

Didactic Audiovisual Translation and Foreign Language Education

Noa Talaván, Jennifer Lertola and Alberto Fernández-Costales

First published 2024

ISBN: 9781032277585 (hbk)

ISBN: 9781032277615 (pbk)

ISBN: 9781003293958 (ebk)

5 Didactic audio description and didactic free commentary

CC-BY-NC-ND

DOI: 10.4324/9781003293958-6

The funder for this chapter is TRADILEX project. PID2019-107362GA-I00 AEI/10.13039/501100011033. Spanish Government, Science, and Innovation Ministry.



Routledge
Taylor & Francis Group
NEW YORK AND LONDON

5 Didactic audio description and didactic free commentary

This chapter is organized similarly to Chapters 3 and 4, as it includes sections that share similar features and explanations. Of course, these were adapted to the didactic revoicing AVT modes that are the focus of the current chapter, namely didactic AD (DAD) and didactic free commentary (DFC). On the one hand, DAD is a revoicing technique which translates the visual information of an audiovisual product into words during the corresponding silent intervals. Originally aimed at making audiovisual products accessible to visually impaired people, it provides complementary information regarding “who” appears on the scene, “what” happens and “where” the action takes place. On the other hand, DFC is a revoicing technique which translates and adapts the original dialogues (if any) or renders the visual information in an L2, by including additions or clarifications of intercultural elements. Similarly to AD, free commentary should be synchronized with the visuals. In both revoicing techniques, learners should previously prepare a script in the target language to then record the tailor-made script by reading it in the clearest way possible.

As indicated in Chapter 4 for didactic dubbing and didactic voice-over, in order to carry out didactic AD or didactic free commentary, learners should employ a specific revoicing software, or a learning platform expressly designed for pedagogical purposes—such as TRADILEX (tradilex.es). The use of a technological tool in the language classroom adds variety, boosts motivation and enhances the development of transferable skills.

Finally, it should be mentioned that both DAD and DFC can enhance all language skills (i.e., speaking, writing, listening and reading), as well as mediation, in an integrated manner, as will be explained later in this chapter.

5.1 Didactic AD and didactic free commentary types

Didactic AD and didactic free commentary can be applied in different ways according to the type and direction of the language transfer. As is the case for other DAT modes, each type and direction can prove more suitable in some settings and with certain types of learners for developing some skills more comprehensively than others.

It should be pointed out that, contrary to the other didactic AVT modes previously presented, the transfer *par excellence* of DAD and DFC is intersemiotic (i.e., from non-verbal to L2). Intersemiotic plus intralingual is also envisaged for the two didactic modes since the audiovisual product selected for AD can contain L2 dialogues to be audio described in L2 and the audiovisual product chosen for the free commentary task can include an L2 original dialogues to be replicated with the required modifications (i.e., additions and/or omissions). For educational purposes, intersemiotic plus interlingual transfer, specifically reverse (from L1 into L2), could be considered in didactic free commentary when the L1 spoken text is translated into L2 and enriched with relevant information about intercultural elements by the students. The second main type for both DAD and DFC—as previously described for subtitling, dubbing and voice-over—is creative.

Therefore, the main combinations of DAD and DFC can be summarized as follows:

1. Intersemiotic
 - 1.1 Intersemiotic plus intralingual
 - 1.2 Intersemiotic plus reverse interlingual (for free commentary only)
2. Creative

(1A) **Intersemiotic DAD** requires students to write the AD script of an audiovisual product in which they should accurately describe the visual information when there are no dialogues. Similarly to the professional practice, students are invited to objectively describe place and time, physical attributes of people (such as age, outfit, facial expressions, body language, etc.), as well as their emotional state and actions. Students should try to find the right balance of information in their narration and, most of all, should not provide more information than what would be perceived by the non-visually impaired audience.

In the presence of dialogues, this combination would be considered an (1.1) *intersemiotic plus intralingual* (L2>L2) transfer. As a scaffolding option, students can be provided with the original script of the video which will help them greatly, especially for lower levels of proficiency or when

first presented with this type of task. Another scaffolding option could be implemented by giving students a list of intercultural elements they could highlight in their AD script. This can prove useful for developing intercultural communication skills since they need to identify and fully understand the cultural element provided in the list to include it properly in their new script. After preparing their AD script bearing in mind the time available to speak in the silent gaps, students can read it out loud and record their voices as synchronized as possible with the images; although not as difficult as lip-synching in didactic dubbing, this is indeed a challenging aspect of didactic AD. In order to respect time constraints, as happens in didactic subtitling, students are encouraged to identify and convey the most relevant information. It could prove useful to suggest an average of 60 words per minute of reading speed (contrary to the ratio of 180 words per minute used in the AD industry).

DAD is a beneficial language task for the development of integrated language skills: students should watch the video and understand the dialogues if any, and translate the images into the target language by creating an accurate piece of writing that contains precise grammar and vocabulary, read their own scripts and rehearse their revoicing until they get a synchronized AD version of the audiovisual product. This complex revoicing task can enhance fluency, pronunciation and intonation.

(1B) **Intersemiotic DFC** also expects students to write a new text for a silent audiovisual product. Learners can create a totally new narration based on the images, but they can also add more imaginative elements. Depending on the type of audiovisual product, they can mediate the content of the images by adding clarifications such as in the case of (inter)cultural elements or further comments if they see fit. On the other hand, learners can decide to omit some information in order to create a more coherent narration. Learners should be aware of the time constraints and prepare a concise text to synchronize it with the images. Animation or children's programs could prove particularly suitable for free commentary since students can create a new story based on non-verbal elements, and they could also play with the language by making different voices or sound effects if applicable. As for DAD, after preparing the new text of the audiovisual product, students should rehearse it until they get a suitable revoicing that is properly synched with the images.

(1.1) Another transfer that could be considered in DFC is *intersemiotic plus intralingual* (L2>L2). First of all, it should be noticed that free commentary as an AVT mode is not very common and it is mainly provided in some documentaries and children's programs, in which the main aim is transmitting the core message rather than being faithful to the source text and maintaining synchrony. In the presence of the original spoken

text of a video in L2, students can carry out an intralingual free commentary task by adding further information and omitting other. As in DAD, the original script of the video could be provided as a scaffolding option. The novelty of DFC is offering students with the opportunity to make the new script less objective and thus more personal by adding relevant information otherwise not accessible to the target audience. In particular, to get the most out of DFC tasks, videos should be rich in intercultural elements. Furthermore, it can prove quite useful to carefully select the videos according to the students' L1 and culture. The closer the intercultural content of the videos to the students' languaculture, which is the indissoluble union between language and culture (Risager, 2005), the better. In this way, students can become intercultural mediators by giving relevant information otherwise not accessible to target audiences of different languacultures. On the other hand, we should not underestimate the potential of presenting videos with intercultural elements unknown to learners in order to ask them to deepen their knowledge. To this regard, scaffolding strategies should be implemented both in the order of the lesson plans sequence and within the lesson plan itself. For educational purposes, (1.2) *intersemiotic plus reverse interlingual (from L1 into L2)* could be considered in DFC when the verbal L1 spoken text is translated into L2 and enriched with relevant information by the students.

Similarly to AD, free commentary enhances integrated language skills and mediation. In particular, free commentary is useful for the development of oral and written language skills. Like in DAD, learners can foster their fluency, intonation and pronunciation for what concerns productive oral skills. In terms of written language skills, this didactic AVT task can improve their vocabulary and grammar knowledge. Furthermore, free commentary can be effectively used for boosting motivation and creativity. (2) **Creative DAD and creative DFC**, similarly to other creative didactic modes—such as subtitling, dubbing and voice-over—require students to create a completely new script for an audiovisual product. If the intersemiotic transfer both for DAD and DFC asks students to translate images into words in a faithful manner, the creative transfer is meant to be a reaction to the audiovisual product in order to produce a particular effect with the new script on the audience, usually humorous. Alternatively, Navarrete (2020) advocates for full creative DAD by asking students to produce their own videos and to include an accessible AD track in the video production; this type of creative DAD is perfectly in line with the idea of accessible filmmaking proposed by Romero-Fresco (2020).

In the case of DFC, if the video extract contains dialogues, the creative transfer could also be intralingual or (reverse) interlingual. As it happened in other creative DAT modes, this type of task can foster motivation since it involves creativity and humor as well as a higher degree of freedom.

A very positive aspect of the creative task is that it can be employed at all levels, especially in the case of intersemiotic transfer, for both DAD and DFC. Beginners can perform an AD task which otherwise requires a certain proficiency in the L2 (due to the precision of the description) adapting it to their own proficiency level. Similarly, beginner-level students can carry out a DFC task with no intralingual or reverse interlingual transfer by creating a new script from scratch, for example, with a focus on some intercultural elements indicated by the teacher. Advanced learners, on the other hand, have the opportunity to be fully creative in their new version of either AD or free commentary and so adapt the task to their own proficiency level.

The creative tasks allow learners to develop integrated language skills as well as mediation in a motivating way. Intersemiotic or intersemiotic plus intralingual for both didactic AVT modes can foster both reception and production, while in the case of intersemiotic plus reverse interlingual, for free commentary only, this would mainly foster production, being the oral transfer from L1 into L2.

Figure 5.1 summarizes the different types and combinations of didactic AD and free commentary presented within this section. It is important to bear in mind that in order to enhance all language skills and mediation, both DAT modes could be combined in sequences which include either three, six or more lesson plans, that may also combine two or more didactic AVT modes like didactic subtitling or didactic dubbing. For instance, B2-level students could be invited to carry out three DFC

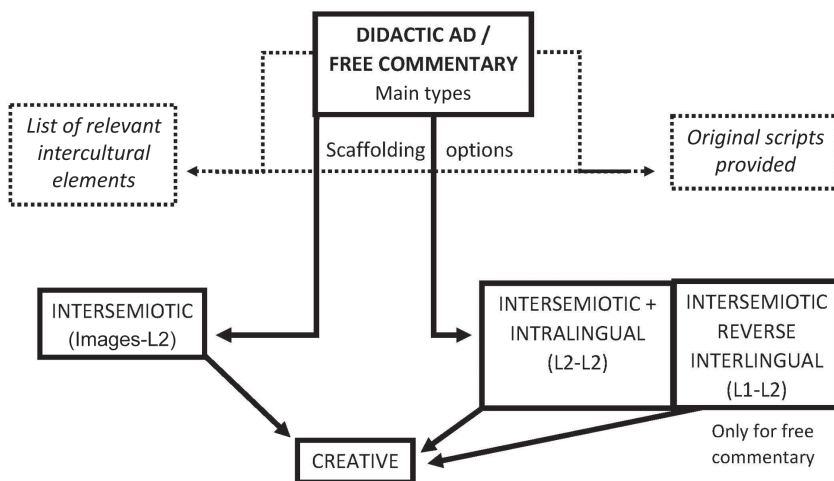


Figure 5.1 Main didactic AD and didactic free commentary types.

lesson plans following a three-lesson-plan sequence: intersemiotic first, intersemiotic plus intralingual (L2–L2) then, and lastly, intersemiotic plus reverse interlingual (L1–L2).

5.2 Skills enhancement through didactic AD and didactic free commentary

The rationale behind the application of didactic AVT tasks is to foster integrated language skills and mediation in an innovative and motivating way. In this section, the reader will find a detailed description of how DAD and DFC could enhance audiovisual (1) receptive and (2) productive skills, as well as (3) mediation. In a similar way to the DAT modes previously presented, the learning of other linguistic elements (e.g., vocabulary and grammar) and other transferable skills (such as intercultural awareness and ICT literacy) may also be fostered through these two revoicing modes.

(1) Audiovisual receptive skills

Contrary to the two other revoicing modes presented in Chapter 4 (i.e., didactic dubbing and voice-over), DAD and DFC provide learners with a more limited audiovisual reception experience, since both modes could be used within the intersemiotic (images into L2 spoken text) combination only. In the presence of intersemiotic plus intralingual transfer within the L2, learners are clearly exposed to linguistic input as well. In the case of intersemiotic plus intralingual DAD, the video selected should contain a few short L2 dialogues which would allow for the enhancement of receptive skills. Despite the limited input, the full understanding of the L2 dialogues will be of paramount importance for adding the AD to the silent excerpts between these exchanges. In the case of having an oral narration in L2 which should be adapted as free commentary in L2 by adding relevant intercultural information, learners would develop all the types of listening described in the literature (Rost, 2015). In particular, *extensive listening* as they need to make sense of the spoken text as a whole; *intensive listening* to correctly understand the message included in the video; *selective listening* since they need to pay particular attention to specific words and structures in order to convey the messages accurately enough while translating or adapting; and *interactive listening* as they should attentively listen and react to the input through their revoicing, bearing in mind the target audience.

Written audiovisual reception may also be fostered through DAD and DFC. As for the aforementioned DAT modes, a video chosen for carrying out DAD or DFC might contain L2 dialogues which could be read on the screen with the support of intralingual subtitles or by providing the paper or digital version of the original script. This can prove particularly effective since learners are receiving the information via two channels (i.e., visual

and aural) simultaneously. Thus, learners are presented with a complete audiovisual reception experience. As already mentioned, in this context learners' cognitive effort is greater but this can benefit language learning as extensively shown in experimental research on the application of subtitles as a support (Vanderplank, 2016).

(2) **Audiovisual productive skills**

Similarly to didactic dubbing and didactic voice-over, DAD and DFC are especially successful for the enhancement of audiovisual productive skills as learners are required to produce a new AD or free commentary script (written production) to be revoiced in synchrony with the visuals (oral production). This complex task involves careful planning and the finest action. Learners should wisely produce their written text and polish it according to time constraints. One should be reminded that in both revoicing modes, the new oral text should accompany the images in synchrony. A higher level of difficulty is reached in the case of creative DAD and creative DFC since learners should produce a new audio track which completely differs from the original (either images or in the presence of L2/L1 spoken text) in order to elicit a usually humorous response from the audience. By applying these DAT modes (no matter the type or combination), students develop writing skills which belong to Digital Multimodal Composing (DMC) (Li, 2021). In particular, they produce a new meaningful audiovisual text using technology. In order to do so, students should consider the genre, style and tone of the audiovisual product; they should employ cohesive language; and ultimately produce a precise and fluent oral narration that should nicely complement the information coming from the combined channels and codes.

Similarly to didactic dubbing and didactic voice-over, the two revoicing modes presented within this chapter involve the key elements necessary for teaching writing, namely *context*, *expertise*, *genre*, *culture*, *identity* and *technology* (Hyland, 2013). While carrying out both DAD and DFC, learners can master written production in a comprehensive manner. They gain *expertise* while creating the new AD or free commentary script in *context* since they need to take into account the images as well as oral spoken text if any. They also need to bear in mind the features of each AVT mode. There are two alternatives: (a) provide an accurate and concise description that reflects the visual input on the mind of the audience (without interfering with dialogues in DAD); or (b) if there are dialogues, in DFC they should be translated and adapted; with no dialogues, visual information should be rendered in the L2 by adding/explaining intercultural elements. During this practice (no matter the alternative), students learn how to identify linguistic *genres* which help them manage the rules and norms of the L2 as well as *cultural* aspects they need to understand and convey in a proper way in their recordings. Lastly, revoicing tasks also

promote *identity* and *technology* know-how, since students create a tangible output with a social purpose (i.e., accessibility) that they might share across family and friends, thus reaching far beyond educational contexts.

As mentioned in Chapter 4, revoicing can enhance productive skills as defined by Luoma (2004). In particular, revoicing tasks can help to acquire verbal and non-verbal communicative elements as well as prosodic elements such as phonetic and phonological features of pronunciation, intonation, rhythm, accentuation and speed of speech. Other features of oral language, such as fluency or accuracy, can be fostered only to a certain extent. Indeed, as described in the Companion Volume of the CEFR (Council of Europe, 2018), *fluency* can be fostered in terms of speed of speech in revoicing tasks, since students should synchronize their voices with the images in this case. As in didactic dubbing and didactic voice-over, in order to obtain a good revoicing, students should listen to their own recording and thus focus on several aspects, such as the realization of sound units (phonemes) in particular contexts (allophones); word phonetics (like syllable structure, the sequence of phonemes, word stress, word tones); and sentence phonetics (prosody). Therefore, DAD and DFC can contribute to the development of utterance fluency (Segalowitz, 2010), which deals with the characteristic features of speech just mentioned.

(3) Audiovisual mediation skills

Similarly to other DAT modes, didactic AD and free commentary foster mediation skills since students should mediate the verbal and non-verbal content to an audience that could not otherwise have access to it for linguistic, cultural or accessibility reasons. Didactic AVT modes can be employed for “pedagogical translanguaging” (Cenoz and Gorter, 2020) since these are intentional instructional strategies which involve two or more languages with the aim of developing learners’ multilingual repertoire, as well as metalinguistic and language awareness. Furthermore, didactic AVT implies that learners are active participants in the learning process, as they use their linguistic repertoire to create a tangible output, and the teachers are mere facilitators in this process. In order to carry out these mediation tasks, learners apply two groups of mediation strategies (Council of Europe, 2018: 126): (A) “strategies to explain a new concept” in which they are supposed to adapt language and/or break down complicated information; and (B) “strategies to simplify a text” in which they can streamline a text, by highlighting key information or eliminating repetitions and digressions. The former group of mediation strategies is especially suitable for all types of DAD and DFC, including the intersemiotic-only combination, since students should transfer the visual input and produce a coherent and informative L2 narration. The latter group (B), on the other hand, can be effectively applied to the two

types of DFC which include an original spoken text, namely intersemiotic plus intralingual (L2–L2) and intersemiotic plus reverse interlingual (L1–L2). While carrying out these types of DFC, learners should streamline the original spoken text by highlighting key information, especially intercultural elements (that should be suggested by the teacher, especially when students are introduced to the free commentary practice and with lower proficiency levels). Students are invited to enrich the text with relevant information about the intercultural elements selected and to reduce or eliminate what is not relevant for the audience. These strategies, which can be applied during the writing stage as well as during the revoicing stage if needed, allow students to correctly synchronize their new scripts with the images.

Therefore, the relevant skills promoted by the practice of DAD and DFC are audiovisual reception and production (in particular, writing and speaking), mediation, other linguistic knowledge (such as vocabulary and grammar) and intercultural awareness, as summarized in Figure 5.2. The types of intersemiotic only, intersemiotic plus intralingual, intersemiotic plus reverse interlingual, and creative for both DAT modes, can prove especially effective for the development of *lexical* and

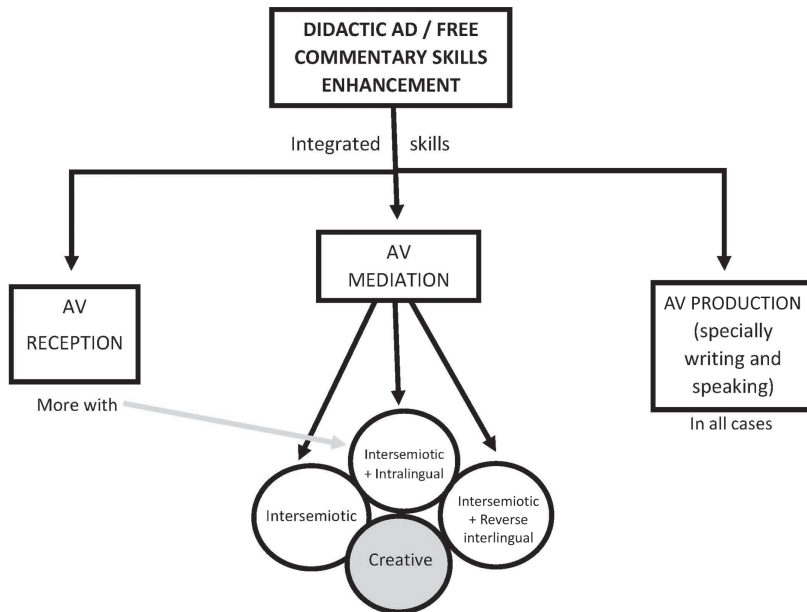


Figure 5.2 DidacticAD and didactic free commentary enhancement diagram.

grammatical knowledge, as students should be accurate in their narrations by looking for the most precise words that can reflect the corresponding images and describe the relevant intercultural elements of the audiovisual product. With regards to *intercultural awareness*, this can be enhanced in both didactic revoicing modes, since students may be required to decode the language (if the L2 text is present) directly linked to intercultural elements (present in linguistic and/or visual form).

5.3 Didactic AD and didactic free commentary guidelines and assessment samples

As previously discussed throughout this book, the diverse didactic AVT tasks proposed follow guidelines adapted from the application of DAT for teaching, learning and research, and should not be compared with professional AVT practice. Therefore, language learners are invited to approach DAT tasks in the best way possible, always aware that they are not expected to produce professional-like outcomes. Guidelines developed for DAD and DFC purposes are rather similar, but they are included below in two separate charts. Naturally, these are general guidelines samples which can be adapted to different learning contexts.

SAMPLE GUIDELINES FOR DIDACTIC AD

Lexical accuracy and richness. You need to be accurate in your descriptions and look for the most precise words that can reflect the corresponding images in the mind of the audience, through short descriptions that do not interfere with the dialogues. Some examples of accurate verbs indicating motion would be: walk, step, run, turn, linger, stomp, follow, enter, advance, retreat, struggle, shake, lean, stumble, etc.

Grammatical precision and reduction. You need to express actions and describe situations using the most precise functions and syntactic structures; do not provide unnecessary information that may be heard, avoid being redundant, never anticipate content or actions, etc. Just stick to the specific image and describe what the audience cannot see in it as briefly and precisely as possible.

Creativity. Try to be creative with your intersemiotic translation solutions. To this end, you need to understand the images well first, look for accurate and precise words and structures, and visualize the images your descriptions create in the mind of a person who has no

access to the original visual source. If the new images do not reproduce what you intended, look for more creative solutions.

Fluency and speed of speech. In order to be as natural as possible when you produce your new audio tracks, try to focus on using correct pronunciation and intonation in the target language; you could try to exaggerate difficult sounds so as to achieve a greater degree of naturalness. Your speech needs to be fluent and fast enough to accompany the images.

Synchrony. The AD script must appear synchronized with the corresponding images (not appearing before, not staying longer) and never overlap the dialogues, if any.

Mediation: The scenes should be accurately described.

SAMPLE GUIDELINES FOR DIDACTIC FREE COMMENTARY

Lexical accuracy and richness. You need to be accurate in your descriptions and look for the most precise words that can reflect the corresponding images in the mind of the audience, through short descriptions that do not interfere with the dialogues if any. Please include additions and/or clarifications about cultural elements from an intercultural point of view. Please remember that you can omit some information that you think is not relevant for your script.

Grammatical precision and reduction. You need to express actions and describe situations using the most precise functions and syntactic structures; do not provide unnecessary information, avoid being redundant, never anticipate content or actions, etc. Just stick to the specific image and describe in detail what you believe the target languaculture audience cannot understand as briefly and precisely as possible.

Creativity. Try to be creative with your translation solutions. To this end, you need to understand the original (text and images) well first and look for accurate and precise words and structures.

Fluency and speed of speech. In order to be as natural as possible when you produce your new audio tracks, try to focus on using correct pronunciation and intonation in the target language; you

could try to exaggerate difficult sounds so as to achieve a greater degree of naturalness. Your speech needs to be fluent and fast enough to accompany the images.

Synchrony. The free commentary script must appear synchronized with the corresponding images (not appearing before, not staying longer).

Mediation: The scenes and the intercultural elements should be accurately described.

Students should be provided with these types of guidelines when asked to perform either DAD or DFC tasks. In order to better understand the task and thus fully profit from the guidelines, especially for DAD, it can prove useful to present students with a sample of an audio described video clip in the target language and sometimes also in their L1. This is due to the fact that, despite the constantly growing offer of audio-described products both on TV and on online streaming platforms, learners might have not experienced AD before. Considering that free commentary is largely unknown, it could be useful to show students a sample as well.

After completing the DAT task, it is recommended to provide students with feedback on their performance. Ad hoc rubrics for all didactic AVT modes have been specifically designed and piloted for self-assessment, peer-to-peer assessment, as well as teacher's assessment. As can be appreciated in the sample rubrics for DAD and DFC included in Appendices 5.1 and 5.2, the assessment criteria included in the rubrics are partly based on the guidelines previously presented. In both rubrics, learners are assessed on language about form-and-content-related aspects, such as lexical accuracy and richness, grammatical precision and reduction as well as creativity. Fluency and speed of speech and synchrony are also evaluated as important aspects of both tasks as well. It should be noted that mediation in this context refers to the ability of students to carry out the intersemiotic process by transferring the images into words.

5.4 Lesson plan samples

In view of the hands-on nature of this book, this section will present some samples of related lesson plans implemented within the TRADILEX project (<https://tradit.uned.es/en/proyecto-tradilex-2/>). In particular,

the TRADILEX project has developed 12 lesson plans on DAD and 12 on DFC for English language learners: six for B1 level and six for B2 level respectively, covering the types and combinations described in Section 5.1. The following lesson plans include samples designed to be used by higher education students and adult language learning learners in general, and the skills enhancement focus for all of them is integrated audiovisual reception and productive skills as well as mediation.

Table 5.1 Sample 1: Audio description (no dialogues)

Link to the lesson plan	https://cutt.ly/50RICAY
CEFR level	B1
Video fragment	The Right Way
Communicative function/s	Imparting and seeking factual information (identifying and reporting)
Didactic AD type	Intersemiotic (images>L2)
Aims of the session	To introduce students to audio description basics To practice how to express likes and dislikes
Structure	<p>Warm-up (15 minutes)</p> <p>Lexical task (expressing likes and dislikes, verbs introduction and related matching task)</p> <p>Translation task from (L2>L1)</p> <p>Reading task (a text about audio description with multiple-choice questions)</p> <p>Viewing (5 minutes)</p> <p>Watching an extract from the animated short film “The Right Way” (Zobak Alekperov and Groba Bandeira, 2016) partially audio described with L2 subtitles twice (mediation practice), carrying out a guided activity to pay attention to what has already been described, and paying attention to the resources used to describe the images. Then, answering a number of questions and writing down three actions that need to be described</p> <p>Didactic AD (30 minutes)</p> <p>Writing the AD script following the guidelines provided, rehearsing and recording the new AD audio track for the second part of the video. (Whenever needed) Instructions to download the clip, record the video using appropriate software and upload the resulting video file</p> <p>Post-AVT task (10 minutes)</p> <p>Writing task: guided short piece of writing about the things the students liked and didn’t like doing when they were children compared to what they like or do not like doing at present.</p> <p>Optional writing task (extra time) about cultural issues: reading a short text on parenting styles and culture, looking at a chart containing the main parenting styles and writing a short reflection on this issue</p>

Table 5.2 Sample 2: Audio description (with dialogues)

Link to the lesson plan	https://cutt.ly/m0RWtDj
CEFR level	B1
Video fragment	Too Quick to Judge
Communicative function/s	Expressing and finding out attitudes: emotions (disappointment)
Didactic AD type	Intersemiotic (images>L2) plus intralingual (L>L2)
Aims of the session	To learn to describe emotions To review physical descriptions
Structure	<p>Warm-up (10 minutes)</p> <p>Lexical task (providing a definition for two adjectives, i.e., sexist and racist)</p> <p>Reading task (describing characters in audio description and answering multiple choice questions)</p> <p>Viewing (10 minutes)</p> <p>Watching an extract from the short film “Too Quick to Judge” (Khan, 2014) with L2 subtitles twice (mediation practice) and writing a physical and emotional description of the two characters</p> <p>Didactic AD (30 minutes)</p> <p>Writing the AD script following the guidelines provided, rehearsing and recording the new AD audio track for the silent parts of the video. (Whenever needed) Instructions to download the clip, record the video using appropriate software and upload the resulting video file</p> <p>Post-AVT task (10 minutes)</p> <p>Writing task (a guided short piece of writing about a picture of a woman to choose out of three pictures of women. Describing what students see and what they think she is like. The women’s names are provided so that students can search who they are and thus include extra information in the description)</p>

The samples include the following types and directions: (1) intersemiotic DAD (Table 5.1); (2) intersemiotic plus intralingual DAD (Table 5.2); (3) creative intersemiotic plus intralingual DAD (Table 5.3); (4) intersemiotic DFC (Table 5.4); (5) intersemiotic plus intralingual DFC (Table 5.5); and (6) intersemiotic plus reverse interlingual DFC (Table 5.6).

Table 5.3 Sample 3: Audio description (creative — with dialogues)

Link to the lesson plan	https://cutt.ly/G0RTYUU
CEFR level	B1
Video fragment	The choice
Communicative function/s	Expressing and finding out attitudes: knowledge
Didactic AD type	Creative intersemiotic (images>L2) plus intralingual (L2>L2)
Aims of the session	To write a creative AD To distinguish between providing objective/subjective information
Structure	<p>Warm-up (10 minutes) Reading task (reading a text about the popular children’s game Chinese Whispers, watching a video on the same topic and answering an open question)</p> <p>Viewing (10 minutes) Watching an extract from the short film “The choice” (Nguyen, 2018), answering multiple choice and an open question, and summarizing the plot</p> <p>Didactic AD (30 minutes) Writing a creative AD script. Instead of describing what a character is actually doing, writing a new creative text in which a character is doing something completely different. Following the guidelines provided, rehearsing and recording the new AD audio track for the silent parts of the video. (Whenever needed) Instructions to download the clip, record the video using appropriate software and upload the resulting video file</p> <p>Post-AVT task (10 minutes) Reading an article titled “The other side of the coin: when Chinese Whispers are not fun at all,” watching a video (optional task with extra time) on the same topic and writing a guided short piece about a similar situation where information was not accurate, and rumors spread on the news and social media.</p>

Table 5.4 Sample 4: Free commentary (no dialogues)

Link to the lesson plan	https://cutt.ly/s2rByLi
CEFR level	B2
Video fragment	Cultural routes of Europe
Communicative function/s	Imparting and seeking factual information (identifying and reporting)
Didactic free commentary type	Intersemiotic (images>L2)
Aims of the session	To write a free commentary script To provide objective and subjective information To deepen knowledge of cultural routes in Europe
Structure	<p>Warm-up (15 minutes)</p> <p>Translation task (to provide the translation from L2 into L1 of sentences containing vocabulary related to the video content)</p> <p>Viewing (5 minutes)</p> <p>Watching the short video “Cultural routes of Europe” (Francigena, 2021; European Federation of Saint James Way, 2021), identifying terms and words that might be useful for describing the video in the previous translation exercise</p> <p>Didactic free commentary (30 minutes)</p> <p>Watching the video paying attention to several elements and finding more information about these elements by clicking on their links. Writing a free commentary script for the video adding relevant information about these elements. Following the guidelines provided, rehearsing and recording the free commentary audio track for the video. (Whenever needed) Instructions to download the clip, record the video using appropriate software and upload the resulting video file</p> <p>Post-AVT task (10 minutes)</p> <p>Writing a guided short piece about going hiking with friends</p>

Table 5.5 Sample 5: Free commentary (with dialogues)

Link to the lesson plan	https://cutt.ly/P2r1THy
CEFR level	B2
Video fragment	Galway European Capital of Culture
Communicative function/s	Imparting and seeking factual information (identifying and reporting)
Didactic free commentary type	Intersemiotic (images>L2) plus intralingual (L2>L2)
Aims of the session	To become familiar with the Irish accent To enhance mediation skills
Structure	<p>Warm-up (15 minutes)</p> <p>Matching exercise (definitions of iconic places in Galway)</p> <p>Viewing (5 minutes)</p> <p>Watching a video about Galway 2020 European Capital of Culture (Galway 2020, 2020) and paying attention to the oral description. Watching a second time with English subtitles and answering a yes-no question</p> <p>Didactic free commentary (30 minutes)</p> <p>Watching the video paying attention to a number of elements and finding more information about these elements by clicking on their links. Transcribing (L2>L2) the relevant part of the oral narration to be included in a free commentary script of the video (with subtitles as a support). Writing the free commentary script for the video adding the relevant information about the previous elements Following the guidelines provided, rehearsing and recording the free commentary audio track for the video. (Whenever needed) Instructions to download the clip, record the video using appropriate software and upload the resulting video file</p> <p>Post-AVT task (10 minutes)</p> <p>Writing a guided short piece on tourist attractions shown on a map of Dublin</p>

Table 5.6 Sample 6: Free commentary (with dialogues)

Link to the lesson plan	https://cutt.ly/72rNRFz
CEFR level	B2
Video fragment	The Alcarria natural region
Communicative function/s	Imparting and seeking factual information (identifying and reporting)
Didactic free commentary type	Intersemiotic (images>L2) plus reverse interlingual (L1>L2)
Aims of the session	To practice reverse translation To enhance mediation skills
Structure	<p>Warm-up (15 minutes)</p> <p>Reading task (reading and text and answering a number of questions related to the content of the video)</p> <p>Viewing (5 minutes)</p> <p>Watching the short video about a book on the Alcarria (<i>Paisajes alcarreños</i>), a natural region within La Mancha in Spain (Asociación Fagus, 2022), paying attention to the oral description, then looking at the map of the trip through the Alcarria natural region made by the Spanish Nobel-prize winner Camilo José Cela and answering a question</p> <p>Didactic free commentary (30 minutes)</p> <p>Watching the video paying attention to a number of elements and finding more information about these elements by clicking on their links. Translating from L1 into L2 (Spanish into English) the relevant part of the oral introduction to be included in a free commentary script of the video. Writing the free commentary script for the video adding the relevant information about these elements. Following the guidelines provided, rehearsing and recording the new free commentary audio track for the video. (Whenever needed) Instructions to download the clip and record the video using appropriate software are provided in written form and in video tutorials</p> <p>Post-AVT task (10 minutes)</p> <p>Writing a guided short piece about a book which students have read in their native language that they especially liked</p>

5.5 Closing remarks

This chapter has provided readers with an overview of the application of didactic AD and didactic free commentary in LE. Firstly, it has presented the distinction between the main types and directions of both didactic AVT modes. Secondly, it has described how and why these two revoicing modes can enhance linguistic skills (especially audiovisual reception and production, as well as mediation). Thirdly, it has provided the reader with guidelines for students that can be easily adapted to different educational contexts and associated assessment rubrics both for DAD and DFC. Lastly, it has presented six lesson plan samples: three for didactic AD of

level B1 and three for didactic free commentary of level B2 to give readers a wider range of possible activities across levels.

As in previous chapters, this one aims at providing the reader with satisfactory knowledge and tools to be able to employ DAD and DFC in specific LE contexts. Further and updated pedagogical materials can be found within the TRADILEX project. It is important to bear in mind that DAT has great potential and can be applied in numerous learning contexts (such as infant, primary, and secondary education, higher education, teacher training, CLIL and EMI). Therefore, the ideas and examples provided within this chapter should be considered flexible and adaptable according to diverse learners' needs.

References

- Asociación Fagus. (2022). *Paisajes Alcarreños. Asociación Fagus. Paisajes Alcarreños—La Alcarria Alta Occidental*. www.youtube.com/watch?v=6So9ibi0o6g
- Cenoz, J., and Gorter, D. (2020). Teaching English through pedagogical translanguaging. *World Englishes*, 39, 300–311. <https://doi.org/https://doi.org/10.1111/weng.12462>
- Council of Europe. (2018). *Companion volume with new descriptors*. Council of Europe. <https://rm.coe.int/cefr-companion-volume-with-new-descriptors-2018/1680787989>
- European Federation of Saint James Way. (2021). *Saint James Way*. www.youtube.com/watch?v=mAmBUu9KRHgandt=158s
- Francigena, V. (2021). *Emilia-Romagna—Via Francigena: Road to Rome 2021*. www.youtube.com/watch?v=X-v8kiM3m78andt=0s
- Galway 2020. (2020). *The Year is 2020, the Place is Galway*. www.youtube.com/watch?v=Ev_D2uN3hAY
- Hyland, K. (2013). *Teaching and researching writing*. Routledge.
- Khan, M. (2014). *Too Quick to Judge*. www.youtube.com/watch?v=Fzn_AKN67oIandt=0s
- Li, M. (2021). *Researching and teaching second language writing in the digital age*. Palgrave Macmillan.
- Luoma, S. (2004). *Assessing speaking*. Cambridge University Press.
- Navarrete, M. (2020). The use of audio description in foreign language education: A preliminary approach. In: L. Incalcaterra, J. Lertola, and N. Talaván (Eds.), *Audiovisual translation in applied linguistics* (pp. 131–152). John Benjamins.
- Nguyen, M. (2018). *The Choice*. www.youtube.com/watch?v=qr_G4mCUSJ0&t=0s
- Risager, K. (2005). Languaculture as a key concept in language and culture teaching. In: B. Preisler, A. Fabricius, H. Haberland, S. Kjærbeck, and K. Risager (Eds.), *The consequence of mobility* (pp. 185–196). Roskilde University, Department of Language and Culture.
- Romero-Fresco, P. (2020). *Accessible filmmaking and media accessibility*. Oxford University Press.
- Rost, M. (2015). *Teaching and researching: Listening*, 3rd ed. Routledge.
- Segalowitz, N. (2010). *Cognitive bases of second language fluency*. Routledge.
- Vanderplank, R. (2016). *Captioned media in foreign language learning and teaching*. Palgrave Macmillan. <https://doi.org/10.1057/978-1-137-50045-8>
- Zobak Alekperov, E., and Groba Bandeira, F. (2016). *The Right Way*. The CG Bros. www.youtube.com/watch?v=uqxzi_ghjgcandt=0s

Appendix 5.1 Didactic AD sample rubric

	<i>Failure to meet expectations</i> (0–19%)	<i>Poor</i> (20–49%)	<i>Good</i> (50–69%)	<i>Very good</i> (70–89%)	<i>Excellent</i> (90–100%)
Lexical accuracy and richness (20%)	The selection of words, phrases and terms is either improper or incomplete	The selection of words, phrases and terms used is limited and not varied	The selection of words, phrases and terms is somewhat reasonable, but not varied enough	The selection of words, phrases and terms is appropriate and sometimes varied	The selection of words, phrases and terms is appropriate and varied
Grammatical precision and reduction (20%)	The sentence structure, length and duration are either inadequate or incomplete	The sentence structure, length and duration are less than adequate and vague	The sentence structure, length and duration are sometimes unclear or inaccurate, but understandable	The sentence structure, length and duration are somewhat accurate and understandable	The sentence structure, length and duration are totally accurate and understandable
Creativity (10%)	The scenes are described using inadequate resources or ideas, or the description is incomplete	The scenes are described using limited resources or ideas. The organization is poor	The scenes are described using resources and ideas, and demonstrate adequate organization to an acceptable level	The scenes are described using resources and ideas, and demonstrate organization to a very good level	The scenes are described using different resources and ideas, and demonstrate unique organization

(Continued)

Appendix 5.1 (Continued)

	<i>Failure to meet expectations (0–19%)</i>	<i>Poor (20–49%)</i>	<i>Good (50–69%)</i>	<i>Very good (70–89%)</i>	<i>Excellent (90–100%)</i>
Fluency and speed of speech (20%)	The speech delivery and its flow are either unsatisfactory or incomplete	The speech delivery and its flow are sometimes unclear or inaccurate	The speech delivery and its flow are sometimes clear or accurate to an acceptable level	The speech delivery and its flow are often clear and accurate to a good level	The speech delivery and its flow are clear and accurate to the highest level
Synchrony (20%)	The descriptions accompany the sequence/scenes to an unacceptable level	The descriptions accompany the sequence/scenes to a minimal level	The descriptions accompany the sequence/scenes to an acceptable level	The descriptions accompany the sequence/scenes to a very good level	The descriptions accompany the sequence/scenes to the highest level
Mediation (10%)	The scenes are not described.	20–49% of the scenes are described	50–69% of the scenes are described	70–89% of the scenes are described	90–100% of the scenes are described

Appendix 5.2 Didactic free commentary sample rubric

	<i>Failure to meet expectations</i> (0–19%)	<i>Poor</i> (20–49%)	<i>Good</i> (50–69%)	<i>Very good</i> (70–89%)	<i>Excellent</i> (90–100%)
Lexical accuracy and richness (20%)	The selection of words, phrases and terms is either improper or incomplete	The selection of words, phrases and terms used is limited, and not varied	The selection of words, phrases and terms is somewhat reasonable, but not varied enough	The selection of words, phrases and terms is often appropriate and sometimes varied	The selection of words, phrases and terms is appropriate and varied
Grammatical precision and reduction (20%)	The sentence structure, length and duration are either inadequate or incomplete	The sentence structure length, and duration are less than adequate and vague	The sentence structure, length and duration are somewhat accurate or inaccurate, but understandable	The sentence structure, length and duration are somewhat accurate and understandable	The sentence structure, length and duration are totally accurate and understandable
Interculturality (10%)	The scenes are described using inadequate intercultural comments, that show the student has identified none of the cultural elements in the video	The scenes are described using limited intercultural comments, that show the student has identified very few cultural elements in the video	The scenes are described using acceptable intercultural comments, that show the student has identified some cultural elements in the video	The scenes are described using adequate intercultural comments, that show the student has identified many cultural elements in the video	The scenes are described using proper intercultural comments, that show the student has identified all cultural elements in the video

(Continued)

Appendix 5.2 (Continued)

	<i>Failure to meet expectations (0–19%)</i>	<i>Poor (20–49%)</i>	<i>Good (50–69%)</i>	<i>Very good (70–89%)</i>	<i>Excellent (90–100%)</i>
Fluency and speed of speech (20%)	The speech delivery and its flow are either unsatisfactory or incomplete	The speech delivery and its flow are sometimes unclear or inaccurate	The speech delivery and its flow are sometimes clear or accurate to an acceptable level	The speech delivery and its flow are often clear and accurate at a good level	The speech delivery and its flow are clear and accurate to the highest level
Synchrony (20%)	The descriptions accompany the sequence/scenes to an unacceptable level	The descriptions accompany the sequence/scenes to a minimal level	The descriptions accompany the sequence/scenes to an acceptable level	The descriptions accompany the sequence/scenes to a very good level	The descriptions accompany the sequence/scenes to the highest level
Mediation (10%)	The scenes and the intercultural elements are not described	In 20–49% of the scenes the intercultural elements are described	In 50–69% of the scenes the intercultural elements are described	In 70–89% of the scenes the intercultural elements are described	In 90–100% of the scenes the intercultural elements are described