

ClipFlair, Audiovisual Translation and Computer Assisted Language Learning: beyond the four-walled classroom

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Abstract

The purpose of this thesis is to present ClipFlair, a European-funded project aimed at providing a user-friendly, easily accessible online platform to learn foreign languages through captioning and revoicing activities. In order to understand why it was necessary to create a platform like ClipFlair, the thesis will also introduce a theoretical review of the role of translation in the foreign language classroom, gauging ClipFlair against the main theories and contributions on the field. The focus will be on the research fields with which ClipFlair is related: a) translation in language teaching (TILT); b) audiovisual translation (AVT) and the use of captioning and revoicing as a passive and active foreign language learning practice; and d) computer assisted language learning (CALL), since ClipFlair is a CALL pedagogical environment.

Keywords: ClipFlair, second language acquisition, translation in language teaching, audiovisual translation, computer assisted language learning.

List of abbreviations and acronyms used

ALT	-	Academic Learning Time
AVT	-	Audiovisual Translation
CALL	-	Computer Assisted Language Learning
CEFR	-	Common European Framework of Reference
CMS	-	Course Management Systems
CLIL	-	Content and Language Integrated Learning
EU	-	European Union
FL	-	Foreign Language
ICT	-	Information and Communication Technology
L1	-	First Language
L2	-	Second/foreign Language
LCMS	-	Learning Content Management System
LeViS	-	Learning Via Subtitles
LMS	-	Learning Management System
LT	-	Language Teaching
SLA	-	Second Language Acquisition
TBLT	-	Task Based Language Teaching
TILT	-	Translation In Language Teaching
UNESCO	-	United Nations Educational, Scientific and Cultural Organization
VLE	-	Virtual Learning Environment
ZPD	-	Zone of Proximal Development

1. Introduction

Back in 2007, the European Union issued a press release under the title *A Political Agenda for Multilingualism* in which subtitling was considered a fruitful pedagogical practice for helping people learn languages in an easy and enjoyable manner. In that same document, it was announced that a series of meetings would take place in order to exploit the potential of audiovisual translation with regard to language learning.

The objective of the present thesis is precisely to explore the pedagogical possibilities that the use and/or creation of captioning and revoicing activities may offer in the foreign languages (FL¹) learning-acquisition process. Many scholars (Díaz Cintas, 2002; Neves, 2004; Bravo, 2008; Díaz Cintas & Anderman, 2009; Danan, 2010; Chiu, 2012; Talaván, 2013; Baños & Sokoli, 2015; Incalcaterra Mcloughin & Lertola, 2015; Sánchez-Requena, 2016) have highlighted the potential of AVT arguing that, among other reasons: (1) it entails a realistic, hands-on practice that enhances both autonomous and collaborative learning and (2) has the potential, due to the multimedia nature of AVT revoicing and captioning activities, to be appealing for many foreign language students; in addition, (3) the process of captioning/revoicing video clips brings variety, provides exposure to non-verbal cultural elements and, most importantly, presents linguistic and cultural aspects of communication in their context.

Instead of adopting a chronological order, this theoretical review will focus on the latest and most comprehensive contribution to the field: the ClipFlair platform. This project was funded under the EU Lifelong Learning Programme and constitutes a modern FL learning tool. Reviewing ClipFlair almost inevitably means reviewing the main fields to

¹ It was decided to use the term 'Foreign language' over other popular terms in the literature (i.e., 'Second language') to be consistent with the terminology used in publications dealing with ClipFlair.

which it belongs. That is the reason why ClipFlair will be gauged against the main theories and contributions on TILT and AVT in relation with SLA, and will serve as the filter to analyse the shortcomings, needs and subsequent steps forward in literature that led to the creation of this FL learning platform through captioning and revoicing.

Education-wise, this thesis constitutes the point of intersection of the author's university background: a degree on Translation and Interpreting and a master's degree on Language Acquisition in Multilingual Settings. Being both areas of utmost interest, they have been embraced as the perfect standpoint to challenge the notion that translation hinders FL acquisition, and therefore trying to reconcile the two fields that for many years have been held so firmly separated.

Additionally, it is important to bear in mind the increasing popularity and consumption of audiovisual products nowadays, especially through ICTs. Today's society revolves around technology and audiovisual products, which with the advent of the Internet have extended their reach beyond measurable proportions. Therefore, the use of a didactic tool capable of incorporating new technologies in line with computer assisted language learning (CALL) platforms has the potential to be extremely appealing for the foreign language learner/teacher.

There is no doubt that technology-mediated and computer-assisted FL learning platforms have expanded the way learners learn. In particular with the use of CALL programmes, SLA and FL research is moving beyond the idea that the four-walled classroom is the only place where FL learning can take place. In other words, learning takes place anywhere, anytime and, in the case of ClipFlair, is accesible to anyone.

The present thesis is structured in five sections: an introduction, three review sections and a conclusion. Section two begins with a general overview of ClipFlair and its main

components; then, section number three offers a historical review of the role of translation and audiovisual translation in FL teaching in relation to ClipFlair. Lastly, the third section discusses the benefits of ClipFlair as a CALL platform as well as its pedagogical implications in terms of the language learner, the language teacher, the learning context, and the teaching approach.

2. The ClipFlair Project

2. 1. Context/Rationale

The advantages of incorporating AVT activities in the FL classroom syllabi are widely acknowledged and have been accounted for in several publications in this field (Díaz Cintas, 2002; Neves, 2004; Bravo, 2008; Díaz Cintas & Anderman, 2009; Danan, 2010; Chiu, 2012; Talaván, 2013; Baños & Sokoli, 2015; Incalcaterra Mcloughin & Lertola, 2015; Sánchez-Requena, 2016). More specifically, research has mainly focused on establishing both the pedagogic criteria for the selection of appropriate audiovisual materials and some principles regarding the integration of AVT activities in the FL classroom, as well as on the designing process of tasks that engage learners in an active manner and discourage passive viewing (Baños & Sokoli, 2015).

In her book *La subtitulación en el aprendizaje de lenguas extranjeras* (2013) Talaván compiles the most meaningful benefits of integrating AVT activities in the FL classroom. According to the author, subtitling constitutes a great practice to create an interactive and entertaining learning atmosphere that can lead to an increase in students' engagement; and audiovisual clips² adaptability enables teachers to tailor the activities depending on the level and the needs of their students. Language learners are therefore provided with authentic and cultural aspects of communication in context, gain

² It was decided to use the term 'clip' to refer to audiovisual materials to be consistent with the terminology used in publications dealing with ClipFlair.

exposure to non-verbal cultural elements and have the chance to work on transferable skills. In addition, this type of activities provide excellent practice that can be easily used by those willing to learn a language independently.

Nonetheless, according to Baños & Sokoli (2015) some FL teachers who are not acquainted with AVT may find these more recent learning practices daunting, for they may lack familiarity with the terms used by researchers and experts, or because they need to gather suitable material and learn how to use and implement the technology in the FL classroom, all framed by the little time they can spare.

Following the footsteps of Learning via Subtitles (LeViS), a project funded by the European Commission in 2006 and whose aim was to promote subtitling as a pedagogical practice for language learning (Incalcaterra McLoughlin & Lertola, 2015), Clipflair was born as a response to the pedagogical needs within the TILT and AVT fields and with the objective of broadening the scope of AVT in FL teaching and learning, always bearing in mind the intricate context in which FL learning takes place and the diversity in level and needs among FL teachers and learners.

2.2. Project mission and objectives

The Clipflair Project was funded under the EU Lifelong Learning Programme (2011-2014) and it was based on the LeViS Project. Some of the former LeViS partners formed part of the consortium of ten universities that formed the ClipFlair team, namely: Universitat Pompeu Fabra (Spain), Computer Technology Institute (Greece), Universitat Autònoma de Barcelona (Spain), Imperial College London (UK), Universitatea Babeş-Bolyai (Romania), Universidad de Deusto (Spain), Tallinn University (Estonia), University of Warsaw (Poland), Universidade de Algarve (Portugal), and the National University of Ireland (Ireland). Clipflair also joined forces

with a number of institutions as associate partners³ of the project (Zabalbeascoa, Sokoli & Torres, 2012; Incalcaterra McLoughlin & Lertola, 2015).

This project aimed at developing exercises and activities that would enable FL learners to practice all traditional four skills (i.e., reading, listening, speaking and writing) along with audiovisual skills (watching, revoicing and captioning). According to the developers of Clipflair, its innovation lies on tailored exercises and activities that are focused especially on verbal production and bolstered by images in motion (i.e. revoicing and/or captioning activities), as well as on the fact that, to date, there is no FL learning programme that integrates these activities in a single platform. According to the *Conceptual Framework* report (Zabalbeascoa, Sokoli & Torres, 2012), the specific objectives of Clipflair are:

(1) To establish a methodological framework for FL learning through the interaction of verbal textual elements, i.e. words (written and spoken), and nonverbal textual elements, such as image (still or moving) and sound (non-speech sounds);

(2) to develop pedagogical materials for FL learning by covering the four traditional skills and audiovisual skills, as well as reinforcing cultural awareness, including intercultural awareness. The materials include: (a) a web platform containing a user interface in 15 languages, (b) a library of resources (audiovisual files or clips), i.e. audiovisuals with activities for all CEFR levels of the target languages, accompanied by (c) corresponding lesson plans as well as (d) metadata and (e) guidelines for activity

³ Gaelscoil Mhic Amhlaigh: Elementary School (Galway, Ireland), IES Esteve Terradas i Illa: Secondary School (Barcelona, Spain), IES Benaguasil: Secondary School (Valencia, Spain), Instituto Formación Profesional Juan Bosco: Vocational training institute, secondary level (Albacete, Spain), Escuela Oficial de Idiomas de Huelva: Adult education provider (Huelva, Spain), Escuela Oficial de Idiomas de Barcelona: Adult education provider (Barcelona, Spain), “Oxfordon” Language School (Bydgoszcz, Poland), Universidad Nacional de Educación a Distancia (Madrid, Spain), Università degli studi di Pavia (Pavia, Italy), and Kazimierz Wielki University (Bydgoszcz, Poland).

creation and evaluation criteria. Teachers will have the possibility to create their own activities or use the ones already produced by the project members;

(3) to create a web community, with the use of appropriate web 2.0 tools that will give learners and instructors the opportunity to cooperate with other users and provide their input to the process. The social-networking aspect will be a prevailing factor;

(4) to disseminate and exploit the project products.

2.3. The Learning Platform

The partners involved in the project designed a learning platform, which is accessible at <http://clipflair.net>. According to UNESCO (Cho, 2011), the term **learning platform** generally refers to a number of tools and services available in a range of products known by different names, including: learning management system (LMS), virtual learning environment (VLE), course management system (CMS), as well as learning content management system (LCMS), and their function is to provide learning experiences and content management. The concept of learning platform also includes a personal learning environment, which helps learners keep track and manage their own learning experience by means of personalising the content and adjusting the process. There are many types of learning platforms: they can be open source platforms, commercial platforms, mobile platforms and the like. Nevertheless, it was decided that ClipFlair would be built as a web-based open source platform. This type of platform was chosen because it provides tools for quick and intuitive construction of dynamic and fully editable ASP.NET⁴ portals and social networks (Birmopilis, Gratsias, Renieri, Pagiatis & Sokoli, 2014).

⁴ ASP.NET is a unified Web development model that includes the services necessary building enterprise-class Web applications with a minimum of coding. Applications can be coded in any language compatible with the common language runtime (CLR). (Microsoft).

In order to be effective, all partners taking part in the ClipFlair project agreed that it would be designed consistently following pedagogical principles in all its features. In fact, the success of the learning platform would not only derive from its technical performance, but also from its design, structure, pedagogical approach, the possibility to create and put into practice meaningful FL learning activities, and the feasibility of creating meaningful connections between FL learners and teachers.

Following the lines of Armstrong & Yetter-Vassot (1994) the ClipFlair team envisioned the language class of the future not as a four-walled room where students are led for a specific time gap through highly structured, albeit communicate activities, but rather as a limitless virtual learning environment where students and teachers engage in an equal learning partnership. In the kick-off meeting of the project ideas, suggestions and proposals were gathered together regarding the design and features of the website. A full list containing all the proposals can be consulted in the *Conceptual Framework* report (Zabalbeascoa, Sokoli & Torres, 2012). Apart from the general features, and features regarding the FL learning experience, great emphasis was placed on the social component.

The final result consisted of a home page that allows users to log into both **ClipFlair Studio** and **ClipFlair Social** (Incalcaterra McLoughlin & Lertola, 2015). A list of graphic examples of the two separate paths can be consulted in the [Appendix](#).

2.3.1. ClipFlair Studio

According to the *Final Version of the Platform* report (Birmpilis et al., 2014) ClipFlair Studio is a web-based application based on Microsoft Silverlight that has been developed with the aim of serving as a resource for creating and using revoicing and

captioning activities for FL learning. In the *Conceptual Framework* report (Zabalbeascoa, Sokoli & Torres, 2012) it is referred to as **Learning Area**.

In other words, ClipFlair Studio (whose main targeted audience consists of learners, teachers and activity authors) is the working area where users can access the already-existing language learning activities, or upload and/or create new ones (Incalcaterra McLoughlin & Lertola, 2015).

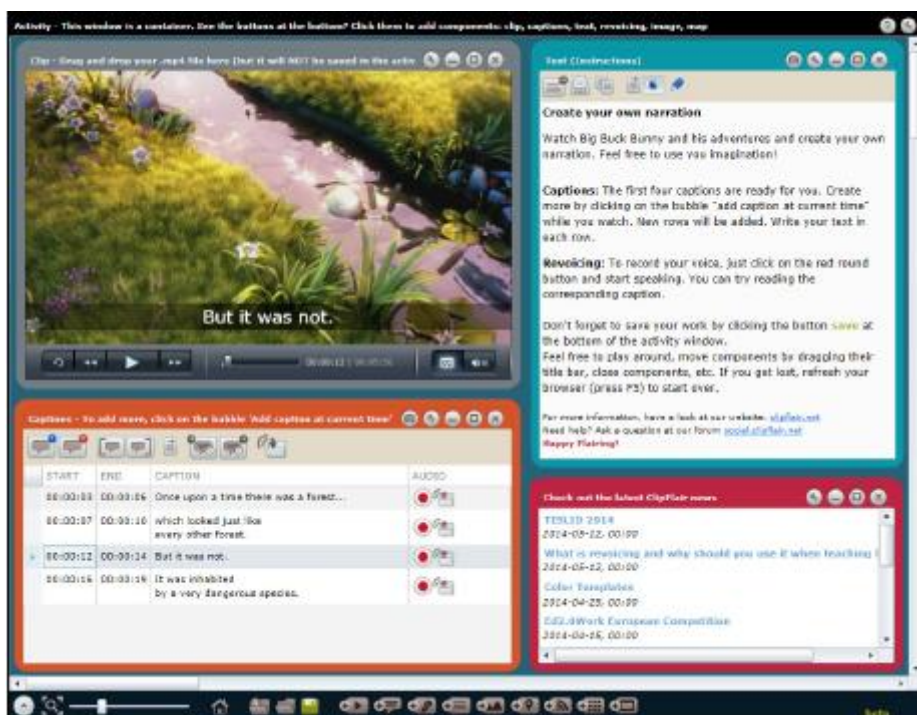


Figure 1. Example of an activity in ClipFlair Studio

In the *Final Version of the Platform* report (Birmipilis et al., 2014) the ClipFlair Studio goals and objectives are sorted by target audience category, i.e., learners, teachers, and activity authors respectively. With respect to learners, Clipflair was designed with the objective of serving as a web tool for online FL learning supported by interactive translation activities and assignments that make use of different types of audiovisual and media materials (such as clips, text, audio, maps or images).

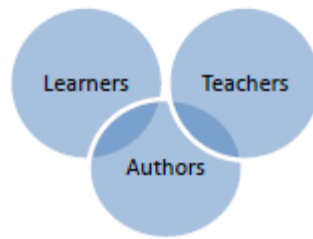


Figure 2. The target audience

Towards this end, the ClipFlair team devised an interactive, zoomable web-platform that supports different types of file formats in the form of language lesson activities. In addition, minimal software installation is required, since users will only be asked to install Silverlight the first time they access the FL learning platform. With Clipflair, both teachers and learners get rid of the need for exchanging files, as any activity can be accessed through an URL link. **ClipFlair Gallery**, the gallery of already-designed activities that complements ClipFlair Studio, contains a list with all the published activities, which can be sorted by different filters and whose link can be copied in order to share them. In this manner, ClipFlair Studio streamlines the process of sharing and carrying out activities: on the one hand, learners only need to click on the URL link sent by their teachers; on the other one, ClipFlair Studio includes all the necessary tools for learners to engage on any activity.

When it comes to teachers, ClipFlair Studio is not only a web platform where they can design and access AVT activities for their students, but also a FL learning tool that simplifies the task of accessing and correcting activities completed by language learners, since they can reach them through a simple link.

As for activity authors, ClipFlair Studio, combined with the free online library of resources, constitutes the workplace for designing their activities. It serves as a web platform where their FL learning activities can be created and/or shared, either from

scratch or using templates, by combining the different components that the platform offers.

2.3.2. ClipFlair Social

The aim of the ClipFlair Social network is to enable users to access and share ClipFlair activities, clips and other resources included in the Gallery, as well as creating online communities. In addition to hosting the social network community, it allows access to activity creation tutorials, feedback forms and ready-made activities. It also supports blogs, forum and wikis so that users can find learning materials, share their work, create discussion groups, co-operate, interact and rate activities (Incalcaterra McLoughlin & Lertola, 2015).

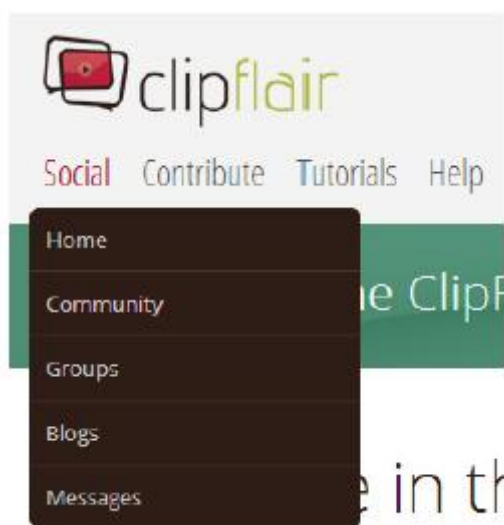


Figure 3. ClipFlair Social drop-down menu

Just as Clipflair Studio, Clipflair Social has been designed bearing in mind its main targeted audience (i.e., FL learners and teachers, as well as activity authors) so that learners and teachers take full advantage of the opportunity for mutual cooperation and input exchange.

There is no doubt that technology-mediated and computer-assisted FL learning platforms have expanded the way learners learn and communicate. According to Lawrence and Watson Zollinger (2015) in this era where learning can also take place beyond the four walls of the classroom, implementing online assessment resources has never been more important. FL learning technology has endorsed exciting shifts in pedagogical practice for education, generating unique opportunities to connect students with one another to share and assess their work (Lawrence & Watson Zollinger, 2015).

According to Alexander and Boud (2001), web-based activities appear to be most effective when a direct interaction between teachers and students, or among students themselves, is established. Thus, ClipFlair Social, which has the form of a social networking platform offering web 2.0 features that improve the learning experience, aims at acting as a reference point among learners, teachers and activity authors offering, as mentioned above, the possibility to share information, publish their work and rate others' activities, along with guidelines and tutorial lessons for activity creation and evaluation.

ClipFlair Social is the stronghold and sap of the project and aims at creating awareness of the goals and outcomes of the ClipFlair project for the general public in order to attract new users that can be part of this online community and take advantage of the freely-accessible library of FL learning activities.

It is safe to say that the ClipFlair project represents the point of intersection of different study areas. In fact, it was designed taking into account the main theories and contributions of fields such as TILT and AVT in FL teaching. Therefore, in order to understand the relevance of a platform like this it is important to review the role of the translation practice in FL teaching, as well as covering AVT, the sub-field to which ClipFlair belongs.

3. From TILT to AVT

3.1. TILT: an overview

For some considerable time now, Translation In Language Teaching (TILT⁵) has been regarded as an obsolete and fossilized FL teaching approach. This assumption may be grounded not on the potential of translation practices in the FL classroom in general, but on the traditional and grammatical-accuracy-focused use of it, which is unswervingly associated with the Grammar-Translation method that for so many years was used to teach classical languages (Merino, 2002).

Scientific claims have been a significant driving force behind the predominance of one approach over the other in FL teaching and learning during the last hundred years (Cook, 2010). What happened when the Direct Method came up as an alternative to the Grammar-Translation method is a clear example. A series of influential movements have ever since, under the aegis of this **scientific revolution**, appealed to the latest scientific findings about language itself, as well as FL learning and acquisition. However, in order to prove the validity of those scientific claims, they have to meet two requirements: (1) they need to be based on rigorous examination of experimental or observational evidence and/or the latest theory, and (2) they need to have the capacity to make predictions about the relationship between language-learning conditions and success, and on that basis to promote new and more productive ways of teaching and learning a language (Spolsky, 1989). The banishing of translation from the language teaching scene was an early casualty of the scientific revolution.

However, from the 1970s onwards the dominant scientific influence on language teaching and learning has been **Second Language Acquisition (SLA) theory**, defined

⁵ Acronym coined by Cook in his book *Translation in Language Teaching* (2010). According to the author, 'translation in language learning' and therefore TILL could also have been used. Although 'teaching' and 'learning' are not reciprocal verbs the two generally go together. Therefore, and since there is no significance in the author choosing TILT over TILL, this acronym refers to both.

by Cook (2010) as the pre-eminent informing authority for effective and successful teaching and learning for many scholars. The initial aim of SLA as a field on its own was to support many ideas contrary to the general belief, i.e., that the order of acquisition was immune to instruction or that a language could be acquired through exposure to meaningful input (Krashen, 1985). Nevertheless, just at the point when the stream of ideas should have led to investigation of the effects of TILT, the scientific principle seems to have failed, and for some reason research has not been carried out. It seems that in SLA the belief that translation is detrimental to acquisition has become so firmly established that investigation on the matter has barely been carried out (Colina, 2002; Cook, 2010; Augustyn, 2013).

3.1.1. SLA and TILT

When considering SLA assumptions about TILT, along with the arguments and evidence presented, translation has often been shunned from language teaching: it has been regarded as detrimental to both fluency in communication and to the learner's development of a new language (Richard & Rodgers, 1984; Colina, 2002; Cook, 2010; Augustyn, 2013; Pym, Malmkjaer & Gutiérrez-Cólon Plana, 2013).

According to Cook (2009, 2010), an objection that repeatedly keeps being raised against TILT in the literature is that it hinders the development of an ability to use language spontaneously. In fact, the process of translation is considered as a slow and laborious one, prioritising accuracy over fluency, and making it somehow impossible to overcome that hindrance. This also relates to the popular idea that translation favours 'interference' and 'transfer' from students' L1.

In the 1950s, **language transfer** became a crucial research issue in the behaviourist paradigm that exerted so much influence on the ideas about language learning.

Contrastive analysis of languages turned into the main means to anticipate learners' errors, as well as to select what items to teach (Lado, 1957). The underlying aim was to emphasise on the differences between learners' L1 and the language subject of study as a means to tackle a big portion of their potential learning difficulties (Yang, 1992).

In the late 1960s, a shift into a more post-behaviourist study of SLA refuted this theory, yet it was not until a decade later that Selinker's (1972) theory of **interlanguage** made a distinction between two concepts, which had been considered together to that date: (1) **errors**, which were part of the internalising process of a new language, and (2) **mistakes**, defined as unsystematic performance errors. Dulay and Burt (1975) developed this concept and stated that the frequency of errors derived from interference was lower than that of those having their origin in a universal natural developmental order.

Krashen was possibly the author that exercised the biggest influence in SLA during the 1980s. In his various publications, he materialised previous assumptions and turned them into a hypothesis, arguing that language learners follow a natural order of acquisition, and that by exposing students to comprehensible input, a new language could be learned without conscious learning (Krashen, 1985). Subsequent SLA research replaced this idea of subconscious acquisition with the idea that benefits derive from the promotion of student noticing and in incidental focus on form (Schmidt, 1990).

Although this reality never became true, this is the point in SLA history when interest on the possible role of translation in language learning-acquisition could have been raised, given the fact that the process of translating fosters incidental focus on form, as well as the explicit noticing of features in the new language (Cook, 2010).

Källkvist (2008) tried to gather some literature on the topic, yet she reached the conclusion that empirical publications on the effect of translation on L2 learners' morphosyntax are scant. For Cook (2010) such conclusion is a massive understatement, since apart from earlier publications of her own (Källkvist, 2004) that study is unique in taking a SLA experimental approach to whether the use of translation fosters acquisition of grammar. It also highlights some of the misunderstandings in the SLA community of pedagogic translation, beginning with the mistaken assumption that translation as a pedagogical tool necessarily represents a focus on formS, and ignoring the possibility of translation as a communicative activity, or the selection of translation tasks without pre-selection of structures (Källkvist, 2004).

On the same year, Laufer and Girsai (2008) pointed out that they had been able to find only two studies which involved translation as a strategy in vocabulary teaching: Snellings, van Gelderen, and de Glopper (2002) and Horst, Cobb, and Nicolae (2005).

These studies are markers of the consideration of translation then (but still today) in the field of SLA. Some authors (Izumi, 1995; Colina, 2002; Källkvist, 2008; Laufer & Girsai, 2008; Cook, 2010; Augustyn, 2013) argue that the SLA blind spot about translation stems from widespread yet mistaken beliefs, as well as an inability inside the SLA research community to follow promising leads both outside their own field and within it.

3.1.2. Educational and pedagogical arguments

The presence of translation in the SLA literature may have been scarce, but SLA publications have dealt with other educational decisions that are directly related to what TILT has to offer in FL teaching. In fact, there exists an ongoing debate in the SLA community regarding which educational criteria should be prioritised and once that

question is resolved, how exactly should an agreed aim be interpreted, i.e., which values should be passed on to the students. This debate concerns two different yet related levels, corresponding in some terminologies to the difference between **curriculum** and **syllabus**. The first is concerned with the underlying rationale for an educational policy and the later to its implementation (Johnson, 1996; Cook, 2010; Richards, 2013).

As stated above, these two levels do not constitute two tiers, and much discussion of implementation of any new LT programme would benefit from a reconsideration of both the policy and the philosophy behind it (Cook, 2010). Maybe the ongoing yet mistaken outlawing of translation, as well as the absence of any research interest to its inclusion derive from the fact that syllabus decisions have proceeded without reference back to the educational arguments (Cook, 2009; Cook, 2010). The following lines aim at giving some insight into the role of translation, and by extension ClipFlair, in these two levels.

The scholars that, especially during the 1970s and 1980s, elaborated on different curriculum approaches on FL teaching categorised underlying educational philosophies as falling under four broad perspectives (Eisner & Vallance, 1974; McNeil, 1977; Allen, 1983; Clark, 1987):

(1) From a **technological** perspective, education should serve practical purposes, desirable social change, individuals and society with needed skills, both general and specialised.

(2) From a **social reconstructionist** perspective, education is a means of bringing about desirable social change, developing certain values, beliefs, and behaviours.

(3) From a **humanistic** perspective, education should provide personal fulfilment and development for the individual, not only for practical or social reasons, but also as an intrinsic good.

(4) From an **academic** perspective, education should preserve, develop, and transmit knowledge and understanding of an academic discipline.

According to Cook (2010) there are good reasons to question translation's invalidity as a means to learn a language, no matter what perspective is prioritised. A platform like ClipFlair, which has benefited from previous research, thus constituting a cutting-edge platform, is a suitable bulwark to ascertain whether this statement is valid or not.

Bearing on the technological perspective, which has a behavioural outcome-oriented emphasis, translation can serve as well as any other approach, for the nature of translation makes it possible to develop both general and specialised skills (Allen, 1983; Cook, 2010). Platforms like ClipFlair offer the possibility to tackle general skills as broad and important as literacy, along with more specific yet general ones, such as IT skills. Regarding specialised skills, the fact that it is possible for teachers to upload any clip to the ClipFlair platform (with all that this entails: a wide range of audiovisual materials to work with) enables the deepening on specialised skills, such as broadening students' knowledge on, among other, medicine, geography or history.

The social reconstructionist perspective, which has also a behavioural outcome-oriented emphasis, tends to be implemented top-down, the teacher being the good model for the students. The technological perspective and the social reconstructionist perspective share many similarities, as they both specify learning objectives in forms which can be easily manipulated or observed, and both measure success by their products, i.e., the students (Eisner & Vallance, 1974; McNeil, 1977; Cook, 2010). Since the social

reconstructionist perspective aims at developing certain values, beliefs, and behaviours, and just as it happens with the technological perspective, ClipFlair constitutes a suitable tool for this approach, given the fact that audiovisual materials offer an extremely wide variety of topics. That way teachers could use any clip they wanted to in order to instill in the values they wished to, be them good citizenship, a particular religious faith, or a political credo.

In contrast with both previous perspectives, the humanistic perspective puts emphasis on the individual and the relationship established between teacher and students leads to a greater focus on the processes, rather than the products of education (Clark, 1987). Learners are seen as responsible for their own learning, and there is thus a constant negotiation between learners and teachers, who then become facilitators of learning rather than models. As will be shown below, ClipFlair fosters autonomous learning, thus being perfectly suitable for a humanistic approach. Moreover, assessment can be carried out by means of self-evaluation, i.e., it originates in the classroom and is then spread upwards (Allen, 1983; Clark, 1987; Cook, 2010). The social component of ClipFlair also promotes this type of bottom-up assessment perspective.

Lastly, the academic perspective is different to the previous ones, yet it shares some similarities with the technological focus. TILT, and by extension ClipFlair, provides students with an academic metalanguage for the analysis of any language, along with a deeper understanding of the nature of the language they are learning and its use (Clark, 1987; Cook, 2010). For some scholars TILT has been considered as too scholarly for an academic educational purpose, yet the arguments that are raised (TILT as a deductive, divorced from the real world activity) are characteristics of Grammar-Translation that by no means necessarily apply to TILT as a whole, which has the potential to be as focused on the real-world processes of communication as on the teaching of any other

common social use of language (Izumi, 1995; Colina, 2002; Ferreira Gaspar, 2009; Cook, 2010; Pym, Malmkjaer & Gutiérrez Colón-Plana, 2013).

Therefore, whatever the underlying educational perspective -or combination of perspectives- on which a teaching practice is based, TILT, and by extension ClipFlair, has a role to play in promoting it. The best educational philosophies are those that acknowledge the multiple purposes and effects of educational programming, and which always take into account the diversity of interested parties. All elements have a role to play, and inevitably intertwine. TILT has the potential to reconcile competing interest and competing criteria (Cook, 2010).

Regarding the second level, the **syllabus** or implementation and subsequent benefits, it is safe to affirm that LT literature has tended to operate at this level (Breen, 1984; Prabhu, 1984; Robinson, 2001). There is little use in pursuing ways to implement TILT in a classroom if they are based in generalisations with no real context. Therefore, in order to present a pedagogically sound implementation of TILT, a number of circumstances need to be borne in mind, circumstances that, leaving universalities apart, take place in a particular learning context, with a particular teaching approach, which will, in turn, help analyse other factors that play an important role, namely the language teacher and the language learner. [Section 4.3.](#) of the present thesis aims at presenting and analysing all those pedagogical implications and factors that influence the implementation of TILT in a particular context beyond the four-walled classroom: ClipFlair.

Nonetheless, we need first to address the research reasons that made some scholars cooperate in a major project that led to the creation of this platform. And, for that matter, the TILT sub-field to which ClipFlair belongs needs to be, if only briefly, covered, i.e., AVT in FL learning.

3.2. Evolution in research on AVT in FL learning

Traditionally, publications on FL learning have considered the use of subtitles in the FL classroom a distracting practice that slows down students' skill development (i.e., oral comprehension), arguing that language learners rely on the subtitles and ignore the stream of speech (Vanderplank, 1988). Moreover, it is believed that they create a degree of text dependency and can lead to laziness (Talaván, 2012). Nonetheless, research carried out in the last three decades has proven otherwise: that subtitles are beneficial in language learning (Vanderplank, 1988; Bravo, 2008; Winke, Gass & Sydorenco, 2010; Talaván, 2012).

Although the bibliography on this matter is not very extensive, the last decades have been very fruitful in terms of publications. Research on the field must be divided into two different groups: the use of ready-made subtitles to support comprehension (also known as the **traditional use**) and a new developing field that focuses on subtitling - and revoicing- *per se*, a field in which ClipFlair has a crucial say (Talaván, 2011a).

3.2.1. The use of subtitles as a passive language learning practice

Although the use of ready-made subtitles as a support for the language learning process may not strictly affect the research carried out on the creation of subtitles by students as a didactic resource (and ClipFlair by extension) it is important to analyse this more traditional approach, for some of its benefits are present in the approach we are dealing with (Talaván, 2013).

One of the first scholars that investigated the potential linguistic benefits to be gained in terms of language learning from watching subtitled programmes was Vanderplank (1988), who observed that, far from being distractive and promoting lazy behaviours, intralingual subtitles had a potential value in helping students in their language learning-

acquisition process, by providing them with massive exposure to authentic and comprehensible language input. In addition, he stated that the use of subtitles can lead to the development of language proficiency, by enabling students to become aware of new and unfamiliar language items that "might otherwise simply be lost in the stream of speech" (Vanderplank, 1988).

While authentic or semi-authentic audiovisual materials tend to increase language learners' anxiety and insecurity levels (especially among low-level learners), research has shown that adding subtitles to that type of materials can give way to positive reinforcement that leads to an increase in students' security, helping them feel able to deal with this type of materials without textual support in the future (Bravo, 2008). In other words, subtitles help students achieve a more efficient and less challenging comprehension of authentic or semi-authentic clips (Baltova, 1994).

The literature on the matter often mentions three broader theories that can serve as the theoretical basis for the use of subtitles: the **Cognitive Theory of Multimedia Learning** (Mayer, 2009), the **Dual Coding Theory** (Paivio, 1986) and the **Information Processing Theory** (Yang-dong & Cai-fen, 2007). These three theories can also apply to ClipFlair in that they constitute a theoretical support for its efficiency as a CALL programme for FL learning.

The Cognitive Theory of Multimedia Learning revolves around three main didactic assumptions (Mayer, 2009):

- (1) that information can be processed through two separate channels (namely, auditory and visual),
- (2) that the channel capacity is limited,

(3) and that learning is an active process that involves filtering, selecting, organising, and integrating information.

To defend this theory, Mayer (2009) argued that the combination of words and pictures -rather than just isolated lexical items- had a major impact in the FL learning process. In other words, when information is obtained from more than a single channel the attention span increases, for different channels provide additional yet related information that reduces the cognitive load due to the connections established among the different sources (De Jong, 2010).

The Dual Coding Theory was presented by Paivio (1986). In his work, he proposed to give equal weight to verbal and non-verbal processing. He describes human cognition as a specialised mechanism able to deal simultaneously with language and non-verbal information. The theory assumes that there exist two cognitive systems: the verbal system, which specialises in processing language, and the visual system, which, in turn, deals with non-verbal objects' representations and processing (Paivio, 1986). Therefore, when verbal information is presented along with images (i.e., clips), the information will be easier to remember, as it is codified dually in both memory systems. In addition, subtitles add a third channel that supports the aforementioned interaction (Talaván, 2013).

Finally, the Information Processing Theory gives weight to memory storage structures (Yang-dong & Cai-fen, 2007). According to this theory, the first information 'filters' that will be stored in the long-term memory are sensorial, especially visual and auditory. Hence, the potential use of subtitles in FL learning is justified: subtitles access through the visual channel and the information they convey is associated with what is perceived through the auditory channel, thus improving the chances to retain and eventually store the information in the long-term memory (Talaván, 2013).

In order for subtitles to be didactically enriching for FL learners, both students and teachers must clearly understand how to use them for a particular aim. For this purpose, the reductive nature of subtitles can be beneficial. Subtitling is more complex than other types of translation as regards time synchrony: the entry and exit times of the subtitles are restricted by several factors that turn them into a reduced version of the original text (Talaván, 2011b). These discrepancies between the original source and the subtitles can be of great use in the learning context, as FL learners can spot the differences between the subtitles and the audio, and this, in turn, helps them realise that they are able to understand beyond what is written in the textual support (Talaván, 2013).

It is also worth noting that the different language combinations that the audio and the written text offer may result in various kinds of subtitles with proven benefits for language learning. Although the nomenclature is varied across authors and publications the most accepted variations are: 'subtitles for the deaf and hard of hearing', 'bimodal subtitles', 'traditional subtitles', and 'reversed subtitles' (Vanderplank, 1988; Caimi, 2006; Cordella, 2006; Talaván, 2006; Yang-dong & Cai-fen, 2007; Zarei, 2008; Chaume, 2013; Talaván, 2013).

Type	Language Combination
Subtitles for the deaf and hard of hearing	Audio: Lx Subtitles: Lx It includes supra-segmental traits and extra-linguistic audible cues.
Bimodal subtitles	Audio: L2 Subtitles: L2
Traditional/Standard subtitles	Audio: L2 Subtitles: L1
Reversed subtitles	Audio: L1 Subtitles: L2

Table 1. Types of subtitles by language combination

Subtitles for the deaf and hard of hearing have traditionally been intralingual. Caimi (2006) defines them as a mixture between intra-semiotic and inter-semiotic types of

AVT that involves transcribing the information of the oral discourse along with supra-segmental traits, i.e.: intonation, inflexion, tone, and extra-linguistic audible cues crucial to the pragmatic communication of the scene. Nonetheless, due to the increasing consumption of audiovisual products it is nowadays easy to find interlingual subtitles in DVDs and the like. Students can benefit from this type of subtitles, as well as from the paratextual elements that they include, for as research shows, they can be very beneficial in pedagogical terms. **Bimodal subtitles** are those where the audio and the written text are both in the L2. This modality has been successfully used for decades in many countries as a means to language learning. **Traditional or standard subtitles**, also known as interlinguistic subtitles, refer to the modality in which the audio is in the L2 and the subtitles in the L1. As regards language learning, the use of traditional subtitles facilitates a better understanding of the content, for they work as a familiar support, thus bringing security and trust to low-level language learners. Finally, when the audio track is in the L1 and the subtitles are in the L2 of the students, these are called **reversed subtitles**. This modality is not as common as the previous ones in FL learning research, yet some authors have highlighted its usefulness when it comes to expanding students' L2 vocabulary.

Researchers in the field tend to focus on one type of subtitle, bimodal subtitles being the most featured one in the bibliography (Vanderplank, 1988; Caimi, 2006; Bravo, 2008; Zarei, 2009, Talaván, 2013). All of them seem to find the use of subtitles in the FL classroom very beneficial for: they make students feel more confident; students learn how to develop jointly reading and listening comprehension strategies, as well as vocabulary skills, as they consistently try to pick out words and establish a connection between them; and, in addition, the multimedia nature of subtitles brings about an immense resource bank.

3.2.2. The creation of subtitles as an active language learning practice

The previous section brought to the fore some of the most important benefits of subtitling when used as a passive learning practice. Nonetheless, ClipFlair was not designed in order to reproduce ready-made subtitles, but as a platform that help language students learn through revoicing/captioning. As stated above, it was not until recently that the AVT research community started to be interested in the creation of subtitles as an active FL learning practice. Therefore, publications on the topic are scarce, yet all agree on the benefits that this approach can bring: subtitling is an active activity with which students can improve their language skills in a dynamic and functional manner following a clear objective (Talaván, 2013). In addition, including subtitling activities in the FL classroom adds an element of innovation and motivation.

The fascinating attraction that students feel towards the moving image, having to work with computers and other electronic devices but, above all, AVT's fun nature, makes tiresome tasks light and turns language learning into a pleasurable activity. In fact, it has been shown that, while students learn how to create subtitles, their command of language usage improves, and above all, they find pleasure in manipulating text(s) to achieve the best possible results (Neves, 2004).

The benefits of subtitling as an active FL learning practice

In addition to the benefits stemming from the task of translating *per se*, authors like Neves (2004), Díaz Cintas & Muñoz-Sánchez, (2006), Díaz Cintas and Remael (2007) and Talaván (2013) has listed some of the didactic benefits from which language learners using this approach can profit:

(1) It is a realistic, hands-on practise with specific, visible results. In addition, students can share their outcomes with the rest of the language learners, with teachers and on the Internet, if the software they are using allows it.

(2) The use of subtitling as an active task empowers TBLT, subtitling an audiovisual product being the task students have to fulfil. As a result, the classroom turns into an authentic, familiar, entertaining and engaging context for the students.

(3) This type of activity enhances both autonomous and collaborative learning, as activities can be carried out individually, in dyads, or even in small groups. In any case, students are in charge of their own learning process.

(4) The use of multimedia resources turns into a productive exercise *per se*, inasmuch as the use of ICTs becomes central to the activity, instead of being just an additional element.

(5) It has the potential to be an attractive activity for many kinds of students: translation, ICT, or multimedia material lovers. The increasing popularity of fansubs is a clear example of this new reality. Although this practice may not strictly follow all the subtitling conventions present in professionally-made subtitles, it surely gives fansubbers the freedom to be more daring and creative, for an error-free final product is not the aim of this activity, but the possibility to publicly share their work on the Internet. This, in fact, can increase students' motivation towards the activity.

(6) It possesses a specific potential to develop students' oral comprehension skills, given the fact that students have to identify the key words that carry the essence of the message in order to turn them into subtitles. Students' task is not to translate word by word, but to interpret and understand the linguistic situations using all the contextual elements available.

(7) It also possesses the potential to improve students' writing skills both in the L2 (if the task involves reversed translation) and in the L1, as students are forced to adapt and condense the discourse in order to keep the original message. This constitutes a means for FL students to work on a range of skills that will improve their L1 and L2 writing skills: summarising, paraphrasing, rewording, linguistic economy, and the like. This latter aspect is key to including only the relevant information, as well as being an intrinsic feature of some languages, English being a clear example.

(8) The constant search for equivalents and synonyms in the target language of the activity boosts students' learning of lexical items. In addition, connections are established in the students' memory, inasmuch as words and utterances come from multiple sources (visual/gestural, oral, written) thanks to the clip and subtitles.

(9) In order to complete activities students need to pay attention to the importance of cultural elements. This way language learners will not only have the chance to achieve a better understanding of the culture of the peoples whose language they are learning, but will also realise that communication in an L2 implies more than just combining words; there will always be extra-linguistic elements (social, cultural, or personal) intrinsic to any language that they will have to internalise.

Today, there are different types of standards as regards the correct subtitling of an audiovisual product. According to Díaz Cintas (2003) the main conventions can be divided into four blocks: (1) spatial considerations (number of lines, or subtitles' position), (2) temporal considerations (time on screen, synchrony and asynchrony), (3) considerations on punctuation (in subtitling some punctuation marks take on a different meaning), and (4) orthotypographical considerations (the use of abbreviations, numbers, and the like).

Although sharing some of the most common conventions with the students is advisable, the main aim of subtitling in this context is educational. Therefore, all these norms become of secondary importance so that they do not interfere with the didactic aims.

Subtitling software

Whereas greater emphasis should be given to subtitling conventions if the aim of the practice is to attain a professional career as a subtitler, there is a key issue in the use of subtitling as an active FL learning practice that has been central to the research activity on the field (Hadzilacos, Papadakis & Sokoli, 2004; Burston, 2005; Sokoli, 2006; Danan, 2010; Talaván, 2013), and that is finding a suitable **subtitling software**. Nowadays there are various subtitling software -mostly designed for a subtitling/fansubbing use, rather than a means to learn a FL- that could be used in the FL classroom, namely: WinCAPS, Fab Subtitler or Spot Subtitling (Talaván, 2013). Nonetheless, in order to be applicable to all kinds of institutions no matter their budget constraints, research has tended to focus on the use of free software and online platforms. For Talaván (2013) the free software that stand out from the rest are: *Subtitle Workshop*, *DivXLand Media Subtitler*, *Aegisub*, and the European project *LeViS*.

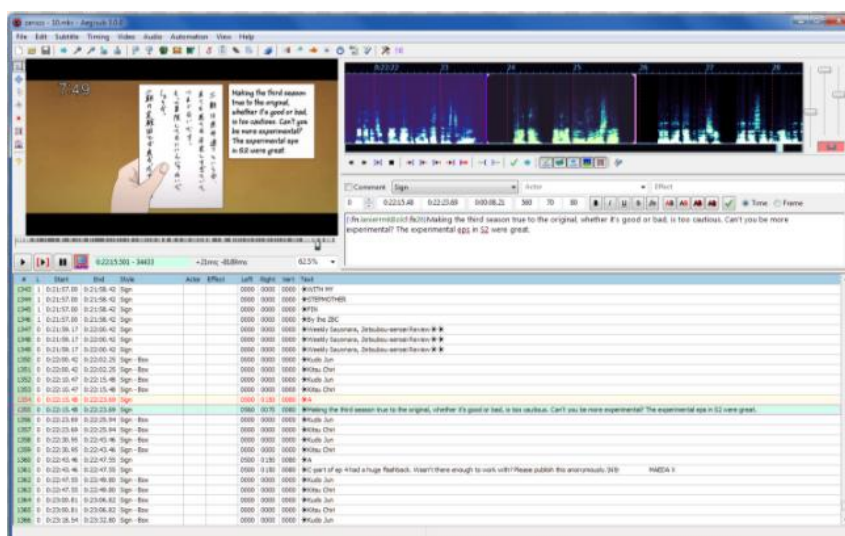


Figure 4. Example of a subtitling software interface (Aegisub)

The first three are equally valid for the didactic objects of the subtitling practice. One could say that *DivXLand Media Subtitler* is the handiest and fastest for FL learners to use due to its simplicity in time code creation, as well as because subtitles can be inserted directly on to the video; in turn, *Aegisub* can be considered the software that provides the widest variety of options, and finally *Subtitle Workshop* has been considered the simplest and easiest to use, given the fact that no installation is required (Talaván, 2013).

LeViS was the first subtitling project designed specifically for its didactic use, as a response to the publications on the matter, which had already found free software with which to carry out activities, yet they were aware of the shortcomings that they entailed. Thus, the aim of *LeVis* was to develop educational materials for FL learning based on the idea of film subtitling in an open-source software environment. The project is supported by a www portal that includes effective partner communication, dissemination of project results, the possibility to download the software itself, as well as a gallery of video clips, activities and educational material (The LeViS project, 2008).

Following the steps of *LeViS*, a project completed in 2008, and further developing the uses of subtitling for language learning the project *ClipFlair: Foreign Language Learning Through Interactive Revoicing and Captioning of Clip* was launched and conceptualised in late 2012 (Incalcaterra McLoughlin & Lertola, 2015). This new take on offering a completely free CALL platform expressly designed for FL learning went beyond its predecessor and included some innovative features: revoicing (also referred to as dubbing by some authors) is introduced as an activity for FL learning, and the activities are now offered in an online platform that includes a social component named

ClipFlair Social where users can interact with other language learners, as well as with their teachers and activity designers (Zabalbeascoa, Sokoli & Torres, 2012).

The benefits of revoicing as an active FL learning practice

With regard to revoicing as an activity for FL learning, there are very few publications that cover this topic. Nonetheless, all of them found revoicing to be beneficial for the language learner, especially in terms of vocabulary acquisition, improved pronunciation, speech continuity, intonation and motivation (Burston, 2005; Danan, 2010; Chiu, 2012; Talaván & Ávila Cabrera, 2015). Although there have been some attempts at using programmes such as Windows Movie Maker for implementing this kind of activity (Danan, 2010), most authors interested in revoicing activities as a means to learn a FL reached the conclusion that a more reliable and specifically designed for FL learning software was needed in order for revoicing to attain its true potential for language learning (Burston, 2005; Danan, 2010).

From its inception ClipFlair was envisioned as a response to that need, designed to be a powerful CALL platform that included not only captioning activities but also the possibility to revoice clips along with a gallery full of revoicing activities for all kinds of language proficiencies.

As a result of the variety of activity types and transfer methods present in ClipFlair, learners are forced to deal with specific terminology when completing activities, be them captioning or revoicing tasks. Nevertheless, although publications in the field of AVT in general (and AVT in FL teaching in particular) are quite recent, scholars seem to disagree upon the rudimentary terminology of the language transfer methods that constitute AVT (Karamitroglou, 2000). This issue did not go unnoticed for the ClipFlair team members, who decided to address this problem in the *Conceptual Framework*

report (Zabalbeascoa, Sokoli & Torres, 2012) to avoid confusion among teachers and learners using ClipFlair.

3.2.3. Specific AVT terminology in ClipFlair

There are two main transfer methods that constitute the AVT macro-categories, i.e., (1) the transfer method that attempts to cover the spoken source text of an audiovisual production with a new spoken target text and (2) the transfer of the spoken source text into a written target (Karamitroglou, 2000). Nevertheless, and although publications in the field of AVT are quite recent, the nomenclature of these two macro-categories is subject to a wide variation depending on the year of the publications, but also on individual contributors.

There appears to be a stronger consensus with regards to the former category. Already in the 1990s authors like Luyken, Herbst, Langham-Brown, Reid and Spinhof (1991) used the term **revoicing** to refer to this type of transfer, under which the sub-categories of 'dubbing', 'voice-over/narration', and 'free commentary' were included. This denomination prevailed in later publications and has ever since been the preferred term by most scholars (Dries, 1995; Karamitroglou, 2000; Díaz Cintas, 2008; Chaume, 2013; Sánchez-Requena, 2016; Talaván & Lertola, 2016).

Chaume (2013) states that it is safe to conclude that 'revoicing' represents one of the two main macro-modes of audiovisual translation. Nevertheless, the scenario has changed dramatically. Due to the new technologies and broader audiences, along with inclusive policies in favour of media accessibility, new audiovisual translation (sub)modes have spawned in certain areas in order to meet the varying demands and concerns of different social groups (Hernández-Bartolomé & Mendiluce-Cabrera, 2005). As a result, the original sub-categories mentioned above (Luyken et al., 1991) are joined by new ones.

In his work, Chaume (2013) includes these three new sub-modes: 'simultaneous interpretation of films', 'fandubs', and 'audiodescription'.

Some confusion may arise when pondering 'revoicing' in relation to 'dubbing', the latter usually used to describe a specific revoicing technique that aims at erasing the original spoken source completely in order to replace it with a new one, since 'dubbing' is usually considered as the counterpart for 'subtitling' in some publications (Gambier, 2004; Hernández-Bartolomé & Mendiluce-Cabrera, 2005; Chaume, 2013). Be that as it may, publications that deal with this issue tend to show a unanimous preference towards 'revoicing'.

Nonetheless, it seems that preferences do not always come together when analysing the terminology used to refer to the subtitles. Broadly speaking, authors are divided into two main groups: those who use the term **subtitling** and those who prefer **captioning**.

Traditionally it was referred to as 'subtitling', and contained two main sub-categories: traditional and simultaneous subtitling (Luyken et al., 1991). This terminology was used in subsequent publications and continues to be used nowadays (Karamitroglou, 2000; Díaz Cintas, 2008; Díaz Cintas & Anderman, 2009; Incalcaterra McLoughlin & Lertola, 2014).

Nonetheless, there seems to be some disagreement over what 'captioning' refers to among those who prefer to use the term 'subtitling' to name this macro-mode. In some publications, especially in the 90s, 'captioning' was defined as the process of adding pieces of textual information that are usually inserted in order to identify names, places, or dates relevant to the storyline (Luyken et al., 1991). Nevertheless, there are other authors that consider 'captioning' as a means to aid deaf and hearing-impaired audiences in order to ensure greater democratic access to audiovisual programming (Díaz Cintas &

Anderman, 2009; Zarei, 2009; Hong, Wang, Xu, Yan & Chua, 2010). In his work, Zarei (2009) lists some of the major characteristics of what he understands as captions: (1) captions are intended for the deaf and hard of hearing; (2) they move to denote who is speaking; (3) they are usually closed, i.e., they can be turned on and off; and (4) captions are usually in the same language as the audio track. In UK English, 'subtitling' encompasses what other authors distinguish as 'subtitling' and 'captioning' (Zarei, 2009) and Danan (2010) compares captioning with what in Europe is called 'teletext subtitles'.

However, a new trend has been noted among scholars that defend the use of the term 'captioning' to denominate the macro-mode. This becomes especially clear in research carried out in the last decade, where this term has gained popularity among the main exponents of the field of AVT in FL teaching (Talaván, 2006; Zabalbeascoa, Sokoli & Torres, 2012; Chaume, 2013; Birmipilis et al., 2014; Baños & Sokoli, 2015; Incalcaterra McLoughlin & Lertola, 2015).

According to Chaume (2013), 'captioning' would be the other macro-mode of audiovisual translation. As happened with revoicing techniques, new technologies have had a profound impact on captioning techniques. Therefore, conventional subtitling has given rise to new related modes, such as 'subtitling for the deaf and hard of hearing', 'audio subtitling', 'respeaking' or 'live subtitling', 'surtitling' for opera and theatre, and 'fansubs' (Díaz Cintas & Muñoz-Sánchez, 2006; Chaume, 2013). This phenomenon has gathered momentum with the rise of technology and the Internet, making it possible for captions to be present on mobile devices (telephones with Internet access, PDAs, tablets, and the like), as well as on video games, which are nowadays designed to accommodate different languages and cultures (Bernal-Merino, 2006). This proliferation of sub-categories may have led audiovisual-translation scholars to find

new ways to refer to this macro-category, for the term 'subtitling' felt short as new sub-categories proliferate.

The team that designed ClipFlair was aware of this problematic terminology scenario and took it into consideration in the designing phase, thus bringing the tool a step forward in the field of AVT platforms for language teaching. Terminology in the AVT field can vary depending on various aspects. Therefore, coming with a proposal backed up with a strong rationale regarding this topic will avoid confusion among teachers and learners.

The terms selected for ClipFlair's theoretical framework and platform are 'revoicing' for the aforementioned transfer method that attempts to substitute (partly or entirely) the spoken source text of an audiovisual production with a new spoken target text (Dries, 1995), and 'captioning' as the transfer of the spoken source text into a written target. According to Zabalbeascoa, Sokoli and Torres (2012) 'revoicing' and 'captioning' are used as hyperonyms in the ClipFlair platform, i.e., they are used in the broadest sense of the word to refer to any practice that involves recording voice or writing text on the screen respectively. In other words, they refer to the macro-modes mentioned by Chaume (2013).

With regards to 'revoicing', and in order not to challenge the terms and meanings present in the literature on the matter, the ClipFlair team decided to keep 'dubbing' for a more traditional sense of replacing somebody's voice with someone else's, process in which usually a change of language is involved. They decided to also give 'audiodescription' its traditional sense. The rest of revoicing modalities are named 'voice-on' or 'free commentary' and 'voiceover'. 'Voice-on' can be paired up with 'free commentary' because both refer to the audio adaptation for a specific audience by means of additions, clarifications, comments and similar techniques. The term 'free commentary' has the

advantage of comprising the process of rendering an unintelligible language into a more familiar one, whereas 'silence' and 'foreign unknown language' are considered in practice the same type of input (with the exception of the possibility of interpreting paralinguistic and nonverbal features accompanying the unknown words). In turn, 'voiceover' is used in the literature to refer to the technique in which revoicers' voices are recorded over the original audio track, which is audible in the background (as in documentaries). This is the reason why the ClipFlair team removed 'voiceover' from among the options for hyperonyms, as by giving this term another meaning they did not want to cause confusion and seem unaware of the terminology in use.

When it comes to 'captioning', the term is used, as stated above, in its most general sense. Thus, 'subtitling', another term with a large presence in the literature, is understood and considered as a subcategory of 'captioning' (i.e., as a type of captioning), similar to 'intertitles' or text written outside the clip frame.

REVOICING		CAPTIONING	
Dubbing	Revoicing technique that consists of the translation and synchronising of an audiovisual text, usually involving language change.	Subtitling	Captioning technique that consists on including written text (subtitles) to an audiovisual material that generally coincide with the dialogues. They can be in the same language as the audio track or in a different one.
Audiodescription	Revoicing technique that aims at enhancing accessibility by describing what is happening on screen in scenes with no dialogue but with special effects or soundtrack that is relevant to the plot.		
Voiceover	Revoicing technique that is characterised by broadcasting the original audio track along with the translated version.		
Voice-on/Free commentary	Revoicing technique whose key feature is that it is not a faithful translation of the original material, as revoicers are free to add details, information or give opinions.		

Table 2. ClipFlair terminology

The purpose of this section has been twofold. One aim has been to show that ClipFlair does not only bring together the benefits stemming from the task of translating *per se* (task that for many decades has been shunned from the FL classroom), but consolidates its legitimacy as a FL learning platform with AVT didactic benefits. A second aim has been to present the aspects where ClipFlair has marked a step forward, i.e., (1) it is the first free CALL platform specifically designed for FL learning through not only captioning but also voicing activities, and (2) being aware of the disagreement among authors upon AVT terminology, the ClipFlair team decided to address this problem in order to avoid confusion among FL teachers and learners.

It is also worth mentioning that, in addition to the benefits stemming from TILT and AVT in FL learning, ClipFlair also incorporates some of the learning benefits characteristic to this type of technology-aided tools, usually referred to as CALL programmes. Moreover, the researchers behind ClipFlair have tried to identify and tackle the disadvantages and shortcomings that are mentioned in the literature on CALL in order to create a pedagogically sound platform.

The following section aims at analysing the benefits and contributions that ClipFlair incorporates as a CALL platform, as well as analysing the pedagogical implications that ClipFlair entails as a computer-assisted project.

4. ClipFlair: beyond the four-walled classroom

The increasing use of technology in FL learning has placed in evidence a new reality where the process of learning is no longer intrinsic to the traditional classroom (Dooley, Callaghan, Hagra, Gardner & Al-Ghazzawi, 2011). In fact, as SLA and FL research is moving beyond the idea that the four-walled classroom is the only place where FL learning can take place, there is a growing awareness that language learning takes place

outside the traditional classroom, in particular through the use of technology and CALL programmes (Dooly, 2017). This new scenario is leading to a FL learning reality where education is not only supported outside the institutions, but also active outside the institutions, as the classroom walls become almost a theoretical construct (Dooley et al., 2011). Moreover, learning is available anywhere, anytime and sometimes, as with ClipFlair, accessible to anyone.

In this new reality where students no longer need to be in the physical classroom to continue with their learning, CALL platforms play an important role. CALL is a term used in education to describe the inclusion of computer-based technology as part of a language course (AbuSeileek & Abu Sa'aleek, 2012). According to Levy (1997), CALL can be interpreted as the search for and study of computer programmes in FL teaching and learning. Other terms used in the field to refer to CALL include technology-mediated tasks or computer mediated communications (Chapelle, 2003).

There has been a considerable increase in the use of CALL programmes in the last decades, and computers are gaining presence in the FL classroom, with more studies carried out about the role of CALL programmes in the acquisition of FL (Rost, 2002; Al-Ruz & Khasawneh, 2011; AbuSeileek & Abu Sa'aleek, 2012).

According to research in the field (Jonassen, 1996; Rost, 2002; AbuSeileek & Abu Sa'aleek, 2012) computer technology can offer many benefits to the FL learner. CALL platforms are not considered only useful tools in the FL classroom, but also a great match for those learners willing to step up on their language learning material in a more independent way, anywhere and at any time of the day. In fact, when combined with in-classroom FL study, CALL platforms can improve students' independent language learning skills, leaving their teachers more time to devote to those aspects of FL teaching that are still hard to be fully developed by the computer, i.e.: pronunciation,

work on spoken dialogue, training for essay writing and oral presentations (Jonassen, 1996). ClipFlair, as a computer-based programme, musters all the benefits that a CALL programme can offer.

There are two types of factors that have an effect on the implementation of CALL programmes: external factors and internal factors (Al-Ruz & Khasawneh, 2011). As we will see below, the advantages and disadvantages of using these types of programmes often stem from those factors. The most common negative external factors are: the price of the software, insufficient time for course planning or inadequate administrative support (Al-Ruz & Khasawneh, 2011). Teachers' negative attitudes, confidence or believing that computers cannot be useful are commonly mentioned examples of internal factors (Al-Ruz & Khasawneh, 2011).

4.1. The benefits of ClipFlair as CALL

Scholars in the field like Lee (2000) or Al-ruz and Khasawneh (2011) have listed some of the most substantial reasons why FL teachers should implement computer-assisted technology to their instruction approach.

(1) First, CALL technology can contribute greatly to experiential learning, as a great percentage of students can learn by doing things by themselves. As it happens in ClipFlair, they are not just receivers of knowledge, but become actively involved in (re)creating learning materials. Moreover, given the fact that the information they are presented with is not linear, learners are fostered in their thinking skills development.

(2) Another reason why CALL platforms are popular among students is because they associate technology with fun or because they consider that technology-based learning is fashionable, thus reducing learners' apathy and lack of interest in their own learning process and boosting their motivation, shown by research as a key factor in students

learning experience (Bani Hani, 2009). ClipFlair offers appealing content in the form of clips with which language students can reach a higher level of motivation and engagement in the FL classroom.

(3) Lee (2000) also states that since CALL programmes are in essence network-based instruction, they can positively affect the students' learning attitude, along with helping them build self-instruction strategies and enhance their self-confidence. This is linked with the fact that CALL programmes offer an individualised, student-centred collaborative learning, from which all types of students can benefit (especially shy or bashful students, but also fast learners, who can realise their full potential without preventing their peers from working at their own pace). Moreover, each student can show a different degree of teacher-dependence or may require a different presence and amount of E-learning (in the case of CALL) and, due to the specific nature of CALL programmes and especially ClipFlair, offering each student the right amount of everything they need becomes an easy task. This will be further discussed in section [4.3.1.](#)

(4) CALL programmes enhance the optimal use of students' ALT. According to Ravichandran (2000) ALT is the amount of time students devote to attend to relevant academic tasks while performing with a high success rate. Computers enhance FL academic learning time, for they let students acquire specific information, practice specific skills and help them develop basic learning approaches that they can apply in a wide variety of settings. Ravichandran (2000) also states that this more advantageous use of the ALT subverts the relationship between time and traditional instruction, which holds time constant and allows achievement variations within a group by reverting it and holding achievement constant and allowing variation in the time students spend in pursuit of the objectives. CALL programmes also offer flexibility in terms of time, and

that enables students to manage and choose appropriate timing for their learning. Kiliçkaya (2010) emphasises the importance of flexible learning, and CALL programmes, such as ClipFlair, give students the possibility to access, complete and review the learning material wherever they want and without time limitation.

(5) ClipFlair enhances and promotes interaction between students, which is considered to be another great advantage of CALL programmes. In the case of ClipFlair Social, a network designed to share ClipFlair activities as well as to create online communities, students can receive feedback not only from their classmates, but also from their language teacher and other language experts and activity designers who can easily access students' activities and help them boost their FL learning process.

(6) Moreover, CALL programmes can help students understand the global world we are living in, as well as the social and cultural-specific spectrum of the countries in which the language they are learning is spoken (Zabalbeascoa, Sokoli & Torres, 2012). With ClipFlair students can easily access multimedia content produced in the countries whose language they are learning, work with it and analyse it and, eventually, get a broader awareness of the history and culture of the peoples that speak the target language.

4.2. Beyond CALL limitations

Gündüz (2005) states that, in spite of the ever-growing relevance of computers and computer-based programmes in the FL teaching classroom, CALL programmes are not free from disadvantages. In fact, many scholars (Levy, 1997; Ravichandran, 2000; Lu et al. 2004; Gündüz, 2005; Thelmadatter, 2007; AbuSeileek & Abu Sa'aleek, 2012; Zabalbeascoa, Sokoli & Torres, 2012) have stated that notwithstanding the benefits that CALL programmes provide to FL students they are not free from shortcomings, and they have even drawn up extensive lists of their demerits. With their learning platform

through captioning and revoicing, the ClipFlair team has successfully tried to identify and address those disadvantages that have repeatedly been mentioned in those publications.

One of the biggest concerns about CALL lies on the fact that some institutions may lack the funds for implementing it due to the high cost of some software. In order to use such software institutions need to purchase a user licence, which may have a quantitative restriction in the number of possible installations (Ravichandran, 2000). In other cases, the software may not have quantitative restrictions, yet the price that has to be paid so that students can benefit from the software may be excessively high for some institutions. Nonetheless, ClipFlair has managed to overcome this economic limitation, since it is completely free and everyone can access all the different components that form the platform: from using the already existing activities to designing totally tailor-made ones or joining the social community, and no institution, classroom or individual has to pay for benefiting from ClipFlair (Incalcaterra McLoughlin & Lertola, 2015).

Another criticism made against the use of CALL programmes in the FL classroom is that they provide an excessive amount of data that can lead to students becoming overwhelmed. This, combined with the strict working steps that this type of platforms usually force students to follow, hamper students from learning at their own pace, and also from making sense of what they are trying to learn (Zabalbeascoa, Sokoli & Torres, 2012). Nonetheless, ClipFlair has been designed so that teachers can include just the right amount of data, both in new activities, and by redesigning already-made ones. Moreover, students can play videos and refer to the instructions as many times as they need in order to complete a given activity.

In addition, Lu et al. (2004) state that CALL programmes may not be excessively intuitive, and although teachers can try to adapt, improve or compensate for

shortcomings in the programme, this can take longer for the teacher than handling a textbook. All these factors can make teachers develop negative attitudes towards the use of CALL programmes. Nonetheless, the ClipFlair team has developed an extremely user-friendly and simple web design that includes a manual, tutorials and frequently asked questions so that teachers can use the platform without having to face any of the aforementioned shortcomings.

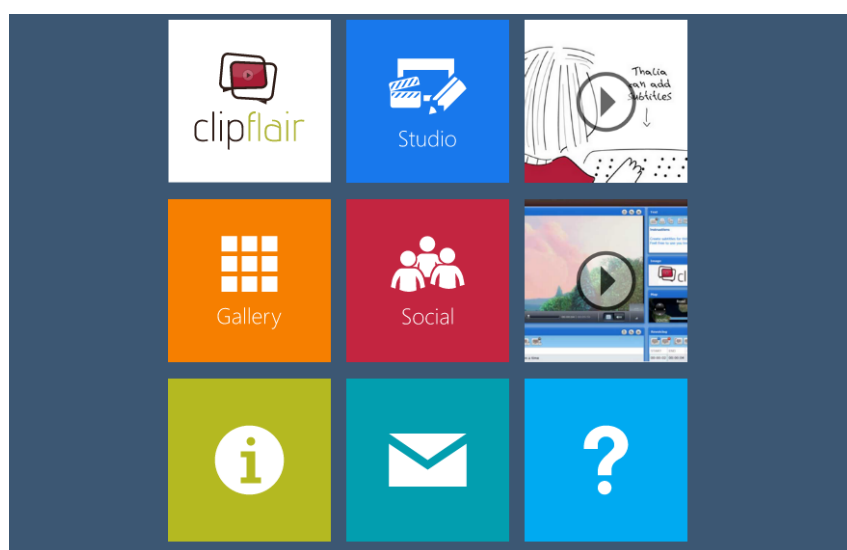


Figure 5. ClipFlair's simple web design

Concerns about CALL's appropriateness have also revolved around the fact that students may need training to learn how to use computers (Thelmadatter, 2007). Nonetheless, this statement may no longer hold true in the technological society we live in today. Already back in 2001 Marc Prensky coined the term **digital natives** to refer to the first generations of children to grow up with this new technology (Cornu, 2011). These digital natives fathom the value of digital technology, and they are capable of putting it into practice in a spontaneous way, according to UNESCO (Cornu, 2011). Therefore, it is likely that most young FL learners do not find using technology alien or challenging.

Other demerits that are often found in the bibliography on CALL include concerns about level appropriateness. According to AbuSeileek and Abu Sa'aleek (2012) it is important to use the appropriate programme taking into account the level of the students. Nothing can prevent an activity from becoming a chaos of uncertainty if a programme with an inappropriate level is selected. Nonetheless, this disadvantage is no longer a problem with ClipFlair, as the platform includes the possibility to filter the activities based on students' proficiency.

AbuSeileek and Abu Sa'aleek (2012) also state that working with computers is normally synonymous with working in isolation, thus hindering the learners' communicative development. Bearing this in mind, ClipFlair incorporated a social component into the platform where students can communicate with other students, as well as with the teacher. Moreover, using a CALL platform does not necessarily mean that students complete activities individually; in fact, ClipFlair also supports pair and group work.

There are some disadvantages present in the literature that are intrinsic to the technological nature of CALL programmes and therefore cannot be overcome. For example, Gündüz (2005) mentions that research shows that it is more tiring to read from a computer's screen than from printed text, or to scroll the screen than to turn over the page.

All in all, CALL and technology mediated programmes (and by extension ClipFlair) have proven that (1) FL learning is no longer intrinsic to a four-walled classroom as technology expands the way FL students can acquire knowledge, and (2) projects like ClipFlair are effective platforms and a step forward in the development of CALL programmes for FL learning, for they include all the advantages, but also take action to resolve some of the most often mentioned drawbacks. In this new scenario, it is of the

utmost importance that CALL programmes are designed following sound pedagogical work that matches their versatility of use.

4.3. Pedagogical implications

The importance of applying pedagogical principles in the development of FL learning platforms has been stressed out by many scholars since CALL technologies were first introduced in the FL classroom and the notion of 'language learning classroom' as a physical space was challenged (Dooly, 2017). In fact, CALL programmes' usefulness and appropriateness lies in the inclusion of pedagogical principles in the design of the platform. In other words, **technology serves pedagogy**, and not the other way round (Zabalbeascoa, Sokoli & Torres, 2012). During the design phase of ClipFlair pedagogy experts monitored and tested the programme in order to ensure that all the preliminary agreements regarding pedagogy (i.e., the design would be based on sound pedagogy and language learning theories, as well as educational programme design principles) were incorporated onto the final version.

Therefore, in order to design a pedagogically sound FL learning platform, a number of interrelated and mutually influenced factors needed to be taken into account, namely the language learner, the language teacher, the learning context and the teaching approach (Zabalbeascoa, Sokoli & Torres, 2012).

4.3.1. The language learner

Current FL learning approaches advocate for a learner-centred philosophy (Ellis, 2003), where learners are understood as individuals, not only as language learners. Taking into account the dominant research in learning, FL learning and CALL, the ClipFlair team selected five pedagogical statements on which to base the design of the platform in relation to the language learner.

(1) Learning is active: Different disciplines offer different definitions of learning, yet all of them have the same component in common: change. Therefore, it can be stated that learning (and, consequently, FL learning) is an active process, for there must be a change in order to consider that something has been learned (Ambrose, Bridges, DiPietro, Lovett & Norman, 2010). Based on this notion, the ClipFlair platform has been designed to focus on active skills, such as writing and speaking, although it is also possible to use the platform for practising reading or listening. The idea, in unison with Ambrose et al. (2010), is that learners learn by doing, yet different levels of engagement are allowed (Zabalbeascoa, Sokoli & Torres, 2012). The ClipFlair platform adapts to the learners and their proficiency level, along with the level of participation and effort, which may vary depending on the activity. If represented as a continuum, in one end there would be the minimum level of activity (reading subtitles) and on the other end, the maximum level of activity (revoicing a clip in a FL without the original source), leaving in the middle of the continuum other possible activities (Zabalbeascoa, Sokoli & Torres, 2012).

(2) Learning is a unique and individual process: Apart from the level of activity there are other factors that influence learners' success, which are largely beyond their control. These factors can be defined as individual differences and are divided into two broad categories: internal factors, which include age, personality, intrinsic motivation, social abilities, anxiety for language learning and the like, and external factors, such as extrinsic motivation or the teacher-learner relationship (Lightbown & Spada, 2013). In words of social constructivists: 'social constructivism' does not only acknowledge the uniqueness and complexity of the learners, but actually encourages, utilises and rewards it as an integral part of the learning process' (Wertsch, 1985). Therefore, language learning is a unique and individual process for each learner. It is for this reason that

ClipFlair has opted for an aesthetic and versatile design that offers the possibility of refining students' involvement according to their individual differences (Birmipilis et al., 2014).

Following this socio-constructivist line of pedagogy, Vygotsky (1978) states that learning does not occur when learners are exposed to stimuli above their level of understanding, nor when the material is too easy. In fact, learning takes place in what he coined as the Zone of Proximal Development (ZPD), defined as the distance between the actual developmental level as determined by independent problemsolving and the level of potential development as determined through problem solving under teacher guidance, or in collaboration with more capable peers (Vygotsky, 1978). This ZPD constitutes an individual difference, for it may be different for every student. ClipFlair is a platform offering activities (where students can be exposed simultaneously to reading, writing, listening and speaking and therefore help students fill the knowledge gap) for all CEFR levels that can be easily adapted to each learner's ZPD (Zabalbeascoa, Sokoli & Torres, 2012). In addition, the ClipFlair platform makes use of multimedia material, which according to reasearch is a very useful tool to boost language learners' motivation and engagement (Talaván, 2006), as well as to address students' individual differences due to its diverse nature (Birmipilis et al., 2014).

(3) Learning is a social process: The ClipFlair team took another claim by Vygotsky into consideration when designing the platform: that language learners learn through mutual interaction and communication (Vygotsky, 1962). In other words, learning is a social process. This idea stems from a socio-constructivist approach to learning, stating that knowledge is first construed in a social context and then individualised (Eggen & Kauchak, 2004). Although in the past CALL programmes were designed for individual use only, current learning platforms aim at developing spaces with room for social

interaction and collaborative learning as a means for learning improvement (Zabalbeascoa, Sokoli & Torres, 2012). As seen in the following figure, ClipFlair offers a wide variety of social involvement forms.

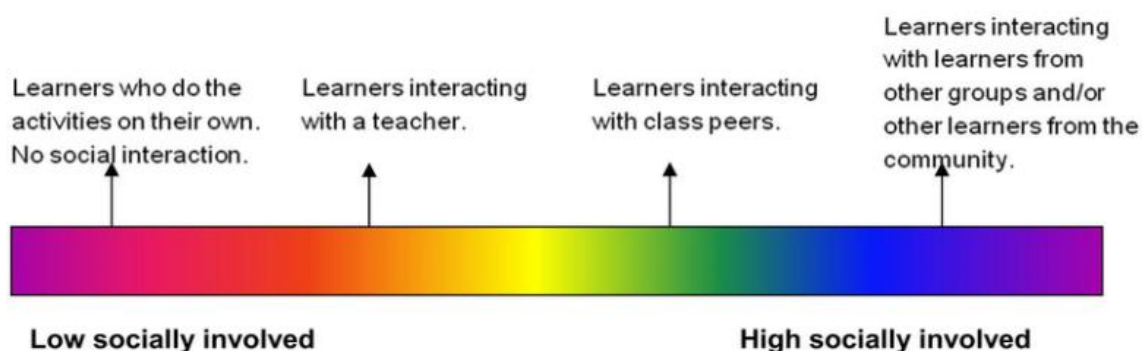


Figure 6. Social Involvement level for FL learners using ClipFlair

(4) Learners learn at different paces: According to Graham (1997) learning strategies are also pivotal to the success in language learning, for understanding 'how' students learn is as important as being conscious of what is being learned. Therefore, the ClipFlair platform also seeks to take into account the different language learning strategies that students can adopt (Zabalbeascoa, Sokoli & Torres, 2012). Anderson (2002) differentiates between cognitive and metacognitive strategies. The former refers to analysing, reasoning, transferring information, taking notes and summarising. On the other hand, the latter applies to organising, evaluating and planning their learning. The platform allows students to adopt different cognitive learning strategies so that they can learn following the one that suits them best.

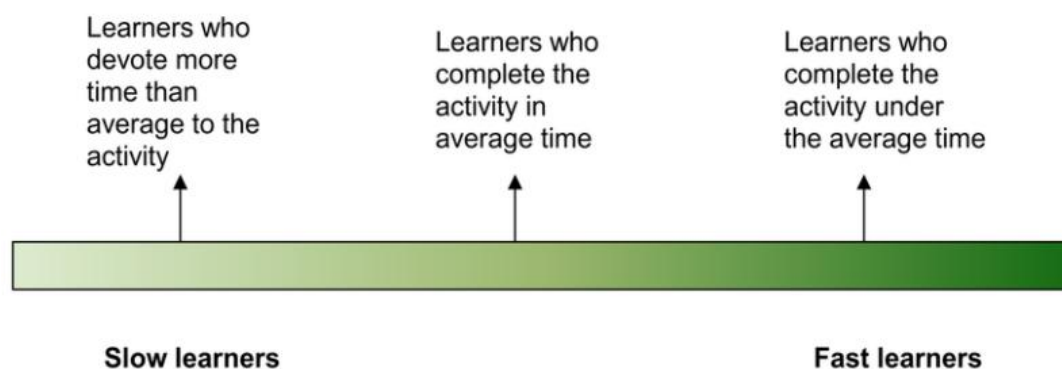


Figure 7. Students' different learning paces

(5) **There is a shift towards independent learning:** Finally, ClipFlair researchers are aware that there is an overall shift in pedagogy towards independent learning. The platform was designed bearing this in mind and includes clear navigation categories, site map and help in order to offer to the learners the deployment of this CALL platform outside the four-walled classroom (Zabalbeascoa, Sokoli & Torres, 2012). To address this goal, the ClipFlair team has developed a more engaging experience through the use of immersive display technology, which is key to this type of learning reality (Dooley et al., 2011).

Implications of learner-types (by teacher dependence and amount of E-learning) for ClipFlair

ClipFlair's innovative traits also rest in the fact that the platform has been designed taking into account student types by teacher-dependence and amount of E-learning. As for the former, they present three different groups (Zabalbeascoa, Sokoli & Torres, 2012): **teacher-driven learners** (T-learners), **learners guided by a teacher** (G-learners) and **independent learners** (I-learners). In the case of T-learners, activities are guided, organised and structured by the teacher, who decides most of what the learners are free to do. Teachers' assessment of the activities is the most important source of feedback for T-learners. Nonetheless, the notion of teacher-driven does not entail

'teacher-centred', for teachers may 'drive' their students to learner-centredness. With regard to G-learners, students are suggested and guided by a teacher, although they are free from many of the constraints of the previous learner group, as they are given greater autonomy in aspects such as time management or course structure. Assessment and feedback share characteristics of T- and I- types. Finally, I-learners organise their own path, goals, strategies and select the activities they want to complete. Interaction with the teacher only takes place if requested by the learner. When it comes to feedback and corrections, I-learners tend to follow a self-correction system, although peer feedback can also be implemented.

Learner type by teacher-dependence	Characteristics
<p style="text-align: center;">T-learners</p>	<ul style="list-style-type: none"> • Activities guided, organised and structured by the teacher. • Activities are part of closed-menu sequences. • Teacher's assessment is the most important type of feedback.
<p style="text-align: center;">G-learners</p>	<ul style="list-style-type: none"> • Students are suggested and guided by the teacher. • Learners are given greater autonomy. • Assessment and feedback share characteristics of T- and I- types.
<p style="text-align: center;">I-learners</p>	<ul style="list-style-type: none"> • I-learners are in charge of their goals, strategies and path. • I-learners select the activities they want to complete. • Interaction with the teacher only if requested. • Feedback tends to be self-corrective or peer feedback.

Table 3. Learner type by teacher dependence

Zabalbeascoa, Sokoli and Torres (2012) also sorted learners by amount of E-learning and ICT presence, regardless of their teacher-dependence. There are three main groups: **E-learners**, **hybrid learners** and **no E-learners**. E-learners carry out their learning activity mainly using electronic means: with the use of computers and ICTs, and many

activities are carried out online. On the contrary, non E-learners make very little or no use of computers and nothing is done online, book-based learning being a case in point. Finally, hybrid learners complete some, but not all of the activities with computers. The ClipFlair team has designed the platform so that it can relate and offer different possibilities to each of the learner types described above.

Regarding T-learners, the teacher will decide the use that learners may make of ClipFlair, as well as how to integrate the platform in the syllabus. The teacher can use, adapt or tailor activities to the learners' needs. ClipFlair is also an ideal tool for G-learners, since as stated in the *Conceptual Framework* report (Zabalbeascoa, Sokoli & Torres, 2012) G-learners will interact with the platform following guidance and suggestions made by the teacher, or if they find ClipFlair first, by asking for their teachers' expert opinion. The platform itself can offer some tuition. ClipFlair has been arranged so that it is also suitable for I-learners, as they can follow the platform's recommendations or follow their own criteria.

There is no doubt that ClipFlair is the perfect example for E-learning, for ClipFlair activities are suitable to be included within types T-, G- or I-learning within the scope of E-learning (Zabalbeascoa, Sokoli & Torres, 2012). The activities present on the platform could be easily adapted in hybrid learning too as an example of blended learning. Nonetheless, ClipFlair cannot be used in a non E-learning environment, although it is worth noting that, historically, revoicing and captioning have been used non-electronically for FL learning purposes (Talaván, 2013).

4.3.2. The language teacher

When it comes to the interaction between ClipFlair and the teacher, the teacher may adopt a facilitating role (based on socio-constructivist theories) rather than a more

traditional approach, yet the success will not only lie on the teaching approach, but rather on the technical proficiency (Zabalbeascoa, Sokoli & Torres, 2012). Unfortunately, not all teachers share the same technological training (Roblyer, 2003). Therefore, in order to be pedagogically useful, ClipFlair's design needs to take into account the teachers' various levels of proficiency and expertise so that it is not only learner-friendly, but also teacher-friendly (AbuSeileek & Abu Sa'aleek, 2012). The result is a platform with an intuitive design that includes a manual, tutorials and frequently asked questions so that teachers, irrespective of their technical proficiency, can make use of this CALL platform.

Following pedagogical presuppositions related to the role of the teacher in ClipFlair, the platform aims at allowing a wide range and different degrees of intervention and involvement, as presented in the *Conceptual Framework* report (Zabalbeascoa, Sokoli & Torres, 2012).

Teachers can use the platform in order to provide sporadic activities on any given topic, thus contributing to ClipFlair's database. Teachers must include tags with keywords so that learners can easily find activities if the topic and nature is of their interest. This may be considered one end of the spectrum, where teachers' involvement is limited, with no contact with the students.

Those teachers who may seek a little bit more commitment with ClipFlair may use the CALL platform in order to provide complementary activities in a regular language course, using it as an additional resource. Although students would still do them at home, the teacher could assess and provide feedback on students' performance.

If the classroom offers the necessary means, teachers could also use the ClipFlair platform in a regular FL classroom, if possible as part of the lesson plan with task-based

activities and clear instructions (with activities retrieved from ClipFlair Gallery or designed by the teacher), for research shows that students feel less anxious when using CALL programmes if activities are task-based and well described (Zabalbeascoa, Sokoli & Torres, 2012; Ortega, 2015).

Similar to TBLT, CLIL is based on the tenet that language and meaning cannot be separated, although in CLIL 'meaning' is associated with content and subjectmatter learning (Ortega, 2015). In fact, ClipFlair is especially suitable for the CLIL learning methodology, since audiovisual products offer an extremely wide variety of topics and ClipFlair constitutes a useful platform to gather information and expand knowledge on the subject. This way, students can learn about a specific topic in the target language.

Finally, ClipFlair has also been conceived to support full online language courses on any language subject to a specific group of learners. As a result of its design, teachers can include any feature they would need in order to offer a fully online course.

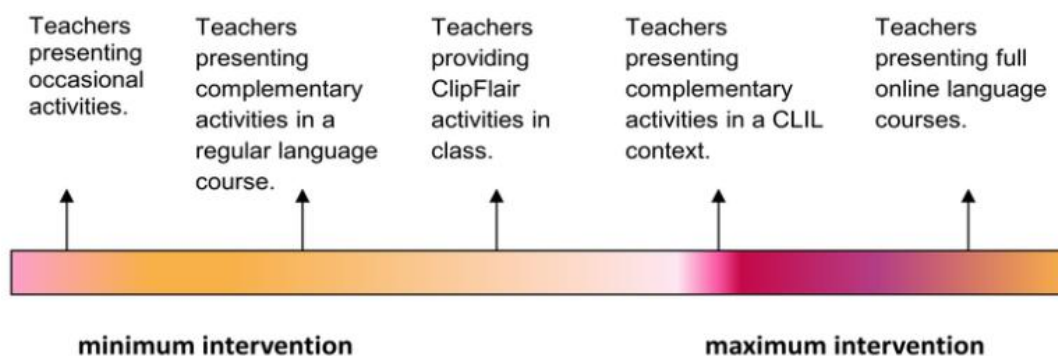


Figure 8. Teachers' intervention levels in ClipFlair

4.3.3. The learning context

In the case of ClipFlair the web platform constitutes the (E-)learning context. Unlike other learning contexts, the ClipFlair platforms enables the FL teaching/learning practice to broaden beyond the traditional classroom. In other words, technology and

CALL programmes have redefined the concept of classroom and expand the learning context beyond four walls (Heafner, Petty & Hartshorne, 2012).

From a pedagogical perspective, the learning context has to facilitate the documentation process with material and appropriate information in order to assist the students when carrying out the task (Zabalbeascoa, Sokoli & Torres, 2012). In addition, interaction is essential in order to provide support to the learning process (Scott & Beadle, 2014). The design of the platform was carried out bearing in mind the inclusion of different sections that the ClipFlair team considered to be important for it to be a fully functional learning context: the activity work sections, the instructions' section, the social interaction section, and the assessment section.

The ClipFlair activity work section (referred to as the 'Container') has been designed so that it facilitates the import, use, and export of multimedia materials needed for every activity (Zabalbeascoa, Sokoli & Torres, 2012). In his work on CALL platforms, Yang (1996) advocated for a multisensory discovery-based learning environment as a means to enhance students' engagement levels, an idea that the ClipFlair team has certainly incorporated in the design of the Container.

The learning context also includes a space where teachers can include all instructions relevant to the completion of the task in a clear and assisted manner: guidelines, rules, or assessment criteria (Zabalbeascoa, Sokoli & Torres, 2012).

As mentioned in [2.3.2.](#), ClipFlair offers a social component that allows for the psychodynamic setting to be incorporated (Zabalbeascoa, Sokoli & Torres, 2012; Incalcaterra McLoughlin & Lertola, 2015). The importance of interaction when learning a language has drawn the attention of many scholars in the past few decades. Regarding that matter, Ghaith and Yaghi (1998) state that cooperative learning has a more positive

impact in students' linguistic gains than individualistic instruction. Moreover, both low-performing and high-performing students can draw benefits from that cooperation, as the former receive input through interaction and the latter enhance their understanding as they interact with their peers. In this sense, ClipFlair is an innovative CALL proposal as it incorporates the social-interaction as another component of the platform.

Publications on the topic suggest that learning effectiveness can be enhanced when learners play an active role on their own learning experiences by reflecting on the state of their knowledge and assessing the results of their learning process (Kay, Li & Fekete, 2007). Graham (1997) explained that teachers should encourage a reflecting attitude among students on their own learning behaviour, so that a self-directed and therefore more fulfilling learning behaviour could be attained. In the *Conceptual Framework* (Zabalbeascoa, Sokoli & Torres, 2012) and *Final Version of the Platform* reports (Birmopilis et al., 2014) the ClipFlair team explains how the ClipFlair learning context incorporates sections for assessment in order to give learners the possibility to control their own learning behaviour and hence reflect on their learning process and improve it.

4.3.4. The teaching approach

The teaching approach regulates the procedure that will be adopted in order to put the pedagogical activities into practice (Scott, 2015). Given the fact that ClipFlair aims at developing audiovisual skills along with the traditional four skills, a new teaching approach that includes these new skills needs to be endorsed. It is important to note that, despite the fact that ClipFlair constitutes a CALL platform, it does not aim at developing learners' technological skills. Instead, ClipFlair was designed following a learner-friendly approach where technology serves as an instrument for FL learning (Zabalbeascoa, Sokoli & Torres, 2012).

That is, in fact, the main pedagogical presupposition with respect to the teaching approach in the ClipFlair project: it has been designed to be a useful FL learning tool (Incalcaterra McLoughlin & Lertola, 2015). For that matter, it is of utmost importance that the usefulness of the platform is aimed at being suitable for language learning, and not for professionally revoicing, captioning or translating audiovisual materials.

According to the ClipFlair team (Zabalbeascoa, Sokoli, Torres, 2012; Birmpilis et al., 2014) CALL platforms tend to favour constructivist and socio-constructivist learning approaches, as they benefit constructivist conditions and generate a learner-directed, collaborative and discovery scenario. Constructivist theories state that knowledge constitutes a 'web of relationships' that is built actively by learners, as they attempt to understand their experiences. According to Perkins (1991), regardless of the discipline that is being learned, constructivist processes operate as learners form, elaborate, and test candidate mental structures until a satisfactory one emerges. Therefore, the perturbations caused in those structures by a particularly challenging experience will help them construct anew so that they can make sense of the new information.

Based on the principles presented above, there is no doubt that, employing computer-assisted platforms and virtual learning environments can constitute a means of implementing multiple constructivist conditions for language learning, which, according to Can (2009) have the potential of upheavals in the online teaching and learning of foreign languages.

In her article "Student Perceptions on Language Learning in a Technological Environment: Implications for the New Millennium" Stepp-Greany (2002) explains how the language philosophy integrates the constructivist approach and proposes that, by means of experiences that include meaningful written or oral discourse units, students learn to analyse the parts and expand their knowledge by reordering or synthesising

relationships between those parts. Language is understood as an active process where students muster cues and meaning in order to make the appropriate guesses. The four traditional language skills would not be considered independent of each other anymore, but interrelated, reinforcing each other in complex ways (Stepp-Greany, 2002). This complementarity is especially evident when language students work with clips (Talaván, 2013). Therefore ClipFlair activities have been designed so that every learner can develop these skills in different ways (Zabalbeascoa, Sokoli & Torres, 2012).

ClipFlair's teaching approach has also been influenced by interactionist theories within the realm of SLA (Zabalbeascoa, Sokoli & Torres, 2012). The **Interaction Hypothesis** states that interaction fosters SLA because the linguistic modifications that take place in discourse provide language learners with the necessary comprehensible input (Long, 1996).

The ClipFlair team based their work on the three main hypothesis of this theory in order to design the teaching approach of the platform (Long, 1996; Zabalbeascoa, Sokoli & Torres, 2012)., namely: (i) in order for learners to be able to acquire a given linguistic input (in this case what they receive through ClipFlair), it needs to become intake. Intake is understood as the input that learners have been able to decode both semantically and syntactically; (ii) the likelihood of the input to become intake increases if noticed, that intake being what learners consciously notice; and (iii) interaction boosts noticing linguistic form.

All in all, one of the main advantages of ClipFlair is that it is the first platform of its kind that enables teachers to use different combinations of the above-mentioned principles, so that their teaching can be adapted depending on the learners' needs, offering a great variety of teaching strategies and possibilities.

Effective FL learning is the result of the successful combination of different factors, identified by ClipFlair team as the language learner, the language teacher, the learning context, and the teaching approach. As seen above, these factors are interrelated and mutually influenced and, in order to create a pedagogically sound platform, the ClipFlair team took them all into account in the designing phase of the project.

5. Conclusions

The ClipFlair project provides a tangible and user-friendly platform that brings together all the potential benefits of captioning and revoicing activities in a FL learning context. It constitutes the first platform specifically designed for FL learning through AVT practice that incorporates captioning and revoicing activities, as its closest predecessor, LeViS, focused only on captioning.

As a CALL platform and a learning context by itself, ClipFlair challenges the notion of 'FL learning classroom' as a physical space, following the growing awareness that, due to technology-aided and computer-assisted programmes, language learning can take place beyond the four-walled classroom and that nowadays it is possible for (almost) everyone to learn wherever and whenever they want. ClipFlair also incorporates the benefits of CALL technology and goes beyond some of the most criticised limitations following the main idea behind the design phase of the platform: 'Technology serves pedagogy'.

In addition, the ClipFlair project puts great emphasis on social interaction as an aid -and means- for FL learning. By including ClipFlair Social in the platform it allows FL learners and teachers to take full advantage of the opportunity for mutual co-operation and input exchange, as well as sharing their work, creating discussion groups, co-operating and rating each others' activities. This is in line with the idea that the

technological shift in FL learning, along with the expansion of the classroom beyond the four walls, have generated unique opportunities to connect students with one another to share and assess their work.

Research-wise, ClipFlair (being a FL learning platform that offers audiovisual translation activities to attain that aim) inevitably integrates the SLA, TILT and AVT fields, demonstrating that these areas of research have a great potential for mutual contribution.

When it comes to the relationship -or lack of relationship- between the SLA and TILT research fields, it is safe to say that the interest on the possible role of translation in language acquisition has been barely raised in SLA publications. A good deal of those publications have revolved around curriculum and syllabus design and implementation, and although TILT has been shunned from language teaching theory as it was still considered detrimental to FL learning, an analysis of the FL curriculum philosophies makes it clear that, whatever the underlying educational perspective -or combination of perspectives- on which a teaching practice is based, TILT has a role to play in promoting it. As discussed in this thesis, the best educational approaches are those which acknowledge and take into account different parties' variety of interests. All aspects exert influence on FL learning, and TILT has the potential to reconcile competing interests, and by extension, so does ClipFlair.

When it comes to syllabus design, the ClipFlair team also took into account the main factors involved in the FL process in the design stage. The result was a CALL platform that has been designed taking into account not only language learners, but also the language teacher, the learning context, and the teaching approach.

FL learners have been defined as the centre of the learning process, as they are understood as complete individuals, and not only FL learners. Therefore, their

individual differences or their learning strategies have a direct say on their FL learning success. The ClipFlair team tried to mitigate learners' difficulties by designing a platform that accounts for the diversity among FL students. The ClipFlair platform has been designed not only to be 'learner-friendly', but also 'teacher-friendly'. It takes into account teachers' different levels of proficiency and expertise, as well as the level of commitment teachers want to be involved in. FL students' learning process is also determined by the learning context. As a learning context beyond the four-walled classroom, it has to allow for a clear documentary section where materials and the necessary information is provided. Moreover, the learning context has to cater for interaction (not only peer communication, but also between teachers and their students) to provide support to the learning process. Finally, due to the fact that ClipFlair aims at developing audiovisual skills along with the traditional four skills, a new teaching approach that includes these new skills needs to be endorsed, socio-constructivist and interactionist learning approaches exerting the greatest influence.

In addition to the potential benefits of TILT, ClipFlair also integrates the benefits of AVT and captioning and revoicing as active learning activities. Being as intuitive, user-friendly and accessible as it is, ClipFlair has the potential to help develop all language skills through multimedia activities.

The aim of the ClipFlair research team has been to create a FL learning platform that integrates SLA, TILT, AVT and CALL research lines, consolidating the potential benefits that all these fields provide and paving the way for future research, projects and programmes.

6. References

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Appendix

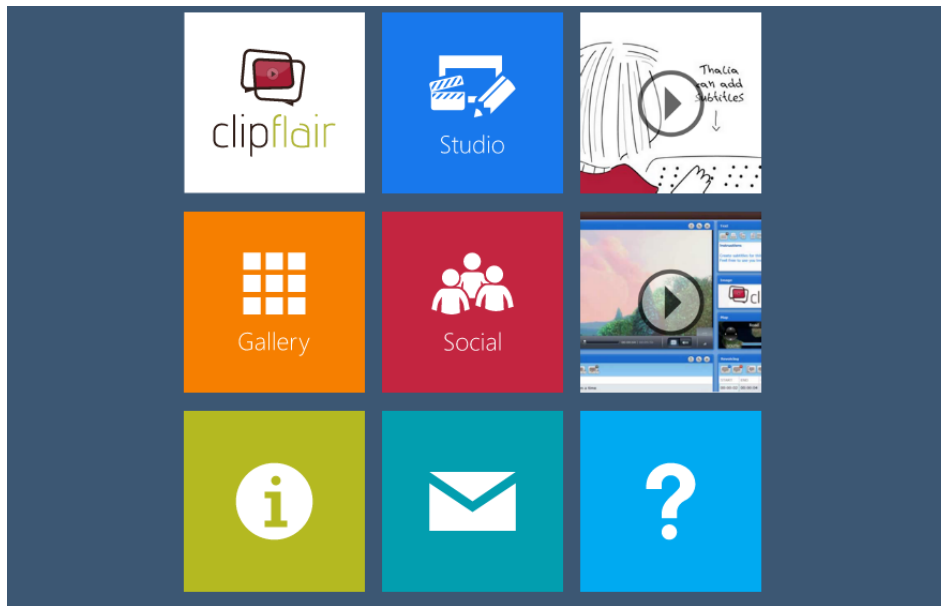


Figure 1. ClipFlair - Main Page

Icons' meaning (from left to right, top down): ClipFlair main page shortcut, ClipFlair Studio, Video Presentation, Gallery, ClipFlair Social, ClipFlair Studio basics [video], Information about the ClipFlair project, Contact, Manuals.

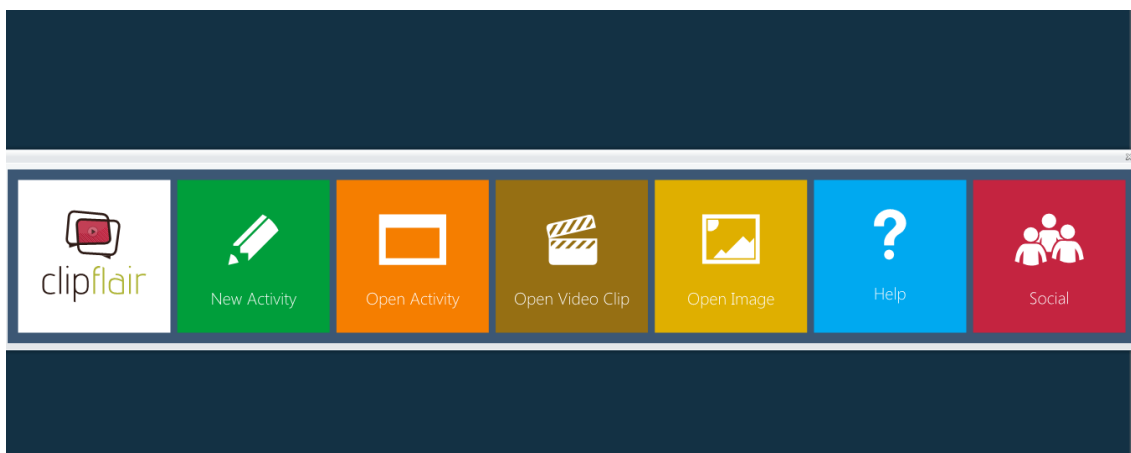


Figure 2. ClipFlair Studio

ClipFlair Studio includes (from left to right): New Activity, Open Activity, Open Video Clip, Open Image, Help, and Social.

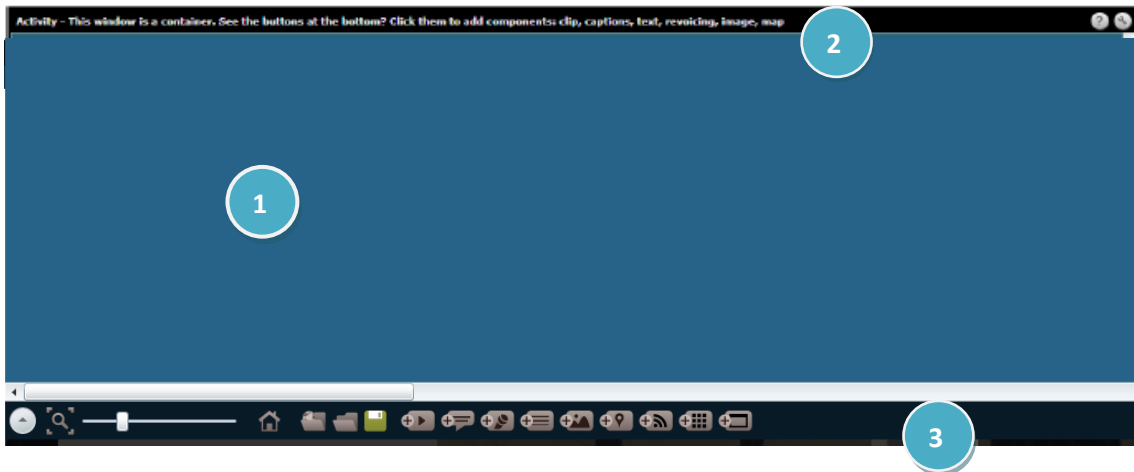


Figure 3. ClipFlair Studio: New Activity

The container includes three different areas:

(1) The Container main area

(2) The container title bar

(3) The container toolbar (from left to right): Windows display, Zoom to fit, Zoom slider, Show start dialog, Load activity from URL, Load activity from file, Save activity to file, Add clip, Add captions, Add revoicing, Add text, Add Figure, Add map, Add news, Add gallery, Add nested activity.



Figure 4. Container Toolbar

(1) Windows display: it shows thumbnails of all the components included the activity.

(2) Zoom to fit: it changes the Container's zoom level so that all the Components inside the Container would fit the screen.

(3) Zoom slider: it changes the zoom level of the Container (dragging towards the left zooms content out).

(4) Show start dialog: ClipFlair Studio main navigation.

(5) Load from URL button: it loads a new Activity from a web server. Upon loading, the Container will reset to the settings (Components and Options) of the new loaded Activity.

(6) Load from file: it loads a new Activity saved in the user's computer.

(7) Save: it brings up a new window requesting a destination folder for the activity to be saved.

(8) These buttons add a new Component to the Container area (from left to right):

- The Add Clip button adds a new Clip Component
- The Add Captions button adds a new Captions Component
- The Add Revoicing button adds a new Revoicing Component
- The Add Text button adds a new Text Component
- The Add Figure button adds a new Figure Component
- The Add Map button adds a new Map Component.

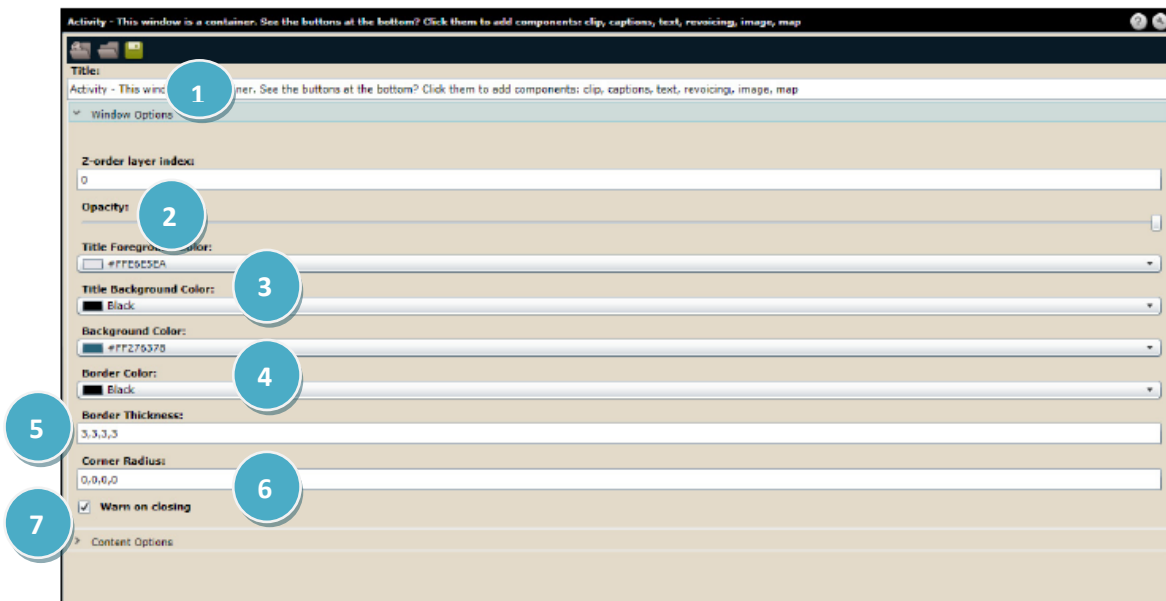


Figure 5. Container Back Panel

Window Options label displays the following options:

- (1) Title field: it defines the Activity Title.
- (2) Opacity slider: Adjusts Container's opacity level.
- (3) Title Foreground/Background colour: it changes the colour of both the foreground and the background.
- (4) Background/Border colour: it changes the colour of the background /border.
- (5) Border thickness: it adjusts border thicker.
- (6) Corner radius: it adjusts corners' curviness.
- (7) Warn on closing property: when checked a confirmation message will pop up when the user clicks on the Close button.

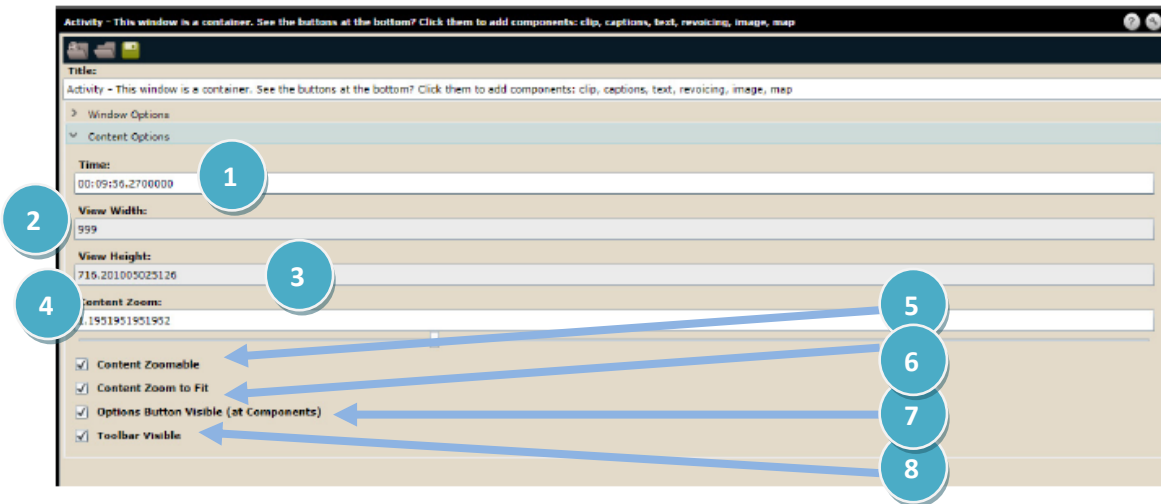


Figure 6. Container's Content Options

Content Options label displays the following options:

- (1) Time field (not editable)
- (2) View Width field (not editable)
- (3) View Height field (not editable)
- (4) Zoom slider: it sets the zoom level of the Container.
- (5) Content Zoomable: when checked, Container's zoom shortcuts are enabled and Zoom to fit button and Zoom slider are available.
- (6) Content Zoom to fit property: when checked, the Activity automatically zooms (on load) to fit the window.
- (7) Options Button Visible (at Components): when checked, the Options button for each Component is visible.
- (8) Toolbar Visible: when checked, the Container's Toolbar is visible.

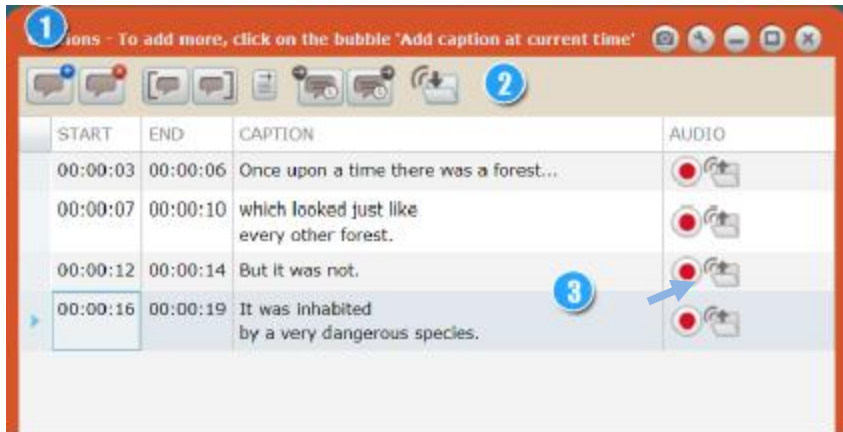


Figure 7. Captioning/Revoicing Component

(1) Header: it includes the 'screenshot button' (it creates a .png screenshot of the window), the 'options button' (it flips the component displaying the options panel), and 'minimise', 'maximise' and 'close' buttons.

(2) Captioning toolbar.

(3) Revoicing toolbar.



Figure 8. The Captioning Toolbar

(1) Add caption at current time: to add a new caption at the current time of the clip.

(2) Remove selected caption: to delete the selected caption.

- (3) Set selected caption's start time: to set the current time of the clip as the start time for the selected caption.
- (4) Set selected caption's end time: to set the current time of the clip as the end time for the selected caption.
- (5) Text direction: to change the direction of the text to adapt to different languages.
- (6) Import captions from TTS, SRT and other file formats: to import captions from TTS, SRT and other caption formats files.
- (7) Export captions to TTS, SRT and other file formats: to export the captions in TTS, SRT and other caption formats.
- (8) Save all audio in a single .WAV file: This button is visible when the 'audio visible' option is selected in the *back panel* of the component.

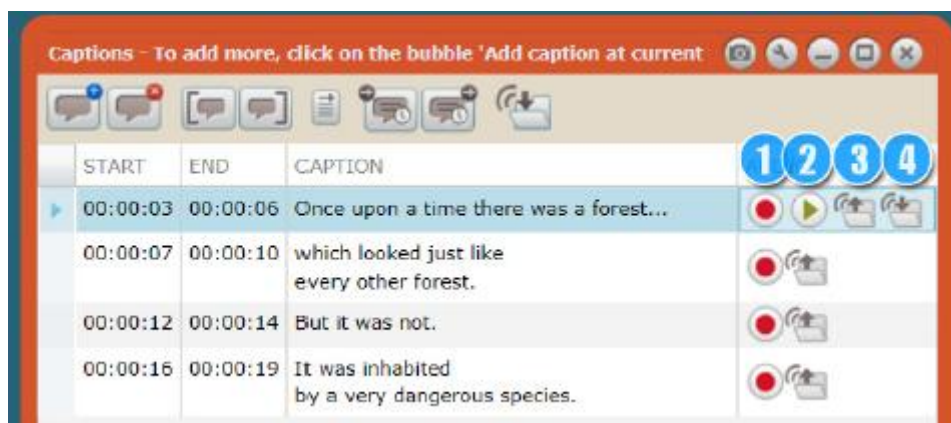


Figure 9. The Revoicing Component

- (1) Record audio button: by pressing this button users can record their voices through a connected microphone. While recording, the button's state changes to a red square symbol (Stop Recording button) indicating that, by pressing it, the recording process will stop.

(2) Play audio button: when pressed it plays-back the recording.

(3) Load audio from .WAV file button: when pressed, a previously saved audio file can be loaded.

(4) Save audio to .WAV file button: it enables users to save their recordings.

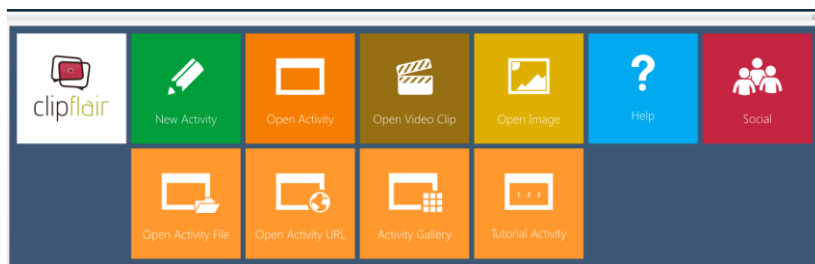


Figure 10. Open Activity in ClipFlair Studio: Drop-down Possibilities

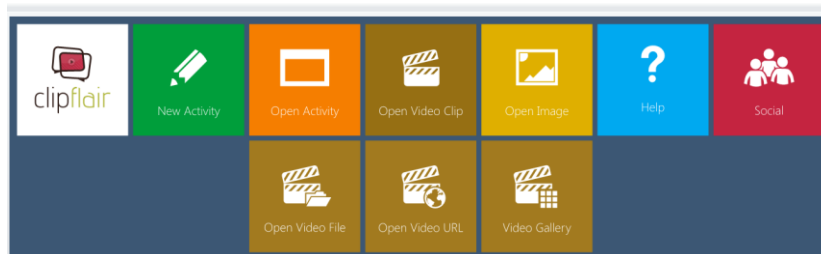


Figure 11. Open Video Clip in ClipFlair Studio: Drop-down Possibilities

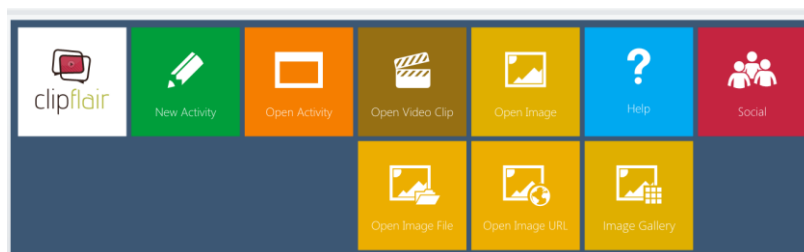


Figure 12. Open Figure in ClipFlair Studio: Drop-down Possibilities

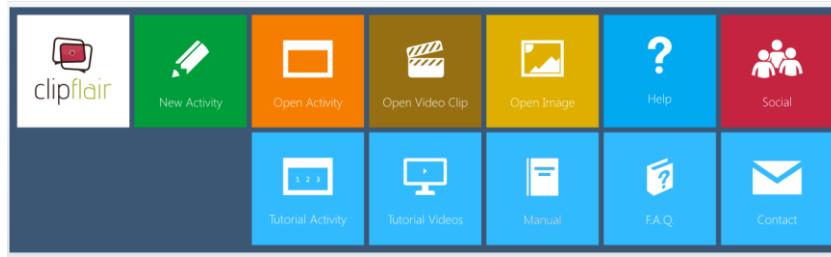


Figure 13. Help in ClipFlair Studio: Drop-down Possibilities

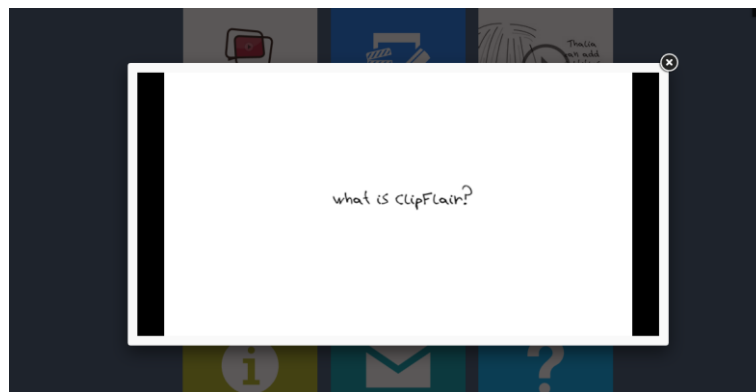


Figure 14. What is ClipFlair? video presentation

Available at: <https://vimeo.com/70558092>

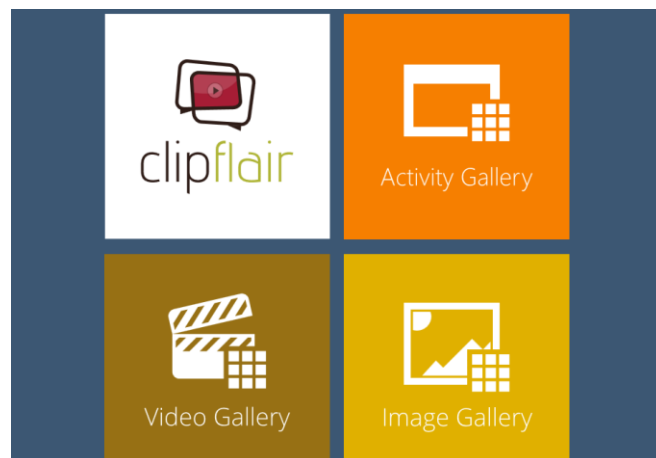


Figure 15. ClipFlair Gallery

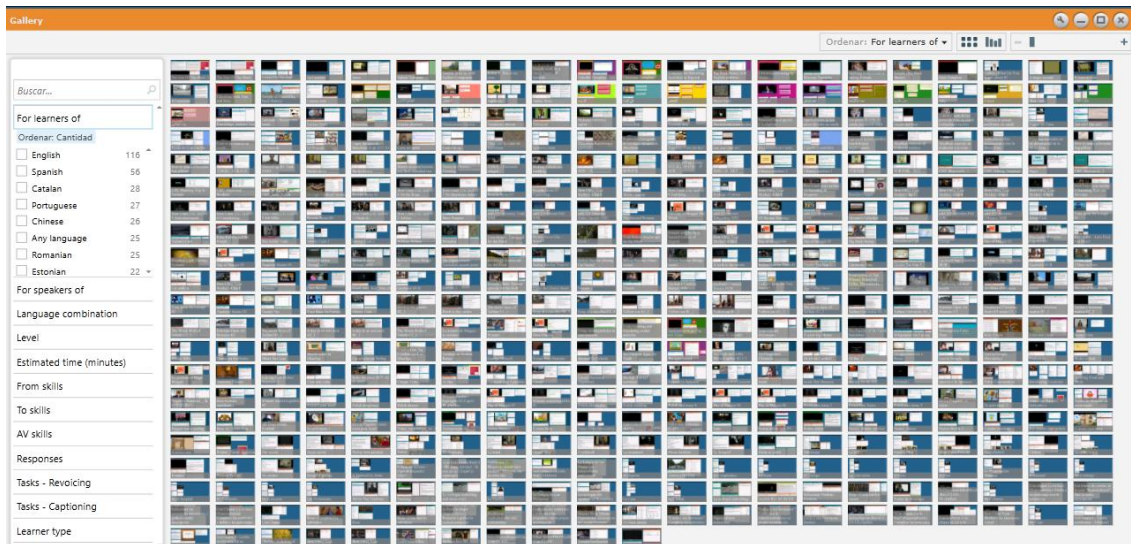


Figure 16. Activity Gallery

Filters in the Activity Gallery (top down): For learners of, For speakers of, Language combination, Level, Estimated time [minutes], From skills, To skills, AV skills, Responses, Tasks - Revoicing, Tasks - Captioning, Learner type.

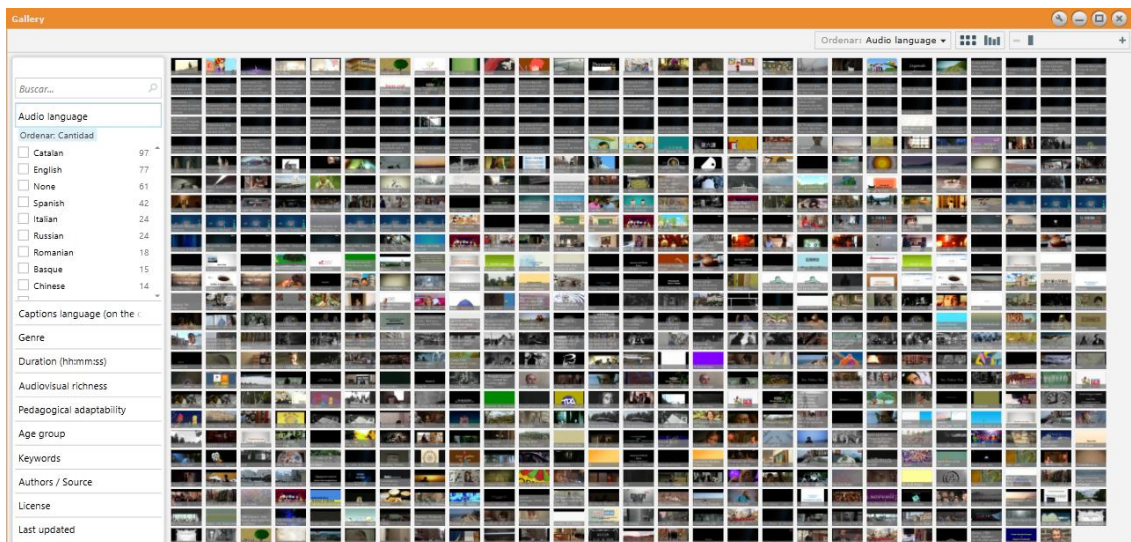


Figure 17. Video Gallery

Filters in Video Gallery (top down): Audio language, Caption language [on the clip], Genre, Duration [hh:mm:ss], Audiovisual richness, Pedagogical adaptability, Age group, Keywords, Authors/source, License, Last updated.

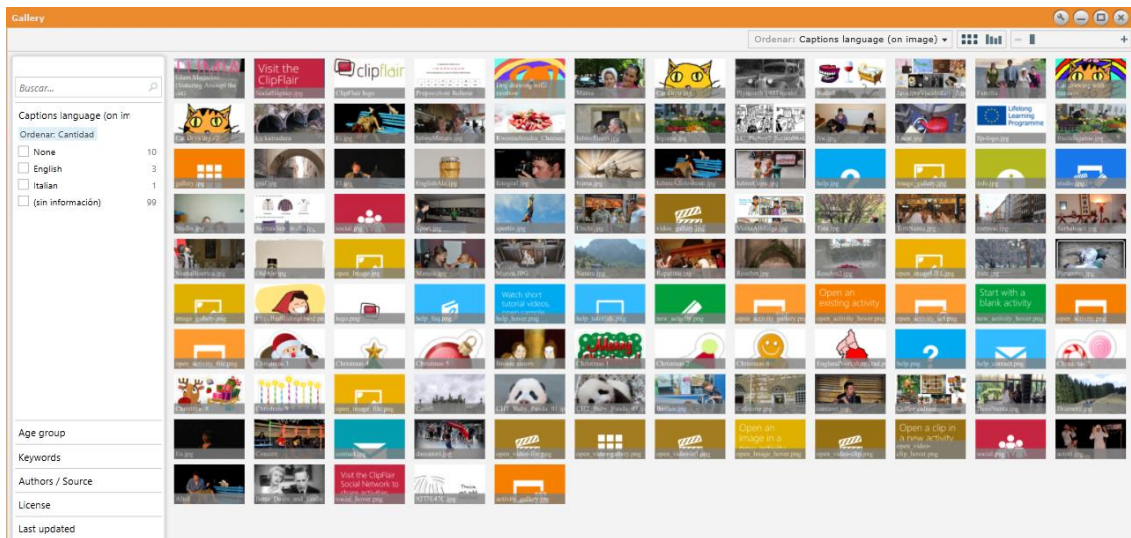


Figure 18. Image Gallery

Filters in Image Gallery (top down): Captions language [on Figure], Age group, Keywords, Authors/source, License, Last updated.

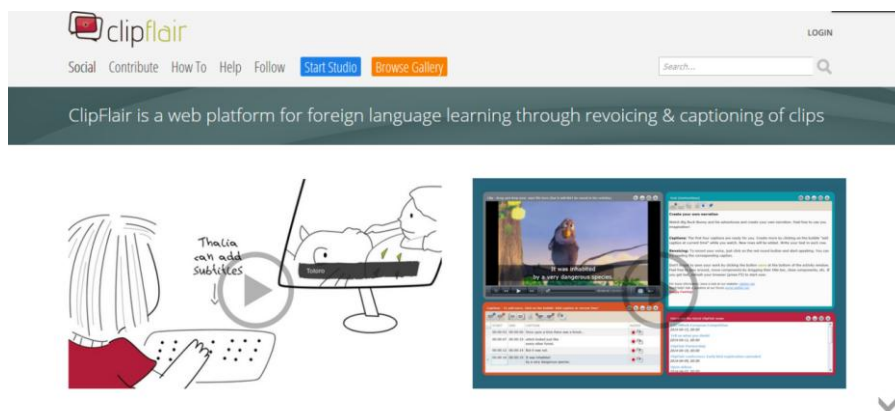


Figure 19. ClipFlair Social: Main Page

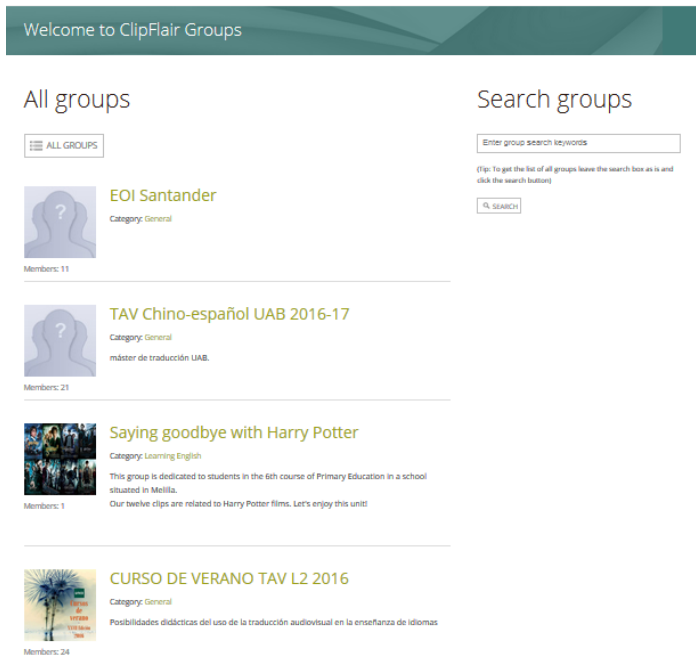


Figure 20. ClipFlair Social: Groups

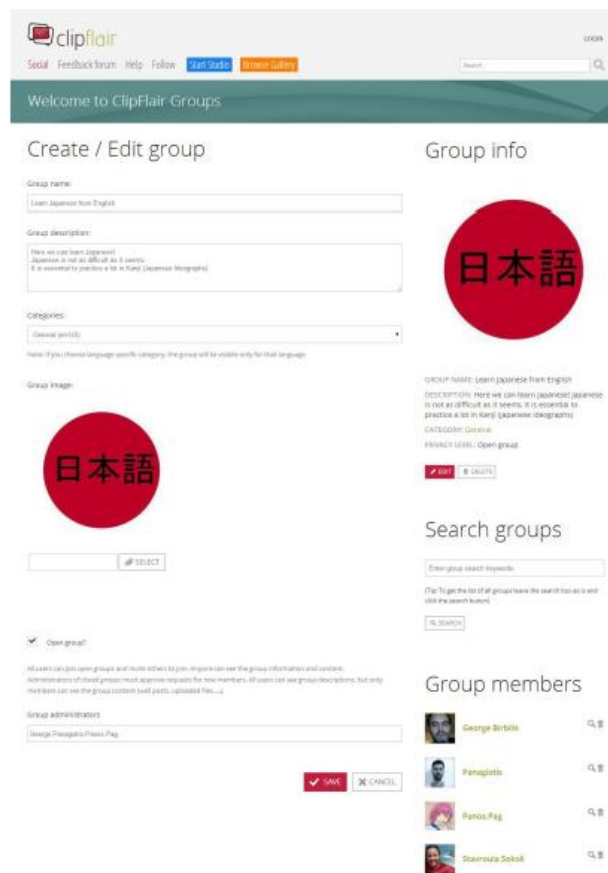


Figure 21. ClipFlair Social: New Group Form



Figure 22. ClipFlair Social: Blogs

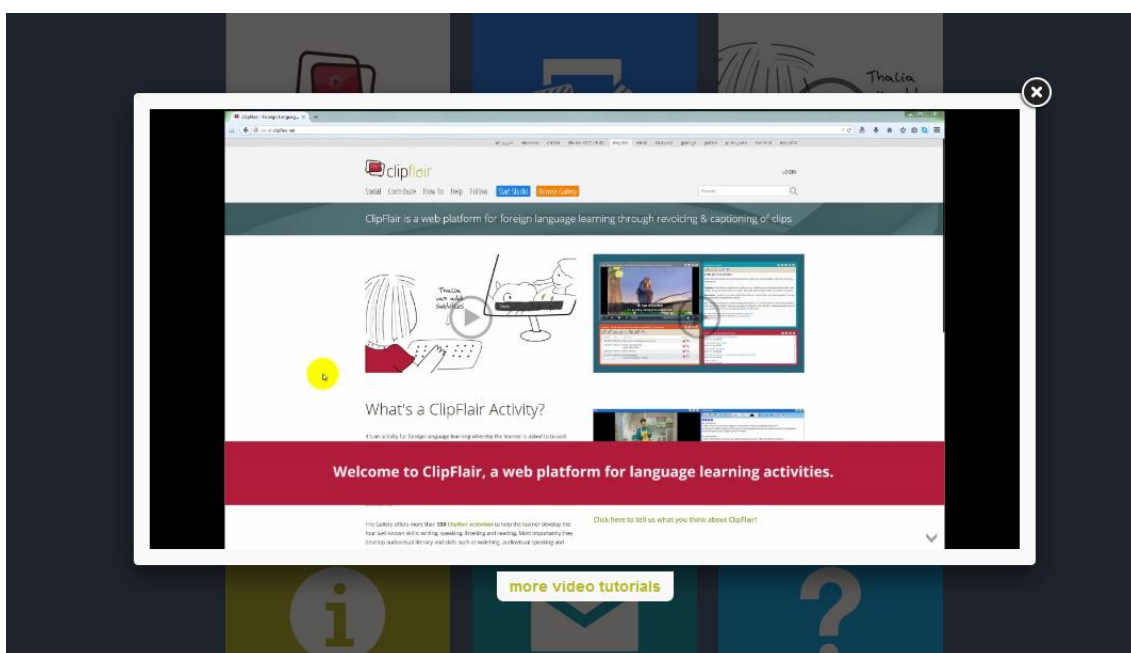


Figure 23. Video Tutorial

Available at: <https://vimeo.com/70557366>.



Figure 24. Learn about the ClipFlair Project: Main Page

Tabs (from left to right): Overview, News, Conference, Objectives, Consortium, Outcomes, Contact.

We will be happy to hear from you!

Send Us an E-Mail

Your name:

Your E-Mail address:

Subject:

Message:

Contact info

ClipFlair.net

Phone: +302610960300

Fax: +302610960490

Address: N.Kazantzaki
26504Patras
Greece

Figure 25. ClipFlair: Contact

1. INTRODUCTION

This manual is for the users of the ClipFlair Studio, a web application that provides the tools necessary for the creation and use of language learning activities.



1.1. BASIC CONCEPTS

The ClipFlair Studio is basically a zoomable area, the Activity Container, where activity parts are added, the Components.

There are nine types of component:

1. the Clip component, for loading and reproducing clips
2. the Text component, for viewing and editing text such as instructions or other information

Figure 26. ClipFlair Manual

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 - 1.1. BASIC CONCEPTS
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 - 3.3. TEXT COMPONENT
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 - 3.5. MAP COMPONENT
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 - 3.7. GALLERY COMPONENT
 - 3.8. NESTED ACTIVITY COMPONENT
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 - 4.1. ZOOM
- 5. INSTALLING CLIPFLAIR ONTO YOUR COMPUTER
- 6. EXAMPLES
 - 6.1. WINDOW OPTIONS
 - 6.2. SAVE AND LOAD

Frequently Asked Questions (FAQ)

I keep getting the "please install Silverlight" message

You are probably using a web browser that doesn't support Netscape-style plugins, like Silverlight. Try using Internet Explorer (IE) instead. If you want to use Chrome, you can follow [these instructions](#) to enable it.

What are the System requirements for ClipFlair Studio?

- Windows X86 or x64 (64-bit mode support for IE only) 1.6-gigahertz (GHz) or higher processor with 512-MB of RAM
 - Macintosh (Intel-based) Intel Core Duo 1.83-gigahertz (GHz) or higher processor with 512-MB of RAM
- NB for Mac users:** ClipFlair only works with Mozilla Firefox. For the moment, revoicing does not work for Mac, we're working on it!

What is the Container?

The Container is where activity authors create, edit, save and load their Activity.

Figure 27. ClipFlair FAQ