/denti-alveolar manner, in contrast with the alveolar /d/ sound in English. In any case, as considered for feature 7 (/t/ sound), since dental pronunciations of the phoneme are not challenging for ELF intelligibility, only occlusion was established as the main difference marker. Any fricative utterance, regardless of their place of articulation (dental, denti-alveolar or alveolar) were marked as [ð] for simplicity reasons.

Feature 10: plosive intervocalic /g/. Just like features 8 and 9, occlusion was the main determiner for correct pronunciations for this feature. This is why the green tick (✓) represented, again, that a total blocking of the airflow, representative of the plosive sound, was produced before uttering the sound. The symbol [ɣ] represented fricative pronunciations, problematic for ELF intelligibility.

Feature 11: /h/. Correct utterances of the voiceless glottal fricative /h/ sound were marked with the green tick (✓). When omitted, as in pronouncing ‘high’ as ‘I’, the ‘∅’ symbol appeared. Occurrences of other more marked consonants, such as the voiceless velar fricative [x] or the voiceless uvular fricative [χ] were marked as the latter: [χ]

Feature 12: /ŋ/. The green tick (✓) implied that the corresponding phoneme /ŋ/ was uttered correctly with no additional insertions. All occurrences of /n/ and /m/ were considered as incorrect, since they entailed intelligibility problems. However, as it was stated on several occasions, ELF insists that elisions imply more risks to intelligibility than insertions; as a consequence, when the correct pronunciation /ŋ/ preceded an additional /g/ or even [x] sound, it was reflected on the marking sheet with the green indications /g/ or [x] (meaning that the uttered pronunciation was /ŋg/ or [ŋx]), and, thus, regarded as correct pronunciations, since the problematic sound was, in fact, produced.

Feature 13: Initial and middle consonant clusters. The cluster was considered as incorrectly pronounced in two different ways, according to the LFC guidelines on intelligibility and consonant sound pronunciation: a) when one of the elements of the cluster was omitted (like pronouncing “tempted” as “temped”) and, b) when one of the consonant

sounds of the cluster was not pronounced correctly (like pronouncing ‘**Longbottom**’ as ‘**Lombottom**’). In any case of incorrect pronunciations, each cell was marked with the phonemes uttered by the participant. In case of correct utterances of the consonant cluster, the green tick (✓) mark appeared.

Feature 14: Initial /s/ consonant clusters. Since vowel insertion was not regarded as problematic for intelligibility as consonant elision, correct markings of the phoneme were written down in two different ways: the green tick mark (✓) represented that the cluster was correctly pronounced with no additional vowel insertion. A ‘green e’ marking (e) represented the insertion by the participant of an epenthetic vowel sound before the cluster (no problem for intelligibility) and an accurate pronunciation of the subsequent consonant sound. Any incorrect mark suggested either some kind of consonant elision (like pronouncing ‘struck’ as ‘stuck’) or incorrect pronunciation of the consonant sound of any sort (like pronouncing ‘Smaug’ as ‘Magson’).

Finally, for more information, section ‘5.4.1 Resources for the research’, subsection ‘Videos’ included specific indications for accuracies or inaccuracies in the pronunciation of each problematic phonological feature.

5.4.2 Resources for Participants

In addition to the resources and materials which were necessary for data collection, important consideration was also given to those resources used by participants to work on their recordings and dubbing projects. As commented on previous sections of this chapter, with the aim of fostering autonomy on the students/participants, they were free to choose whichever platform (mobile phones, tablets, laptops, desktop computers...) and app/software they deemed appropriate. In other words, a specific tool or platform was not chosen for this research, in comparison with almost all studies analysed on the theoretical framework of this dissertation, which used one specific device/software for their research participants to use. This freedom of choice did not mean that they were left alone in the selection of the appropriate tools for the projects. Along Stage 3, before actually working on their projects, a technical session was carried out in class and uploaded to Moodle, with suggestions on a number of different apps & software that could be appropriate for the case at hand. Of course, they were also informed of free software which they could download and use on each of the platforms, to maximise their range of options. This consideration was also tested on the final questionnaire, since knowing more on their preferred platform/software

was an interesting piece of information that was collected for further research and which will be analysed in later chapters of this dissertations.

All the suggested programs and platforms are listed accordingly on Table 5.4v:

Software / App	Mobile Phone		Tablet		Laptop / Desktop PC		
	Android	iOs (iPhone)	Android	iOs (iPad)	Windows	macOS	Linux
<i>iMovie</i>		✓		✓		✓	
<i>inShot</i>	✓	✓	✓	✓			
<i>VoiceOver*</i>	✓	✓	✓	✓			
<i>VivaVideo*</i>	✓	✓	✓	✓			
<i>Lightworks</i>					✓	✓	✓
<i>Wondershare Filmora*</i>					✓	✓	
<i>Camtasia*</i>					✓	✓	
<i>Windows (Live) Movie Maker*2</i>					✓**		
<i>Win Movie Maker 2021/2022</i>					✓		

* Limited free versions / Free trial versions

** Discontinued. Unavailable for Windows 10

Table 5.4v. Recommended software/apps for participants to use.

One of the most interesting characteristics that was highly recommended for the chosen app/software to include was multi-track recording. Occasionally, the videos showed specific lines in the dialogs which overlapped (i.e., the last words/sounds from the previous line were uttered simultaneously with the first words/sounds from the next). Since it was desired that participants might have had the chance to pronounce every word in the scripts, and in order to minimise the number of words which were ignored / not pronounced, multi-track voice recording allowed participants to record multiple voices simultaneously for their dubbings. This did not only account for the problem which has just been described, but also added authenticity to the final product and reduced mispronunciations and stress by participants in the sense that they had more time and empty slots to record and re-record their voices in longer or shorter phrases or sentences, as they saw fit.

In this sense, at least one app/software for each platform included this multi-track voice recording facet which greatly facilitated the process, such as iMovie for iPhones, iPads and Apple-based laptops and desktop computers, inShot for Android-based mobile phones and tablets (as well as iPhones and iPads) and free/trial versions of Lightworks and Filmora for Windows-based laptops and desktop computers.

iMovie was, indeed, one of the favourite options for MAC/iOs users. It is a free video-editing software which is normally included in all Apple computers, laptops, mobile phones and tablets. This means that Apple users do not need to download the app/software, and are usually familiarized with the program and how it works, which is a great advantage.

For non-Apple users, the most used app/software was inShot. It is also a free app which you can download from the corresponding app store (even for Apple products), and

it is especially recommended for Android-based phones and tablets, since it includes all the necessary components and tools to perform the dubbing task, create the corresponding video and export it in a wide range of sizes and quality options.

Chapter 6. Data Analysis

The previous chapters of this dissertation have dealt with the theoretical framework on AVT and FLL as well as with the methodological decisions that have been made along the whole research process so as to provide as many reliable and valid data as possible to offer valuable answers to the research questions provided in the introductory sections and test the different research hypotheses.

As always, the Main Research Question (MRQ) of the study has been the core element around which all chapters, sections and sub-sections have been growing: Are intralingual dubbing (ID) activities a motivational and useful tool in the development of the pronunciation of intelligibility-challenging consonant phonological aspects which might be particularly difficult for Spanish-native students of English?

In this line, this data analysis chapter was structured in the most effective way possible in order to be able to address the different research hypothesis accordingly (Figure 6.0a).

H1a: The pronunciation of EG participants would have possibly improved in the post-test recordings after performing the dubbing activities.

H1b: The pronunciation of EG participants would have possibly improved the most in the dubbings.

H2: Not all features would have likely improved in the same degree. Some pronunciation features might require additional or supplementary theoretical and/or practical approaches.

H3: Participants would have been likely to show positive attitudes towards the dubbing task and its value in their learning process.

Figure 6.0a. Summary of the research hypotheses of the study

Research hypothesis H1a, H1b and H2 addressed the way in which the pronunciation of the selected problematic consonant features by the EG participants would have likely improved in a greater deal than CG participants' pronunciation thanks to their dubbing experience, as will be discussed in sections 6.1 to 6.14. In these subsections, research hypotheses H1a, H1b and H2 were tested as follows:

H1a stated that the overall results obtained in the pronunciation of the post-test recordings provided by EG participants would have possibly improved thanks to the beneficial effect of the

dubbing activity, thus producing better results than the pre-test recordings by the same group (EG) and, hopefully, the post-test recordings produced by the CG, which did not perform any dubbing activity

H1b worked with the premise that the pronunciation of the EG participants in the dubbing activities would have probably been the most accurate of all recordings provided by either EG or CG. For both H1a and H1b testing, the Wilcoxon and Mann-Whitney statistical tests were applied in order to check for statistically significant differences.

Regarding H2, as explained in the introductory sections of this dissertation, this research focused on incidental phonological improvement through working on authentic video material and ID activities (thus, not providing *ad hoc* theoretical teaching and practice of the problematic phonemes). Although the main research hypotheses worked under the assumption that ID can be very beneficial for the pronunciation of the selected phonemes, it could perhaps not be sufficient for significant improvement in the pronunciation of some of them. H2 postulated, then, that even though the previous hypotheses (H1a and H1b) might ideally be met for as many features as possible, some of the features might have not.

This chapter is organized as follows: after analysing the results of all fourteen features separately (sections 6.1 to 6.14), section 6.15 provides an overall view of the data results extracted from the pronunciation of all phonological instances together (590 per participant and recording), trying to determine whether, in fact, ID activities could be considered, in general terms, beneficial for their overall pronunciation or not. In order to do all the latter, all information provided in sections 6.1 to 6.15 included compilations, summaries and charts created according to the data registered in the marking sheets for both groups in all three stages of the study, as included in Appendices VI (EG, pre-test recordings), VII (EG, dubbings), VIII (EG, post-test recordings), IX (CG, pre-test recordings) and X (CG, post-test recordings). For section 6.15 of the data analysis, where all aggregate results were analysed, hypotheses H1a and H1b were given particular relevance, in that, even though H2 could be true for some phonological features, overall results should have shown some kind of improvement in EG post-test recordings in comparison to EG pre-test or CG post-test recordings.

Finally, section 6.16 provides a thorough analysis of the results extracted from the answers given by EG participants in the final questionnaires, in order to test H3, which stated that participants who worked with ID activities (EG) would have been likely to show positive attitudes towards the activity and their potential educational and pedagogical benefits. Moreover, all their comments and opinions were collected and discussed with the aim to provide as many data for consideration in order to offer a better dubbing experience for future students.

6.1 Feature 1 (/v/) Data Analysis

Feature 1 analysis tackled the pronunciation of the problematic consonant feature /v/. As detailed in Chapter 2, Spanish learners of English are likely to produce [β] pronunciations of the phoneme due to L1 transfer, since the grapheme <v> occurs in Spanish, and its pronunciation, [b] or [β] also corresponds to the pronunciation of grapheme .

6.1.1 Overall Results and Connections with the Research Hypotheses

First and foremost, in order to find out whether statistically significant differences could be found among all the data sets analysed (Table 6.1b), the Wilcoxon and Mann-Whitney statistical sets were applied to the results of combinations of two different sets of data (Table 6.1a), offering interesting results¹.

FEATURE 1 /v/	
<i>p</i> -value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*	
	CG_Post and CG_Pre (Wilcoxon) 0.381
	EG_Pre & CG_Pre (Mann-Whitney) 0.118
H1a	EG_Post & EG_Pre (Wilcoxon) 0.006
	EG_Post & CG_Post (Mann-Whitney) 0.002
H1b	EG_D & EG_Pre (Wilcoxon) 0.000

*H₀ is rejected when $p < 0.05$

Table 6.1a. *p*-value results yielded by the Wilcoxon/Mann-Whitney tests (feature 1)

The average results of the pronunciation of /v/ in both pre-test recordings provided by the EG and the CG group showed no statistically meaningful differences ($q=0.118$), which meant that both groups started from a similar point. This consideration will be common for all separate features and the aggregated results. As analysed before, the CG offered slightly better results in the post-test recordings than the pre-test recordings, although the Wilcoxon test, again, expressed that this improvement was not statistically meaningful ($q=0.381$).

However, as H1a posited, it seemed that performing the dubbing activities offered beneficial possibilities for the pronunciation of /v/, since EG post-test recordings yielded statistically meaningful improvements over the pre-test recordings offered by the same group ($q=0.006$) and over the post-test recordings provided by the CG ($q=0.002$). Since both results offered a number lower than 0.05 ($q < 0.05$), it can be stated that, for feature 1 /v/, H1a could be

¹ When the *q*-value yields a number higher than 0.05, the null hypothesis (both recording sets do not show statistically significant differences) cannot be rejected.

accepted.

In this case, H1b could also be accepted for feature 1, since the best performance of all five sets of recordings provided by the research groups was offered in the dubbings, with the highest total number of correct pronunciations (677) and success rate (64%). Additionally, when compared to the EG pre-test recordings through the Wilcoxon test for related samples, the q -value yielded as a result ($q=0.000$) could be interpreted as statistically different.

Another interesting extrapolation of the data analysed reinforced the notion that /v/ had indeed been a problematic phoneme for the research participants. Of a total of 5012 instances along all sets of recordings, /v/ was correctly uttered a total of 2847 times. The total success rate (56.8%) indicated that they showed problems in the pronunciation of /v/, especially in initial and intervocalic positions, as it will be discussed later. As Table 6.1b reflects, all participants in the study showed, in a higher or lesser degree, incorrect pronunciations of /v/ and, as expected, the most common mispronunciations of /v/ were the ‘Spanish alternatives’: the plosive /b/ sound and instances of fricative/approximant [β] where not enough aspiration was provided.

As indicated before, it seemed that working on the ID activities did, however, convey an improvement in the pronunciation of instances of /v/ in the EG participants. As Table 6.1b indicates, not only were the dubbing recordings more accurate in the pronunciation of the phoneme (677 total correct utterances, 18.3 average correct utterances per participant, 64% success rate) than the pre-test recordings (565 total correct utterances, 15.3 average correct utterances per participant, 55% success rate), but also were the post-test recordings (637 total correct utterances, 17.2 average correct utterances per participant, 60% success rate), which indicated an improvement on the pronunciation of /v/ after the dubbing tasks were undertaken. Additionally, the best performance by EG participants was provided in the dubbing recordings (16 out of 37, see Table 5.1b), where only 4 participants had a worse performance than the pre-test recordings (with only one additional mispronunciation). With six EG participants whose pronunciation didn’t improve or worsen among the two sets of recordings (0% improvement), this fact left 27 EG participants whose performance in the dubbings showed improvements over the pre-test recordings in the pronunciation of /v/ (three of them improving around or over 100%). Additionally, the overall improvement percentage was a positive 20%, which means that 20% more correct utterances of /v/ were produced in the dubbings as compared to the pre-test recordings.

EXPERIMENTAL GROUP													CONTROL GROUP												
RECORDINGS						IMPROVEMENT						Best Performance	RECORDINGS						IMPROVEMENT						Best Performance
PRE		DUBBING		POST		DUBBING		POST		PRE			POST		POST										
✓	%	✓	%	✓	%	✓	%	Mejora	%	✓	%	✓	%	✓	%	✓	%	✓	%						
E01	6	21%	14	50%	12	43%	8	133%	6	100%	C01	18	64%	18	64%	0	0%	EQUAL							
E02	15	56%	23	82%	23	82%	8	53%	8	53%	C02	10	36%	11	39%	1	10%	POST							
E03	9	32%	10	36%	9	32%	1	11%	0	0%	C03	16	57%	15	54%	-1	-6%	PRE							
E04	23	82%	23	82%	21	75%	0	0%	-2	-9%	C04	9	32%	16	57%	7	78%	POST							
E05	16	57%	16	57%	16	57%	0	0%	0	0%	C05	19	68%	14	52%	-5	-26%	PRE							
E06	5	19%	10	36%	10	36%	5	100%	5	100%	C06	12	43%	12	43%	0	0%	EQUAL							
E07	15	54%	14	50%	19	68%	-1	-7%	4	27%	C07	9	32%	13	48%	4	44%	POST							
E08	17	61%	21	78%	18	64%	4	24%	1	6%	C08	15	54%	17	61%	2	13%	POST							
E09	12	43%	21	75%	13	46%	9	75%	1	8%	C09	15	54%	13	46%	-2	-13%	PRE							
E10	13	46%	16	57%	14	50%	3	23%	1	8%	C10	14	50%	16	57%	2	14%	POST							
E11	14	50%	18	67%	18	64%	4	29%	4	29%	C11	16	57%	19	68%	3	19%	POST							
E12	16	57%	16	57%	14	50%	0	0%	-2	-13%	C12	13	46%	13	46%	0	0%	EQUAL							
E13	9	32%	14	50%	19	68%	5	56%	10	111%	C13	10	36%	13	46%	3	30%	POST							
E14	9	32%	18	64%	15	54%	9	100%	6	67%	C14	13	46%	11	41%	-2	-15%	PRE							
E15	25	96%	24	89%	22	79%	-1	-4%	-3	-12%	C15	19	68%	18	64%	-1	-5%	PRE							
E16	20	71%	21	78%	21	75%	1	5%	1	5%	C16	13	46%	13	46%	0	0%	EQUAL							
E17	15	54%	19	68%	21	75%	4	27%	6	40%	C17	4	14%	5	18%	1	25%	POST							
E18	10	36%	18	64%	21	75%	8	80%	11	110%	C18	16	57%	17	61%	1	6%	POST							
E19	16	57%	18	64%	21	75%	2	13%	5	31%	C19	13	46%	14	50%	1	8%	POST							
E20	11	39%	13	46%	13	46%	2	18%	2	18%	C20	16	57%	17	61%	1	6%	POST							
E21	16	57%	16	57%	15	54%	0	0%	-1	-6%	C21	15	54%	17	61%	2	13%	POST							
E22	15	54%	19	68%	21	75%	4	27%	6	40%	C22	15	54%	17	61%	2	13%	POST							
E23	17	61%	21	75%	17	61%	4	24%	0	0%	C23	14	50%	12	43%	-2	-14%	PRE							
E24	17	63%	22	79%	18	64%	5	29%	1	6%	C24	14	50%	14	50%	0	0%	EQUAL							
E25	18	64%	18	64%	18	64%	0	0%	0	0%	C25	13	46%	13	46%	0	0%	EQUAL							
E26	24	86%	26	93%	22	79%	2	8%	-2	-8%	C26	16	57%	14	50%	-2	-13%	PRE							
E27	17	63%	17	61%	17	61%	0	0%	0	0%	C27	15	56%	14	50%	-1	-7%	PRE							
E28	18	64%	19	68%	17	61%	1	6%	-1	-6%	C28	8	30%	6	21%	-2	-25%	PRE							
E29	14	50%	18	64%	15	54%	4	29%	1	7%	C29	20	71%	20	71%	0	0%	EQUAL							
E30	17	61%	19	68%	19	68%	2	12%	2	12%	C30	16	57%	14	50%	-2	-13%	PRE							
E31	15	54%	21	75%	20	71%	6	40%	5	33%	C31	14	50%	15	54%	1	7%	POST							
E32	17	61%	21	75%	20	71%	4	24%	3	18%	C32	18	64%	15	54%	-3	-17%	PRE							
E33	15	54%	19	68%	14	50%	4	27%	-1	-7%	C33	14	50%	18	64%	4	29%	POST							
E34	16	57%	20	71%	15	54%	4	25%	-1	-6%	C34	15	54%	17	61%	2	13%	POST							
E35	14	50%	13	46%	10	36%	-1	-7%	-4	-29%															
E36	22	79%	21	75%	23	82%	-1	-5%	1	5%															
E37	17	61%	20	71%	16	57%	3	18%	-1	-6%															
TOTAL	565	55%	677	64%	637	60%	112	20%	72	13%	TOTAL	477	50%	491	52%	14	3%								
AVG	15.27		18.3		17.22		3	27%	1.9	20%	AVG	14.03		14.44		0.4	5%								

Table 6.1b. Summary of collected data on EG and CG pronunciation (feature 1)

Moreover, this positive tendency in the EG was generally maintained in the post-test recordings: while 5 participants showed no change between pre-test and post-test recordings (they produced the same number of correct utterances of /v/ in both recordings) and 10 showed a slightly worse performance, most EG participants (22) improved in their post-test pronunciations in reference to the pre-test recordings, with four participants surpassing the 100% improvement rate barrier (13% overall improvement for EG participants).

The performance of the CG suffered a slight improvement along the pre-test (477 total correct utterances, 14.03 average correct utterances per participant, 50% success rate) and post-test recordings (491 total correct utterances, 14.44 average correct utterances per participant, 52% success rate). However, only 16 out of 34 participants improved their pronunciations of /v/ and none of them in a higher rate than 78%. Seven CG participants showed neither improvement nor worsening, but eleven participants showed worse pronunciations in the post-test than the pre-test recordings. The overall improvement rate (3%) was significantly lower than the EG's (13%).

6.1.2 Pronunciation of /v/ in Different Contexts

Table 6.1c provides an exhaustive summary of all correct pronunciations of the phoneme /v/ divided into different linguistic contexts where the phoneme appeared (I#: in word-initial position; F#: in word-final position; **F#**: in word-final position followed by a full-stop; v#: in intervocalic position; #: other contexts, such as in-between two consonant sounds or a vowel sound and a consonant sound, as in ‘dwarves’).

	Total correct utterances and success percentage								Average correct pronunciations per participant						
	I# ✓	%	F# ✓	%	F# ✓	%	v# ✓	%	# ✓	%	I# Avg	F# Avg	F# Avg	v# Avg	# Avg
CG_Pre	2	2.9%	391	82.1%	94	92.2%	66	19.4%	18	26.5%	0.1	11.5	2.8	1.9	0.5
CG_Post	3	4.4%	398	83.6%	97	95.1%	72	21.2%	18	26.5%	0.1	11.7	2.9	2.1	0.5
EG_Pre	8	10.8%	426	82.2%	105	94.6%	100	27.0%	31	41.9%	0.2	11.5	2.8	2.7	0.8
EG_D	18	24.3%	429	82.8%	108	97.3%	175	47.3%	55	74.3%	0.5	11.6	2.9	4.7	1.5
EG_Post	17	23.0%	428	82.6%	110	99.1%	139	37.6%	53	71.6%	0.5	11.6	3.0	3.8	1.4
Total	48	13.4%	2072	82.7%	514	95.7%	552	30.8%	175	48.9%	0.26	11.6	2.9	2.9	1

Key:

- I# *The phoneme appears in word-initial position*
- F# *The phoneme appears in word-final position*
- F#** *The phoneme appears in word-final position followed by a stop*
- v# *The phoneme appears in-between vowels*
- # *The phoneme appears in other contexts*

Table 6.1c. Total and average correct pronunciations of /v/ distributed by different linguistic contexts¹.

As it could be seen in the table, /v/ seemed to be especially problematic when appearing in word-initial position, with a very low success rate (13.4%). Participants also showed problems when pronouncing the phoneme in intervocalic (30.8%) or middle position (48.9%). Perhaps the fact that the grapheme <v> appears in Spanish almost exclusively in initial and middle position, facilitates a more Spanish-like pronunciation (/b/ or [β]) in these problematic contexts. On the other hand, the highest success rate was provided in word-final position (82.7%), especially when followed by a full stop (95.7%). Also, most words which included a final /v/ were common words in English which participants have been in contact with for a very long time (‘have’, ‘gave’, ‘alive’).

6.1.3 Pronunciation of /v/ in Uncommon Words

Another interesting piece of research was checking whether the pronunciation of the phoneme suffered changes along the whole research process in those words which might have been unfamiliar or uncommon for participants, as in the case of the verb ‘waving’, or the fantasy genre related word ‘dwarves’. Also, since the words ‘value’ and ‘versus’ have very similar (or identical) Spanish versions (‘valor’, ‘versus’), they were also included to check whether the dubbing performances might have helped them avoid Spanish-like pronunciations (Table 6.1d).

¹ In green, significant improvements in overall pronunciation. In red, significantly worse performances. This colour criterion will be applicable to all similar tables in the chapter.

	CG_Pre	CG_Post	EG_Pre	EG_D	EG_Post
<i>waving</i>	2	1	5	7	9
<i>dwarves</i>	2	0	2	19	10
<i>value</i>	0	2	4	7	7
<i>versus</i>	1	0	3	7	3

Table 6.1d. Total correct pronunciations of /v/ in uncommon words

Apparently, CG participants didn't suffer significant changes in their pronunciations of /v/ in those words from the pre-test to the post-test recordings. However, small changes could be perceived in the EG participants, where at least two or three participants seemed to have paid special attention to the phoneme when working in the dubbing tasks and maintained the same tendency in the post-test recordings. Also, an interesting case was the word 'dwarves': only 2 EG and 2 CG participants pronounced the /v/ sound in the word in their pre-test recordings. Whereas no CG participant was successful in pronouncing the phoneme in the post-test recordings, the number of EG participants who benefitted from the dubbing activities seemed to be significant, raising to 19 in the dubbings and 10 in the post-test recordings.

6.1.4 The 'Neville' Case

One of the most interesting words included in the selection for feature 1 /v/ analysis was the anthroponym 'Neville', the first name of a character from the Harry Potter saga (Neville Longbottom) which appeared as a speaking character in one of the four videos dubbed by EG participants (the 'Lake' video), and, as a consequence, is named by Harry in two occasions in the clip and the scripts. In this case, it was interesting to check whether exposure to the original video and working on the dubbing activities could have contributed not only to the EG participants' pronunciation of the name (common mispronunciations include ['neβil], [ne'βil] or [neβajl]), but also when uttering the name with the proper word stress (it was very common for Spanish learners of English to misplace the word stress to the second syllable, as in [ne'βil], [ne'βije] or [ne'βajl]). Since this dissertation is focusing on mispronunciations which might entail intelligibility issues, what could be more challenging for intelligibility than mispronouncing a person's name?

Table 6.1e includes, then, a summary of participants who provided at least one instance of correct pronunciations of the name 'Neville' (/ˈnevɪl/ or /ˈnevəl/), including an accurate /v/ sound. Pre-test performance was similar for both groups, with 5 CG and 6 EG participants who were able to pronounce the name correctly. The EG group dubbings showed a significant improvement in the pronunciation of the name, since 20 participants (more than three times the participants in the pre-test recordings) were able to produce either /ˈnevɪl/ or /ˈnevəl/, obviously

due to the exposure to the original video. However, it is also noteworthy to mention that this tendency was maintained through the post-test recordings, with 18 EG participants producing at least one correct pronunciation of the name, as compared to only 5 CG participants.

The name 'Neville' is pronounced with the correct /v/ sound and word stress

	CG_Pre	CG_Post	EG_Pre	EG_D	EG_Post
/'nev(t)l/ or /'nev(ə)l/	5	5	6	20	18

The name 'Neville' is pronounced with the correct word stress

	CG_Pre	CG_Post	EG_Pre	EG_D	EG_Post
NE-ville	13	22	20	32	31

Table 6.1e. Correct pronunciations or intonations of the word 'Neville'

Additionally, as explained before, producing the correct word stress for 'Neville' was also an additional consideration which was deemed very interesting for research. Regardless of the /v/ sound, it was studied whether participants stressed the first syllable of the word, as in /'nevil/ or /'nevəl/, but also in other more 'dangerous' pronunciations for intelligibility, like ['neβil], ['nebil] or ['neβajl] or the second syllable, as in [ne'βil], [ne'βije] or [ne'βajl]. A total number of 13 CG and 20 EG participants produced an initial syllable stress in the pre-test recordings. The number of EG participants who also did it in the dubbings increased (32 participants), which also showed higher numbers in the post-test recordings (31). However, surprisingly, the number of CG participants who also produced an initial syllable stress also increased significantly in the post-test recordings (22).

6.2 Feature 2 (/z/) Data Analysis

The second problematic pronunciation feature of English for Spanish learners selected for analysis was the voiced alveolar fricative /z/, which is mainly associated in English to the 'z' grapheme ('zebra', 'gaze', 'wizard') or sometimes to the 's' grapheme, when it appears surrounded or preceded by a voiced phoneme, as in 'houses', 'friends', 'senses' or 'isn't'. However, not in all 'voiced phoneme + s' scenarios is /z/ produced, since words like 'desolation' or 'basic' are normally pronounced with the voiceless variant, /s/. Additionally, /z/ is only present in Spanish as an allophone of /s/, which is why Spanish learners of English might not be familiar with its voicing quality, hence its problematic nature. Moreover, they seem to show a certain trend towards ignoring <s> endings in their pronunciations of plural forms or 3rd person singular present simple occurrences, pronouncing 'tests' like 'test' or 'illnesses' like 'illness', which definitely causes intelligibility problems. In this section, the effect of ID activities on the pronunciation of /z/ will be discussed.

6.2.1 Overall Results and Connections with the Research Hypotheses

According to Table 6.2a, no statistically meaningful differences could be found between the pre-test recordings of the EG and the CG. As a matter of fact, they only showed statistically meaningful differences in two different comparisons: the dubbings and pre-test recordings from the EG ($p=0.000$) and between the EG's pre-test and post-test recordings ($p=0.004$). No comparison including any CG set of recording showed statistically meaningful differences.

FEATURE 2 /z/	
<i>p</i> -value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*	
	CG_Post and CG_Pre (Wilcoxon) 0.230
	EG_Pre & CG_Pre (Mann-Whitney) 0.917
H1a	EG_Post & EG_Pre (Wilcoxon) 0.004
	EG_Post & CG_Post (Mann-Whitney) 0.145
H1b	EG_D & EG_Pre (Wilcoxon) 0.000

* H_0 is rejected when $p < 0.05$

Table 6.2a. q -value results yielded by the Wilcoxon/Mann-Whitney tests (feature 2)

These numbers suggested that, as H1a posited, the pronunciation of the problematic phoneme /z/ suffered a statistically significant improvement for the EG along the research process. Not only did they improve their pronunciation in the dubbings (H1b can also be accepted for feature 2, since the dubbings showed the best numbers of all recording sets), but it also maintained their positive tendency in their post-test recordings. In this case, the main difference regarding the results of feature 1 and feature 2 laid on the fact that the Mann-Whitney U-test yielded a 0.145 q -value for CG and EG post-test comparisons. Even though this suggested that no statistically meaningful differences could be found among the final recordings of both groups, the Wilcoxon q -values yielded for EG intragroup comparison, as explained earlier, suggested that the ID activities could have contributed to their improvement in pronunciation, since, even though the CG also showed an improvement between their pre-test and post-test recordings, the q -value yielded for their intragroup comparison (0.230) was significantly higher than 0.05 and, thus, could not be interpreted as statistically meaningful.

Regarding the problematic nature of the phoneme, as indicated on feature 1 (/v/) analysis, it seems like /z/ was also contentious for the participants in the study. In fact, from a total of 12,530 instances along all sets of recordings, /z/ was correctly pronounced in different linguistic contexts in 1631 occasions, which indicated that, from the total number, it was correctly pronounced only in the 13% of them. Furthermore, no participant showed a higher success rate

than 32% in any set of recordings produced (see Table 6.2b), which suggested that, in the best-case scenario, the most proficient participant of the study regarding the pronunciation of /z/ was able to accurately pronounce it only in one third of all total cases. In this line, the two most common mispronunciations of the phoneme were, logically, the voiceless variant /s/ and also the complete omission of the phoneme, as it will be discussed later.

However, as with feature 1, the dubbings from the EG showed the highest total number (424 total correct utterances) and average correct utterances (11.46 per participant, 16% success rate) of all sets of recordings. These numbers were considerably higher than other EG set of recordings (284 total correct utterances, 7.67 average correct utterances per participant, 11% success rate for the pre-test recordings; 366 total correct utterances, 9.82 average correct utterances per participant, 14% success rate for the post-test recordings) or CG set of recordings (265 total correct utterances, 7.79 average correct utterances per participant, 11% success rate for the pre-test recordings; 292 total correct utterances, 8.58 average correct utterances per participant, 12% success rate for the post-test recordings). As the table indicates, only 8 EG participants showed a worse rate in the dubbings, but 27 EG participants showed improvements over the pre-test recordings, 14 of them even improving in a 100% or higher rate.

	EXPERIMENTAL GROUP						IMPROVEMENT						BEST	CONTROL GROUP						IMPROVEMENT						BEST
	PRE		DUBBING		POST		DUBBING		POST			PRE		POST		POST										
	✓	%	✓	%	✓	%	✓	% Mejora	✓	%		✓		%	✓	%	✓		%							
E01	8	11%	9	13%	21	30%	1	↑ 13%	13	↑ 163%	POST	C01	3	4%	7	10%	4	↑ 133%	POST							
E02	8	11%	19	27%	12	17%	11	↑ 138%	4	↑ 50%	D	C02	1	1%	4	6%	3	↑ 300%	POST							
E03	3	4%	12	17%	6	8%	9	↑ 300%	3	↑ 100%	D	C03	6	8%	5	7%	-1	↓ -17%	PRE							
E04	6	9%	19	28%	12	17%	13	↑ 217%	6	↑ 100%	D	C04	18	25%	12	17%	-6	↓ -33%	PRE							
E05	9	13%	7	10%	11	15%	-2	↓ -22%	2	↑ 22%	POST	C05	18	25%	16	23%	-2	↓ -11%	PRE							
E06	1	1%	9	13%	4	6%	8	↑ 800%	3	↑ 300%	D	C06	10	14%	5	7%	-5	↓ -50%	PRE							
E07	10	14%	18	26%	12	17%	8	↑ 80%	2	↑ 20%	D	C07	10	14%	8	11%	-2	↓ -20%	PRE							
E08	3	4%	7	10%	5	7%	4	↑ 133%	2	↑ 67%	D	C08	10	14%	9	13%	-1	↓ -10%	PRE							
E09	10	14%	20	29%	10	14%	10	↑ 100%	0	⇒ 0%	D	C09	2	3%	10	14%	8	↑ 400%	POST							
E10	7	10%	10	14%	8	11%	3	↑ 43%	1	↑ 14%	D	C10	3	4%	9	13%	6	↑ 200%	POST							
E11	6	8%	5	7%	9	13%	-1	↓ -17%	3	↑ 50%	POST	C11	8	11%	9	13%	1	↑ 13%	POST							
E12	5	7%	11	15%	9	13%	6	↑ 120%	4	↑ 80%	D	C12	8	11%	6	8%	-2	↓ -25%	PRE							
E13	6	8%	13	18%	16	23%	7	↑ 117%	10	↑ 167%	POST	C13	8	11%	11	15%	3	↑ 38%	POST							
E14	0	0%	8	11%	5	7%	8	↑ ↑	5	↑ ↑	D	C14	3	4%	5	7%	2	↑ 67%	POST							
E15	8	12%	15	22%	11	15%	7	↑ 88%	3	↑ 38%	D	C15	10	14%	13	18%	3	↑ 30%	POST							
E16	11	15%	14	21%	8	12%	3	↑ 27%	-3	↓ -27%	D	C16	7	10%	9	13%	2	↑ 29%	POST							
E17	5	7%	12	17%	3	4%	7	↑ 140%	-2	↓ -40%	D	C17	8	11%	7	10%	-1	↓ -13%	PRE							
E18	12	17%	14	20%	14	20%	2	↑ 17%	2	↑ 17%	D & POST	C18	5	7%	5	7%	0	⇒ 0%	EQUAL							
E19	12	17%	18	26%	12	17%	6	↑ 50%	0	⇒ 0%	D	C19	9	13%	13	18%	4	↑ 44%	POST							
E20	13	18%	13	18%	18	25%	0	⇒ 0%	5	↑ 38%	POST	C20	18	25%	14	20%	-4	↓ -22%	PRE							
E21	10	14%	13	18%	15	21%	3	↑ 30%	5	↑ 50%	POST	C21	3	4%	5	7%	2	↑ 67%	POST							
E22	7	10%	6	8%	4	6%	-1	↓ -14%	-3	↓ -43%	PRE	C22	3	4%	6	8%	3	↑ 100%	POST							
E23	13	18%	15	21%	11	16%	2	↑ 15%	-2	↓ -15%	D	C23	9	13%	10	14%	1	↑ 11%	POST							
E24	9	13%	21	30%	11	15%	12	↑ 133%	2	↑ 22%	D	C24	8	11%	8	11%	0	⇒ 0%	EQUAL							
E25	3	4%	6	8%	2	3%	3	↑ 100%	-1	↓ -33%	D	C25	6	8%	9	13%	3	↑ 50%	POST							
E26	7	10%	18	25%	16	23%	11	↑ 157%	9	↑ 129%	D	C26	11	15%	9	13%	-2	↓ -18%	PRE							
E27	8	12%	18	25%	9	13%	10	↑ 125%	1	↑ 13%	D	C27	5	7%	2	3%	-3	↓ -60%	PRE							
E28	5	7%	5	7%	1	1%	0	⇒ 0%	-4	↓ -80%	PRE & D	C28	7	10%	4	6%	-3	↓ -43%	PRE							
E29	1	1%	7	10%	10	14%	6	↑ 600%	9	↑ 900%	POST	C29	6	8%	7	10%	1	↑ 17%	POST							
E30	21	30%	13	18%	12	17%	-8	↓ -38%	-9	↓ -43%	PRE	C30	14	20%	23	32%	9	↑ 64%	POST							
E31	11	15%	6	8%	13	18%	-5	↓ -45%	2	↑ 18%	POST	C31	4	6%	4	6%	0	⇒ 0%	EQUAL							
E32	12	17%	13	19%	10	14%	1	↑ 8%	-2	↓ -17%	D	C32	7	10%	4	6%	-3	↓ -43%	PRE							
E33	9	13%	4	6%	14	20%	-5	↓ -56%	5	↑ 56%	POST	C33	7	10%	12	17%	5	↑ 71%	POST							
E34	0	0%	4	6%	9	13%	4	↑ ↑	9	↑ ↑	POST	C34	10	14%	12	17%	2	↑ 20%	POST							
E35	5	7%	6	8%	4	6%	1	↑ 20%	-1	↓ -20%	D															
E36	4	6%	2	3%	5	7%	-2	↓ -50%	1	↑ 25%	POST															
E37	16	23%	14	20%	14	20%	-2	↓ -13%	-2	↓ -13%	PRE															
TOTAL	284	11%	424	16%	366	14%	140	↑ 49%	82	↑ 29%		TOTAL	265	11%	292	12%	27	↑ 10%								
AVG	7.676		11.46		9.892		3.784	95%	2.216	60%		AVG	7.794		8.588		0.794	38%								

Table 6.2b. Summary of collected data on EG and CG pronunciation (feature 2)

If the post-test performance was compared with the pre-test performance, a similar positive

tendency could be observed for the EG. Firstly, as stated earlier, the total and average number was higher in the post-test than in the pre-test recordings for both EG and CG groups. In the case of the EG, 25 out of 37 participants improved their pronunciation of /z/, with 10 participants showing a worse number and 2 of them producing the same number of correct utterances of the phoneme. In the case of the CG, numbers even out a bit more: 18 participants produced better total and average numbers, but 13 of them were worse and 3 produced the exact same number than their pre-test recordings.

As it already happened with /v/, CG participants showed a slight improvement along the pre-test and post-test recordings. However, the overall improvement percentage (10%) was significantly lower than the EG's (49%).

6.2.2 Pronunciation of /z/ in Different Contexts

Table 6.2c provides a summary of the total pronunciations of /z/ by all participants in different linguistic contexts. Interestingly, when /z/ appeared as the phoneme for the 3rd person singular, present simple ending in words like 'does', 'lives', 'is' or 'isn't' it was both the most accurately pronounced occurrence of the phoneme (24% total success rate for all pronunciations) and the one which improved the most for the EG in between recordings (Pre-test: 152 total correct pronunciations, 20.5% success rate, 4.1 average correct pronunciations per participant; dubbings: 233 total correct pronunciations, 31.5% success rate, 6.3 average correct pronunciations per participant; post-test: 204 total correct pronunciations, 27.6% success rate, 5.5 average correct pronunciations per participant), which could suggest, again, a positive correlation between performing the dubbing activity and the pronunciation of /z/ in that context, since the CG showed non relevant changes in between recordings (pre-test: 139 total correct pronunciations, 20.4% success rate, 4.1 average correct pronunciations per participant; post-test: 149 total correct pronunciations, 21.9% success rate, 4.4 average correct pronunciations per participant).

	Total correct utterances and success percentage						Average correct pronunciations per participant					
	3ps ✓	%	p ✓	%	z ✓	%	# ✓	%	3ps ✓	p ✓	z ✓	# ✓
CG_Pre	139	20.4%	37	4.2%	4	3.9%	85	10.8%	4.1	1.1	0.1	2.5
CG_Post	149	21.9%	41	4.6%	5	4.9%	97	12.4%	4.4	1.2	0.1	2.9
EG_Pre	152	20.5%	39	4.0%	8	7.2%	85	10.0%	4.1	1.1	0.2	2.3
EG_D	233	31.5%	41	4.3%	24	21.6%	126	14.8%	6.3	1.1	0.6	3.4
EG_Post	204	27.6%	41	4.3%	7	6.3%	114	13.4%	5.5	1.1	0.2	3.1
Total	877	24%	199	4%	48	9%	507	12%	4.9	1.1	0.3	2.8

KEY	
3ps	The phoneme appears in a 3rd person singular pres.
p	The phoneme appears in the ending of a plural form
z	The phoneme appears in a 'z' grapheme
#	Other contexts

Table 6.2c. Total and average correct pronunciations of /z/ distributed by different linguistic contexts

Another interesting extrapolation from the data showed that when /z/ occurred in a plural form (such as ‘lives’, ‘terms’, ‘incantations’, ‘champions’ or ‘trees’), the success rate was significantly lower than when it corresponded to 3rd person singular, present simple endings (only a 4% total success rate for the former as compared to the 24% already mentioned for the latter). Moreover, as reflected in Table 6.2d, the pronunciation of this phoneme in this linguistic context suffered no significant changes (neither positive nor negative) along the research recordings for neither group.

When /z/ corresponded to the <z> grapheme, in words like ‘wizard’, ‘gaze’, or the fictional word ‘bezoar’, the total success rate was also significantly low for all participants (9%), with a very limited number of correct pronunciations (CG: 4 in the pre-test, 5 in the post-test recordings; EG: 8 in the pre-test, 7 in the post-test recordings). However, in the dubbings delivered by the EG group participants, it showed a notable growth as compared to any other set of recordings (24 total correct pronunciations, 21.6% success rate). Even though this growth was not maintained along the post-test recordings, it could be a potential indicator on how dubbing activities could have been very useful in the pronunciation of /z/. In this context, the most common incorrect pronunciation of the <z> grapheme produced by the research participants was not only the voiceless alternative /s/, but also the voiceless dental fricative /θ/.

Finally, when /z/ appeared in other linguistic contexts than the previously mentioned, in words like ‘choose’, ‘always’, ‘because’, ‘his’, ‘as’ (word-ending position), ‘possess’, ‘possession’ or ‘resistant’ (intervocalic position) or ‘predisposition’ (between a vowel and a consonant), results showed positive results for both groups, even though more prominent for the EG. Both groups provided the same number of correct pronunciations in the pre-test recordings: 85 (10.8% success rate for the CG, 10% for the EG). In the dubbings, the pronunciation of /z/ increased to 126 for the EG (14.8% success rate), and it sustained at 114 (13.4% success rate) in the post-test recordings, which also showed an improvement (although less salient) for the CG (97 total correct pronunciations, 12.4% success rate). Again, these results indicated a better improvement in the EG participants, possibly due to the influence of the ID task.

6.2.3 Omissions of /z/

It was well established that the voiceless /s/ was traditionally the most common mispronunciation for the phoneme /z/ for Spanish learners of English, even though the voiceless dental fricative /θ/, could also be considered as an alternative common mispronunciation by the research participants when /z/ corresponded to the <z> grapheme. As stated previously, another common phenomenon for Spanish learners of English in general is, however, to omit the phoneme entirely, causing a plural form, such as ‘senses’ to sound like a singular form (‘sense’), or a 3rd person

singular, present simple form ('she precedes') to drop its characteristic 's' ending. As already discussed in the theoretical sections of this dissertation, the LFC considered phoneme omissions to be problematic for intelligibility. For this reason, Table 6.2d contains, for additional research purposes, all registered cases of /z/ omissions in all recordings provided by participants along the study, divided into groups and recording sets:

The first interesting extrapolation from the data gathered is that omissions of /z/ were, as expected, a common phenomenon for the participants of the study. It was omitted a total number of 1131 times, which represents 9% of the total occurrences of /z/. Similarly to what has already been discussed, the best performance (fewer omissions of /z/) was provided by the EG along the dubbings set (182 omissions, 7% rate). However, it cannot be established that working on the ID activities contributed to a decrease of the omissions of the phoneme, since both groups showed lower results in the post-test recordings (EG: 220 omissions, 8% rate; CG: 237 omissions, 10% rate) as compared to the pre-test recordings (EG: 232 omissions, 9% rate; CG: 260 omissions, 11%).

	EXPERIMENTAL GROUP						IMPROVEMENT				BEST	CONTROL GROUP				IMPROVEMENT		
	PRE		DUBBING		POST		DUBBING		POST			PRE	POST		POST			
	✓	%	✓	%	✓	%	✓	% Mejora	✓	%		✓	%	✓	%	✓	%	
E01	15	21%	8	11%	8	11%	-7	↓-47%	-7	↓-47%	PRE	C01	4	6%	4	6%	0	→ 0%
E02	4	6%	1	1%	0	0%	-3	↓-75%	-4	↓-100%	PRE	C02	3	4%	4	6%	1	↑ 33%
E03	0	0%	3	4%	0	0%	3	↑↑	0	-	D	C03	2	3%	4	6%	2	↑ 100%
E04	3	4%	0	0%	1	1%	-3	↓-100%	-2	↓-67%	PRE	C04	3	4%	2	3%	-1	↓-33%
E05	5	7%	3	4%	6	8%	-2	↓-40%	1	↑ 20%	POST	C05	0	0%	0	0%	0	-
E06	18	25%	18	25%	7	10%	0	→ 0%	-11	↓-61%	PRE & D	C06	3	4%	0	0%	-3	↓-100%
E07	6	8%	2	3%	4	6%	-4	↓-67%	-2	↓-33%	PRE	C07	11	16%	16	23%	5	↑ 45%
E08	5	7%	5	7%	1	1%	0	→ 0%	-4	↓-80%	PRE & D	C08	6	8%	11	15%	5	↑ 83%
E09	3	4%	1	1%	0	0%	-2	↓-67%	-3	↓-100%	PRE	C09	9	13%	7	10%	-2	↓-22%
E10	2	3%	4	6%	0	0%	2	↑ 100%	-2	↓-100%	D	C10	21	30%	17	24%	-4	↓-19%
E11	25	35%	12	17%	17	24%	-13	↓-52%	-8	↓-32%	PRE	C11	4	6%	2	3%	-2	↓-50%
E12	9	13%	4	6%	6	9%	-5	↓-56%	-3	↓-33%	PRE	C12	12	17%	7	10%	-5	↓-42%
E13	4	6%	4	6%	11	15%	0	→ 0%	7	↑ 175%	POST	C13	24	34%	25	35%	1	↑ 4%
E14	7	10%	4	6%	5	7%	-3	↓-43%	-2	↓-29%	PRE	C14	7	10%	7	10%	0	→ 0%
E15	1	1%	0	0%	2	3%	-1	↓-100%	1	↑ 100%	POST	C15	2	3%	2	3%	0	→ 0%
E16	0	0%	1	1%	0	0%	1	↑↑	0	-	D	C16	5	7%	9	13%	4	↑ 80%
E17	2	3%	2	3%	6	8%	0	→ 0%	4	↑ 200%	POST	C17	26	37%	24	34%	-2	↓-8%
E18	15	21%	6	8%	10	14%	-9	↓-60%	-5	↓-33%	PRE	C18	9	13%	4	6%	-5	↓-56%
E19	1	1%	1	1%	3	4%	0	→ 0%	2	↑ 200%	POST	C19	7	10%	6	8%	-1	↓-14%
E20	3	4%	1	1%	3	4%	-2	↓-67%	0	→ 0%	PRE & POST	C20	0	0%	0	0%	0	-
E21	9	13%	1	1%	4	6%	-8	↓-89%	-5	↓-56%	PRE	C21	0	0%	2	3%	2	↑↑
E22	11	15%	11	15%	14	20%	0	→ 0%	3	↑ 27%	POST	C22	8	11%	0	0%	-8	↓-100%
E23	12	17%	15	21%	13	19%	3	↑ 25%	1	↑ 8%	D	C23	21	30%	21	30%	0	→ 0%
E24	8	11%	4	6%	8	11%	-4	↓-50%	0	→ 0%	PRE & POST	C24	6	8%	2	3%	-4	↓-67%
E25	8	11%	17	24%	16	23%	9	↑ 113%	8	↑ 100%	D	C25	14	20%	12	17%	-2	↓-14%
E26	1	1%	1	1%	2	3%	0	→ 0%	1	↑ 100%	POST	C26	2	3%	0	0%	-2	↓-100%
E27	7	10%	3	4%	5	7%	-4	↓-57%	-2	↓-29%	PRE	C27	6	8%	6	8%	0	→ 0%
E28	15	21%	9	13%	16	23%	-6	↓-40%	1	↑ 7%	POST	C28	21	30%	21	30%	0	→ 0%
E29	1	1%	8	11%	6	8%	7	↑ 700%	5	↑ 500%	D	C29	3	4%	2	3%	-1	↓-33%
E30	5	7%	1	1%	2	3%	-4	↓-80%	-3	↓-60%	PRE	C30	4	6%	2	3%	-2	↓-50%
E31	14	20%	11	15%	17	24%	-3	↓-21%	3	↑ 21%	POST	C31	10	14%	7	10%	-3	↓-30%
E32	1	1%	3	4%	6	9%	2	↑ 200%	5	↑ 500%	POST	C32	2	3%	2	3%	0	→ 0%
E33	4	6%	2	3%	1	1%	-2	↓-50%	-3	↓-75%	PRE	C33	0	0%	0	0%	0	-
E34	1	1%	5	7%	7	10%	4	↑ 400%	6	↑ 600%	POST	C34	5	7%	9	13%	4	↑ 80%
E35	5	7%	9	13%	8	11%	4	↑ 80%	3	↑ 60%	D							
E36	1	1%	1	1%	2	3%	0	→ 0%	1	↑ 100%	POST							
E37	1	1%	1	1%	3	4%	0	→ 0%	2	↑ 200%	POST							
TOTAL	232	9%	182	7%	220	8%	-50	↓-22%	-12	↓-5%		TOTAL	260	11%	237	10%	-23	↓-9%
AVG	6.27		4.919	18%	5.946	28%	-1.35		-0.32		AVG	7.647		6.971		-0.68	↓-10%	

Table 6.2d. Summary of collected data on EG and CG omissions of the phoneme /z/

As complementary information, Table 6.2e shows the same total number of omissions of /z/ registered in Table 6.2d, but divided into linguistic contexts.

If Table 6.2c had already showed that plural forms had a much lower success rate than 3rd person singular present simple endings when /z/ occurred, a similar tendency could be observed in total omissions of the phoneme. Voiced plural endings (/z/) showed a very high rate of total omissions of the phoneme (834 omissions, 18% average rate) as compared to any other linguistic context. A very similar total number of omissions of /z/ could be seen throughout most recording sets in the study (EG pre-test: 171; EG post-test: 174; CG pre-test: 180; CG post-test 171), except from the EG dubbings, which showed a much lower number (138 omissions, 14.3% rate) than the rest of the sets.

	Total omissions of the sound and percentage								Average omissions per participant			
	3ps ✓	%	p ✓	%	z ✓	%	# ✓	%	3ps ✓	p ✓	z ✓	# ✓
CG_Pre	48	7.1%	180	20.4%	0	0.0%	32	4.1%	1.4	5.3	0.0	0.9
CG_Post	37	5.4%	171	19.3%	2	2.0%	27	3.5%	1.1	5.0	0.1	0.8
EG_Pre	39	5.3%	171	17.8%	1	0.9%	21	2.5%	1.1	4.6	0.0	0.6
EG_D	30	4.1%	138	14.3%	1	0.9%	13	1.5%	0.8	3.7	0.0	0.4
EG_Post	32	4.3%	174	18.1%	1	0.9%	13	1.5%	0.9	4.7	0.0	0.4
Total	186	5%	834	18%	5	1%	106	3%	1.0	4.7	0.0	0.6

KEY	
3ps	The phoneme appears in a 3rd person singular pres.
p	The phoneme appears in the ending of a plural form
z	The phoneme appears in a 'z' grapheme
#	Other contexts

Table 6.2e. Total and average omissions of /z/ in different linguistic contexts

In the case of <z> occurrences of /z/, it seemed that omissions were not an issue. Only a total of 5 omissions were produced throughout all the recording sets of the study (1% rate). This looked like a logical phenomenon, since /z/ omissions seemed to occur almost exclusively when the phoneme is associated to the <s> grapheme.

The total omissions of /z/ when it appeared in a voiced 3rd person singular, present simple ending seemed to follow a similar tendency as previously stated: highest number of omissions in the pre-test recordings (CG: 48 omissions, 7.1% rate; EG: 39 omissions, 5.3% rate), relatively lower in the post-test recordings (CG: 37 omissions, 5.4% rate; EG: 32 omissions, 4.3% rate), and lowest in the dubbings (EG: 30 omissions, 4.1% rate). However, in this case, it cannot be stated that the dubbings showed a significant reduction in the number of omissions as compared to plural endings, for example. A similar tendency could be observed in Table 6.2f in occurrences of /z/ in other linguistic contexts: higher number of /z/ omissions in the pre-test recordings (CG: 32 omissions, 4.1% rate; EG: 21 omissions, 2.5% rate), and lower numbers in dubbings and post-test recordings (CG: 27 omissions, 3.5% rate; EG dubbings and post-test: 13 omissions each, 1.5% rate).

6.3 Feature 3 (/ʃ/) Data Analysis

Feature 3 revolved around the voiceless palato-alveolar fricative /ʃ/, which, even though it can be present in Southern Andalusian or several Hispanic America dialects, is not part of the Peninsular Spanish phonological system, causing it to be fairly problematic for Spanish learners of English. Its most common graphic correspondence is <sh>, although it can be present in many other written forms, such as <s>, <ss>, <sci>, <ch> or <t>, to name a few. This section analysed the pronunciation of /ʃ/ by the participants of the study in <sh> occurrences (such as ‘share’, ‘should’, ‘shadows’ or ‘foolish’) and in some of the alternative graphemes of /ʃ/ in words present in the scripts, such as <t> in ‘tion’ endings (‘incantations’, ‘potion’, ‘predisposition’, ‘reputation’), <s> (‘sure’), <ss> (‘possession’), or <sci> (‘conscience’)

6.3.1 Overall Results and Connections with the Research Hypotheses

First, the results obtained by applying the Wilcoxon and Mann-Whitney to the data gathered, were the following (Table 6.3a):

FEATURE 3 /ʃ/	
<i>p</i> -value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*	
	CG_Post and CG_Pre (Wilcoxon) 0.063
	EG_Pre & CG_Pre (Mann-Whitney) 0.624
H1a	EG_Post & EG_Pre (Wilcoxon) 0.000
	EG_Post & CG_Post (Mann-Whitney) 0.721
H1b	EG_D & EG_Pre (Wilcoxon) 0.000

* H_0 is rejected when $p < 0.05$

Table 6.3a. *p*-value results yielded by the Wilcoxon/Mann-Whitney tests (feature 3)

No meaningful differences could be found in the comparison of CG versus EG pre-test recordings ($q=0.624$), which set a similar starting point regarding the pronunciation of /ʃ/ by both groups. Although the CG showed an improvement between the pre-test and post-test recordings, results yielded by the Wilcoxon test ($q=0.063$) indicated that those differences were not statistically meaningful. The same test was applied to establish comparisons between the EG pre-test and dubbing sets ($q=0.000$) and pre-test and post-test sets ($q=0.000$), which, in contrast, could be considered as significantly different, since the *p*-value yielded for both comparisons was considerably lower than 0.05. The fact that statistically meaningful differences could only be found between the EG pre-test and the posterior recordings (dubbings and post-test) could, again, suggest that working on the ID activity could have produced a positive effect on the EG participants’

pronunciation of /f/.

In terms of the extent to which the pronunciation of the phoneme was problematic for the 71 participants of the study, a total number of 1488 correct pronunciations of the phoneme were registered out of a total of 3759 occurrences (39.6% success rate), which meant that /f/ was accurately pronounced in more than a third of the total cases.

EXPERIMENTAL GROUP						IMPROVEMENT				CONTROL GROUP				IMPROVEMENT					
	PRE		DUBBING		POST	DUBBING		POST		BEST	PRE		POST		POST		BEST		
	✓	%	✓	%	✓	✓	% Mejora	✓	%		✓	%	✓	%	✓	%			
E01	1	5%	6	29%	1	5%	5	500%	0	0%	D	C01	3	14%	0	0%	-3	-100%	PRE
E02	13	62%	17	81%	14	67%	4	31%	1	8%	D	C02	0	0%	2	10%	2	100%	POST
E03	5	24%	14	67%	13	62%	9	180%	8	160%	D	C03	2	10%	2	10%	0	0%	EQUAL
E04	1	5%	9	43%	9	43%	8	800%	8	800%	D & POST	C04	0	0%	1	5%	1	100%	POST
E05	9	43%	8	38%	13	62%	-1	-11%	4	44%	POST	C05	17	81%	19	90%	2	12%	POST
E06	10	48%	13	62%	15	71%	3	30%	5	50%	POST	C06	1	5%	2	10%	1	100%	POST
E07	8	38%	16	76%	16	76%	8	100%	8	100%	D & POST	C07	9	43%	8	38%	-1	-11%	PRE
E08	4	19%	9	43%	4	19%	5	125%	0	0%	D	C08	5	24%	7	33%	2	40%	POST
E09	4	19%	11	52%	8	38%	7	175%	4	100%	D	C09	2	10%	14	67%	12	600%	POST
E10	9	43%	17	85%	17	81%	8	89%	8	89%	D & POST	C10	10	48%	15	71%	5	50%	POST
E11	5	24%	12	57%	4	19%	7	140%	-1	-20%	D	C11	0	0%	1	5%	1	100%	POST
E12	5	24%	9	43%	9	45%	4	80%	4	80%	D & POST	C12	0	0%	1	5%	1	100%	POST
E13	2	10%	4	19%	3	14%	2	100%	1	50%	D	C13	5	24%	2	10%	-3	-60%	PRE
E14	0	0%	5	24%	6	29%	5	100%	6	100%	POST	C14	7	33%	9	43%	2	29%	POST
E15	9	45%	17	81%	12	57%	8	89%	3	33%	D	C15	14	67%	16	76%	2	14%	POST
E16	5	24%	4	19%	4	20%	-1	-20%	-1	-20%	PRE	C16	7	33%	6	29%	-1	-14%	PRE
E17	4	19%	12	57%	5	24%	8	200%	1	25%	D	C17	11	52%	13	62%	2	18%	POST
E18	11	52%	16	76%	18	86%	5	45%	7	64%	POST	C18	12	57%	12	57%	0	0%	EQUAL
E19	11	52%	11	52%	8	38%	0	0%	-3	-27%	PRE & D	C19	20	95%	18	86%	-2	-10%	PRE
E20	10	48%	13	62%	14	67%	3	30%	4	40%	POST	C20	16	76%	18	86%	2	13%	POST
E21	11	52%	11	52%	9	43%	0	0%	-2	-18%	PRE & D	C21	18	86%	19	90%	1	6%	POST
E22	1	5%	3	14%	2	10%	2	200%	1	100%	D	C22	12	57%	18	86%	6	50%	POST
E23	7	33%	8	38%	10	48%	1	14%	3	43%	POST	C23	0	0%	0	0%	0	-	EQUAL
E24	11	52%	7	33%	10	48%	-4	-36%	-1	-9%	PRE	C24	12	57%	13	62%	1	8%	POST
E25	2	10%	1	5%	4	19%	-1	-50%	2	100%	POST	C25	7	33%	10	48%	3	43%	POST
E26	19	90%	17	81%	19	90%	-2	-11%	0	0%	PRE & POST	C26	8	38%	9	43%	1	13%	POST
E27	6	32%	5	24%	5	24%	-1	-17%	-1	-17%	PRE	C27	3	14%	2	10%	-1	-33%	PRE
E28	8	38%	13	62%	12	57%	5	63%	4	50%	D	C28	6	29%	4	20%	-2	-33%	PRE
E29	7	33%	4	19%	8	38%	-3	-43%	1	14%	POST	C29	15	71%	17	81%	2	13%	POST
E30	8	38%	14	67%	11	52%	6	75%	3	38%	D	C30	1	5%	8	38%	7	700%	POST
E31	6	29%	9	43%	10	48%	3	50%	4	67%	POST	C31	6	29%	5	24%	-1	-17%	PRE
E32	15	71%	16	76%	14	70%	1	7%	-1	-7%	D	C32	10	48%	7	33%	-3	-30%	PRE
E33	4	19%	4	19%	4	19%	0	0%	0	0%	EQUAL	C33	18	86%	14	67%	-4	-22%	PRE
E34	0	0%	3	15%	3	14%	3	100%	3	100%	D & POST	C34	0	0%	4	19%	4	100%	POST
E35	6	29%	15	71%	9	43%	9	150%	3	50%	D								
E36	0	0%	1	5%	0	0%	1	100%	0	0%	D								
E37	4	19%	10	48%	7	33%	6	150%	3	75%	D								
TOTAL	241	31%	364	47%	330	42%	123	51%	89	37%		TOTAL	257	36%	296	41%	39	15%	
AVG	6.514		9.838		8.919		3.324		2.405			AVG	7.559		8.706		1.147		

Table 6.3b. Summary of collected data on EG and CG pronunciation (feature 3)

As opposed to other features being analysed here, individual performances of the phoneme were very different from each other, with some participants showing a very high success rate (80-90%; see Table 6.3b) from the pre-test, remaining steady along all the recording sets provided, while many others showed a very low success rate (0-10%). This fact might reinforce the idea that some participants might have responded better to their learning experiences regarding the pronunciation of /f/ than others. In this regard, the alveolar alternative /s/ was the most common mispronunciation of /f/, which was a logical phenomenon, since /s/ is the closest ‘Spanish’ phoneme to the problematic palato-alveolar phoneme. As a curiosity, several isolated cases of /t/ were also registered in ‘tion’ endings, especially in lower-level participants.

Table 6.3b also shows how the data gathered for feature 3 occurrences followed a similar tendency to previous features: the pre-test recordings offered the worst results in terms of accurate

pronunciations of /ʃ/ (EG: 241 total correct pronunciations, 31% overall success rate, 6.51 average correct pronunciations per participant; CG: 257 total correct pronunciations, 36% success rate, 7.55 correct pronunciations per participant), while post-test recordings presented an improvement in both groups, more salient for the EG (EG: 330 total correct pronunciations, 42% success rate, 8.91 correct pronunciations per participant; CG: 296 total correct pronunciations, 42% success rate, 8.7 correct pronunciations per participant). These numbers suggested a 37% improvement for the EG in between the pre-test and the post-test recordings, for only a 15% improvement for the CG. However, as with previous features, the best results were seen in the dubbings provided by the EG (364 total correct pronunciations of /ʃ/, 47% success rate, 9.83 correct pronunciations per participant).

6.3.2 Pronunciation of /ʃ/ in Different Graphemes

Once determined that the /ʃ/ phoneme was problematic for the participants of the study, an interesting consideration for this research was to investigate on how participants pronounced the phoneme in different graphic representations, as well as if and to what extent were dubbing activities helpful in its pronunciation (Table 6.3c).

	Total correct utterances and success percentage										Average correct pronunciations per participant				
	sh ✓	%	ti ✓	%	ss ✓	%	s ✓	%	sci ✓	%	sh ✓	ti ✓	ss ✓	s ✓	sci ✓
CG_Pre	144	32.6%	77	45.3%	12	35.3%	22	64.7%	2	5.9%	4.2	2.3	0.4	0.6	0.1
CG_Post	174	39.4%	85	50.0%	11	32.4%	23	67.6%	3	8.8%	5.1	2.5	0.3	0.7	0.1
EG_Pre	128	26.6%	87	47.0%	10	27.0%	15	40.5%	1	2.7%	3.5	2.4	0.3	0.4	0.0
EG_D	195	40.5%	126	68.1%	25	67.6%	16	43.2%	2	5.4%	5.3	3.4	0.7	0.4	0.1
EG_Post	185	38.5%	113	61.1%	13	35.1%	16	43.2%	3	8.1%	5.0	3.1	0.4	0.4	0.1
Total	826	35%	488	55%	71	40%	92	51%	11	6%	4.6	2.7	0.4	0.5	0.1

KEY	
sh	The phoneme corresponds to the <sh> graphemes
ti	The phoneme corresponds to the <ti> graphemes
ss	The phoneme corresponds to the <ss> graphemes
s	The phoneme corresponds to the <s> grapheme
sci	The phoneme corresponds to the <sci> graphemes

Table 6.3c. Total and average correct pronunciations of /ʃ/ distributed by graphemes

The most common graphic representation of the voiceless palato-alveolar fricative in English corresponds, as already stated, to <sh>. Surprisingly, participants did not provide the highest results in correct pronunciations of /ʃ/ in <sh> contexts, as it could be expected (35% total success rate), since the phoneme was accurately pronounced in a higher success rate in other graphic representations, as it will be discussed later. Going back to <sh> contexts, both the EG and the CG showed significant improvements in their performance over time, producing better results in dubbings (EG) and post-test (EG & CG) than in the pre-test recordings.

When /ʃ/ corresponded to <ti> in ‘tion’ endings (‘predisposition’, ‘potion’, ‘attention’...) participants provided the highest results in accuracy (55% success rate), which could suggest that they associated ‘tion’ endings with the voiceless palato-alveolar fricative and, as a consequence, were able to pronounce the sound in a more prominent rate. In this case, even though both groups provided better results in the post-test recordings, the EG showed a higher improvement than the CG.

Only one word in all four scripts showed the <ss> grapheme corresponding to the /ʃ/ phoneme (‘possession’) and, even though the <ss>-/ʃ/ correlation could have been less known for Spanish learners of English, the participants of both groups showed a noticeably higher success rate (40%) than expected. In this case, the correct pronunciations of the EG skyrocketed in the dubbings, with 25 participants out of 37 which pronounced the phoneme correctly (67.6% success rate) as compared to their pre-test recordings, where only 10 EG participants did (27% success rate). The rest of the recording sets showed similar results (CG pre-test: 12 correct pronunciations; CG post-test: 11 correct pronunciations; EG post-test: 13 correct pronunciations).

As with the <ss> context, only one word was found where /ʃ/ corresponded to the <s> grapheme (‘sure’), and, observing the total success rate in its correct pronunciation (51%), it seemed that both EG and CG participants were aware of the relationship between <s> and /ʃ/ in ‘sure’. Interestingly enough, even though no significant improvements could be acknowledged in any research group, the CG participants showed a higher tendency to pronounce the phoneme correctly from the beginning of the study (CG pre-test: 22 correct pronunciations; CG post-test: 23 correct pronunciations) than the EG participants (EG pre-test 15 correct pronunciations; 16 correct pronunciations for both the dubbings and the post-test recordings).

Finally, as expected, the lowest results in correct pronunciations of /ʃ/ were provided in the word ‘conscience’, where the correspondence between <sci> and /ʃ/ might have been less known for the research participants (6% total success rate). Only 3 participants from each group were able to pronounce the phoneme correctly at some point of the study, which did not offer meaningful data so as to the potential influence of dubbing activities in its pronunciation.

6.3.3 Pronunciation of /ʃ/ in Initial, Middle or Final Position

The four scripts used for the research included examples of the problematic phoneme /ʃ/ appearing in word-initial position (‘share’, ‘should’, ‘sure’, ‘shadows’...), middle position (‘potion’, ‘incantation’, ‘freshwater’...) and word-final position (‘foolish’, ‘flesh’). When analysing the recordings, it was an interesting consideration to study the accuracy rate in the pronunciation of the /ʃ/ phoneme depending on its position (word-initial, middle or word-final position) and to

check if and to what extent could the dubbing activities have improved the participants' performance regarding the voiceless palato-alveolar fricative phoneme (see Table 6.3d).

Total correct utterances and success percentage						Average correct pronunciations per participant			
	I#	%	F# ✓	%	# ✓	%	I#	F# ✓	# ✓
CG_Pre	117	43.1%	19	27.9%	121	32.4%	3.4	0.6	3.6
CG_Post	134	49.3%	23	33.8%	139	37.2%	3.9	0.7	4.1
EG_Pre	107	36.1%	12	16.2%	122	30.0%	2.9	0.3	3.3
EG_D	152	51.4%	23	31.1%	189	46.4%	4.1	0.6	5.1
EG_Post	136	45.9%	18	24.3%	176	43.2%	3.7	0.5	4.8
Total	646	45%	95	27%	747	38%	3.6	0.5	4.2

KEY	
I#	The phoneme occurs in initial position
F#	The phoneme occurs in final position
#	The phoneme occurs in middle position

Table 6.3d. Total and average correct pronunciations of /ʃ/ distributed by different linguistic contexts

As shown in the table, it seemed that when /ʃ/ appeared in word-initial position, participants showed a higher tendency to accurately pronounce it (45% total success rate) than when appearing in middle (38%) or final position (27%). Additionally, word-initial /ʃ/ occurrences seemed to improve in the post-test recordings provided by both EG and CG groups, with a more prominent rise in the EG, especially during the dubbings (from 36.1% success rate in the pre-test to a 51.4% in the dubbings).

The two words which included a word-final /ʃ/ sound ('foolish' and 'flesh') were pronounced accurately in just 27% of all cases, with very slight, although non-significant improvements by both groups along the research process. From the remaining 63% cases where the phoneme was not accurately pronounced, the Spanish /s/ sound was the most common mispronunciation provided.

When appearing in middle position, a similar tendency to word-initial /ʃ/ was observed, with slight improvements in the CG (from 121 total correct pronunciations, 32.4% success rate in the pre-test to 139 correct pronunciations, 37.2% success rate) but a more prominent rise in the EG performances (pre-test: 122 total correct pronunciations, 30% success rate; dubbings: 189 total correct pronunciations, 46.4% success rate, maintaining an upward tendency in the post-test: 176 total correct pronunciations, 43.2% success rate).

6.3.4 The 'Predisposition' Case

While analysing the recordings provided by the 71 participants of the study, a curious tendency for different mispronunciations was observed in the pronunciation of the word

‘predisposition’ (‘POTIONS’ video, line 3), which included the problematic /ʃ/ phoneme in the <tion> ending. While ‘predisposition’ could still be intelligible in some cases (with more or less accuracy), in some others, several participants uttered different words than the original, both real (‘prediction’, ‘preposition’, ‘precision’) and non-existent (‘*predispotion*’, ‘*predispotion*’, etc.). Pronouncing real words as alternatives to the original (‘predisposition’) might lead to intelligibility problems and communication breakdowns, since stating that somebody has ‘the predisposition to do something’ is not the same as having ‘the precision’ or ‘the preposition’ to do it. Table 6.3e shows these problematic alternatives for pronunciation, including examples of participants who actually uttered them in their recordings.

Original line	For those select few who possess the predisposition , ...	
Mispronunciations which might lead to communication breakdowns	For those select few who possess the prediction , ...	Uttered by C15_pre, C23_pre, C10_post, E06_pre, E11_post
	For those select few who possess the preposition , ...	Uttered by C34_pre, E25_pre, E25_post
	For those select few who possess the precision , ...	Uttered by E25_D

Table 6.3e. Intelligibility-challenging mispronunciations of the word ‘predisposition’

All pronunciations of the word provided by the research participants were recorded and summarized in Table 6.3f, indicating whether the word ‘predisposition’ was intelligible in their utterances or another of the alternative words described before was produced.

Utterances where 'predisposition' can be intelligible

	EG_Pre	EG_D	+/-	EG_Post	+/-	CG_Pre	CG_Post	+/-
/,pri:dɪspə'zɪʃn/	0	0		1	1	0	0	0
/,pri:dɪspə'sɪʃn/	4	5	1	6	2	3	1	-2
Other variants*	15	24	9	23	8	21	22	1
TOTAL	19	29	10	30	11	24	23	-1

* Include inaccurate pronunciations of the word, although 'predisposition' can still be somehow intelligible, such as [preðɪspə'sɪʃn]

Utterances where 'predisposition' is not intelligible

	EG_Pre	EG_D	+/-	EG_Post	+/-	CG_Pre	CG_Post	+/-
[preðɪs'pɒʃn]	9	3	-6	2	-7	4	3	-1
[preðɪs'pɔʃn]	5	2	-3	3	-2	3	4	1
Other variants*	4	2	-2	2	-2	3	4	1
TOTAL	18	7	-11	7	-11	10	11	1

* Include other pronunciations in which the word 'predisposition' is not recognizable, such as [preðɪs'pɪʃn], [pre'ðɪksjən], [pre'θɪsɪjən], [pre'ðɪsɪjən] or [preðɪs'pɒtʃən]

Table 6.3f. EG and CG pronunciations of the word ‘predisposition’

Only one participant throughout the whole study was able to produce the word with accurate pronunciations of the two problematic consonant phonemes in it: /z/ (feature 2) and /ʃ/ (feature 3), as in /,pri:dɪspə'zɪʃn/. Out of 179 total utterances, 19 of them included a correct

pronunciation of the voiceless palato-alveolar fricative, but producing an alternative voiceless version /s/ of the voiced alveolar fricative /z/, as in /,pri:dtspə'sɪʃn/. However, the most common version of the word was the more Spanish-like [preðispo'sisjɔn]. In all of these three variants, the word 'predisposition' could still be intelligible to a greater or lesser extent.

On the other hand, Table 6.3f also indicates utterances where the word 'predisposition' could not have been understood in any way, since the participant produced an entirely different word, including pronunciations such as [preðis'posjɔn], [preðis'poʃjɔn], [preðis'pisjɔn], [pre'ðiksjɔn], [pre'θisjɔn], [pre'ðisjɔn] or [preðis'potjɔn]. All these pronunciations made it impossible for the original word to be understood in any way, causing communication problems.

As indicated, CG participants seemed to show no change throughout the research stages as regards the pronunciation of the word: 24 CG participants produced one of the three variants where the word 'predisposition' could be recognizable in their pre-test recordings, while 23 did it in the post-test recordings. Conversely, 10 CG participants produced intelligibility-challenging variants in the pre-test and 11 in the post-test recordings.

EG participants, by comparison, appear to show a slight improvement on the matter; in the pre-test recordings, 19 of them produced alternatives where the word could have been recognizable and 18 where it could not. This record improved in the dubbings and post-test recordings, where the number of utterances where the word could be somehow understood improved to 29 (dubbings) and 30 (post-test).

6.4 Feature 4 (/dʒ/ & /ʒ/) Data Analysis

This section will analyse the data obtained throughout all the research stages regarding the participants' pronunciation of the voiced postalveolar affricate /dʒ/ and the voiced postalveolar fricative /ʒ/ phonemes. The former was present in a total of nine words in the scripts, including word-initial ('just', 'joking'), middle ('enjoy', 'herbologists') and word-final ('pledge', 'exchange') contexts and, as a problematic phoneme for Spanish learners, it is most commonly mispronounced as the voiceless variant /tʃ/, which is present in Peninsular Spanish, as well as the voiced palatal fricative [j], very common in Spanish for <y> and <ll> graphemes. However, even though /dʒ/ can be regarded by literature as a problematic phoneme, the pronunciation of the voiced postalveolar fricative /ʒ/ is probably one of the most problematic for Spanish students of English, since not only it is not present in the Spanish phonological system, but it does not have a close equivalent to work with.

6.4.1 Overall Results and Connections with the Research Hypotheses

As with previous features, the p-value yielded for the comparison between the CG and EG pre-test recordings ($p=0.724$) suggested that both groups started on an equal footing as regards the pronunciation of /dʒ/ and /ʒ/. Additionally, even though a slight improvement could be observed in the pronunciation of the voiced post-alveolar phonemes between the CG pre and post-tests, it was not statistically significant ($p=0.321$).

However, the improvements showed between the EG pre-test and post-test recordings ($p=0.000$) and the EG pre-test recordings and dubbings performed ($p=0.000$) suggested statistical significance. Additionally, the differences between the EG and CG post-test results ($p=0.003$) also proved to be statistically significant, suggesting a positive effect of ID activities in the pronunciation of /dʒ/ and /ʒ/ for the EG, since they started from a similar position and ended showing meaningful differences in their post-test results. All these numbers can be seen in Table 6.4a.

FEATURE 4 /dʒ/ & /ʒ/	
<i>p-value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*</i>	
	CG_Post and CG_Pre (Wilcoxon) 0.321
	EG_Pre & CG_Pre (Mann-Whitney) 0.724
H1a	EG_Post & EG_Pre (Wilcoxon) 0.000
	EG_Post & CG_Post (Mann-Whitney) 0.003
H1b	EG_D & EG_Pre (Wilcoxon) 0.000

* H_0 is rejected when $p < 0.05$

Table 6.4a. p -value results yielded by the Wilcoxon/Mann-Whitney tests (feature 4)

Regarding the problematic nature of both phonemes, in the case of /dʒ/, the total number of correct pronunciations provided by all participants (552) suggested that it was indeed problematic, since they represented approximately a third of all occurrences (34.3% success rate). Furthermore, the data obtained reinforced the consideration of the voiced postalveolar fricative /ʒ/ as the most problematic phoneme for the participants of the study (only 18 correct pronunciations out of 1253 total occurrences; 1.4% success rate).

The data collected concerning pronunciations of the voiced postalveolar affricate /dʒ/ was summarized and reflected on Table 6.4b.

In the pre-test recordings, the EG registered a total of 89 correct pronunciations (27% overall success rate; 2.4 average correct pronunciations per participant), which then skyrocketed not only in the dubbings performed (154 total correct pronunciations, 46% overall success rate, 4.2 average correct pronunciations per participant), but also maintained high numbers in the post-

test recordings (146 total correct pronunciations; 44% success rate; 3.95 average correct pronunciations per participant). These numbers reflected that EG participants' correct pronunciations almost doubled between the pre-test and the dubbings/post-test recordings, suggesting a positive effect of dubbing activities. Not in vain, 28 EG participants (76% of the total number of EG participants) showed better results in the pronunciation of /dʒ/ in the dubbings as compared to the pre-test recordings, while 25 participants (67.6% of the EG) did the same in the post-test, as compared to the pre-test recordings.

	EXPERIMENTAL GROUP						IMPROVEMENT			CONTROL GROUP				IMPROVEMENT			
	PRE		DUBBING		POST		DUBBING	POST	BEST	PRE		POST	POST		BEST		
	✓	%	✓	%	✓	%	✓	% Mejora	✓	%	✓	%	✓	%	✓	%	
E01	0	0%	1	6%	0	0%	1	↑ 100%	0	→ 0%							
E02	2	13%	6	38%	5	31%	4	↑ 200%	3	↑ 150%							
E03	3	19%	6	38%	5	31%	3	↑ 100%	2	↑ 67%							
E04	0	0%	5	31%	3	19%	5	↑ 100%	3	↑ 60%							
E05	4	25%	4	25%	5	31%	0	→ 0%	1	↑ 25%							
E06	1	6%	4	25%	5	31%	3	↑ 300%	4	↑ 400%							
E07	6	38%	6	38%	7	44%	0	→ 0%	1	↑ 17%							
E08	1	6%	4	25%	4	25%	3	↑ 300%	3	↑ 300%							
E09	4	25%	4	25%	4	25%	0	→ 0%	0	→ 0%							
E10	1	6%	5	31%	5	31%	4	↑ 400%	4	↑ 400%							
E11	0	0%	4	25%	4	25%	4	↑ 100%	4	↑ 100%							
E12	1	6%	4	27%	3	20%	3	↑ 300%	2	↑ 200%							
E13	2	13%	4	25%	2	13%	2	↑ 100%	0	→ 0%							
E14	0	0%	4	25%	4	27%	4	↑ 100%	4	↑ 100%							
E15	4	27%	5	31%	6	38%	1	↑ 25%	2	↑ 50%							
E16	3	19%	2	13%	8	50%	-1	↓ -33%	5	↑ 167%							
E17	1	6%	2	13%	1	6%	1	↑ 100%	0	→ 0%							
E18	6	38%	5	33%	4	25%	-1	↓ -17%	-2	↓ -33%							
E19	3	19%	4	31%	6	38%	1	↑ 33%	3	↑ 100%							
E20	0	0%	4	25%	2	13%	4	↑ 100%	2	↑ 50%							
E21	2	13%	4	25%	2	13%	2	↑ 100%	0	→ 0%							
E22	4	25%	6	38%	7	44%	2	↑ 50%	3	↑ 75%							
E23	4	25%	5	31%	4	25%	1	↑ 25%	0	→ 0%							
E24	2	13%	3	19%	3	19%	1	↑ 50%	1	↑ 50%							
E25	1	6%	3	19%	1	6%	2	↑ 200%	0	→ 0%							
E26	5	31%	4	27%	5	31%	-1	↓ -20%	0	→ 0%							
E27	2	13%	5	31%	1	6%	3	↑ 150%	-1	↓ -50%							
E28	6	38%	5	31%	2	13%	-1	↓ -17%	-4	↓ -67%							
E29	2	13%	3	19%	4	25%	1	↑ 50%	2	↑ 100%							
E30	0	0%	3	20%	1	7%	3	↑ 100%	1	↑ 33%							
E31	3	19%	4	27%	6	38%	1	↑ 33%	3	↑ 100%							
E32	2	13%	5	31%	6	38%	3	↑ 150%	4	↑ 200%							
E33	3	19%	6	38%	5	31%	3	↑ 100%	2	↑ 67%							
E34	1	6%	4	25%	4	25%	3	↑ 300%	3	↑ 300%							
E35	4	25%	3	19%	2	13%	-1	↓ -25%	-2	↓ -50%							
E36	4	25%	4	25%	6	38%	0	→ 0%	2	↑ 50%							
E37	2	13%	4	25%	4	25%	2	↑ 100%	2	↑ 100%							
TOTAL	89	27%	154	46%	146	44%	65	↑ 20%	57	↑ 17%	TOTAL	77	23%	86	26%	9	↑ 3%
AVG	2.405		4.162		3.946		1.757		1.541		AVG	2.265		2.529		0.265	

Table 6.4b. Summary of collected data on EG and CG pronunciation of the /dʒ/ phoneme

The CG showed a slight increase, although the numbers were very similar between the pre-test (77 total correct pronunciations; 23% success rate; 2.26 average correct pronunciations per participant) and the post-test (86 total correct pronunciations; 26% success rate; 2.52 average correct pronunciations per participant). Half of the CG participants (17 out of 34) showed equal or less accurate pronunciations in the post-test as compared with the pre-test recordings. In order to check for statistically meaningful differences between all these data sets, Wilcoxon and Mann-Whitney test results will be discussed later on.

Regarding the pronunciation of the voiced postalveolar fricative /ʒ/, the data registered (Table 6.4c) showed that, as mentioned earlier, it was definitely the most problematic one for the Spanish participants of the study.

EXPERIMENTAL GROUP						IMPROVEMENT				CONTROL GROUP									
	PRE		DUBBING		POST		✓	% Mejora	✓	POST %	BEST	PRE		POST		✓	POST %	BEST	
	✓	%	✓	%	✓	%						✓	%	✓	%				✓
E01	0	-	0	-	0	-	0	-	0	-	-	C01	0	-	0	-	0	-	-
E02	0	-	0	-	0	-	0	-	0	-	-	C02	0	-	0	-	0	-	-
E03	1	14%	0	-	0	-	-1	↓ -100%	-1	↓ -100%	PRE	C03	0	-	0	-	0	-	-
E04	0	-	0	-	0	-	0	-	0	-	-	C04	0	-	0	-	0	-	-
E05	0	-	0	-	0	-	0	-	0	-	-	C05	0	-	0	-	0	-	-
E06	0	-	0	-	0	-	0	-	0	-	-	C06	0	-	0	-	0	-	-
E07	0	-	0	-	0	-	0	-	0	-	-	C07	0	-	1	14%	1	↑↑	POST
E08	0	-	0	-	0	-	0	-	0	-	-	C08	0	-	0	-	0	-	-
E09	0	-	0	-	0	-	0	-	0	-	-	C09	0	-	0	-	0	-	-
E10	0	-	0	-	0	-	0	-	0	-	-	C10	0	-	1	14%	1	↑↑	POST
E11	0	-	0	-	0	-	0	-	0	-	-	C11	0	-	0	-	0	-	-
E12	0	-	0	-	0	-	0	-	0	-	-	C12	0	-	0	-	0	-	-
E13	0	-	0	-	0	-	0	-	0	-	-	C13	0	-	0	-	0	-	-
E14	0	-	0	-	0	-	0	-	0	-	-	C14	0	-	0	-	0	-	-
E15	0	-	1	14%	0	-	1	↑↑	0	-	D	C15	0	-	0	-	0	-	-
E16	0	-	4	57%	3	43%	4	↑↑↑	3	↑↑	D	C16	0	-	0	-	0	-	-
E17	0	-	0	-	0	-	0	-	0	-	-	C17	0	-	0	-	0	-	-
E18	0	-	0	-	0	-	0	-	0	-	-	C18	0	-	0	-	0	-	-
E19	0	-	0	-	0	-	0	-	0	-	-	C19	0	-	0	-	0	-	-
E20	0	-	1	14%	0	-	1	↑↑	0	-	D	C20	0	-	0	-	0	-	-
E21	0	-	1	14%	0	-	1	↑↑↑	0	-	D	C21	0	-	0	-	0	-	-
E22	0	-	1	14%	0	-	1	↑↑↑	0	-	D	C22	0	-	0	-	0	-	-
E23	0	-	0	-	0	-	0	-	0	-	-	C23	0	-	0	-	0	-	-
E24	0	-	0	-	0	-	0	-	0	-	-	C24	0	-	0	-	0	-	-
E25	0	-	0	-	0	-	0	-	0	-	-	C25	0	-	0	-	0	-	-
E26	0	-	2	29%	0	-	2	↑↑	0	-	D	C26	0	-	0	-	0	-	-
E27	0	-	0	-	0	-	0	-	0	-	-	C27	0	-	0	-	0	-	-
E28	0	-	0	-	0	-	0	-	0	-	-	C28	0	-	0	-	0	-	-
E29	0	-	0	-	0	-	0	-	0	-	-	C29	0	-	0	-	0	-	-
E30	0	-	0	-	0	-	0	-	0	-	-	C30	0	-	1	14%	1	↑↑	POST
E31	0	-	0	-	0	-	0	-	0	-	-	C31	0	-	0	-	0	-	-
E32	0	-	0	-	1	14%	0	-	1	↑↑	POST	C32	0	-	0	-	0	-	-
E33	0	-	0	-	0	-	0	-	0	-	-	C33	0	-	0	-	0	-	-
E34	0	-	0	-	0	-	0	-	0	-	-	C34	0	-	0	-	0	-	-
E35	0	-	0	-	0	-	0	-	0	-	-								
E36	0	-	0	-	0	-	0	-	0	-	-								
E37	0	-	0	-	0	-	0	-	0	-	-								
TOTAL	1	0%	10	4%	4	2%	9	↑ 3%	3	↑ 1%		TOTAL	0	0%	3	1%	3	↑ 1%	
AVG	0.027		0.27		0.108		0.243		0.081			AVG	0		0.088		0.088		

Table 6.4c. Summary of collected data on EG and CG pronunciation of the /ʒ/ phoneme

Of all participants (n=71), only 11 were able to produce the voiced postalveolar fricative consonant at some point throughout the whole research process. Most of them seemed to show no regular pattern, since 9 participants only produced one correct pronunciation of the phoneme in diverse moments of the research process (1 in the pre-test, 4 in the dubbings, 4 in the post-test recordings). These data seemed to offer no conclusive proof of the influence of ID activities in the pronunciation of /ʒ/. Nevertheless, one participant from the EG (E16), after producing no correct pronunciations in the pre-test recordings, was able to utter the problematic phoneme 4 times in the dubbings, and, afterwards, 3 in the post-test recordings. This specific participant was one of the most skilled of the group, and it seems that working of the dubbings could have had an incidental positive effect on his/her pronunciation.

As Table 6.4d indicates, taking into account correct pronunciations of both /dʒ/ and /ʒ/ problematic phonemes, a similar tendency to previous features could be observed for the EG (lower results in pre-test recordings, higher in the post-test recordings, highest in the dubbings). Also, as reflected on Table 6.4e, only 3 out of 37 participants of the EG performed their best in the pre-test recordings (8% of all EG participants), with 15 of them (40%) showing the most accurate pronunciations of /dʒ/ and /ʒ/ in the dubbings and 9 (24.3%) in the post-test recordings. Moreover, another 9 participants (a significant 24.3%) showed equally higher results in the dubbings and in the post-test recordings.

FEATURE 4 /dʒ/ & ʒ/ - SUMMARY

	EXPERIMENTAL GROUP						IMPROVEMENT				BEST	CONTROL GROUP				IMPROVEMENT				BEST
	PRE		DUBBING		POST		DUBBING		POST			PRE		POST		POST				
	✓	%	✓	%	✓	%	✓	% Mejora	✓	%	✓	%	✓	%	✓	%	✓	%		
E01	0	0%	1	6%	0	0%	1	↑ 100%	0	→ 0%	D	C01	2	13%	5	31%	3	↑ 150%	POST	
E02	2	13%	6	38%	5	31%	4	↑ 200%	3	↑ 150%	D	C02	3	19%	0	0%	-3	↓ -100%	PRE	
E03	4	25%	6	38%	5	31%	2	↑ 50%	1	↑ 25%	D	C03	4	25%	2	13%	-2	↓ -50%	PRE	
E04	0	0%	5	31%	3	19%	5	↑ 100%	3	↑ 75%	D	C04	1	6%	2	13%	1	↑ 100%	POST	
E05	4	25%	4	25%	5	31%	0	→ 0%	1	↑ 25%	POST	C05	3	19%	3	19%	0	→ 0%	EQUAL	
E06	1	6%	4	25%	5	31%	3	↑ 300%	4	↑ 400%	POST	C06	1	6%	1	6%	0	→ 0%	EQUAL	
E07	6	38%	6	38%	7	44%	0	→ 0%	1	↑ 17%	POST	C07	1	6%	3	20%	2	↑ 200%	POST	
E08	1	6%	4	25%	4	25%	3	↑ 300%	3	↑ 300%	D & POST	C08	1	6%	4	25%	3	↑ 300%	POST	
E09	4	25%	4	25%	4	25%	0	→ 0%	0	→ 0%	EQUAL	C09	1	6%	2	13%	1	↑ 100%	POST	
E10	1	6%	5	31%	5	31%	4	↑ 400%	4	↑ 400%	D & POST	C10	4	25%	2	13%	-2	↓ -50%	PRE	
E11	0	0%	4	25%	4	25%	4	↑ 100%	4	↑ 100%	D & POST	C11	3	19%	2	13%	-1	↓ -33%	PRE	
E12	1	6%	4	27%	3	20%	3	↑ 300%	2	↑ 200%	D	C12	3	19%	4	25%	1	↑ 33%	POST	
E13	2	13%	4	25%	2	13%	2	↑ 100%	0	→ 0%	D	C13	2	13%	4	25%	2	↑ 100%	POST	
E14	0	0%	4	25%	4	27%	4	↑ 100%	4	↑ 100%	D & POST	C14	2	13%	3	19%	1	↑ 50%	POST	
E15	4	27%	6	38%	6	38%	2	↑ 50%	2	↑ 50%	D & POST	C15	8	50%	5	31%	-3	↓ -38%	PRE	
E16	3	19%	6	40%	11	69%	3	↑ 100%	8	↑ 267%	POST	C16	2	13%	2	13%	0	→ 0%	EQUAL	
E17	1	6%	2	13%	1	6%	1	↑ 100%	0	→ 0%	D	C17	2	13%	1	6%	-1	↓ -50%	PRE	
E18	6	38%	5	33%	4	25%	-1	↓ -17%	-2	↓ -33%	PRE	C18	1	6%	1	7%	0	→ 0%	EQUAL	
E19	3	19%	4	31%	6	38%	1	↑ 33%	3	↑ 100%	POST	C19	1	6%	3	19%	2	↑ 200%	POST	
E20	0	0%	5	31%	2	13%	5	↑ 100%	2	↑ 40%	D	C20	1	6%	2	13%	1	↑ 100%	POST	
E21	2	13%	5	31%	2	13%	3	↑ 150%	0	→ 0%	D	C21	1	6%	5	31%	4	↑ 400%	POST	
E22	4	25%	7	44%	7	44%	3	↑ 75%	3	↑ 75%	D & POST	C22	2	13%	5	31%	3	↑ 150%	POST	
E23	4	25%	5	31%	4	25%	1	↑ 25%	0	→ 0%	D	C23	2	13%	2	13%	0	→ 0%	EQUAL	
E24	2	13%	3	19%	3	19%	1	↑ 50%	1	↑ 50%	D & POST	C24	1	7%	3	19%	2	↑ 200%	POST	
E25	1	6%	3	19%	1	6%	2	↑ 200%	0	→ 0%	D	C25	0	0%	2	13%	2	↑ 100%	POST	
E26	5	31%	6	40%	5	31%	1	↑ 20%	0	→ 0%	D	C26	2	13%	2	13%	0	→ 0%	EQUAL	
E27	2	13%	5	31%	1	6%	3	↑ 150%	-1	↓ -50%	D	C27	4	25%	2	13%	-2	↓ -50%	PRE	
E28	6	38%	5	31%	2	13%	-1	↓ -17%	-4	↓ -67%	PRE	C28	2	13%	1	6%	-1	↓ -50%	PRE	
E29	2	13%	3	19%	4	25%	1	↑ 50%	2	↑ 100%	POST	C29	4	25%	7	44%	3	↑ 75%	POST	
E30	0	0%	3	20%	1	7%	3	↑ 100%	1	↑ 33%	D	C30	3	19%	2	13%	-1	↓ -33%	PRE	
E31	3	19%	4	27%	6	38%	1	↑ 33%	3	↑ 100%	POST	C31	4	25%	1	6%	-3	↓ -75%	PRE	
E32	2	13%	5	31%	7	44%	3	↑ 150%	5	↑ 250%	POST	C32	2	13%	3	19%	1	↑ 50%	POST	
E33	3	19%	6	38%	5	31%	3	↑ 100%	2	↑ 67%	D	C33	2	13%	3	19%	1	↑ 50%	POST	
E34	1	6%	4	25%	4	25%	3	↑ 300%	3	↑ 300%	D & POST	C34	2	13%	0	0%	-2	↓ -100%	PRE	
E35	4	25%	3	19%	2	13%	-1	↓ -25%	-2	↓ -50%	PRE									
E36	4	25%	4	25%	6	38%	0	→ 0%	2	↑ 50%	POST									
E37	2	13%	4	25%	4	25%	2	↑ 100%	2	↑ 100%	D & POST									
TOTAL	90	15%	164	28%	150	25%	74	↑ 13%	60	↑ 10%		TOTAL	77	13%	89	15%	12	↑ 2%		
AVG	2.432		4.432		4.054		2	↑	1.622			AVG	2.265		2.618		0.353			

Table 6.4d. Summary of collected data on EG and CG pronunciation (feature 4 aggregated results)

6.4.2 Pronunciation of /dʒ/ in Different Contexts

As with previous features, determining how problematic those phonemes were in different linguistic contexts, as well as observing the potential benefits of ID activities in their pronunciation was also a main concern for this dissertation (Table 6.4e).

	Total correct utterances and success percentage						Average correct pronunciations per participant		
	dʒ ✓	%	-dʒ-	%	dʒ	%	dʒ ✓	-dʒ-	dʒ ✓
CG_Pre	41	30.1%	26	25.5%	10	14.7%	1.2	0.8	0.3
CG_Post	38	27.9%	29	28.4%	19	27.9%	1.1	0.9	0.6
EG_Pre	46	31.1%	38	34.2%	5	6.8%	1.2	1.0	0.1
EG_D	86	58.1%	60	54.1%	8	10.8%	2.3	1.6	0.2
EG_Post	78	52.7%	57	51.4%	11	14.9%	2.1	1.5	0.3
Total	289	40%	210	39%	53	15%	1.6	1.2	0.3

KEY	
dʒ	The phoneme occurs in initial position
-dʒ-	The phoneme occurs in middle position
dʒ	The phoneme occurs in final position

Table 6.4e. Total and average correct pronunciations of /dʒ/ distributed by different linguistic contexts

In the case of /dʒ/, as previously stated, several words were found in the scripts/texts of

the phoneme in word-initial ('just', 'joking'), middle ('enjoy', 'herbologists') and word-final ('pledge', 'exchange') positions. Overall results suggested that word-final position /dʒ/ entailed more problems for accurate pronunciations of the phoneme for the participants of the study (15% overall success rate) than word-initial (40% overall success rate) or middle position /dʒ/ (39% overall success rate).

Additionally, both groups showed improvements in the pronunciation of word-final/dʒ/. Precisely the opposite occurred for word-initial and middle position /dʒ/; the CG showed negligible differences between pre-test and post-test results: 41 total correct pronunciations in the pre-test (1.2 average correct pronunciations per participant) and 38 in the post-test (1.1 average) in initial position /dʒ/ and 26 total correct pronunciations in the pre-test (0.8 average) and 29 in the post-test (0.9 average) for middle position /dʒ/, whereas the EG showed considerable improvements in both the dubbings and the post-test recordings: in word-initial /dʒ/, a total of 46 correct pronunciations in the pre-test (1.2 average correct pronunciations per participant) almost doubled to 86 in the dubbings (2.3 average) and 78 (2.1 average) in the post-test recordings, while for middle position /dʒ/, an initial 38 total correct pronunciations (1.0 average) became 60 in the dubbings (1.6 average) and 57 in the post-test recordings (1.5 average).

6.5 Feature 5 (/j/) Data Analysis

Feature 5 studied the pronunciation of the problematic voiced palatal approximant phoneme (/j/) produced by the research participants along the different stages of the study. As already analysed in previous sections of this dissertation, one of most common mispronunciations of the phoneme was the voiced postalveolar affricate /dʒ/, which might make words like 'yet' and 'jet' homophonous. However, as the phoneme is somehow present in the Spanish system, through the fricative allophone [j], 'hard' fricative versions or even plosive occurrences [j] of the phoneme could also entail pronunciation problems due to its closeness to /dʒ/ rather than /j/. For these reasons, and, in order to account for accuracy as much as possible, only true approximant utterances were considered as 'correct' pronunciations, even if 'soft' fricative occurrences might have been less intelligibility-challenging than postalveolar affricate utterances. Therefore, for research purposes, both /dʒ/ and [j] / [j]¹ occurrences were considered as 'incorrect'.

¹ For simplification purposes, both fricative [j] and plosive [j] utterances were marked as [j] in the marking sheets

6.5.1 Overall Results and Connections with the Research Hypotheses

As it will be discussed later, the EG followed a similar trend in feature 5 than in previous features (higher post-test results than pre-test results, highest in the dubbings). Nevertheless, it still remained to be seen whether these differences were statistically significant. For this purpose, p-values yielded by Wilcoxon and Mann-Whitney (Table 6.5a) offered interesting observations.

FEATURE 5 /j/		
<i>p</i>-value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*		
	<i>CG_Post and CG_Pre (Wilcoxon)</i>	0.380
	<i>EG_Pre & CG_Pre (Mann-Whitney)</i>	0.858
<i>H1a</i>	<i>EG_Post & EG_Pre (Wilcoxon)</i>	0.135
	<i>EG_Post & CG_Post (Mann-Whitney)</i>	0.158
<i>H1b</i>	<i>EG_D & EG_Pre (Wilcoxon)</i>	0.053

* H_0 is rejected when $p < 0.05$

Table 6.5a. *p*-value results yielded by the Wilcoxon/Mann-Whitney tests (feature 5)

According to the *p*-values yielded by both tests, there were no statistically significant differences in the comparison of any two groups of data sets. In this sense, even though the starting point regarding the pronunciation by both groups was similar ($q=0.858$), the comparison between post-test recordings provided by EG and CG yielded a lower *p*-value than the pre-test comparison ($q=0.158$), although not lower enough so as to be significantly different, statistically speaking. Moreover, comparisons between the EG dubbings and pre-test recordings, which offered higher results, still remained not statistically different by a small margin ($q=0.053$), as neither did the differences between EG post-test recordings and pre-test recordings ($q=0.135$).

As far as the problematic nature of the phoneme /j/, out of a total number of 12709 occurrences, it was accurately pronounced as an approximant in 3163 occasions (24.9% total success rate), their most common alternatives being, as expected, fricative [j] and plosive [j] occurrences, as well as the appearance of voiced postalveolar affricate /dʒ/ pronunciations, especially in lower-level participants.

As anticipated, the pronunciation of /j/ by the EG participants showed better results in the post-test recordings (691 total correct pronunciations; 26% success rate; 18.68 average correct pronunciations per participant) than in the pre-test recordings (633 total correct pronunciations; 24% success rate; 17.1 average correct pronunciations per participant) although the best overall performance occurred in the dubbings (756 total correct pronunciations; 29% success rate; 20.43 average correct pronunciations per participant). 23 EG participants offered better performances

regarding the pronunciation of /j/ in the dubbings than in the pre-test, while 24 did the same comparing the post-test with the post-test recordings.

EXPERIMENTAL GROUP						IMPROVEMENT				BEST	CONTROL GROUP				IMPROVEMENT		BEST	
PRE		DUBBING		POST		DUBBING		POST			PRE & POST	PRE		POST		POST		
✓	%	✓	%	✓	%	✓	% Mejora	✓	%		✓	%	✓	%	✓	%		
E01	23	32%	20	28%	23	32%	-3	↓ -13%	0	→ 0%	PRE & POST	C01	14	20%	16	23%	2	↑ 14%
E02	53	75%	41	58%	47	66%	-12	↓ -23%	-6	↓ -11%	PRE	C02	13	19%	8	11%	-5	↓ -38%
E03	18	25%	19	27%	12	17%	1	↑ 6%	-6	↓ -33%	D	C03	30	42%	43	61%	13	↑ 43%
E04	24	34%	14	20%	13	18%	-10	↓ -42%	-11	↓ -46%	PRE	C04	13	18%	8	11%	-5	↓ -38%
E05	9	13%	16	23%	13	18%	7	↑ 78%	4	↑ 44%	D	C05	34	48%	22	31%	-12	↓ -35%
E06	6	8%	13	19%	9	13%	7	↑ 117%	3	↑ 50%	D	C06	9	13%	7	10%	-2	↓ -22%
E07	48	68%	41	59%	50	70%	-7	↓ -15%	2	↑ 4%	POST	C07	23	32%	12	17%	-11	↓ -48%
E08	13	18%	32	46%	31	44%	19	↑ 146%	18	↑ 138%	D	C08	7	10%	7	10%	0	→ 0%
E09	12	17%	17	25%	13	18%	5	↑ 42%	1	↑ 8%	D	C09	12	17%	14	20%	2	↑ 17%
E10	15	21%	15	21%	25	35%	0	→ 0%	10	↑ 67%	POST	C10	6	8%	5	8%	0	→ 0%
E11	3	4%	11	16%	8	11%	8	↑ 267%	5	↑ 167%	D	C11	19	27%	14	20%	-5	↓ -26%
E12	7	10%	39	55%	9	13%	32	↑ 457%	2	↑ 29%	D	C12	9	13%	9	13%	0	→ 0%
E13	7	10%	8	12%	10	14%	1	↑ 14%	3	↑ 43%	POST	C13	9	13%	5	8%	-3	↓ -33%
E14	11	15%	20	29%	14	20%	9	↑ 82%	3	↑ 27%	D	C14	21	30%	15	21%	-6	↓ -29%
E15	22	33%	21	30%	24	34%	-1	↓ -5%	2	↑ 9%	POST	C15	20	28%	18	25%	-2	↓ -10%
E16	58	82%	53	77%	57	80%	-5	↓ -9%	-1	↓ -2%	PRE	C16	54	77%	41	58%	-13	↓ -24%
E17	20	28%	11	15%	15	21%	-9	↓ -45%	-5	↓ -25%	PRE	C17	17	24%	11	15%	-6	↓ -35%
E18	10	14%	8	11%	8	11%	-2	↓ -20%	-2	↓ -20%	PRE	C18	8	11%	11	15%	3	↑ 38%
E19	29	41%	26	37%	23	32%	-3	↓ -10%	-6	↓ -21%	PRE	C19	27	38%	29	41%	2	↑ 7%
E20	17	24%	25	35%	19	27%	8	↑ 47%	2	↑ 12%	D	C20	12	17%	10	14%	-2	↓ -17%
E21	10	14%	19	27%	17	24%	9	↑ 90%	7	↑ 70%	D	C21	10	14%	8	11%	-2	↓ -20%
E22	5	7%	6	8%	5	7%	1	↑ 20%	0	→ 0%	D	C22	17	24%	21	30%	4	↑ 24%
E23	24	34%	16	23%	21	30%	-8	↓ -33%	-3	↓ -13%	PRE	C23	15	21%	11	15%	-4	↓ -27%
E24	9	13%	17	24%	12	17%	8	↑ 89%	3	↑ 33%	D	C24	28	39%	40	56%	12	↑ 43%
E25	19	27%	11	15%	14	20%	-8	↓ -42%	-5	↓ -26%	PRE	C25	11	15%	10	14%	-1	↓ -9%
E26	17	24%	35	49%	34	48%	18	↑ 106%	17	↑ 100%	D	C26	13	18%	16	23%	3	↑ 23%
E27	10	15%	19	27%	14	20%	9	↑ 90%	4	↑ 40%	D	C27	10	14%	13	18%	3	↑ 30%
E28	7	10%	4	6%	6	8%	-3	↓ -43%	-1	↓ -14%	PRE	C28	4	6%	3	4%	-1	↓ -25%
E29	24	34%	31	45%	25	35%	7	↑ 29%	1	↑ 4%	D	C29	18	26%	20	28%	2	↑ 11%
E30	13	18%	14	20%	19	27%	1	↑ 8%	6	↑ 46%	POST	C30	10	14%	15	21%	5	↑ 50%
E31	5	7%	14	20%	6	8%	9	↑ 180%	1	↑ 20%	D	C31	6	9%	9	13%	3	↑ 50%
E32	37	52%	51	72%	30	42%	14	↑ 38%	-7	↓ -19%	D	C32	11	15%	11	15%	0	→ 0%
E33	9	13%	14	20%	10	14%	5	↑ 56%	1	↑ 11%	D	C33	40	56%	37	52%	-3	↓ -8%
E34	8	11%	20	29%	18	26%	12	↑ 150%	10	↑ 125%	D	C34	5	7%	7	10%	2	↑ 40%
E35	4	6%	6	9%	8	11%	2	↑ 50%	4	↑ 100%	POST							
E36	10	14%	13	19%	11	15%	3	↑ 30%	1	↑ 10%	D							
E37	17	24%	16	23%	18	25%	-1	↓ -6%	1	↑ 6%	POST							
TOTAL	633	24%	756	29%	691	26%	123	↑ 19%	58	↑ 9%		TOTAL	555	23%	528	22%	-27	↓ -5%
AVG	17.11		20.43		18.68		3.324		1.568		AVG	16.32		15.53		-0.79		

Table 6.5b. Summary of collected data on EG and CG pronunciation (feature 5)

The CG participants, surprisingly, offered worse results in the post-test recordings (528 total correct pronunciations; 22% success rate; 15.5 average correct pronunciations per participant) than the pre-test recordings dubbings (555 total correct pronunciations; 23% success rate; 16.32 average correct pronunciations per participant), with half of the participants (17 out of 34) offering worse results in the post-test recordings.

6.5.2 Pronunciation of /j/ in Different Contexts

The /j/ phoneme occurred in different linguistic contexts along the four scripts of the videos used for this research, being the most common occurrence the second person pronoun, both in the personal pronoun (‘you’) and in the possessive (‘your’). Additionally, it occurred in isolation in one additional word (‘beyond’), and in 9 other words as part of the /ju:/ sequence (see Table 6.5c). The case of the second person pronoun (‘you’, ‘your’) is a curious one; being one of the most common words in English, every learner of EFL gets in close contact with it from the very beginning of their learning process. In other words, it is by no means an unknown or uncommon word for all research participants, who had been familiar with the pronoun from very

early stages. Consequently, investigating whether ID activities could be able to cause some kind of effect in the pronunciation of a word deeply rooted in the participants English knowledge became an interesting concern of this research.

	Total correct utterances and success percentage						Average correct pronunciations per participant		
	you ✓	%	j ✓	%	ju ✓	%	you ✓	j ✓	ju ✓
CG_Pre	370	17.8%	11	32.4%	174	56.9%	10.9	0.3	5.1
CG_Post	354	17.1%	11	32.4%	163	53.3%	10.4	0.3	4.8
EG_Pre	446	19.8%	6	16.2%	181	54.4%	12.1	0.2	4.9
EG_D	551	24.4%	14	37.8%	191	57.4%	14.9	0.4	5.2
EG_Post	490	21.7%	14	37.8%	187	56.2%	13.2	0.4	5.1
Total	2211	20%	56	31%	896	56%	12.3	0.3	5.0

KEY	
you	The phoneme occurs in 'you' or 'your'
j	The phoneme occurs in the word 'beyond'
ju	The phoneme appears followed by /u/

Table 6.5c. Total and average correct pronunciations of /j/ distributed by different linguistic contexts

Regarding, then, the pronunciation of the second person pronoun first sound (the problematic /j/ approximant), the CG experimented a slight decrease in accurate pronunciations of the sound in the post test recordings (354 total correct pronunciations, 17.1% average success rate, 10.4 average correct pronunciations per participant) as compared to their performance in the pre-test recordings (370 total correct pronunciations, 17.8% average success rate, 10.9 average correct pronunciations per participant). Conversely, the EG experimented the opposite phenomenon, with their lowest performance provided in the pre-test recordings (446 total correct pronunciations, 19.8% average success rate, 12.1 average correct pronunciations per participant) and their highest in the dubbings (551 total correct pronunciations, 24.4% average success rate, 14.9 average correct pronunciations per participant), still maintaining higher numbers in the final post-test recordings (490 total correct pronunciations, 21.7% average success rate, 13.2 average correct pronunciations per participant).

A similar tendency, although much less salient, could be observed in the pronunciation of /ju:/ sequences, with the CG providing slightly worse results in the post-test recordings than in the pre-test recordings, while the EG followed the same trend as in other features and linguistic contexts (lower results for the pre-test, higher for the post-test, highest in the dubbings).

The numbers behind the pronunciation of 'beyond', which included the problematic approximant in middle position were also reflected on Table 6.5c, with relatively similar results: 11 CG participants were able to utter the sound correctly in the pre-test, with the same number of successful cases in the post-test recordings; for EG participants, while only 6 correct

pronunciations were produced in the pre-test recordings, the number increased to 14 in the dubbings and was maintained (14) in the post-test recordings. As a curious addition, some of the participants' mispronunciations of the word conveyed the unexpected substitution of /j/ for the lateral approximant /l/, pronouncing the word as /bi'lɔnd/ or [bi'lɔnd], which was difficult to attribute to the influence of the Spanish phonological system.

6.6 Feature 6 (Initial /w/) Data Analysis

When occurring in initial position, the voiced labio-velar approximant /w/ is a problematic phoneme for Spanish learners of English, who, particularly in lower and intermediate-level learners, might tend to add a voiced velar /g/ or even bilabial /b/ plosive sound previously, making /w/ sound like /gw/ or /bw/.

6.6.1 Overall Results and Connections with the Research Hypotheses

The p-values yielded by Wilcoxon and Mann-Whitney tests (Table 6.6a), applied to data sets comparison, suggested no statistically meaningful differences in any combination of two sets of recordings and groups along the study.

FEATURE 6 /w/	
<i>p-value (Wilcoxon/Mann-Whitney) (α=0.05)*</i>	
	<i>CG_Post and CG_Pre (Wilcoxon)</i> 0.303
	<i>EG_Pre & CG_Pre (Mann-Whitney)</i> 0.949
<i>H1a</i>	<i>EG_Post & EG_Pre (Wilcoxon)</i> 0.325
	<i>EG_Post & CG_Post (Mann-Whitney)</i> 0.451
<i>H1b</i>	<i>EG_D & EG_Pre (Wilcoxon)</i> 0.389

* H_0 is rejected when $p < 0.05$

Table 6.6a. *p*-value results yielded by the Wilcoxon/Mann-Whitney tests (feature 6)

The first aspect to discuss regarding the pronunciation of initial /w/ is the degree in which it was considered as problematic for the participants in the study. Out of a total number of 12530 occurrences, it was accurately pronounced with no /g/ or /b/ insertions in 7620 occasions, which accounted for the 60.8% of the total (see Table 6.6b). This success rate suggested that, even though it could be regarded as less problematic than other features being analysed in this dissertation (in fact, ignoring consonant-cluster features, it was the single-consonant feature with the highest success rate of them all), initial /w/ was still problematic for the research participants, since almost 40% of occurrences happened with some kind of mispronunciation. Nevertheless, some of the

most skilled participants showed almost perfect pronunciations of initial /w/ in their recordings (such as E02, E16, E32, C05, or C24), which indicated that, for some of them, this feature could not even be regarded as problematic. Conversely, some other showed consistent low numbers in their pronunciation (such as E14, E36, or C30), suggesting that they didn't seem to be aware of the intrinsic problems of its pronunciation.

As expected, the insertion of a voiced velar plosive /g/ before the approximant was, by far, the most common mispronunciation for initial /w/, thus making 'when' and 'Gwen' homophones. This phenomenon was easily explainable, since the initial sequence /gw/ is more common in Spanish ('guapo', 'guante', 'guardar'), which makes Spanish learners of English adapt a more uncommon sequence¹ to a more comfortable articulation.

	EXPERIMENTAL GROUP						IMPROVEMENT				BEST	CONTROL GROUP				IMPROVEMENT				BEST
	PRE		DUBBING		POST		DUBBING		POST			PRE		POST		POST				
	✓	%	✓	%	✓	%	✓	% Mejora	✓	%	✓	%	✓	%	✓	%	✓	%		
E01	24	34%	37	53%	24	34%	13	54%	0	0%	D	C01	47	67%	40	57%	-7	-15%	PRE	
E02	66	94%	65	93%	64	91%	-1	-2%	-2	-3%	PRE	C02	23	33%	30	43%	7	30%	POST	
E03	65	93%	52	75%	58	83%	-13	-20%	-7	-11%	PRE	C03	46	66%	56	80%	10	22%	POST	
E04	44	63%	35	50%	34	49%	-9	-20%	-10	-23%	PRE	C04	40	57%	50	71%	10	25%	POST	
E05	43	61%	37	53%	42	60%	-6	-14%	-1	-2%	PRE	C05	67	96%	70	100%	3	4%	POST	
E06	22	31%	37	54%	24	34%	15	68%	2	9%	D	C06	52	74%	58	83%	6	12%	POST	
E07	54	77%	60	87%	54	77%	6	11%	0	0%	D	C07	62	89%	58	83%	-4	-5%	PRE	
E08	50	71%	46	70%	51	73%	-4	-8%	1	2%	POST	C08	37	53%	20	29%	-17	-46%	PRE	
E09	55	79%	56	80%	57	81%	1	2%	2	4%	POST	C09	33	47%	21	30%	-12	-36%	PRE	
E10	49	70%	60	87%	58	83%	11	22%	9	18%	D	C10	43	61%	46	66%	3	7%	POST	
E11	52	74%	33	52%	53	76%	-19	-37%	1	2%	POST	C11	37	53%	34	49%	-3	-5%	PRE	
E12	24	34%	25	36%	23	33%	1	4%	-1	-4%	D	C12	45	64%	46	67%	1	2%	POST	
E13	20	29%	36	53%	40	57%	16	80%	20	100%	POST	C13	47	67%	36	51%	-11	-23%	PRE	
E14	15	21%	22	31%	15	21%	7	47%	0	0%	D	C14	55	80%	45	64%	-10	-18%	PRE	
E15	58	91%	63	94%	56	80%	5	9%	-2	-3%	D	C15	24	34%	19	27%	-5	-21%	PRE	
E16	70	100%	63	94%	67	100%	-7	-10%	-3	-4%	PRE	C16	68	97%	57	81%	-11	-16%	PRE	
E17	32	46%	19	27%	24	34%	-13	-41%	-8	-25%	PRE	C17	47	68%	44	63%	-3	-6%	POST	
E18	21	30%	26	38%	32	46%	5	24%	11	52%	POST	C18	36	51%	38	54%	2	6%	POST	
E19	51	74%	45	65%	61	87%	-6	-12%	10	20%	POST	C19	57	81%	55	79%	-2	-4%	PRE	
E20	30	43%	23	33%	34	49%	-7	-23%	4	13%	POST	C20	57	81%	57	81%	0	0%	EQUAL	
E21	52	74%	55	79%	57	81%	3	6%	5	10%	POST	C21	30	43%	32	46%	2	7%	POST	
E22	37	53%	34	50%	28	40%	-3	-8%	-9	-24%	PRE	C22	52	74%	63	90%	11	21%	POST	
E23	64	91%	44	65%	51	74%	-20	-31%	-13	-20%	PRE	C23	33	47%	12	17%	-21	-64%	PRE	
E24	53	77%	58	83%	60	86%	5	9%	7	13%	POST	C24	68	97%	68	97%	0	0%	EQUAL	
E25	30	43%	17	25%	24	34%	-13	-43%	-6	-20%	PRE	C25	47	67%	53	76%	6	13%	POST	
E26	67	96%	60	87%	65	94%	-7	-10%	-2	-3%	PRE	C26	29	41%	40	57%	11	38%	POST	
E27	45	66%	36	52%	49	70%	-9	-20%	4	9%	POST	C27	26	37%	23	33%	-3	-12%	PRE	
E28	47	67%	50	75%	49	71%	3	6%	2	4%	D	C28	41	59%	40	57%	-1	-2%	POST	
E29	46	66%	34	49%	49	70%	-12	-26%	3	7%	POST	C29	38	54%	38	54%	0	0%	EQUAL	
E30	64	91%	54	78%	61	87%	-10	-16%	-3	-5%	POST	C30	15	21%	13	19%	-2	-13%	PRE	
E31	17	24%	42	62%	23	33%	25	147%	6	17%	D	C31	18	26%	31	45%	13	72%	POST	
E32	66	94%	63	90%	69	99%	-3	-5%	3	5%	D	C32	49	70%	30	43%	-19	-39%	PRE	
E33	52	74%	58	84%	52	74%	6	12%	0	0%	D	C33	68	97%	62	89%	-6	-9%	PRE	
E34	32	46%	21	34%	32	46%	-11	-34%	0	0%	PRE & POST	C34	25	36%	18	26%	-7	-28%	PRE	
E35	19	27%	15	22%	28	40%	-4	-21%	9	47%	POST									
E36	7	10%	22	31%	19	27%	15	214%	12	171%	D									
E37	42	60%	40	57%	40	58%	-2	-5%	-2	-5%	PRE									
TOTAL	1585	61%	1543	60%	1627	63%	-42	-3%	42	2%		TOTAL	1462	56%	1403	54%	-59	-2%		
AVG	42.83784		41.7027		43.97297		-1.13514		1.135135			AVG	43		41.26471		-1.73529			

Table 6.6b. Summary of collected data on EG and CG pronunciation (feature 6)

However, some participants also showed instances of voiced bilabial plosive insertion before the initial /w/ sound, thus producing a /bw/ sequence in the word. Even though there are no native words in English starting with /bw/, the insertion of such an unexpected sound can be undoubtedly problematic for intelligibility. A total number of 196 instances of initial /bw/ produced by the research participants were recorded, which accounted for 1.6% of the total instances of initial /w/, and 4% of all mispronunciations (see Table 6.6c).

¹ Although initial /w/ can happen in Spanish in words like 'huevo' ([ˈweβo]), it is such an unfamiliar occurrence that even native speakers of Spanish might show certain tendency towards adding a /g/ sound at the beginning. In fact, some words in Mexican Spanish even changed the spelling of its initial sequence, as 'huemul' to 'güemul'.

CG	C04	C06	C06	C08	C10	C12	C14	C16	C17	C27	C28	C30	C32	C33	Total
PRE	3	1	2	-	-	-	-	-	-	2	-	53	3	1	65
POST	-	-	1	1	4	1	1	10	1	-	2	55	-	-	76

EG	E01	E02	E04	E05	E06	E10	E11	E14	E15	E16	E17	E18	E19	E20	E22	E25	E27	E28	E29	E36	Total
PRE	4	1	1	-	1	-	4	-	1	-	1	-	-	6	1	-	1	3	10	-	34
DUB	-	1	-	1	-	1	-	1	-	1	-	-	-	-	-	1	1	-	2	1	10
POST	3	-	-	-	1	-	-	-	1	-	-	1	1	2	-	-	2	-	-	-	11

CUMULATIVE TOTAL															196
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Table 6.6c. Occurrences of initial /bw/ mispronunciations

As it could be observed, in most cases the research participants produced /bw/ in isolated cases, while some of them (C04, C10, C16, E01, E20) showed more than one occurrence. However, one specific participant (C30) showed a substantial tendency towards the pronunciation of /bw/ (out of a total of 70 instances, 53 were produced as /bw/ in the pre-test recordings, 55 in the post test recordings), which probably would require of specific attention. This tendency towards /bw/ pronunciations showed a decrease in the EG as the research stages were developing (34 cases in the pre-test, 10 in the dubbings and 11 in the post-test), while the CG showed a contrary tendency and showed an increase of /bw/ instances (from 65 in the pre-test to 76 in the post-test recordings).

Going back to the overall results divided by group and research stages (Table 6.6b), the pronunciation of initial /w/ followed a very different tendency than other features analysed in this dissertation; firstly, CG participants performed better in the pre-test recordings (1462 total correct pronunciations, 56% average success rate, 43 average correct pronunciations per participant) than in the post-test recordings (1403 total correct pronunciations, 54% average success rate, 41.3 average correct pronunciations per participant). This was not uncommon. However, the EG participants, while it is true that their post-test performance (1627 total correct pronunciations, 63% average success rate, 44 average correct pronunciations per participant) was slightly better than the pre-test performance (1585 total correct pronunciations, 61% average success rate, 42.8 average correct pronunciations per participant), provided their worst performance in the dubbings (1543 total correct pronunciations, 60% average success rate, 41.7 average correct pronunciations per participant).

6.6.2 Pronunciation of Initial /w/ in Different Contexts

Numerous instances of words including initial /w/ occurred in the scripts used for this research, which was why, as with previous features, even though the total number of pronunciations of the phoneme were analysed, they were also divided into different categories, so as to potentially observe different trends and evolutions in the pronunciation of /w/ in different linguistic contexts. Thus, initial /w/ was found in lots of wh-interrogative words (such as ‘why’, ‘what’, ‘when’ or ‘where’), as well as other grammatical and function words (‘we’, ‘with’, ‘wizard’,

‘while’, ‘will’, ‘wanted’, etc.). Additionally, the word ‘one’, which appeared five times along the scripts, also included the initial /w/ sound in a different grapheme than <w>. Finally, since the possible insertion of a plosive sound before the approximant /w/ was considered as a likely phenomenon, several instances of initial /w/ occurring after a full stop were also found. All the results extracted from the participants’ pronunciation of the phoneme in these different contexts can be seen in Table 6.6d.

	Total correct utterances and success percentage								Average correct pronunciations per participant			
	w ✓	%	? ✓	%	w ✓	%	In ✓	%	w ✓	? ✓	w ✓	In ✓
CG_Pre	1082	64.9%	261	48.0%	119	64.3%	328	52.1%	31.8	7.7	3.5	9.6
CG_Post	1021	61.3%	269	49.4%	113	61.1%	310	49.3%	30.0	7.9	3.3	9.1
EG_Pre	1156	63.8%	305	51.5%	124	67.0%	375	59.6%	31.2	8.2	3.4	10.1
EG_D	1113	61.4%	309	52.5%	121	65.4%	354	56.3%	30.1	8.4	3.3	9.6
EG_Post	1166	64.3%	331	55.9%	130	70.3%	397	63.1%	31.5	8.9	3.5	10.7
Total	5538	63%	1475	52%	607	68%	1764	58%	30.9	8.2	3.4	9.8

KEY	
? ✓	The phoneme occurs in a wh-interrogative word
w ✓	The phoneme occurs in a grapheme other than <w>
In ✓	The phoneme occurs in initial position
w ✓	The phoneme occurs in <w> in words other than wh-interrogative.

Table 6.6d. Total and average correct pronunciations of /w/ distributed by different linguistic contexts

As suggested by the overall results already discussed previously, the pronunciation of initial /w/ did not suffer significant improvements in almost any linguistic context, even though some interesting remarks could be provided for each case.

In wh-interrogative words, accurate pronunciations of the initial /w/ phoneme remained steady for the CG (261 total correct pronunciations, 48% average success rate, 7.7 average correct pronunciations per participant in the pre-test recordings, 269 total correct pronunciations, 49.4% average success rate, 7.9 average correct pronunciations per participant in the post-test recordings). The analysis of EG performances offered interesting results; while it kept stable for the first stages of the research (305 total correct pronunciations, 51.5% average success rate, 8.2 average correct pronunciations per participant in the pre-test, 309 total correct pronunciations, 52.5% average success rate, 8.4 average correct pronunciations per participant in the post-test), it suffered a slight, although unexpected, increase in the post-test recordings (331 total correct pronunciations, 55.9% average success rate, 8.9 average correct pronunciations per participant).

In the case of initial /w/ in the word ‘one’, there were no significant differences in its pronunciation among data sets or research groups, since the participants’ performance was similar in all of them and stood between 3.3 and 3.5 average correct pronunciations by participant in all data sets. Even though the word ‘one’ did not show the <w> grapheme, the overall success rate in

correct pronunciations of all occurrences was the highest (68%) as compared to wh-interrogative words (52%), other <w> words (63%) or /w/ occurring after a full stop (58%). The fact that the word ‘one’ is very common in English, and that participants have been in contact with the word from very early stages of their learning process could have exerted a positive influence on its pronunciation.

When initial /w/ occurred in other grammatical and function words other than wh-interrogatives and corresponding to the <w> grapheme, as in ‘wizard’, ‘we’, ‘wanted’ or ‘while’, to name a few, the analysis of the participants’ pronunciation offered interesting results and comments. In the case of the CG, the pronunciation of initial /w/ in those words was worse in the post-test recordings (1021 total correct pronunciations, 61.3% average success rate, 30 average correct pronunciations per participant) than in the pre-test recordings (1082 total correct pronunciations, 64.9% average success rate, 31.8 average correct pronunciations per participant), and, while the EG offered slightly better results in the post-test recordings (1166 total correct pronunciations, 64.3% average success rate, 31.5 average correct pronunciations per participant) than in the pre-test recordings (1156 total correct pronunciations, 63.8% average success rate, 31.2 average correct pronunciations per participant), the dubbings showed the worst results of all three sets (1113 total correct pronunciations, 61.4% average success rate, 30.1 average correct pronunciations per participant).

A similar event occurred in the case of initial /w/ occurring after a full stop. The CG offered worse results in the post-test recordings than in the pre-test recordings, while the EG performed better in the post-test but worse in the dubbings as compared with the pre-test recordings. These results move away from the main research hypothesis, which indicate that further research could add interesting views on the erratic pronunciation of initial /w/ in these words.

6.6.3 The ‘Wrong’ Case

Throughout this dissertation, along with more general data on the pronunciation of problematic phonemes of English for Spanish learners, more specific analysis on the problematic pronunciation of specific words is also being provided in order to enrich the research process. In this case, attention was turned towards the participants’ pronunciation of the word ‘wrong’. This word included a silent <w> at the beginning (/ˈrɒŋ/), which could be mispronounced by Spanish learners (especially in lower levels) by inserting a voiced velar plosive /g/ at the beginning of the word, pronouncing it as [ˈgrɒŋ] or [ˈgrɒŋg]. Even though this word originally deviated from feature 6 occurrences, since they included pronunciations of initial /w/ in different words and contexts and ‘wrong’ showed a silent <w>, it had a similar common mispronunciation (/g/ insertion), which

is why analyzing whether ID activities could be beneficial for its pronunciation served as a justification for its inclusion in this sub-section.

As expected, the participants of this research showed a certain tendency towards /g/ insertion in the word ‘wrong’. From a total 179 occurrences, 67 of them were pronounced as [ˈgrɔŋ] or [ˈgrɔŋg], accounting for 37.4% of the total. Additionally, 5 cases of /b/ insertion were also documented (2.8% of the total), where participants pronounced the word as [ˈbrɔŋ] or [ˈbrɔŋg] (see Table 6.6e). The cumulative total of both cases yielded a total number of 72 cases of consonant insertion, accounting for 40.2% of the total, showing that this phenomenon is not an isolated one, but a common problem for Spanish learners of English.

Pronunciations of initial <w> in the word 'wrong'

	EG_Pre	EG_D	+/-	EG_Post	+/-	CG_Pre	CG_Post	+/-
(Silent) /ˈrɔŋ/, /ˈrɔŋg/	22	29	7	25	3	17	14	-3
/g/ /ˈgrɔŋ/, /ˈgrɔŋg/	15	8	-7	12	-3	14	18	4
/b/ /ˈbrɔŋ/, /ˈbrɔŋg/	0	0	0	0	0	3	2	-1
TOTAL	37	37		37		34	34	

Table 6.6e. Pronunciations of the first sounds of the word 'wrong'

As Table 6.6e shows, there seemed to be a different evolution in the pronunciation of ‘wrong’ in both research groups. The CG showed worse results in the post-test recordings: 14 cases of no consonant insertion (41.2% of all CG cases) by 17 in the pre-test recordings (50%). In contrast, the number of EG participants who inserted a /g/ sound at the beginning of the word almost halved in the dubbings: 8 cases (21.6%) for 15 (40.5%) in the pre-test recording. Moreover, it showed some improvement in the post-test recordings, with only 12 cases (32.4%). These results suggested a positive influence of exposure to authentic video and ID activities in the pronunciation of the word ‘wrong’ by EG participants.

6.7 Feature 7 (Initial /p/, /t/, /k/) Data Analysis

Lack of aspiration in word-initial voiceless plosives /p/, /t/, and /k/ was established by literature as a problematic pronunciation aspect of English for Spanish learners, who, by not adding sufficient aspiration, might make /p/, /t/ or /k/ sound like their voiced counterparts, /b/, /d/¹ and /g/. In this section, the data gathered by the participants in the different research stages will be analysed and discussed so as to check whether ID activities could be beneficial for initial plosives

¹ As a matter of fact, the sequence ‘to do’ appeared two times in the texts (MOUNTAIN clip, line 11 & LAKE clip, line 16) and was frequently pronounced by participants providing no aspiration, which caused both consonants in the sequence to be perceived as similar ([du ðu], or sometimes even [ðu ðu]).

aspiration. The texts/scripts used for data gathering included numerous examples of word-initial voiceless bilabial plosive /p/ ('Perhaps', 'people', 'potion', 'Potter', 'put', 'plants'...), voiceless alveolar plosive /t/ ('to', 'tell', 'trade', 'terms', 'try', 'treasure', 'trees'...) and voiceless velar plosive /k/, both with <k> spellings ('king', 'keep', 'kind') and <c> spellings ('come', 'cause', 'call', 'class', 'can', 'claws'...). In the following sub-sections, the pronunciation of these aspirated plosive sounds will be analysed, first considering overall results of the pronunciation of the three sounds altogether, and then focusing on each plosive separately.

6.7.1 Overall Results and Connections with the Research Hypotheses

Overall results obtained indicated that EG participants' performance improved in the dubbings and post-test recordings, as it will be discussed later. Stating whether these differences were statistically meaningful and/or caused or fostered by the ID activities was still to be determined. For this reason, Table 6.7a offers all p-values yielded by Wilcoxon and Mann-Whitney tests when comparing all data sets and research groups.

FEATURE 7 (initial plosives)	
<i>p</i> -value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*	
	CG_Post and CG_Pre (Wilcoxon) 0.117
	EG_Pre & CG_Pre (Mann-Whitney) 0.666
H1a	EG_Post & EG_Pre (Wilcoxon) 0.007
	EG_Post & CG_Post (Mann-Whitney) 0.025
H1b	EG_D & EG_Pre (Wilcoxon) 0.000

*H₀ is rejected when $p < 0.05$

Table 6.7a. q -value results yielded by the Wilcoxon/Mann-Whitney tests (feature 7)

Starting with the aggregated results (i.e., considering all three plosives together), both groups showed no statistically meaningful differences in the pre-test recordings ($q=0.666$), suggesting, as in previous occasions, that they started from a similar position. Both the EG dubbings and the post-test proved to be statistically different from the EG pre-test recordings ($q=0.000$ and $q=0.007$, respectively). Additionally, the EG post-test recordings were also statistically different from the CG post-test ($q=0.025$) recordings.

Table 6.7b shows the p-values obtained when comparing the data gathered by each plosive separately.

In the case of initial /p/ results, both EG and CG groups started, again, from a similar point ($q=0.227$; no statistically meaningful differences), but only the EG group showed statistically meaningful differences between their pre-test and dubbing recordings ($q=0.000$), supporting H1b,

and their pre-test and post-test recordings ($q=0.027$), while the CG did not ($q=0.120$), supporting H1a. Also, when comparing EG and CG post-test recordings, statistically meaningful differences were, once more, found ($q=0.005$).

FEATURE 7 - Initial /p/		FEATURE 7 - Initial /t/		FEATURE 7 - Initial /k/	
p-value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*		p-value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*		p-value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*	
CG_Post and CG_Pre (Wilcoxon)	0.120	CG_Post and CG_Pre (Wilcoxon)	0.659	CG_Post and CG_Pre (Wilcoxon)	0.017
EG_Pre & CG_Pre (Mann-Whitney)	0.227	EG_Pre & CG_Pre (Mann-Whitney)	0.649	EG_Pre & CG_Pre (Mann-Whitney)	0.331
H1a EG_Post & EG_Pre (Wilcoxon)	0.027	H1a EG_Post & EG_Pre (Wilcoxon)	0.035	H1a EG_Post & EG_Pre (Wilcoxon)	0.000
EG_Post & CG_Post (Mann-Whitney)	0.005	EG_Post & CG_Post (Mann-Whitney)	0.147	EG_Post & CG_Post (Mann-Whitney)	0.005
H1b EG_D & EG_Pre (Wilcoxon)	0.000	H1b EG_D & EG_Pre (Wilcoxon)	0.003	H1b EG_D & EG_Pre (Wilcoxon)	0.000

*H₀ is rejected when $p < 0.05$

Table 6.7b. q-value results yielded by the Wilcoxon/Mann-Whitney tests (phonemes /p/, /t/, /k/ separately)

Initial /t/ obtained different results: the only combinations of data which offered statistically significant differences were the EG pre-test and the dubbing recordings ($q=0.003$), the latter offering considerably higher results, and the EG pre-test and post-test recordings ($q=0.035$), again, the latter offering higher results than the pre-test recordings.

Finally, with the exception of the comparison between the data obtained in the EG and CG pre-test recordings, ($q=0.331$), all other comparisons between data sets regarding the aspiration of initial /k/ offered statistically meaningful differences according to the p-values yielded by the Wilcoxon and Mann-Whitney tests. This situation was indicative of both groups beginning from a similar level and taking very different paths for the dubbings and the post-test recordings. As a matter of fact, this was the first time in which differences between the CG pre-test and the post-test recordings (the latter offering lower results than the former) were statistically meaningful ($q=0.017$).

As with other features analysed here, it was important to analyze the pronunciation of initial plosives in terms of the extent to which they could be considered as problematic for the participants of the study. In this line, Table 6.7c summarizes the total number of correct pronunciations (providing enough aspiration for the consonant) produced by all participants.

	Total occurrences	Total ✓	% ✓
Combined	22375	8535	38.1%
/p/	4833	710	14.7%
/t/	12351	6185	50.1%
/k/	5191	1640	31.6%

Table 6.7c. Summary of total correct aspirations of initial plosives by all research participants

Combining all occurrences of the three plosives, out of a total number of 22375, enough

aspiration so as to avoid intelligibility problems was produced in 8535 cases, accounting for 38.1% of the total number. With little more than one-third successful pronunciations, it can be considered that initial /p/, /t/ and /k/ were indeed problematic for the research participants.

It has to be noted, however, that not all plosives had similar success rates, which was also a very interesting piece of information to be commented on. Initial /t/ seemed to be the less problematic one (even though still problematic), since out of 12351 occurrences, a total number of 6185 cases were produced with enough aspiration (50.1% success rate), which meant that half of the total occurrences were pronounced successfully. The case of initial /t/ is, probably, the most singular out of the three plosives, since the differences between English (/t/) and Spanish ([t], [t̪]) lie not only in the lack of aspiration, but also in the place of articulation, being English /t/ an alveolar plosive while in the Spanish phonological system, it is produced as a dental ([t]) or denti-alveolar ([t̪]). This phenomenon could probably have influenced the higher success rate in its pronunciation by research participants as compared to the other two plosives: since early childhood education, participants might have been exposed to, and even maybe taught about, a completely different consonant than the Spanish variant. In the case of /p/ and /k/, the only difference regarding the English and Spanish counterparts lied on the aspiration. Since the place of articulation is the same for both languages, it might have cause Spanish speakers of English to perceive both sounds as similar, not paying attention to aspiration in the same degree as with /t/. Not in vain, research participants produced aspiration in initial /k/ less successfully than /t/ (1640 correct pronunciations out of 5191 total occurrences: 31.6% success rate), and, what is more interesting, initial /p/ showed the worst results regarding the production of aspiration, with only 710 cases out of 4833 total occurrences. This meant that the success rate for initial /p/ (only 14.7%) was significantly lower than for the other plosives.

Having reinforced the consideration of initial plosives as problematic for the research participants, the following paragraphs will detail the influence of ID activities in initial plosive aspiration production, both taking into account all three phonemes together (Table 6.7d) and separately (Tables 6.7e, 6.7f and 6.7g).

Taking into account the numbers in Table 6.7d, it seemed that, at a glance, the performance of the EG in the dubbings improved significantly as compared to the pre-test recordings. In the latter, 1586 correct pronunciations were provided (34.3% success rate, with 42.9 average correct pronunciations per participant. However, their performance in the dubbings increased greatly (2209 total correct pronunciations, 47.8% average success rate, 59.7 average correct pronunciations per participant). These numbers reflected that, on average, every participant produced almost 7 additional correct pronunciations than on the pre-test recordings. To make things more interesting,

in some cases, participants even improved in more than 100% (E03, E10, E11, E13, E24, E26, E31, E33), with a few cases where less than 10 correct pronunciations were produced in the pre-test, but more than 20 (in a couple of cases, more than 40) were produced in the dubbings (E10, E11, E13). All these data suggested a meaningful influence of ID activities on aspiration production, which somehow remained at a high level in the post-test recordings (1975 total correct pronunciations, 42.7% average success rate, 53.4 average correct pronunciations per participant), with 7 participants showing a 100% or higher increase in their performance (E08, E10, E11, E13, E24, E26, E34).

	EXPERIMENTAL GROUP				IMPROVEMENT				BEST	CONTROL GROUP				IMPROVEMENT			
	PRE		DUBBING		DUBBING		POST			%	PRE		POST		POST		BEST
	✓	%	✓	%	✓	%	✓	%			✓	%	✓	%	✓	%	
E01	13	10%	17	14%	2	2%	4	31%	-11	↓	85%	D					
E02	69	55%	89	71%	97	78%	20	23%	28	↑	41%	POST					
E03	25	20%	54	44%	34	27%	29	116%	9	↑	36%	D					
E04	65	52%	89	71%	88	70%	24	37%	23	↑	35%	D					
E05	49	39%	70	56%	81	65%	21	43%	32	↑	65%	POST					
E06	44	35%	84	68%	85	69%	40	91%	41	↑	93%	POST					
E07	46	37%	54	43%	55	44%	8	17%	9	↑	20%	POST					
E08	28	22%	55	44%	88	70%	27	96%	60	↑	214%	POST					
E09	37	30%	47	39%	57	46%	10	27%	20	↑	54%	POST					
E10	5	4%	64	52%	44	35%	59	1800%	39	↑	7800%	D					
E11	1	1%	24	19%	4	3%	23	2300%	3	↑	3000%	D					
E12	16	13%	19	15%	11	9%	3	19%	-5	↓	31%	D					
E13	7	6%	68	55%	41	33%	61	871%	34	↑	486%	D					
E14	57	46%	58	48%	57	46%	1	2%	0	→	0%	D					
E15	61	53%	65	53%	35	28%	4	7%	-26	↓	43%	D					
E16	61	49%	60	50%	70	58%	-1	2%	9	↑	15%	POST					
E17	27	22%	39	31%	13	10%	12	44%	-14	↓	52%	D					
E18	20	16%	12	10%	27	22%	-8	40%	7	↑	35%	POST					
E19	67	54%	80	66%	98	78%	13	19%	31	↑	46%	POST					
E20	42	34%	44	36%	36	29%	2	5%	-6	↓	14%	D					
E21	67	54%	69	55%	68	54%	2	3%	1	↑	1%	D					
E22	51	41%	37	30%	39	31%	-14	27%	-12	↓	24%	PRE					
E23	24	19%	39	32%	21	17%	15	63%	-3	↓	13%	D					
E24	19	15%	56	45%	63	51%	37	195%	44	↑	232%	POST					
E25	82	66%	84	68%	84	67%	2	2%	2	↑	2%	D & POST					
E26	30	24%	71	57%	64	51%	41	137%	34	↑	113%	D					
E27	58	47%	79	63%	54	43%	21	36%	-4	↓	7%	D					
E28	68	54%	100	80%	34	27%	32	47%	-34	↓	50%	D					
E29	70	56%	67	55%	73	58%	-3	4%	3	↑	4%	POST					
E30	45	36%	50	40%	33	26%	5	11%	-12	↓	27%	D					
E31	35	28%	84	69%	41	33%	49	140%	6	↑	17%	D					
E32	79	64%	75	60%	85	68%	-4	5%	6	↑	8%	POST					
E33	51	41%	103	83%	70	56%	52	102%	19	↑	37%	D					
E34	33	26%	64	52%	66	53%	31	94%	33	↑	100%	POST					
E35	30	24%	34	28%	36	29%	4	13%	6	↑	20%	POST					
E36	84	67%	74	59%	96	77%	-10	12%	12	↑	14%	POST					
E37	20	16%	31	25%	25	20%	11	55%	5	↑	25%	D					
TOTAL	1586	34.3%	2209	47.8%	1975	42.7%	623	39%	389	↑	25%						
AVG	42.86486		59.7027		53.37838		16.83784		10.51351								
CD1	53	42%	63	50%	10	19%	POST										
CD2	15	12%	18	14%	3	20%	POST										
CD3	27	22%	20	16%	-7	↓	25%	PRE									
CD4	33	27%	37	30%	4	12%	POST										
CD5	99	79%	84	67%	-15	↓	15%	PRE									
CD6	15	12%	10	8%	-5	↓	33%	PRE									
CD7	35	28%	40	32%	5	14%	POST										
CD8	33	27%	33	27%	0	→	0%	EQUAL									
CD9	19	15%	33	26%	14	74%	POST										
CD10	21	17%	34	27%	13	62%	POST										
CD11	47	38%	53	42%	6	13%	POST										
CD12	57	46%	51	42%	-6	↓	11%	PRE									
CD13	28	22%	14	11%	-14	↓	50%	PRE									
CD14	18	14%	10	8%	-8	↓	44%	PRE									
CD15	69	59%	38	30%	-31	↓	45%	PRE									
CD16	95	76%	82	68%	-13	↓	14%	PRE									
CD17	12	10%	13	10%	1	8%	POST										
CD18	84	68%	89	71%	5	6%	POST										
CD19	78	62%	65	52%	-13	↓	17%	PRE									
CD20	27	22%	20	16%	-7	↓	25%	PRE									
CD21	11	9%	13	10%	2	18%	POST										
CD22	63	50%	53	42%	-10	↓	15%	PRE									
CD23	47	38%	53	43%	6	13%	POST										
CD24	39	31%	49	39%	10	26%	POST										
CD25	43	34%	60	48%	17	40%	POST										
CD26	13	10%	10	8%	-3	↓	23%	PRE									
CD27	29	23%	19	15%	-10	↓	34%	PRE									
CD28	88	70%	70	56%	-18	↓	20%	PRE									
CD29	38	31%	44	35%	6	16%	POST										
CD30	8	6%	8	6%	0	→	0%	EQUAL									
CD31	17	14%	7	6%	-10	↓	59%	PRE									
CD32	81	65%	81	65%	0	→	0%	EQUAL									
CD33	65	52%	44	35%	-21	↓	32%	PRE									
CD34	27	22%	13	11%	-14	↓	52%	PRE									
TOTAL	1434	33.7%	1331	31.3%	-103	↓	-7%										
AVG	42.17647		39.14706		-3.02941												

Table 6.7d. Summary of collected data on the participants' pronunciation of feature 7 (aggregated results)

In the case of the CG, an opposite trend could be observed if pre-test and post-test performances were compared, since the post-test recordings (1331 total correct pronunciations, 31.3% average success rate, 39.1 average correct pronunciations per participant) not only showed no improvement, but also included slightly lower results than the pre-test recordings (1434 total correct pronunciations, 33.7% average success rate, 42.2 average correct pronunciations per participant). Comparisons between EG and CG were also meaningful, since starting from a similar point (EG: 34.3% success rate; CG: 33.7% success rate), post-test recordings offered quite different results in terms of accurate pronunciation of the initial plosives (EG: 42.7% success rate; CG: 31.3% success rate), which, again, suggested that only one of the two groups experimented some kind of improvement along the research process.

Once it was suggested that intralingual activities could be beneficial for the pronunciation of initial plosives combined, more specific results for each consonant will be provided next, so as

to offer a more detailed analysis on the matter.

6.7.2 Initial /p/

Table 6.7e indicates the results of the research participants' pronunciation regarding correct aspiration of initial plosive /p/. As it could be seen, this case followed similar trends as other features already analysed in this study: the EG showed better results in the post-test recordings (174 total correct pronunciations, 17.4% average success rate, 4.7 average correct pronunciations per participant) than the pre-test recordings (123 total correct pronunciations, 12.3% average success rate, 3.3 average correct pronunciations per participant). The best results, however, were provided in the dubbings, doubling the results of the pre-test recordings (245 total correct pronunciations, 24.5% average success rate, 6.6 average correct pronunciations per participant).

EXPERIMENTAL GROUP					IMPROVEMENT					CONTROL GROUP						
PRE		DUBBING		POST		DUBBING		POST		PRE		POST		IMPROVEMENT		
✓	%	✓	%	✓	%	✓	% Mejora	✓	%	✓	%	✓	%	✓	%	
E01	4	15%	2	7%	0	0%	-2	↓50%	-4	↓100%	C01	3	11%	2	7%	
E02	12	44%	13	48%	13	48%	1	↑8%	1	↑8%	C02	1	4%	0	0%	
E03	2	7%	6	22%	2	7%	4	↑200%	0	↓0%	C03	0	0%	2	7%	
E04	3	11%	10	37%	7	26%	7	↑233%	4	↑133%	C04	1	4%	0	0%	
E05	2	7%	9	33%	8	30%	7	↑350%	6	↑300%	C05	16	59%	11	41%	
E06	3	11%	13	48%	12	44%	10	↑333%	9	↑300%	C06	0	0%	0	0%	
E07	3	11%	8	30%	5	19%	5	↑167%	2	↓67%	C07	0	0%	1	4%	
E08	1	4%	2	7%	10	37%	1	↑100%	9	↑900%	C08	0	0%	0	0%	
E09	1	4%	3	11%	5	19%	2	↑200%	4	↑400%	C09	2	7%	1	4%	
E10	0	0%	11	41%	5	19%	11	↑	5	↑	C10	1	4%	4	15%	
E11	0	0%	0	0%	0	0%	0	↑	0	↑	C11	1	4%	2	7%	
E12	0	0%	1	4%	1	4%	1	↑	1	↑	C12	0	0%	0	0%	
E13	0	0%	9	33%	10	37%	9	↑	10	↑	C13	1	4%	0	0%	
E14	8	30%	11	41%	8	30%	3	↑38%	0	↓0%	C14	0	0%	0	0%	
E15	2	7%	6	22%	1	4%	4	↑200%	-1	↓50%	C15	7	26%	1	4%	
E16	1	4%	5	19%	2	7%	4	↑400%	1	↑100%	C16	11	41%	4	15%	
E17	0	0%	2	7%	0	0%	2	↑	0	↑	C17	0	0%	2	7%	
E18	4	15%	0	0%	1	4%	-4	↓100%	-3	↓75%	C18	4	15%	9	33%	
E19	6	22%	8	30%	13	48%	2	↑33%	7	↑117%	C19	3	11%	3	11%	
E20	2	7%	0	0%	0	0%	-2	↓100%	-2	↓100%	C20	4	15%	1	4%	
E21	2	7%	8	30%	3	11%	6	↑300%	1	↑50%	C21	0	0%	0	0%	
E22	4	15%	3	11%	2	7%	-1	↓25%	-2	↓50%	C22	7	26%	6	22%	
E23	0	0%	2	7%	0	0%	2	↑	0	↑	C23	6	22%	1	4%	
E24	1	4%	9	33%	3	11%	8	↑800%	2	↑200%	C24	2	7%	5	19%	
E25	10	37%	11	41%	9	33%	1	↑10%	-1	↓10%	C25	0	0%	1	4%	
E26	0	0%	5	19%	3	11%	5	↑	3	↑	C26	0	0%	0	0%	
E27	6	22%	11	41%	5	19%	5	↑83%	-1	↓17%	C27	1	4%	0	0%	
E28	12	44%	16	59%	2	7%	4	↑33%	-10	↓83%	C28	9	33%	5	19%	
E29	4	15%	2	7%	8	30%	-2	↓50%	4	↑100%	C29	0	0%	1	4%	
E30	1	4%	8	30%	2	7%	7	↑700%	-1	↓100%	C30	0	0%	0	0%	
E31	2	7%	8	30%	0	0%	6	↑300%	-2	↓100%	C31	0	0%	0	0%	
E32	6	22%	4	15%	8	30%	-2	↓33%	2	↑33%	C32	12	44%	7	26%	
E33	3	11%	25	93%	4	15%	22	↑733%	1	↑33%	C33	6	22%	0	0%	
E34	3	11%	2	7%	5	19%	-1	↓33%	2	↑67%	C34	1	4%	0	0%	
E35	0	0%	3	11%	0	0%	3	↑	0	↑						
E36	14	52%	6	22%	17	63%	-8	↓57%	3	↑21%						
E37	1	4%	3	11%	0	0%	2	↑200%	-1	↓100%						
TOTAL	123	12.3%	245	24.5%	174	17.4%					99	10.8%	69	7.5%	-30	↓30%
AVG	3.324324		6.621622		4.702703						2.911765		2.029412		-0.88235	

Table 6.7e. Summary of collected data on the participants' pronunciation of initial /p/

In fact, 28 EG participants improved their pronunciation in the dubbings (21 in the post-test), as compared to only 8 who did not (10 in the post-test recordings). Moreover, 7 EG participants who produced no correct utterances in the pre-test recordings, were able to cast positive results in the dubbings, 4 of them maintaining this positive trend in the post-test recordings. Also, a considerable number of EG participants could increase their positive results by 100% or higher in the dubbings (15 participants) and the post-test recordings (10 participants). All these numbers suggested a positive connection between ID activities and an enhancement in the aspiration of initial /p/. Even more so, when CG participants showed lower results in the post-test recordings (69 total correct pronunciations, 7.5% average success rate, 2.02 average correct

pronunciations per participant) than the pre-test recordings (99 total correct pronunciations, 10.8% average success rate, 2.9 average correct pronunciations per participant), with only 9 CG participants showing better results in the post-test recordings, as compared to 23 participants who showed equal or lower results.

6.7.3 Initial /t/

As with the previous case, aspiration of initial /t/ was also investigated separately, in order to provide more detailed and meaningful comments. Before starting with the analysis, it was important to stress, once more, that the case of initial /t/ was different from the other two, in the sense that, in English /t/ is a denti-alveolar consonant, while in Spanish [t] is a dental consonant. This meant that differences of the pronunciation of the consonant between languages not only lied in the presence or absence of aspiration. As analysed earlier, however, it was already discussed that, for ELF intelligibility, dental pronunciations of /t/ were no problematic, which was why, for the purpose of this research, only the production of aspiration / no aspiration of the consonant was the determiner of accurate and inaccurate pronunciations.

Having said that, the most common mispronunciation of the phoneme by the research participants was, of course, lack of aspiration, although another interesting phenomenon could be also accounted for in the data: in some cases, instead of not producing enough aspiration, some participants replaced the initial plosive /t/ with the voiceless dental fricative /θ/, thus pronouncing ‘truly’ as ‘thruly’, or ‘trees’ as ‘threes’. The latter was documented in at least seven occasions. Probably, the substitution of /t/ by /θ/ could be caused by the perception by the Spanish-native research participants that there was indeed a difference between /t/ (English pronunciation) and [t] (Spanish pronunciation) and, not knowing exactly the characteristics of aspiration, they might have produced some kind of compensatory friction in the consonant, thus uttering the /θ/ sound.

Going back to the matter at hand, the data collected and analysed regarding accurate production of aspiration in initial /t/ (Table 6.7f) offered very similar results to initial /p/: the EG participants produced the best results in the dubbings (1471 total correct pronunciations, 57.6% average success rate, 39.8 average correct pronunciations per participant) and maintained better results in the post-test recordings (1384 total correct pronunciations, 54.2% average success rate, 37.4 average correct pronunciations per participant) than the pre-test recordings, which offered the lowest results (1214 total correct pronunciations, 47.6% average success rate, 32.8 average correct pronunciations per participant). The CG delivered very similar results between the pre-test (1065 total correct pronunciations, 45.4% average success rate, 31.3 average correct pronunciations per participant) and the post-test recordings (1051 total correct pronunciations, 44.8% average success

rate, 30.9 average correct pronunciations per participant).

EXPERIMENTAL GROUP						IMPROVEMENT						CONTROL GROUP						IMPROVEMENT					
PRE		DUBBING		POST		DUBBING		POST		BEST		PRE		POST		POST		BEST					
✓	%	✓	%	✓	%	✓	% Mejora	✓	%			✓	%	✓	%	✓	%						
E01	0	0%	8	12%	1	1%	8	↑ 33%	1	↑ 57%	D	C01	34	49%	44	64%	10	↑ 29%	POST				
E02	42	61%	56	81%	66	96%	14	↑ 33%	24	↑ 57%	POST	C02	12	17%	16	23%	4	↑ 33%	POST				
E03	17	25%	33	48%	27	39%	16	↑ 94%	10	↑ 59%	D	C03	20	29%	15	22%	-5	↓ -25%	PRE				
E04	53	77%	63	91%	65	94%	10	↑ 19%	12	↑ 23%	POST	C04	31	45%	37	54%	6	↑ 19%	POST				
E05	46	67%	50	72%	62	90%	4	↑ 9%	16	↑ 35%	POST	C05	64	93%	57	83%	-7	↓ -11%	PRE				
E06	35	51%	48	70%	50	72%	13	↑ 37%	15	↑ 43%	POST	C06	7	10%	1	1%	-6	↓ -86%	PRE				
E07	31	45%	31	45%	38	55%	0	→ 0%	7	↑ 23%	POST	C07	33	48%	33	48%	0	→ 0%	EQUAL				
E08	27	39%	41	59%	58	84%	14	↑ 52%	31	↑ 115%	POST	C08	32	46%	33	48%	1	↑ 3%	POST				
E09	21	45%	37	54%	41	59%	6	↑ 19%	10	↑ 32%	POST	C09	15	22%	31	45%	16	↑ 107%	POST				
E10	3	4%	35	51%	24	35%	32	↑ 1067%	21	↑ 700%	D	C10	16	23%	28	41%	12	↑ 75%	POST				
E11	0	0%	14	20%	2	3%	14	↑ 0%	2	↑ 0%	D	C11	40	58%	45	65%	5	↑ 13%	POST				
E12	14	20%	14	20%	10	14%	0	→ 0%	-4	↓ -29%	PRE & D	C12	43	62%	43	62%	0	→ 0%	EQUAL				
E13	6	9%	37	54%	15	22%	-1	↓ -517%	9	↑ 150%	D	C13	26	38%	14	20%	-12	↓ -46%	PRE				
E14	37	54%	33	48%	33	48%	-4	↓ -11%	-4	↓ -11%	PRE	C14	16	23%	6	9%	-10	↓ -63%	PRE				
E15	51	74%	45	65%	29	42%	-6	↓ -12%	-22	↓ -43%	PRE	C15	40	58%	27	39%	-13	↓ -33%	PRE				
E16	57	83%	51	74%	61	88%	-6	↓ -11%	4	↑ 7%	POST	C16	62	90%	61	88%	-1	↓ -2%	PRE				
E17	27	39%	29	42%	13	19%	-2	↓ 7%	-14	↓ -52%	D	C17	9	13%	7	10%	-2	↓ -22%	PRE				
E18	15	22%	10	14%	26	38%	-5	↓ -33%	11	↑ 73%	POST	C18	65	94%	64	93%	-1	↓ -2%	PRE				
E19	52	75%	63	91%	64	93%	11	↑ 21%	12	↑ 23%	POST	C19	65	94%	59	86%	-6	↓ -9%	PRE				
E20	35	51%	35	51%	33	48%	0	→ 0%	-2	↓ -6%	PRE & D	C20	20	29%	17	25%	-3	↓ -15%	PRE				
E21	56	81%	51	74%	50	72%	-5	↓ -9%	-6	↓ -11%	PRE	C21	9	13%	12	17%	3	↑ 33%	POST				
E22	38	55%	27	39%	27	39%	-11	↓ -29%	-11	↓ -29%	PRE	C22	46	67%	43	62%	-3	↓ -7%	PRE				
E23	23	33%	28	41%	17	25%	5	↑ 22%	-6	↓ -26%	D	C23	38	55%	50	72%	12	↑ 32%	POST				
E24	17	25%	29	42%	44	64%	12	↑ 71%	27	↑ 153%	POST	C24	26	38%	33	48%	7	↑ 27%	POST				
E25	44	64%	47	68%	48	70%	3	↑ 7%	4	↑ 9%	POST	C25	42	61%	48	70%	6	↑ 14%	POST				
E26	29	42%	49	71%	44	64%	20	↑ 69%	15	↑ 52%	D	C26	7	10%	8	12%	1	↑ 14%	POST				
E27	49	71%	50	72%	44	64%	1	↑ 2%	5	↑ 10%	D	C27	27	39%	18	26%	-9	↓ -33%	PRE				
E28	35	51%	58	84%	16	23%	23	↑ 66%	-19	↓ -54%	D	C28	58	84%	52	75%	-6	↓ -10%	PRE				
E29	59	86%	52	75%	55	80%	-7	↓ -12%	-4	↓ -7%	PRE	C29	33	48%	39	57%	6	↑ 18%	POST				
E30	37	54%	28	41%	22	32%	-9	↓ -24%	-15	↓ -41%	PRE	C30	4	6%	6	9%	2	↑ 50%	POST				
E31	18	26%	56	81%	27	39%	38	↑ 211%	9	↑ 50%	D	C31	10	14%	6	9%	-4	↓ -40%	PRE				
E32	58	84%	53	77%	55	80%	-5	↓ -9%	-3	↓ -5%	D	C32	54	78%	54	78%	0	→ 0%	EQUAL				
E33	42	61%	56	81%	48	70%	14	↑ 33%	6	↑ 14%	D	C33	43	62%	32	46%	-11	↓ -26%	PRE				
E34	26	38%	50	72%	51	74%	24	↑ 92%	25	↑ 96%	POST	C34	18	26%	12	17%	-6	↓ -33%	PRE				
E35	29	42%	27	39%	34	49%	-2	↓ -7%	5	↑ 17%	POST												
E36	56	81%	58	84%	62	90%	2	↑ 4%	6	↑ 11%	POST												
E37	19	28%	19	28%	22	32%	0	→ 0%	3	↑ 16%	POST												
TOTAL	1214	47.6%	1471	57.6%	1384	54.2%						1065	45.4%	1051	44.8%								
AVG	32.81081		39.75676		37.40541		6.945946	↑ 21%	4.594595	↑ 14%		31.32353		30.91176		-0.41176	↓ -1%						

Table 6.7f. Summary of collected data on the participants' pronunciation of initial /t/

From all occurrences of initial plosive /t/ in the scripts, two main groups could be distinguished: occurrences of the preposition 'to' (32 in total), and occurrences of other words (nouns, adjectives, verbs and adverbs) beginning with <t>, such as 'tales', 'tell', 'try', 'true', 'tale', etc. (33 in total). As could be seen in Table 6.7g, both categories followed the same tendency as the general results for the phoneme, thus showing no significant improvement for the CG, and, regarding the EG, significantly better results in the dubbings, as compared to the pre-test recordings, which decreased slightly in the post-test recordings (although still remaining significantly higher than the pre-test recordings).

	Total correct utterances and success percentage				Average correct pronunciations per participant	
	to ✓	%	"t" ✓	%	to ✓	"t" ✓
CG_Pre	574	49.7%	491	41.3%	16.9	14.4
CG_Post	552	47.8%	499	41.9%	16.2	14.7
EG_Pre	607	48.3%	607	46.9%	16.4	16.4
EG_D	721	57.3%	750	57.9%	19.5	20.3
EG_Post	680	54.1%	704	54.4%	18.4	19.0
Total	3134	51%	3051	49%	17.5	17.0

KEY	
to ✓	The phoneme occurs in the word "to"
"t" ✓	The phoneme occurs in words other than "to"

Table 6.7g. Correct pronunciations of initial /t/ distributed by different linguistic contexts

This tendency indicated that, in this case, there were no significant differences between the two categories. It was also interesting to point out how, in the case of initial /t/ in the preposition ‘to’, the CG offered lower results in the post-test (552 total correct pronunciations, 47.8% average success rate, 16.2 average correct pronunciations per participant, for 574 total correct pronunciations, 49.7% average success rate, 16.2 average correct pronunciations per participant in the pre-test recordings), which did not occur for initial /t/ in the second category (rest of words).

6.7.4 Initial /k/

Correct aspiration of initial /k/ by research participants (Table 6.7h), again, followed a similar trend to initial /p/ and initial /t/ aspirations.

	EXPERIMENTAL GROUP						IMPROVEMENT						CONTROL GROUP						IMPROVEMENT					
	PRE		DUBBING		POST		DUBBING		POST		BEST	PRE		POST		POST		BEST						
✓	%	✓	%	✓	%	✓	%	✓	%	✓		%	✓	%	✓	%	✓		%					
E01	9	31%	7	24%	1	3%	-2	↓22%	-8	↓89%	PRE	C01	15	55%	17	59%	1	↑6%	POST					
E02	15	52%	20	69%	18	62%	5	↑33%	3	↑20%	D	C02	2	7%	2	7%	0	↑0%	EQUAL					
E03	6	21%	15	52%	5	17%	9	↑150%	-1	↓17%	D	C03	7	24%	3	10%	-4	↓57%	PRE					
E04	9	31%	16	55%	16	55%	7	↑78%	7	↑78%	D & POST	C04	1	3%	0	0%	-1	↓100%	PRE					
E05	1	3%	11	38%	11	38%	10	↑1000%	10	↑1000%	D & POST	C05	19	66%	16	55%	-3	↓16%	PRE					
E06	6	21%	23	79%	23	79%	17	↑283%	17	↑283%	D & POST	C06	8	28%	9	31%	1	↑13%	POST					
E07	12	41%	15	52%	12	41%	3	↑25%	0	0%	D	C07	2	7%	6	21%	4	↑200%	POST					
E08	0	0%	12	41%	20	69%	12	↑↑	20	↑↑	POST	C08	1	3%	0	0%	-1	↓100%	PRE					
E09	5	17%	7	24%	11	38%	2	↑40%	6	↑120%	POST	C09	2	7%	1	3%	-1	↓50%	PRE					
E10	2	7%	18	62%	15	52%	16	↑800%	13	↑650%	D	C10	4	14%	2	7%	-2	↓50%	PRE					
E11	1	3%	10	34%	2	7%	9	↑900%	1	↑100%	D	C11	6	21%	6	21%	0	↑0%	EQUAL					
E12	2	7%	4	14%	0	0%	2	↑100%	-2	↓100%	D	C12	14	48%	8	28%	-6	↓43%	PRE					
E13	1	3%	22	76%	16	55%	21	↑2100%	15	↑1500%	D	C13	1	3%	0	0%	-1	↓100%	PRE					
E14	12	41%	14	48%	16	55%	2	↑17%	4	↑33%	POST	C14	2	7%	4	14%	2	↑100%	POST					
E15	8	28%	14	48%	5	17%	6	↑75%	-3	↓38%	D	C15	22	76%	10	34%	-12	↓55%	PRE					
E16	3	10%	4	14%	7	24%	1	↑33%	4	↑133%	POST	C16	22	76%	17	59%	-5	↓23%	PRE					
E17	0	0%	8	28%	0	0%	8	↑↑	0	0%	D	C17	3	10%	4	14%	1	↑33%	POST					
E18	1	3%	2	7%	0	0%	1	↑100%	-1	↓100%	D	C18	15	52%	16	55%	1	↑7%	POST					
E19	9	31%	9	31%	21	72%	0	0%	12	↑133%	POST	C19	10	34%	3	10%	-7	↓70%	PRE					
E20	5	17%	9	31%	3	10%	4	↑80%	-2	↓40%	D	C20	3	10%	2	7%	-1	↓33%	PRE					
E21	9	31%	10	34%	15	52%	1	↑11%	6	↑67%	POST	C21	2	7%	1	3%	-1	↓50%	PRE					
E22	9	31%	7	24%	10	34%	-2	↓22%	1	↑11%	POST	C22	10	34%	4	14%	-6	↓60%	PRE					
E23	1	3%	9	31%	4	14%	8	↑800%	3	↑300%	D	C23	3	10%	2	7%	-1	↓33%	PRE					
E24	1	3%	18	62%	16	55%	17	↑1700%	15	↑1500%	D	C24	11	38%	11	38%	0	↑0%	EQUAL					
E25	28	97%	26	90%	27	93%	-2	↓7%	-1	↓4%	PRE	C25	1	3%	11	38%	10	↑1000%	POST					
E26	1	3%	17	59%	17	59%	16	↑1600%	16	↑1600%	D & POST	C26	6	21%	2	7%	-4	↓67%	PRE					
E27	3	10%	18	62%	5	17%	15	↑500%	2	↑67%	D	C27	1	3%	1	3%	0	↑0%	EQUAL					
E28	21	72%	26	90%	16	55%	5	↑24%	-5	↓24%	D	C28	21	72%	13	45%	-8	↓38%	PRE					
E29	7	24%	13	45%	10	34%	6	↑86%	3	↑43%	D	C29	5	17%	4	14%	-1	↓20%	PRE					
E30	7	24%	14	48%	9	31%	7	↑100%	2	↑29%	D	C30	4	14%	2	7%	-2	↓50%	PRE					
E31	15	52%	20	69%	14	48%	5	↑33%	-1	↓7%	D	C31	7	24%	1	3%	-6	↓86%	PRE					
E32	15	52%	18	62%	22	76%	3	↑20%	7	↑47%	POST	C32	15	52%	20	69%	5	↑33%	POST					
E33	6	21%	22	76%	18	62%	16	↑267%	12	↑200%	D	C33	16	55%	12	41%	-4	↓25%	PRE					
E34	4	14%	12	41%	10	34%	8	↑200%	6	↑150%	D	C34	8	28%	1	3%	-7	↓88%	PRE					
E35	1	3%	4	14%	2	7%	3	↑300%	1	↑100%	D													
E36	14	48%	10	34%	17	59%	-4	↓29%	3	↑21%	POST													
E37	0	0%	9	31%	3	10%	9	↑↑	3	↑↑	D													
TOTAL	249	23%	493	46%	417	39%	244	↑98%	168	↑67%		TOTAL	270	27%	211	21%	-59	↓22%						
AVG	6.72973		13.32432		11.27027		6.594595		4.540541			AVG	7.941176		6.205882		-1.73529							

Table 6.7h. Summary of collected data on the participants’ pronunciation of initial /k/

The EG pre-test numbers (249 total correct pronunciations, 23% average success rate, 6.7 average correct pronunciations per participant) doubled in the dubbings (493 total correct pronunciations, 46% average success rate, 13.3 average correct pronunciations per participant) and remained significantly higher in the post-test recordings (417 total correct pronunciations, 39% average success rate, 11.3 average correct pronunciations per participant), while the CG pre-test results (270 total correct pronunciations, 27% average success rate, 7.9 average correct pronunciations per participant) not only did not improve in the post-test recordings, but they even worsened (211 total correct pronunciations, 21% average success rate, 6.2 average correct pronunciations per participant).

As with other features, initial /k/ included different graphic representations related to their

occurrences. In this case, the initial /k/ phoneme occurred in two categories: <c> (‘come’, ‘can’, ‘confident’...) and <k> (‘king’, ‘kind’, ‘keep’). Since it was interesting to determine whether the research participants could show improvements or modifications in the aspiration of initial /k/ in a more prominent way in one category or the other, data gathered were also analysed and categorized accordingly (Table 6.7i).

	Total correct utterances and success percentage				Average correct pronunciations per participant	
	"k" ✓	%	"c" ✓	%	"k" ✓	"c" ✓
CG_Pre	77	45.3%	193	23.7%	2.3	5.7
CG_Post	66	38.8%	145	17.8%	1.9	4.3
EG_Pre	77	41.6%	172	19.4%	2.1	4.6
EG_D	112	60.5%	381	42.9%	3.0	10.3
EG_Post	107	57.8%	310	34.9%	2.9	8.4
Total	439	49.1%	1201	28.0%	2.4	6.7

KEY	
"k" ✓	The phoneme corresponds to the grapheme <k>
"c" ✓	The phoneme corresponds to the grapheme <c>

Table 6.7i. Correct pronunciations of initial /k/ distributed by different linguistic contexts

As with correct utterances of initial /k/ in general, both categories followed a similar tendency, with the EG showing significant improvements in both categories, especially prominent in <c> occurrences of initial /k/ (doubling the results from 4.6 average correct pronunciations per participant in the pre-test recordings, to 10.3 in the dubbings, maintaining 8.4 in the post-test recordings). In contrast to this positive increase, CG accurate aspirations in initial /k/ in <c> representations lowered significantly in the post-test (145 total correct pronunciations, 17.8% average success rate, 4.3 average correct pronunciations per participant) as compared to their performance in the pre-test recordings (193 total correct pronunciations, 23.7% average success rate, 5.7 average correct pronunciations per participant).

6.8 Feature 8 (Intervocalic /b/) Data Analysis

Feature 8 was represented by the voiced bilabial plosive /b/. Even though this phoneme is present in the Spanish phonological system, when appearing in intervocalic position, its pronunciation in Spanish changes the place of articulation, ranging from fricative [β] to approximant [β̞]. This phenomenon does not happen in English, where /b/ maintains its plosive nature, and, when occurring between vowels, Spanish learners of English are likely to produce [β] pronunciations of the phoneme due to L1 transfer, which might lead to intelligibility problems with the voiced labiodental fricative /v/. In sequences like ‘a boat’, if the proper vowel quality was not

produced and the plosive /b/ was perceived as a /v/, something similar to ‘a vote’ could be misperceived. The effect of ID activities on the pronunciation of intervocalic plosive /b/ was, then, studied along the next paragraphs.

6.8.1 Overall Results and Connections with the Research Hypotheses

As with the rest of the features being analyzed in this chapter, determining whether the improvement in the EG performance was statistically meaningful depended on the p-values yielded by the Wilcoxon/Mann-Whitney tests (Table 6.8a). As reflected, both pre-test recordings (EG and CG) could not be considered statistically different ($\rho=0.197$), which meant that both groups showed similar starting points. Whereas the differences between the pre-test and post-test also proved to be not statistically meaningful for the CG ($\rho=0.735$), they were considered as statistically different for the EG ($\rho=0.006$), as well as when comparing the EG pre-test recordings and the dubbings performed ($\rho=0.001$).

FEATURE 8 - intervocalic /b/	
<i>p</i> -value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*	
	CG_Post and CG_Pre (Wilcoxon) 0.735
	EG_Pre & CG_Pre (Mann-Whitney) 0.197
H1a	EG_Post & EG_Pre (Wilcoxon) 0.006
	EG_Post & CG_Post (Mann-Whitney) 0.751
H1b	EG_D & EG_Pre (Wilcoxon) 0.001

* H_0 is rejected when $\rho < 0.05$

Table 6.8a. ρ -value results yielded by the Wilcoxon/Mann-Whitney tests (feature 8)

As with the other features, an interesting piece of information which could be extracted from the data obtained was if and to which extent intervocalic plosive /b/ was problematic for the research participants. With that in mind, the phoneme was accurately produced 1300 times from a total number of 3759 instances along all sets of recordings. The total success rate (34.6%) indicated that it was accurately pronounced in approximately one third of the total cases, which reinforced its consideration as problematic for the research participants.

Results for feature 8, then, followed the same tendency which has been described in many features in this research: the CG offered very similar results between the pre-test (240 total correct utterances, 33.6% success rate, 7.1 average correct utterances per participant) and the post-test recordings (248 total correct pronunciations, 34.7% average success rate, 7.3 average correct pronunciations per participant). The EG, on the other hand, experienced a significant increase between the pre-test recordings (220 total correct pronunciations, 28.3% average success rate, 5.9 average correct pronunciations per participant) and the dubbings (314 total correct pronunciations,

40.4% average success rate, 8.5 average correct pronunciations per participant), which, although showed a slight decrease in the post-test recordings (278 total correct pronunciations, 35.8% average success rate, 7.5 average correct pronunciations per participant), the numbers still remained higher than in the initial pre-test recordings. Additionally, not only did 23 EG participants (out of 37) perform better in the dubbings and post-test recordings than in their pre-test recordings, but also a considerable number of them (13 participants in the dubbings, 6 in the post-test recordings) showed increases over 100%. The CG only showed 12 out of 34 participants who performed better in the post-test recordings, with just 3 participants improving over 100%. All the aforementioned data for feature 8 pronunciations can be seen in Table 6.8b, classified into research groups and data sets.

EXPERIMENTAL GROUP						IMPROVEMENT				CONTROL GROUP				IMPROVEMENT			
PRE		DUBBING		POST		DUBBING		POST		PRE		POST		POST		BEST	
✓	%	✓	%	✓	%	✓	% Mejora	✓	%	✓	%	✓	%	✓	%	BEST	
E01	2	10%	0	0%	0	0%	-2	↓ -100%	-2	↓ -100%						PRE	
E02	8	38%	13	62%	13	62%	5	↑ 63%	5	↑ 63%						D & POST	
E03	8	38%	10	50%	9	43%	2	↑ 25%	1	↑ 13%						D	
E04	7	33%	14	70%	9	43%	7	↑ 100%	2	↑ 29%						D	
E05	10	48%	8	38%	7	33%	-2	↓ -20%	-3	↓ -30%						PRE	
E06	7	33%	10	48%	10	48%	3	↑ 43%	3	↑ 43%						D & POST	
E07	8	38%	11	52%	13	62%	3	↑ 38%	5	↑ 63%						POST	
E08	6	29%	3	15%	7	33%	-3	↓ -50%	1	↑ 17%						POST	
E09	2	10%	8	38%	6	29%	6	↑ 300%	4	↑ 200%						D	
E10	2	10%	9	45%	4	19%	7	↑ 350%	2	↑ 100%						D	
E11	3	14%	4	19%	2	10%	1	↑ 33%	-1	↓ -33%						D	
E12	6	29%	8	38%	5	24%	2	↑ 33%	-1	↓ -17%						D	
E13	3	14%	12	63%	13	62%	9	↑ 300%	10	↑ 333%						POST	
E14	10	48%	10	48%	10	48%	0	⇒ 0%	0	⇒ 0%						EQUAL	
E15	4	22%	13	62%	6	29%	9	↑ 225%	2	↑ 50%						D	
E16	14	67%	8	38%	14	67%	-6	↓ -43%	0	⇒ 0%						PRE & POST	
E17	10	48%	9	43%	9	43%	-1	↓ -10%	-1	↓ -10%						PRE	
E18	4	19%	0	0%	1	5%	-4	↓ -100%	-3	↓ -75%						PRE	
E19	8	38%	8	38%	12	57%	0	⇒ 0%	4	↑ 50%						POST	
E20	2	10%	8	38%	5	24%	6	↑ 300%	3	↑ 150%						D	
E21	4	19%	9	43%	5	24%	5	↑ 125%	1	↑ 25%						D	
E22	9	43%	9	43%	12	57%	0	⇒ 0%	3	↑ 33%						POST	
E23	4	19%	8	38%	6	29%	4	↑ 100%	2	↑ 50%						D	
E24	4	19%	9	43%	8	38%	5	↑ 125%	4	↑ 100%						D	
E25	2	10%	3	14%	2	10%	1	↑ 50%	0	⇒ 0%						D	
E26	17	81%	17	81%	17	81%	0	⇒ 0%	0	⇒ 0%						EQUAL	
E27	4	19%	9	45%	3	14%	5	↑ 125%	-1	↓ -25%						D	
E28	7	33%	7	33%	4	19%	0	⇒ 0%	-3	↓ -43%						PRE & D	
E29	4	19%	4	19%	6	29%	0	⇒ 0%	2	↑ 50%						POST	
E30	3	14%	10	48%	3	14%	7	↑ 233%	0	⇒ 0%						D	
E31	5	24%	3	14%	6	29%	-2	↓ -40%	1	↑ 20%						POST	
E32	6	29%	9	43%	11	52%	3	↑ 50%	5	↑ 83%						POST	
E33	4	19%	16	76%	15	71%	12	↑ 300%	11	↑ 275%						D	
E34	6	29%	10	48%	8	38%	4	↑ 67%	2	↑ 33%						D	
E35	3	14%	9	43%	5	24%	6	↑ 200%	2	↑ 67%						D	
E36	4	19%	7	33%	0	0%	3	↑ 75%	-4	↓ -100%						D	
E37	10	48%	9	43%	12	57%	-1	↓ -10%	2	↑ 20%						POST	
TOTAL	220	28.3%	314	40.4%	278	35.8%	94	↑ 43%	58	↑ 26%							
AVG	5.946		8.486		7.514		2.541		1.568								
C01	4	19%	1	5%												PRE	
C02	9	43%	6	29%												PRE	
C03	6	29%	5	24%												PRE	
C04	4	19%	4	19%												EQUAL	
C05	17	81%	15	71%												PRE	
C06	2	10%	0	0%												PRE	
C07	5	24%	5	24%												EQUAL	
C08	3	14%	2	10%												PRE	
C09	5	24%	6	29%												POST	
C10	10	48%	14	67%												POST	
C11	2	10%	3	14%												POST	
C12	8	38%	8	38%												EQUAL	
C13	3	14%	1	5%												PRE	
C14	13	62%	10	48%												PRE	
C15	12	57%	11	52%												PRE	
C16	16	76%	16	76%												EQUAL	
C17	7	33%	6	29%												PRE	
C18	1	5%	6	29%												POST	
C19	8	38%	4	19%												PRE	
C20	5	24%	5	24%												EQUAL	
C21	5	24%	5	24%												EQUAL	
C22	11	52%	9	43%												PRE	
C23	8	38%	12	57%												POST	
C24	5	24%	11	52%												POST	
C25	3	14%	7	33%												POST	
C26	2	10%	3	14%												POST	
C27	7	33%	10	48%												POST	
C28	9	43%	11	52%												POST	
C29	10	48%	10	48%												EQUAL	
C30	7	33%	3	14%												PRE	
C31	4	19%	2	10%												PRE	
C32	11	52%	17	81%												POST	
C33	10	48%	13	62%												POST	
C34	8	38%	7	33%												PRE	
TOTAL	240	33.6%	248	34.7%			8	↑ 3%									
AVG	7.059		7.294				0.235										

Table 6.8b. Summary of collected data on the participants’ pronunciation of intervocalic /b/

6.9 Feature 9 (Intervocalic & Final /d/) Data Analysis

The plosive nature of voiced dental /d/ in intervocalic and final position, determined as problematic for Spanish learners of English and also problematic for ELF intelligibility was the focus of analysis of feature 9. In Spanish phonology, most cases of intervocalic or final <d> entail a loss of the plosive quality of /d/ into a voiced dental sound which ranges from fricative /ð/ to

approximant [ð]¹, possibly interfering in their pronunciation of English words like ‘breed’ to sound like ‘breathe’. In this sub-section, it will be discussed whether ID activities could be considered as beneficial for the pronunciation of plosive /d/ in intervocalic and final position.

6.9.1 Overall Results and Connections with the Research Hypotheses

When applying the Wilcoxon and Mann-Whitney tests in order to establish whether there could have been statistically meaningful differences between the comparison of data sets, the resulting p-values yielded similar results as in other features: while both EG and CG seemed to start from similar positions ($q=0.461$), the only p-values which allowed to establish statistically meaningful differences were yielded when comparing the EG pre-test and the dubbings ($q=0.003$), and the EG pre-test and the post-test recordings ($q=0.011$; see Table 6.9a).

FEATURE 9 - intervocalic & final /d/		
p-value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*		
	CG_Post and CG_Pre (Wilcoxon)	0.574
	EG_Pre & CG_Pre (Mann-Whitney)	0.461
H1a	EG_Post & EG_Pre (Wilcoxon)	0.011
	EG_Post & CG_Post (Mann-Whitney)	0.345
H1b	EG_D & EG_Pre (Wilcoxon)	0.003

* H_0 is rejected when $p < 0.05$

Table 6.9a. q-value results yielded by the Wilcoxon/Mann-Whitney tests (feature 9)

When the point of analysis was put on how problematic the phoneme was for the research participants, from a total of 9487 instances along all sets of recordings, the plosive nature of /d/ was correctly addressed 4159 times, which indicated a 43.8% success rate. With more than half of all occurrences being mispronounced (being /ð/ the most common mispronunciation for the phoneme, as expected), it could be stated that /d/ was, indeed, problematic. As it will be addressed later, it seemed that the phoneme was not equally problematic when occurring in intervocalic (37.9% success rate) and word-final position (56.4% success rate).

As with the data registered and analysed regarding many other features, a similar tendency was observed along the different sets of recordings provided by the research groups (see Table 6.9b): whereas the EG improved their production of plosive /d/ in the dubbings (918 total correct utterances, 24.8 average correct utterances per participant, 46.8% success rate, as compared to 795 total correct utterances, 21.5 average correct utterances per participant, 40.5% success rate in the pre-test recordings) and remained high in the post-test recordings (903 total correct utterances,

¹ Both represented as /ð/ for simplicity issues.

24.4 average correct utterances per participant, 46% success rate); the CG, on the contrary, showed a downward trend, since their post-test recordings performance (762 total correct utterances, 22.4 average correct utterances per participant, 42.3% success rate) was lower than their pre-test performance (781 total correct utterances, 22.9 average correct utterances per participant, 43.3% success rate).

EXPERIMENTAL GROUP						IMPROVEMENT			CONTROL GROUP										
PRE		DUBBING		POST		DUBBING		POST	PRE		POST		POST						
✓	%	✓	%	✓	%	✓	% Mejora	✓	%	BEST	✓	%	✓	%	✓	%	BEST		
E01	3	6%	10	19%	8	15%	7	↑ 233%	5	↑ 167%	D	C01	16	30%	23	43%	7	↑ 44%	POST
E02	25	47%	35	66%	32	60%	10	↑ 40%	7	↑ 28%	D	C02	26	49%	20	38%	-6	↓ -23%	PRE
E03	19	36%	31	58%	27	51%	12	↑ 63%	8	↑ 42%	D	C03	14	26%	15	28%	1	↑ 7%	POST
E04	8	15%	19	36%	26	49%	11	↑ 138%	18	↑ 225%	POST	C04	15	28%	17	32%	2	↑ 13%	POST
E05	36	68%	39	74%	38	72%	3	↑ 8%	2	↓ 6%	D	C05	33	62%	33	62%	0	⇒ 0%	EQUAL
E06	19	36%	22	43%	24	45%	3	↑ 16%	5	↑ 26%	POST	C06	25	47%	25	47%	0	⇒ 0%	EQUAL
E07	25	47%	29	55%	26	49%	4	↑ 16%	1	↓ 4%	D	C07	23	43%	19	37%	-4	↓ -17%	PRE
E08	9	17%	13	25%	16	30%	4	↑ 44%	7	↑ 78%	POST	C08	25	47%	29	55%	4	↑ 16%	POST
E09	14	26%	13	25%	21	40%	-1	↓ -7%	7	↑ 50%	POST	C09	13	25%	11	21%	-2	↓ -15%	PRE
E10	15	28%	37	73%	29	55%	22	↑ 147%	14	↑ 93%	D	C10	29	55%	26	49%	-3	↓ -10%	PRE
E11	17	32%	14	26%	15	28%	-3	↓ -18%	-2	↓ -12%	PRE	C11	10	19%	8	15%	-2	↓ -20%	PRE
E12	31	58%	33	62%	27	52%	2	↑ 6%	-4	↓ -13%	D	C12	16	30%	25	48%	9	↑ 56%	POST
E13	15	28%	27	52%	22	42%	12	↑ 80%	7	↑ 47%	D	C13	15	28%	9	17%	-6	↓ -40%	PRE
E14	34	64%	40	75%	36	68%	6	↑ 18%	2	↓ 6%	D	C14	29	55%	13	25%	-16	↓ -55%	PRE
E15	32	68%	42	82%	27	51%	10	↑ 31%	-5	↓ -16%	D	C15	39	83%	40	75%	1	↑ 3%	POST
E16	40	75%	21	40%	34	65%	-19	↓ -48%	-6	↓ -15%	PRE	C16	32	60%	25	49%	-7	↓ -22%	PRE
E17	19	36%	17	32%	12	23%	-2	↓ -11%	-7	↓ -37%	PRE	C17	17	32%	21	40%	4	↑ 24%	POST
E18	11	21%	8	15%	16	30%	-3	↓ -27%	5	↑ 45%	POST	C18	33	62%	34	64%	1	↑ 3%	POST
E19	28	53%	37	70%	39	74%	9	↑ 32%	11	↑ 39%	POST	C19	26	49%	17	32%	-9	↓ -35%	PRE
E20	27	51%	24	45%	30	57%	-3	↓ -11%	3	↑ 11%	POST	C20	21	40%	18	34%	-3	↓ -14%	PRE
E21	24	45%	24	45%	28	53%	0	⇒ 0%	4	↑ 17%	POST	C21	25	47%	22	42%	-3	↓ -12%	PRE
E22	33	62%	30	59%	33	62%	-3	↓ -9%	0	⇒ 0%	PRE & POST	C22	33	62%	30	57%	-3	↓ -9%	PRE
E23	14	26%	12	23%	21	40%	-2	↓ -14%	7	↑ 50%	POST	C23	34	65%	42	79%	8	↑ 24%	POST
E24	17	32%	24	45%	34	64%	7	↑ 41%	17	↑ 100%	POST	C24	26	49%	29	55%	3	↑ 12%	POST
E25	20	38%	22	42%	17	32%	2	↑ 10%	-3	↓ -15%	D	C25	10	19%	6	11%	-4	↓ -40%	PRE
E26	28	53%	29	55%	23	43%	1	↑ 4%	-5	↓ -18%	D	C26	12	23%	8	15%	-4	↓ -33%	PRE
E27	18	35%	22	42%	19	37%	4	↑ 22%	1	↑ 6%	D	C27	36	71%	34	65%	-2	↓ -6%	PRE
E28	35	66%	37	70%	30	57%	2	↑ 6%	-5	↓ -14%	D	C28	19	36%	20	38%	1	↑ 5%	POST
E29	21	40%	18	34%	28	53%	-3	↓ -14%	7	↑ 33%	POST	C29	31	58%	29	55%	-2	↓ -6%	PRE
E30	17	32%	24	45%	18	34%	7	↑ 41%	1	↑ 6%	D	C30	5	9%	11	21%	6	↑ 120%	POST
E31	22	42%	20	38%	19	36%	-2	↓ -9%	-3	↓ -14%	PRE	C31	23	43%	22	42%	-1	↓ -4%	PRE
E32	23	43%	25	47%	26	50%	2	↑ 9%	3	↑ 13%	POST	C32	34	64%	36	68%	2	↑ 6%	POST
E33	24	45%	33	62%	28	53%	9	↑ 38%	4	↑ 17%	D	C33	33	62%	36	68%	3	↑ 9%	POST
E34	24	45%	29	55%	25	47%	5	↑ 21%	1	↑ 4%	D	C34	3	6%	9	17%	6	↑ 200%	POST
E35	4	8%	15	28%	6	11%	11	↑ 275%	2	↑ 50%	D								
E36	14	26%	16	30%	16	30%	2	↑ 14%	2	↑ 14%	D & POST								
E37	30	57%	27	51%	27	51%	-3	↓ -10%	-3	↓ -10%	PRE								
TOTAL	795	40.5%	918	46.8%	903	46.0%	123	↑ 15%	108	↑ 4%		TOTAL	781	43.3%	762	42.3%	-19	↓ -1%	
AVG	21.49		24.81		24.41		3.324		2.919			AVG	22.97		22.41		-0.56		

Table 6.9b. Summary of collected data on the participants' pronunciation of intervocalic and final /d/

In this line, there were more CG participants who showed worse results in the post-test recordings in comparison with the pre-test (17) than better results (15). An opposite trend was observed in the EG, were 25 participants improved from their pre-test performance in the dubbings (4 of them showing an increase over 100%) and 26 in the post-test recordings (3 of them with an increase over 100%).

6.9.2 Pronunciation of Problematic /d/ in Different Contexts

The linguistic occurrences where problematic /d/ was present in the words from the scripts could be easily divided into two groups: intervocalic /d/ and word-final /d/ (before a pause). Table 6.9c summarize all the data collected and divided into both groups, from where very interesting information can be extrapolated.

	Total correct utterances and success percentage				Average correct pronunciations per participant	
	F✓	%	V✓	%	F✓	V✓
CG_Pre	318	55.0%	463	37.8%	9.4	13.6
CG_Post	300	51.9%	462	37.7%	8.8	13.6
EG_Pre	364	57.9%	431	32.4%	9.8	11.6
EG_D	345	54.8%	573	43.0%	9.3	15.5
EG_Post	388	61.7%	515	38.7%	10.5	13.9
Total	1715	56.4%	2444	37.9%	9.6	13.7

KEY	
F	The phoneme occurs in word-final position before a pause
V	The phone occurs between vowels

Table 6.9c. Correct pronunciations of problematic /d/ distributed by different linguistic contexts

First of all, as already stated, it seems that intervocalic /d/ was more problematic for the research participants (only 37.9% success rate), where they most frequently produced the fricative/approximant alternatives. However, intervocalic /d/ was also the category which seemed to benefit more from the ID activities, since a significant improvement could be seen from the EG pre-test recordings (431 total correct utterances, 11.6 average correct utterances per participant, 32.4% success rate) to the dubbings (573 total correct utterances, 15.5 average correct utterances per participant, 43% success rate), where, on average, every EG improved by 5 additional correct utterances. This tendency was maintained in the post-test recordings, with considerable better results (515 total correct utterances, 13.9 average correct utterances per participant, 38.7% success rate) as compared to the pre-test recordings. The CG, however, showed almost identical results in the pre-test recordings (463 total correct utterances, 13.6 average correct utterances per participant, 37.8% success rate) and the post-test recordings (462 total correct utterances, 13.6 average correct utterances per participant, 37.7% success rate).

In the case of word-final /d/, the success rate extrapolated from all data obtained (56.4%), suggested that, even though it could still be considered as widely problematic, it might have been less problematic than intervocalic /d/. The pronunciation of word-final /d/ by research participants seemed to follow a more erratic trend, with the EG showing a lower performance in the dubbings (345 total correct utterances, 9.3 average correct utterances per participant, 54.8% success rate) than in the pre-test recordings (364 total correct utterances, 9.8 average correct utterances per participant, 57.9% success rate), but then improving in the post-test recordings (388 total correct utterances, 10.5 average correct utterances per participant, 61.7% success rate).

6.10 Feature 10 (Intervocalic /g/) Data Analysis

As with features 8 and 9, feature 10 dealt with a plosive sound in intervocalic position; in this case, velar /g/. Even though /g/ is common in Spanish in initial position, whenever occurring

between vowels it is normally pronounced as a fricative [ɣ] or an approximant [ɣ̞]¹. In English, this does not happen, and /g/ maintains its plosive manner of articulation in intervocalic position. This phenomenon might convey intelligibility problems for Spanish learners of English. In this subsection, the effect of intralingual activities in the pronunciation of intervocalic velar plosive /g/ will be, then, analysed.

6.10.1 Overall Results and Connections with the Research Hypotheses

Once the Wilcoxon and Mann-Whitney tests were applied in order to establish statistically meaningful differences between the data sets obtained and classified in this research, the p-values obtained, very much in line with most features being analysed in this dissertation, reinforced the positive effect of ID in the pronunciation of intervocalic plosive /g/. The fact that the EG and CG pre-test were not statistically different ($p=0.701$) suggested, once more, that the pronunciation performance between both sets of participants at the beginning of the research process was similar. The CG failed to show meaningful differences between the pre-test and post-test recordings ($p=0.399$), as opposed to the EG, whose pre-test/post-test differences could be considered as statistically different ($p=0.006$). However, the most meaningful differences laid, once more, between the EG pre-test and the dubbings ($p=0.001$).

FEATURE 10 - intervocalic /g/	
<i>p</i> -value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*	
	CG_Post and CG_Pre (Wilcoxon) 0.399
	EG_Pre & CG_Pre (Mann-Whitney) 0.701
H1a	EG_Post & EG_Pre (Wilcoxon) 0.006
	EG_Post & CG_Post (Mann-Whitney) 0.582
H1b	EG_D & EG_Pre (Wilcoxon) 0.001

* H_0 is rejected when $p < 0.05$

Table 6.10a. *p*-value results yielded by the Wilcoxon/Mann-Whitney tests (feature 10)

As hypothesized, intervocalic velar /g/ in words from the scripts as ‘dragon’, ‘again’ or ‘begin’ and intervocalic sequences as ‘the gates’, ‘I gave’ or ‘the gold’ were problematic for the research participants, since it was accurately produced as a plosive in 832 cases while the total number of occurrences was 1790. The total success rate for feature 10 (46.5%) indicates that more than half of all occurrences was not correctly pronounced as a plosive, being the fricative/approximant alternative the most common mispronunciation, as could have been expected. Table 6.10b compiles all successful pronunciations of the problematic velar phoneme, as

¹ Both represented as [ɣ] for simplicity issues.

produced by the participants of both research groups along the different stages of the research.

	EXPERIMENTAL GROUP						IMPROVEMENT				BEST	CONTROL GROUP				IMPROVEMENT				BEST
	PRE		DUBBING		POST		DUBBING		POST			PRE		POST		POST				
	✓	%	✓	%	✓	%	✓	%	✓	%		✓	%	✓	%	✓	%			
E01	2	20%	1	10%	4	40%	-1	↓ -50%	2	↑ 100%	POST	C01	4	40%	4	40%	0	⇒ 0%	EQUAL	
E02	7	70%	6	60%	8	80%	-1	↓ -14%	1	↑ 14%	POST	C02	7	70%	8	80%	1	↑ 14%	POST	
E03	1	10%	6	60%	5	50%	5	↑ 500%	4	↑ 400%	D	C03	5	50%	6	60%	1	↑ 20%	POST	
E04	6	60%	8	80%	8	80%	2	↑ 33%	2	↑ 33%	D & POST	C04	0	0%	3	30%	3	↑ 30%	POST	
E05	6	60%	5	50%	6	60%	-1	↓ -17%	0	⇒ 0%	PRE & POST	C05	6	60%	6	60%	0	⇒ 0%	EQUAL	
E06	3	30%	7	70%	6	60%	4	↑ 133%	3	↑ 100%	D	C06	0	0%	0	0%	0	⇒ 0%	EQUAL	
E07	6	60%	6	60%	6	60%	0	⇒ 0%	0	⇒ 0%	EQUAL	C07	5	50%	3	30%	-2	↓ -40%	PRE	
E08	6	60%	4	40%	6	60%	-2	↓ -33%	0	⇒ 0%	PRE & POST	C08	2	20%	6	60%	4	↑ 200%	POST	
E09	4	40%	6	60%	6	60%	2	↑ 50%	2	↑ 50%	D & POST	C09	1	10%	0	0%	-1	↓ -100%	PRE	
E10	4	40%	8	80%	9	90%	4	↑ 100%	5	↑ 125%	POST	C10	5	50%	6	60%	1	↑ 20%	POST	
E11	1	10%	2	20%	3	30%	1	↑ 100%	2	↑ 200%	POST	C11	1	10%	1	10%	0	⇒ 0%	EQUAL	
E12	6	60%	7	70%	7	70%	1	↑ 17%	1	↑ 17%	D & POST	C12	2	20%	3	30%	1	↑ 50%	POST	
E13	1	10%	7	78%	3	30%	6	↑ 600%	2	↑ 200%	D	C13	2	20%	0	0%	-2	↓ -100%	PRE	
E14	6	60%	9	90%	8	80%	3	↑ 50%	2	↑ 33%	D	C14	7	70%	9	90%	2	↑ 29%	POST	
E15	5	63%	8	89%	3	30%	3	↑ 60%	-2	↓ -40%	D	C15	10	100%	10	100%	0	⇒ 0%	EQUAL	
E16	6	60%	5	50%	7	78%	-1	↓ -17%	1	↑ 17%	POST	C16	4	40%	6	67%	2	↑ 50%	POST	
E17	0	0%	2	20%	2	20%	2	↑ 20%	2	↑ 20%	D & POST	C17	4	40%	4	40%	0	⇒ 0%	EQUAL	
E18	4	40%	4	40%	6	60%	0	⇒ 0%	2	↑ 50%	POST	C18	7	70%	8	80%	1	↑ 14%	POST	
E19	8	80%	7	70%	8	80%	-1	↓ -13%	0	⇒ 0%	PRE & POST	C19	6	60%	5	50%	-1	↓ -17%	PRE	
E20	3	30%	5	50%	5	50%	2	↑ 67%	2	↑ 67%	D & POST	C20	1	10%	0	0%	-1	↓ -100%	PRE	
E21	7	70%	7	70%	6	60%	0	⇒ 0%	-1	↓ -14%	PRE & D	C21	6	60%	5	50%	-1	↓ -17%	PRE	
E22	2	20%	3	30%	5	50%	1	↑ 50%	3	↑ 150%	POST	C22	8	80%	7	70%	-1	↓ -13%	PRE	
E23	7	70%	5	50%	8	80%	-2	↓ -29%	1	↑ 14%	POST	C23	6	60%	8	80%	2	↑ 33%	POST	
E24	1	10%	4	40%	4	40%	3	↑ 300%	3	↑ 300%	D & POST	C24	7	70%	7	70%	0	⇒ 0%	EQUAL	
E25	2	20%	1	10%	0	0%	-1	↓ -50%	-2	↓ -100%	PRE	C25	2	20%	3	30%	1	↑ 50%	POST	
E26	5	50%	5	50%	4	40%	0	⇒ 0%	-1	↓ -20%	PRE & D	C26	2	20%	1	10%	-1	↓ -50%	PRE	
E27	2	20%	3	33%	1	10%	1	↑ 50%	-1	↓ -50%	D	C27	3	30%	0	0%	-3	↓ -100%	PRE	
E28	7	70%	7	70%	5	50%	0	⇒ 0%	-2	↓ -29%	PRE & D	C28	7	70%	8	80%	1	↑ 14%	POST	
E29	4	40%	5	50%	2	20%	1	↑ 25%	-2	↓ -50%	D	C29	3	30%	5	50%	2	↑ 67%	POST	
E30	0	0%	3	30%	2	20%	3	↑ 20%	2	↑ 20%	D	C30	1	10%	1	10%	0	⇒ 0%	EQUAL	
E31	2	20%	3	30%	3	30%	1	↑ 50%	1	↑ 50%	D & POST	C31	2	20%	0	0%	-2	↓ -100%	PRE	
E32	6	60%	8	80%	6	60%	2	↑ 33%	0	⇒ 0%	D	C32	9	90%	10	100%	1	↑ 11%	POST	
E33	2	20%	9	90%	8	80%	7	↑ 350%	6	↑ 300%	D	C33	4	40%	7	70%	3	↑ 75%	POST	
E34	3	30%	6	67%	3	30%	3	↑ 100%	0	⇒ 0%	D	C34	6	60%	4	40%	-2	↓ -33%	PRE	
E35	1	10%	8	80%	1	10%	7	↑ 700%	0	⇒ 0%	D									
E36	4	40%	7	70%	2	20%	3	↑ 75%	-2	↓ -50%	D									
E37	7	70%	6	60%	7	70%	-1	↓ -14%	0	⇒ 0%	PRE & POST									
TOTAL	147	39.7%	203	54.9%	183	49.5%	56	↑ 38%	36	↑ 24%		TOTAL	145	42.6%	154	45.3%	9	↑ 6%		
AVG	3.973		5.486		4.946		1.514		0.973			AVG	4.265		4.529		0.265			

Table 6.10b. Summary of collected data on the participants' pronunciation of intervocalic /g/

As reinforced by the p-values previously mentioned, the EG showed a marked increase of correct pronunciations of the phoneme from the pre-test recordings (147 total correct utterances, 3.9 average correct utterances per participant, 39.7% success rate) to the dubbings (203 total correct utterances, 5.4 average correct utterances per participant, 54.9% success rate), and remained considerably higher in the post-test recordings (183 total correct utterances, 4.9 average correct utterances per participant, 49.5% success rate). The CG showed a very slight increase in the post-test recordings (154 total correct utterances, 4.5 average correct utterances per participant, 45.3% success rate) as compared to the pre-test recordings (145 total correct utterances, 4.3 average correct utterances per participant, 42.6% success rate).

In any case, even though both research groups seemed to show some kind of increase between the pre-test recordings and later recordings, it looked like considerable differences could be seen among each other. Although the CG post-test recordings showed 15 participants with better results, more than half of the CG showed no increase or even lower results (19 participants). Moreover, only 1 CG participant improved the production of plosive /g/ over 100%. The EG participants, however, showed a higher increase ratio, since 23 (dubbings) and 21 (post-test recordings) participants increased their accurate pronunciations of the phoneme, for only 14

(dubbings) and 16 (post-test recordings) showing no increase or lower results. Additionally, one of the most interesting extrapolations from the data obtained is that almost 25% of all EG participants increased their correct pronunciation rate of the phoneme over 100% (9 participants in the dubbings, 9 in the post-test recordings).

6.11 Feature 11 (/h/) Data Analysis

The phoneme /h/ is not present in the Spanish phonological system *per se*, even though it is really common in Southern peninsular dialects, as well as in certain linguistic contexts in many dialects (i.e., as an allophone of /s/ at the end of a syllable, as in words like ‘mismo’ or sequences like ‘es que’). However, /h/ has traditionally been considered as a problematic feature for Spanish learners, who tend to transfer the place of articulation of the glottal /h/, pronouncing the phoneme as the voiceless velar [x] or uvular [χ] fricatives. In fact, the ‘aspiration’ effect of glottal /h/ is somehow lost, being replaced by a ‘harder’ sound, closer to the Spanish phoneme corresponding to the <g> in ‘genio’ or the <j> in ‘jaula’. Consequently, the pronunciation of the Spanish participants of the study regarding the production of the voiceless glottal fricative /h/ will be discussed in the following sub-sections and paragraphs, as well as the potential effect of ID activities in a more successful (or not) pronunciation of the problematic phoneme.

6.11.1 Overall Results and Connections with the Research Hypotheses

The Wilcoxon and Mann-Whitney tests were applied to the data obtained, and the resulting p-values were collected and organized accordingly (Table 6.11a). As can be extrapolated from the table, most comparisons among data sets showed p-values higher than 0.05, which means that the differences among them cannot be considered meaningful. The only case where statistically meaningful differences were found was when analyzing the EG pre-test recordings and the dubbings ($p=0.002$).

FEATURE 11 - /h/	
p-value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*	
	CG_Post and CG_Pre (Wilcoxon) 0.914
	EG_Pre & CG_Pre (Mann-Whitney) 0.444
H1a	EG_Post & EG_Pre (Wilcoxon) 0.461
	EG_Post & CG_Post (Mann-Whitney) 0.328
H1b	EG_D & EG_Pre (Wilcoxon) 0.002

* H_0 is rejected when $p < 0.05$

Table 6.11a. p -value results yielded by the Wilcoxon/Mann-Whitney tests (feature 11)

If all occurrences of /h/ were to be analysed as a group, from a total number of 9487 instances along all sets of recordings, it was accurately pronounced 4877 times, which represented a success rate of 51.4%, suggesting that almost half of all occurrences were not produced with the correct phoneme, being the velar [x] or uvular [χ] fricatives¹ the most common mispronunciations of the phoneme, as well as complete omissions in its pronunciation, mimicking the actual silent nature of graphic <h> in Spanish, in words like ‘hucha’ or ‘huracán’.

EXPERIMENTAL GROUP						IMPROVEMENT			CONTROL GROUP							
	PRE		DUBBING		POST		BEST		PRE		POST		POST		BEST	
	✓	%	✓	%	✓	%			✓	%	✓	%	✓	%		
E01	21	40%	22	42%	14	26%			C01	35	66%	28	53%	-7	-20%	PRE
E02	42	79%	46	87%	50	94%			C02	15	28%	9	17%	-6	-40%	PRE
E03	46	87%	43	81%	47	89%			C03	33	62%	35	66%	2	6%	POST
E04	22	42%	25	48%	23	45%			C04	2	4%	2	4%	0	0%	EQUAL
E05	41	77%	43	83%	41	77%			C05	51	96%	49	92%	-2	-4%	PRE
E06	19	37%	27	52%	10	19%			C06	5	9%	4	8%	-1	-20%	PRE
E07	49	92%	45	85%	48	91%			C07	35	69%	38	72%	3	9%	POST
E08	38	72%	43	83%	47	89%			C08	20	38%	19	36%	-1	-5%	PRE
E09	27	51%	24	45%	17	32%			C09	4	8%	23	45%	19	475%	POST
E10	37	70%	41	77%	46	87%			C10	25	47%	27	51%	2	8%	POST
E11	6	11%	21	40%	24	45%			C11	14	26%	8	15%	-6	-43%	PRE
E12	27	51%	39	74%	28	54%			C12	1	2%	5	9%	4	400%	POST
E13	28	53%	33	62%	19	36%			C13	13	25%	12	23%	-1	-8%	PRE
E14	50	94%	45	85%	42	79%			C14	28	53%	29	56%	1	4%	POST
E15	21	40%	40	77%	16	30%			C15	47	89%	38	72%	-9	-19%	PRE
E16	51	96%	50	96%	50	96%			C16	48	91%	46	87%	-2	-4%	PRE
E17	19	36%	23	43%	15	28%			C17	29	55%	38	72%	9	31%	POST
E18	10	19%	22	42%	9	17%			C18	15	28%	32	60%	17	113%	POST
E19	29	55%	29	56%	27	51%			C19	32	60%	30	57%	-2	-6%	PRE
E20	18	34%	14	26%	8	15%			C20	20	38%	27	51%	7	35%	POST
E21	33	62%	44	83%	33	62%			C21	3	6%	4	8%	1	33%	POST
E22	13	25%	9	17%	0	0%			C22	41	77%	40	75%	-1	-2%	PRE
E23	22	42%	17	33%	36	68%			C23	16	30%	22	42%	6	38%	POST
E24	10	20%	33	62%	35	66%			C24	46	88%	46	88%	0	0%	EQUAL
E25	43	81%	34	67%	43	81%			C25	20	38%	23	43%	3	15%	POST
E26	48	91%	51	96%	47	90%			C26	30	57%	25	47%	-5	-17%	PRE
E27	8	16%	30	57%	17	32%			C27	6	12%	3	6%	-3	-50%	PRE
E28	14	26%	35	66%	19	36%			C28	22	42%	6	11%	-16	-73%	PRE
E29	36	68%	39	74%	37	70%			C29	48	91%	47	89%	-1	-2%	PRE
E30	30	57%	42	81%	33	62%			C30	3	6%	2	4%	-1	-33%	PRE
E31	14	26%	46	87%	22	42%			C31	0	0%	0	0%	0	-	EQUAL
E32	30	59%	50	94%	47	90%			C32	30	57%	24	45%	-6	-20%	PRE
E33	7	13%	29	56%	18	34%			C33	46	87%	49	92%	3	7%	POST
E34	4	8%	5	9%	2	4%			C34	27	51%	33	62%	6	22%	POST
E35	31	60%	23	43%	27	51%										
E36	24	45%	41	77%	30	57%										
E37	13	25%	19	36%	14	27%										
TOTAL	981	50.0%	1222	62.3%	1041	53.1%			TOTAL	810	45.0%	823	45.7%	13	2%	
AVG	26.51		33.03		28.14				AVG	23.82		24.21		0.382		

Table 6.11b. Summary of collected data on the participants’ pronunciation of /h/

As indicated in the total values reflected in Table 6.11a, it seemed like the evolution in the pronunciation of glottal /h/ by the research participants along the different stages followed a similar trend to most features already analysed in this chapter. The EG pre-test (981 total correct utterances, 26.5 average correct utterances per participant, 50% success rate) showed the lowest results for the EG group, which increased considerably in the dubbings (1222 total correct utterances, 33 average correct utterances per participant, 62.3% success rate; almost 7 more correct utterances per participant as compared to the pre-test recordings), and showed very positive post-test results that, although slightly decreasing from the dubbings, still remained higher than the pre-test recordings (1041 total correct utterances, 28.1 average correct utterances per participant, 53.1%

¹ Both represented as [x] for simplicity issues.

success rate). The CG showed a very slight increase from the pre-test recordings (810 total correct utterances, 23.8 average correct utterances per participant, 45% success rate) to the post-test recordings (823 total correct utterances, 24.2 average correct utterances per participant, 45.7% success rate). The meaningfulness of all these results and comparisons will be discussed later, once the Wilcoxon and Mann-Whitney tests are applied to the data obtained.

Prior to that, the performance of individual participants regarding /h/ along the research stages was also worth discussing. 26 EG participants improved in the pronunciation of the consonant in the dubbings (7 of them, with an increase over 100%), with 18 of them producing better results in the post-test than in the pre-test recordings, which meant that more than 50% of all EG participants improved at some point along both stages after the pre-test. Moreover, 21 EG participants provided the best performance in the pronunciation of the problematic phoneme in the dubbings. Conversely, the CG participants who improved their pronunciation in the post-test as compared to the pre-test recordings, however, did not reach 50% (14 out of 34), with more than half of the participants showing equal or worse results than in the pre-test recordings.

6.11.2 Pronunciation of /h/ in Different Contexts

The different linguistic contexts and graphic representations in which /h/ occurred in the words in the scripts were divided into three main groups: occurrences of <h> in initial position ('hope', 'have', 'he'...), middle position ('perhaps', 'behalf', 'underhill') or being represented with graphemes other than <h> ('who', 'who's'). Additionally, due to its intrinsic connection to the feature being analysed here, six occurrences of silent <h> (in the words 'honor' and 'hour') were also analysed. In order to provide a more detailed analysis on the data collected regarding the participants' pronunciation of glottal /h/, Table 6.11c provides, then, a summary of all correct utterances of /h/ divided into the aforementioned categories.

	Total correct utterances and success percentage				Average correct pronunciations per participant							
	h ✓	%	wh ✓	%	-h- ✓	%	silent ✓	%	h ✓	wh ✓	-h- ✓	silent ✓
CG_Pre	694	44.4%	64	47.1%	52	38.2%	176	86.3%	20.4	1.9	1.5	5.2
CG_Post	713	45.6%	59	43.4%	51	37.5%	177	86.8%	21.0	1.7	1.5	5.2
EG_Pre	852	50.1%	78	52.7%	51	34.5%	200	90.1%	23.0	2.1	1.4	5.4
EG_D	1040	61.1%	107	72.3%	75	50.7%	204	91.9%	28.1	2.9	2.0	5.5
EG_Post	892	52.4%	86	58.1%	60	40.5%	207	93.2%	24.1	2.3	1.6	5.6
Total	4191	51%	394	55%	289	40%	964	90%	23.3	2.2	1.6	5.4

KEY	
h	The phoneme occurs in initial position
wh	The phoneme occurs in graphemes other than <h>
-h-	The phoneme occurs in middle position
silent	Silent <h> occurrences

Table 6.11c. Correct pronunciations of /h/ distributed by different linguistic contexts

The most relevant differences seemed to emerge in initial position /h/, with both groups (EG and CG) improving its pronunciation considerably. From the 694 total correct utterances (20.4 average correct utterances per participant, 44.4% success rate) of the CG pre-test performance, 713 total correct utterances (21 average correct utterances per participant, 45.6% success rate) were documented in the post-test recordings of the same group, which indicated that each CG participant, on average, produced 0.6 additional correct pronunciations in the post-test recordings. The EG showed even more marked improvements in the pronunciation of initial /h/ in the dubbings (1040 total correct utterances, 28.1 average correct utterances per participant, 61.1% success rate) and post-test recordings (891 total correct utterances, 24.1 average correct utterances per participant, 52.4% success rate) as compared to their pre-test performance (852 total correct utterances, 23 average correct utterances per participant, 50.1% success rate), which showed that, on average, each EG participant provided one more correct utterance in the post-test as compared to the pre-test, but more than 5 in the dubbings.

Middle-position /h/, as in the words ‘behalf’, ‘Underhill’ and ‘perhaps’, seemed to be slightly more problematic for the research participants. The total average success rate (40.4%), lower than the average success rate for all occurrences of /h/ (51.4%), represented the least successful category for feature 11. Besides, the effect of ID activities seemed less salient than for other categories and features: only the EG dubbings showed more prominent results (75 total correct utterances, 2 average correct utterances per participant, 50.7% success rate) as compared to the pre-test recordings (51 total correct utterances, 1.4 average correct utterances per participant, 34.5% success rate). The differences in the overall success rate of the two recording sets (from 34.5% to 50.7%) suggested that, while the EG only produced only one third of all occurrences successfully in the pre-test, it increased to a half in the dubbings. For any other comparisons between data sets, results remained relatively stable, suggesting that, as stated before, significant improvements could only be found in the EG dubbings.

A similar phenomenon could be seen in the occurrences of initial /h/ in the word ‘who’, where the glottal fricative corresponded to the graphemes <wh>. Even though the total overall success rate was higher (55%) than for middle position /h/ (40.4%), the only meaningful differences could be observed between the EG pre-test recordings (78 total correct utterances, 2.1 average correct utterances per participant, 52.7% success rate) and the dubbings (107 total correct utterances, 2.9 average correct utterances per participant, 72.3% success rate). In this case, since all other comparisons between data sets barely offered interesting comments, it seemed clear that more research would be necessary, like some phonemes, or specific linguistic contexts in which those phonemes appeared, benefit more from working on ID activities than others.

Finally, it was also very interesting to perceive that, while /h/ was indeed a problematic phoneme, being the voiceless velar [x] or uvular [χ] fricatives, as well as omissions of the phoneme the most common mispronunciations, in other cases, the exact opposite phenomenon occurred: in words like ‘our’, ‘earth’, ‘aim’, or ‘aid’ some research participants inserted a glottal /h/ (or its velar or uvular variants) before the first vowel sound of the word. A couple of remarkable cases were the words ‘air’ or ‘ate’, which, when mispronounced inserting an /h/ sound, produced very different words: ‘hair’ or ‘hate’. In fact, the word ‘ate’ appeared in the sentence: “*I ate his people like a wolf among sheep*”¹, which, in some cases, sounded like “*I hate his people like a wolf among sheep*”, transforming the original line into a grammatically correct alternative with a completely different meaning, thus entailing a challenge for intelligibility and effective communication.

For these reasons, cases of silent <h> were also analysed in this dissertation, as Table 6.11 reflects. The words which appeared on the scripts including instances of silent <h> (‘hour’ and ‘honor’) were common words for intermediate learners of English. Moreover, their Spanish equivalents (‘hora’, ‘honor’) also begin with a silent <h>, fostering a positive transfer from the native tongue. Of all 1074 cases, no sound was produced for the <h> grapheme in 964 cases (89.7%), which meant that most students were familiar with the nature of silent <h> in those words. In addition, maybe due to the high success rate, intralingual activities did not seem to provide any effect on the pronunciation of silent <h>, since the comparisons between the recording sets offer almost negligible differences. Perhaps more unfamiliar words with silent <h> (like ‘heir’ or ‘vehement’) would cast very different results, both in success rate and in the influence of ID activities in their pronunciation.

6.11.3 The ‘Hermione’ Case

Hermione Granger is one of the most relevant characters from the Harry Potter franchise, and has become an icon in popular culture for the last couple of decades. The original pronunciation of her name (/hɜːˈmaɪɒnɪ/), however, can be very tricky for Spanish speakers, due to a number of factors: apart from its intrinsic difficulties, one of the reasons why Spanish speakers of English might show problems in pronouncing it correctly can be that she is most commonly known in Spanish with a very different pronunciation: [erˈmjɔn]; and even in official audiovisual products dubbed into Spanish the name can be heard with that pronunciation. Besides, the initial /h/, which is present in the original English pronunciation, is omitted in the Spanish version. This situation represents an excellent opportunity to check whether being exposed to original video material and working with ID activities could be beneficial for a more accurate pronunciation of

¹ DRAGON clip, line 13.

the name. For all these reasons, Table 6.1f summarizes all correct utterances produced by research participants, divided into two categories: correct pronunciations of the initial /h/ fricative in the word and correct pronunciations of the entire word *per se*.

	EG_Pre	EG_D	+/-	EG_Post	+/-	CG_Pre	CG_Post	+/-
/h/	8	14	6	11	3	10	10	0
[x]	2	0	-2	1	-1	1	0	-1
∅	27	23	-4	25	-2	23	24	1
TOTAL	37	37		37		34	34	

	EG_Pre	EG_D	+/-	EG_Post	+/-	CG_Pre	CG_Post	+/-
/hɜːˈmaɪəni/, /hə.../	0	2	2	1	1	0	1	1
/ɜːˈmaɪəni/, /həˈmiɒni/...	1	6	5	8	7	3	2	-1
[erˈmjɒn], [ˈermjɒn] [ˈermoni]...	36	29	-7	28	-8	31	31	0
TOTAL	37	37		37		34	34	

Table 6.11d. Correct pronunciations or intonations of the word 'Hermione'

As regards the pronunciations of initial /h/, it was clear that the influence that the 'Spanish version' of the name exerted on the participants derived into a low initial percentage of successful pronunciation: only 8 EG participants and 10 CG participants (25.3% of all participants) produced initial /h/ phonemes in the pre-test recordings. Almost all the remaining participants omitted the sound (∅). The CG showed no improvement in the post-test recordings, with, again, 10 participants producing the sound. The number of EG participants who produced the initial glottal sound in the dubbings, however, almost doubled (14), and still remained higher in the post-test recordings (11), suggesting a positive influence of the dubbing activities. Besides, two EG participants produced an alternative [x] sound in the pre-test recordings, which was not present in the dubbings (0 participants) and only 1 appeared in the post-test recordings.

Moreover, with respect to correct pronunciations of the entire word 'Hermione', Table 6.1d divides the utterances provided by participants into three different categories: (a) pronunciations that related to the 'official' pronunciations of the name in English (/hɜːˈmaɪəni/, /həˈmaɪəni/); (b) pronunciations which, while still not entirely accurate, conveyed fewer intelligibility issues (such as /ɜːˈmaɪəni/, or /həˈmiɒni/), and (c) 'Spanish-like' pronunciations which could convey larger or more severe intelligibility problems ([erˈmjɒn], [ˈermjɒn], [ˈxermjɒn], [ˈermoni], [ˈhermiɣwan]...). The first conclusion which could be extrapolated from the data is that, regardless of working on intralingual activities or not, the vast majority of the research participants produced a Spanish-like version of the name (155 out of 179, which accounted for 86.6% of all students). On the other hand, while 0 EG participants produced a pronunciation closer to the original in the pre-test recordings, 2 of them did it in the dubbings, and one of them maintained it

in the post-test recordings, suggesting that, while the original pronunciation of the character's name was ignored by EG participants, at least one of them could benefit from the activity by learning and produce its correct pronunciation. In addition, the number of EG participants producing a less intelligibility-challenging pronunciation (/ɜ:'maɪɒnɪ/,/hə'mɪɒnɪ/) than the Spanish-like alternatives increased from 1 (pre-test recordings) to 6 (dubbings) and 8 (post-test recordings), while it maintained in the CG. As a curious final note, while no CG participants were able to produce the original pronunciation of 'Hermione' in the pre-test recordings, one of them was able to produce it in the post-test recordings. Since no exposure to authentic video/ID activities was involved, this phenomenon could suggest that perhaps out of curiosity s/he searched for the correct pronunciation sometime after the pre-test recordings, was informed / in contact with the original pronunciation, or that (even though they were informed not to do so) s/he prepared him/herself before actually performing the post-test recording.

6.12 Feature 12 (/ŋ/) Data Analysis

The evolution along the different research stages of the pronunciation of voiced velar nasal /ŋ/ consonant by both research groups was the main focus of analysis of feature 12. As already discussed in the theoretical framework, Spanish learners of English tend to shift the place of articulation of the consonant, pronouncing it as a dental, denti-alveolar or alveolar nasal /n/, or even as a voiced bilabial nasal /m/. With this phenomenon, intelligibility problems may arise, since changing the place of articulation of the final consonant in 'king' may cause it to sound like 'kin'. As a matter of fact, the word 'king' occurred three times¹ in the words being analysed in this dissertation.

In this section, data extracted from the pronunciation of all occurrences of velar /ŋ/ by research participants will be discussed, both as a whole and divided into the different linguistic contexts in which they occurred.

6.12.1 Overall Results and Connections with the Research Hypotheses

Firstly, in order to clearly establish meaningful differences between data sets, the Wilcoxon and Mann-Whitney tests were applied to the data obtained (Table 6.12a).

The pre-test comparison between both groups ($p=0.570$) suggested that no statistically meaningful differences could be found, which indicated that the initial starting point was similar for both groups. The pre-test/post-test evolution was also not statistically relevant for the CG

¹ Twice in the MOUNTAIN video (lines 2 and 3), and once in the DRAGON video (line 13).

($p=0.567$), while any other comparison between data sets offered statistically meaningful differences; Not only were the comparisons between the EG pre-test and the dubbings ($p=0.000$) and the EG pre-test and post-test recordings ($p=0.000$) statistically different, but also the comparison between the EG and CG post-test recordings ($p=0.000$).

FEATURE 12 - /ŋ/	
<i>p-value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*</i>	
	CG_Post and CG_Pre (Wilcoxon) 0.567
	EG_Pre & CG_Pre (Mann-Whitney) 0.570
H1a	EG_Post & EG_Pre (Wilcoxon) 0.000
	EG_Post & CG_Post (Mann-Whitney) 0.000
H1b	EG_D & EG_Pre (Wilcoxon) 0.000

*H₀ is rejected when $p < 0.05$

Table 6.12a. p -value results yielded by the Wilcoxon/Mann-Whitney tests (feature 12)

As a whole, the pronunciation of velar /ŋ/ was, indeed, problematic for the research participants. Of a total number of 4296 instances along all sets of recordings, /ŋ/ was correctly pronounced 1395 times in different linguistic contexts (32.5% overall success rate), suggesting that it was only pronounced correctly in approximately one third of all cases. As expected, the most common mispronunciation was the displacement of the velar quality of the sound to a denti-alveolar /n/ quality, which is more common in the Spanish phonological system. Interestingly enough, occurrences of bilabial nasal /m/ could also be detected in the participants' recordings, especially when /ŋ/ occurred in middle position, as in the word 'Longbottom', pronouncing it as [lom'botom] or [lom'boton]. As it will be discussed later, additional mispronunciations included the insertion of a voiced velar plosive /g/, a voiceless velar/uvular fricative [x] or a voiceless velar plosive /k/ after the velar /ŋ/, pronouncing 'nothing' as something similar to ['naθiŋg], ['naθiŋk] or ['naθiŋx].

In order to enrich the data analyzed in Table 6.12a, the overall results of the pronunciation of velar /ŋ/ divided into research groups and research stages were summarized on Table 6.12b. As it could be seen, the results were very much in line with the general tendency of other problematic features. While the CG showed slight changes from the pre-test (209 total correct utterances, 6.1 average correct utterances per participant, 25.6% success rate) to the post-test recordings (194 total correct utterances, 5.7 average correct utterances per participant, 23.8% success rate), the EG performance was significantly higher in the dubbings (427 total correct utterances, 11.5 average correct utterances per participant, 48.1% success rate), almost doubling the results obtained in the

pre-test recordings (229 total correct utterances, 6.2 average correct utterances per participant, 25.8% success rate). The post-test results (336 total correct utterances, 9.1 average correct utterances per participant, 37.8% success rate), although lower than the pre-test recordings, were still considerably higher than the pre-test recordings.

EXPERIMENTAL GROUP						IMPROVEMENT			CONTROL GROUP				IMPROVEMENT						
	PRE		DUBBING		POST	✓	% Mejora	✓	%	BEST		PRE		POST	✓	%	BEST		
	✓	%	✓	%	✓							%	✓	%				✓	%
E01	6	25%	6	25%	6	25%	0	⇒	0%	EQUAL	C01	3	13%	4	17%	1	↑	33%	POST
E02	7	29%	14	58%	18	75%	7	↑	100%	POST	C02	5	21%	9	38%	4	↑	80%	POST
E03	6	25%	14	58%	10	43%	8	↑	133%	D	C03	11	45%	15	63%	4	↑	36%	POST
E04	5	21%	12	50%	15	63%	7	↑	140%	POST	C04	2	8%	6	25%	4	↑	200%	POST
E05	10	42%	19	79%	12	50%	9	↑	90%	D	C05	13	54%	11	46%	-2	↓	-15%	PRE
E06	3	13%	7	29%	3	13%	4	↑	133%	D	C06	7	29%	6	25%	-1	↓	-14%	PRE
E07	8	33%	11	46%	6	25%	3	↑	38%	D	C07	6	25%	5	21%	-1	↓	-17%	PRE
E08	6	25%	7	29%	5	21%	1	↑	17%	D	C08	4	17%	2	8%	-2	↓	-50%	PRE
E09	8	33%	7	29%	9	38%	-1	↓	-13%	POST	C09	3	13%	5	21%	2	↑	67%	POST
E10	9	38%	14	58%	11	46%	5	↑	56%	D	C10	1	4%	2	8%	1	↑	100%	POST
E11	3	13%	8	33%	4	17%	5	↑	167%	D	C11	2	8%	6	25%	4	↑	200%	POST
E12	9	38%	14	58%	11	46%	5	↑	56%	D	C12	2	8%	3	13%	1	↑	50%	POST
E13	6	25%	9	38%	6	25%	3	↑	50%	D	C13	2	8%	5	21%	3	↑	150%	POST
E14	7	29%	10	42%	10	42%	3	↑	43%	D & POST	C14	2	8%	5	21%	3	↑	150%	POST
E15	5	22%	9	38%	9	38%	4	↑	80%	D & POST	C15	6	25%	10	42%	4	↑	67%	POST
E16	3	13%	16	67%	15	65%	13	↑	433%	D	C16	2	8%	4	17%	2	↑	100%	POST
E17	7	29%	14	61%	10	42%	7	↑	100%	D	C17	1	4%	1	4%	0	⇒	0%	EQUAL
E18	6	25%	9	38%	8	33%	3	↑	50%	D	C18	4	17%	7	29%	3	↑	75%	POST
E19	6	25%	15	63%	11	46%	9	↑	150%	D	C19	7	29%	3	13%	-4	↓	-57%	PRE
E20	3	13%	10	42%	7	29%	7	↑	233%	D	C20	14	58%	17	71%	3	↑	21%	POST
E21	5	21%	10	42%	7	29%	5	↑	100%	D	C21	5	21%	4	17%	-1	↓	-20%	PRE
E22	2	9%	12	52%	6	25%	10	↑	500%	D	C22	7	29%	7	29%	0	⇒	0%	EQUAL
E23	7	29%	16	67%	10	42%	9	↑	129%	D	C23	6	25%	2	8%	-4	↓	-67%	PRE
E24	3	13%	8	33%	5	21%	5	↑	167%	D	C24	15	63%	6	25%	-9	↓	-60%	PRE
E25	9	38%	10	42%	15	63%	1	↑	11%	POST	C25	6	25%	2	8%	-4	↓	-67%	PRE
E26	4	17%	10	42%	8	33%	6	↑	150%	D	C26	5	21%	2	8%	-3	↓	-60%	PRE
E27	8	35%	14	58%	9	38%	6	↑	75%	D	C27	8	33%	6	25%	-2	↓	-25%	PRE
E28	12	50%	12	50%	10	42%	0	⇒	0%	PRE & D	C28	6	25%	2	8%	-4	↓	-67%	PRE
E29	12	50%	13	54%	9	38%	1	↑	8%	D	C29	14	58%	10	42%	-4	↓	-29%	PRE
E30	5	21%	6	25%	6	25%	1	↑	20%	D & POST	C30	8	33%	8	33%	0	⇒	0%	EQUAL
E31	5	21%	15	63%	13	54%	10	↑	200%	D	C31	9	38%	3	13%	-6	↓	-67%	PRE
E32	9	38%	11	46%	7	29%	2	↑	22%	D	C32	5	21%	3	13%	-2	↓	-40%	PRE
E33	2	8%	12	50%	4	17%	10	↑	500%	D	C33	10	42%	7	29%	-3	↓	-30%	PRE
E34	2	8%	9	38%	12	50%	7	↑	350%	POST	C34	8	35%	6	25%	-2	↓	-25%	PRE
E35	10	42%	14	58%	8	33%	4	↑	40%	D									
E36	5	21%	15	63%	12	50%	10	↑	200%	D									
E37	6	25%	15	63%	9	38%	9	↑	150%	D									
TOTAL	229	25.8%	427	48.1%	336	37.8%	198	↑	86%		209	25.6%	194	23.8%	-15	↓	-7%		
AVG	6.189		11.54		9.081		5.351	↑	2.892		6.147		5.706		-0.44				

Table 6.12b. Summary of collected data on the participants' pronunciation of /ŋ/

As Table 6.12b also reflects, 34 EG participants (92%) improved the pronunciation of the velar nasal in the dubbings, with only 1 participant showing lower results. In addition, 19 EG participants showed increases over 100%, which remains very meaningful data. This tendency, as established before, was maintained in the post-test recordings, where 28 EG participants (75.7%) showed better results as compared to the pre-test recordings, 10 of them producing results over 100%. In contrast, only 14 CG participants (41.2%) increased their accurate pronunciations of velar /ŋ/ in the post-test recordings, while 20 other CG participants showed either no change or lower results.

6.12.2 Pronunciation of /ŋ/ in Different Contexts

As explained earlier, besides analysing the overall results of the participants' pronunciation of velar nasal /ŋ/, the occurrence of the problematic phoneme had also been categorized in

different linguistic contexts in which it appeared, in order to provide more detailed data on the effect of ID activities in its pronunciation (Table 6.12c).

	Total correct utterances and success percentage										Average correct pronunciations per participant				
	η ✓	%	ηs ✓	%	η ✓	%	$i\eta$ ✓	%	$o\eta$ ✓	%	η ✓	ηs ✓	η ✓	$i\eta$ ✓	$o\eta$ ✓
CG_Pre	165	23.1%	34	50.0%	10	29.4%	126	19.5%	78	45.9%	4.9	1.0	0.3	3.7	2.3
CG_Post	153	21.4%	31	45.6%	10	29.4%	109	16.9%	76	44.7%	4.5	0.9	0.3	3.2	2.2
EG_Pre	180	23.2%	38	51.4%	11	29.7%	144	20.5%	85	45.9%	4.9	1.0	0.3	3.9	2.3
EG_D	367	47.2%	53	71.6%	7	18.9%	316	45.0%	110	59.5%	9.9	1.4	0.2	8.5	3.0
EG_Post	294	37.8%	34	45.9%	8	21.6%	254	36.1%	80	43.2%	7.9	0.9	0.2	6.9	2.2
Total	1159	31%	190	53%	46	26%	949	28%	429	48%	6.4	1.1	0.3	5.2	2.4

Key:	
η	The phoneme appears in word-final position
ηs	The phoneme appears in word-final <ngs>
η	The phoneme appears in the middle of a word ('Longbottom')
$i\eta$	The phoneme appears in an <ing> sequence
$o\eta$	The phoneme appears in an <ong> sequence

Table 6.12c. Correct pronunciations of /ŋ/ distributed by different linguistic contexts

The first categorization included three different variants: /ŋ/ occurring in final position ('king', 'wrong', 'nothing'...), /ŋ/ occurring in a plural form ('songs', 'wings') and /ŋ/ occurring in middle position ('Longbottom').

As the data indicated, it seemed that ID activities might have been really beneficial for the pronunciation of the velar nasal on the first variant (/ŋ/ occurring in final position): while the CG showed no improvement between the pre-test (165 total correct utterances, 4.9 average correct utterances per participant, 23.1% success rate) and the post-test recordings (153 total correct utterances, 4.5 average correct utterances per participant, 21.4% success rate), the EG's performance in the pre-test recordings (180 total correct utterances, 4.9 average correct utterances per participant, 23.2% success rate) was doubled in the dubbings (367 total correct utterances, 9.9 average correct utterances per participant, 47.2% success rate) and remained considerably higher in the post-test recordings (294 total correct utterances, 7.9 average correct utterances per participant, 37.8% success rate).

The second variant (/ŋ/ occurring in a plural form) only showed meaningful differences in the EG dubbings (53 total correct utterances, 1.4 average correct utterances per participant, 71.6% success rate) as compared to the pre-test recordings provided by the same research group (38 total correct utterances, 1.0 average correct utterances per participant, 51.4% success rate). Although the increase from 1 average correct pronunciation per participant to 1.4 could be considered as noteworthy (there were only 2 words in this variant), it seemed that the influence that the ID activities might have exerted was immediate, since the post-test recordings (34 total correct utterances, 0.9 average correct utterances per participant, 45.9% success rate) showed even lower

results than the pre-test recordings.

In the case of /ŋ/ in middle position (third variant), no meaningful differences could be found among the different recording sets. Only one word was included in this variant ('Longbottom'), and, as stated before, many participants misplaced the articulation of the sound from their original velar quality to a bilabial /m/. More research on the matter could offer interesting comments and conclusions.

The second categorization regarding the pronunciation of velar /ŋ/ was made according to the vowel sound preceding the problematic phoneme. Thus, two variants were analysed: <ing> sequences in words like 'king', 'making', 'nothing' or 'something' and <ong> sequences¹, in words like 'among' or 'songs'.

In the case of velar /ŋ/ in <ing> sequences, the data reflected in Table 6.12d indicated, first of all, its problematic nature for the research participants (27.9% overall success rate), and, secondly, a positive effect of ID activities in its pronunciation by research participants: the EG results followed a similar tendency to the overall results, with the lowest performance being provided in the pre-test recordings (144 total correct utterances, 3.9 average correct utterances per participant, 20.5% success rate), comfortably doubling the numbers in the dubbings (316 total correct utterances, 8.5 average correct utterances per participant, 45% success rate), and remaining considerably higher in the post-test recordings (254 total correct utterances, 6.9 average correct utterances per participant, 36.1% success rate). In the case of the CG, the numbers from the pre-test (126 total correct utterances, 3.7 average correct utterances per participant, 19.5% success rate) even suffered a marked decrease in the post-test recordings (109 total correct utterances, 3.2 average correct utterances per participant, 16.9% success rate), reinforcing the results of the EG.

In contrast, when the problematic phoneme appeared in <ong> contexts, the results were not as salient as it were in <ing> contexts. The CG results remained steady along the research process (pre-test: 78 total correct utterances, 2.3 average correct utterances per participant, 45.9% success rate; post-test: 76 total correct utterances, 2.2 average correct utterances per participant, 44.7% success rate). The EG results underwent a marked increase from the pre-test recordings (85 total correct utterances, 2.3 average correct utterances per participant, 45.9% success rate) to the dubbings (110 total correct utterances, 3 average correct utterances per participant, 59.5% success rate), but then they went back to the original numbers in the post-test recordings (80 total correct utterances, 2.2 average correct utterances per participant, 43.2% success rate). Interestingly enough,

¹ This variant represented graphic representations of <o>, although different vowel phonemes might correspond to the <o> grapheme, as /ʌ/ in words like 'among' or /ɒ/ in words like 'songs'. Intermediate-level Spanish learners of English might produce a similar vowel sound for both of them, which is why, for simplicity issues, they were considered altogether.

the overall success rate of all occurrences of the phoneme in <ong> contexts (47.9%) was considerably higher than in <ing> contexts (27.9%), which suggested that, even though the pronunciation of the problematic velar phoneme could be considered as less problematic, the potential positive effect exerted by ID activities was substantially lower.

Finally, another common phenomenon that occurred along the participants' recordings was the insertion of a voiced velar plosive /g/, a voiceless velar/uvular fricative [x] or a voiceless velar plosive /k/ after the problematic velar /ŋ/ (Table 6.12d), pronouncing 'king' as ['kɪŋg] or 'nothing' as ['nʌθɪŋx]. Even though, as stated previously in the theoretical framework for this dissertation, the LFC does not generally consider phonetic insertion as equally problematic for intelligibility as, for example, phonetic omissions, it still remained an interesting situation for analysis in this dissertation.

	Total utterances			Average utterances per participant		
	ŋg ✓	ŋx ✓	ŋk ✓	ŋg ✓	ŋx ✓	ŋk ✓
CG_Pre	36	17	2	1.1	0.5	0.1
CG_Post	23	29	3	0.7	0.9	0.1
EG_Pre	74	9	3	2.0	0.2	0.1
EG_D	55	13	9	1.5	0.4	0.2
EG_Post	31	7	10	0.8	0.2	0.3
Total	219	75	27	1.2	0.4	0.1

ŋg	<i>The participant pronounced the phoneme /ŋ/ as /ŋg/</i>
ŋx	<i>The participant pronounced the phoneme /ŋ/ as /ŋx/</i>
ŋk	<i>The participant pronounced the phoneme /ŋ/ as /ŋk/</i>

Table 6.12d. Total utterances of /ŋg/, /ŋk/ and [ŋx]

The most common insertion out of the three possibilities was the voiced velar plosive /g/, which occurred a total number of 219 times throughout all sets of recordings. Its frequency was, however, reduced along the research stages for both the EG (pre-test: 74 total occurrences, 2 average occurrences per participant; dubbings: 55 total occurrences, 1.5 average occurrences per participant; post-test: 31 total occurrences, 0.8 average occurrences per participant) and the CG (pre-test: 36 total occurrences, 1.1 average occurrences per participant; post-test: 23 total occurrences, 0.7 average occurrences per participant). Since the downward trend seemed to be somehow erratic and common for both groups, its relation to the ID activities performance was unlikely.

Regarding the other two consonant insertions, the patterns seemed to be even more erratic, with no apparent consistent trend whatsoever. As a curiosity, the insertion of a voiceless velar/uvular fricative [x] was more common (75 total occurrences) than the insertion of a voiceless velar plosive /k/ (27 total occurrences) and, as already analysed, the influence of ID activities on

the consonant insertion phenomenon could be considered as negligible.

6.13 Feature 13 (Initial and Middle Consonant Clusters) Data Analysis

Feature 13 did not correspond to a specific phoneme. Instead, it dealt with all initial and middle position consonant clusters which might be problematic for Spanish learners. As detailed in Chapter 5, for the purposes of this research only those combinations of consonants which did not occur in Spanish were selected, since they were most likely to convey intelligibility problems when mispronounced. Some examples for this condition were the consonant combinations /ms/ ('himself'), /θr/ ('threats', 'birthright'), /mθ/ ('something'), /mpt/ ('tempted'), /nsn/ ('ensnare') or /ŋksh/ ('monkshood'). This section will analyse and comment, then, on overall and specific results and observations obtained along the different research stages on the pronunciation of problematic initial and middle position consonant clusters by the research participants of both the EG and the CG.

6.13.1 Overall Results and Connections with the Research Hypotheses

As with the rest of the features being analyzed in this chapter, the results obtained after performing the Wilcoxon and Mann-Whitney tests to the data obtained will be presented first, in order to establish meaningful differences among data sets (Table 6.13a).

FEATURE 13 - Initial & Middle Consonant Clusters	
<i>p</i>-value (Wilcoxon/Mann-Whitney) ($\alpha=0.05$)*	
	CG_Post and CG_Pre (Wilcoxon) 0.762
	EG_Pre & CG_Pre (Mann-Whitney) 0.318
H1a	EG_Post & EG_Pre (Wilcoxon) 0.001
	EG_Post & CG_Post (Mann-Whitney) 0.136
H1b	EG_D & EG_Pre (Wilcoxon) 0.007

* H_0 is rejected when $p < 0.05$

Table 6.13a. *q*-value results yielded by the Wilcoxon/Mann-Whitney tests (feature 13)

Once both statistical tests were applied and the *p*-values yielded, similar observations could be extrapolated for feature 13 as compared to previous features being analysed in this dissertation: first of all, the starting point of both EG and CG groups was not statistically different ($q=0.318$). Secondly, whereas the CG showed no statistically significant differences between the pre-test and the post-test ($q=0.762$), the EG, on the contrary, showed the opposite, in both pre-test/dubbings comparison ($q=0.007$) and pre-test/post-test comparison ($q=0.001$).

In terms of the problematic nature of all occurrences of initial and middle position clusters, a total number of 1224 correct utterances were provided from 3222 total possible occurrences. The overall success rate obtained as a result (38%) contributed to the consideration of initial and middle position consonant clusters as problematic. More details on the numbers obtained for each consonant cluster independently will be provided later on.

EXPERIMENTAL GROUP						IMPROVEMENT				CONTROL GROUP				IMPROVEMENT			
PRE		DUBBING		POST		DUBBING		POST		PRE		POST		POST		BEST	
✓	%	✓	%	✓	%	✓	% Mejora	✓	%	✓	%	✓	%	✓	%		
E01	4	22%	5	28%	6	33%	1	↑ 25%	2	↑ 50%							POST
E02	6	33%	9	50%	9	50%	3	↑ 50%	3	↑ 50%							D & POST
E03	8	44%	8	44%	8	44%	0	⇒ 0%	0	⇒ 0%							EQUAL
E04	6	33%	9	50%	10	56%	3	↑ 50%	4	↑ 67%							POST
E05	10	56%	10	56%	9	50%	0	⇒ 0%	-1	↓ -10%							PRE & D
E06	5	28%	5	28%	5	28%	0	⇒ 0%	0	⇒ 0%							EQUAL
E07	7	39%	9	50%	7	39%	2	↑ 29%	0	⇒ 0%							D
E08	7	39%	6	33%	9	50%	-1	↓ -14%	2	↑ 29%							POST
E09	5	28%	8	44%	6	33%	3	↑ 60%	1	↑ 20%							D
E10	9	50%	7	39%	8	44%	-2	↓ -22%	-1	↓ -11%							PRE
E11	2	11%	7	39%	2	11%	5	↑ 250%	0	⇒ 0%							D
E12	7	39%	9	50%	9	50%	2	↑ 29%	2	↑ 29%							D & POST
E13	5	28%	3	17%	5	28%	-2	↓ -40%	0	⇒ 0%							PRE & POST
E14	6	33%	4	22%	10	56%	-2	↓ -33%	4	↑ 67%							POST
E15	8	50%	11	61%	10	56%	3	↑ 38%	2	↑ 25%							D
E16	10	56%	7	39%	10	56%	-3	↓ -30%	0	⇒ 0%							PRE & POST
E17	4	22%	8	44%	6	33%	4	↑ 100%	2	↑ 50%							D
E18	9	50%	8	44%	10	56%	-1	↓ -11%	1	↑ 11%							POST
E19	12	67%	13	72%	13	72%	1	↑ 8%	1	↑ 8%							D & POST
E20	7	39%	5	28%	6	33%	-2	↓ -29%	-1	↓ -14%							PRE
E21	2	11%	7	39%	7	39%	5	↑ 250%	5	↑ 250%							D & POST
E22	3	17%	3	17%	5	28%	0	⇒ 0%	2	↑ 67%							POST
E23	3	17%	8	44%	7	39%	5	↑ 167%	4	↑ 133%							D
E24	6	33%	8	44%	7	39%	2	↑ 33%	1	↑ 17%							D
E25	2	11%	0	0%	4	22%	-2	↓ -100%	2	↑ 100%							POST
E26	11	61%	13	72%	10	56%	2	↑ 18%	-1	↓ -9%							D
E27	6	35%	8	44%	5	28%	2	↑ 33%	-1	↓ -17%							D
E28	0	0%	6	33%	5	28%	6	↑ ↑	5	↑ ↑							D
E29	6	33%	5	28%	3	17%	-1	↓ -17%	-3	↓ -50%							PRE
E30	5	28%	8	44%	8	44%	3	↑ 60%	3	↑ 60%							D & POST
E31	6	33%	9	50%	10	56%	3	↑ 50%	4	↑ 67%							POST
E32	8	44%	7	39%	5	28%	-1	↓ -13%	-3	↓ -38%							PRE
E33	8	44%	8	44%	8	44%	0	⇒ 0%	0	⇒ 0%							EQUAL
E34	4	22%	6	33%	7	39%	2	↑ 50%	3	↑ 75%							POST
E35	2	11%	6	33%	6	33%	4	↑ 200%	4	↑ 200%							D & POST
E36	6	33%	7	39%	9	50%	1	↑ 17%	3	↑ 50%							POST
E37	10	56%	8	44%	9	50%	-2	↓ -20%	-1	↓ -10%							PRE
TOTAL	225	33.8%	268	40.2%	273	41.0%	43	↑ 19%	48	↑ 21%							
AVG	6.081		7.243		7.378		1.162		1.297								

Table 6.13b. Summary of the participants’ pronunciation of initial and middle consonant clusters

In order to provide additional comments on the effect of ID activities on consonant clusters, Table 6.13b compiles and summarizes, then, all correct pronunciations provided by all research participants, divided, as always, into research groups (EG and CG), and research stages (pre-test, dubbings and post-test recordings). As anticipated, the CG showed very similar results in the pre-test (231 total correct utterances, 6.8 average correct utterances per participant, 37.7% success rate) and in the post-test recordings (227 total correct utterances, 6.7 average correct utterances per participant, 37.1% success rate), which indicated no improvement whatsoever. Interestingly enough, the EG followed a slightly different tendency from the one that has been analysed in previous features. Starting from the pre-test recordings (225 total correct utterances, 6.1 average correct utterances per participant, 33.8% success rate), it improved significantly in the dubbings (268 total correct utterances, 7.2 average correct utterances per participant, 40.2% success rate), as it was the case with most previous features several times. The main difference, however,

laid on the fact that the post-test recordings showed the highest overall performance of sets (273 total correct utterances, 7.4 average correct utterances per participant, 41% success rate). 21 EG participants (out of 37; 56.7%) improved their initial performance in the dubbings, while 29 (78.4% of all EG participants) showed improvements in the post-test, as compared to the pre-test recordings. On the contrary, only 14 CG participants showed any kind of improvement between recording sets, which accounted for only 37.8% of all CG participants.

6.13.2 Pronunciation of Problematic Initial and Middle Consonant Clusters in Different Contexts

In an attempt to provide more specific comments and observations on the data obtained, Table 6.13c offers a summary of all correct pronunciations divided into three categories: two-consonant, three-consonant and four-consonant clusters. It seemed that the more consonants took part in the cluster, the more difficult their pronunciation was for the research participants: the pronunciation of 2-consonant clusters obtained a 45% overall success rate, by only 27.3% in three-consonant clusters and an even lower 7.3% in the only four-consonant cluster present in the texts (the word 'Monkshood'). In the case of the evolution of the pronunciation of each category along the research stages, two-consonant clusters seemed to follow the most common tendency showed in other features: slight/not significant changes in the CG (pre-test: 183 total correct utterances, 5.4 average correct utterances per participant, 44.9% success rate; post-test: 188 total correct utterances, 5.5 average correct utterances per participant, 46.1% success rate) and, in the case of the EG, significantly better results in the dubbings (218 total correct utterances, 5.9 average correct utterances per participant, 49.1% success rate) than in the pre-test recordings (175 total correct utterances, 4.7 average correct utterances per participant, 39.4% success rate) and still maintaining high numbers in the post-test recordings, although lower than the dubbings (203 total correct utterances, 5.5 average correct utterances per participant, 45.7% success rate).

The case of three-consonant and four-consonant clusters was different. The CG showed a more marked decrease in the post-test recordings and the EG, while showing negligible changes in the dubbings, increased their results in the post-test significantly. More details on each particular cluster will be provided along the following paragraphs.

Total correct utterances and success percentage						Average correct pronunciations per participant			
	2CC	%	3CC	%	4CC	%	2CC	3CC	4CC
CG_Pre	183	44.9%	45	26.5%	3	8.8%	5.4	1.3	0.1
CG_Pos	188	46.1%	38	22.4%	1	2.9%	5.5	1.1	0.0
EG_Pre	175	39.4%	49	26.5%	1	2.7%	4.7	1.3	0.0
EG_D	218	49.1%	48	25.9%	2	5.4%	5.9	1.3	0.1
EG_Pos	203	45.7%	64	34.6%	6	16.2%	5.5	1.7	0.2
Total	967	45.0%	244	27.3%	13	7.3%	5.4	1.4	0.1

KEY	
2CC	Two-consonant clusters
3CC	Three-consonant clusters
4CC	Four-consonant cluster

Table 6.13c. Correct pronunciations, divided by number of consonants conforming the cluster

Table 6.13e shows the evolution of the pronunciation of each separate two-consonant cluster. The first considerations to be made accounted for the problematic nature of each cluster: whereas /θr/, /mθ/ or /ms/ seemed to show a higher overall success rate (61.9%, 58.7% and 57% respectively), the lowest results were obtained in the clusters /ŋb/ (24.6%) and /ŋf/ (26.1%), which could be, then, considered as the most problematic two-consonant clusters for the research participants. Although, obviously, the number of instances per cluster precluded the extrapolation of solid conclusions on the matter, it was still interesting to observe how the clusters with the highest overall success rate included phonemes which were well known for Spanish learners, since they are part of the Spanish phonological system ([θ], [m], [r], [s]), even though they combine in clusters which might be uncommon or inexistent in Spanish. On the other hand, clusters with lower success rates included more unfamiliar phonemes such as /ŋ/ or /ʃ/, which, not surprisingly, contributed to a less successful pronunciation.

Total correct utterances and success percentage											Average correct pronunciations per participant							
	ms ✓	%	θr ✓	%	ŋf ✓	%	ts ✓	%	ŋb ✓	%	mθ ✓	%	ms ✓	θr ✓	ŋf ✓	ts ✓	ŋb ✓	mθ ✓
CG_Pre	22	64.7%	87	64.0%	26	19.1%	16	47.1%	10	29.4%	22	64.7%	0.6	2.6	0.8	0.5	0.3	0.6
CG_Pos	28	82.4%	82	60.3%	31	22.8%	16	47.1%	11	32.4%	20	58.8%	0.8	2.4	0.9	0.5	0.3	0.6
EG_Pre	20	54.1%	79	53.4%	31	20.9%	12	32.4%	8	21.6%	25	67.6%	0.5	2.1	0.8	0.3	0.2	0.7
EG_D	19	51.4%	103	69.6%	50	33.8%	19	51.4%	7	18.9%	20	54.1%	0.5	2.8	1.4	0.5	0.2	0.5
EG_Pos	13	35.1%	92	62.2%	49	33.1%	23	62.2%	8	21.6%	18	48.6%	0.4	2.5	1.3	0.6	0.2	0.5
Total	102	57.0%	443	61.9%	187	26.1%	86	48.0%	44	24.6%	105	58.7%	0.6	2.5	1.0	0.5	0.2	0.6

Key:	
ms	The two-consonant cluster corresponds to the phonemes /ms/
θr	The two-consonant cluster corresponds to the phonemes /θr/
ŋf	The two-consonant cluster corresponds to the phonemes /ŋf/
ts	The two-consonant cluster corresponds to the phonemes /ts/
ŋb	The two-consonant cluster corresponds to the phonemes /ŋb/
mθ	The two-consonant cluster corresponds to the phonemes /mθ/

Table 6.13d. Correct pronunciations of two-consonant clusters

Regarding the evolution of the pronunciation of each cluster along the study, as it could be seen, different patterns could be observed for each one. Of all clusters, /ms/ (in the word ‘himself’)

is probably the one which showed the most different results to the overall tendency of all features analysed in this dissertation, with the CG showing significantly better results in the post-test, while the EG numbers decreased along the research stages. In the case of the cluster/ŋb/ in the word ‘Longbottom’, both groups’ numbers remained steady along the different stages, whereas /mθ/ (‘something’) also included worse results for the EG from the pre-test to the dubbings/post-test recordings. These three clusters seemed to show inconsistent results. However, the remaining two-consonant clusters (/θr/ in the words ‘through’, ‘threats’, ‘birthright’ and ‘throne’, /ŋf/ in ‘conscience’, ‘attention’ or ‘Oakenshield’, and /ts/ in ‘outside’) followed a similar pattern to other features: similar results in the CG sets and a sharp rise in the EG results in the dubbings as compared to the pre-test recordings, with still high results in the post-test recordings.

The pronunciation of all three-consonant clusters provided by the research participants was collected and categorized in Table 6.13e. When analysing the results obtained, the /lfb/ cluster in the word ‘wolfbane’ showed the highest overall success rate (57%), while /ltw/ (‘saltwater’; 17.3%), /kstʃ/ (‘exchange’; 17.3%) and /mpt/ (‘tempted’; 19.6%) seemed to be much more problematic for the research participants. The latter (/mpt/) was the only three-consonant cluster whose pronunciation seemed to have benefitted from the ID activities, with the EG showing higher results in dubbings (12 total correct utterances, 32.4% success rate) and post-test recordings (14 total correct utterances, 37.8% success rate) than in pre-test recordings (only 4 total correct utterances, 10.8% success rate).

	Total correct utterances and success percentage										Average correct pronunciations per participant				
	kstʃ ✓	%	nsn ✓	%	lfb ✓	%	mpt ✓	%	ltw ✓	%	kstʃ ✓	nsn ✓	lfb ✓	mpt ✓	ltw ✓
CG_Pre	3	8.8%	16	47.1%	15	44.1%	4	11.8%	7	20.6%	0.1	0.5	0.4	0.1	0.2
CG_Post	5	14.7%	9	26.5%	17	50.0%	1	2.9%	6	17.6%	0.1	0.3	0.5	0.0	0.2
EG_Pre	9	24.3%	8	21.6%	23	62.2%	4	10.8%	5	13.5%	0.2	0.2	0.6	0.1	0.1
EG_D	4	10.8%	4	10.8%	22	59.5%	12	32.4%	6	16.2%	0.1	0.1	0.6	0.3	0.2
EG_Post	10	27.0%	8	21.6%	25	67.6%	14	37.8%	7	18.9%	0.3	0.2	0.7	0.4	0.2
Total	31	17.3%	45	25.1%	102	57.0%	35	19.6%	31	17.3%	0.2	0.3	0.6	0.2	0.2

Key:	
kstʃ	The three-consonant cluster corresponds to the phonemes /ks tʃ/
nsn	The three-consonant cluster corresponds to the phonemes /nsn/
lfb	The three-consonant cluster corresponds to the phonemes /lfb/
mpt	The three-consonant cluster corresponds to the phonemes /mpt/
ltw	The three-consonant cluster corresponds to the phonemes /ltw/

Table 6.13e. Correct pronunciations of three-consonant clusters

6.14 Feature 14 (Initial /s/ Consonant Clusters) Data Analysis

The last feature analysed separately in this chapter covered all instances of initial /s/ consonant clusters. The literature considered them as problematic, since such constructions do not

occur in initial position in the Spanish phonological system. Due to this fact, Spanish learners of English tend to mispronounce this kind of constructions by omitting one of the sounds in the cluster or by adding an epenthetic vowel sound (generally [e]) at the beginning, causing, for instance, ‘Spain’, to sound like [es’pein]. Although problematic, the LFC insisted on the fact that sound insertion can be much less problematic for intelligibility than sound elision, which is why only those cases where one or more sounds of the cluster had been omitted or mispronounced were considered as incorrect. All those cases where epenthetic vowels were added, although still interesting for research purposes, could not be considered as incorrect pronunciation due to their consideration as not being as problematic for ELF intelligibility.

6.14.1 Overall Results and Connections with the Research Hypotheses

In order to check for statistically meaningful differences in between data sets, the Wilcoxon and Mann-Whitney tests were applied to the data registered on Table 6.14b. The resulting p-values were organized and displayed in Table 6.14a. Since any of the p-values obtained was lower than 0.05, it could be established, then, that no statistically meaningful differences could be seen in the comparison of any two groups of data.

FEATURE 14 - Initial "s+consonant" cluster	
<i>p-value (Wilcoxon/Mann-Whitney) (α=0.05)*</i>	
	<i>CG_Post and CG_Pre (Wilcoxon)</i> 0.316
	<i>EG_Pre & CG_Pre (Mann-Whitney)</i> 0.486
<i>H1a</i>	<i>EG_Post & EG_Pre (Wilcoxon)</i> 0.283
	<i>EG_Post & CG_Post (Mann-Whitney)</i> 0.144
<i>H1b</i>	<i>EG_D & EG_Pre (Wilcoxon)</i> 0.987

**H₀ is rejected when p<0.05*

Table 6.14a. *p*-value results yielded by the Wilcoxon/Mann-Whitney tests (feature 14)

Regarding the problematic nature of the initial /s/+consonant cluster, the overall pronunciation stated that it was, by far, the most successful of all features being analysed in this dissertation. It was correctly pronounced in 2663 occasions from a total number of 2864 utterances (93% overall success rate). The remaining 7% included consonant elisions (for example, pronouncing the proper name ‘Smaug’ as ‘Saug’ (C23_pre) or ‘Maug’ (C13_post)) or complete deviations (‘Smaug’ as ‘San-yoo’ (E11_pre), ‘Simon’ (E34_pre), ‘Magson’ (E28_post), etc.) of one or more sounds in the cluster. As it will be discussed later, the most common non-intelligibility-challenging mispronunciation included, as expected, the addition of an epenthetic vowel, which occurred in the 64% (1840 cases) of all occurrences.

Table 6.14b collects and summarizes the pronunciation of feature 14 utterances by all research participants divided into research groups and stages. As stated previously, this feature followed a very different tendency as compared to most of the other features already analysed in this chapter. Aside from its significantly high success rate, the overall numbers indicated barely no changes among research groups and sets of recordings. The CG showed a very slight increase in the post-test recordings (501 total correct utterances, 14.7 average correct utterances per participant, 92.1% success rate) as compared to the pre-test recordings (491 total correct utterances, 14.4 average correct utterances per participant, 90.3% success rate), although its level of significance was considerably low. On the other hand, the EG produced the same numbers in the pre-test and the dubbings (555 total correct utterances, 15 average correct utterances per participant, 93.8% success rate), with a very slight, although equally non-significant, increase in the post-test recordings (561 total correct utterances, 15.2 average correct utterances per participant, 94.8% success rate).

EXPERIMENTAL GROUP						IMPROVEMENT			CONTROL GROUP				IMPROVEMENT					
	PRE		DUBBING		POST		DUBBING	POST	BEST		PRE		POST		POST	BEST		
	✓	%	✓	%	✓	%					✓	%	✓	%			✓	%
E01	16	100%	15	94%	16	100%	-1	↓ -6%	0	⇒ 0%	C01	16	100%	15	94%	-1	↓ -6%	PRE
E02	14	88%	16	100%	15	94%	2	↑ 14%	1	↑ 7%	C02	14	88%	15	94%	1	↑ 7%	POST
E03	15	94%	14	88%	16	100%	-1	↓ -7%	1	↑ 7%	C03	16	100%	14	88%	-2	↓ 13%	PRE
E04	15	94%	14	93%	15	94%	-1	↓ -7%	0	⇒ 0%	C04	16	100%	16	100%	0	⇒ 0%	EQUAL
E05	16	100%	15	94%	16	100%	-1	↓ -6%	0	⇒ 0%	C05	16	100%	16	100%	0	⇒ 0%	EQUAL
E06	15	94%	14	88%	14	88%	-1	↓ -7%	-1	↓ -7%	C06	15	94%	15	94%	0	⇒ 0%	EQUAL
E07	15	94%	16	100%	16	100%	1	↑ 7%	1	↑ 7%	C07	15	94%	14	88%	-1	↓ -7%	PRE
E08	15	94%	12	75%	15	94%	-3	↓ -20%	0	⇒ 0%	C08	13	81%	11	69%	-2	↓ -15%	PRE
E09	15	94%	16	100%	16	100%	1	↑ 7%	1	↑ 7%	C09	14	88%	14	88%	0	⇒ 0%	EQUAL
E10	12	75%	13	81%	13	87%	1	↑ 8%	1	↑ 8%	C10	12	75%	15	94%	3	↑ 25%	POST
E11	13	81%	14	88%	15	94%	1	↑ 8%	2	↑ 15%	C11	15	94%	16	100%	1	↑ 7%	POST
E12	14	88%	14	88%	14	93%	0	⇒ 0%	0	⇒ 0%	C12	10	63%	14	88%	4	↑ 40%	POST
E13	15	94%	14	93%	16	100%	-1	↓ -7%	1	↑ 7%	C13	13	81%	13	81%	0	⇒ 0%	EQUAL
E14	16	100%	16	100%	15	94%	0	⇒ 0%	-1	↓ -6%	C14	14	88%	15	94%	1	↑ 7%	POST
E15	14	100%	16	100%	16	100%	2	⇒ 0%	2	↑ 14%	C15	15	94%	15	94%	0	⇒ 0%	EQUAL
E16	16	100%	16	100%	14	100%	-1	↓ -3%	-2	↓ -13%	C16	13	81%	14	88%	1	↑ 8%	POST
E17	16	100%	16	100%	16	100%	0	⇒ 0%	0	⇒ 0%	C17	16	100%	16	100%	0	⇒ 0%	EQUAL
E18	16	100%	16	100%	16	100%	0	⇒ 0%	0	⇒ 0%	C18	12	75%	15	94%	3	↑ 25%	POST
E19	15	94%	16	100%	16	100%	1	↑ 7%	1	↑ 7%	C19	15	94%	15	94%	0	⇒ 0%	EQUAL
E20	15	94%	15	94%	15	94%	0	⇒ 0%	0	⇒ 0%	C20	16	100%	15	94%	-1	↓ -6%	PRE
E21	16	100%	16	100%	16	100%	0	⇒ 0%	0	⇒ 0%	C21	16	100%	16	100%	0	⇒ 0%	EQUAL
E22	15	94%	15	94%	15	94%	0	⇒ 0%	0	⇒ 0%	C22	15	94%	16	100%	1	↑ 7%	POST
E23	14	88%	12	75%	13	81%	-2	↓ -14%	-1	↓ -7%	C23	9	56%	12	75%	3	↑ 33%	POST
E24	16	100%	15	94%	15	94%	-1	↓ -6%	-1	↓ -6%	C24	14	88%	15	94%	1	↑ 7%	POST
E25	15	94%	14	88%	14	88%	-1	↓ -7%	-1	↓ -7%	C25	16	100%	15	94%	-1	↓ -6%	PRE
E26	15	94%	15	94%	15	94%	0	⇒ 0%	0	⇒ 0%	C26	16	100%	16	100%	0	⇒ 0%	EQUAL
E27	16	100%	16	100%	16	100%	0	⇒ 0%	0	⇒ 0%	C27	16	100%	15	94%	-1	↓ -6%	PRE
E28	11	69%	14	88%	13	81%	3	↑ 27%	2	↑ 18%	C28	15	94%	15	94%	0	⇒ 0%	EQUAL
E29	16	100%	15	94%	15	94%	-1	↓ -6%	-1	↓ -6%	C29	16	100%	16	100%	0	⇒ 0%	EQUAL
E30	15	94%	16	100%	16	100%	1	↑ 7%	1	↑ 7%	C30	16	100%	15	94%	-1	↓ -6%	PRE
E31	16	100%	16	100%	16	100%	0	⇒ 0%	0	⇒ 0%	C31	16	100%	15	94%	-1	↓ -6%	PRE
E32	16	100%	16	100%	15	94%	0	⇒ 0%	-1	↓ -6%	C32	9	56%	11	69%	2	↑ 22%	POST
E33	16	100%	16	100%	16	100%	0	⇒ 0%	0	⇒ 0%	C33	16	100%	16	100%	0	⇒ 0%	EQUAL
E34	14	88%	15	94%	15	94%	1	↑ 7%	1	↑ 7%	C34	15	94%	15	94%	0	⇒ 0%	EQUAL
E35	14	88%	15	94%	14	88%	1	↑ 7%	0	⇒ 0%								
E36	16	100%	16	100%	16	100%	0	⇒ 0%	0	⇒ 0%								
E37	16	100%	15	94%	16	100%	-1	↓ -6%	0	⇒ 0%								
TOTAL	555	93.8%	555	93.8%	561	94.8%	0	⇒ 0%	6	↑ 1%	TOTAL	491	90.3%	501	92.1%	10	↑ 2%	
AVG	15		15		15.16		0		0.162		AVG	14.44		14.74		0.294		

Table 6.14b. Summary of the participants’ pronunciation of initial /s/ consonant clusters

Additionally, the number of participants producing better, equal and worse results in pre-test/dubbings (EG: 11, 14 and 12 respectively) and pre-test/post-test comparisons (EG: 12, 17 and 8 respectively; CG: 11, 14 and 9 respectively) remained considerably balanced.

6.14.2 Pronunciation of Initial /s/ Consonant Clusters in Different Contexts

As with many other features analysed in this dissertation, the participants' pronunciation of initial 's/+consonant' clusters was also analysed and categorized into the different linguistic occurrences where the problematic feature occurred. In this case, Table 6.14c compiled all accurate pronunciations of the feature divided into the different consonant sounds following the initial /s/ phoneme (/sp/, /sl/, /sm/, /sk/, /st/ and /str/) so as to provide interesting additions on the problematic nature of the feature and the potential beneficial effects of ID activities in its pronunciation.

	Total correct utterances and success percentage						Average correct pronunciations per participant											
	sp ✓	%	sl ✓	%	sm ✓	%	sk ✓	%	st ✓	%	str ✓	%	sp ✓	sl ✓	sm ✓	sk ✓	st ✓	str ✓
CG_Pre	67	98.5%	32	94.1%	175	85.8%	21	61.8%	167	98.2%	29	85.3%	2.0	0.9	5.1	0.6	4.9	0.9
CG_Post	67	98.5%	31	91.2%	188	92.2%	17	50.0%	169	99.4%	29	85.3%	2.0	0.9	5.5	0.5	5.0	0.9
EG_Pre	74	100%	30	81.1%	214	96.4%	28	75.7%	180	97.3%	29	78.4%	2.0	0.8	5.8	0.8	4.9	0.8
EG_D	74	100%	33	89.2%	215	96.8%	20	54.1%	179	96.8%	34	91.9%	2.0	0.9	5.8	0.5	4.8	0.9
EG_Post	72	97.3%	32	86.5%	219	98.6%	22	59.5%	182	98.4%	34	91.9%	1.9	0.9	5.9	0.6	4.9	0.9
Total	354	98.9%	158	88.3%	1011	94.1%	108	60.3%	877	98.0%	155	86.6%	2.0	0.9	5.6	0.6	4.9	0.9

Key:	
sp	The initial sequence of the word correspond to the phonemes /sp/
sl	The initial sequence of the word correspond to the phonemes /sl/
sm	The initial sequence of the word correspond to the phonemes /sm/
sk	The initial sequence of the word correspond to the phonemes /sk/
st	The initial sequence of the word correspond to the phonemes /st/
str	The initial sequence of the word correspond to the phonemes /str/

Table 6.14c. Correct utterances of initial /s/ consonant clusters divided by different linguistic contexts

As indicated in Table 6.14c, all the different variants where the phoneme occurred followed a very similar tendency to the overall results discussed earlier, with no significant differences found in the comparison and/or evolution of different data sets in any of them.

Another interesting point of discussion was, however, how problematic were the different variants analysing the pronunciation of all participants altogether. When doing so, most of them showed a very high overall success rate, which meant that the consonant elisions and mispronunciations were not very common, especially in /sp/ ('speak', 'spears'; 98.9% overall success rate), /st/ ('stopper', 'steal', 'stolen', 'start'; 98%), and /sm/ ('Smaug', 'smell', 'smelling'; 94.1%). Below 90%, but still showing high percentages were /sl/ ('slayer'; 88.3%) and /str/ ('struck'; 86.6%). In contrast, one of the variants showed a significantly lower overall success rate: /sk/ (60.3%), with /k/ elision ([sulk]) being one of the most common mispronunciations. Since the sample for the /sk/ variant was very low (only one word, 'skulk', which was absolutely unfamiliar for the research participants, was present in the scripts), not many relevant extrapolations can be extracted from the data, although it still remains an interesting observation

which might benefit from further research on the matter. Perhaps more common words beginning with the /sk/ cluster (such as ‘school’, ‘score’, ‘scare’, ‘sky’ or ‘skate’, to name a few) could have shown different results.

Finally, another interesting piece of research focused on whether ID activities could be beneficial regarding the insertion of an epenthetic vowel before the initial /s/. While it is true that such insertion was not deemed as problematic for intelligibility by the LFC as, for example, consonant deletion, it was still relevant to check whether the most common mispronunciation of initial ‘s+consonant’ clusters (it occurred in 1840 of all utterances provided by research participants, representing a remarkable 64% of all cases) could benefit from these kinds of activities. In order to do so, Table 6.14d shows the total number of vowel insertions categorized by research group and recording set.

	CG_Pre	CG_Post	EG_Pre	EG_D	EG_Post
Total	367	381	414	274	404
%	67.5%	70.0%	69.9%	46.3%	68.2%
Average	10.8	11.2	11.2	7.41	10.9

Table 6.14d. Total insertions of an epenthetic vowel sound before initial /s/ consonant clusters

The CG showed 367 total epenthetic vowel insertions (accounting for 10.8 average insertions per participant; 67.5% of all occurrences) in the pre-test. These numbers offered even worse (higher) results in the post-test recordings, with 381 total vowel insertions (11.2 average insertions per participant; 70% of all occurrences). In contrast, the EG pre-test results (414 total vowel insertions; 11.2 average insertions per participant; 69.9% of all occurrences) improved considerable in the dubbings (only 274 total vowel insertions; 7.4 average insertions per participant; 46.3% of all occurrences), where EG participants produced, on average, almost 4 fewer insertions per participant, which represented a significant progress. Post-test results, however, were quite similar to the pre-test performance (404 total vowel insertions; 10.9 average insertions per participant; 68.2% of all occurrences).

6.15 Overall Analysis and Aggregated Results

After discussing all the results obtained for each problematic consonant feature individually, a closing section for this chapter where an overall review of all results plus a thorough analysis of the aggregated data regarding all features combined was deemed essential in order to obtain a comprehensive view of the whole research and its connection with the research hypotheses. In this section, therefore, all aggregated data obtained for all features combined will be

discussed and analysed, in order to have a better overall view of the whole research, followed by a brief sub-section on the overall evolution in the pronunciation of all participants along the different research stages. Afterwards, since the research participants had to work with four different scripts/videos in their recordings and/or dubbings, the overall results obtained for each individual video will be provided and discussed. Then, a review on how problematic were all the consonant features analysed will be provided. Lastly, an analysis of all utterances pronounced by the research participants which could lead to intelligibility problems, highlighting the relevance of accurate pronunciation in effective communication.

6.15.1 Aggregate Results Analysis

Finally, once specific information was provided on the participants' evolution in the pronunciation of each problematic feature separately, this section will conclude with the in-depth analysis of the overall pronunciation of the participants combining all consonant features together. This aggregate results analysis will provide a general view on the whole study, enabling a comprehensive and reliable overview on the study as a whole, establishing connections with the predominant concerns and research hypotheses of the research.

Even if all the aforementioned data, analysis and conclusions provided very interesting and relevant information for the study, the research would not be complete and consistent extrapolations could not be made, however, without the application of SPSS statistical treatment to the aggregate data obtained. For this reason, as it had been made with the results obtained for each individual feature separately, the Wilcoxon and Mann-Whitney tests were applied in order to obtain relevant data on if and to what extent significant differences could be found among the different recording sets provided by each research group (see Table 6.15a).

TOTAL PRONUNCIATIONS	
<i>p-value (Wilcoxon/Mann-Whitney) (α=0.05)*</i>	
	<i>CG_Post and CG_Pre (Wilcoxon)</i> 0.489
	<i>EG_Pre & CG_Pre (Mann-Whitney)</i> 0.717
<i>H1a</i>	<i>EG_Post & EG_Pre (Wilcoxon)</i> 0.000
	<i>EG_Post & CG_Post (Mann-Whitney)</i> 0.015
<i>H1b</i>	<i>EG_D & EG_Pre (Wilcoxon)</i> 0.000

*H₀ is rejected when p<0.05

Table 6.15a. *p*-value results yielded by the Wilcoxon/Mann-Whitney tests (aggregated results)

Once again, very similar results could be found in the comparisons between data sets regarding the aggregated pronunciation of the 14 problematic consonant features to those obtained

in many of the individual consonant features separately, as discussed in sections 6.1 to 6.14: the differences between the CG pre-test and post-test performances, as expected, were determined as not significant ($p=0.489$), which allowed to establish that, in general terms, there was little or no improvement for the CG along the experiment. The differences between both research groups in the pre-test recordings were also not significant ($p=0.717$), suggesting that both groups started from a similar point and/or showed, generally speaking, not significant differences which could have biased the future results. The evolution in the pronunciation of the EG, however, indicated a very different tendency; the set of recordings showing the highest overall performance were the dubbings performed by the EG, which revealed statistically meaningful differences from the pre-test performance ($p=0.000$). Additionally, the EG post-test recordings also proved to be statistically different from the EG pre-test ($p=0.000$) and the CG post-test ($p=0.015$). These results suggested not only that there was a clear evolution in the EG pronunciation of the consonant features selected for analysis, but also that they were clearly different from the CG final recordings, with the sole difference among both being that the EG performed the dubbing activities while the CG did not. On the evidence of all the p-values obtained and discussed earlier, this information, once again, goes very much in line with the general hypothesis that ID activities did provide beneficial and interesting effects on the pronunciation of problematic consonant features of English for the intermediate-level Spanish learners included in this study, as will be the core of Chapter 7, later on.

To enrich the data presented in Table 6.15a, Table 6.15b shows the total number of correct pronunciations provided by each participant divided into research groups (EG, CG) and research stages (pre-test, dubbings, post-test). As already detailed, the aggregated results mimicked the overall tendency showed by the analysis of the results obtained for each consonant feature separately, even showing a more consistent evolution in the EG participants. As expected, the CG participants showed very similar results in both recording stages (pre-test: 7434 total correct utterances, 218.6 average correct utterances per participant, 36.6% success rate; post-test: 7338 total correct utterances, 215.8 average correct utterances per participant, 36.2% success rate), which suggested no improvement in their overall pronunciation in general, and of those problematic features selected for analysis in particular. In contrast, the differences among the EG remained salient and significant. Starting from a very similar point from the CG in the pre-test (8140 total correct utterances, 220 average correct utterances per participant and 36.9% success rate as compared to 218.6 and 36.6% obtained by the CG in the same stage), the results obtained in the dubbings showed a marked increase in their performance (10044 total correct utterances, 271.5 average correct utterances per participant, 45.5% success rate), with almost 50 more correct utterances per participant, indicating a positive effect of ID activities.

	EXPERIMENTAL GROUP													CONTROL GROUP												
	TOTAL FEATURES						IMPROVEMENT						BEST	TOTAL FEATURES						IMPROVEMENT						BEST
	PRE		DUBBING		POST		DUBBING		POST		% Mejora	PRE		POST		DUBBING		POST								
✓	%	✓	%	✓	%	✓	%	✓	%	✓		%	✓	%	✓	%	✓	%	✓	%	✓	%	✓	%		
E01	134	22.4%	163	27.3%	137	22.9%	29	22%	3	2%		C01	223	37.4%	230	38.5%	7	3%								
E02	335	56.1%	399	66.8%	407	68.2%	64	19%	72	21%		C02	147	24.6%	146	24.5%	-1	-1%								
E03	232	38.9%	293	49.1%	259	43.4%	61	26%	27	12%		C03	225	37.7%	241	40.4%	16	7%								
E04	232	38.9%	295	49.4%	286	47.9%	63	27%	54	23%		C04	160	25.8%	180	30.2%	20	13%								
E05	268	44.9%	297	49.7%	310	51.9%	29	11%	42	16%		C05	404	67.7%	371	62.1%	-33	-8%								
E06	160	26.8%	262	43.9%	224	37.5%	102	64%	64	40%		C06	162	27.1%	150	25.1%	-12	-7%								
E07	305	51.1%	336	56.3%	335	56.1%	31	10%	30	10%		C07	245	41.0%	233	39.0%	-12	-5%								
E08	203	34.0%	262	43.9%	307	51.4%	59	29%	104	51%		C08	179	30.0%	171	28.6%	-8	-4%								
E09	209	35.0%	258	43.2%	243	40.7%	49	23%	34	16%		C09	130	21.8%	175	29.3%	45	35%								
E10	187	31.3%	316	52.9%	291	48.7%	129	69%	104	56%		C10	190	31.8%	223	37.4%	33	17%								
E11	126	21.1%	177	29.6%	165	27.6%	51	40%	39	31%		C11	180	30.2%	179	30.0%	-1	-1%								
E12	174	29.1%	247	41.4%	179	30.0%	73	42%	5	3%		C12	179	30.0%	193	32.3%	14	8%								
E13	126	21.1%	252	42.2%	215	36.0%	126	100%	89	71%		C13	160	25.8%	128	21.4%	-32	-20%								
E14	221	37.0%	269	45.1%	247	41.4%	48	22%	26	12%		C14	220	35.9%	188	31.5%	-32	-15%								
E15	276	46.2%	350	58.6%	253	42.4%	74	27%	-23	-8%		C15	302	50.6%	257	43.0%	-45	-15%								
E16	368	61.6%	344	57.6%	382	64.0%	-24	-7%	14	4%		C16	367	61.5%	326	54.6%	-41	-11%								
E17	178	29.8%	203	34.0%	152	25.5%	25	14%	-26	-15%		C17	180	30.2%	187	31.3%	7	4%								
E18	150	25.1%	166	27.8%	190	31.8%	16	11%	40	27%		C18	240	40.2%	262	47.2%	22	18%								
E19	295	49.4%	327	54.8%	355	59.5%	32	11%	60	20%		C19	309	51.8%	279	46.7%	-30	-10%								
E20	198	33.2%	217	36.3%	212	35.5%	19	10%	14	7%		C20	231	38.7%	229	38.4%	-2	-1%								
E21	259	43.4%	305	51.1%	285	47.7%	46	18%	26	10%		C21	154	25.8%	162	27.1%	8	5%								
E22	197	33.0%	193	32.3%	182	30.5%	-4	-2%	-15	-8%		C22	288	48.2%	302	50.6%	14	5%								
E23	224	37.5%	226	37.9%	236	39.5%	2	1%	12	5%		C23	205	34.3%	204	34.2%	-1	0%								
E24	177	29.6%	285	47.7%	285	47.7%	108	61%	108	61%		C24	288	48.2%	317	53.1%	29	10%								
E25	248	41.5%	224	37.5%	242	40.5%	-24	-10%	-6	-2%		C25	187	31.3%	217	36.3%	30	16%								
E26	297	49.7%	373	62.5%	349	58.5%	76	26%	52	18%		C26	166	27.8%	160	26.8%	-6	-4%								
E27	208	34.8%	281	47.1%	219	36.7%	73	35%	11	5%		C27	173	29.0%	148	24.8%	-25	-14%								
E28	245	41.0%	314	52.6%	207	34.7%	69	28%	-38	-16%		C28	239	40.0%	194	32.5%	-45	-19%								
E29	263	44.1%	263	44.1%	284	47.6%	0	0%	21	8%		C29	271	45.4%	279	46.7%	8	3%								
E30	243	40.7%	276	46.2%	242	40.5%	33	14%	-1	0%		C30	114	19.1%	132	22.1%	18	16%								
E31	162	27.1%	292	48.9%	208	34.8%	130	80%	46	28%		C31	131	21.9%	121	20.3%	-10	-8%								
E32	326	54.6%	370	62.0%	352	59.0%	44	13%	26	8%		C32	281	47.1%	258	43.2%	-23	-8%								
E33	206	34.5%	331	55.4%	266	44.6%	125	61%	60	29%		C33	346	58.0%	327	54.8%	-19	-5%								
E34	147	24.6%	216	36.2%	219	36.7%	69	47%	72	49%		C34	158	25.5%	149	25.0%	-9	-6%								
E35	147	24.6%	182	30.5%	164	27.5%	35	24%	17	12%																
E36	204	34.2%	246	41.2%	245	41.0%	42	21%	41	20%																
E37	210	35.2%	234	39.2%	218	36.5%	24	11%	8	4%																
TOTAL	8140	36.9%	10044	45.5%	9352	42.3%	1904	23%	1212	15%		TOTAL	7434	36.6%	7338	36.2%	-96	-1%								
AVG	220		271.46		252.76							AVG	218.65		215.82											

Table 6.15b. Summary of all collected data on EG and CG pronunciation (aggregated results)

The post-test recordings (9352 total correct utterances, 252.7 average correct utterances per participant, 42.3% success rate) showed slightly lower results than the dubbings, but still remained considerable higher than the pre-test recordings (more than 30 more overall correct utterances per participant), once more reinforcing the positive short-to-middle-term effect of ID activities in the pronunciation of the problematic consonant features selected. These conclusions were strengthened by the EG/CG comparison in the post-test results: while they were relatively similar in the pre-test, as explained earlier, they differed greatly in the post-test results, with the EG showing significantly better performances (252.7 average correct utterances per participant, 42.3% success rate for the EG by only 215.8 and 36.2% for the CG). Since the only difference between the EG and the CG was that one group worked on ID activities, while the other did not, their positive effects on the EG participants bolstered the preliminary conclusions drawn here.

In addition, as also indicated in Table 6.15b, the number of EG participants performing better in the dubbings than the pre-test recordings (33; 89.2% of all EG participants) and in the post-test recordings as compared to the pre-test recordings (31; 83.7% of all EG participants) remained considerably higher than the number of CG participants who performed better in the post-test than in the pre-test recordings (14; 41.2% of all CG participants). These last numbers were also reinforced by the data included in Table 6.15c, showing the research stage where each participant showed their best performance. Only 2 EG participants performed their best in the

pre-test recordings as compared to 20 CG participants (58.8% of all CG participants). In contrast, 25 EG participants (67.5% of all EG participants) performed best in the dubbings and 9 in the post-test recordings, a significantly higher number than the EG participants performing best at the pre-test recordings.

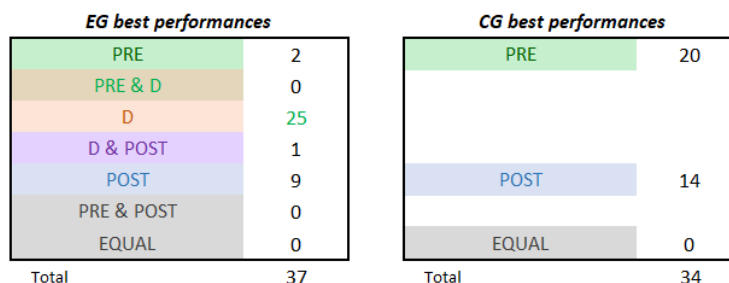


Table 6.15c. Best performances provided by each participant, considering all aggregated data

As a final consideration, Table 6.15d compiles all instances extracted from Table 6.15b of EG and CG participants who showed an overall success rate below 25% (marked in red) or above 50% (marked in green), in an attempt to provide additional information on the improvement, deterioration or stagnation of the pronunciation of all problematic consonant features by both research groups’ participants. As it could be seen, the CG pre-test recordings showed 4 participants scoring an overall success rate below 25% and 5 scoring over 50%. The numbers registered on the post-test revealed two more participants scoring below 25% (which meant a worse performance than the pre-test), while the number of participants scoring over 50% remained steady at 5.

	Pre-Test		Dubbings		Post-Test	
	<25%	<50%	<25%	<50%	<25%	<50%
EG	5	4	0	11	1	8
CG	4	5	-	-	6	5

Table 6.15d. Number of participants scoring <25% and >50% overall results along the research stages.

Conversely, the EG showed very different results. With a very similar pre-test results as the CG (5 EG participants scoring below 25%, 4 over 50%), they skyrocketed in the dubbings, where no EG participants showed a success rate below 25% and 11 participants scored above 50%. These numbers also remained considerably higher in the post-test recordings: only 1 participant scoring below 25% and 8 participants over 50%, which, in contrast with the CG post-test results, marked a very clear positive evolution in the EG pronunciation.

6.15.2 Overall Evolution of the Pronunciation of the Research Participants

Throughout the first sections of this data analysis chapter, the research participants' performance regarding each consonant feature separately was discussed in detail. However, these next few sections will be devoted to an overview of all combined results, in order to offer a more general connection between the data obtained and the research question and hypotheses.

One of the most interesting analyses which could be extrapolated from the data obtained was certainly an overview on the general evolution of the pronunciation of both research groups along the research stages (pre-test recordings, dubbings, post-test recordings; Figure 6.15a).

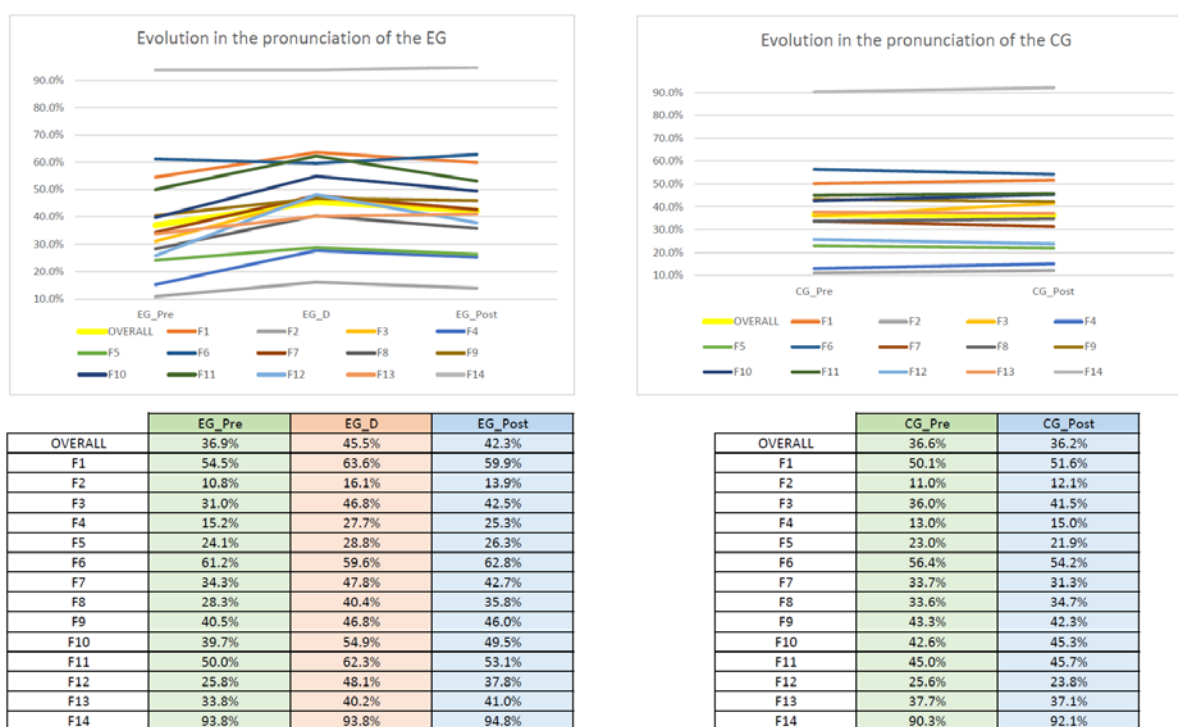


Figure 6.15a. Evolution in the pronunciation of EG and CG participants along the research stages.

As expected, these results reinforced what has already been discussed in sections 6.1 to 6.14 of this dissertation regarding each consonant feature separately. The CG showed very slight changes, as the different lines representing each feature (and the overall results, in yellow) did not show a marked inclined or declined tendency. While some of them showed slight improvements (features 1, 2, 3, 4, 8, 10, 11 and 14), some others (features 5, 6, 7, 9, 12, 13) indicated a slight worse overall performance, including the overall results (from 36.6% success rate in the pre-test to 36.2% in the post-test recordings). On the contrary, the EG chart showed very similar lines for all features (lower results in the pre-test, marked rise in the dubbings and slight decrease in the post-test results, while still reflecting higher numbers than the pre-test). It could also be appreciated that, with a very

few exceptions (such as feature 6), most features showed a very similar trend line, including the total results, which mime the overall tendency showed by individual features: starting from a lower point in the pre-test (36.9% success rate), rising sharply in the dubbings (45.5% success rate) and suffering a slight decrease in the post-test (42.3% success rate), while still representing higher results than the pre-test recordings.

Taking these results and graphic representations indicated in Figure 6.15a into consideration, once the EG and the CG trendlines were exposed and commented on, a positive effect of ID activities on the overall pronunciation of EG participants along the research stages was suggested, as will be discussed in Chapter 7.

6.15.3 Overall Results Categorized by Videos

All the data obtained on the participants' pronunciation of the consonant problematic features selected was also categorized and analysed according to the four different videos/scripts (MOUNTAIN, POTIONS, DRAGON and LAKE) used in the research. The main purpose for this subdivision was to determine a) whether there were meaningful differences in the participants' pronunciation on any specific clip (and if so, why) and b) whether the results analysed for any of the clips showed a different progression as compared to the overall results for each feature. All these numbers were collected in Table 6.15e.

Total correct utterances and success percentage							Average correct pronunciations per participant					
	V1 ✓	%	V2 ✓	%	V3 ✓	%	V4 ✓	%	V1 ✓	V2 ✓	V3 ✓	V4 ✓
CG_Pre	1847	39.7%	1199	32.1%	2938	37.7%	1450	35.2%	54.3	35.3	86.4	42.6
CG_Post	1850	39.7%	1150	30.7%	2944	37.8%	1394	33.9%	54.4	33.8	86.6	41.0
EG_Pre	2021	39.9%	1357	33.3%	3206	37.8%	1556	34.8%	54.6	36.7	86.6	42.1
EG_D	2397	47.3%	1733	42.6%	3988	47.1%	1926	43.0%	64.8	46.8	107.8	52.1
EG_Post	2263	44.6%	1575	38.7%	3698	43.6%	1816	40.6%	61.2	42.6	99.9	49.1
Total	10378	42.3%	7014	35.6%	16774	40.9%	8142	37.6%	57.9	39.0	93.5	45.4

KEY	
V1	VIDEO 1 - MOUNTAIN
p	VIDEO 2 - POTIONS
z	VIDEO 3 - DRAGON
#	VIDEO 4 - LAKE

Table 6.15e. Summary of all accurate pronunciations and success rate categorized into the four clips

As indicated on the table, there were no significant differences in the overall pronunciation of the four scripts/videos. The overall success rate of all of them ranged between 37.5% and 42.5%, very much in line with the overall results. Additionally, all of them followed a very similar tendency to what has been commented in many occasions: very slight, although non-significant, differences between the CG pre-test and the post-test, and marked improvement in the dubbings vs pre-test comparison in the EG, with lower, although still meaningful, pre-test/post-test differences. As a

curiosity, probably the most striking thing is that the two videos/scripts with the highest overall rate belonged to the *The Hobbit* saga (MOUNTAIN, 43.3%, and DRAGON, 40.9%), while the two lowest success rate results belonged to the *Harry Potter* saga (POTIONS, 35.6% and LAKE, 37.6%), which is probably mere coincidence. In order to get more relevant information on the data obtained on the different scripts/videos, and to establish potential connections between the most successful performances provided by each EG participant and their opinion on which one was “the funniest/most motivating” and “the most useful” clip, section 6.16 will delve further into the matter, within the analysis of the final questionnaire responses provided by the EG.

6.15.4 Problematic Nature of All Features

In the theoretical sections of this dissertation, relevant information was provided on the problematic nature for Spanish learners of several consonant features of English, even entailing intelligibility problems for ELF communication when mispronounced or omitted. Further research was required, however, on the issue of how problematic those features were. For this reason, when they were selected for this research, one of the key issues from which relevant insight could be provided was precisely the extent to which these features were problematic for the research participants. Figure 6.15b shows, then, a summary of all accurate occurrences provided by the research participants (both EG and CG) along the research stages divided by each feature, and ranked from less to more problematic.

The first interesting insight was that, apart from initial /s/ consonant clusters (93% success rate) practically all the rest of the consonant features were absolutely problematic for the research participants, in different degrees. It was important to highlight once more, however, that for feature 14 (initial /s/ consonant clusters) only consonant omissions were labelled and analysed as ‘incorrect’ due to their consideration as being intelligibility challenging (as indicated on the LFC), although the insertion of an epenthetic vowel sound (still a mispronunciation) was produced in 64% of all cases.

Four other features obtained results over 50% in their overall success rates: initial /w/ (60.8%), voiced fricative /v/ (56.8%), glottal /h/ (51.4%) and initial plosive /t/ (50.1%), which suggested that, even though they were still problematic for the research participants, they showed a lower tendency towards mispronunciation. The most surprising case, in my opinion, was probably the relatively high success rate in the pronunciation of the voiced labiodental fricative /v/, which has no equivalent in the Spanish phonological system and is probably given less attention in primary and secondary school syllabi than, for example, the voiceless glottal fricative /h/ or the aspiration of the initial plosives.

		Total Occurrences	Total ✓	% (Success rate)
F14	initial 's+consonant' clusters	2864	2663	93.0%
F6	initial /w/	12530	7620	60.8%
F1	/v/	5012	2847	56.8%
F11	/h/	9487	4877	51.4%
F7b	initial /t/	12351	6185	50.1%
F10	intervocalic /g/	1790	832	46.5%
F9	intervocalic & final /d/	9487	4159	43.8%
F3	//	3759	1488	39.6%
F13	initial & middle cons clusters	3222	1224	38.0%
F8	intervocalic /b/	3759	1300	34.6%
F4a	/dʒ/	1611	552	34.3%
F12	/ŋ/	4296	1395	32.5%
F7c	initial /k/	5191	1640	31.6%
F5	/j/	12709	3161	24.9%
F7a	initial /p/	4833	710	14.7%
F2	/z/	12530	1631	13.0%
F4b	/ʒ/	1253	18	1.4%

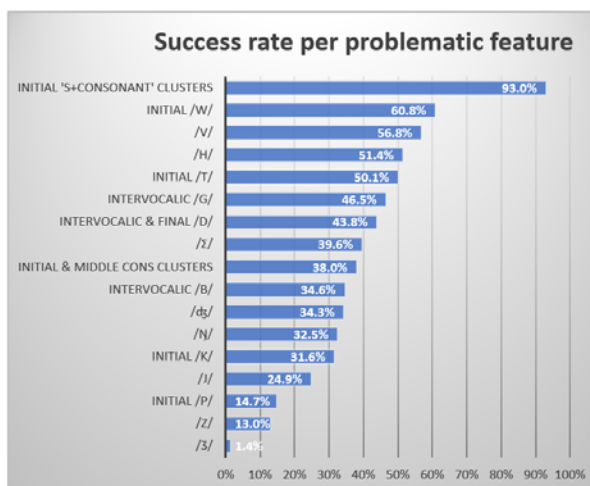


Figure 6.15b. Problematic features ordered by overall success rate

It was also interesting to check, precisely, the marked differences in the results obtained in the participants' pronunciation regarding the three initial plosives. While aspirated initial /t/ scored over 50% (50.1%), the aspiration of initial /t/ was only produced in 31.6% of all cases, while initial /k/ was only aspirated in 14.7% of all occurrences, almost four times lower than initial /t/. These findings might be useful for teachers and syllabi designers for intermediate-level English classes and courses, since the aspiration of all three plosives might not require the same level of attention, theoretical instruction and/or practice.

Turning back to the problematic nature of the consonant features, the data collected showed that the success rate obtained for most features ranged between 25% and 50%, suggesting that, since not even half of the total occurrences were accurately pronounced, they could be absolutely considered as difficult for the research participants.

Lastly, the most interesting features, however, were the four most problematic ones, which could not reach the 25% success rate mark, and which represented the consonant features probably requiring most attention for intermediate-level Spanish learners of English. The most problematic consonant, was, understandably, the voiced post-alveolar fricative /ʒ/, with the lowest success rate of all features (1.4%). Secondly, the voiced alveolar fricative /z/ (13%) was also highly problematic, with the research participants showing a strong tendency towards producing the voiceless /s/ variant. Equally problematic was the aspiration of initial /p/ (14.7%), as already analysed before, and the voiced palatal approximant /j/, which was only accurately pronounced one in four occasions (24.9%).

6.15.5 Intelligibility Challenging Mispronunciations

Throughout the different recordings and dubbings produced by the research participants,

a wide number of mispronunciations could be detected, both involving the problematic consonant features analysed in this dissertation and many others, such as vowel features or other non-problematic consonants, for example. Many of those mispronunciations produced “unrecognizable” alternatives for a native or non-native listener, or even ungrammatical sentences which can either make no sense or even be intelligible despite the mispronunciations produced. In many other cases, however, the alternatives produced by participants resulted in completely grammatical sentences, with severe changes in meaning which could possibly convey serious intelligibility problems. In this section, then, the importance of accurate pronunciation in intelligible communication will be highlighted once more, since, as it will be seen in the following paragraphs, all these alternative grammatical sentences, originated from mispronunciations, resulted in major changes in meaning and communicative intention from the original line.

It should also be taken into account, however, that most of the following mispronounced alternatives were a result of a reading activity (either the scripts or in the dubbing practice), and some of them were certainly caused by misreading or misinterpreting the line, which could mean that they might never have happened in spontaneous conversation. Nevertheless, there are many occasions where communication can take place by reading aloud something to a wider (such as scripts or notes in a public speaking conferences) or a small audience (such as reading a newspaper article to a relative), which is why their communicative relevance as intelligibility-challenging pronunciation should never be undermined. In many other of these cases, however, it remained clear that the mispronounced alternatives were caused by an incorrect approach to the require phoneme, as will be discussed next.

From all the examples (131) discussed in Tables 6.15f, 6.15g and 6.15h, a total number of 39 cases (almost a third of all instances) involved the mispronunciation of one (or some) of the consonant features being analysed in this dissertation, once more proving that their inaccurate pronunciation could lead to intelligibility problems in effective communication.

The first category (as reflected in Table 6.15a) included all grammatically correct alternatives produced by mispronunciations in just one phoneme, classified by their frequency of occurrence. Again, this fact reinforced the importance of pronunciation in intelligible communication. As a matter of fact, almost half of the total cases (16 out of all 34 cases, including the four most common mispronunciations), involved one of the consonant features included in this dissertation; the substitution of the aspirated /k/ in ‘class’ by a voiced velar fricative [ɣ] or plosive /g/, which sounded more like ‘glass’ than ‘class’ was the most common mispronunciation involving just one phoneme (no less than 33 instances). The fact that there should be “no more foolish wand waving or silly incantations in this glass’ entailed a very different meaning (especially in the magical world

of the Harry Potter franchise) than the fact that they shouldn't occur in the class environment. Mispronunciations of final position /d/ in 'dead' originated curious (and funny) alternatives such as 'the King Under the Mountain is death' (pronounced in 31 instances), 'the King Under the Mountain is deaf' (3 instances), or even involving a major plot twist with just a vowel change: 'the King Under the Mountain is dad' (4 instances).

Original line	Pronounced as	Pronounced by
1 There will be no foolish wand waving and silly incantations in this class.	There will be no foolish wand waving or silly incantations in this glass .	33 participants
2 The king under the mountain is dead	The king under the mountain is death	31 participants
3 I ate his people like a wolf among sheep.	I hate his people like a wolf among sheep.	28 participants
4 A treasure of sorts	A treasure of shorts	26 participants
5 Why does the king under the mountain fence himself in like a robber in his hold?	Why does the king under the mountain fence himself in like a robber in his hole ?	21 participants
6 It is the gold!	It is De Gaulle !	18 participants
7 ...and drive him mad	...and dry him mad	13 participants
8 They are drawn to treasure like flies to dead flesh	They are drawn to treasure like fleas to dead fleash	11 participants
9 Does it not tell you our cause is just?	Does it not tell you our case is just?	10 participants
10 Do you know there is a wizard in Nepal who's growing gravity resistant trees?	Do you know there is a wizard in Nepal who's growing gravity resistant threez ?	7 participants
11 They are drawn to treasure like flies to dead flesh	They are drawn to treasure like files to dead fleash	7 participants
12 You seem a little tense, Harry.	You seem a little dense , Harry.	6 participants
13 My claws are spears	My claws are spurz	5 participants
14 The king under the mountain is dead	The king under the mountain is dad	4 participants
15 Do you know there is a wizard in Nepal who's growing gravity resistant trees?	Do you know there is a wizard in Nepal who's growing gravity resistant treets ?	4 participants
16 The king under the mountain is dead	The king under the mountain is deaf	3 participants
17 Tell me, Bard the Dragon-Slayer...	Tell me, Bard the dragon's lawyer ...	3 participants
18 I can tell you how to bottle fame, brew glory and even put a stopper in death	I can tell you how to bottle fame, blew glory and even put a stopper in death	3 participants
19 That armed host will attack this mountain if we do not come to terms.	That armed hose will attack this mountain if we do not come to terms.	2 participants
20 I don't remember smelling your kind before.	I don't remember selling your kind before.	2 participants
21 You must be joking!	You must be choking !	2 participants
22 Do you know there is a wizard in Nepal who's growing gravity resistant trees?	Do you know there is a lizard in Nepal who's growing gravity resistant trees?	1 participant
23 The coward Oakenshield has weighed the value of your life and found it worth nothing.	The Howard Oakenshield has weighed the value of your life and found it worth nothing.	1 participant
24 The coward Oakenshield has weighed the value of your life and found it worth nothing.	The coward Oakenshield has weighed the value of your lies and found it worth nothing.	1 participant
25 Pity. Clearly, fame isn't everything...	Peter . Clearly, fame isn't everything...	1 participant
26 I took his throne.	I took his drone	1 participant
27 Why should I honor such terms?	Why should I honor such teams ?	1 participant
28 No one better!	No one bitter !	1 participant
29 So tell me, thief	So tell me, chief	1 participant
30 I can tell you how to bottle fame, brew glory and even put a stopper in death	I can tell you how to bottle flame , brew glory and even put a stopper in death	1 participant
31 Thief in the shadows	Chief in the shadows	1 participant
32 Because you gave us your word.	Because you gave us your worse	1 participant
33 You have nice manners for a thief and a liar	You have nice manners for a chief and a liar	1 participant
34 In order to win, each champion need only find their treasure and return to the surface	In order to win, each champion need only find their treasure and return to the surfers	1 participant

In yellow, mispronunciations involving some of the problematic features analysed in this dissertation

Table 6.15f. EG & CG mispronunciations (only one phoneme) creating grammatically correct alternatives¹

A very different meaning was also portrayed by unexpectedly producing the glottal fricative /h/ in the line 'I ate his people like a wolf among sheep' (uttered by the dragon Smaug in the DRAGON clip), which resulted in 'I hate his people like a wolf among sheep' (28 participants). Furthermore, a very different kind of treasure awaited for the 26 research participants who produced the post-alveolar fricative /ʃ/ ('a treasure of shorts'), instead of the alveolar /s/ ('a treasure of sorts'), originally present in the LAKE script. All these examples involved problematic consonants analysed in this dissertation.

Another mispronunciation involving one of the analysed problematic consonants included the substitution of aspirated initial plosive /t/ for the dental fricative /θ/ in the line 'Do you know

¹ See Appendix XIV for a more detailed image of Table 6.15f and additional information on the participants producing those sequences.

there is a wizard in Nepal who's growing gravity resistant trees", implying that the original wizard could be growing 'gravity resistant threes' (7 instances). Again, maybe this sentence could not be misinterpreted in casual conversation, but if we take into account that in the magical world of Harry Potter everything is possible, the chances of entailing intelligibility problems rise considerably.

What cannot be misinterpreted, however, is a direct insult. Whenever proper aspiration was not produced in initial plosive /t/ ('You seem a little tense, Harry'), the resulting alternative changed the meaning and the communicative intention of the sentence completely, in what turned out to be direct name-calling, as produced by 6 participants: 'You seem a little dense, Harry'. Severe changes in meaning also arose when proper voicing in the affricate /dʒ/ was omitted (/tʃ/) in the line 'You must be joking', which could clearly be heard as 'You must be choking' in at least two separate occasions.

These are just a few examples on how actual problematic mispronunciations involving just one change in the consonant features discussed in this dissertation could convey intelligibility problems, reinforcing the importance of an accurate pronunciation of these phonemes for effective ELF communication. Far more examples of one-phoneme change are included in Table 6.15f.

In the second category (Table 6.15g), all cases with mispronunciations, omissions or alterations in two or more phonemes produced by the research participants were collected. The alternative results for these mispronunciations, again, offered grammatically correct sentences, with completely different meanings.

In twelve of these cases, the phonemes affected were consonant features included in this dissertation, including the most frequent one: the omission of middle-position /d/ in 'powdered' in the line: "What would I get if I added powdered root of asphodel to an infusion of wormwood?", which resulted in "What would I get if I added powered root of asphodel to an infusion of wormwood?". While it might not have been a substantial change in the meaning of the sentences, it was still a different meaning nonetheless. Another intelligibility-challenging case was the production of voiceless dental fricative /θ/ as a voiceless denti-alveolar plosive /t/ in the word 'threats' ("And your threats do not sway me"). The resulting alternatives were probably "less threatening" than the original: "And your trees do not sway me" (7 occurrences) / "And your treats do not sway me" (7 occurrences).

In another case, the substitution of the initial plosive /g/ by the labial-velar /w/ or the glottal /h/ resulted in curious alternatives to the line "It is the gold!" such as "It is the world!" (3 occurrences) or "It is the hall!" (1 occurrence), where the very different meanings conveyed through mispronunciations entailed obvious intelligibility problems. The problematic nature of the voiced affricate /dʒ/ for Spanish learners, as expected, also produced curious alternatives to the

word ‘pledge’ (‘I ask you that you honor your pledge’), such as “I ask you that you honor your plate” and “I ask you that you honor your place” (1 occurrence each).

Original line	Pronounced as	Pronounced by
1 What would I get if I added powdered root of asphodel to an infusion of wormwood?	What would I get if I added powered root of asphodel to an infusion of wormwood?	Numerous example
2 Because you gave us your word.	Because you gave us your war .	55 participants
3 Welcome to the second task.	Welcome to the second tax .	45 participants
4 Why does the king under the mountain fence himself in like a robber in his hold?	Why does the king under the mountain fence himself in like a robber in his hall ?	34 participants
5 Watch it corrupt his heart and drive him mad	Watch it corrupt his hair and drive him mad	16 participants
6 Who are you?	How are you?	10 participants
7 It is the gold!	It is the wall !	10 participants
8 And your threats do not sway me.	And your trees do not sway me.	7 participants
9 And your threats do not sway me.	And your treats do not sway me.	7 participants
10 My claws are spears	My clones are spears	7 participants
11 Fame isn't everything.	Fame is / it's everything	6 participants
12 Why don't you help Potter put his books back?	Why do you help Potter put his books back?	5 participants
13 And your threats do not sway me.	And your thirst do not sway me.	5 participants
14 My claws are spears	My clowns are spears	5 participants
15 ...if only to see Oakenshield suffer	...if only to see Oakenshield surfer	4 participants
16 No, no, no. You are lying!	No, no, no. You are living !	3 participants
17 It is the gold!	It is the world!	3 participants
18 ...if only to see Oakenshield suffer	...if only to see Oakenshield surf	2 participants
19 Oh, I don't think so.	Oh, I think so. (ellipsis)	2 participants
20 My claws are spears	My clubs are spears	2 participants
21 My claws are spears	My clouds are spears	2 participants
22 I don't remember smelling your kind before	I don't remember smelling your kin before	2 participants
23 These four treasures, one for each champion, now lie at the bottom of the black lake	These four treasures, one for each champion, now live at the bottom of the black lake	2 participants
24 Mr. Potter, our new celebrity...	Mr. Propper , our new celebrity...	1 participant
25 Mr. Potter, our new celebrity...	Mr. Popper , our new celebrity...	1 participant
26 And under hills and over hills my path has led.	And under hills and over hills my path has legs .	1 participant
27 I can teach you how to bottle fame, brew glory...	I can teach you how to bottle fame, brick glory...	1 participant
28 I can teach you how to bottle fame, brew glory...	I can teach you how to bottle fame, blur glory...	1 participant
29 Because you gave us your word.	Because you gave us your wall .	1 participant
30 Because you gave us your word.	Because you gave us your worst .	1 participant
31 Who are you?	Where are you?	1 participant
32 You have nice manners for a thief and a liar.	You have no manners for a thief and a liar	1 participant
33 You have nice manners for a thief and a liar.	You have nice manners for a thief and a lawyer	1 participant
34 Why don't you help Potter put his books back?	Why don't you help Potter put his boot back?	1 participant
35 I can tell you how to bottle fame...	I can tell you how to bottle phlegm ...	1 participant
36 Do you know there is a wizard in Nepal who's growing gravity resistant trees?	Do you know there is a wizard in Nepal who's growing gravity resistant stress ?	1 participant
37 I ask that you honor your pledge	I ask that you honor your plate .	1 participant
38 Tell me, Bard the Dragon-Slayer...	Tell me, Bard the Dragon-flyer ...	1 participant
39 Mr Potter...	Miss Potter...	1 participant
40 And your threats do not sway me.	And your terms do not sway me.	1 participant
41 I can teach you how to bewitch the mind and ensnare the senses.	I can teach you how to bewitch the wine and ensnare the senses.	1 participant
42 I can teach you how to bewitch the mind and ensnare the senses.	I can teach you how to bewitch the mind and ensnare the sins .	1 participant
43 It is the gold!	It is the ghoul	1 participant
44 It is the gold!	It is the hall	1 participant
45 I don't expect many of you to enjoy the subtle science and exact art that is potion making.	I don't expect many of you to annoy the subtle science and exact art that is potion making.	1 participant
46 I know the smell and taste of dwarf.	I know the smell and taste of war .	1 participant
47 I know the smell and taste of dwarf.	I know the smell and taste of words .	1 participant
48 I don't remember smelling your kind before	I don't remember smelling your kid before	1 participant
49 I don't remember smelling your kind before	I don't remember smelling your king before	1 participant
50 My teeth are swords	My teeth are words	1 participant
51 No, indeed.	No, I need	1 participant
52 In order to win, each champion need only find their treasure and return to the surface	In order to win, each champion need only find their desert and return to the surface	1 participant
53 Then again, maybe some of you have come to Hogwarts...	Then again, maybe some of you have come to Howard ...	1 participant
54 A bargain was struck!	A virgin was stuck !	1 participant
55 Thief in the shadows	Knife in the shadows	1 participant
56 I ask that you honor your pledge	I ask that you honor your plate	1 participant
57 I ask that you honor your pledge	I ask that you honor your place	1 participant

In yellow, mispronunciations involving some of the problematic features analysed in this dissertation

In orange, mispronunciations where the resulting alternative stated the **opposite** to the original line

Table 6.15g. EG & CG mispronunciations (two or more phonemes) into grammatically correct alternatives¹

Alongside the previously mentioned cases, as well as many others indicated in Table 6.15g, there was a very interesting case. The line “A bargain was struck” was pronounced by one

¹ See Appendix XIV for a more detailed image of Table 6.15g and additional information on the participants producing those sequences.

participant as “A virgin was stuck”, with considerable intelligibility problems due to the dramatic change in meaning. In this example, two simultaneous mispronunciations involving the consonant features analysed in this dissertation (voiced fricative /v/ and initial /s/ consonant cluster) took place, highlighting, once more, the importance of an accurate pronunciation of those features for intelligible communication.

To reinforce that last statement, it was also noteworthy to check that, in at least four cases, the mispronunciations / omissions produced by participants resulted in alternative sentences where the exact opposite meaning of the original line could be perceived. Some examples include the pronunciation of “Fame isn’t everything” as “Fame is everything” (6 occurrences), “Why don’t you help Potter put his books back?” as “Why do you help Potter put his books back?” (5 occurrences), “Oh, I don’t think so” as “Oh, I think so” (2 occurrences) or “You have nice manners for a thief and a liar” as “You have no manners for a thief and a liar”. To all these four, a fifth one should be added (see Table 6.15h), where “I don’t think so, barrel-rider” was perceived in one occasion as “I think so, barrel-rider”. Clearly, transforming affirmative sentences into negative sentences (and vice versa) due to mispronunciations or omissions entailed obvious problems for intelligibility and effective communication.

The third and final category involved more extreme changes, mispronunciations or omissions in the participants’ pronunciation (Table 6.15h). While these examples were generally less frequent (most of them were only produced by one participant), the resulting alternatives offered more extreme changes in meaning.

Eleven out of all forty cases involved one of the fourteen problematic consonant features discussed, as the middle position /d/ and the voiceless postalveolar fricative /ʃ/ present in the problematic word ‘predisposition’ (“For those select few who possess the predisposition...”; POTIONS, line 3), which lead to such alternatives as “For those select few who possess the prediction...” (5 occurrences), “For those select few who possess the preposition...” (3 occurrences) or “For those select few who possess the precision...” (1 occurrence).

Different initial /s/ consonant’ clusters were also involved in curious cases, such as the epithet provided for one of the characters from *The Hobbit*, who, although was originally known as “the Dragon-slayer”, some participants rechristened him as “the Dragon-sailor” (4 occurrences), “the dragon’s lawyer” (3 occurrences, Table 6.15h), or “the dragon-flyer” (1 occurrence, Table 6.15g). In another example, the character of the hobbit Bilbo, respectfully (and fearfully) addressed Smaug the dragon as “Oh, Smaug, the Stupendous”. One of the participants considered him/herself brave enough so as to insult him (“Oh, Smaug the Stupidous”), which, probably, if Bilbo have said the same line, it would have caused *The Hobbit* story to be a lot shorter. A similar

phenomenon occurred with the word ‘swords’, which was replaced in the line “My teeth are swords” by two unexpected alternatives: “My teeth are snow” and “My teeth are snowball” (each by one participant), which, once more, suggested a much less menacing dragon than the original version of Smaug.

Original line	Pronounced as	Pronounced by
1 Well, that makes your sight better than Ron and Hermione.	Well, that makes your sing better than Ron and Hermione.	19 participants
2 There will be no foolish wand waving or silly incantations in this class.	There will be no foolish wand waving or silly indications in this class.	9 participants
3 For those select few who possess the predisposition	For those select few who possess the prediction	5 participants
4 You don't know?	I don't know?	4 participants
5 Tell me, Bard the Dragon-Slayer...	Tell me, Bard the Dragon-sailor ...	4 participants
6 Hi, Thorin, son of Thrain!	Hi, Thorin of the/a train !	3 participants
7 Last night, something was stolen from each of our champions	Last night, some time was stolen from each of our champions	3 participants
8 For those select few who possess the predisposition	For those select few who possess the preposition	3 participants
9 A bargain	A barbarian	2 participants
10 It is the gold!	It is (the) good!	2 participants
11 the coward Oakenshield has weighed the value of your life and found it worth nothing.	the crowned Oakenshield has weighed the value of your life and found it worth nothing.	2 participants
12 I can tell you how to bottle fame, brew glory and even put a stopper in death	I can tell you how to bottle fame, wear glory and even put a stopper in death	2 participants
13 I can teach you how to bewitch the mind and ensnare the senses.	I can teach you how to bewitch de mind and end the sentences	1 participant
14 I will not treat with any man...	I will not treat with many ...	1 participant
15 Well, that makes your sight better than Ron and Hermione.	Well, that makes suicide better than Ron and Hermione	1 participant
16 Well, that makes your sight better than Ron and Hermione.	Well, that makes your sign better than Ron and Hermione.	1 participant
17 I don't think so, barrel-rider.	I think so, barrel-rider	1 participant
18 Oh, Smaug, the Unassessably Wealthy.	Oh, Samo , the University Wealthy	1 participant
19 I merely wanted to gaze upon your magnificence	I merely wanted to gaze upon your magazines	1 participant
20 Oh, Smaug, the Stupendous	Oh, Smaug, the Stupidous	1 participant
21 The King under the Mountain is dead.	The Kinder under the mountain is dead.	1 participant
22 I ate his people like a wolf among sheep.	I ate his people like a phone among sheep	1 participant
23 My teeth are swords	The teeth are snowball .	1 participant
24 My teeth are swords	My teeth are snow	1 participant
25 A bargain was struck!	A barbarian was a truck !	1 participant
26 And what about your little dwarf friends?	And what about your little truck f friends?	1 participant
27 And what about your little dwarf friends?	And what about your light dwarf friends?	1 participant
28 Last night, something was stolen from each of our champions	Last night, something was loved from each of our champions	1 participant
29 You have been used, thief in the shadows	You have been using , thief in the shadows	1 participant
30 I am expecting to be robbed	I am speaking to be robbed	1 participant
31 For those select few who possess the predisposition	For those select few who possess the precision	1 participant
32 ...and drive him mad	...and dry his man	1 participant
33 No, no dwarves here.	No, this wave here	1 participant
34 Where are they anyway?	How are they anyway?	1 participant
35 Most likely	Mostly Kelly	1 participant
36 My wings are a hurricane!	My queens are a hurricane	1 participant
37 To ransom our future in exchange for our freedom?	To ransom our future in exchange for our bedroom ?	1 participant
38 And in return, you brought upon them only ruin and death	And in return, you brought upon them only rain and dirt	1 participant
39 No offense	No, officer	1 participant
40 There you are, thief in the shadows	There you are, feet in the shadows	1 participant

In yellow, mispronunciations involving some of the problematic features analysed in this dissertation

In orange, mispronunciations where the resulting alternative stated the **opposite** to the original line

Table 6.15h. EG & CG mispronunciations (extreme changes) creating grammatically correct alternatives¹

Another interesting case also involved initial /s/ consonant clusters, but suffered the reversed phenomenon: while the original line (“I am expecting to be robbed”) included a word which did not belong to the ‘s+consonant’ category, perhaps the existence of an initial ‘e’ vowel sound followed by a sibilant caused a participant to produce a curious alternative: “I am speaking to be robbed”).

Again, these are just some examples of all the total number of cases where mispronunciations and omissions entailed real, actual occurrences of grammatical alternatives (see the previous Tables for a full list), which could have entailed severe intelligibility problems and

¹ See Appendix XIV for a more detailed image of Table 6.15h and additional information on the participants producing those sequences.

communication breakdowns, suggesting a strong connection in the pronunciation-intelligibility-communication triangle.

6.16 Final Questionnaires Analysis

This last section of the data analysis chapter will deal with the answers provided by the EG participants to the FQ (Appendix XIII), which was delivered, filled and submitted at the final stage of the research, after the EG participants finished all the dubbings and post-test recordings. The main goal of the final questionnaire was to obtain relevant and useful data to test H3; that is, whether participants were likely to show positive attitudes towards the finished dubbing task and its value in their learning process, which is why, obviously, only EG participants ($n=37$) were considered for this FQ, since it had been the only research group which actually performed the dubbings. The responses received were then compiled and categorized so as to draw conclusions on specific issues and concerns regarding the application of ID activities in language learning environments. In this sense, once all the data obtained had been analysed, the conclusions drawn could help in potential changes and adaptations by the teacher/researcher so as to provide a better dubbing experience in the future.

To begin with, the first interesting inference that could be drawn was summarized in Figure 6.16a. Only 6 out of the 37 EG participants claimed that they worked on similar dubbing activities throughout their whole experience as learners of English; that meant that 83.8% of all respondents had never been exposed to any kind of dubbing experience in their class environments. Added to these results, the CG participants had also shown similar numbers in their answers provided in the IQ, with 82.3% of all CG participants (28 out of 34) who stated that they had never worked on anything similar. Taking all these numbers into account, it seemed that, to this day, the use and application of ID activities in primary and secondary school is still unexploited and remains relatively unknown for language learners.

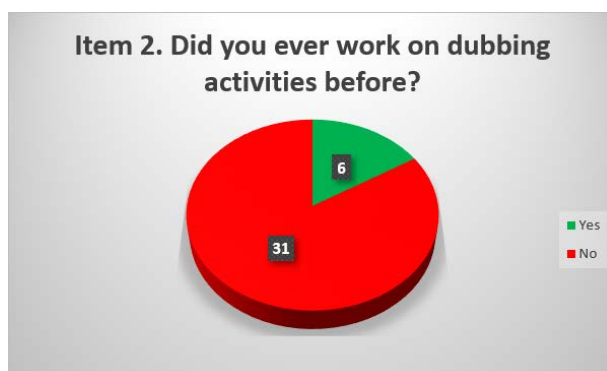


Figure 6.16a. Answers provided by EG participants to item 2

As regards the initial impressions of EG participants towards the dubbing activities, Figure 6.16b encapsulates all the answers provided to item 3, which intended to evaluate their view of the dubbing experience as potentially interesting, entertaining, innovative and/or useful. As it could be seen, the general view of EG participants was very positive towards the dubbing activities that they performed, with most participants stating that the activities were absolutely/quite interesting, entertaining, innovative and useful. As the average scores reflect (from 1 to 5), all qualities got very high marks (from 4.38 to 4.62) and no participant declared that the activities had ‘not at all’ been interesting, entertaining, innovative and/or useful, with only 2 ‘slightly’ responses. The EG participants particularly highlighted the innovative character of intralingual activities (4.62 average score, with 26 participants stating that it was ‘absolutely’ innovative), reinforcing the main extrapolation drawn from item 2 responses: that the application of dubbing activities is still scarce and unfamiliar for Spanish language learners of English. They also declared that it had been useful (4.51 average mark) for their language learning process, as well as entertaining (4.54 average mark), which, once more, emphasized its motivational and ludic value. The lowest score obtained made reference to their ‘interesting’ value, although it was still considerably high (4.38 average mark), with 33 out of 37 participants considering it as ‘absolutely’ or ‘quite’ interesting.

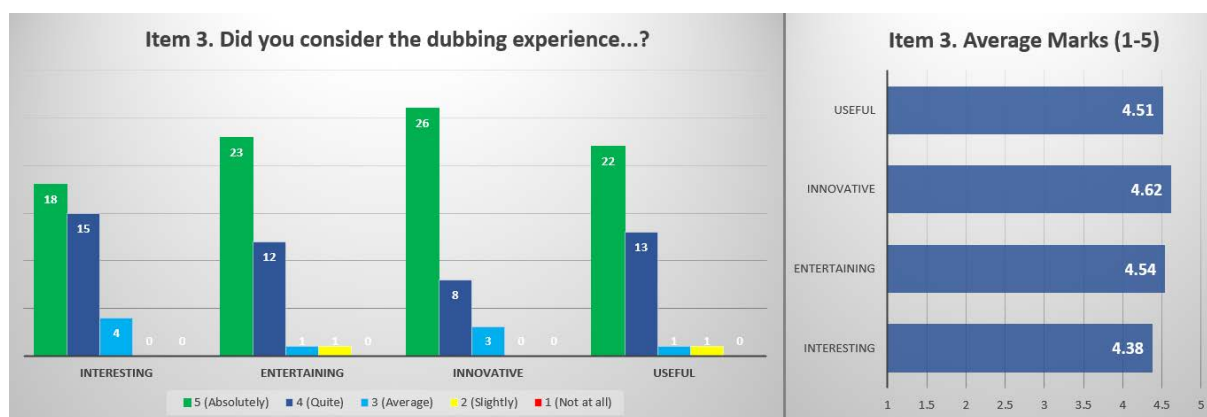


Figure 6.16b. Answers provided by EG participants to item 3. Total results and average scores

Having stated that, generally speaking, most participants considered the dubbing experience as absolutely/quite useful for their language learning process, the answers provided to item 4 (Figure 6.16c) revolved around the specific skills, subskills or linguistic area for which they thought the dubbing activity could / could not be useful. As it could have been expected, the speaking skills obtained the highest marks (4.76 average score, with 30 out of 37 participants considering it as ‘absolutely’ useful for), mainly pronunciation and intonation, as it will be analysed later on. EG participants also considered their listening skills (4.49 average score) to have benefitted greatly from the ID activities carried out. Next, both reading and vocabulary acquisition obtained a similar average score (4.22), also suggesting a positive effect of the dubbing experience in their opinion.

Additionally, they also considered them quite useful for motivation (4.19 average score), as already anticipated from the results analysed for item 3. Lastly, the only two categories obtaining a lower mark than the symbolic ‘4 out of 5’ were grammar (3.92) and writing (3.35). Even though the scores were still significantly high, it seemed that EG participants considered that performing the dubbing activities could have been less useful for their development of grammar and, especially, writing skills, which, on the other hand, can be considered as a reasonable consideration since they did not have to practise or perform any kind of writing activity *per se* during the whole experiment.

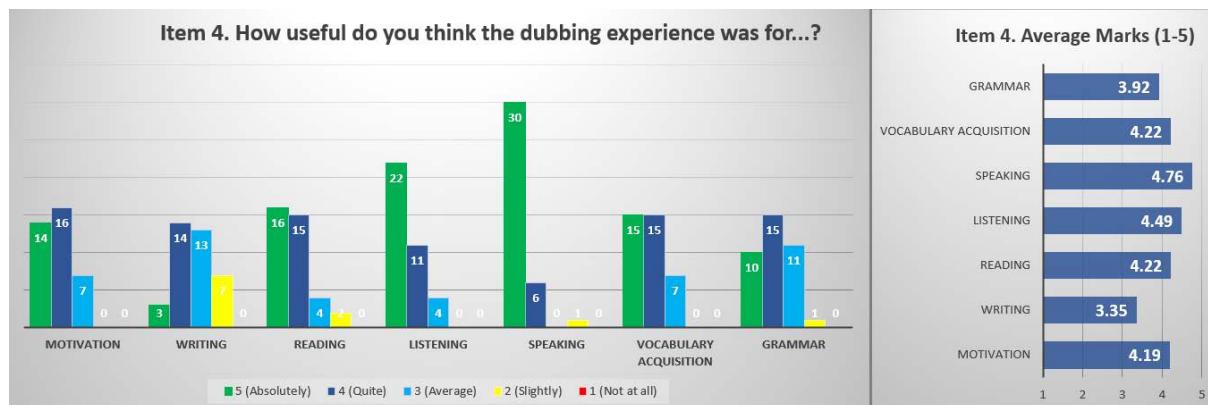


Figure 6.16c. Answers provided by EG participants to item 4. Total results and average scores

Further looking into speaking skills, Figure 6.16d displays a summary of the answers provided to item 5, where the EG participants were asked about the usefulness of the dubbing activities for the development of pronunciation, intonation, fluency, and a better comprehension of sentence stress. They considered them, then, to be particularly useful for pronunciation and intonation (4.41 average score each), with no participant finding them neither ‘slightly’ nor ‘not at all’ useful. One step below, with very high average scores nonetheless, were fluency and sentence stress (both with an average score of 4.11), still considered as potentially benefitting from the ID activities. In any case, it seemed that, as a general rule, the EG participants showed a high tendency towards the consideration of their ID experience as having been useful for their language learning process, especially for their speaking skills, pronunciation and intonation.

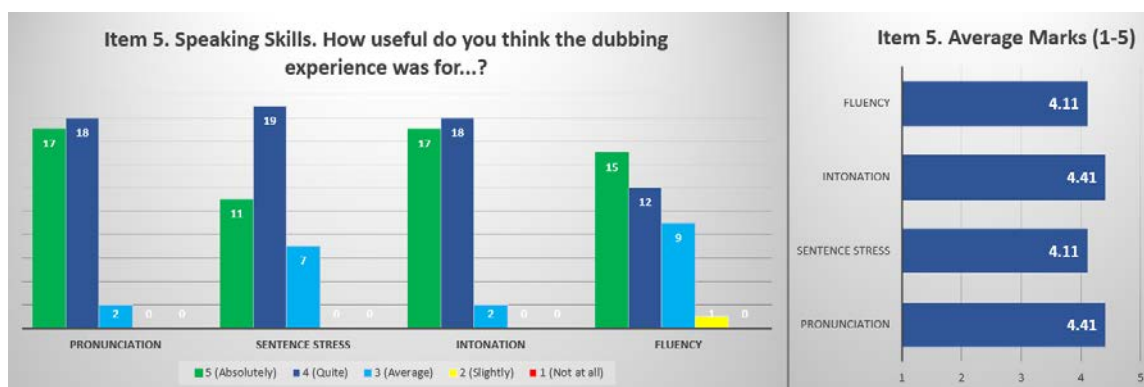


Figure 6.16d. Answers provided by EG participants to item 5. Total results and average scores

In item 6, EG participants were also asked to choose the statement that summarized best their ID experience (Figure 6.16e). Among the choices, there were three negative ones: “It was not useful to enhance my oral competence in English”, “It was not particularly interesting, entertaining or innovative”; and a combination of both: “It was not particularly interesting, entertaining, innovative nor useful to enhance my oral competence in English”¹. From those options, only one EG student claimed that s/he did not consider the activity as particularly interesting, fun or innovative (participant E09), mainly due to frustrations caused by the characters’ speech speed, the difficulty in adjusting the voice tone to the characters’ and an uneasy feeling for delivering what s/he considered an imperfect job. All these considerations will be dealt with accordingly in later paragraphs of this dissertation.

On the other hand, the remaining 97% chose different variants of positive attitudes towards the dubbing activity, which served as a great indicator of the favourable stance that the participants were likely to show, as H3 posited. From the different options, some of them headed towards the nature of the experience as innovative, entertaining, interesting, or all of the above², whereas others pointed to their potential beneficial effects for language learning³. The remaining statements were combinations of the aforementioned variants, with the last one being the sum of all of them together: “It was an interesting, entertaining, innovative and useful experience to enhance my oral competence in English”⁴. This last statement was the most popular amongst the EG participants, since 26 out of 37 opted for it. Once more, this fact contributed greatly to the consideration of ID activities as having been not only motivating and innovative, but also useful for the participants who worked on them. The remaining 10 participants opted for several other positive statements, such as “It was an interesting, entertaining and innovative experience” (5 participants), “It was a useful experience to enhance my oral competence in English” (2 participants), “It was an innovative experience” (2 participants) or “It was an interesting experience” (1 participant) reinforcing, once more, the hypothesis which considered their positive views towards the dubbing experience.

¹ Translated from the original questionnaire, in Spanish: “No me ha parecido una experiencia que me haya ayudado a desarrollar mi competencia oral en inglés”, “No me ha parecido una experiencia especialmente interesante, entretenida o innovadora”, “No me ha parecido una experiencia especialmente interesante, entretenida o innovadora ni creo que me haya ayudado a desarrollar mi competencia oral en inglés”

² Translated from the original questionnaire, in Spanish: “Ha sido una experiencia interesante”, “Ha sido una experiencia entretenida”, “Ha sido una experiencia innovadora”, “Ha sido una experiencia interesante, innovadora y entretenida”.

³ Translated from the original questionnaire, in Spanish: “Ha sido una experiencia que me ha ayudado a desarrollar mi competencia oral en inglés”

⁴ Translated from the original questionnaire, in Spanish: “Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés”

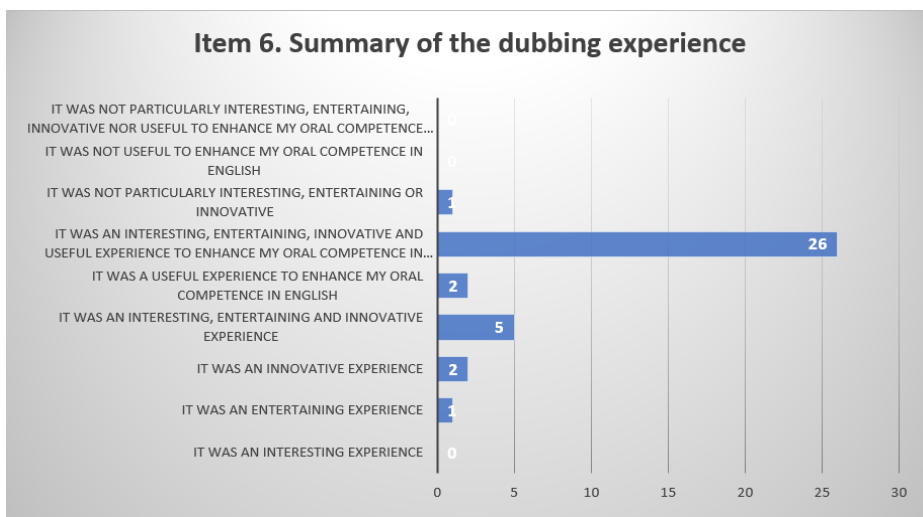


Figure 6.16e. Answers provided by EG participants to item 6

Regarding their views on the motivational and/or useful value of the four different clips which they had to dub, some interesting comments could be added from the analysis of the results provided by EG participants to items 7 and 9 (Figure 6.16f). Firstly, it was curious to check that, when asked about the video which had been most interesting / entertaining to dub (item 7), most participants (33 out of 37; 89% of the total) opted for a particular video (either MOUNTAIN, POTIONS, DRAGON or LAKE) rather than the “All Equally” option. When asked about the most useful video(s) for oral skills enhancement, only 17 out of 37 (45.9% of the total) chose one clip, whereas more than half of the respondents (the remaining 54,1%) chose the “All equally” option. This first remark seemed to suggest that, while they had a preference towards one or the other depending on different criteria (mainly their liking of either the *Harry Potter* or *The Hobbit* sagas, or one or some of the characters appearing in the clips, the voice or expressions of one or some of the characters or their satisfaction towards the final dubbed product), most of the participants accepted them all as useful for language learning.

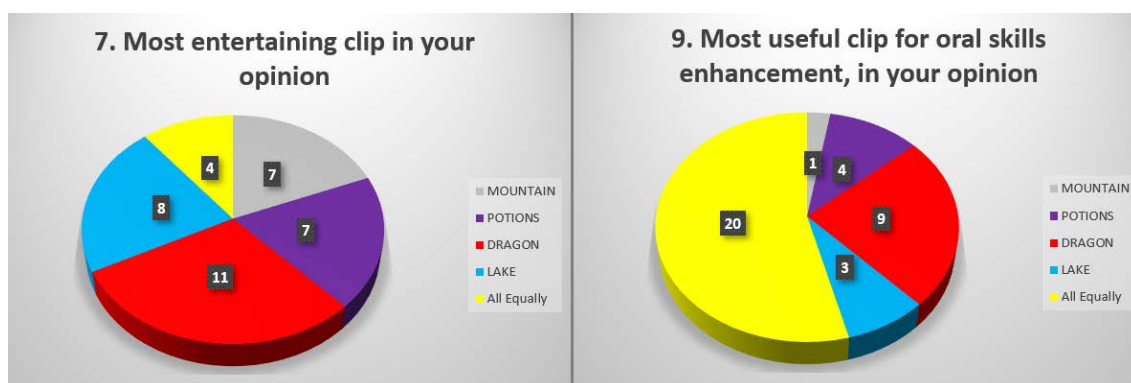


Figure 6.16f. Answers provided by EG participants to items 7 & 9

Secondly, when diving the data into the two different franchises used (The Hobbit / Harry

Potter), results seemed to indicate a similar liking towards both. If the results obtained for both clips from *The Hobbit* (MOUNTAIN and DRAGON) were combined, 18 responses declared their preferences as “most entertaining” (48.6%) and 10 as “most useful” (27%), in comparison with both Harry Potter videos (POTIONS and LAKE) which, as stated before, obtained similar marks: 15 as “most entertaining” (40.5%) and 7 as “most useful” (18.9%). Many participants justified their choice by declaring themselves as fans of the franchise:

- “Porque al ser muy fan de Harry Potter, me conocía la escena y me resultaba interesante poder doblar esa película, y me parecía una situación interesante.” (E04, item 8)
- “Porque es una de mis películas favoritas” (E10, item 8, referring to ‘Harry Potter and the Philosopher’s Stone’)
- “Porque me gustan las películas de Harry Potter y esa es una de mis escenas preferidas” (E17, item 8)
- “Porque es un fragmento sacado de mi película favorita de Harry Potter.” (E21, item 8, referring to Harry Potter and the Philosopher’s Stone)
- “Soy muy fan del señor de los anillos y el Hobbit, y me pareció muy entretenido doblar a Smaug, aparte de que la voz en inglés es espectacular” (E24, item 8)
- “Soy tan de Harry Potter...” (E33, item 8)

Finally, it could also be added that the most favourite video of them all was, apparently, the DRAGON video. It obtained the most prominent scores of all four videos in both categories: “most entertaining” (11 responses; 29.7%) and “most useful” (9 responses: 24.3%). It was expected that participants could be showing positive attitudes towards the character of Smaug, the dragon, since the slow, menacing speech, along with the intrinsic motivational potential of dubbing a talking dragon, could provide a particular value to the clip:

- “Soy muy fan del señor de los anillos y el Hobbit, y me pareció muy entretenido doblar a Smaug, aparte de que la voz en inglés es espectacular” (E24, item 8)

The participants’ justifications for their preference for the DRAGON video, however, could be divided into two categories: those who claimed that the versatility of the different characters’ voices, and the fact that they had to reproduce them in their dubbings included an interesting, motivating component:

- “Fue el que más fácil me resultó de hacer, ya que las voces de los personajes eran muy distintas y fue una gran facilidad para mí a la hora de grabar ya que intento poner un tono de voz distinto para cada personaje.” (E01; item 8)
- “Porque tenía escenas que te motivaban a hacer de forma más parecida posible las propias voces del vídeo.” (E05, item 8)

- “Al tener que poner una voz grave para uno de los personajes y al mismo tiempo otra más suave con el otro personaje, me he dado cuenta que el hecho de entonación y el ritmo son muy importantes a la hora de doblar, por eso me ha gustado más. Me ha obligado a estar más atento a la hora de hacerlo y aparte me ha resultado muy divertido hacerlo” (E06, ítem 8)
- “Porque al imitar al dragón me parecía gracioso y me reía de mí misma y de lo que tenía que hacer” (E12, ítem 8)
- “La voz que tenía que poner para el dragón me hacía gracia y me motivaba a seguir” (E27, ítem 8)

And the second category, which, surprisingly, established a clear connection between the clip’s difficulty and its perceived usefulness for language learning. In other words, their justification for determining that the DRAGON video had been the most useful for oral skills enhancement was linked to their perception as being the longest and most challenging one:

- “En mi opinión, ha sido el video más complicado a la hora de pronunciarlo y he tenido que entretenerme muchísimo más que con los otros” (E10; ítem 10)
- “Porque para mí era el más difícil tanto por el vocabulario como por la entonación y la rapidez del diálogo” (E15, ítem 10)
- “Porque fue el que más me costó grabar y al que más le dedique tiempo” (E17, ítem 10)
- “Era más difícil y más largo” (E32, ítem 10)
- “Era más larga, con más vocabulario” (E33, ítem 10)

For all these reasons, an additional analysis was conducted, where the EG participants’ choice for their “most entertaining” and “most useful” clip was compared to the clip in which they performed their best overall pronunciation. This analysis aimed to establish whether a relation existed between both categories and whether, in fact, their perception regarding their most useful clip for oral skills enhancement actually showed the best performance in accurate pronunciation. Table 6.16a presents the aforementioned data.

This analysis provided interesting results: the clips where the EG showed the most accurate performances seemed to show a stronger connection towards their perception as the most motivating/entertaining clip than their perception of that clip as being the most useful one for language learning.

In terms of perceived usefulness and accurate pronunciation, only 4 EG participants provided the best performance in the same clip as the one that they chose as the most useful one in the pre-test stage, 3 in the dubbings and 5 in the post-test stage. The results, being quite similar, did not allow to establish a clear connection between both variables. It was also true, however, that

20 EG participants stated that all four clips had been equally useful for oral skills enhancement, which limited the comparative sample to only 17 cases.

EG CODE	Best performance Pre-test	Best performance Dubbings	Best performance Post-Test	Most fun / motivating	Most useful
E01	MOUNTAIN	<u>DRAGON</u>	<u>DRAGON</u>	DRAGON	POTIONS
E02	DRAGON	<u>LAKE</u>	<u>LAKE</u>	LAKE	All four equally
E03	MOUNTAIN	<u>DRAGON</u>	LAKE	DRAGON	All four equally
E04	MOUNTAIN	MOUNTAIN	MOUNTAIN	POTIONS	POTIONS
E05	LAKE	<u>DRAGON</u>	<u>DRAGON</u>	DRAGON	All four equally
E06	<u>DRAGON</u>	MOUNTAIN	<u>DRAGON</u>	DRAGON	DRAGON
E07	MOUNTAIN	DRAGON	DRAGON	All four equally	All four equally
E08	<u>MOUNTAIN</u>	<u>MOUNTAIN</u>	<u>MOUNTAIN</u>	MOUNTAIN	All four equally
E09	MOUNTAIN	DRAGON	MOUNTAIN	LAKE	All four equally
E10	<u>DRAGON</u>	<u>DRAGON</u>	<u>DRAGON</u>	POTIONS	DRAGON
E11	DRAGON	MOUNTAIN	MOUNTAIN	LAKE	All four equally
E12	LAKE	<u>DRAGON</u>	<u>DRAGON</u>	DRAGON	All four equally
E13	DRAGON	<u>MOUNTAIN</u>	<u>MOUNTAIN</u>	MOUNTAIN	All four equally
E14	<u>MOUNTAIN</u>	DRAGON	DRAGON	MOUNTAIN	All four equally
E15	<u>LAKE</u>	<u>LAKE</u>	MOUNTAIN	LAKE	DRAGON
E16	MOUNTAIN	DRAGON	MOUNTAIN	All four equally	All four equally
E17	<u>DRAGON</u>	<u>DRAGON</u>	<u>DRAGON</u>	POTIONS	DRAGON
E18	DRAGON	DRAGON	DRAGON	MOUNTAIN	All four equally
E19	MOUNTAIN	DRAGON	POTIONS	LAKE	All four equally
E20	MOUNTAIN	LAKE	POTIONS	All four equally	DRAGON
E21	MOUNTAIN	DRAGON	MOUNTAIN	POTIONS	All four equally
E22	<u>MOUNTAIN</u>	<u>LAKE</u>	<u>LAKE</u>	MOUNTAIN	LAKE
E23	MOUNTAIN	MOUNTAIN	MOUNTAIN	LAKE	All four equally
E24	<u>DRAGON</u>	MOUNTAIN	MOUNTAIN	DRAGON	POTIONS
E25	DRAGON	DRAGON	MOUNTAIN	LAKE	LAKE
E26	<u>MOUNTAIN</u>	<u>DRAGON</u>	<u>DRAGON</u>	DRAGON	MOUNTAIN
E27	LAKE	MOUNTAIN	MOUNTAIN	DRAGON	All four equally
E28	POTIONS	POTIONS	<u>MOUNTAIN</u>	MOUNTAIN	All four equally
E29	LAKE	MOUNTAIN	<u>DRAGON</u>	DRAGON	All four equally
E30	MOUNTAIN	MOUNTAIN	DRAGON	All four equally	All four equally
E31	LAKE	<u>DRAGON</u>	<u>DRAGON</u>	DRAGON	All four equally
E32	MOUNTAIN	MOUNTAIN	<u>DRAGON</u>	DRAGON	DRAGON
E33	MOUNTAIN	MOUNTAIN	MOUNTAIN	POTIONS	DRAGON
E34	MOUNTAIN	<u>LAKE</u>	MOUNTAIN	LAKE	POTIONS
E35	LAKE	<u>POTIONS</u>	MOUNTAIN	POTIONS	DRAGON
E36	DRAGON	<u>MOUNTAIN</u>	DRAGON	MOUNTAIN	LAKE
E37	MOUNTAIN	MOUNTAIN	MOUNTAIN	POTIONS	DRAGON

Motivating	6 (16.2%)	13 (35.1%)	11 (29.7%)
Useful	4 (10.8%)	3 (8.1%)	5 (13.5%)

Table 6.16a. Participants’ best performances and ‘most motivating’ / ‘most useful’ clips. Purple underlining shows a connection between the most successful clip in terms of accurate pronunciation and the participants’ consideration as that clip as the most motivating/entertaining. Ochre underlining shows a connection between the most successful clip in terms of accurate pronunciation and the participants’ consideration of that clip as the most useful one in terms of oral skills enhancement.

On the other hand, with only 4 EG participants declaring that all four clips had been equally motivating, results seemed to be considerably more relevant in the comparison between the EG participants’ preference for the most motivating clip and accurate pronunciation. In the pre-test, 6 EG participants showed their best performance in the same clip as the one they considered as the most motivating. This number, however, doubled in the dubbings (13 participants) and remained considerably higher in the post-test recordings (11). All these numbers suggested that, unlike the first comparison between accurate pronunciation and perceived usefulness, there could be a

stronger relation between a more accurate performance in the pronunciation of the problematic consonant features discussed in this dissertation and the perceived motivational value of the clip being dubbed, which might reinforce the motivational value of dubbing activities, since many participants seemed to benefit greatly from the experience in those clips which were presumably more motivating for them.

Another interesting consideration for research was the EG participants' preference and perception on the technological devices and software used for the dubbing activities. As commented on the methodological chapter of this dissertation, the participants were encouraged to use whichever device and/or computer software or tablet / phone app they preferred, in the hope of reducing the participants' anxiety by letting them work with the most comfortable technological environment for them. Still, they were given tutorials and instructions to use a couple of free, user-friendly apps (InShot and iMovie) so they could have a preliminary idea on how to perform the dubbings with those apps, if they were to opt for them.

Therefore, the FQ included several items so as to gather information for their preferences and views on technological devices (item 11), mobile apps/computer software (item 12) and user experience (item 13) for future research and/or application of dubbing activities in the future. The data collected on those three items can be seen in Figure 6.16g.

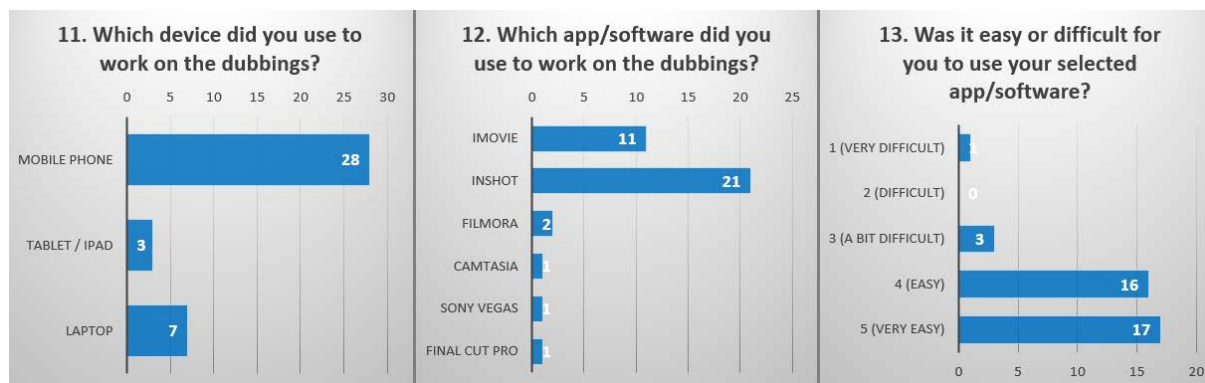


Figure 6.16g. Answers provided by EG participants to items 11, 12 & 13

Most participants (28) opted for the mobile phone as the technological device used for the dubbing activities, with only 3 participants using tablets/ipads and 7 using the laptop¹. These numbers reinforced the importance and value of MALL instruction and the value of a responsible and didactic use of the mobile phone in language learning environments.

As for the software used for the dubbings, most participants (32 out of 37) used the two

¹ The total number stood at 38 because one participant (E03) stated that s/he used the phone for some of the dubbings and the tablet for the rest of them.

phone/tablet apps¹ suggested by the teacher/researcher (*inShot* and *iMovie*), for which they had free tutorials prepared *ad hoc* available on *Youtube*. The *inShot* app was used by more than half of the participants (21), while 11 participants chose the *iMovie* software/app. The remaining 5 participants chose alternative PC/Mac software apps such as *Filmora* (2), *Camtasia* (1), *Sony Vegas* (1) or *Final Cut Pro* (1). It seemed that letting them choose their preferred technological resources was effective, for the vast majority of participants (33 out of 37) declared that the software used had been *very easy* (17 respondents) or *easy* to use (16 respondents). Only 4 participants showed signs of displeasure towards the software used, 3 of them stating that it had been *a bit difficult* and only one which declared that it had been *very difficult*.

In any case, given the overall quality of the dubbings delivered by the participants, the statements on satisfaction towards the dubbing experience in general, and the software and devices used in particular, it seemed that letting the students choose their preferred technological resources was a good decision for a number of reasons: a) they could be more likely to forget about the restlessness produced by the technological issues related to the dubbing activity and/or enjoy the experience much more if they were working with the choice they felt more comfortable with; b) it could be less demanding for the teacher, since students would be less likely to ask doubts and concerns about the use of a device/software/app they were familiar with; c) it could foster autonomous learning and help build student/teacher trust, since students could feel the teacher trusts them with something as relevant as the technological requirements of a dubbing task; and d) asking them about the device/software/apps that they had used for the dubbing tasks will probably help the teacher to know additional technological resources to be used in future activities and teaching practice.

On a different note, items 14, 15 and 16 focused on data collection on the participants' views about the activity in terms of their potential eagerness to perform dubbing activities again in the future, as well as their views on whether the activity had been potentially helpful to foster their autonomy as learners of English. The collected data are shown in Figure 6.16h and will be discussed next.

Regarding their willingness to work on ID activities again in the future as English learners (item 14; Figure 6.16h, left pie chart), only 2 participants out of 37 declared that they wouldn't, while the remaining 35 stated either *yes* (27) or *perhaps* (8), which was, again, a clear indicator of the mainly positive views of the participants towards the activity. Results changed, however, when participants were asked whether they considered to perform intralingual activities such as the ones they did in class, but autonomously, outside the English classroom environment (item 15; Figure

¹ iMovie can also be found as a computer software for Mac users.

6.16h, centre pie chart). While only 1 participant responded a clear *yes*, most participants (30 out of 37) declared that *perhaps* they would consider it, while the remaining 6 participants stated that they wouldn't be eager to work on such activities on their own. This information clearly contrasted with the answers that the participants provided to item 16, which generally stated that, given the COVID-19 confinement situation which happened along the 2019-20 course year, the dubbing activity was perceived as an interesting, useful activity to improve their autonomy as learners of English¹ (Figure 6.16h, right pie chart). No participant declared a solid *no*, with most participants declaring that, indeed, they thought so (32 out of 37). It was intriguing, however, to find out that, on the one hand, most participants thought that the activity promoted their autonomous learning, but on the other hand, practically no participant was completely willing (although they *perhaps* would) to work on these activities autonomously again in the future. It seemed clear that the activity had been mostly beneficial and positive for the EG participants, although further readjustments in the designing and undertaking of the dubbing activities could reduce potential anxiety experienced by some participants and potentially improve the learners' willingness to use them autonomously in the future. Further research could be interesting on the matter.

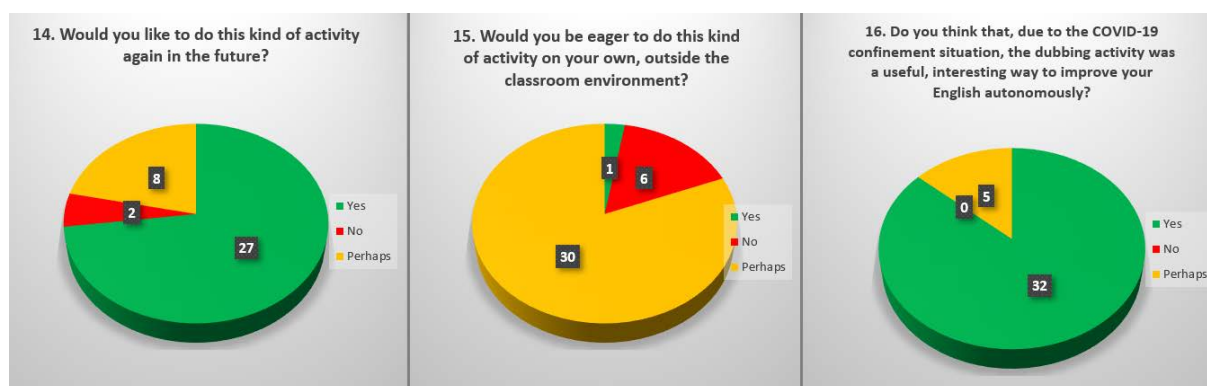


Figure 6.16h. Answers provided by EG participants to items 14, 15 & 16

Item 17 further explored the participants' perception on the ID activity that they had performed, by asking them the aspects that they liked and/or considered useful. In order to do so, a number of options from which they could select as many as they deemed was provided. Answers are shown in Figure 6.16i.

Results were mostly positive, since all the options scored numbers around or over half of the total number of participants. Surprisingly, the options which more participants considered as 'likable' and/or useful were they fact that, through the dubbing activities, they were practising English pronunciation, intonation and acting (26 out of 37 each). Using authentic video material

¹ Original item in Spanish: "¿Crees que, en la situación de cuarentena y confinamiento que hemos vivido, la experiencia de doblaje ha sido una manera útil e interesante de mejorar tu inglés de manera autónoma?"

was also a popular option (25 respondents), while the least favourite choices were, oddly enough, the ones which were expected to obtain the highest marks: dubbing different characters and using technology in the English classroom. Through these answers, it seemed that the EG participants mostly focused on what had been useful for them rather than entertaining or fun, in contrast with their responses to item 18, more focused on the motivational, innovative, entertaining value of the activity. However, since all the options obtained positive marks, not much could be extrapolated, other than reinforcing the positive attitude of the EG participants towards the ID activities undertaken.

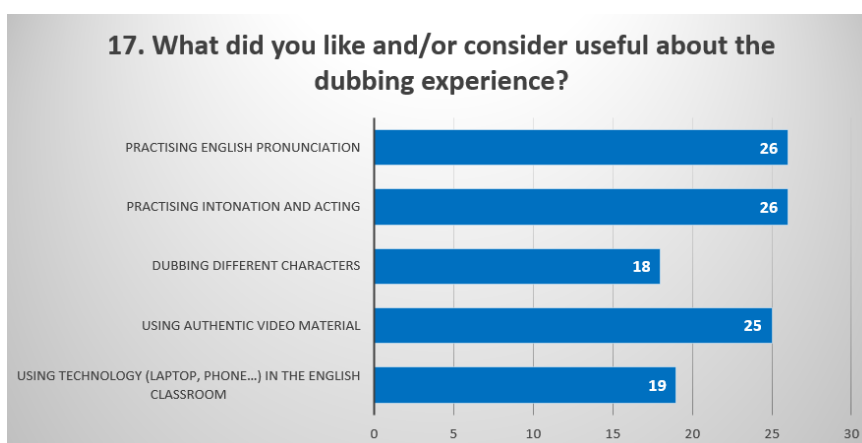


Figure 6.16i. Answers provided by EG participants to item 17

Finally, item 18 provided an open-ended question¹ for participants to answer freely, stating any comment, idea or view which they deemed fit regarding the dubbing experience. All 37 participants provided an answer of some kind in this final item of the questionnaire, which will be detailed in the next paragraphs.

Firstly, several key words which were being repeated throughout the 37 responses were scanned and categorized in order to analyse the frequency in which they appeared. As Figure 6.16j reflects, the most repeated words along the responses made reference to the entertaining value of the dubbing experience for the EG participants (*‘divertido/a’*, *‘entretenido/a’*), which appeared in about half of the open-answer responses (18 out of 37). The word *‘motivador/a’* (motivating) appeared in 9 responses, while words describing the innovative component of the experience (*‘innovador/a’*, *‘novedoso/a’*, *‘nuevo/a’*) appeared in 8 responses.

As it could be seen, the general view of most participants revolved around the fun, innovative component of the activity, as expected. Interestingly enough, 8 responses also included a reference to how useful the experience had been for them, showing words like *‘útil’* (useful) or

¹ Original item in Spanish: “Escribe cualquier comentario que te gustaría añadir al respecto de la experiencia de doblaje”. (Respuesta libre; 4 líneas máximo)”

some variety of the verb ‘ayudar a’ (to help), declaring that the experience ‘me ha ayudado a descubrir nuevo vocabulario’ (E14), ‘ayuda a entender mejor el uso del inglés’ (E16), ‘ayuda a aprender inglés’ (E23), ‘me ha ayudado a practicar el speaking’ (E29), etc. Several key words appearing in the responses also explored the general liking attitude towards the activity, with words such as ‘gustado’, ‘encantado/a’, ‘contento/a’ (7 occurrences) or ‘genial’, ‘gran experiencia’ or ‘guay’ (4 occurrences). Finally, other words such as ‘interesante’ (6 occurrences) or ‘diferente’ / ‘distinto/a’ (5 occurrences) also represented some of the participants attitudes towards the activities.



Figure 6.16j. Occurrences of specific key words in open answers provided by EG participants in item 18

On the other hand, several participants also expressed some concerns or points of improvement which, obviously, offered valuable and relevant information towards future applications of such activities.

Firstly, three participants expressed their discontent with the fact none of the characters which appeared in the video were women / female characters:

- “Me ha parecido una actividad GENIAL, me he sentido motivada, realizada y me he divertido a la vez que aprendido. Sin embargo, algo que no me ha gustado nada es que en cuatro vídeos... no haya aparecido ni un solo personaje femenino. El día de mañana al utilizar esta actividad como recurso didáctico en un aula de primaria, mi opinión es que lo ideal sería que apareciesen tanto actores como actrices. Por lo demás, genial.” (E01, item 18)
- “Es una actividad muy entretenida y motivadora, que hace que se mejore sobre todo el speaking, pero me hubiese gustado hacer el doblaje también a algún personaje femenino, por lo demás lo volvería a repetir.” (E21, item 18)
- “Sinceramente, me encanta que haya profesores que busquen innovar en los procesos de enseñanza y aprendizaje y no se queden estancados en las técnicas, estrategias y actividades de siempre. Creo que es muy útil para el alumnado y más para nosotros que estamos en la facultad de educación. Como punto en contra, creo que se debería haber

buscado un doblaje de personajes femeninos también. Por favor sigue así.” (E37, item 18)

When the selection of clips was being carried out, in order to choose the best material for the research as possible, the selection criteria were focused on finding short clips which included instances of all problematic consonant features, which already limited the availability of clips. Unfortunately, none of the available clips included a female character, which, obviously, served as one of the main negative aspects for the research, as identified by several EG participants. This situation was already corrected, since 2021-22 students who were encouraged to perform, again, dubbing activities, could choose from a wider range of clips (12 in contrast with only 4 in 2019-20), more than half of them including female characters.

In discussing negative aspects of the dubbing experience, it was worth taking into account the views of the only EG student who claimed in item 6 that s/he had not considered the activity as particularly interesting, fun or innovative¹ (participant E09). Digging deeper into the answers provided by this participant, in item 18 s/he claimed that the main cause for displeasure was frustration:

- “Para mi, este proyecto me ha creado mucha frustración pues cada vez que intentaba doblar un vídeo no me salía ya que tenía que hablar muy rápido, que se me entendiese, poner diferentes voces, en mi caso graves e intentar que mi voz cuadrara con el vídeo. He empleado mucho tiempo en realizarlos y pienso que no han quedado como me gustaría que hubiesen quedado”. (E09 to item 18)

It seems that the participant’s frustration was caused by the characters’ speech speed, the differences among the tone and timbre of voice of the characters and the participant’s, and a final uneasiness caused by an imperfect final outcome. In fact, the most repeated negative view of many other participants was frustration towards the dubbing experience:

- “Al principio me costaba mucho el ponerme hacer el trabajo pero una vez que empecé pude terminarlo sin problema aunque en algunos momentos de algunos vídeos se me agotaba la paciencia al ver que no me salía la misma entonación, el no entender qué decían, no hacerlo igual de rápido...” (E11, item 18)
- “Ha sido una experiencia nueva y divertida a veces, porque hay a veces que lo dicen muy deprisa y no te da tiempo o te agobias si no sale bien y tienes que repetirlo como 5 veces” (E12, item 18)
- “Ha sido una actividad bastante divertida y a la vez frustrante en algunas ocasiones, pero

¹ On the other hand, participant E09 did not state at any point in other items of the FQ that the activities had not been useful for his/her language learning process.

al habernos sacado de las tareas típicas me ha parecido una muy buena actividad.” (E19, item 18)

- “Creo que la actividad de doblajes ha estado bien, pero también pienso que lleva mucho trabajo y con menos doblajes se hubieran hecho mejor, porque no tenemos tiempo para hacer tantos trabajos de tantas asignaturas.” (E25, item 18)
- “Ha sido una experiencia diferente a las que se suelen hacer, me he divertido poniendo distintas voces y a veces me enfadaba porque no me salían igual. Muy costosa ya que me ha llevado mucho tiempo pero todo esfuerzo tiene su recompensa.” (E27, item 18)

All these comments and views provided very helpful insights for future applications of the activity, since finding potential solutions for the students’ frustration was indeed going to be one of the main issues to be considered.

In contrast with the negative comments, there were also very rewarding positive comments from different EG participants. A couple of them, in particular, insisted on the fact that the ID experience was able to help them build their self-confidence, since, although they felt in the first place that it would be a really challenging task, they discovered their capacity to create a quality final outcome eventually:

- “Me ha parecido una actividad innovadora, que motiva y te ayuda a aprender inglés además de conseguir confianza en ti mismo, porque ves que eres capaz de hacer más cosas de las que imaginas.”. (E23, item 18)
- “Me ha parecido una experiencia muy útil e innovadora que creo que nos ha enseñado a todos a que si lo intentamos y le ponemos interés a este idioma podemos hacerlo muy bien, nunca creí que podría imitar a alguien en inglés y con esto lo he visto”. (E34, item 18)

Finally, several other participants expressed their overall satisfaction towards the activity through the open-ended responses to item 18, declaring their willingness to repeat the experience in the future:

- “En mi opinión no cambiaría nada de lo propuesto, se nos han facilitado las mejores herramientas y consejos para crear los doblajes”. (E03, item 18)
- “Me gustaría que el año que viene se siga trabajando el tema de producción oral de esta manera ya que resulta muy motivante” (E18, item 18)
- “Todo guay, gracias por la experiencia” (E32, item 18)
- “Me ha gustado mucho y espero repetirlo.” (E33, item 18)

For all these reasons, if sections 6.1 to 6.15 had tried to explore the potential of ID activities in the enhancement of the pronunciation of different problematic consonant features of English

for Spanish learners through the analysis of the data obtained, testing research hypotheses H1a, H1b and H2, this final section 6.16 was intended to delve into the EG participants views, feelings and impressions towards the dubbing activities, once the project had ended and all the dubbings and recordings had been delivered, revealing a very positive overall attitude towards the whole experience, which they felt as being useful, motivating and innovative, as H3 anticipated.

All these preliminary conclusions will be detailed, along with the main findings, limitations of the study and suggestions for future investigations and additional potential applications of ID activities in the foreign language classroom in the final chapters of this dissertation, next.

Chapter 7. Discussion

After having discussed all qualitative and quantitative data gathered in Chapter 6, the object of the present chapter is then, to provide an interpretation on their meaningfulness and relevance, as well as establishing connections among the data and the main objectives of the dissertation (Figure 7.0a). Firstly, the problematic nature of each of the consonant features analysed in Chapter 6 will be addressed, followed by the implications of the data analysis on each of the research hypotheses.

- ✓ To check whether and to what extent the consonant phonemes selected for analysis are problematic for the participants of the study.
- ✓ To study the potential of intralingual dubbing activities as **useful tools for the enhancement of the pronunciation of problematic consonant features of English** for Spanish learners.
- ✓ To study the potential of intralingual dubbing activities as **motivational and innovative elements** in the EFL classroom.
- ✓ To analyse the **impressions, sensations and opinions of Spanish students of English after having performed intralingual dubbing activities**.
- ✓ To collect and analyse qualitative and quantitative data through relevant and verified statistical analysis tests to check the validity of the research questions and hypothesis

Figure 7.0a. Summary of the main objectives of the dissertation research, as described in Chapter 1, Section 1.2

7.1 Problematic Nature of the Phonological Features Analysed

One of the objectives of this dissertation, as indicated in the introduction, was to contribute to the determination of specific consonant and consonant-cluster pronunciation features as being particularly problematic for Spanish learners taking into account the considerations of the LFC as being potentially detrimental for intelligibility if/when mispronounced (Jenkins, 2000). Several other authors expanded on which consonant (among others) features can be considered as problematic for Spanish learners (Kenworthy, 1987; Walker, 2010), even taking into account the LFC when doing so (Walker, 2010). Nevertheless, none of the previously mentioned authors provided neither quantitative data so as to establish objective, measurable proof for the problematic nature of each feature nor detailed connections among those problematic phonemes and the competence level of English of Spanish speakers (basic, intermediate, advanced...).

For these reasons, the research undertaken in this dissertation offered a detailed analysis on how problematic were the fourteen features selected for the research participants (n=71), according to ELF intelligibility-challenging criteria, as described in previous sections of this dissertation. Table 7.1a below compiles and displays a summary of the overall success rate for each feature, along with specific comments on the linguistic contexts or orthographic representations where each phoneme was particularly problematic for the research participants.

		% (Success rate)	Especially problematic...
F1	/v/	56.8%	In initial (13.4%) and intervocalic (30.8%) position
F2	/z/	13.0%	In plural forms (4%) and <z> graphemes (9%)
F3	/ʃ/	39.6%	In <sci> grapheme (6%) and final position (27%)
F4a	/dʒ/	34.3%	In final position (15%)
F4b	/ʒ/	1.4%	In all occurrences
F5	/j/	24.9%	In 'you'/'your' (20%)
F6	initial /w/	60.8%	In Wh-interrogatives (52%)
F7	initial plosives	38.1%	In initial /p/ (14.7%). Initial /k/ (31.6%) more problematic than initial /t/ (50.1%)
F8	intervocalic /b/	34.6%	-
F9	intervocalic & final /d/	43.8%	In intervocalic position (37.9%)
F10	intervocalic /g/	46.5%	-
F11	/h/	51.4%	In middle position (40%)
F12	/ŋ/	32.5%	In middle position (26%) and when preceded by <i> (28%)
F13	initial & middle cons clusters	38.0%	In four-consonant clusters (7.3%) and three-consonant clusters (27.3%)
F14	initial 's+consonant' clusters	93.0%	In <sk> contexts (60.3%)

Table 7.1a. Summary on the problematic nature of each feature analysed in this dissertation

As the main preliminary conclusion, it can be stated that the vast majority of features were absolutely problematic for the Spanish participants of the study. Thirteen out of fourteen features obtained success rates below 61%, which means that 1 out of 3 occurrences, at least, were mispronounced by them. Also, 11 of them obtained success rates below 50%, and 4 of them below 33%, suggesting a high frequency for mispronunciation.

As expected, the voiced postalveolar fricative /ʒ/ was, by far, the most problematic for the research participants (with only a 1.4% success rate). Only feature 14 (initial /s/ consonant clusters) obtained a quite high success rate (93%). This apparently positive number has, however, its downturns. First of all, there was a specific consonant cluster (<sk>, in the word 'skulk') which obtained just a 60.3% success rate, much in line with the general numbers, although, probably, it can be related to the unfamiliar nature of the word (different results would probably arise with more familiar words like 'school' or 'sky', for example). Also, the overall pronunciation of all clusters was not as accurate as the numbers indicate, since, for instance, an epenthetic vowel was inserted by research participants in 64% of all occurrences. Even though mispronunciations which convey intelligibility problems for ELF communication only occur when some kind of omission or extreme phoneme modifications is involved, the high frequency for vowel insertion does not

allow to the consideration of the feature as absolutely not problematic. In any case, as a general rule, most of the features analysed conveyed serious pronunciation problems for the research participants, which could lead to intelligibility problems and, as a consequence, communication breakdowns, which is why particular attention should be devoted to them in EFL classroom environments.

Another interesting point can be seen in the voiceless postalveolar fricative /ʃ/ and the voiced postalveolar affricate /dʒ/. As explained in Chapter 5, just before the beginning of the stages where the participants had to record themselves multiple times, both EG and CG had just received theoretical and practical approaches towards both phonemes, since they were part of the Unit 3 content of the course in which they were enrolled. However, regardless the recent teaching / learning experience, both phonemes showed very low success rates in their pronunciation (39.6% for the former, 34.3% for the latter), deeply highlighting their consideration as problematic.

Finally, even though the sample size of the study does not allow to make the generalization that these features are absolutely difficult for all Spanish learners, the results reinforce their problematic nature as indicated by Kenworthy (1987), Walker (2010) or Rogerson-Revell (2011). Results, however, may be more applicable to the notion of how problematic were those features for intermediate-level Spanish learners of English.

7.2 Research Questions and Hypotheses Testing

7.2.1 Research Question 1 (Hypotheses 1a & 1b)

Once established that the no meaningful differences could be found in intergroup pre-test performance for none of the features discussed, and that no statistically meaningful differences could be perceived in any CG intragroup comparison (pre-test vs post-test) for any feature as well as for the aggregated results, hypotheses 1a and 1b tried to offer a possible answer to RQ1, which posited whether a significant improvement in the pronunciation of problematic English phonological consonant features could be found in the EG participants after performing intralingual dubbing activities. The data offered in the previous section seem to provide a favourable response to the question. As Table 7.2a displays, after applying the Wilcoxon and Mann-Whitney tests, the p-values and results obtained seem to agree with both H1a and H1b hypotheses, since statistically meaningful differences can be found between EG intragroup comparisons, supporting both H1a and H1b.

	F1	F2	F3	F4	F5	F6	F7	F8	F9	F10	F11	F12	F13	F14	Overall
	/v/	/z/	/ʃ/	/dʒ/ & /ʒ/	/j/	Initial /w/	Initial /p, t, k/	Intervoc /b/	Intervoc & final /d/	Intervoc /g/	/h/	/ŋ/	Initial & middle consonant clusters	Initial /s/ consonant clusters	
<i>CG_Post and CG_Pre (Wilcoxon)</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
<i>EG_Pre & CG_Pre (Mann-Whitney)</i>	x	x	x	x	x	x	x	x	x	x	x	x	x	x	x
H1a															
<i>EG_Post & EG_Pre (Wilcoxon)</i>	✓	✓	✓	✓	x	x	✓	✓	✓	✓	x	✓	✓	x	✓
<i>EG_Post & CG_Post (Mann-Whitney)</i>	✓	x	x	✓	x	x	✓	x	x	x	x	✓	x	x	✓
H1b															
<i>EG_D & EG_Pre (Wilcoxon)</i>	✓	✓	✓	✓	x	x	✓	✓	✓	✓	✓	✓	✓	x	✓

✓ p<0.05. Statistically meaningful differences between both data sets
 x p≥0.05. No statistically meaningful differences between both data sets

Table 7.2a. Summary of statistically meaningful differences found among data sets

H1a raised the possibility that the pronunciation of the problematic consonant features of English selected for analysis by the EG participants would possibly improve thanks to the effect of dubbing intralingual activities. The fact that statistically significant differences in EG pre-test vs post-test results can be found in 10 out of 14 features, plus the aggregated results, seem to go in line with the hypothesis raised. Only features 5 (/j/), 6 (initial /w/), 11 (/h/) and 14 (initial /s/ consonant clusters) showed no statistically meaningful differences among both data sets. Moreover, four features offered meaningful differences between the EG post-test and the CG-post-test, again indicating a stronger influence of the intralingual dubbing activity in the enhancement of the pronunciation of those phonemes: feature 1 (/z/), 4 (especially /dʒ/), 7 (only initial /p/ and /k/), and 12 (/ŋ/). In short, H1a can be considered as true for the overall EG participants’ pronunciation, as well as for some of the problematic pronunciation features, although not for all of them.

	H1a	H1b	Epecially improving...
F1 /v/	✓	✓	In initial and intervocalic positions
F2 /z/	✓	✓	In 3rd person singular contexts and <z> contexts. In plural /z/, lesser omissions
F3 /ʃ/	✓	✓	In initial and middle position and in <sh> and <ti> contexts
F4 /dʒ/ & /ʒ/	✓	✓	In initial and middle position /dʒ/
F5 /j/	x	x	In 'you'/'your'
F6 initial /w/	x	x	-
F7 initial plosives	✓	✓	In /k/ and /p/
F8 intervocalic /b/	✓	✓	-
F9 intervocalic & final /d/	✓	✓	In intervocalic position
F10 intervocalic /g/	✓	✓	-
F11 /h/	x	✓	In initial position
F12 /ŋ/	✓	✓	In word-final position and when preceded by <i>
F13 initial & middle cons clusters	✓	✓	In two-consonant clusters (especially /θr/, /nʃ/, /ts/). Also in /mpt/
F14 initial 's+consonant' clusters	x	x	-

Table 7.2b. Summary of the connection between H1a and H1b and the p-values obtained for all features

H1b, on the other hand, took into account the immediate effect of the intralingual dubbing activities in the pronunciation of the participants, and suggested that, probably, the best

performance made by research participants regarding the successful pronunciation of the fourteen features would be provided in the dubbings. According to the data analysis, it can be stated that H1b can also be considered as true, since the best performance of all recording sets was provided in the dubbings in the aggregated results, as well as in 11 out of 14 features (features 1, 2, 3, 4, 5, 7, 8, 9, 10, 11, 12); only in features 6 (initial /w/), 13 (initial and middle position consonant clusters) and 14 (initial /s/ consonant clusters) the best performance can be seen in a recording set other than the EG dubbings. Additionally, according to the p-values obtained after applying the Wilcoxon test, differences between the EG pre-test (lower results) and the dubbings (higher results) were considered as statistically meaningful in the aggregated results, and in all features except three: features 5 (/j/), 6 (initial /w/) and 14 (initial /s/ consonant clusters). All these numbers leave the possibility of considering chance as a causative reason for the higher results in the dubbings as a very remote one. Specific remarks will be provided for each feature, categorized by affected and unaffected features.

➤ **Affected Features**

Feature 1: /v/. Working on the dubbing activity might have provided an interesting boost for EG participants in the pronunciation of the phoneme in the most problematic contexts for them (word-initial and middle positions), whereas pronunciation of the phoneme in those contexts where it seemed to be less problematic (word-final) remained stable. It could be extrapolated, then, that working on the ID activities seemed to have been especially beneficial for the pronunciation of the phoneme in more problematic linguistic contexts.

An analysis of the pronunciation of /v/ in two uncommon, problematic words ('Neville', 'dwarves'), was also provided. For the former, even though it seemed that no significant differences could be found regarding word-stress it seems that, in terms of correct pronunciations of the name (including the problematic /v/ sound), EG participants' improvement could have been related to having been exposed to the dubbing task. For the latter, at least 17 different participants were able to improve their pronunciation of /v/ in the word 'dwarves' just by paying attention to the original video and working on their dubbing task.

Feature 2: /z/. The data registered and analysed showed that intralingual dubbing activities could have been beneficial for correct pronunciations of /z/ and maybe contributed to reduce the total number of phoneme omissions, especially in voiced plural forms. In this line, plural forms seemed to be especially problematic for the participants, both in total correct pronunciations and the large number of /z/ omissions, which might require of a more direct emphasis in their teaching/learning approach. In any case, even though further research seems to be required on the

matter, as well as for the effect of AVT activities and /z/ omissions, it seems that, when participants were paying particular attention to the dubbing activity, they could have been more aware of the importance of the plural ending.

Feature 3: /ʃ/. As the data and p-values analysed discuss, working on the ID activity could have produced a positive effect on the EG participants' pronunciation of /ʃ/, especially in word-initial and middle position. A more thorough analysis might be necessary for word-final /ʃ/, since it might be the case that the pronunciation of the phoneme in that context might require of a more theoretical approach, or simply that the number of occurrences might have been lower than expected (only two words: 'foolish' and 'flesh'), which impeded the extrapolation of meaningful observations from the data obtained. Curiously, for feature 3 there seems to be no relation between the most problematic linguistic contexts for the research participants (/ʃ/ in <sci> graphemes and final position), and the ones which saw the greatest improvement after performing the dubbing task (/ʃ/ in <sh> and <ti> contexts in initial and middle position).

Feature 4: /dʒ/ and /ʒ/. In the case of /ʒ/, the data obtained might have not been significant enough so as to make interesting connections between the dubbing activities and their pronunciation, even though the particular case of participant E16 might work as a silver lining on the matter (see Chapter 6). What remains clear is that /ʒ/ was, indeed, the most problematic phoneme for the participants of this study and, by extension, for many lower-level and intermediate-level EFL students. In this sense, a more in-depth study on the effect of ID activities on the pronunciation of /ʒ/ by Spanish advanced learners of English could be an interesting idea for further research.

In the case of /dʒ/, EG participants, who worked with the ID activities, seemed to have benefitted greatly in the pronunciation of word-initial and middle-position /dʒ/, while the pronunciation of final position /dʒ/, which was the most problematic for them, according to the data, appeared to be more erratic and inconsistent.

Feature 7: No aspiration in initial /p/, /t/, /k/. The p-values and data obtained and discussed suggested a positive influence of the ID activities in the aspiration of initial /p/, /t/ and /k/ plosives. Both H1a and H1b were reinforced for the three plosives separately, even though a greater improvement could be seen in initial /p/ and /k/, which were, interestingly enough, the most problematic ones for the research participants.

Feature 8: plosive intervocalic /b/. Apparently, ID could have contributed to an improvement in the pronunciation of the phoneme. Even though differences between both groups' post-test recordings were not considered as statistically different ($q=0.751$), due to the p-values already discussed, it could be stated that H1a and H1b were met.

Feature 9: plosive intervocalic and final position /d/. The two main research hypotheses of this study, H1a (ID activities might have been beneficial for the pronunciation of problematic English phonemes) and H1b (the dubbings were likely to show the highest results of all sets of recordings) could be considered as valid for feature 9. Intervocalic /d/, the most problematic context in which the phoneme appeared, was also the category which seemed to have benefitted more from the ID activities

Feature 10: plosive intervocalic /g/. As with most features, the data/p-values analysed suggested a positive influence of intralingual activities in intervocalic /g/ (H1a).

Feature 11: /h/. With EG participants providing higher results in the dubbings, it seemed that the ID activities might have had an immediate beneficial effect in their pronunciation of glottal /h/, as H1b stated. However, since their improvement in the post-test recordings could not be considered as meaningfully different from their pre-test recordings ($p=0.461$), the short-to-medium term effect of ID activities (H1a) was still to be confirmed. In any case, as H2 stated, it was expected that the potential improvements in the pronunciation of EG participants during and after the intralingual activities were not going to be equally meaningful for all features being analysed in this dissertation.

Feature 12: /ŋ/. All the data seemed to point out that ID activities might have had a positive effect on the pronunciation of velar /ŋ/, suggesting that both H1a and H1b were met. ID activities might have been really beneficial for the pronunciation of the velar nasal occurring in word-final position, as well as when preceded by <i>, which was one of the most problematic contexts for them.

Feature 13: Initial and middle consonant clusters. According to the data, ID activities were beneficial for the pronunciation of initial and middle consonant clusters, meeting the main research hypotheses especially H1a. In the case of H1b, the data obtained could not fully agree with the hypothesis, since, even though they were better results than in the pre-test recordings, the best results were not produced in the dubbings. As an interesting addition, it seemed like, apparently, the greater number of consonants conforming the initial and middle consonant clusters, the less likely the cluster was to be accurately pronounced, in contrast with the influence of ID activities, which seemed to have exerted a more positive influence in two-consonant clusters (especially /θr/, /nʃ/, and /ts/). The only three-consonant cluster whose pronunciation seemed to have benefitted from the ID activities was /mpt/.

Feature 14: Initial /s/ consonant clusters. Since no statistically significant differences could be found in any comparisons between two sets of data and that, the *null* hypothesis could not be discarded, which pointed towards very little or no influence of intralingual activities on

avoiding consonant elision and mispronunciations of initial /s/+consonant clusters, which was to be expected due to the high overall success rate obtained in the first place. Perhaps additional research should be carried out with lower-level Spanish learners of English, which might show a higher tendency towards mispronunciations and/or consonant elision. The data analysed, however, suggested a relevant immediate effect of ID activities in the insertion of an epenthetic vowel in initial /s/ consonant clusters, which might need further consideration or additional complementation in order to offer positive results in the medium to long-term.

➤ **Unaffected Features**

Feature 5: /j/. The data obtained, even though cannot be considered as strong as in other features, still go in line with the research hypothesis, especially regarding H2, which stated that the pronunciation of some features might not benefit at the same level as others from incidental learning by ID activities. In this line, alternative practical approaches to the learning of /j/, or perhaps a more theoretical approach to the phoneme, might serve as powerful complements to the ID activity as powerful tools for Spanish learners of English.

Feature 6: initial /w/. As with feature 5 results, since all p-values were higher than 0.05, the null hypothesis could not be rejected, which is why H1a and H1b were not met in the case of the pronunciation of initial /w/. However, as H2 suggested, not all features might benefit from ID activities in the same degree, which is why the pronunciation of initial /w/ might need of an alternative or complementary theoretical approach and/or practice. Of course, this does not mean that ID activities were useless for initial /w/ pronunciation enhancement, since they could still work as very useful, motivating activities which could complement/be complemented by alternative and additional approaches to its teaching/learning.

Feature 14: Initial /s/ consonant clusters. Since no statistically significant differences could be found in any comparisons between two sets of data and that, the *null* hypothesis could not be discarded, which pointed towards very little or no influence of intralingual activities on avoiding consonant elision and mispronunciations of initial /s/+consonant clusters, which was to be expected due to the high overall success rate obtained in the first place. Perhaps additional research should be carried out with lower-level Spanish learners of English, which might show a higher tendency towards mispronunciations and/or consonant elision. The data analysed, however, suggested a relevant immediate effect of ID activities in the insertion of an epenthetic vowel in initial /s/ consonant clusters, which might need of further consideration or additional complementation in order to offer positive results in the medium to long-term.

On the other hand, the results obtained suggested a positive influence of exposure to

authentic video and ID activities in the pronunciation of the word ‘wrong’ by EG participants.

7.2.2 Research Question 2 (Hypothesis 2)

RQ2 posed the question of intralingual dubbing activities serving as useful learning tools for pronunciation development without explicit mention or theoretical explanation of problematic consonant features. In other words, throughout all stages where EG and CG participants had to record themselves (from the pre-test to the post-test recordings), no other didactic approach, either theoretical or practical was provided to the participants other than the intralingual dubbing activities of the EG, where incidental learning and ‘noticing’ were reinforced, since no teacher was there to offer them keys or information on how to provide the best pronunciation possible in their dubbings. The data collected and analysed offered mostly positive conclusions in this regard, contributing to the consideration of intralingual dubbing activities as great didactic tools fostered by incidental learning and ‘noticing’, as already proven in H1a and H1b, although H2 raised the possibility that this autonomous, ‘teacher-less’, incidental learning experience through intralingual dubbings might not have been sufficient to improve the pronunciation of specific problematic consonant features due to different factors, which might probably require of a different / supplementary didactic approach.

It was stated in previous chapters of this dissertation that, for example, Spanish learners of English from basic to intermediate levels would show considerable difficulties in pronouncing the voiced postalveolar fricative /ʒ/, even if all conscious attention was put into it, simply because they might not have the necessary information regarding proper articulation of the phoneme so as to be able to produce the sound accurately. The same could be applied to other problematic features being analysed in this dissertation.

The data collected and processed suggest, then, that, even though the intralingual dubbing activity has been a successful, useful tool in the enhancement of the EG participants’ pronunciation of most of the problematic features, some others might need supplementary didactic approaches in order to help learners pronounce them accurately. This has been the case with the voiced postalveolar fricative /ʒ/, which could only be pronounced successfully by a quite reduced number of participants, or those features which did not show statistically significant differences, such as feature 5 (/j/) or feature 6 (initial /w/). Feature 11 (/h/), which showed statistically meaningful differences in the EG pre-test vs dubbings comparison but not in the comparison between EG pre-test and post-test could also be included in this category, since additional / supplementary didactic approaches could have been helpful in order to solidify the EG participants’ improvement shown in the dubbings (short-term effect) to a more medium-term effect (post-test recordings).

For all these reasons, and according to the data analysed in this dissertation, H2 can also be considered as valid.

7.2.3 Research Question 3 (Hypothesis 3)

The last RQ of the study tried to add relevant information to what Talaván & Costal (2017) already anticipated in their study, on whether the attitudes and opinions of the Spanish participants regarding dubbing activities could be mainly positive or negative, with H3 leaning towards the former. With the aim to provide as useful and relevant data as possible, a Final Questionnaire (FQ) was designed, distributed among, and filled and returned by the EG, and all results obtained were analysed in section 6.16, in the Data Analysis chapter.

H3's intention could be divided into two broad categories: the first one revolving around the innovative, motivational and creative components of intralingual dubbing activities in FLL, and the second one, more interested in the potentially useful nature of such activities in the participants' language development.

As discussed in section 6.16, the answers to both concerns were mainly positive, with most EG participants showing very favourable views towards the activities. As reflected in Figure 6.16b¹, the vast majority of participants declared that the intralingual dubbing activities had been innovative (4.62 average score²), entertaining (4.54 average score) and interesting (4.38 average score) but also quite useful (4.51 average score) for their language learning, particularly listening and speaking skills (with favourable views towards its value in pronunciation and intonation enhancement).

One of the main indicators towards the positive attitudes showed by the participants was provided in the answers to item 14 (see Figure 6.16h), where 73% of the respondents declared that they would be eager to work on such activities again in the future, with only 2 negative answers (the remaining 22% answered that "perhaps" they would like to). Besides, when asked about the most motivational video of the four that they had to dub, they normally provided a specific one as an answer (either 'MOUNTAIN', 'POTIONS', 'DRAGON' or 'LAKE'), whereas they considered all of them as equally useful for oral skills enhancement. In this sense, as indicated in Table 6.16a, there seemed to appear a stronger connection between the most motivating video in their opinion and a better overall performance in the dubbings (35% of the EG participants delivered their best pronunciation in the clip which they declared the most motivating in the dubbings; 30% in the post-test recordings), than the connection between a better performance and the perceived

¹ See Chapter 6, Section 6.16.

² Being 1 the lowest possible score and 5 the highest possible score.

usefulness of the clip (only 8% EG participants produced the best performance in the clip which they declared to be the most useful; 13.5% in the post-test recordings). These numbers reinforce the value of students' motivation in dubbing activities for better skills enhancement.

Also, as explained in the methodological chapter of this dissertation (subsection '5.4.2 Resources for participants'), EG participants were given absolute freedom of choice regarding the technological device and/or software that they preferred to use to work on the dubbings. As a consequence, most of them opted for their mobile phones to do so, using mainly one of the two mobile apps (*iMovie* and *inShot*) that were shown in class and for which video tutorials were made *ad hoc* to help them focus more on the activity and less in the technological issues that could have arisen. In this sense, the importance of the didactic and responsible use of mobile phones in language learning environments is, once more, reinforced, as Bárcena (2021) or Martín-Monje (2021) argued, as well as their use for dubbing activities, as previously suggested by Luo et al. (2016) and Zhang (2016).

Finally, besides all the positive comments provided by participants, some of them insisted on the frustration by not being able to provide perfect outcomes and argued on how demanding the activities were. In this sense, results go in line with previous studies like He and Wasuntarasophit (2015), for instance, who also insisted on this latter point.

In any case, for all these reasons, as with previous research hypotheses, and according to all data analysed in section 6.16 of this dissertation, H3 could be considered as valid, since most participants agreed on the innovative, motivational and useful nature of intralingual dubbing activities for their English development.

Another additional conclusion which could be extrapolated from the study can be reflected in Table 7.2c, and it connects the potential of intralingual activities for pronunciation enhancement and how problematic the phoneme is. In other words, the more problematic a phoneme was for the research participants, the greater possibility, in general terms, to show some kind of improvement during/after performing the intralingual dubbing activities. As can be seen in the table, all features selected in this dissertation were ranked according to how problematic they were for the research participants (from more to less problematic). The green ticks (✓) and red crosses (✗) next to the features indicate whether statistically significant differences were found between the EG pre-test recordings and dubbings (to check on their immediate impact on the participants' pronunciation), the EG pre-test and post-test recordings (to check on their medium-term effect) and the EG and the CG post-tests (to check on potential differences between both groups).

		% (Success rate)	Statistically significant differences?		
			EG post vs EG pre	EG post vs CG post	EG Dubbings vs EG Pre
F4b	/z/	1.4%	✓	✓	✓
F2	/z/	13.0%	✓	✗	✓
F7a	initial /p/	14.7%	✓	✓	✓
F5	/j/	24.9%	✗	✗	✗
F7c	initial /k/	31.6%	✓	✓	✓
F12	/ŋ/	32.5%	✓	✓	✓
F4a	/dʒ/	34.3%	✓	✓	✓
F8	intervocalic /b/	34.6%	✓	✗	✓
F13	initial & middle cons clusters	38.0%	✓	✗	✓
F3	/j/	39.6%	✓	✗	✓
F9	intervocalic & final /d/	43.8%	✓	✗	✓
F10	intervocalic /g/	46.5%	✓	✗	✓
F7b	initial /t/	50.1%	✓	✓	✓
F11	/h/	51.4%	✗	✗	✓
F1	/v/	56.8%	✓	✓	✓
F6	initial /w/	60.8%	✗	✗	✗
F14	initial 's+consonant' clusters	93.0%	✗	✗	✗

Table 7.2c. Relation between how problematic a specific consonant has been and significant improvements in their pronunciation during and after ID activities

As displayed in the table, the presence of green ticks seems to reduce, in general terms, as the success rate of the problematic feature rises. A similar phenomenon could be perceived, broadly speaking, throughout the data analysis chapter regarding the different contexts in which a phoneme appeared or the success rates applied to the different grapheme(s) which represented the phoneme.

Finally, it was still noteworthy that the sample ($n=71$) was relatively small so as to extrapolate general conclusions towards the extent to which those consonant features can be problematic for Spanish learners in general, and intermediate/B1 learners in particular. However, the results analysed and the conclusions drawn could be interpreted as an approximation towards the average results which could be drawn by all intermediate-level Spanish learners of English. Additional research on whether, and to what extent, the consonant features being analysed here could be problematic for basic and advanced Spanish learners of English might offer interesting insights and shed light on how the pronunciation of every problematic feature of English can be developed and improved throughout the learning process.

7.3 Didactic Value of ID in EFL

Furthermore, the other main preliminary conclusion which can be extracted from the study is that the didactic potential of ID activities as a versatile tool in EFL teaching and learning is, once more, highlighted. This conclusion goes in line with other authors who have already been leading the way on the matter, such as, among many others, Kumai (1996), Burston (2005), Sánchez-

Requena (2016, 2018) or, more specifically, Talaván & Costal (2017), since they focused their research on Spanish students of English. As Figure 7.2a summarizes, Sánchez-Requena (2016, p. 18) offered a number of potential benefits which intralingual dubbing activities can provide, some of which in close contact with the results provided in the data analysis and the conclusions drawn from them.

- Intralingual dubbing activities...
- ✓ Provide students with a realistic idea of speed in native dialogues
 - ✓ Offer useful knowledge about target culture
 - ✓ Facilitate development of fluency and pronunciation
 - ✓ Increase learners' confidence when expressing orally
 - ✓ Are fun, different, motivating activities
 - ✓ Facilitate learning of new vocabulary and expressions
 - ✓ Help learners' self-awareness of their learning process, pronunciation, intonation and speed, as they can listen and self-assess themselves
 - ✓ Help learners' self-awareness in their listening comprehension

Figure 7.3a. Value of intralingual dubbing activities in foreign language learning environments (Extracted and adapted from Sánchez-Requena, 2016, p. 18). Highlighted, those especially in line with the research undertaken in this dissertation.

Once concluded that, in line with the data obtained in the research, intralingual activities can be considered as motivational, innovative, useful tools in the EFL classroom, section 7.3 will provide more details to this conclusion, establishing connections with the research questions and hypotheses.

7.4 Final Discussion Remarks

After discussing all data collected and analysed in connection to the main RQs and hypothesis which have been the guiding threat of this dissertations, it can be concluded, then, that ID activities should be regarded not only as motivational, innovative and interesting tools for language learning environments, but also as very useful instruments for oral skills enhancement; in this case, for the development of the pronunciation of problematic consonant features for Spanish learners, both immediately (in the dubbings *per se*; hypothesis 1b), but also in a short-term future (post-test recordings; hypothesis 1a).

In this sense, the findings encountered in this dissertation go very much in line with other studies already made on the relevance of ID activities in language learning environments (Chiu,

2012; Florente, 2016; He & Wasuntarasophit, 2015; Sánchez Requena 2016, 2018) and provide new insights and connotations for the potential applications of this kind of activities in the field of EFL and ELF teaching and learning. Moreover, this study is one of the few connecting the use of intralingual dubbing activities in EFL contexts in Spain, following the path opened by Talaván & Costal (2017) or Fernández-Costales (2021), although, as can be seen, the most relevant contribution to the field and the most innovative component of this dissertation is, indeed, the fact that this study has been the only one so far which has focused on intralingual dubbing activities as useful beneficial tools for the pronunciation of specific problematic phonemes for Spanish learners (in this case, consonants) which might entail intelligibility problems when mispronounced and, as a consequence, hinder or even impede an effective communication by the learners/speakers. This innovative component, together with the solid results provided in the dissertation which justify the beneficial factor of these kinds of activities for pronunciation enhancement, serves as justification for the contributions provided to the field. Besides, this study reinforces Sánchez-Requena's (2018) considerations that intralingual activities could be relevant instruments for incidental learning and/or through 'noticing,' since she argued that one of the key aspects in her study "consisted in observing whether it would be possible to improve pronunciation without specifically mentioning phonetic aspects in class. Data in this respect is promising but not conclusive" (2018, p. 19). Although it cannot be stated that this dissertation alone provides absolute confirmation on the matter, it indeed adds consistency and validity to the notion.

Finally, the study carried out involved the inclusion of intralingual activities in EFL environments, which is why this dissertation commits itself with the integration of these motivational, useful activities in nowadays' curricula, syllabi and planning, since they can be perfectly applied to communicative approaches, contributing to a more helpful integration of pronunciation in the communicative classroom, as authors such as Bartolí (2005), Celce-Murcia et al. (1996) or Iruela (2007a) insisted on. In this sense, ID activities can be perfectly applicable in all stages of communicative learning, as posited by Iruela (2007b, pp. 3-4) either as 'enabling' or 'communicative' activities, depending on the internal characteristics of the activity design, and provide very interesting insights for EFL environments. In the case of Spanish students of EFL, as addressed in this dissertation, ID activities could contribute very positively to their pronunciation and accuracy, as well as, as already established, to motivation and general oral skills (Talaván & Costal, 2017) where they are showing most deficiencies (Hornero et al., 2013; Mur-Dueñas et al., 2013; Plo et al., 2014).

Chapter 8. Conclusions and Pedagogical Implications

8.1 Main Objectives, Innovation and Interest of the Study

The main concept that set the basis for the whole research was the analysis of the participants' pronunciation of problematic features of English before, (during) and after working on the dubbing of four videos, to check whether working on the dubbing activities involved an improvement on their pronunciation of the instances of the fourteen problematic consonant features that were introduced and described in the theoretical parts of this dissertation.

In this sense, this dissertation has aimed at promoting innovative methodologies in the teaching of pronunciation in EFL by investigating the potential value of intralingual dubbing in the development of oral skills in general and pronunciation in particular. For all the aforementioned reasons, this study can be considered as relevant and interesting since it:

- Shows an undoubtedly innovative character, due to the fact that no similar studies had ever been done before, especially in Spain.
- Gears towards the development of an often-neglected area in EFL environments, as is the field of pronunciation.
- Focuses on two key concepts in the teaching of pronunciation, such as intelligibility and accuracy, which provide additional value to the correct pronunciation of specific consonant features for effective communication.
- Contributes, with relevant, quantifiable data, to the consideration of specific consonants as particularly problematic for Spanish learners of English in ELF communication.
- Implements innovative educational activities, tools and resources for EFL.
- Provides keys for students' enhancement of digital literacy skills, much needed throughout their academic development.
- Fosters the implementation of motivational, communicative, task-based activities, in line with current language learning approaches and methodologies.
- Adds valuable information to the field of study of didactic applications of AVT in FLL, especially considering the modality of dubbing.
- Reinforces the value and potential applications of AVT in EFL in Spain.
- Is supported by the collection of valuable quantitative and qualitative data, analysed using valid and reliable statistical tests.

8.2 Research Questions and Methodology

For all the reasons stated in section 8.1, all methodological decisions in planning, designing, data gathering and analysis were made according to the guiding principle of “fitness for purpose” (Cohen et al., 2007, p. 3), in the sense that every choice has been taken with the goal in mind of addressing the main objectives of the research (see Table 7.0a), primarily through the Main Research Question (MRQ): ‘Are intralingual dubbing activities a motivational and useful tool in the development of the pronunciation of intelligibility-challenging consonant phonological aspects which might be particularly difficult for Spanish-native students of English?’, as well as the more specific research questions:

- Research Question 1 (RQ1): Is there a significant improvement in the pronunciation of problematic consonant features of English for Spanish EFL learners after having carried out intralingual dubbing activities?
- Research Question 2 (RQ2): Are intralingual dubbing activities useful learning tools for pronunciation development without explicit mention or theoretical explanation of problematic consonant features?
- Research Question 3 (RQ3): What are the students’ attitudes and opinions regarding dubbing activities before and after working on them?

These research questions led to a number of hypotheses, whose validity has been tried to be either proven or disproven as one of the main objectives of this dissertation:

- Research hypothesis 1a (H1a): The pronunciation of problematic consonant features of English and overall pronunciation of the participants of the EG will possibly improve thanks to the effect of dubbing intralingual activities.
- Research hypothesis 1b (H1b): The pronunciation of problematic consonant features of English and overall pronunciation of the participants of the EG will possibly improve the most during the intralingual dubbing tasks.
- Research Hypothesis 2 (H2): Autonomous and individual work on pronunciation through intralingual dubbing might not be sufficient to improve the pronunciation of specific problematic consonant features, which might require of different / supplementary didactic approaches.
- Research Hypothesis 3 (H3): Spanish learners of English are likely to show positive attitudes towards dubbing activities in the classroom, especially regarding their potential motivational value as useful resources for pronunciation development.

For that purpose, qualitative and quantitative data gathering and analysis was essential. Both an EG and a CG were selected, showing a very similar starting level of English competence and no statistically meaningful differences in the pre-test pronunciation of any of the phonological features discussed in this dissertation. Then, different sets of recordings were made by both groups (three in the case of the EG: pre-test, dubbings and post-test; two for the CG: pre-test and post-test), with the sole difference between them that, whereas the EG performed the intralingual dubbing activities, the CG did not. The data collected through these sets of recordings was aimed to obtain quantitative information for research hypothesis H1a, H1b and H2, as well as for determining the problematic nature of all the different problematic consonant features being selected for analysis. Moreover, whereas an IQ was distributed among both research groups to collect information on previous experiences regarding audiovisual translation activities, a FQ was distributed among the EG participants so as to obtain useful information for hypothesis H3. Chapter 5 provides a more in-depth description of the methodological implications of the study.

In short, most results extrapolated from the data analysis carried out in sections 6.1 to 6.15 spoken favourably of the effect that ID activities had on the EG participants' overall pronunciation of the consonant and consonant-cluster features selected for analysis, as hypotheses H1a and H1b had suggested. Additionally, even though the results analysed in most features showed a very similar trend to the overall pronunciation, there were some of them which deviated from the general tendency, showing little or no improvement whatsoever, as suggested by H2. All these inferences are reflected in Table 8.0a.

		%	✓	Tot	Observations / Comments
	CG - Pre vs Post	0%	0	14	There are no significant improvements or changes in the pronunciation of the CG along the study
	CG Pre vs EG Pre	0%	0	14	There are no significant differences in the initial average level of pronunciation between the participants of the two groups
H1a	EG - Pre vs Post	71%	10	14	The pronunciation of the EG participants improved after the dubbings in most of the problematic phonemes
H1a	CG Post vs EG Post	29%	4	14	Significant differences in the pronunciation of the EG and the CG in the post-test recordings can be found in almost a third of all problematic phonemes
H1b	EG - Pre vs Dubbings	79%	11	14	The pronunciation of the EG participants improved when working on the dubbing activities

Table 8.0a. Summary of intergroup comparisons, connections with the hypotheses and observations

Furthermore, the views and opinions of the EG participants after performing the ID activity were positive regarding their use as motivational, useful tools in FLL, especially oral skills.

8.3 Summary of the Most Important Findings

8.3.1 H1a as Valid. Improvement in Pronunciation Thanks to the Dubbing Activities

The first, most important finding of the research is the consideration of ID activities as a positive agent in the improvement of the pronunciation of the EG participants of most of the consonant features selected. The ρ -values obtained comparing the EG pre-test performance and their dubbings and post-test performance indicate, not only a short-term statistically significant improvement in the overall pronunciation of the EG participants, but also for /v/, /z/, /ʃ/, /dʒ/, initial /p/, /t/ and /k/, intervocalic /b/, intervocalic and final /d/, intervocalic /g/, /ŋ/ and initial and middle consonant clusters separately during and after performing ID activities. In contrast, no CG pre-test/post-test comparison showed statistically meaningful differences in any of the consonants analysed.

8.3.2 H1b as Valid. Most Salient Improvement Provided in the Dubbing Activities

As hypothesized in H1b, the overall pronunciation of the EG participants, as well as their pronunciation of 11 out of 14 problematic consonant features of English selected for analysis (/v/, /z/, /ʃ/, /dʒ/, initial /p/, /t/, /k/, intervocalic /b/, intervocalic and final /d/, intervocalic /g/, /h/, /ŋ/ and initial and middle consonant clusters) improved the most in the dubbing recordings produced and delivered by the EG, as suggested by the ρ -values obtained when comparing the pronunciation of the EG in the pre-test recordings and the dubbings. In this sense, the useful, motivational value of ID activities in pronunciation enhancement is, once more, highlighted.

8.3.3 H2 as Valid. Some Consonants Might Need Supplementary Didactic Approaches

H2 anticipated the fact that, even though the main line of investigation for this research suggested a potential beneficial effect of the use of ID activities in the pronunciation of the consonant features selected for analysis, the exposure to authentic video and incidental phonological practice carried out in the ID activities might not be sufficient for pronunciation improvement in some of the consonants, due to a number of factors. In the case of the EG participants of the study, as an example of intermediate-level Spanish learners of English, the pronunciation of /ʒ/, /j/, initial /w/ and /h/ might need supplementary didactic approaches

(theoretical and/or otherwise) to the intralingual dubbing activities in order to offer a better learning experience.

8.3.4 H3 as Valid. Positive Attitudes Towards ID Activities

The participants views and opinions regarding intralingual dubbing activities were mostly positive, especially after performing the tasks, since most participants considered them as a motivational, interesting, innovative and a useful way to enhance their oral skills (particularly pronunciation and intonation), as well as their listening skills. In this sense, once proved that dubbing activities in language learning environments are relatively new to most of the participants (84% EG participants claimed to have no previous experience with ID activities), the results obtained in the FQ indicated that most of them (97%) regarded the activities as motivating and/or useful (especially for oral skills and pronunciation), as well as great tools for autonomous learning. When asked whether they would be eager to repeat the activity again in the future, 73% answered positively, with another 22% answering 'perhaps', stressing, once more, the potential value of these kinds of activities in FLL.

8.3.5 Problematic Nature of the Pronunciation Features

Most of the potentially problematic features for Spanish learners were, in fact, problematic for the research participants, in a higher or lower degree. In fact, 13 out of 14 features obtained success rates below 61%, highlighting the need of addressing them in the EFL classroom. Eleven features (/ʒ/, /ŋ/, /dʒ/, /j/, /z/, /ʃ/, intervocalic /g/ and /b/, intervocalic & final /d/, initial /p/, /t/ and /k/ and initial and middle consonant clusters) obtained success rates below 50%, with four of them being absolutely problematic, being accurately pronounced in not even 1 in 4 occurrences (success rates below 25%). From those four features (/ʒ/, /ŋ/, /j/ and /z/), the voiced postalveolar fricative /ʒ/ was, by far and, as expected, the most problematic consonant, with only a 1.4% success rate.

Furthermore, sub-section 6.15.5 in Chapter 6 includes a wide range of intelligibility-challenging pronunciations provided by the research participants along the different sets of recordings, some of them showing mispronunciations of one (or some) of the consonants analysed in this study. These real examples highlight the problematic potential for intelligibility and effective communication of consonant mispronunciations.

8.3.6 The More Problematic the Feature, the Greater the Impact of ID

Broadly speaking, there seems to be a relation between the impact of ID activities in the EG participants' pronunciation and how problematic the phoneme was (or specific contexts in which the phoneme appeared; see Table 7.2b in Section 7.2); in general terms, the more problematic the phoneme, the greater impact of intralingual activities. All these considerations may imply that intralingual activities can be applied more successfully to more problematic phonemes and/or other segmental or supra-segmental pronunciation aspects. Further research on the matter will be encouraged later on.

8.3.7 Positive Effect of the Use of ICTs

One of the decisions made along the first steps of research planning was that, when participants had to record the dubbings, instead of opting for one specific device and/or software, they should be free to choose whichever device (such as the mobile phone, computer or tablet) and software with which they felt most comfortable in order to minimize any kind of stress or anxiety related to the use of unknown technological resources. Moreover, a technical session was designed and carried out with the EG participants in order to suggest and describe a number of different resources to work with. This freedom of choice seems to have contributed to a generally satisfactory dubbing experience for the EG participants. As a curiosity and a consideration for the future, mobile phones were the participants' preferred technological device for the activity (76%), with *inShot* (57%) and *iMovie* (30%) as the most used phone apps.

A summary of the main findings of the research, as detailed in the previous paragraphs can be seen in Figure 8.0a.

- ✓ H1a as valid: Improvement in the overall pronunciation of /v/, /z/, /ʃ/, /dʒ/, initial /p/, /t/, /k/, intervocalic /b/, intervocalic and final /d/, intervocalic /g/, /ŋ/ and initial and middle consonant clusters after performing ID activities.
- ✓ H1b as valid: Overall pronunciation of /v/, /z/, /ʃ/, /dʒ/, initial /p/, /t/, /k/, intervocalic /b/, intervocalic and final /d/, intervocalic /g/, /h/, /ŋ/ and initial and middle consonant clusters improved the most in the dubbing recordings.
- ✓ H2 as valid: The pronunciation of /j/, initial /w/ and /h/ might need of supplementary didactic approaches (theoretical and/or otherwise).

- ✓ H3 as valid: Mostly positive views and opinions of the EG participants after performing ID activities.
- ✓ 13 out of 14 features were very problematic for the research participants, highlighting the need of addressing them in the EFL classroom.
- ✓ In general terms, the more problematic the phoneme, the greater impact of intralingual activities in their pronunciation.
- ✓ Positive effect of the use of ICT's in language learning

Figure 8.0a. Summary of the most important findings of the study

8.4 Pedagogical Implications

This study has tried to show the didactical and pedagogical value of intralingual dubbing activities in FLL environments. Taking the example of the first-year undergraduate participants from the study, it has been proved that such activities can be easily and successfully applied to higher education contexts using a myriad of alternatives in terms of materials, topics, content or learning objectives. The use of dubbing activities in language learning cannot be exclusively linked to higher education, however; they can derive into motivational activities, which, if designed properly, can become very powerful tools in primary and secondary education as well. These activities may require smaller or bigger adjustments, according to the target audience or the learning objectives, to name a few. For example, cartoons or short clips from video-games could be perfect for primary education, provided that the content is linguistically accessible for the students. Clips extracted from popular, top trending TV shows or films could entail an extra motivational boost for secondary education students.

Additionally, these activities do not have to be limited to intralingual dubbing. Other dubbing varieties, such as reverse interlingual dubbing or creative dubbing can also offer very interesting alternatives and additions to the foreign language classroom. Besides, a wide number of pre- and post-dubbing activities could also enrich the learning experience, such as making the students extract and elaborate the script for the video they will have to dub eventually or even create a new one from scratch. Active subtitling, both individually and as a complement for the dubbing activity can also contribute to the versatile learning potential of dubbing, leading to a further enhancement of listening and writing skills.

The use of all these activities should not be restricted to pronunciation or oral skills enhancement, either. The all-around value of AVT activities enables the enhancement of listening

skills by being exposed to authentic audiovisual material, writing skills, through the elaboration of scripts and/or subtitles, and even reading skills if scripts are provided and worked with in class.

The nature of audiovisual material conveys a responsible, educational use of ICTs, which, in turn, contributes to the students' enhancement of digital literacy. Not in vain, a wide number of technological devices and resources can play paramount roles in the elaboration of intralingual dubbing activities. In this sense, this study also contributes in a small way to the fields of study of CALL and MALL, bookmarking the versatile, all-around educational potential of ID activities.

Lastly, this study also reinforces the value of ID activities in fostering the students' autonomous learning, since, once they know basic technical notions of performing and recording themselves, they will be able to replicate the activity on their own, using their preferred video materials, resources and, thus, enhancing their creativity and motivation.

8.5 Limitations of the Study and Improvements for Future Implementations and Research

Although the results obtained through the data analysis process have provided mainly positive answers for the RQs and confirmation for the research hypotheses, there have been certain limitations to the study that cannot be ignored. These limitations obviously narrow the scope of the conclusions that are being drawn through this chapter, positive as they may be. Some of the most relevant limitations of the study will be provided next.

1. Even though the sample size of the study ($n=71$) can be considered as a relevant number and accounted for the requirements established by Cohen et al. (2007) for educational research, the implications of the results for a broader audience should be limited. Only intermediate-level English-speaking university students were counted among the participants of the research. Moreover, all of them belonged to the same province and region, which somehow limits wider implications regarding the problematic nature of specific phonemes (e.g., the voiceless glottal fricative /h/ could potentially be more or less problematic in other Spanish regions). However, even though a wider sample and/or more diversity among the participants origins could probably have added more interesting considerations, the sample size, as well as all decisions that were carefully taken in every step of the study in order to maximise its validity, can still support the study results as relevant and significant.
2. In line with the limitation previously detailed, all participants were roughly from the same age category. This constriction, once more, does not allow for results to being extrapolated to a broader audience. In other words, the results and conclusions

discussed in this dissertation should be applied to a similar audience to the participants of the study. Perhaps participants from different ages could have drawn very different results.

3. The results obtained favoured the consideration of intralingual dubbing activities being a positive factor in the pronunciation of problematic consonants of English in the short to medium-term effect. However, long-term effect of these kinds of activities remained out of the scope of this study. Obtaining such data poses a significant challenge: in order for valuable, reliable data to be obtained on long-term pronunciation, participants should be kept out of any kind of theoretical and/or practical approach to the problematic phonemes, as well as from any other kind of input which could contribute to the enhancement of their pronunciation, which is why it entails almost an impossible task to undertake.
4. As commented on the methodological chapter of this dissertation, finding clips with enough instances of every consonant feature was a demanding task, with many features showing limited occurrences in their total number or in some of the linguistic contexts and/or graphic representations. For these reasons, absolute statements such as “the pronunciation of initial /sk/ consonant entails considerably more problems than, for example, /sp/” should be avoided. In this example, the only word which appeared in the scripts showing the initial /sk/ cluster was the verb ‘skulk’, quite unfamiliar for the research participants. If more common, easier to pronounce initial /sk/ words had appeared in the texts (such as ‘school’, ‘scan’ or ‘sky’), the success rate could have most likely been quite different. Also, due to the strict criteria required for clips to be used for this research, no feminine characters could appear in the videos, which was adequately addressed and amended in subsequent applications of ID activities in the following years. In any case, the main purpose of this dissertation was always to provide as many relevant useful data as possible, limited as their conclusions and implications might be.
5. Finally, criticism might arise regarding the connection with the activities carried out in the study and valid, current approaches in language learning, such as Communicative Language Teaching (CLT) or Task-Based Language Teaching (TBLT). While it is true that the dubbings could be considered as communicative activities, since the learners need to produce a comprehensible output for the listener, communication is one-directional (speaker-listener), with no interaction involved. In previous sections of this dissertation, justifications were provided as regards the necessity to carry out such a study in order to obtain relevant data on the participants’ pronunciation of the

problematic consonants selected for analysis, taking into account as many sacrifices as needed so as to maximise the validity and reliability of the data obtained. In any case, the presence of these kinds of activities, as described in this dissertation, could be easily justified in current, communicative learning environments (Iruela, 2007b) by applying a wide number of considerations, such as, to mention a couple, (a) encouraging students to create their own dialogues to fill the characters' lines ('creative dubbing'), instead of using the verbatim scripts to dub the videos, thus enhancing their freedom to choose whichever linguistic aspects (grammar, vocabulary...) they want could lead them to deliver a more spontaneous, communicative outcome, (b) providing an interaction-based follow-up activity after the dubbing recordings in which students could discuss their experience, an open debate in class about the topics worked on the video could take place, etc, and (c) considering the intralingual dubbing activity as a preliminary step towards an interlingual dubbing task, for example, where students may have more freedom to use the linguistic elements they prefer. The same criterion could be applied to the consideration of the intralingual dubbings being performed in this study as preliminary steps towards all sorts of other communicative tasks and activities.

Whilst these limitations, or some others which might be considered, have to be taken into account when realistically discussing the conclusions and implications of this study, results are still significantly relevant so as to extrapolate interesting insights on the matter. In any case, all those limitations will be taken into account for further research considerations and/or potential applications of intralingual dubbing activities.

8.6 Further Lines of Research

Lastly, after commenting on all the positive connotations of the data analysis, as well as the limitations of the study, the dissertation will conclude with some suggestions and comments on the potential future investigation lines which can derive from the present study. In this sense, the application of AVT activities in language learning environments could not be living in a better time: thanks to all technological developments, easily accessible for teachers and learners alike or the rapid increase of audiovisual products which arise every day in streaming platforms such as Netflix, Prime Video or Disney+, the 2020s should be the decade where studies on AVT in language learning can mature into a rich field full of opportunities for research and educational implications. Some of the potential future developments which can arise from this dissertation will be detailed as follows:

1. Since this dissertation has deepened into the potential benefits of intralingual activities in the pronunciation of problematic consonants of English, one of the potential research opportunities could be to explore further the possibilities of these kinds of activities in other pronunciation features; more specifically, in the proper production of vowel length (also considered by the LFC as problematic for intelligibility) or even vowel accuracy. Moving away from segmentals, another potential area for future research could be to investigate on the effects of intralingual dubbing on problematic suprasegmental features of English, such as intonation (narrower pitch in Spanish learners) or stress (Spanish learners tend to misplace the word stress in compound words or shift the nuclear stress in specific words, which are also considered in ELF learning as problematic for intelligibility).
2. This study has also studied the degree in which the consonant features selected for analysis were problematic for A2+/B1 (intermediate) level English learners. It could also be interesting to perform similar studies on more basic and/or advanced level learners, in order to provide additional information on if and to what extent those features are equally/more/less problematic in different stages of the learners' interlanguage.
3. The sample for this study included 71 learners of English coming from different locations inside the Spanish region of Castilla-La Mancha. In this sense, it has been determined to what extent the consonant features analysed here were problematic for them, as well as the impact of intralingual dubbing activities in their pronunciation. However, results in both areas could be different should the sample (a) have come from different Spanish cities, provinces, and regions, since the particularities in pronunciation and accents from different Spanish areas (particularly but not limited to those with a co-official language such as Basque, Galician or Catalan) could either highlight their differences and/or help establish more general insights on the matter, (b) have come from different Spanish-speaking countries (such as Mexico, Colombia, Argentina, Venezuela, Equatorial Guinea, or even the USA), for the same reasons, or (c) speak different mother tongues, such as Mandarin Chinese, Hindi, French, Arabic, Italian, German, since a change in the selection of problematic features could show very interesting alternatives in all the research objectives posited in this dissertation. For this latter purpose, a list of problematic features for speakers of mother-tongues other than Spanish can also be found in Kenworthy (1987), Walker (2010) and Rogerson-Revell (2011). For all these, further research could contribute greatly to establish more general

insights and establish differences and particularities on both the degree in which the phonological aspects might be problematic for them and the effect of intralingual dubbing activities in their pronunciation.

4. This dissertation has focused on the use of intralingual activities for the enhancement of the pronunciation of problematic consonants of English. Studies analysing the use of activities created from other AVT modalities (or in combination with intralingual dubbing) for the same purpose could also offer very interesting research opportunities. This would be the case of activities derived from the use of other dubbing varieties (creative dubbing, interlingual dubbing...), other revoicing varieties (voice-over, audio description, free commentary...) or even subtitling varieties. In this line, some authors such as Talaván (2013) promote further research on the use of subtitling as a tool to develop more formal aspects, including the use of bimodal subtitles in the study of phonetics:

Por ejemplo, podría resultar interesante analizar el impacto de la subtitulación bimodal (adición de subtítulos bimodales) en la mejora de la fonética. Se trataría de una actividad parecida al dictado, donde se podrían descubrir palabras nuevas a partir de sonidos, separar palabras dentro del flujo de la frase, distinguir homónimos, etc. (Talaván, 2013, p. 134)

5. In different sections and chapters of this dissertation, interesting insights and improvement suggestions derived from the Final Questionnaire filled by the research participants have been provided on how to offer a better dubbing experience for future learners. In this sense, all kinds of additional research on the matter, as well as on the integration of not only intralingual dubbing activities but many other AVT modalities and varieties on the lesson plans, programming and syllabi in FLL environments would also be welcomed.
6. Another very interesting future line of research could further elaborate on the creation of a corpus of audiovisual materials for intralingual dubbing, as well as for activities derived from other AVT modalities and varieties, as it is already being done in projects such as Tradilex¹, taking as an example and a starting point the ClipFlair repository of materials. In this sense, this task would be complicated, since the nature of popular TV series or films could convey that many audiovisual materials with great potential for language learning and motivational value nowadays could be outdated or old-fashioned very quickly. In this sense, the potential corpus should show a dynamic nature, requiring of constant updating in order to be as useful and relevant as possible.

¹ <https://plataformavirtual.tradilex.es/>

On a final note, the existence of so many future lines of research is a clear indicator that the field of AVT in FLL is not only alive, healthy and mature, but has a bright future with endless possibilities ahead. The main aim of this dissertation has always been to ‘do its bit’ to contribute to the field by providing insights on the use of one of its many modalities and opportunities for the development of oral skills and pronunciation. In this line, Lertola provides a perfect summary on the matter which represents the perfect conclusion for this dissertation, arguing that, intralingual dubbing, as well as other AVT tasks “provide learners with the opportunity to benefit from authentic multimodal input and produce a tangible output which helps develop a sense of communicative achievement” (2019a, p. 79).

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Appendixes

Appendix I. Placement Test



University of Cambridge
Local Examination Syndicate

OXFORD
University Press

Name:

Date:

Address:

eMail:

Phone:

quick placement test

Version 2

The test is divided into two parts:

Part 1 (Questions 1- 40) – All students

Part 2 (Questions 41 – 60) – start this part only if you
finished part 1 without problems

Time: 30 - 45 minutes

Quick Placement Test

Part 1

Question 1 – 5

- ❖ Where can you see these notices?
- ❖ For questions 1 to 5, mark one letter **A**, **B** or **C** on your **Answer Sheet**.

1. YOU CAN LOOK, BUT DON'T TOUCH THE PICTURES			A	B	C
A▶ in an office	B▶ in a cinema	C▶ in a museum			
2. PLEASE GIVE THE RIGHT MONEY TO THE DRIVER			A	B	C
A▶ in a bank	B▶ on a bus	C▶ in a cinema			
3. NO PARKING PLEASE			A	B	C
A▶ in a street	B▶ on a book	C▶ on a table			
4. CROSS BRIDGE FOR TRAINS TO EDINBURGH			A	B	C
A▶ in a bank	B▶ in a garage	C▶ in a station			
5. KEEP IN A COLD PLACE			A	B	C
A▶ on clothes	B▶ on furniture	C▶ on food			

Question 6 –10

- ❖ In this section you must choose the word which best fits each space in the text below.
- ❖ For questions **6** to **10**, mark **one** letter **A**, **B**, or **C** on your Answer Sheet

THE STARS

There are millions of stars in the sky. If you look **(6)**.....the sky on a clear night, it is possible to see about 3000 stars. They look small, but they are really **(7)**.....big hot balls of burning gas. Some of them are huge, but others are much smaller, like our planet Earth. The biggest stars are very bright, but they only live for a short time. Every day new stars **(8)**.....born and old stars die. All the stars are very far away. The light from the nearest star takes more **(9)**.....four years to reach Earth. Hundreds of years ago, people **(10)**.....stars, like the North Star, to know which direction to travel in. Today you can still see that star.

6.	A	B	C
A ▶ at	B ▶ up	C ▶ on	
7.	A	B	C
A ▶ very	B ▶ too	C ▶ much	
8.	A	B	C
A ▶ is	B ▶ be	C ▶ are	
9.	A	B	C
A ▶ that	B ▶ of	C ▶ than	
10.	A	B	C
A ▶ use	B ▶ used	C ▶ using	

Question 11 - 15

- ❖ In this section you must choose the word which best fits each space in the texts.
- ❖ For questions **11** to **20**, mark one letter **A**, **B**, **C** or **D** on your Answer Sheet.

Good smiles ahead for young teeth

Older Britons are the worst in Europe when it comes to keeping their teeth. But British youngsters **(11)**.....more to smile about because **(12)**.....teeth are among the best. Almost 80% of Britons over 65 have lost all ore some **(13)**.....their teeth according to a World Health Organisation survey. Eating too **(14)**.....sugar is part of the problem. Among **(15)**....., 12-year-olds have on average only three missing, decayed or filled teeth.

11.				A	B	C	D
A▶ getting	B▶ got	C▶ have	D▶ having				
12.				A	B	C	D
A▶ their	B▶ his	C▶ them	D▶ theirs				
13.				A	B	C	D
A▶ from	B▶ of	C▶ among	D▶ between				
14.				A	B	C	D
A▶ much	B▶ lot	C▶ many	D▶ deal				
15.				A	B	C	D
A▶ person	B▶ people	C▶ children	D▶ family				

Question 16 - 20

Christopher Columbus and the New World

On August 3, 1492, Christopher Columbus set sail from Spain to find a new route to India, China and Japan. At this time most people thought you would fall off the edge of the world if you sailed too far. Yet sailors such as Columbus had seen how a ship appeared to get lower and lower on the horizon as it sailed away. For Columbus this **(16)**.....that the world was round. He **(17)**.....to his men about the distance travelled each day. He did not want them to think that he did not **(18)**.....exactly where they were going. **(19)**....., on October 12, 1492, Columbus and his men landed on a small island he named San Salvador. Columbus believed he was in Asia, **(20)**.....he was actually in the Caribbean.

16.				A	B	C	D
A▶ made	B▶ pointed	C▶ was	D▶ proved				
17.				A	B	C	D
A▶ lied	B▶ told	C▶ cheated	D▶ asked				
18.				A	B	C	D
A▶ find	B▶ know	C▶ think	D▶ expect				
19.				A	B	C	D
A▶ Next	B▶ Secoundly	C▶ Finally	D▶ Once				
20.				A	B	C	D
A▶ as	B▶ but	C▶ because	D▶ if				

Question 21 - 30

- ❖ In this section you must choose the word or phrase which best completes each sentence.
- ❖ For questions 21 to 40, mark one letter A, B, C or D on your Answer Sheet.

21. The children won't go to sleep.....we leave a light on outside their bedroom.				A	B	C	D
A▶ except	B▶ otherwise	C▶ unless	D▶ but				
22. I'll give you my spare keys in case you.....home before me.				A	B	C	D
A▶ would get	B▶ got	C▶ will get	D▶ get				
23. My holiday in Paris gave me a great.....to improve my French accent.				A	B	C	D
A▶ occasion	B▶ chance	C▶ hope	D▶ possibility				
24. The singer ended the concert.....her most popular song.				A	B	C	D
A▶ by	B▶ with	C▶ in	D▶ as				
25. Because it had not rained for several months, there was a.....of water.				A	B	C	D
A▶ shortage	B▶ drop	C▶ scare	D▶ waste				
26. I've always.....you as my best friend.				A	B	C	D
A▶ regarded	B▶ thought	C▶ meant	D▶ supposed				
27. She came to live her.....a month ago.				A	B	C	D
A▶ quite	B▶ beyond	C▶ already	D▶ almost				
28. Don't make such a.....! The dentist is only going to look at your teeth.				A	B	C	D
A▶ fuss	B▶ trouble	C▶ worry	D▶ reaction				
29. He spent a long time looking for a tie which.....with his new shirt.				A	B	C	D
A▶ fixed	B▶ made	C▶ went	D▶ wore				
30. Fortunately,.....from a bump on the head, she suffered no serious injuries from her fall.				A	B	C	D
A▶ other	B▶ except	C▶ besides	D▶ apart				

Question 31 – 40

31. She had changed so much that.....anyone recognised her.				A	B	C	D
A▶ almost	B▶ hardly	C▶ not	D▶ nearly				
32.teaching English, she also writes children’s books.				A	B	C	D
A▶ Moreover	B▶ As well as	C▶ In addition	D▶ Apart				
33. It was clear that the young couple were.....of taking charge of the restaurant.				A	B	C	D
A▶ responsible	B▶ reliable	C▶ capable	D▶ able				
34. The book.....of ten chapters, each one covering a different topic.				A	B	C	D
A▶ comprises	B▶ includes	C▶ consists	D▶ contains				
35. Mary was disappointed with her new shirt as the colour.....very quickly.				A	B	C	D
A▶ bleached	B▶ died	C▶ vanished	D▶ faded				
36. National leaders from all over the world are expected o attend the.....meeting.				A	B	C	D
A▶ peak	B▶ summit	C▶ top	D▶ apex				
37. Jane remained calm when she won the lottery and.....about her business as if nothing had happened.				A	B	C	D
A▶ came	B▶ brought	C▶ went	D▶ moved				
38. I suggest we.....outside the stadium tomorrow at 8.30.				A	B	C	D
A▶ meeting	B▶ meet	C▶ met	D▶ will meet				
39. My remarks were.....as a joke, but she was offended by them.				A	B	C	D
A▶ pretended	B▶ thought	C▶ meant	D▶ supposed				
40. You ought to take up swimming for the.....of your health.				A	B	C	D
A▶ concern	B▶ relief	C▶ sake	D▶ cause				

Alte level	Paper and pen test score		Council of Europe Level
	Part 1 score out of 40	Part 1 score out of 60	
0 beginner	0-15	0-17	A1
1 elementary	16-23	18-29	A2
2 lower intermediate	24-30	30-39	B1
3 upper intermediate	31-40	40-47	B2
4 advanced		48-54	C1
5 very advanced		54-60	C2

Appendix II. Words from the Scripts Including Problematic Consonants

COLOR CODE LEGEND

Feature 1: Pronunciation of /v/ as /b/

Feature 2: Pronunciation of /z/ as /s/

Feature 3: Pronunciation of /ʃ/ as /tʃ/ or /s/

Feature 4: Pronunciation of /dʒ/ and /ʒ/ as /tʃ/ or [d] ~ /j/

Feature 5: Pronunciation of /j/ as /dʒ/

Feature 6: Pronunciation of initial /w/ as /gw/ or /bw/

Feature 7: No aspiration in initial /p/, /t/, /k/

Feature 8: Pronunciation of /b/ as [β] between vowels

Feature 9: Pronunciation of /d/ as [ð] between vowels or in final position

Feature 10: Pronunciation of /g/ as [ɣ] between vowels

Feature 11: Pronunciation of /h/ as [x] or silent

Feature 12: Pronunciation of /ŋ/ as /n/ or /ng/

Feature 13: Consonant deletion in initial and middle position clusters

Feature 14: Consonant deletion in initial /s/ consonant clusters

VIDEO 1 ('MOUNTAIN') SCRIPT

1. **Bard:** Hail, Thorin, son of Thrain. We are glad to find you alive beyond hope.
2. **Thorin:** Why do you come to the gates of the King under the Mountain armed for war?
3. **Bard:** Why does the King under the Mountain fence himself in like a robber in his hold?
4. **Thorin:** Perhaps it is because I am expecting to be robbed.
5. **Bard:** My lord, we have not come to rob you, but to seek fair settlement. Will you not speak with me?
6. **Thorin:** I am listening.
7. **Bard:** On behalf of the people of Lake-town, I ask that you honor your pledge. A share of the treasure, so that they might rebuild their lives.
8. **Thorin:** I will not treat with any man while an armed host lies before my door.
9. **Bard:** That armed host will attack this Mountain if we do not come to terms.
10. **Thorin:** And your threats do not sway me.
11. **Bard:** What of your conscience? Does it not tell you our cause is just? My people offered you help. And in return, you brought upon them only ruin and death.
12. **Thorin:** When did Lake-town come to our aid but for the promise of rich reward?
13. **Bard:** A bargain was struck!
14. **Thorin:** A bargain? What choice did we have but to barter our birthright for blankets and food? To ransom our future in exchange for our freedom? You call that a fair trade? Tell me, Bard the Dragon-Slayer, why should I honor such terms?
15. **Bard:** Because you gave us your word. Does that mean nothing?

VIDEO 2 ('POTIONS') SCRIPT

1. **Snape** - There will be no foolish wand waving or silly incantations in this class.
2. As such, I don't expect many of you to enjoy the subtle science and exact art that is potion making.
3. However, for those select few who possess the predisposition, I can teach you how to bewitch the mind and ensnare the senses. I can tell you how to bottle fame, brew glory and even put a stopper in death.
4. Then again, maybe some of you have come to Hogwarts in possession of abilities so formidable that you feel confident enough to not...pay...attention.
5. **Snape:** Mr. Potter. Our...new...celebrity. Tell me, what would I get if I added powdered root of asphodel to an infusion of wormwood? You don't know?
6. Well, let's try again. Where, Mr. Potter, would you look if I asked you to find me a bezoar?
7. **Harry:** I don't know, Sir.
8. **Snape:** And what is the difference between monkshood and wolfbane?
9. **Harry:** I don't know, Sir.
10. **Snape:** Pity. Clearly, fame isn't everything, is it, Mr. Potter?

VIDEO 3 ('DRAGON') SCRIPT

1. **Smaug:** There you are, thief in the shadows.
2. **Bilbo:** I did not come to steal from you, oh, Smaug, the Unassessably Wealthy. I merely wanted to gaze upon your magnificence. Truly, the tales and songs fall utterly short of your enormity, oh, Smaug the Stupendous.
3. **Smaug:** Do you think flattery will keep you alive?
4. **Bilbo:** No- no, no.
5. **Smaug:** No, indeed. You seem familiar with my name, but I don't remember smelling your kind before. Who are you, and where do you come from, may I ask?
6. **Bilbo:** I- I come from under the hill.
7. **Smaug:** Underhill?
8. **Bilbo:** And under hills and over hills my path has led. And, and, through the air. I am he who walks unseen.
9. **Smaug:** Impressive. And what about your little dwarf friends? Where are they hiding?
10. **Bilbo:** Dw- Dwarves? No, no, no dwarves here. You've got that all wrong.
11. **Smaug:** Oh, I don't think so, barrel-rider. They sent you in here to do their dirty work while they skulk about outside.
12. **Bilbo:** Truly, you are mistaken, oh, Smaug, chiefest and greatest of calamities.
13. **Smaug:** You have nice manners for a thief and a liar! I know the smell and taste of dwarf. No one better. It is the gold! They are drawn to treasure like flies to dead flesh. The King under the mountain is dead. I took his throne. I ate his people like a wolf among sheep. You have been used, thief in the shadows. You were only ever a means to an end. The coward Oakenshield has weighed the value of your life and found it worth nothing.
14. **Bilbo:** No. No. No, you're lying!
15. **Smaug:** What did he promise you? A share of the treasure? As if it was his to give. I will not part with a single coin. Not one piece of it. My teeth are swords! My claws are spears! My wings are a hurricane!
16. **Bilbo:** [Whispering] So it is true. The black arrow found its mark.
17. **Smaug:** What did you say??
18. **Bilbo:** Uh, uh, I was just saying your reputation precedes you, oh, Smaug the tyrannical. Truly, you have no equal on this earth."
19. **Smaug:** I am almost tempted to let you take it, if only to see Oakenshield suffer, watch it destroy him, watch it corrupt his heart and drive him mad. But I think not. I think our little game ends here. So tell me, thief, how do you choose to die?

VIDEO 4 ('LAKE') SCRIPT

1. **Mad-Eye:** Long bottom! Why don't you help Potter put his books back?
2. **Neville:** You know, if you're interested in plants, you'd be better with Gorshok's Guide to Herbology. Do you know there's a wizard in Nepal who's growing gravity resistant trees?
3. **Harry:** Neville, no offense, but I really don't care about plants. Now if there's a Tibetan turnip that will allow me to breathe underwater for an hour, then great.
4. **Neville:** I don't know about a turnip, but you can always use gillweed.
5. **Harry:** You're sure about this, Neville?
6. **Neville:** Absolutely.
7. **Harry:** For an hour.
8. **Neville:** Most likely.
9. **Harry:** Most likely?
10. **Neville:** Well, there is some debate among herbologists as to the effects of freshwater versus saltwater.
11. **Harry:** You're telling me this now? You must be joking!
12. **Neville:** I just wanted to help.
13. **Harry:** Well that makes your sight better than Ron and Hermione. Where are they anyway?
14. **Neville:** You seem a little tense Harry.
15. **Harry:** Do I?
16. **Dumbledore:** Welcome to the second task. Last night, something was stolen from each of our champions. A treasure of sorts. These four treasures, one for each champion, now lie on the bottom of the black lake. In order to win each champion need only find their treasure and return to the surface. Simple enough. Except for this, they will have one hour to do so and one hour only. After that they'll be on their own.
17. **Mad-Eye:** [To Harry] Put that in your mouth.
18. **Dumbledore:** You may begin at the start of the cannon.

Questionario para alumnos del Grado en Educación Primaria de la UCLM (Ciudad Real)

Por favor, rellene los siguientes ítems de la forma más sincera posible.

IMPORTANTE: Los datos aquí recogidos se recolectarán para una investigación educativa sobre actividades de traducción audiovisual y uso de TICs en el aula. Los nombres y apellidos se solicitan únicamente para un posible seguimiento posterior. El personal investigador certifica que dichos datos NUNCA se distribuirán o aparecerán de ninguna forma y formato, escrito o digital.

Para cualquier duda o consulta, por favor envíe un email a Lucas.Baeyens@uclm.es

Muchas gracias por su valiosísima colaboración.

***Obligatorio**

1. Nombre y Apellidos *

2. Grupo ____ del Grado en Educación Primaria de la UCLM (Ciudad Real) *

Marca solo un óvalo.

- 1ºA
 1ºB
 1ºC
 1ºD
 Otro: _____

3. Sexo

Marca solo un óvalo.

- Mujer
 Hombre

4. Nacionalidad *

Marca solo un óvalo.

- Española
 Otro: _____

5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) *

Selecciona todos los que correspondan.

	A1	A2	B1	B2	C1	C2
GENERAL	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Writing	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Reading	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Listening	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Speaking	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Pronunciación	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

6. ¿Qué destreza crees que es la que más necesitas mejorar? *

Marca solo un óvalo.

- Writing
 Reading
 Listening
 Speaking

Appendix III. Initial Questionnaire Template

7. Lengua Materna *

Marca solo un óvalo.

- Español / Castellano
 Otro: _____

9. ¿Disfrutas aprendiendo inglés? *

Marca solo un óvalo.

- Sí
 No

8. ¿Cuántos años llevas estudiando inglés? *

Marca solo un óvalo.

- 1
 2
 3
 4
 5
 6
 7
 8
 9
 10
 11
 12
 13
 14
 15
 16
 17
 18
 19
 20
 Más de 20

10. ¿Dónde has estudiado inglés? Puedes marcar más de una casilla *

Selecciona todos los que correspondan.

- En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
 Escuelas de Idiomas
 Clases Particulares
 Cursos
 En casa y/o de manera autónoma

Otro: _____

11. ¿Cómo has estudiado inglés? Puedes marcar más de una casilla. *

Selecciona todos los que correspondan.

- Comunicación cara a cara con otras personas.
 Comunicación a distancia con otras personas (conversaciones por teléfono)
 Comunicación a distancia con otras personas (Apps y software de mensajería estilo Whatsapp, etc.)
 Comunicación a distancia con otras personas (internet y redes sociales)
 Lectura de libros, novelas, cómics...
 TV y series en inglés
 Cine en inglés
 Música en inglés

Otro: _____

12. ¿Has estado en algún país de habla inglesa? Especifica el número de veces y la duración de cada una de las estancias.

NOTA: Si no has estado nunca en ningún país de habla inglesa, marca la última opción. Si has estado más de cinco veces, marca "más de 5" e indica las cinco en las que hayas estado más tiempo.

Marca solo un óvalo por fila.

	No he estado nunca en ningún país de habla inglesa	Menos de una semana	De 1 a 3 semanas	De 3 semanas a 2 meses	Más de 2 meses
Estancia 1	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estancia 2	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estancia 3	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estancia 4	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Estancia 5	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Más de 5	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Indica en qué lugares de habla inglesa has estado.

13. ¿Tienes alguna certificación oficial de nivel de inglés? (Certificación Oficial de la Escuela de Idiomas, Cambridge (Key, Preliminary, First, Advanced, Proficiency), Trinity, TOEFL, IELTS, otros...). Indica la certificación y el nivel del MCER que se acredita (A2, B1, B2, C1, C2) *

14. ¿Alguna vez has trabajado con material audiovisual en clase? (Películas, series, etc.). Puedes marcar más de una casilla. *

Selecciona todos los que correspondan.

No
 Sí, como ejercicio de listening.
 Sí, como ejercicio de listening + speaking posterior (debate, opinión, etc.)
 Sí, como ejercicio de reading (con el guion, por ejemplo)
 Otro: _____

15. ¿Alguna vez has realizado en clase de inglés alguna actividad de traducción audiovisual (doblaje, subtítulo...)? NOTA: No se trata únicamente de ver fragmentos de películas, series o videos, sino de realizar tareas de doblaje o subtítulo. *

Marca solo un óvalo.

Sí, actividades de doblaje
 Sí, actividades de subtítulo
 Sí, ambas
 No

16. Si tu respuesta a la pregunta 15 ha sido "Sí", ¿te gustó realizar esas actividades?

Marca solo un óvalo.

Sí
 No

17. Si tu respuesta a la pregunta 15 ha sido "Sí", ¿para que crees que resultaron útiles esas actividades? Puedes marcar más de una opción.

Selecciona todos los que correspondan.

- Mejorar mi motivación
- Mejorar mi writing
- Mejorar mi reading
- Mejorar mi listening
- Mejorar mi speaking
- Mejorar mi pronunciación
- No creo que fueran útiles para mejorar mi inglés

18. Si tu respuesta a la pregunta 15 ha sido "No", ¿te gustaría realizar ese tipo de actividades en clase de inglés?

Marca solo un óvalo.

- Sí
- No

19. Si tu respuesta a la pregunta 15 ha sido "No", ¿para que crees que resultaron útiles esas actividades? Puedes marcar más de una opción.

Selecciona todos los que correspondan.

- Mejorar mi motivación
- Mejorar mi writing
- Mejorar mi reading
- Mejorar mi listening
- Mejorar mi speaking
- Mejorar mi pronunciación
- No creo que fueran útiles para mejorar mi inglés

20. ¿Has utilizado alguna vez el teléfono móvil como herramienta didáctica en clase de inglés? *

Marca solo un óvalo.

- Sí
- No

21. ¿Crees que se aprovecha actualmente el teléfono móvil como herramienta didáctica en clase de inglés? *

Marca solo un óvalo.

- Sí
- No
- No creo que sea útil como herramienta didáctica

22. ¿Qué sistema operativo tiene el teléfono móvil que utilizas actualmente? *

Marca solo un óvalo.

- iOS (Apple)
- Android (Samsung, HTC, LG, Xiaomi, ...)
- Otro: _____

23. Si tuvieras que elegir una, ¿qué herramienta preferirías usar en una tarea relacionada con el inglés? (se realice en clase o en casa de manera autónoma) *

Marca solo un óvalo.

- Ordenador portátil
- Tablet
- Teléfono móvil
- Ninguna de las anteriores

24. ¿Por qué has elegido esa respuesta a la pregunta 23? *

25. ¿Has utilizado alguna vez (en clase, en casa o como hobby) algún programa informático o app de teléfono móvil para doblar o subtítular vídeos, tales como iMovie, InShot, Subtitle Workshop, Madlipz, TikTok, etc.? *

Este contenido no ha sido creado ni aprobado por Google.

Google Formularios

Questionario Final para alumnos del Grado en Educación Primaria de la UCLM (Ciudad Real) que han realizado las tareas de doblaje

Por favor, rellene los siguientes ítems de la forma más sincera posible.

IMPORTANTE: Los datos aquí recogidos se recolectarán para una investigación educativa sobre actividades de traducción audiovisual y uso de TICs en el aula. Los nombres y apellidos se solicitan únicamente para un posible seguimiento posterior. El personal investigador certifica que dichos datos NUNCA se distribuirán o aparecerán de ninguna forma y formato, escrito o digital.

Para cualquier duda o consulta, por favor envíe un email a Lucas.Bayjans@uclm.es

Muchas gracias por su valiosísima colaboración.

***Obligatorio**

1. Nombre y Apellidos *

2. ¿Alguna vez habías realizado alguna actividad similar a los DOBLAJES que has realizado para la asignatura? *

Marca solo un óvalo.

Sí
 No

3. En una escala de 1 a 5 (1 = nada; 2 = muy poco, 3 = algo, 4 = bastante 5 = mucho), ¿cómo te ha resultado la experiencia? *

Marca solo un óvalo por fila.

	1 (Nada)	2 (Muy poco)	3 (Algo)	4 (Bastante)	5 (Mucho)
Interesante	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Entretenida	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Innovadora	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Útil	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

4. En una escala de 1 a 5 (1 = nada; 2 = muy poco, 3 = algo, 4 = bastante 5 = mucho), ¿cómo de útil crees que ha sido la experiencia de doblaje para las siguientes categorías de tu aprendizaje de inglés? *

Marca solo un óvalo por fila.

	1 (Nada)	2 (Muy poco)	3 (Algo)	4 (Bastante)	5 (Mucho)
Motivación	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Writing	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Reading	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Listening	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Speaking	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Adquisición de vocabulario	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Mejora de la comprensión de la gramática	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

Appendix IV. Final Questionnaire Template

5. Si crees que esta experiencia ha ayudado a mejorar tu 'speaking', indica en una escala de 1 a 5 (1 = nada; 2= muy poco, 3= algo, 4= bastante 5= mucho) cómo de útil crees que ha sido la experiencia de doblaje para mejorar las siguientes facetas de tu competencia oral: *

Marca solo un óvalo por fila.

	1 (Nada)	2 (Muy poco)	3 (Algo)	4 (Bastante)	5 (Mucho)
Pronunciación del inglés	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
'Sentence Stress'	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Entonación	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>
Fluidez	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>

6. Si tuvieras que elegir UNA de las siguientes opciones como resumen de tu experiencia de doblaje, ¿cuál sería? *

Marca solo un óvalo.

- Ha sido una experiencia interesante.
- Ha sido una experiencia entretenida.
- Ha sido una experiencia innovadora.
- Ha sido una experiencia interesante, innovadora y entretenida.
- Ha sido una experiencia que me ha ayudado a desarrollar mi competencia oral en inglés
- Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.
- No me ha parecido una experiencia especialmente interesante, entretenida o innovadora.
- No me ha parecido una experiencia que me haya ayudado a desarrollar mi competencia oral en inglés.
- No me ha parecido una experiencia especialmente interesante, entretenida o innovadora ni creo que me haya ayudado a desarrollar mi competencia oral en inglés.

7. ¿Qué vídeo te ha gustado más / te ha resultado más entretenido o motivador de doblar? *

Marca solo un óvalo.

- MOUNTAIN
- POTIONS
- DRAGON
- LAKE
- Todos por igual
- Ninguno

8. ¿Por qué? (Continuación de la pregunta anterior. Respuesta libre: 4 líneas máximo) *

9. ¿Qué doblaje crees que ha sido más útil para mejorar tu 'speaking'? *

Marca solo un óvalo.

- MOUNTAIN
- POTIONS
- DRAGON
- LAKE
- Todos por igual
- Ninguno

10. ¿Por qué? (Continuación de la pregunta anterior. Respuesta libre: 4 líneas máximo) *

11. ¿En qué dispositivo has realizado los doblajes? *

Marca solo un óvalo.

- Teléfono Móvil
- Tablet / iPad
- Ordenador Portátil
- Ordenador de Sobremesa
- Otro: _____

12. ¿Con qué aplicación o programa informático has realizado los doblajes? *

Marca solo un óvalo.

- inShot
- iMovie
- Filmora
- Camtasia
- Lightworks
- VoiceOver
- VivaVideo
- Otro: _____

13. En una escala de 1 a 5 (1= muy difícil, 2= difícil, 3= algo difícil, 4= fácil, 5= muy fácil). ¿Cómo te ha resultado manejarte con el programa que has utilizado para realizar los doblajes? *

Marca solo un óvalo.

1	2	3	4	5	
Muy difícil	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	<input type="radio"/>	Muy fácil

14. ¿Te gustaría volver a realizar este tipo de actividades en clase de inglés en el futuro? *

Marca solo un óvalo.

- Sí
- No
- Tal vez

15. ¿Te planteas volver a realizar doblajes en inglés por tu cuenta, como actividad autónoma de aprendizaje, ahora que ya sabes cómo realizarlos? *

Marca solo un óvalo.

- Sí
- No
- Tal vez

16. ¿Crees que, en la situación de cuarentena y confinamiento que hemos vivido, la experiencia de doblaje ha sido una manera útil e interesante de mejorar tu inglés de manera autónoma? *

Marca solo un óvalo.

- Sí
- No
- Tal vez

17. Indica qué te ha gustado o crees que ha sido útil de la experiencia de doblaje (puedes marcar todas las opciones que quieras): *

Selecciona todos los que correspondan.

- Utilizar la tecnología (portátil, móvil...) para practicar y mejorar mi inglés
- Utilizar material audiovisual real (clips de películas) en versión original
- Poner voces a diferentes personajes
- Poder practicar entonación y actuación
- Poder practicar la pronunciación del Inglés

18. Escribe cualquier comentario que te gustaría añadir al respecto de la experiencia de doblaje. (Respuesta libre; 4 líneas máximo) *

Este contenido no ha sido creado ni aprobado por Google.

Google Formularios

Appendix V. Marking Sheets

RECORDING CODE

MARKING SHEET FOR DIAGNOSTIC AND PROGRESS ACHIEVEMENT TESTING OF PROBLEMATIC CONSONANTS & CONSONANT CLUSTERS

✓	Tot	%	✓	Tot	%	✓	Tot	%	✓	Tot	%	TOTAL	%		
	Feat 1 /v/	28		Feat 6 init /w/	70		Feat 7 int /p/	27		Feat 8 /b/	21		Feat 11 int /h/	53	✓
	Feat 2 /z/	71		Feat 4 /dʒ/	9		Feat 7 int /t/	69		Feat 9 /d/	53		Feat 12 /n/	24	x
	Feat 3 /ʃ/	21		Feat 4 /ʒ/	7		Feat 7 int /k/	29		Feat 10 /g/	10		Feat 13 /m/	18	∅
	Feat 5 /j/	71		Feat 4 Total	16		Feat 7 Total	125		Feat 14 /s/	16		Total	597	100

VIDEO: VIDEO 1 - MOUNTAIN / 137 - % Total: / 137 - % VIDEO 2 - POTIONS / 110 - % Total: / 110 - %

Feature	Initial	Final	Context	Count	Percentage
Feature 1	/v/ as /b/	F1 F5		5	3.6%
Feature 2	/z/ as /s/	s3a 3b 4	p7 s8 p9 s11a 11 s11b s13 p14 15 s15	13	9.5%
Feature 3	/ʃ/ as /ʒ/ or /s/	sh7 sc11 sh14		4	2.9%
Feature 4	/j/ as /y/ or /ɹ/	j1 2	5a 5b 7a 7b 10 11a 11b 11c 11d ju14 14 15a 15b	16	11.7%
Feature 5	/ʎ/ as /ɟ/	1 ʔ2 2 ʔ3 5a 5b 5c 8a 8b 8c 9a 9b ʔ11 ʔ12 13 ʔ14a 14 ʔ14c 15		19	13.9%
Feature 6	Initial /w/ as /gw/ or /hw/				
Feature 7	No aspiration in initial /p/ /t/ /k/	P4 P7a P7b P11 P12 T1 T2 T4 T5a T5b T7 T8 T9a T9b T11 T12 T14a T14b T14c T14d		30	21.9%
Feature 8	/b/ as /β/ between vowels	B3 B4 B7 B13 B14a B14b		3	2.2%
Feature 9	/d/ as /d̪/ between vowels & final pos.	V2 V3 F3 F4 F5 V8 V9 F12c F14b V14a F14c V14b F15		13	9.5%
Feature 10	Initial /h/ as [x] or silent	1a 1b 3a 3b 3c 4 5 7 8 9 11 14		12	8.8%
Feature 11	/ɲ/ as /ɲ/ or /ŋg/			5	3.6%
Feature 12	Initial & middle consonant clusters	ms3 0r10 nʃ11 0r14 ksʃ14		5	3.6%
Feature 13	Initial /s/ consonant clusters	sp5 str13 sʃ14		3	2.2%
Feature 14					

Appendix VI. Data Collected – EG Pre-test Performance

Due to the large number of pages used and scanned (74 pages in total), it was decided that attaching them to the final dissertation as an appendix would have caused the final document to be excessively long, unwieldy and too heavy in terms of the resulting file size.

For these reasons, all filled marking sheets corresponding to the **EG pre-test performance** can be found, checked and downloaded in the following link:

https://drive.google.com/file/d/1rjJCo6_l8hyJRpD9n9bD4Cn8MwovotE3/view?usp=sharing

Appendix VII. Data Collected – EG Dubbings Performance

Due to the large number of pages used and scanned (74 pages in total), it was decided that attaching them to the final dissertation as an appendix would have caused the final document to be excessively long, unwieldy and too heavy in terms of the resulting file size.

For these reasons, all filled marking sheets corresponding to the **EG dubbings performance** can be found, checked and downloaded in the following link:

<https://drive.google.com/file/d/1i0rVxSgGfDqbRYTxcUS4BFtWhs4cS4d/view?usp=sharing>

Appendix VIII. Data Collected – EG Post-test Performance

Due to the large number of pages used and scanned (74 pages in total), it was decided that attaching them to the final dissertation as an appendix would have caused the final document to be excessively long, unwieldy and too heavy in terms of the resulting file size.

For these reasons, all filled marking sheets corresponding to the **EG post-test performance** can be found, checked and downloaded in the following link:

[https://drive.google.com/file/d/14q6UKtZL5FgCRPIUWZM40yYe0mcqUjJx/vi
ew?usp=sharing](https://drive.google.com/file/d/14q6UKtZL5FgCRPIUWZM40yYe0mcqUjJx/vi
ew?usp=sharing)

Appendix IX. Data Collected – CG Pre-test Performance

Due to the large number of pages used and scanned (68 pages in total), it was decided that attaching them to the final dissertation as an appendix would have caused the final document to be excessively long, unwieldy and too heavy in terms of the resulting file size.

For these reasons, all filled marking sheets corresponding to the **CG pre-test performance** can be found, checked and downloaded in the following link:

https://drive.google.com/file/d/1NNooDUayUyCrSYtWYtYb7ESo-EHwzuE_/view?usp=sharing

Appendix X. Data Collected – CG Post-test Performance

Due to the large number of pages used and scanned (68 pages in total), it was decided that attaching them to the final dissertation as an appendix would have caused the final document to be excessively long, unwieldy and too heavy in terms of the resulting file size.

For these reasons, all filled marking sheets corresponding to the **CG post-test performance** can be found, checked and downloaded in the following link:

https://drive.google.com/file/d/14hdvFUDGzUSIVKz_WfeCbGecY6PvDKTo/view?usp=sharing

Appendix XI - Answers Provided by the EG in the Initial Questionnaire

EG CODE	1. Nombre y Apellidos	2. Grupo _____ del Grado en Educación Primaria de la UCLM (Ciudad Real)	3. Sexo	4. Nacionalidad	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) (GENERAL)	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) (Writing)	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) (Reading)	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) (Listening)	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) (Speaking)	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) (Pronunciación)
E01	[Hidden - Confidentiality Issues]	19B	Hombre	España	A1	A1	A1	A1	A1	A1
E02	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B1	B1	B1	B1	B1
E03	[Hidden - Confidentiality Issues]	19B	Mujer	España	B2	B2	B2	B2	B1	B1
E04	[Hidden - Confidentiality Issues]	19B	Hombre	España	B1	A2	B1	B1	A2	A2
E05	[Hidden - Confidentiality Issues]	19B	Mujer	España	A2	A2	B1	A2	A2	A2
E06	[Hidden - Confidentiality Issues]	19B	Hombre	España	A2	A2	A2	A2	A2	A2
E07	[Hidden - Confidentiality Issues]	19B	Mujer	España	A2	A2	A2	A2	A2	A2
E08	[Hidden - Confidentiality Issues]	19B	Mujer	España	A2	A1	B1	A2	A2	A2
E09	[Hidden - Confidentiality Issues]	19B	Mujer	España	B2	B2	B2	B1	B1	B2
E10	[Hidden - Confidentiality Issues]	19B	Mujer	España	A1	A1	A1	A1	A1	A1
E11	[Hidden - Confidentiality Issues]	19B	Mujer	España	A1	A1	A1	A1	A1	A1
E12	[Hidden - Confidentiality Issues]	19B	Mujer	España	A1	A1	A1	A1	A1	A1
E13	[Hidden - Confidentiality Issues]	19B	Hombre	España	A2	A2	B1	A2	A1	A2
E14	[Hidden - Confidentiality Issues]	19B	Mujer	España	A2	A2	A2	A2	A1	A2
E15	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B1	B1	B1	A2	A2
E16	[Hidden - Confidentiality Issues]	19B	Mujer	España	B2	B1	B1	B1	B2	B2
E17	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	A2	B1	B1	B1	B1
E18	[Hidden - Confidentiality Issues]	19B	Mujer	España	A2	A2	A2	A1	A1	A1
E19	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B2	B1	B1	B2	B1
E20	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B1	B1	A2	B1	B1
E21	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B1	B1	B1	B1	B1
E22	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B1	A2	B1	B1	B1
E23	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	A2	B1	A2	B1	A2
E24	[Hidden - Confidentiality Issues]	19B	Hombre	España	A2	A2	A2	A2	A2	A2
E25	[Hidden - Confidentiality Issues]	19B	Hombre	España	B1	A2	B1	A2	B1	B1
E26	[Hidden - Confidentiality Issues]	19B	Hombre	España	B1	B1	B1	A2	B1	B1
E27	[Hidden - Confidentiality Issues]	19B	Mujer	España	A2	B1	B1	A1	A1	A1
E28	[Hidden - Confidentiality Issues]	19B	Mujer	España	A2	A2	A2	B1	A2	B1
E29	[Hidden - Confidentiality Issues]	19B	Mujer	España	A2	A2	A2	A2	A2	A2
E30	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B1	B1	B1	A2	A2
E31	[Hidden - Confidentiality Issues]	19B	Mujer	España	A2	B1	B1	A2	A2	A2
E32	[Hidden - Confidentiality Issues]	19B	Mujer	España	B2	B2	B2	B2	B2	B2
E33	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B1	B2	A2	B1	B2
E34	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	A2	B1	B1	B1	B1
E35	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B1	B1	B1	B1	B1
E36	[Hidden - Confidentiality Issues]	19B	Mujer	España	B1	B1	B1	A2	B1	B2
E37	[Hidden - Confidentiality Issues]	19B	Hombre	España	B1	B1	B2	B1	B1	B1

EG CODE	6. ¿Qué destreza crees que es la que más necesitas mejorar?	7. Lengua Materna	8. ¿Cuántos años llevas estudiando Inglés?	9. ¿Disfrutas aprendiendo Inglés?	10. ¿Dónde has estudiado inglés? Puedes marcar más de una casilla
E01	Speaking	Español/ Castellano	12	No	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares, En casa y/o de manera autónoma
E02	Speaking	Español/ Castellano	16	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares
E03	Speaking	Español/ Castellano	15	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Cursos
E04	Writing	Español/ Castellano	15	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E05	Speaking	Español/ Castellano	9	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E06	Writing	Español/ Castellano	10	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares
E07	Speaking	Español/ Castellano	12	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Cursos, En casa y/o de manera autónoma
E08	Writing	Español/ Castellano	12	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares
E09	Listening	Español/ Castellano	16	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares
E10	Speaking	Español/ Castellano	19	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E11	Reading	Español/ Castellano	20	No	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E12	Writing	Español/ Castellano	6	No	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E13	Speaking	Español/ Castellano	13	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E14	Speaking	Español/ Castellano	19	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares, En casa y/o de manera autónoma
E15	Speaking	Español/ Castellano	10	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E16	Listening	Español/ Castellano	13	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Cursos, En casa y/o de manera autónoma
E17	Writing	Español/ Castellano	13	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares
E18	Listening	Español/ Castellano	12	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares
E19	Speaking	Español/ Castellano	16	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares, Cursos
E20	Listening	Español/ Castellano	15	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Escuelas de Idiomas, En casa y/o de manera autónoma
E21	Speaking	Español/ Castellano	12	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Escuelas de Idiomas, En casa y/o de manera autónoma
E22	Reading	Español/ Castellano	15	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares
E23	Listening	Español/ Castellano	18	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares, Cursos
E24	Speaking	Español/ Castellano	13	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E25	Listening	Español/ Castellano	4	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E26	Listening	Español/ Castellano	14	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares, En casa y/o de manera autónoma
E27	Speaking	Español/ Castellano	15	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares
E28	Speaking	Español/ Castellano	15	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Escuelas de Idiomas, Clases Particulares
E29	Speaking	Español/ Castellano	8	No	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E30	Speaking	Español/ Castellano	10	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato)
E31	Speaking	Español/ Castellano	10	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Escuelas de Idiomas, Clases Particulares
E32	Reading	Español/ Castellano	18	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Escuelas de Idiomas, Clases Particulares, Cursos, En casa y/o de manera autónoma
E33	Listening	Español/ Castellano	13	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Clases Particulares
E34	Writing	Español/ Castellano	12	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Escuelas de Idiomas
E35	Speaking	Español/ Castellano	15	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Escuelas de Idiomas, Clases Particulares
E36	Listening	Español/ Castellano	15	No	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Escuelas de Idiomas
E37	Listening	Español/ Castellano	13	SI	En clase (Educación Infantil, Primaria, Secundaria, Bachillerato), Escuelas de Idiomas, Clases Particulares, En casa y/o de manera autónoma

EG CODE

11. ¿Cómo has estudiado inglés? Puedes marcar más de una casilla.

E01	Comunicación cara a cara con otras personas. Comunicación a distancia con otras personas (conversaciones por teléfono). Comunicación a distancia con otras personas (Apps y software de mensajería estilo Whatsapp, etc.). Comunicación a distancia con otras personas (Internet y redes sociales). TV y series en inglés
E02	Comunicación cara a cara con otras personas. Comunicación a distancia con otras personas (Apps y software de mensajería estilo Whatsapp, etc.). Comunicación a distancia con otras personas (Internet y redes sociales). TV y series en inglés
E03	Comunicación cara a cara con otras personas. Comunicación a distancia con otras personas (Internet y redes sociales). Lectura de libros, novelas, cómics... TV y series en inglés, Música en inglés
E04	Comunicación cara a cara con otras personas. Lectura de libros, novelas, cómics... TV y series en inglés, Música en inglés
E05	Comunicación cara a cara con otras personas.
E06	Comunicación cara a cara con otras personas. TV y series en inglés, Cine en inglés, Música en inglés
E07	Comunicación cara a cara con otras personas. TV y series en inglés, Música en inglés
E08	Comunicación cara a cara con otras personas. Lectura de libros, novelas, cómics... Música en inglés
E09	Comunicación cara a cara con otras personas. Música en inglés
E10	Comunicación cara a cara con otras personas.
E11	Música en inglés
E12	Música en inglés
E13	Comunicación cara a cara con otras personas.
E14	Comunicación cara a cara con otras personas. Lectura de libros, novelas, cómics... TV y series en inglés, Cine en inglés, Música en inglés
E15	a distancia con otras personas (conversaciones por teléfono). Comunicación a distancia con otras personas (Apps y software de mensajería estilo Whatsapp, etc.). Comunicación a distancia con otras personas (Internet y redes sociales). Lectura de libros, novelas, cómics... TV y series en inglés, Cine en inglés, Música en inglés
E16	Comunicación cara a cara con otras personas. Lectura de libros, novelas, cómics... TV y series en inglés, Música en inglés
E17	Comunicación cara a cara con otras personas.
E18	Comunicación cara a cara con otras personas. Música en inglés
E19	Comunicación cara a cara con otras personas. Comunicación a distancia con otras personas (Apps y software de mensajería estilo Whatsapp, etc.). Comunicación a distancia con otras personas (Internet y redes sociales). Lectura de libros, novelas, cómics... TV y series en inglés, Música en inglés
E20	Comunicación cara a cara con otras personas. Comunicación a distancia con otras personas (Internet y redes sociales). Lectura de libros, novelas, cómics... TV y series en inglés, Música en inglés
E21	TV y series en inglés, Cine en inglés, Música en inglés
E22	Comunicación cara a cara con otras personas. TV y series en inglés, Música en inglés
E23	Comunicación cara a cara con otras personas. Lectura de libros, novelas, cómics... TV y series en inglés
E24	Cine en inglés, Música en inglés, las clases que nos daban en la escuela sobretodo, ahora de forma diferente
E25	Comunicación a distancia con otras personas (Apps y software de mensajería estilo Whatsapp, etc.)
E26	All of the above
E27	Comunicación cara a cara con otras personas. Lectura de libros, novelas, cómics... Música en inglés
E28	Comunicación cara a cara con otras personas.
E29	Comunicación cara a cara con otras personas.
E30	Lectura de libros, novelas, cómics... TV y series en inglés, Cine en inglés, Música en inglés
E31	Comunicación cara a cara con otras personas. Comunicación a distancia con otras personas (Apps y software de mensajería estilo Whatsapp, etc.). Música en inglés
E32	Comunicación cara a cara con otras personas. Comunicación a distancia con otras personas (Apps y software de mensajería estilo Whatsapp, etc.). Lectura de libros, novelas, cómics... TV y series en inglés, Cine en inglés, Música en inglés
E33	Comunicación cara a cara con otras personas. Lectura de libros, novelas, cómics... Música en inglés
E34	Comunicación cara a cara con otras personas. Comunicación a distancia con otras personas (Internet y redes sociales)
E35	Comunicación cara a cara con otras personas. Lectura de libros, novelas, cómics... Música en inglés
E36	Comunicación cara a cara con otras personas. Música en inglés
E37	Comunicación cara a cara con otras personas. Lectura de libros, novelas, cómics... TV y series en inglés, Cine en inglés, Música en inglés

EG CODE	12. ¿Has estado en algún país de habla inglesa? Especifica el número de veces y la duración de cada una de las estancias. [Estancia 1]	12. ¿Has estado en algún país de habla inglesa? Especifica el número de veces y la duración de cada una de las estancias. [Estancia 2]	12. ¿Has estado en algún país de habla inglesa? Especifica el número de veces y la duración de cada una de las estancias. [Estancia 3]	En relación a la pregunta 12, indica en qué lugares de habla inglesa has estado.
E01	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	Ciudad Real
E02	No he estado nunca en ningún país de habla inglesa			
E03	No he estado nunca en ningún país de habla inglesa			
E04	No he estado nunca en ningún país de habla inglesa			
E05				
E06				
E07	De 1 a 3 semanas			California
E08	De 1 a 3 semanas			Londres
E09	No he estado nunca en ningún país de habla inglesa			Londres
E10	Menos de una semana			vienna
E11	Menos de una semana			
E12	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	
E13	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	Toledo
E14	De 1 a 3 semanas	De 1 a 3 semanas	Menos de una semana	Irlanda, Londres y Liverpool
E15	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	
E16	No he estado nunca en ningún país de habla inglesa			
E17	No he estado nunca en ningún país de habla inglesa			
E18	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	Irlanda
E19	De 1 a 3 semanas			
E20	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa		Estados Unidos
E21	De 1 a 3 semanas			Alemania, Holanda
E22	Menos de una semana	Menos de una semana		londres y Worthing
E23	Menos de una semana			
E24	Menos de una semana			en Holanda, en un festival, nos tentamos que comunicar en inglés
E25	No he estado nunca en ningún país de habla inglesa			No he salido de España
E26	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	
E27	De 1 a 3 semanas			Polonia
E28	De 1 a 3 semanas	No he estado nunca en ningún país de habla inglesa		Irlanda
E29	Menos de una semana			Londres
E30				
E31	No he estado nunca en ningún país de habla inglesa			
E32	De 3 semanas a 2 meses	Menos de una semana		Irlanda, Londres
E33	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	
E34	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	En ninguno
E35	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	No he estado nunca en ningún país de habla inglesa	
E36	No he estado nunca en ningún país de habla inglesa			Ninguno
E37				

EG CODE	13. ¿Tienes alguna certificación oficial de nivel de inglés? (Certificación Oficial de la Escuela de Idiomas, Cambridge (Key, Preliminary, First, Advanced, Proficiency), Trinity, TOEFL, IELTS, otros...); Indica la certificación y el nivel del MCER que se acredita (A2, B1, B2, C1, C2)
E01	No
E02	B1 Cambridge
E03	NO
E04	No
E05	No
E06	Ninguno
E07	Certificado Trinity College London "Grade 4, Graded Examination in Spoken English Entry Level Certificate in ESOL International (Speaking and Listening) A2.2 of the CEFR." "Certificado King's College International Summer Schools in Spain, Ministerio de Educación y Ciencia.
E08	No
E09	Cambridge Preliminary B1
E10	No
E11	no
E12	no
E13	No
E14	No
E15	No
E16	Cambridge (Preliminary) B1
E17	key, preliminary
E18	No
E19	B1 Cambridge
E20	A2
E21	Cambridge B1
E22	A2
E23	no
E24	no
E25	No
E26	Cambridge - A2
E27	No
E28	A2
E29	No tengo certificación
E30	No
E31	Cambridge Preliminary A2
E32	B2 y sacandome el C1
E33	no
E34	B1
E35	B1 CAMBRIDGE
E36	Trinity B1
E37	Certificación Oficial de la Escuela de Idiomas, Cambridge (B2)

EG CODE	14. ¿Alguna vez has trabajado con material audiovisual en clase? (Películas, series, etc.). Puedes marcar más de una casilla.	15. ¿Alguna vez has realizado en clase de inglés alguna actividad de traducción audiovisual (doblaje, subtítulo...)? NOTA: No se trata únicamente de ver fragmentos de películas, series o vídeos, sino de realizar tareas de doblaje o subtítulo.	16. Si tu respuesta a la pregunta 15 ha sido "Sí", ¿te gustaría realizar esas actividades?
E01	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.). Si, como ejercicio de reading (con el guion, por ejemplo)	No	
E02	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.)	Si, actividades de subtítulo	SI
E03	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.). Si, como ejercicio de reading (con el guion, por ejemplo)	Si, actividades de doblaje	SI
E04	No	No	
E05	Si, como ejercicio de listening.	No	
E06	Si, como ejercicio de listening. Si, como ejercicio de reading (con el guion, por ejemplo)	No	
E07	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.)	No	
E08	Si, como ejercicio de listening.	No	
E09	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.). Si, como ejercicio de reading (con el guion, por ejemplo)	Si, actividades de doblaje	SI
E10	Si, como ejercicio de listening.	No	
E11	No	No	SI
E12	Si, como ejercicio de listening. Si, como ejercicio de reading (con el guion, por ejemplo)	No	No
E13	Si, como ejercicio de listening.	No	
E14	Si, como ejercicio de listening.	No	
E15	Si, como ejercicio de listening.	No	
E16	No	No	
E17	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.)	No	
E18	Si, como ejercicio de listening.	No	
E19	No	No	
E20	Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.)	Si, ambas	SI
E21	Si, como ejercicio de listening.	Si, actividades de doblaje	SI
E22	Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.)	No	
E23	Si, como ejercicio de listening. Si, como ejercicio de reading (con el guion, por ejemplo)	No	
E24	No	No	
E25	Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.)	No	No
E26	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.). Si, como ejercicio de reading (con el guion, por ejemplo)	No	
E27	Si, como ejercicio de listening.	No	
E28	Si, como ejercicio de listening.	No	No
E29	Si, como ejercicio de listening.	No	No
E30	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.). Si, como ejercicio de reading (con el guion, por ejemplo)	No	
E31	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.)	No	
E32	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.)	No	
E33	Si, como ejercicio de listening. Si, como ejercicio de reading (con el guion, por ejemplo)	Si, actividades de subtítulo	SI
E34	Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.). Si, como ejercicio de reading (con el guion, por ejemplo)	No	No
E35	Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.). Si, como ejercicio de reading (con el guion, por ejemplo)	Si, ambas	SI
E36	Si, como ejercicio de listening. Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.). Si, como ejercicio de reading (con el guion, por ejemplo)	No	
E37	Si, como ejercicio de listening + speaking posterior (debate, opinión, etc.)	No	

EG CODE	17. Si tu respuesta a la pregunta 15 ha sido "Si", ¿para que crees que resultaron útiles esas actividades? Puedes marcar más de una opción.	18. Si tu respuesta a la pregunta 15 ha sido "No", ¿te gustaría realizar ese tipo de actividades en clase de inglés?	19. Si tu respuesta a la pregunta 15 ha sido "No", ¿para que crees que resultaron útiles esas actividades? Puedes marcar más de una opción.
E01		SI	Mejorar mi motivación, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E02	Mejorar mi motivación, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación		
E03	Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación		
E04		SI	Mejorar mi writing, Mejorar mi listening
E05		SI	Mejorar mi writing, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E06		SI	Mejorar mi writing, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E07		SI	Mejorar mi writing, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E08		No	Mejorar mi writing, Mejorar mi reading, Mejorar mi speaking
E09	Mejorar mi speaking, Mejorar mi pronunciación		Mejorar mi motivación
E10		SI	Mejorar mi motivación
E11		SI	Mejorar mi motivación, Mejorar mi writing, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E12		No	Mejorar mi speaking, Mejorar mi pronunciación
E13		SI	Mejorar mi speaking, Mejorar mi pronunciación
E14		SI	Mejorar mi speaking
E15		SI	Mejorar mi motivación, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E16		SI	Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E17		SI	Mejorar mi reading, Mejorar mi speaking, Mejorar mi pronunciación
E18		SI	Mejorar mi reading, Mejorar mi speaking, Mejorar mi pronunciación
E19		SI	Mejorar mi motivación, Mejorar mi speaking, Mejorar mi pronunciación
E20	Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación		
E21	Mejorar mi motivación, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación		
E22			
E23		SI	Mejorar mi motivación, Mejorar mi writing, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E24		SI	Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E25		SI	Mejorar mi motivación, Mejorar mi writing, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E26		SI	Mejorar mi motivación, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E27		SI	Mejorar mi motivación, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E28		SI	Mejorar mi motivación, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E29		SI	Mejorar mi motivación, Mejorar mi writing, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E30		SI	Mejorar mi motivación, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E31		SI	Mejorar mi motivación, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación
E32	Mejorar mi motivación	SI	Mejorar mi motivación
E33	Mejorar mi motivación, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación		
E34	Mejorar mi motivación, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación	SI	Mejorar mi motivación, Mejorar mi speaking, Mejorar mi pronunciación
E35	Mejorar mi motivación, Mejorar mi speaking, Mejorar mi pronunciación		
E36	Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación	SI	Mejorar mi motivación, Mejorar mi speaking, Mejorar mi pronunciación
E37		SI	Mejorar mi motivación, Mejorar mi writing, Mejorar mi reading, Mejorar mi listening, Mejorar mi speaking, Mejorar mi pronunciación

EG CODE	20. ¿Has utilizado alguna vez el teléfono móvil como herramienta didáctica en clase de inglés?	21. ¿Crees que se aprovecha actualmente el teléfono móvil como herramienta didáctica en clase de inglés?	22. ¿Qué sistema operativo tiene el teléfono móvil que utilizas actualmente?	23. Si tuvieras que elegir una, ¿qué herramienta preferirías usar en una tarea relacionada con el inglés? (se realice en clase o en casa de manera autónoma)
E01	SI	SI	iOS (Apple)	Teléfono móvil
E02	No	SI	iOS (Apple)	Ordenador portátil
E03	SI	SI	iOS (Apple)	Teléfono móvil
E04	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E05	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E06	SI	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E07	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E08	SI	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E09	SI	SI	iOS (Apple)	Teléfono móvil
E10	SI	No creo que sea útil como herramienta didáctica	iOS (Apple)	Ordenador portátil
E11	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E12	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E13	No	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E14	SI	SI	iOS (Apple)	Teléfono móvil
E15	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E16	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E17	No	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E18	No	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E19	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E20	SI	SI	iOS (Apple)	Ordenador portátil
E21	SI	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Tablet
E22	SI	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Tablet
E23	SI	No	iOS (Apple)	Teléfono móvil
E24	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E25	SI	No	iOS (Apple)	Ordenador portátil
E26	No	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E27	No	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E28	SI	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E29	SI	SI	iOS (Apple)	Ordenador portátil
E30	SI	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E31	No	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E32	SI	No	iOS (Apple)	Teléfono móvil
E33	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E34	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E35	SI	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E36	SI	No	iOS (Apple)	Teléfono móvil
E37	SI	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil

EG CODE

24. ¿Por qué has elegido esa respuesta a la pregunta 23?

E01	Debido a que es un elemento electrónico que llevamos siempre encima y con el que también se puede hacer los trabajos de manera efectiva.
E02	porque me parece más cómodo, más rápido y con más posibilidades
E03	SON MÁS MANEJABLES A LA HORA DE TRABAJAR CON APARATOS ELECTRÓNICOS
E04	Porque es más comodo, y creo que lo entendemos mejor.
E05	Para mi es más útil el ordenador ya que tiene más opciones que el ordenador.
E06	Creo que a la hora de realizar un trabajo o una lección resulta más útil y más accesible a la hora de contrastar información y trabajar.
E07	enador y el móvil porque es un medio al que más o menos tenemos acceso la mayoría de personas y pienso que a través de juegos, viendo videos, haciendo ejercicios... se podría aprender más y mejor de una manera más motivada y ludica, que no simplemente copiando
E08	Porque es lo más fácil y sencillo de manejar
E09	Porque me resulta más cómodo y además dispone de más aplicaciones para poder utilizarlas.
E10	Para no distraernos.
E11	he elegido esa respuesta porque es más cómodo
E12	porque en el ordenador se ve todo más grande y claro
E13	Creo que es el aparato mas completo
E14	Me es mas cómodo y rápido
E15	en día la gran mayoría de niños tienen a su disposición y que ya saben como funcionan. Por esto pienso que es mucho más fácil trabajar con esta herramienta para ellos, además que siempre va a ser más entretenido trabajar con dispositivos electrónicos y esto favorece
E16	Porque le permite trabajar de manera más autónoma y puedes tener varias ventanitas abiertas en internet.
E17	Porque se trabaja de forma mas cómoda y visual
E18	Porque en mi caso mi teléfono móvil no tiene la suficiente memoria de almacenamiento para trabajar con él
E19	Porque hoy en día la mayoría de las personas disponemos de un teléfono móvil y es más práctico
E20	Porque es lo que mas cómodo me resulta.
E21	Es más cómoda que un ordenador y un móvil
E22	Porque es más cómodo usar tablet
E23	Porque es una manera rápida y sencilla disponible en cualquier momento.
E24	porque puedes ver películas, series, y acceso a internet. Me gusta mas que el teléfono
E25	Creo que es mejor que el movil o la tablet
E26	Porque es la herramienta con la que me siento más cómodo realizando tareas.
E27	Sería forma cómoda para realizar actividades, ya que el móvil y la tablet personalmente no me gustan mucho para hacer trabajos "extensos" me refiero, para cosas rápidas el móvil y la tablet son ideales, pero para actividades un poco más largas prefiero el portátil.
E28	Ya que me es más cómodo usar el móvil.
E29	en la sería útil desde mi punto de vista, pero trabajar con el ordenador es mucho mas cómodo para mí, porque especialmente es mucho mas fácil a la hora de escribir, a la hora de trabajar en grupo con los compañeros, a la hora de ver videos o películas en inglés entre otra
E30	Porque es una herramienta rápida y fácil de utilizar y en el caso de que haya personas que no dispongan de un ordenador portátil, se pueden realizar tareas en parejas o pequeños grupos.
E31	Creo que es más manejable que un ordenador o una tablet y nos sentimos más cómodos a la hora de encontrar y descargar ciertas aplicaciones necesarias para la actividad.
E32	Es más fácil
E33	Es más práctico
E34	Porque es un dispositivo que todos controlamos bien y al que tenemos acceso. l
E35	Porque para mi es más cómodo ya que puedo realizar varias actividades a la vez.
E36	Porque es mas cómodo, por ejemplo en el doblaje que vamos a trabajar, cuesta menos trabajo hacerlo con un teléfono móvil que por ejemplo con un ordenador
E37	Es más cómodo para distintas actividades

EG CODE	25. ¿Has utilizado alguna vez (en clase, en casa o como hobby) algún programa informático o app de teléfono móvil para doblar o subtitular vídeos, tales como iMovie, iNShot, Subtitle Workshop, Madlupz, TikTok, etc.?	22. ¿Qué sistema operativo tiene el teléfono móvil que utilizas actualmente?	23. Si tuvieras que elegir una, ¿qué herramienta preferirías usar en una tarea relacionada con el inglés? (se realice en clase o en casa de manera autónoma)
E01	No	iOS (Apple)	Ordenador portátil
E02	no! para crear contenido sí, pero no de doblaje	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil / Teléfono móvil
E03	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil / Tablet
E04	No	iOS (Apple)	Ordenador portátil / Teléfono móvil
E05	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E06	SI	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E07	Creo que Tik tok pero hace ya...	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E08	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E09	Madlupz, iMovie	iOS (Apple)	Ordenador portátil
E10	iNshot	Android (Samsung, HTC, LG, Xiaomi, ...)	Tablet
E11	no	iOS (Apple)	Ordenador portátil
E12	no	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E13	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E14	No	iOS (Apple)	Teléfono móvil
E15	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E16	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E17	no	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E18	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E19	no	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E20	No.	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E21	Madlupz	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E22	no	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E23	no	iOS (Apple)	Ordenador portátil
E24	no	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E25	No	iOS (Apple)	Ordenador portátil
E26	No, nunca.	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E27	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E28	SI, pero hace tiempo.	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E29	no	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E30	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil
E31	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Portátil y móvil
E32	No	iOS (Apple)	Teléfono móvil
E33	Tik Tok	Android (Samsung, HTC, LG, Xiaomi, ...)	Tablet
E34	No	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E35	iNshot	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil
E36	No, nunca he hecho ese tipo de actividad	iOS (Apple)	Ordenador portátil
E37	No	iOS (Apple)	Ordenador portátil

EG CODE	24. ¿Por qué has elegido esa respuesta a la pregunta 23?	25. ¿Has utilizado alguna vez (en clase, en casa o como hobby) algún programa informático o app de teléfono móvil para doblar o subtítular videos, tales como iMovie, InShot, Subtitle Workshop, Madtl.pz, Tiktok, etc.?
E01	Más cómodo a la hora de realizar las actividades	No
E02	El portátil para manejar mejor los apuntes y el móvil para practicar de manera didáctica	Si, Madtlpz
E03	Por más comodidad	No
E04	Porque gracias a estas tecnologías podemos investigar y aprender más	No
E05	Los smartphones se hacen más cómodos cuando se trata de manejarlos	Si, principalmente InShot
E06	Porque el móvil es mucho más cómodo que cualquier otro aparato electrónico	No
E07	Debido a que tiene mucho potencial para ser una herramienta que ayude a enseñar el idioma	No
E08	Porque distrae menos	No
E09	Es la herramienta que me resulta más cómoda	No
E10	Porque tienes tanto el teléfono móvil como el ordenador portátil en 1	No
E11	Porque es más práctico	no
E12	Porque es más cómodo el móvil y también porque mi portátil esta roto	-
E13	Es más cómodo	No
E14	Rapidez	No
E15	Porque el teléfono es la herramienta que más uso en mi día a día	No
E16	Porque es algo que sé con seguridad que no me voy a olvidar de traer	
E17	Porque es más cómodo	No
E18	Porque para mí es lo más cómodo y siempre lo tengo a mano	No
E19	Porque pienso que con el ordenador tienes muchas vías para poder aprender, ya sea con vídeo, audio, buscando información...	No
E20	Es lo más cómodo para usar, en mi opinión	No.
E21	Creo que es más accesible para todo el mundo	No
E22	Me parece más cómodo para trabajar	No
E23	Me parece una herramienta de trabajo muy útil y práctica	No
E24	Porque el ordenador es el dispositivo más amplio	No
E25	Porque es más cómodo	No
E26	Estoy más familiarizado y es más fácil de transportar	No
E27	Comodidad	InShot
E28	Esta que más me gusta	No
E29	Me resulta más cómodo	No
E30	Porque es el que tengo más a mano	Si, Vivavideo
E31	Porque es fácil de usar y no se puede perder como los papeles	No
E32	Es muy manejable y todos podemos acceder a él y hay aplicaciones para aprender inglés	No
E33	Es más dinámica	No
E34	Porque me resulta más cómodo	No
E35	Me resulta más cómodo, es mas grande la pantalla, mas rapido y mejores altavoces	No
E36	Para concentrarme y mejora mi inglés	No
E37	Por el acceso que se tiene a paginas web que puedes ser utiles	No

Appendix XII - Answers Provided by the CG in the Initial Questionnaire

EG CODE	1. Nombre y Apellidos	2. Grupo _____ del Grado en Educación Primaria de la UCLM (Ciudad Real)	3. Sexo	4. Nacionalidad	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) [GENERAL]	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) [Writing]	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) [Reading]	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) [Listening]	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) [Speaking]	5. ¿Qué nivel de inglés dirías, aproximadamente, que posees en cada una de las siguientes categorías? (A1 (básico), A2 (pre-intermedio), B1 (intermedio), B2 (intermedio-avanzado), C1 (avanzado), C2 (profesional)) [Pronunciación]
C01	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	B1	B1	A2	A2	A2
C02	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	A2	B1	B1	A2	A2
C03	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	A2	A2	A2	A1	A1	A1
C04	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	A2	B1	B1	B1	B1
C05	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	B1	B1	B2	A2	B1	B2
C06	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	A2	A2	B2	A1	A2	A2
C07	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	B1	B1	B1	B1	B1	B1
C08	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	B1	B1	B2	B1	B1	B1
C09	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	A1	A1	A1	A1	A1	A1
C10	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	A2	A1	A2	A1	A2	B1
C11	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	B1	B1	B1	B1	B1
C12	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	A2	A2	A2	B1	A2	A2
C13	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	A2	B1	A2	B1	A2
C14	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	B1	B1	B1	B1	B1
C15	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	B1	A2	B1	B1	A2
C16	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	A2	A2	A2	A2	A2	A2
C17	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	A2	A2	A2	A2	A1	A1
C18	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	A1	A1	A1	A1	A1	A1
C19	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	B1	B1	B1	B2	B1
C20	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	B2	B2	B2	B1	B2	B1
C21	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	A2	A2	A2	A2	A2	A2
C22	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	A2	B1	A2	B1	A2
C23	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	A1	A1	A1	A1	A1	A1
C24	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B2	B2	B2	B2	B2	B2
C25	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	B2	B1	B1	A2	B1	A2
C26	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	A2/B1	A2	B1	B1	A2	A2
C27	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	A2	A2	B1	A2	A2	A2
C28	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	A2	A2	A2	A2	A2	A2
C29	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	B1	B1	B1	B1	B1
C30	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	B1	B1	B1	B1	B1	B1
C31	[Hidden - Confidentiality Issues]	1ºD	Hombre	Española	A2	A2	B1	B1	A2	A2
C32	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B1	B1	B1	A2	A2	B1
C33	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	B2-C1	B2	B2	B2	C1	C1
C34	[Hidden - Confidentiality Issues]	1ºD	Mujer	Española	A2	A2	A2	A2	A2	A2

EG CODE	6. ¿Qué destreza crees que es la que más necesitas mejorar?	7. Lengua Materna	8. ¿Cuántos años llevas estudiando inglés?	9. ¿Disfrutas aprendiendo inglés?	10. ¿Dónde has estudiado inglés? Puedes marcar más de una casilla
C01	Listening	Español /Castellano	12	Sí	Escuela de Idiomas, Clases Particulares
C02	Writing, Speaking	Español /Castellano	13	Sí, pero depende del profesor	En clase, Clases particulares
C03	Speaking	Español /Castellano	10	Sí, la mayoría del tiempo	En clase, escuela de idiomas
C04	Writing, Listening	Español /Castellano	16	Sí	En clase, Escuela de Idiomas, Cursos
C05	Listening	Español /Castellano	12	Sí	En clase, Escuela de Idiomas, En casa y/o de manera autónoma
C06	Listening	Español /Castellano	15	Sí, aunque no me guste mucho	En clase, Clases Particulares
C07	Speaking	Español /Castellano	-	Sí	En clase, En casa, Otros: Intercambios
C08	Listening	Español /Castellano	15	Me gusta pero me cuesta	En clase, En casa, Escuela de Idiomas
C09	Reading	Español /Castellano	14	Depende de la persona que enseña	En clase
C10	Speaking	Español /Castellano	15	Sí	En clase, Clases particulares
C11	Writing	Español /Castellano	10	A veces	En clase
C12	Speaking	Español /Castellano	12	Depende del profesor	En clase
C13	Writing	Español /Castellano	9	No	En clase, Escuela de Idiomas
C14	Listening	Español /Castellano		Sí	En clase, Clases particulares
C15	Reading	Español /Castellano	13	Sí	En clase, clases particulares, en casa
C16	Listening	Español /Castellano	11	Sí	En clase, clases particulares, en casa
C17	Speaking	Español /Castellano	6	Sí	En clase, Clases particulares
C18	Listening, Speaking	Español /Castellano	13	A veces	En clase, Clases particulares
C19	Reading	Español /Castellano	10	Sí	En clase, Escuela de Idiomas
C20	Listening	Español /Castellano	12	Sí	En clase, En casa, Otros: Academia
C21	Writing	Español /Castellano	15	Sí	En clase, Clases particulares
C22	Writing, Listening	Español /Castellano	10	Sí	En clase
C23	Speaking	Español /Castellano	10	Sí, pero me cuesta	En clase, clases particulares
C24	Reading	Español /Castellano	13	Sí	En clase, clases particulares, En casa
C25	Listening, Speaking	Español /Castellano	15	Sí	En clase, clases particulares
C26	Speaking	Español /Castellano	16	Sí	En clase, Otros: academia
C27	Listening	Español /Castellano	15	Sí	En clase, en casa
C28	Speaking	Español /Castellano	10	Sí	En clase, en casa
C29	Listening, Speaking	Español /Castellano		Sí, mucho	En clase, Escuela de Idiomas, En casa y/o de manera autónoma
C30	Reading	Español /Castellano	13	Sí	En clase, clases particulares, en casa
C31	Writing	Español /Castellano	10		En clase, escuela idiomas
C32	Listening, Speaking	Español /Castellano	15	Sí	En clase, clases particulares
C33	Listening	Español /Castellano	12	Sí	En clase, clases particulares
C34	Writing, Listening, Speaking	Español /Castellano	10	Sí, pero me cuesta	En clase

EG CODE	11. ¿Como has estudiado inglés? Puedes marcar más de una casilla.	12. ¿Has estado en algún país de habla inglesa? Especifica el número de veces y la duración de cada una de las estancias. [Estancia 1]
C01	Comunicación cara a cara con otras personas. Comunicación a distancia con otras personas (Apps y software de mensajería estilo Whatsapp, etc.)	De 1 a 3 semanas
C02	Comunicación cara a cara con otras personas	No he estado nunca en ningún país de habla inglesa
C03	Comunicación cara a cara con otras personas (Apps y mensajería estilo whatsapp) Música en inglés	De 1 a 3 semanas
C04	Comunicación cara a cara con otras personas. Música en inglés	No he estado nunca en ningún país de habla inglesa
C05	Comunicación cara a cara, a distancia (internet y redes). Lectura de libros, cómics: TV y series: Cine: Música	No he estado nunca en ningún país de habla inglesa
C06	Comunicación C-C, Música	No he estado nunca en ningún país de habla inglesa
C07	Comunicación C-C, Comunicación a distancia (apps y mensajería). Lectura libros, TV y series, Música	De 1 a 3 semanas
C08	Comunicación C-C, Lectura de libros, TV y series	No he estado nunca en ningún país de habla inglesa
C09	Otros: En casa y clase	No he estado nunca en ningún país de habla inglesa
C10	Comunicación C-C, Lectura libros, Música	No he estado nunca en ningún país de habla inglesa
C11	Comunicación C-C, a distancia (apps y mensajería), música	No he estado nunca en ningún país de habla inglesa
C12	Comunicación C-C	No he estado nunca en ningún país de habla inglesa
C13	Comunicación C-C, a distancia (conversaciones), lectura libros, TV y series, música	Menos de una semana
C14	Comunicación distancia (apps), Lectura libros, TV y series, música	De 1 a 3 semanas
C15	Lectura, TV y series, Música	No he estado nunca en ningún país de habla inglesa
C16	Comunicación C-C, distancia (apps), TV y series, música	No he estado nunca en ningún país de habla inglesa
C17	Comunicación C-C	No he estado nunca en ningún país de habla inglesa
C18	Lectura, Música	De 1 a 3 semanas
C19	Comunicación C-C, Cine, Música	De 1 a 3 semanas
C20	Comunicación C-C, Lectura, Música	De 1 a 3 semanas
C21	Comunicación C-C	No he estado nunca en ningún país de habla inglesa
C22	Comunicación C-C, TV, Música	No he estado nunca en ningún país de habla inglesa
C23	Otros: Clases particulares	No he estado nunca en ningún país de habla inglesa
C24	Comunicación distancia (internet), lectura, tv, cine, música	No he estado nunca en ningún país de habla inglesa
C25	Comunicación C-C, distancia (apps), distancia (redes)	No he estado nunca en ningún país de habla inglesa
C26	Comunicación C-C, música	No he estado nunca en ningún país de habla inglesa
C27	Comunicación C-C, distancia (redes), lectura, tv, música	De 1 a 3 semanas
C28	TV, música	De 3 semanas a 2 meses
C29	TODAS OPCIONES	No he estado nunca en ningún país de habla inglesa
C30	Comunicación C-C, distancia (redes), tv, música	De 1 a 3 semanas
C31	Comunicación C-C, TV, música	-
C32	Comunicación distancia (apps), distancia (redes), tv, cine, música	No he estado nunca en ningún país de habla inglesa
C33	Comunicación C-C, lectura, tv, música	Menos de una semana
C34	Comunicación C-C	No he estado nunca en ningún país de habla inglesa

EG CODE	12. ¿Has estado en algún país de habla inglesa? Especifica el número de veces y la duración de cada una de las estancias. [Estancia 2]	12. ¿Has estado en algún país de habla inglesa? Especifica el número de veces y la duración de cada una de las estancias. [Estancia 3]	En relación a la pregunta 12, indica en qué lugares de habla inglesa has estado.	13. ¿Tienes alguna certificación oficial de nivel de inglés? (Certificación Oficial de la Escuela de Idiomas, Cambridge (Key), Preliminary, First, Advanced, Proficiency), Trinity, TOEFL, IELTS, otros...) Indica la certificación y el nivel del MCER que se acredita (A2, B1, B2, C1, C2)	14. ¿Alguna vez has trabajado con material audiovisual en clase? (Películas, series, etc.). Puedes marcar más de una casilla.	15. ¿Alguna vez has realizado en clase de inglés alguna actividad de traducción audiovisual (doblaje, subtítulo...)? NOTA: No se trata únicamente de ver fragmentos de películas, series o vídeos, sino de realizar tareas de doblaje o subtítulo.
C01	Menos de una semana		Rumania, Londres	No	Si, como ejercicio de listening. Si, como ejercicio de listening-speaking	No
C02				No	Si, como ejercicio de listening. Si, como ejercicio de listening-speaking	No
C03	De 1 a 3 semanas		Irlanda, Bélgica	No	Si, como ejercicio de listening. Otros (y por ocio en clase sin ejercicios)	No
C04				No	Si, como ejercicio de listening-speaking	No
C05				A2	Si, como ejercicio de listening-speaking. Si, como ejercicio de reading (guión)	Si, actividades de doblaje
C06				-	Si, como ejercicio de L-S. Si, como ejercicio de reading (guión)	Si, ambas
C07	Más de 2 meses	De 1 a 3 semanas	Londres, Liverpool, Dublin	B1	Si, como ejercicio de listening. Si, como ejercicio de listening-speaking	No
C08				B1 Trinity	No	No
C09				No	Si, como ejercicio de L, de L-S y de R	No
C10				No	Si, como ejercicio de L, de L-S y de R	No
C11				no	Si, como ejercicio de L-S y de R	Si, ambas
C12					Si, como ejercicio de L-S	Si, actividades de subtítulo
C13			Londres	B1 Trinity	Si, como ejercicio de L, de L-S y de R	No
C14			Dublin	B1 Cambridge	Si, como ejercicio de listening.	No
C15				B1 Cambridge	Si, como ejercicio de listening.	Si, actividades de doblaje
C16				No	Si, como ejercicio de L-S, y de R	Si, actividades de subtítulo
C17				No	Si, como ejercicio de L y de R	Si, actividades de subtítulo
C18			Irlanda	A2	Si, como ejercicio de L	No
C19			Londres	B1 Cambridge	Si, como ejercicio de L-S	Si, actividades de subtítulo
C20	De 1 a 3 semanas		Reino Unido, Irlanda	B2 Escuela Idiomas	Si, como ejercicio de L	No
C21				No	Si, como ejercicio de L	No
C22				No	Si, como ejercicio de L	Si, actividades de subtítulo
C23				No	Si, como ejercicio de L	Si, actividades de doblaje
C24				B2 Oxford	Si, como ejercicio de L y de L-S	No
C25				No	Si, como ejercicio de L	No
C26				No	Si, como ejercicio de L, y de R	Si, actividades de subtítulo
C27			Rep. Checa	No	Si, como ejercicio de L y de L-S	No
C28			Londres	No	Si, como ejercicio de L, de L-S y de R	No
C29				B1 Cambridge	Si, como ejercicio de L-S	No
C30			Irlanda	No	Si, como ejercicio de L-S, y de R	Si, actividades de doblaje
C31			Irlanda	No	Si, como ejercicio de L-S	No
C32				No	Si, como ejercicio de R	No
C33			Londres	B1 y B2	Si, como ejercicio de L	No
C34				A2/B1	Si, como ejercicio de L	No

EG CODE	16. Si tu respuesta a la pregunta 15 ha sido "Si", ¿te gustó realizar esas actividades?	17. Si tu respuesta a la pregunta 15 ha sido "Si", ¿para que crees que resultaron útiles esas actividades? Puedes marcar más de una opción.	18. Si tu respuesta a la pregunta 15 ha sido "No", ¿te gustaría realizar ese tipo de actividades en clase de inglés?	19. Si tu respuesta a la pregunta 15 ha sido "No", ¿para que crees que resultaron útiles esas actividades? Puedes marcar más de una opción.	20. ¿Has utilizado alguna vez el teléfono móvil como herramienta didáctica en clase de inglés?	21. ¿Crees que se aprovecha actualmente el teléfono móvil como herramienta didáctica en clase de inglés?
C01			Si	Mejorar mi motivación, Mejorar mi listening, Mejorar mi reading	No	Si
C02			Si		Si	Si
C03			Si		No	Si
C04			Mejorar mi motivación, writing, reading, listening, speaking, pronunciation		No	No
C05	Si	Mejorar mi motivación, reading, listening, speaking, pronunciation			Si	No
C06	Si	Mejorar mi listening			Si	Si
C07			Si		Si	No
C08			Si	Mejorar mi motivación, writing, reading, listening, speaking, pronunciation	Si	Si
C09			Si	Mejorar mi motivación	Si	Si
C10			Si		Si	Si
C11	Si	Mejorar mi writing, listening, speaking, pronunciation			Si	Si
C12	Si	Mejorar mi listening, Speaking, pronunciation	No		No	No
C13			Si	Mejorar mi speaking, pronunciation	No	Si
C14			Si	Mejorar writing, reading, listening, speaking	No	Si
C15	Si	Mejorar motivación, listening			No	No
C16	Si	Mejorar reading, listening, pronunciation			Si	Si
C17	Si	Mejorar mi writing, speaking	Si		Si	Si
C18			Si		Si	Si
C19	Si	Mejorar mi motivación, listening, speaking, pronunciation			No	No creo que sea útil
C20			Si	Mejorar mi pronunciación	No	No
C21			Si		No	No
C22	Si	Mejorar listening, speaking, pronunciation			Si	Si
C23	Si	Mejorar motivación, listening, speaking, pronunciation	Si		No	Si
C24			Si	Mejorar writing, reading, listening, speaking, pronunciation	Si	Si
C25			Si	Mejorar listening, speaking, pronunciation	No	Si
C26	Si	Mejorar motivación, writing, listening			No	No
C27			Si	Mejorar mi motivación, writing, listening, speaking, pronunciation	No	No
C28			Si	Mejorar listening, speaking, pronunciation	No	Si
C29			Si	TODAS OPCIONES	Si	Si
C30	Si	Mejorar listening, speaking, pronunciation			Si	Si
C31			Si	Mejorar listening, pronunciation	No	No
C32			Si	TODAS OPCIONES	Si	Si
C33			Si	Mejorar mi listening	Si	No
C34			Si	Mejorar listening, speaking, pronunciation	No	Si

EG CODE	22. ¿Qué sistema operativo tiene el teléfono móvil que utilizas actualmente?	23. Si tuvieras que elegir una, ¿qué herramienta preferirías usar en una tarea relacionada con el inglés? (se realice en clase o en casa de manera autónoma)	24. ¿Por qué has elegido esa respuesta a la pregunta 23?	25. ¿Has utilizado alguna vez (en clase, en casa o como hobby) algún programa informático o app de teléfono móvil para doblar o subtítular vídeos, tales como iMovie, iNShot, Subtitle Workshop, MadlIipz, TIKTok, etc.?
C01	iOS (Apple)	Ordenador portátil	Más cómodo a la hora de realizar las actividades	No
C02	Android (Samsung, HTC, LG, Xiaomi, ...)	enador portátil / Teléfono n	El portátil para manejar mejor los apuntes y el móvil para practicar de manera didáctica	Si, MadlIipz
C03	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil / Tablet	Por más comodidad	No
C04	iOS (Apple)	enador portátil / Teléfono n	Porque gracias a estas tecnologías podemos investigar y aprender más	No
C05	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Los smartphones se hacen más cómodos cuando se trata de manejarlos	Si, principalmente iNShot
C06	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Porque el móvil es mucho más cómodo que cualquier otro aparato electrónico	No
C07	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Debido a que tiene mucho potencial para ser una herramienta que ayude a enseñar el idioma	No
C08	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Porque distrae menos	No
C09	iOS (Apple)	Ordenador portátil	Es la herramienta que me resulta más cómoda	No
C10	Android (Samsung, HTC, LG, Xiaomi, ...)	Tablet	Porque tienes tanto el teléfono móvil como el ordenador portátil en 1	No
C11	iOS (Apple)	Ordenador portátil	Porque es más práctico	no
C12	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Porque es más cómodo el móvil y también porque mi portátil esta roto	-
C13	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Es más cómodo	No
C14	iOS (Apple)	Teléfono móvil	Rapidez	No
C15	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Porque el teléfono es la herramienta que más uso en mi día a día	No
C16	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Porque es algo que sé con seguridad que no me voy a olvidar de traer	No
C17	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Porque es más cómodo	No
C18	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Porque para mí es lo más cómodo y siempre lo tengo a mano	No
C19	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Porque pienso que con el ordenador tienes muchas vías para poder aprender, ya sea con video, audio, buscando información...	No
C20	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Es lo más cómodo para usar, en mi opinión	No.
C21	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Creo que es más accesible para todo el mundo	No
C22	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Me parece más cómodo para trabajar	No
C23	iOS (Apple)	Ordenador portátil	Me parece una herramienta de trabajo muy útil y práctica	No
C24	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Porque el ordenador es el dispositivo o más amplio	No
C25	iOS (Apple)	Ordenador portátil	Porque es más cómodo	No
C26	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Estoy más familiarizado y es más fácil de transportar	No
C27	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Comodidad	No
C28	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Es la que más me gusta	iNShot
C29	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Me resulta más cómodo	No
C30	Android (Samsung, HTC, LG, Xiaomi, ...)	Teléfono móvil	Porque es el que tengo más a mano	Si, Vvavideo
C31	Android (Samsung, HTC, LG, Xiaomi, ...)	Portátil y móvil	Porque es fácil de usar y no se puede perder como los papeles	No
C32	iOS (Apple)	Teléfono móvil	Es muy manejable y todos podemos acceder a él y hay aplicaciones para aprender inglés	No
C33	Android (Samsung, HTC, LG, Xiaomi, ...)	Tablet	Es más dinámica	No
C34	Android (Samsung, HTC, LG, Xiaomi, ...)	Ordenador portátil	Porque me resulta más cómodo	No

EG CODE	4. En una escala de 1 a 5 (1 = nada, 2= muy poco, 3= algo, 4= bastante 5= mucho), ¿cómo de útil crees que ha sido la experiencia de doblete para las siguientes categorías de tu aprendizaje de inglés? [Reading]	4. En una escala de 1 a 5 (1 = nada, 2= muy poco, 3= algo, 4= bastante 5= mucho), ¿cómo de útil crees que ha sido la experiencia de doblete para las siguientes categorías de tu aprendizaje de inglés? [Listening]	4. En una escala de 1 a 5 (1 = nada, 2= muy poco, 3= algo, 4= bastante 5= mucho), ¿cómo de útil crees que ha sido la experiencia de doblete para las siguientes categorías de tu aprendizaje de inglés? [Speaking]	4. En una escala de 1 a 5 (1 = nada, 2= muy poco, 3= algo, 4= bastante 5= mucho), ¿cómo de útil crees que ha sido la experiencia de doblete para las siguientes categorías de tu aprendizaje de inglés? [Adquisición de vocabulario]	4. En una escala de 1 a 5 (1 = nada, 2= muy poco, 3= algo, 4= bastante 5= mucho), ¿cómo de útil crees que ha sido la experiencia de doblete para las siguientes categorías de tu aprendizaje de inglés? [Mejora de la comprensión de la gramática]	5. Si crees que esta experiencia ha ayudado a mejorar tu 'speaking', indica en una escala de 1 a 5 (1 = nada, 2= muy poco, 3= algo, 4= bastante 5= mucho) cómo de útil crees que ha sido la experiencia de doblete para mejorar las siguientes facetas de tu competencia oral: [Pronunciación del inglés]	5. Si crees que esta experiencia ha ayudado a mejorar tu 'speaking', indica en una escala de 1 a 5 (1 = nada, 2= muy poco, 3= algo, 4= bastante 5= mucho) cómo de útil crees que ha sido la experiencia de doblete para mejorar las siguientes facetas de tu competencia oral: [Sentencia Stress]	5. Si crees que esta experiencia ha ayudado a mejorar tu 'speaking', indica en una escala de 1 a 5 (1 = nada, 2= muy poco, 3= algo, 4= bastante 5= mucho) cómo de útil crees que ha sido la experiencia de doblete para mejorar las siguientes facetas de tu competencia oral: [Elocución]	5. Si crees que esta experiencia ha ayudado a mejorar tu 'speaking', indica en una escala de 1 a 5 (1 = nada, 2= muy poco, 3= algo, 4= bastante 5= mucho) cómo de útil crees que ha sido la experiencia de doblete para mejorar las siguientes facetas de tu competencia oral: [Fluidez]
E01	4 (Bastante)	3 (Algo)	2 (Muy poco)	3 (Algo)	3 (Algo)	3 (Algo)	3 (Algo)	3 (Algo)	2 (Muy poco)
E02	4 (Bastante)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)
E03	4 (Bastante)	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	4 (Bastante)	5 (Mucho)	5 (Mucho)
E04	5 (Mucho)	5 (Mucho)	5 (Mucho)	3 (Algo)	4 (Bastante)	3 (Algo)	4 (Bastante)	4 (Bastante)	3 (Algo)
E05	5 (Mucho)	3 (Algo)	4 (Bastante)	3 (Algo)	3 (Algo)	4 (Bastante)	3 (Algo)	3 (Algo)	4 (Bastante)
E06	4 (Bastante)	5 (Mucho)	5 (Mucho)	4 (Bastante)	3 (Algo)	5 (Mucho)	4 (Bastante)	5 (Mucho)	5 (Mucho)
E07	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)
E08	2 (Muy poco)	5 (Mucho)	5 (Mucho)	4 (Bastante)	2 (Muy poco)	4 (Bastante)	3 (Algo)	4 (Bastante)	3 (Algo)
E09	4 (Bastante)	4 (Bastante)	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	4 (Bastante)	5 (Mucho)
E10	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)
E11	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	3 (Algo)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)
E12	4 (Bastante)	4 (Bastante)	4 (Bastante)	3 (Algo)	3 (Algo)	4 (Bastante)	3 (Algo)	4 (Bastante)	3 (Algo)
E13	3 (Algo)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	5 (Mucho)	4 (Bastante)	5 (Mucho)	5 (Mucho)
E14	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	5 (Mucho)	5 (Mucho)	3 (Algo)	4 (Bastante)	3 (Algo)
E15	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)
E16	4 (Bastante)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)
E17	5 (Mucho)	3 (Algo)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	5 (Mucho)	5 (Mucho)
E18	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	5 (Mucho)	4 (Bastante)	3 (Algo)	4 (Bastante)	3 (Algo)
E19	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)
E20	5 (Mucho)	4 (Bastante)	5 (Mucho)	5 (Mucho)	3 (Algo)	5 (Mucho)	4 (Bastante)	4 (Bastante)	3 (Algo)
E21	4 (Bastante)	3 (Algo)	5 (Mucho)	4 (Bastante)	4 (Bastante)	4 (Bastante)	5 (Mucho)	5 (Mucho)	5 (Mucho)
E22	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	3 (Algo)	5 (Mucho)	4 (Bastante)	5 (Mucho)	4 (Bastante)
E23	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)
E24	4 (Bastante)	5 (Mucho)	5 (Mucho)	5 (Mucho)	3 (Algo)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)
E25	2 (Muy poco)	4 (Bastante)	5 (Mucho)	3 (Algo)	3 (Algo)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)
E26	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)
E27	4 (Bastante)	4 (Bastante)	5 (Mucho)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	3 (Algo)
E28	4 (Bastante)	5 (Mucho)	5 (Mucho)	3 (Algo)	3 (Algo)	4 (Bastante)	4 (Bastante)	4 (Bastante)	3 (Algo)
E29	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	3 (Algo)	4 (Bastante)	4 (Bastante)
E30	4 (Bastante)	4 (Bastante)	5 (Mucho)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)
E31	3 (Algo)	5 (Mucho)	5 (Mucho)	4 (Bastante)	5 (Mucho)	5 (Mucho)	4 (Bastante)	5 (Mucho)	5 (Mucho)
E32	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	5 (Mucho)	4 (Bastante)	5 (Mucho)	4 (Bastante)
E33	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)
E34	3 (Algo)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)
E35	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	4 (Bastante)	4 (Bastante)	3 (Algo)
E36	3 (Algo)	4 (Bastante)	5 (Mucho)	5 (Mucho)	4 (Bastante)	4 (Bastante)	5 (Mucho)	5 (Mucho)	4 (Bastante)
E37	5 (Mucho)	4 (Bastante)	5 (Mucho)	3 (Algo)	3 (Algo)	5 (Mucho)	5 (Mucho)	5 (Mucho)	5 (Mucho)

EG CODE	6. Si tuvieras que elegir UNA de las siguientes opciones como resumen de tu experiencia de doblaje, ¿cuál sería?	7. ¿Qué vídeo te ha gustado más / te ha resultado más entretenido o motivador de doblar?
E01	Ha sido una experiencia entretenida.	DRAGON
E02	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	LAKE
E03	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	DRAGON
E04	Ha sido una experiencia innovadora.	POTIONS
E05	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	DRAGON
E06	Ha sido una experiencia interesante, innovadora y entretenida.	DRAGON
E07	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	Todos por igual
E08	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	MOUNTAIN
E09	No me ha parecido una experiencia especialmente interesante, entretenida o innovadora.	LAKE
E10	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	POTIONS
E11	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	LAKE
E12	Ha sido una experiencia innovadora.	DRAGON
E13	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	MOUNTAIN
E14	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	MOUNTAIN
E15	Ha sido una experiencia que me ha ayudado a desarrollar mi competencia oral en inglés.	LAKE
E16	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	Todos por igual
E17	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	POTIONS
E18	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	MOUNTAIN
E19	Ha sido una experiencia interesante, innovadora y entretenida.	LAKE
E20	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	Todos por igual
E21	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	POTIONS
E22	Ha sido una experiencia que me ha ayudado a desarrollar mi competencia oral en inglés.	MOUNTAIN
E23	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	LAKE
E24	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	DRAGON
E25	Ha sido una experiencia interesante, innovadora y entretenida.	LAKE
E26	Ha sido una experiencia interesante, innovadora y entretenida.	DRAGON
E27	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	DRAGON
E28	Ha sido una experiencia interesante, innovadora y entretenida.	MOUNTAIN
E29	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	DRAGON
E30	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	Todos por igual
E31	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	DRAGON
E32	Ha sido una experiencia interesante, innovadora y entretenida.	DRAGON
E33	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	POTIONS
E34	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	LAKE
E35	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	POTIONS
E36	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	MOUNTAIN
E37	Ha sido una experiencia interesante, entretenida e innovadora que me ha ayudado a desarrollar mi competencia oral en inglés.	POTIONS

8. ¿Por qué? (Continuación de la pregunta anterior. Respuesta libre: 4 líneas máximo)

EG CODE

E01	Fue el que mas fácil me resulto de hacer, ya que las voces de los personajes eran muy distintas y fue una gran facilidad para mi a la hora de grabar ya que intento poner un tono de voz distinto para cada personaje.
E02	lo primero, porque lo hice el último y contaba con una mayor fluidez, con lo cual, Me resultó más sencillo y más divertido. También ha sido mi favorito porque ha tenido una parte dialogada fluida y otra (la parte final) más narrada por decirlo de alguna manera.
E03	ES EL VIDEO MÁS LARGO Y POR ELLO PENSABA QUE SERÍA EL MÁS CANSAO, PERO HA SIDO LA ESCENA QUE MÁS ME HA GUSTADO PARA DOBLAR
E04	Porque al ser muy fan de Harry Potter, me conocía la escena y me resultaba interesante poder doblar esa película, y me parecía una situación interesante.
E05	Porque tenía escenas que te motivaban a hacer de forma más parecida posible las propias voces del vídeo.
E06	me pongo una voz grave para uno de los personajes y al mismo tiempo otra más suave con el otro personaje, me he dado cuenta que el hecho de entonación y el ritmo son muy importantes a la hora de doblar, por eso me ha gustado más. Me ha obligado a estar más atento a la hora de hacerlo y aparte me ha resultado muy divertido
E07	Porque me ha gustado poner voces tanto para doblar a los personajes como al dragón.
E08	Porque era el primer doblaje que hacía y empecé muy motivada y lo cogí con muchas ganas y me preparé bien la pronunciación y me reía mucho yo sola poniendo las voces de los actores y demás.
E09	Porque era el más corto.
E10	Porque era el más corto.
E11	Porque es una de mis películas favoritas
E12	Porque ya tenía práctica de los anteriores, además de que el de "DRAGON" fue el que me costó más que incluso el primero, también porque la saga de Harry Potter me gusta desde pequeña, de hecho me motivó a verme las de nuevo todas las partes de la saga.
E13	Porque al iniciar al dragón me parecía gracioso y me reía de mí misma y de lo que tenía que hacer
E14	Porque me parecía más entretenida la escena
E15	Había más cambios en el tono de voz y me resultaba más entretenido
E16	Me ha gustado más porque había más voces diferentes que hacer y los diálogos eran más cortos.
E17	Porque todos en distinto grado me han ayudado a entender mejor el inglés. Además, me ha ayudado a leer el contexto, es decir que aunque no entienda una palabra puedo entender lo demás.
E18	Porque me gustan las películas de Harry Potter y esa es una de mis escenas preferidas
E19	Porque era la escena que más recordaba de las cuatro, ya que solo he visto Harry Potter, y me parecían los diálogos más dinámicos y la situación de la escena más entretenida.
E20	Me han parecido todos por igual porque como eran diferentes en todos tenía que poner ganas para hacerlos bien.
E21	Porque es un fragmento sacado de mi película favorita de Harry Potter.
E22	Porque "Mountain" fue el primer doblaje que hice y aunque no sabía muy bien como hacerlo le puse mucho empeño hasta que conseguí que me saliera bien.
E23	Porque al ser el último sentía que ya tenía más fluidez a la hora de hacerlo y me resultó mucho más fácil además que el ver la cara de los protagonistas hablando ayudaba bastante .
E24	soy muy fan del señor de los anillos y el Hobbit, y me pareció muy entretenido doblar a Amapu, aparte de que la voz en ingles es espectacular
E25	El diálogo era más pausado y se podía hacer más fluido.
E26	El video de "Mountain" también me gustó mucho doblarlo. Justo antes de realizar los doblajes vi las 3 películas del Hobbit con mi hermana y me gustó mucho hacer el doblaje en inglés. Además, motiva mucho realizar las entonaciones de esas escenas.
E27	La voz que tenía que poner para el dragón me hacía gracia y me motivaba a seguir.
E28	Porque al ser el primer doblaje, me resultó muy interesante realizarlo y puede mucho empeño en que saliera lo mejor posible, además me lo pasé genial haciéndolo.
E29	porque ponerle voz al dragón no me parecía fácil, pero una vez que acabé dicho doblaje me sentí orgullosa y motivada con el resultado.
E30	Porque cada uno de los videos tenía una temática muy diferente y me ha resultado muy entretenido tener que poner voces a los distintos personajes y poner voces masculinas en mi caso.
E31	Porque me ha parecido divertido el doblaje
E32	Por que me ha gustado hacerlo y como lo he encicado
E33	Soy fan de Harry Potter
E34	Porque tenias que doblar voces en distintos tonos y de distintas personas, pero no era difícil.
E35	Porque me pareció interesante interpretar la voz del profesr, ya que me pude poner en su situación y además me pareció gracioso interpretar a los niños. Me recordé a alguna situación del pasado cuando yo era pequeña o he podido imaginarme como son los niños más pequeños en clase.
E36	Porque el primer video las frases no se tenían que decir tan deprisa, no me costó tanto y no me agobió tanto como en los otros, pero en general los 4 son chulos aunque cueste un poco
E37	Soy muy fan de los libros y películas de Harry Potter, y esta escena me encanta, además de que el profesor Snape es uno de mis personajes favoritos de la saga y escucharlo e intentar imitarlo en inglés ha sido para mí super divertido y muy motivador.

EG CODE	9. ¿Qué doblaje crees que ha sido más útil para mejorar tu speaking?	10. ¿Por qué? (Continuación de la pregunta anterior. Respuesta libre. 4 líneas máximo)
E01	POTIONS	En especial han sido los 2 vídeos relacionados con Harry Potter, ya que tenían más palabras que para mi opinión eran más difíciles de pronunciar.
E02	Todos por igual	pienso que todos me han aportado nuevo vocabulario y recursos para la mejora de mi pronunciación, sobre todo de algunas palabras específicas. No creo que haya alguno que destaque, todos han sido muy enriquecedores en esta destreza.
E03	Todos por igual	TODOS ME HAN APORTADO VOCABULARIO NUEVO Y FLUidez A LA HORA DE ESCUCHAR INGLÉS Y HABLARLO
E04	POTIONS	Porque iba bastante rápido y tenía algunas palabras bastante raras.
E05	Todos por igual	Porque todos contienen un amplio vocabulario y sobre diferentes temas.
E06	DRAGON	Era uno de los vídeos donde mejor se entendía su pronunciación y entonación a la hora de leer el diálogo.
E07	Todos por igual	Porque todos, en su mayoría, de una forma u otra han mejorado parte de mi comunicación oral en inglés.
E08	Todos por igual	Todos me han ayudado a mejorar mi speaking aunque un doblaje me haya costado más que otro, pero todos en general me han ayudado.
E09	Todos por igual	creo que de todos he podido mejorar bastante la pronunciación.
E10	DRAGON	En mi opinión, ha sido el vídeo más complicado a la hora de pronunciarlo y he tenido que entrenarme muchísimo más que con los otros.
E11	Todos por igual	bulatio mínimo de inglés, de todos he aprendido por igual, tal vez en alguno si he buscado algunas palabras mas que no sabia ni el significado ni tampoco como se pronunciaba porque el actor lo decía tan rápido que ni lo entendía pero me han ayudado
E12	Todos por igual	Porque en todos tenía que hablar y en todos he ido aprendiendo la pronunciación
E13	Todos por igual	Porque he hablado y pronunciado nuevas palabras en inglés
E14	Todos por igual	En todos había vocabulario diferente que no conocía y he aprendido
E15	DRAGON	Porque para mí era el más difícil tanto por el vocabulario como por la entonación y la rapidez del diálogo.
E16	Todos por igual	Todos me han ayudado porque cada uno era distinto al otro y en cada uno había un contexto distinto que había que interpretar.
E17	DRAGON	Porque fue el que más me costó grabar y al que más le dedicué tiempo
E18	Todos por igual	En cada uno de ellos trabajas diferentes entonaciones
E19	Todos por igual	Porque en todos ellos hemos manejado alguna palabra que no conocíamos o que se nos podía resistir algo más la pronunciación, pero tras dividir repetidas veces los vídeos hemos podido llegar a reproducir de forma adecuada
E20	DRAGON	Porque había muchas palabras que no conocía y he aprendido a pronunciarlas.
E21	Todos por igual	Porque son diferentes pronunciaciones y entonaciones de las palabras, entonces con todos se aprende mucho.
E22	LAKE	Creo que "lake" porque hay palabras que no había escuchado nunca y son difíciles de pronunciar.
E23	Todos por igual	Porque a veces tenían palabras que tenían dificultad a la hora de pronunciar por lo que tenían que centrarse y buscar las maneras correctas para no liarla.
E24	POTIONS	por la velocidad de Severus al hablar, le obligaba a decir las palabras bien y rápido, no resultaba frustrante, si no que me motivaba mas a poder decir sus frases bien, porque pensaba 'si dices bien esto puedes hacer bien el resto de doblajes'
E25	LAKE	Al ser más pausado me daba tiempo a entonarlo mejor.
E26	MOUNTAIN	Porque hay varias frases que son muy rápidas. El tener que estar viendo como lo dice y tratar de hacerlo igual que él, y repetir y repetir... Ayuda la verdad.
E27	Todos por igual	Todos tenían alguna pronunciación difícil y frases muy rápidas. Además con las 4 he tenido que hablar, por tanto, yo creo que todos me han sido útiles.
E28	Todos por igual	Ya que en todas he aprendido y practicado la entonación
E29	Todos por igual	creo que en todos los doblajes se trabaja el speaking de la misma forma, porque más o menos son iguales de denses aunque hay vocabulario que he tenido que traducir porque no lo entendía.
E30	Todos por igual	creo que todos tenían palabras o frases que me han resultado más complicadas de pronunciar que otras pero eso me ha ayudado mucho en realidad. Además, me han ayudado a mejorar la fluidez ya que tenía que hablar más deprisa y con la mejor pronunciación que podía para que quedasen
E31	Todos por igual	Porque todos han contribuido a mi fluidez, pronunciación, etc...
E32	DRAGON	Era más difícil y más largo
E33	DRAGON	Era más larga, con más vocabulario
E34	POTIONS	Porque el profesor hablaba muy rápido y tenía que tener mucha fluidez y pronunciación para que saliera bien.
E35	DRAGON	Porque para mí en este doblaje he tenido que esforzarme en la pronunciación y en la velocidad de las voces, además de distinguir los distintos tonos de cada personaje.
E36	LAKE	Porque hay frases que se dicen muy deprisa y frases que hay que pensar como decir las para que cuadre porque a ellos no se les entiende, entonces ahí he aprendido
E37	DRAGON	Era el vídeo en el que más se hablaba de todos, además que había vocabulario que no sabía pronunciar y frases que iban más rápido de lo que esperaba, por lo que ha supuesto para mí todo un reto.

18. Escribe cualquier comentario que te gustaría añadir al respecto de la experiencia de doblaje. (Respuesta libre, 4 líneas máximo)

Me ha resultado una manera muy interesante de aprender inglés, ya que es una manera muy innovadora de evaluar la producción oral y lo podemos hacer por nuestra cuenta sin tener que hacer una exposición delante de otras personas, que nos podemos llegar a poner más nerviosos.

Me ha parecido una actividad GENIAL, me he sentido motivada, realizada y me he divertido a la vez que aprendiendo. Sin embargo, algo que no me ha gustado nada es que en cuanto vídeos... no haya aparecido en un sitio personal femenino. El día de mañana al utilizar esta actividad como recurso didáctico en un aula de primaria, mi opinión es que lo ideal sería q

EN MI OPINION NO CAMBIARIA NADA DE LO PROPUESTO. SE NOS HAN FACILITADO LAS MEJORES HERRAMIENTAS Y CONSEJOS PARA CREAR LOS DOBLAJES

No se me ocurre ningún comentario, creo que esta todo bastante detallado

Ha sido una buena experiencia ya que trabajamos pronunciación, entonación... de una manera distinta y no tan pesada, de manera motivacional.

Ha sido una experiencia un tanto extraña al principio y desconocida, pero después llega a ser gratificante a la hora de acabar. Al principio, admitir que a lo desconocido tanto sobre el mundo del doblaje como la utilización del uso de las TIC me resultaba bastante frustrante, pero gracias a las explicaciones del profesor todo ha sido más fácil. Me ha encantado esta forma de aprender aspectos sobre comunicación oral en inglés, vocabulario...; además me ha resultado muy novedoso a la hora de usar las nuevas tecnologías para trabajar dicho aspecto, en definitiva, aunque me ha costado un poco (todo hay que decirlo) estoy muy contenta y satisfecha con los resultados obtenidos de los distintos proyectos.

Para mí, esta actividad me ha creado mucha frustración pues cada vez que intentaba doblar un vídeo no me salía ya que tenía que hablar muy rápido, que se me entendiese, poner diferentes voces, en mi caso graves e infantiles que mi voz cuadrarse con el vídeo. He empleado mucho tiempo en realizarlos y pienso que no han quedado co

al principio me costaba mucho el ponerse a hacer el trabajo pero una vez que empecé pude terminar sin problema aunque en algunos momentos de algunos vídeos se me agotaba la paciencia al ver que no me salía la misma entonación, el no entender qué decían, no hacerlo igual de rápido...
Creo que es una propuesta diferente a las demás y que nunca, en mi caso, he realizado

Ha sido una experiencia nueva y divertida a veces, porque hay a veces que lo dicen muy deprisa y no te da tiempo o te agobias si no sales bien y tienes que repetir como 5 veces

Ha sido una gran experiencia ya que creo que he practicado el inglés de una manera innovadora, divertida y motivadora.

Me ha resultado una actividad muy interesante a la vez de entretenida y además, me ha ayudado a descubrir nuevo vocabulario y a aprender su entonación

Este proyecto me ha parecido muy interesante ya que es una manera diferente y entretenida para aprender inglés y mejorar sobre todo el speaking.

Cómo ya le he dicho en el correo que le he mandado me ha encantado esta actividad por el hecho de que te ayuda a entender mejor el uso del inglés y mejorar en los ámbitos que tienes más flojos por así decirlos. Me encantaría volver a repetir esta actividad el año que viene si es posible pero con personajes femin

Los doblajes me han gustado mucho y el principio pensaba que no me iban a gustar, porque había que poner diferentes voces en inglés y podía ser difícil pero una vez puesta me entretenía para que saliera lo mejor posible

Me gustaría que el año que viene se siga trabajando el tema de producción oral de esta manera ya que resulta muy motivante

Ha sido una actividad bastante divertida y a la vez frustrante en algunas ocasiones, pero al habernos sacado de las zonas típicas me ha parecido una muy buena actividad.

En cuanto a la experiencia de doblaje me gustaría añadir que me ha parecido muy útil para aprender vocabulario y como pronunciar las palabras. Me ha parecido una forma rápida y entretenida para aprender.

Es una actividad muy entretenida y motivadora, que hace que se mejore sobre todo el speaking, pero me hubiese gustado hacer el doblaje también a algún personaje femenino, por lo demás lo volvería a repetir.

Me ha parecido una actividad innovadora, que motiva y te ayuda a aprender inglés además de conseguir confianza en ti mismo porque vas que eres capaz de hacer más cosas de las que imaginas.

Ha sido la mejor actividad/trabajo que nos han mandado durante esta cuarentena, o incluso el curso, me ha parecido muy entretenida y motivadora.

Creo que la actividad de doblajes ha estado bien, pero también pienso que lleva mucho trabajo y con menos doblajes se hubieran hecho mejor, porque no tenemos tiempo para hacer tantos trabajos de tantas asignaturas.

En general me ha gustado mucho realizar esta actividad. Llevo su trabajo eso sí, pero es algo diferente a lo que estamos acostumbrados a hacer, además, me ha motivado mucho. Me encantaría volver a la iniciativa.

Ha sido una experiencia diferente a las que se suelen hacer, me he divertido poniendo distintas voces y a veces me enfadaba porque no me salían igual. Muy costosa ya que me ha llevado mucho tiempo pero todo esfuerzo tiene su recompensa.

Desde mi punto de vista ha sido una experiencia muy interesante a la vez que divertida ya que es muy entretenida y ha hecho que me mejore o sepa pronunciar bien algunas palabras que antes las decía mal.

Me ha parecido una experiencia interesante y entretenida sobre todo para amenizar esta cuarentena y me ha ayudado a practicar el speaking, así como a adquirir más vocabulario. En definitiva, tipo que decir que ha sido una experiencia que no había hecho nunca pero me ha gustado.

Yo pienso que es una actividad innovadora y entretenida que puede ayudar a la pronunciación del inglés y a su fluidez a la vez que es divertido poder ir poniendo voces a personajes de películas.

Creo que ha sido una manera muy útil de mejorar inglés y además me ha entretenido en esta cuarentena.

Todo guay, gracias por la experiencia

Me ha gustado mucho y espero repetirlo.

Me ha parecido una experiencia muy útil e innovadora que creo que nos ha enseñado a todos a que si lo intentamos y le ponemos interés a este idioma podemos hacerlo muy bien, nunca creí que podría iniciar a alguien en inglés y con esto lo he visto.

Para mí ha sido una experiencia motivadora y me ha gustado bastante. Lo único que para mí ha sido más difícil ha sido hacer cambios de voz, ya que me ganaba no me lo permite mucho, pero aun así lo he hecho lo mejor posible.

Una experiencia muy guay, entretenida e interesante, además en la cuarentena ha venido muy bien hacer cosas que en muchas ocasiones hemos estado aburridos

Shoeramente, me encanta que haya profesores que busquen innovar en los procesos de enseñanza y aprendizaje y no se queden estancados en las técnicas, estrategias y actividades de siempre. Creo que es muy útil para el alumnado y más para nosotros que estamos en la facultad de educación. Como punto en contra, creo que se debería haber buscado un

Appendix XIV. Grammatically Correct Mispronunciations Provided by the Research Participants

GRAMMATICALLY CORRECT SENTENCES MISPRONOUNCED BY STUDENTS (CHANGE IN ONLY 1 PHONEME)

Original line	Pronounced as	Pronounced by
1 There will be no foolish wand waving and silly incantations in this class.	There will be no foolish wand waving or silly incantations in this <u>glass</u> .	33 participants
2 The king under the mountain is dead	The king under the mountain is <u>death</u>	31 participants
3 I ate his people like a wolf among sheep.	I <u>hate</u> his people like a wolf among sheep.	28 participants
4 A treasure of sorts	A treasure of <u>shorts</u>	26 participants
5 Why does the king under the mountain fence himself in like a robber in his hold?	Why does the king under the mountain fence himself in like a robber in his <u>hole</u> ?	21 participants
6 It is the gold!	It is <u>De Gaulle</u> !	18 participants
7 ...and drive him mad	...and <u>dry</u> him mad	13 participants
8 They are drawn to treasure like flies to dead flesh	They are drawn to treasure like <u>flies</u> to dead flesh	11 participants
9 Does it not tell you our cause is just?	Does it not tell you our <u>case</u> is just?	10 participants
10 Do you know there is a wizard in Nepal who's growing gravity resistant trees?	Do you know there is a wizard in Nepal who's growing gravity resistant <u>threes</u> ?	7 participants
11 They are drawn to treasure like flies to dead flesh	They are drawn to treasure like <u>files</u> to dead flesh	7 participants
12 You seem a little tense, Harry.	You seem a little <u>dense</u> , Harry.	6 participants
13 My claws are spears	My claws are <u>spurs</u>	5 participants
14 The king under the mountain is dead	The king under the mountain is <u>dad</u>	4 participants
15 Do you know there is a wizard in Nepal who's growing gravity resistant trees?	Do you know there is a wizard in Nepal who's growing gravity resistant <u>treats</u> ?	4 participants
16 The king under the mountain is dead	The king under the mountain is <u>deaf</u>	3 participants
17 Tell me, Bard the Dragon-Slayer...	Tell me, Bard <u>the dragon's lawyer</u> ...	3 participants
18 I can tell you how to bottle fame, brew glory and even put a stopper in death	I can tell you how to bottle fame, <u>blew</u> glory and even put a stopper in death	3 participants
19 That armed host will attack this mountain if we do not come to terms.	That armed <u>hose</u> will attack this mountain if we do not come to terms.	2 participants
20 I don't remember smelling your kind before.	I don't remember <u>selling</u> your kind before.	2 participants
21 You must be joking!	You must be <u>choking</u> !	2 participants
22 Do you know there is a wizard in Nepal who's growing gravity resistant trees?	Do you know there is a <u>lizard</u> in Nepal who's growing gravity resistant trees?	2 participants
23 The coward Oakenshield has weighed the value of your life and found it worth nothing.	The <u>Howard</u> Oakenshield has weighed the value of your life and found it worth nothing.	1 participant
24 The coward Oakenshield has weighed the value of your life and found it worth nothing.	The coward Oakenshield has weighed the value of your <u>lies</u> and found it worth nothing.	1 participant
25 Pity. Clearly, fame isn't everything...	<u>Peter</u> . Clearly, fame isn't everything...	1 participant
26 I took his throne.	I took his <u>drone</u>	1 participant
27 Why should I honor such terms?	Why should I honor such <u>teams</u> ?	1 participant
28 No one better!	No one <u>biter</u> !	1 participant
29 So tell me, thief	So tell me, <u>chief</u>	1 participant
30 I can tell you how to bottle fame, brew glory and even put a stopper in death	I can tell you how to bottle <u>flame</u> , brew glory and even put a stopper in death	1 participant
31 Thief in the shadows	<u>Chief</u> in the shadows	1 participant
32 Because you gave us your word.	Because you gave us your <u>worse</u>	1 participant
33 You have nice manners for a thief and a liar	You have nice manners for a <u>chief</u> and a liar	1 participant
34 In order to win, each champion need only find their treasure and return to the surface	In order to win, each champion need only find their treasure and return to the <u>surfers</u>	1 participant

In yellow, mispronunciations involving some of the problematic features analysed in this dissertation

GRAMMATICALLY CORRECT SENTENCES MISPRONOUNCED BY STUDENTS (CHANGE IN ONLY 1 PHONEME)

Pronounced by

- 1 E11_D C12_Pre C26_Pre C30_Pre C34_Pre C07_Post C21_post C24_post E01_post E05_post E20_post E16_post C24_post E22_post E26_post E04_pre E09_Pre E10_Pre E12_pre E14_pre E18_pre E19_pre E20_pre E22_pre E25_pre E26_pre E31_pre C06_pre C03_pre E04_D E11_D E14_D E16_D
- 2 E19_D E21_D E36_D E07_D C14_Pre C22_Pre C28_Pre E03_post E05_post E07_post E17_post E18_post E26_Post E30_post E32_post E34_post E07_Pre E15_pre E21_pre E26_pre E27_pre E30_pre E04_D E07_D E09_D E13_D E15_D E17_D E19_D E30_D E36_D
- 3 C21_Pre C22_Pre C09_Post C12_Post C22_post C23_post E13_post E14_post C22_post C23_post E11_post E12_post E25_post E26_post E31_post E34_post E35_post E12_pre E13_pre E14_pre E31_pre E34_pre E35_pre E06_D E13_D E31_D E34_D E35_D
- 4 C16_Post C18_Post C22_post E05_post E06_post C32_pre C15_post C15_pre C16_post C21_post C28_pre C33_post C22_post E29_post E35_post E32_post E05_pre E06_pre E07_Pre E15_pre E21_pre E29_pre E32_pre E02_D E06_D E32_D
- 5 E18_D E08_D C10_Pre C17_Pre C28_Pre C30_Pre C02_Post C10_Post C15_Post C16_post C24_post c28_post c30_post E06_post E18_post E16_post E21_Post E18_pre E21_pre E08_D E26_d
- 6 C03_Pre E21_D E23_D E35_Post C13_Pre C17_Post E16_post E23_post E18_pre E21_pre E23_pre E27_Pre E13_D E17_D E21_D E23_D E34_D E35_D
- 7 E08_post E18_post E13_post C10_pre C23_post E24_post E33_post E35_post E37_post E17_pre E18_D E21_D E34_D
- 8 E01_post E08_post E13_post C21_post E11_post E30_post E11_pre E12_pre E27_pre E31_pre E37_D
- 9 C15_Pre C12_Pre C23_Pre C33_Pre C13_Post C14_Post C20_post c27_post E20_pre E20_D
- 10 C01_Pre C06_Pre C31_Pre C06_Post C08_Post C09_Post E37_pre
- 11 E10_post E28_Post E10_pre E28_pre E03_D E10_D E27_D
- 12 E24_Pre C09_Pre C17_Pre C34_Pre E02_pre E35_pre
- 13 E16_pre E29_pre E13_D E16_D E35_D
- 14 E11_pre C13_Pre C13_Post E11_Pre
- 15 E26_pre E29_pre E18_D E29_D
- 16 E18_D E32_D E26_Post
- 17 C24_post E16_pre E16_D
- 18 E32_post E33_post E01_D
- 19 C19_Pre E32_D
- 20 C17_Pre E28_Post
- 21 E36_post E14_post
- 22 C10_pre
- 23 E10_D
- 24 E08_D
- 25 C09_Pre
- 26 C25_post
- 27 C09_Pre
- 28 E10_post
- 29 E24_post
- 30 E24_pre
- 31 E15_pre
- 32 E17_pre
- 33 E30_pre
- 34 C25_pre

GRAMMATICALLY CORRECT SENTENCES MISPRONOUNCED BY STUDENTS (CHANGES IN 2 OR MORE PHONEMES)

Original line	Pronounced as	Pronounced by
1 What would I get if I added powdered root of asphodel to an infusion of wormwood?	What would I get if I added <u>powered</u> root of asphodel to an infusion of wormwood?	Numerous examples
2 Because you gave us your word.	Because you gave us your <u>war</u> .	55 participants
3 Welcome to the second task.	Welcome to the second <u>tax</u> .	45 participants
4 Why does the king under the mountain fence himself in like a robber in his hold?	Why does the king under the mountain fence himself in like a robber in his <u>hall</u> ?	34 participants
5 Watch it corrupt his heart and drive him mad	Watch it corrupt his <u>hair</u> and drive him mad	16 participants
6 Who are you?	<u>How</u> are you?	10 participants
7 It is the gold!	It is the <u>wall</u> !	10 participants
8 And your threats do not sway me.	And your <u>trees</u> do not sway me.	7 participants
9 And your threats do not sway me.	And your <u>treats</u> do not sway me.	7 participants
10 My claws are spears	My <u>clones</u> are spears	7 participants
11 Fame isn't everything.	Fame <u>is / it's</u> everything	6 participants
12 Why don't you help Potter put his books back?	Why <u>do</u> you help Potter put his books back?	5 participants
13 And your threats do not sway me.	And your <u>thirst</u> do not sway me.	5 participants
14 My claws are spears	My <u>clowns</u> are spears	5 participants
15 ...if only to see Oakenshield suffer	...if only to see Oakenshield <u>surfer</u>	4 participants
16 No, no, no. You are lying!	No, no, no. You are <u>living</u> !	3 participants
17 It is the gold!	It is the <u>world</u> !	3 participants
18 ...if only to see Oakenshield suffer	...if only to see Oakenshield <u>surf</u>	2 participants
19 Oh, I don't think so.	Oh, I think so. (ellipsis)	2 participants
20 My claws are spears	My <u>clubs</u> are spears	2 participants
21 My claws are spears	My <u>clouds</u> are spears	2 participants
22 I don't remember smelling your kind before	I don't remember smelling your <u>kin</u> before	2 participants
23 These four treasures, one for each champion, now lie at the bottom of the black lake	These four treasures, one for each champion, now <u>live</u> at the bottom of the black lake	2 participants
24 Mr. Potter, our new celebrity...	Mr. <u>Propper</u> , our new celebrity...	1 participant
25 Mr. Potter, our new celebrity...	Mr. <u>Popper</u> , our new celebrity...	1 participant
26 And under hills and over hills my path has led.	And under hills and over hills my path has <u>legs</u> .	1 participant
27 I can teach you how to bottle fame, brew glory...	I can teach you how to bottle fame, <u>brick</u> glory...	1 participant
28 I can teach you how to bottle fame, brew glory...	I can teach you how to bottle fame, <u>blur</u> glory...	1 participant
29 Because you gave us your word.	Because you gave us your <u>wall</u> .	1 participant
30 Because you gave us your word.	Because you gave us your <u>worst</u> .	1 participant
31 Who are you?	<u>Where</u> are you?	1 participant
32 You have nice manners for a thief and a liar.	You have <u>no</u> manners for a thief and a liar	1 participant
33 You have nice manners for a thief and a liar.	You have nice manners for a thief and a <u>lawver</u>	1 participant
34 Why don't you help Potter put his books back?	Why don't you help Potter put his <u>boot</u> back?	1 participant
35 I can tell you how to bottle fame...	I can tell you how to bottle <u>phlegm</u> ...	1 participant
36 Do you know there is a wizard in Nepal who's growing gravity resistant trees?	Do you know there is a wizard in Nepal who's growing gravity resistant <u>stress</u> ?	1 participant
37 I ask that you honor your pledge	I ask that you honor your <u>plate</u> .	1 participant
38 Tell me, Bard the Dragon-Slayer...	Tell me, Bard the <u>Dragon-flyer</u> ...	1 participant
39 Mr Potter...	<u>Miss</u> Potter...	1 participant
40 And your threats do not sway me.	And your <u>terms</u> do not sway me.	1 participant
41 I can teach you how to bewitch the mind and ensnare the senses.	I can teach you how to bewitch the <u>wine</u> and ensnare the senses.	1 participant
42 I can teach you how to bewitch the mind and ensnare the senses.	I can teach you how to bewitch the mind and ensnare the <u>sins</u> .	1 participant
43 It is the gold!	It is the <u>ghoul</u>	1 participant
44 It is the gold!	It is the <u>hall</u>	1 participant
45 I don't expect many of you to enjoy the subtle science and exact art that is potion making.	I don't expect many of you to <u>annoy</u> the subtle science and exact art that is potion making	1 participant
46 I know the smell and taste of dwarf.	I know the smell and taste of <u>war</u> .	1 participant
47 I know the smell and taste of dwarf.	I know the smell and taste of <u>words</u> .	1 participant
48 I don't remember smelling your kind before	I don't remember smelling your <u>kid</u> before	1 participant
49 I don't remember smelling your kind before	I don't remember smelling your <u>king</u> before	1 participant
50 My teeth are swords	My teeth are <u>words</u>	1 participant
51 No, indeed.	No, <u>I need</u>	1 participant
52 In order to win, each champion need only find their treasure and return to the surface	In order to win, each champion need only find their <u>desert</u> and return to the surface	1 participant
53 Then again, maybe some of you have come to Hogwarts...	Then again, maybe some of you have come to <u>Howard</u> ...	1 participant
54 A bargain was struck!	A <u>virain</u> was <u>stuck</u> !	1 participant
55 Thief in the shadows	<u>Knife</u> in the shadows	1 participant
56 I ask that you honor your pledge	I ask that you honor your <u>plate</u>	1 participant
57 I ask that you honor your pledge	I ask that you honor your <u>place</u>	1 participant

In yellow, mispronunciations involving some of the problematic features analysed in this dissertation

In orange, mispronunciations where the resulting alternative stated the **opposite** to the original line

GRAMMATICALLY CORRECT SENTENCES MISPRONOUNCED BY STUDENTS (CHANGES IN 2 OR MORE PHONEMES)

Pronounced by

- 1 Numerous examples
- 2 C03_Pre C09_Pre C17_Pre C25_Pre C26_Pre c21_post c28_post c30_post E07_post E08_post E18_post E14_post E15_post E16_post E22_post E23_post E26_post E27_post E31_post E32_post E33_post E35_post E36_post E01_pre E03_pre E06_pre E07_Pre E14_pre E16_pre E18_pre E21_pre E22_pre E25_pre E26_pre E27_pre E28_pre E31_pre E33_pre E35_pre E36_pre E37_pre E01_D E06_D E07_D E09_D E17_D E18_D E21_D E22_D E23_D E27_D E30_D E31_D E35_D E36_D
- 3 C14_Pre C17_Pre C18_Pre E05_post E07_post E17_post E14_post E16_post C28_pre C03_post C10_post C12_post C17_post C21_post E09_post E12_post C03_post E23_post E27_post E28_post E34_post E35_post E05_pre E06_pre E07_Pre E12_pre E17_pre E18_pre E24_pre E27_pre E28_pre E34_Pre E35_pre E36_pre E37_pre C03_pre C06_pre C08_pre E17_D E18_D E23_D E26_D E27_d E34_D E35_D
- 4 E35_Pre C13_Pre C11_Pre C22_Pre C23_Pre C32_Pre C33_Pre C01_Post C17_Post C245_pos c32_post c34_post C25_post E23_post E26_post E27_post E31_post E33_post E34_post E35_post E04_pre E08_Pre E13_pre E23_pre E24_pre E33_Pre E35_pre E01_D E06_D E13_D E24_D E31_D E34_D E35_D
- 5 E31_post E34_post E36_post E12_pre E21_pre E26_pre E27_pre E31_pre E32_pre E34_pre C01_pre C13_pre E01_D E13_D E23_D E29_D
- 6 E36_Pre E10_post E12_post E35_post E03_pre E08_Pre E14_pre E22_pre E28_pre E36_pre
- 7 C11_Pre C17_Pre C10_Post C11_Post C12_Post E27_Post E31_post E08_Pre E08_D E31_D
- 8 C16_Pre C16_Post E05_Post E13_post E23_post E27_Post E25_pre
- 9 E07_post C26_post E32_ñpos E02_pre E03_pre E07_Pre C14_Pre
- 10 E04_post E05_post C21_post E31_post E05_pre E31_pre E04_D
- 11 E11_Post E13_post E25_post E10_pre E13_pre C07_pre
- 12 E35_D E07_D E33_post E06_pre E10_pre
- 13 C08_Post E10_post E06_pre E08_D E09_D
- 14 C27_Pre E23_post E07_Pre E24_pre C02_pre
- 15 E36_Pre E29_post E25_pre E28_pre
- 16 E05_D C10_Pre E28_Post
- 17 E08_post E12_pre E34_pre
- 18 E06_Pre C09_Post
- 19 E27_post E06_D
- 20 E17_post E17_pre
- 21 E14_D E32_D
- 22 c28_post c32_post
- 23 E06_post E06_pre
- 24 E25_Pre
- 25 E34_Pre
- 26 E28_Pre
- 27 E29_Pre
- 28 E06_D
- 29 C02_Pre
- 30 C27_post
- 31 E11_post
- 32 E32_D
- 33 E02_pre
- 34 E25_post
- 35 E24_post
- 36 E25_post
- 37 E08_D
- 38 E08_D
- 39 C14_Pre
- 40 C10_pre
- 41 C07_Pre
- 42 E03_pre
- 43 E31_pre
- 44 E35_pre
- 45 C18_Pre
- 46 C21_post
- 47 E06_post
- 48 E13_post
- 49 E12_pre
- 50 C04_post
- 51 E25_post
- 52 E28_Post
- 53 E01_pre
- 54 E02_pre
- 55 E06_pre
- 56 E35_post
- 57 E12_Pre

GRAMMATICALLY CORRECT SENTENCES MISPRONOUNCED BY STUDENTS (EXTREME CHANGES)

Original line	Pronounced as	Pronounced by
1 Well, that makes your sight better than Ron and Hermione.	Well, that makes your <u>sing</u> better than Ron and Hermione.	19 participants
2 There will be no foolish wand waving or silly incantations in this class.	There will be no foolish wand waving or silly <u>indications</u> in this class.	9 participants
3 For those select few who possess the predisposition	For those select few who possess the <u>prediction</u>	5 participants
4 You don't know?	<u>I</u> don't know?	4 participants
5 Tell me, Bard the Dragon-Slayer...	Tell me, Bard the <u>Dragon-sailor</u> ...	4 participants
6 Hi, Thorin, son of Thrain!	Hi, Thorin <u>of the/a train</u> !	3 participants
7 Last night, something was stolen from each of our champions	Last night, <u>some time</u> was stolen from each of our champions	3 participants
8 For those select few who possess the predisposition	For those select few who possess the <u>preposition</u>	3 participants
9 A bargain	A <u>barbarian</u>	2 participants
10 It is the gold!	It is (the) <u>good</u> !	2 participants
11 the coward Oakenshield has weighed the value of your life...	the <u>crowned</u> Oakenshield has weighed the value of your life...	2 participants
12 I can tell you how to bottle fame, brew glory and even put a stopper in death	I can tell you how to bottle fame, <u>wear</u> glory and even put a stopper in death	2 participants
13 I can teach you how to bewitch the mind and ensnare the senses.	I can teach you how to bewitch de mind and <u>end the sentences</u>	1 participant
14 I will not treat with any man...	I will not treat with <u>many</u> ...	1 participant
15 Well, that makes your sight better than Ron and Hermione.	Well, that makes <u>suicide</u> better than Ron and Hermione	1 participant
16 Well, that makes your sight better than Ron and Hermione.	Well, that makes your <u>sign</u> better than Ron and Hermione.	1 participant
17 I don't think so, barrel-rider.	I think so, barrel-rider	1 participant
18 Oh, Smaug, the Unassessably Wealthy.	Oh, <u>Samo</u> , the <u>University</u> Wealthy	1 participant
19 I merely wanted to gaze upon your magnificence	I merely wanted to gaze upon your <u>magazines</u>	1 participant
20 Oh, Smaug, the Stupendous	Oh, Smaug, the <u>Stupidous</u>	1 participant
21 The King under the Mountain is dead.	The <u>Kinder</u> under the mountain is dead.	1 participant
22 I ate his people like a wolf among sheep.	I ate his people like a <u>phone</u> among sheep	1 participant
23 My teeth are swords	<u>The</u> teeth are <u>snowball</u> .	1 participant
24 My teeth are swords	My teeth are <u>snow</u>	1 participant
25 A bargain was struck!	A <u>barbarian</u> was <u>a truck</u> !	1 participant
26 And what about your little dwarf friends?	And what about your little <u>truck</u> friends?	1 participant
27 And what about your little dwarf friends?	And what about your <u>light</u> dwarf friends?	1 participant
28 Last night, something was stolen from each of our champions	Last night, something was <u>loved</u> from each of our champions	1 participant
29 You have been used, thief in the shadows	You have been <u>using</u> , thief in the shadows	1 participant
30 I am expecting to be robbed	I am <u>speaking</u> to be robbed	1 participant
31 For those select few who possess the predisposition	For those select few who possess the <u>precision</u>	1 participant
32 ...and drive him mad	...and <u>dry his man</u>	1 participant
33 No, no dwarves here.	No, <u>this wave here</u>	1 participant
34 Where are they anyway?	<u>How</u> are they anyway?	1 participant
35 Most likely	<u>Mostly Kelly</u>	1 participant
36 My wings are a hurricane!	My <u>queens</u> are a hurricane	1 participant
37 To ransom our future in exchange for our freedom?	To ransom our future in exchange for our <u>bedroom</u> ?	1 participant
38 And in return, you brought upon them only ruin and death	And in return, you brought upon them only <u>rain and dirt</u>	1 participant
39 No offense	<u>No, officer</u>	1 participant
40 There you are, thief in the shadows	There you are, <u>feet</u> in the shadows	1 participant

In yellow, mispronunciations involving some of the problematic features analysed in this dissertation

In orange, mispronunciations where the resulting alternative stated the **opposite** to the original line

GRAMMATICALLY CORRECT SENTENCES MISPRONOUNCED BY STUDENTS (EXTREME CHANGES)

Pronounced by

- | | | | | | |
|----|---|----|----------------------------------|----|----------|
| 1 | C03_pre C06_pre C11_pre C03_post C08_post C12_post C21_post C23_post C31_post | | | | |
| | E06_pre E21_pre E24_pre E10_D E11_D E13_D E35_D E10_post E11_post E23_post | | | | |
| 2 | E29_post E06_pre E23_pre E29_pre C08_pre E23_D E25_D E29_D E35_D | | | | |
| 3 | E11_post E06_pre C15_pre C23_pre C10_post | | | | |
| 4 | C34_Pre E25_post C10_pre E10_D | 5 | E23_post E22_pre E23_pre E25_pre | | |
| 6 | C17_Pre E12_pre E19_pre | 7 | E13_post E13_pre E13_D | | |
| 8 | E25_post E25_pre C34_pre | 9 | E06_post E06_pre | | |
| 10 | E11_post E11_pre | 11 | E24_post E24_pre | | |
| 12 | E11_Pre E28_pre | 13 | E10_D | 14 | E22_D |
| 15 | E23_D | 16 | E33_post | 17 | C07_Post |
| 18 | C09_Post | 19 | C11_Post | 20 | C16_Post |
| 21 | C34_post | 22 | C10_Pre | 23 | C10_Pre |
| 24 | E29_post | 25 | E06_post | 26 | E06_post |
| 27 | E10_post | 28 | E10_pre | 29 | C10_pre |
| 30 | E10_post | 31 | E25_d | 32 | E23_post |
| 33 | E35_post | 34 | E10_pre | 35 | E11_Pre |
| 36 | E14_pre | 37 | E27_pre | 38 | E28_pre |
| 39 | C10_pre | 40 | E28_d | | |