

## **Del diseño teórico a la realidad del aula: proyectos de innovación para profesores de lenguas**

<https://canal.uned.es/mmobj/index/id/50652>

**TOMÁS COSTAL.** This last presentation will be in English, if you don't mind, as the project I would like to introduce is called *English Project*. It's a pilot project in the larger framework of the autonomy of Galicia, as was commented on before and it was approved by the inspection to be introduced in a secondary school. The secondary school in particular is called IES "A Xunqueira" 1, it's in Pontevedra and it counted on the collaboration of one teacher, who had two groups.

The groups were selected arbitrarily and the previous year most of the materials were tried for design purposes with all of the school years in secondary school; that is from 1<sup>st</sup> of ESO to 2<sup>nd</sup> of Bachillerato. And it was tried successfully with every level including the Formación Profesional that was introduced recently, which was quite interesting because they are difficult students and normally with very low levels of English learning and language skills.

So, this innovation was introduced in the form of a new curriculum based on, obviously, the requirements of the State and the autonomy and also the English department, which is something we must take into account as well and the preferences of the teachers who were also involved in other levels. So what did I do at first? Apart from proposing it to the teacher who had these two groups, the directors of the school and the inspection. All of them approved the project. A new syllabus. This involved not selecting a book. It wasn't necessary for the purposes established at the beginning and, secondly, creating new materials from scratch.

Commenting on what was mentioned before about project-based learning, that was an essential approach methodologically speaking, because if we had a group of 30-something students; they are normally very, very large groups, and the difference in language level is abysmal, then there are things you can't do, or there are certain things you do but you lose them on the way, and this is nine months of work week after week. Then, we redistributed the time. They had, in 2<sup>nd</sup> of Bachillerato, those were the two groups, one hour on Monday, one hour on Wednesday and one hour on Friday. Actually, 50 minutes or 45 because starting takes some time. We grouped them together in blocks of two and a half hours with a pause in the middle, or as suited us

best. And it was on Mondays, so we had Monday session, Monday session, after Monday session. And in total you have 25 sessions, 26 if you're lucky.

Then, you start working on it and you introduce this new syllabus. It was project based, you had to organise them in groups, you had to work with them and guide them on a three-step basis. First, you controlled the situation and you explained, gave them the functional elements that they would later develop. After that, they would start organising themselves and in the last term, which is very short in 2<sup>nd</sup> of Bachillerato, they even proposed new content themselves and integration with other disciplines, which was our main objective from the beginning. Apart from that, we introduced the key aspect of accessibility, which is why we call it project-based accessibility.

Accessibility involves many things that I will mention in a moment. Firstly how, without using a book can you deposit materials that have different formats including the audiovisual? Well, we had the YouTube channel. The Xunco English YouTube channel, Xunco is an abbreviation of Xunqueira, the name of the school. What you do is upload all of the tutorials that are the basic functioning elements of every piece of software, freeware really, that they need to use for the accessibility purposes and every other indication that you want to do in the form of a video. This has to be in English and this has to be accessible enough so that someone with this level, and someone with level, and someone with this level can do the same thing. Then, all of the videos are subtitled and this channel is controlled by myself and the other teacher. And it's the only people who appear there. All of the materials are our own property, of course.

But apart from that, what to do with everything that the students did? Because you wanted to assess it, not necessarily yourself, maybe using them as someone who could employ an instrument of evaluation that they could understand, especially from the beginning of the activity, so that they knew what the objectives were beforehand. That is done in Xunco Students. There are approximately 500 videos, because there are many, many things that they did from 21<sup>st</sup> September to 9<sup>th</sup> May. We've finished recently. But let's get a little bit into accessibility and what it is.

Accessibility, generally speaking, is about accessing spaces but not only that, according to the Law of Accessibility and in Spain. Since 2003 we have had one law, that was later reformed in 2013, and it says that accessibility means that everybody, whomever they are, can use services that are public and spaces that are public; this involves accessing buildings such as this one, having a lift in the house where you live, or having the same availability of entertainment products, or cultural or educational products as anybody else. Even if you're blind or even if you're deaf. That is why accessibility

is many times related in linguistics and language learning to subtitles for the deaf and hard of hearing, which is including all of the linguistic and paralinguistic elements on a textual track for those who cannot listen to the product. And the same applies to audiodescription for the blind: what you cannot see is described to you on your ear in the form of an audio track. But it's not limited to that. It's also subtitling from one language to another or from one language to the same language, as happens in subtitles for the deaf. You speak Spanish; then it's in Spanish enriched with other elements such as noises, sound effects and speakers' attitudes. The same is done for the blind, but we can introduce overlapping voices, such as the ones that you see in certain reality shows on television, and we can also introduce any other accessibility format that you may choose. This could be interpreting, or respelling or language processed through computers. But what is the particular approach of this new project? That these elements, these skills, are used *for* learning rather than as a support *of* learning. They have to learn how to subtitle so then they're able to write and apply all those competences that they should have had before they started 2<sup>nd</sup> of Bachillerato, and they hadn't. And the real aim would be to achieve an integrated competence of listening, reading, writing and so on, including mediation and translation perhaps, all at once and all in the same session, so that it can be repeated later when they are at home or in the following one.

Let's try one example of what we did during the year. Remember, the first stage was teaching them to do it; in the second stage they did it and evaluated the results with several instruments of evaluation, which included rubrics, for example; and lastly, that is the last step, they do it themselves, evaluate themselves and judge themselves fairly and objectively. And that is the teacher's role. Supervise that everything is done in accordance with what was established at the beginning.

Now, in the middle, they learnt how to dub. That meant you had a very short audiovisual product, whatever the source, that was copyright legal or copyleft and they produced their own audio track in the same language: from English to English. But they could also do English to other languages: their mother tongue or Spanish. And this applies to any context that you can think of. Let's try one example and then we'll decide whether we are practising the right things or not with a different model. For this I will need three volunteers if it's not very much to ask. No English knowledge required. Three people, please? Fast. Three people, come to the stage. Yes, come on.

This is done in the same way in the classroom too and was practised with 1<sup>st</sup> of ESO students. The class was not cold at first. One more person, please? And if you do it with 2<sup>nd</sup> of Bachillerato students, it's very cold the first day but not the following ones. Then what's the methodology in the class to present

the activity so that they learn how to do it? Well, first you show them this very short 30 to 45 second audiovisual clip and it's in English, and it's subtitled. In this case, subtitled by the teachers, because it's the first time they see it, remember. Then it will be themselves who include the subtitle, who change the audio track and transform it, for example creating a continuation in audio format. First, let's have a look, after that, we remove the sound. This is as high as it goes.

**Girl.** The winner, by total annihilation... Yama!

**Yama.** Who's next? Who has the guts to step into the ring with little Yama?

**Hiro.** Can I try? I have a robot. I built it myself.

(LAUGHS)

**Girl.** Beat it, kid. House rules. You gotta pay to play.

**Hiro.** Oh! Is this enough?

**Yama.** What's your name, little boy?

**Hiro.** Hiro. Hiro Hamada.

**Yama.** Prepare your bot, Zero.

**TOMÁS COSTAL.** That's the end. It has to be very short. We have only three characters and you could say: "well that's a problem for a class of 35". Not really, because not all of them have to dub at the same time that you're doing the exercise. In fact, some of them should be analysing what the soundtrack contains. It's not only music as you see. It's sound effects and it's reactions from other characters, including the kind of audience that they have there. And another section of the same class could be doing the translation that you would later apply. For example, from English to Spanish; or from English to Galician, Catalan, Basque, or another language. Why not French, if your school studies French as well? Second step, after they had this first impression. Sharing the work. Giving the instructions: you will be the people who do the sound effects, you will be the translation section. And the ones who come to the stage have to be organised because we only have one microphone. This is a very low technology high school. The materials are my own materials. You don't have internet there, you don't have or computers there. Many of the students don't know how to use a computer. And that exists. It's not imagination. It's really what you find in a high school. You have no access to what is expected of you

in a professional environment. Then, okay, we have this computer and the situation is the same as here, minus the technology, right? We don't even have a screen. Let's practice without the sound now and let's assign the character roles. Noa, you will be Yama, of course, because it fits you.

**NOA TALAVÁN.** Okay.

(LAUGHS)

**TOMÁS COSTAL.** This very large 200-kilo man with a very deep voice. Now, you will be the girl, because it suits you as well. And you will be the last character, the guy Hiro Hamada. Good, as we only have one microphone but we're not recording now, especially when you have more people, what you do is you have the microphone just like that, for instance, and a row of two followed by another row of two, followed by another row of two. As many as necessary. And what they do is say the phrase, go back and then wait in line. And the next person does the same thing. When it's a very rapid exchange, they have to be very attentive and it's go, go, go, go. But, after they do the second one, they do it better than you. Good, now the phrase.

Chaume was here on Tuesday, he's an expert in dubbing, and he analysed how to do the synchronisation of this audio track to what you can see on the screen. We should pay attention to three things. One of them is lip synchrony. The characters move their lips. Even when there is animation, this animation is American so it follows the English language. If you have anime from Japan, the lips move slightly like the Japanese and you have to transform it in Spanish, or the other way round, or maybe it's in Russian. It depends. Lip synchrony is the first one and most difficult. The second one is kinetic or body synchrony. If the character is 200 kilos and running, he's not sitting on a couch. So you have to do the effect, right? And the last one is isochrony. It has to last exactly the same, or maybe a little more or maybe a little less, but if it takes three seconds to say in English, it cannot take you ten seconds to say it in Spanish, or it cannot take you one second to say in Galician. It has to be the same thing. So that involves some difficulties when you translate it, adapt it and adjust it. It's not immediate work. It takes hours; that is why we needed the blocks, for example for the dubbing project.

Let's begin. I will guide you. You are the girl, you intervene at the beginning and you see that... sorry. At first we have money changing hands, a kind of grumbling at the back and she says, "The winner... by". And in "by" you see her lips. Before that, say it freely.

**Participant 1.** Okay.

**TOMÁS COSTAL.** But it has to last the same, so it's not "the winner". It's "the winneer by..." and now the lip synchrony, "total annihilation..." Let's have a look. "The winneer by total annihilatiooon", and then you say the second phrase. But we also need...

**NOA TALAVÁN.** You can do it all yourself.

(LAUGHS)

**TOMÁS COSTAL.** I can do the three characters. I can do all three characters, but this is educational, right? I know how to do it. The first line is "The winner, by total annihilation... Yama". And Yama intervenes. Yama is Noa.

(LAUGHS)

**TOMÁS COSTAL.** Good. First phrase. There is a noise in the background, so we need the noise department here. Let's say this triangle of people. You have to (GRUMBLES) have a conversation there. Whatever it is. Start.

**Audience.** (GRUMBLE)

**TOMÁS COSTAL.** Continue, continue.

**Audience.** (GRUMBLE)

**TOMÁS COSTAL.** Yeah? Go.

**Participant 1.** The winner by total annihilation... Yama!

**TOMÁS COSTAL.** Excellent. We have the first one and it's very well lip synchronised.

(APPLAUSE)

**TOMÁS COSTAL.** Now comes Yama. And Yama does something like this. Moves this way, because he's picking up a robot that has just had a fight and you say: "Who's next? Who has the guts to step into the ring with little Yama?" "Who's next? Who has the guts to step into the ring with little Yama?" Deep voice. Violent guy. Go. "Who's next" is your first line.

**NOA TALAVÁN.** There's no lip syncing?

**TOMÁS COSTAL.** Not in “Who’s next?” In the next phrase, there is. Go, “who’s next?”

**NOA TALAVÁN.** Who’s next? Who has the guts to get into the ring with little Yama?

**TOMÁS COSTAL.** He moved around. We have to improve that part but... in the second go.

(LAUGHS)

**TOMÁS COSTAL.** Now, the reception is frigid from the audience and there’s a (HISSES), when this electric part comes out (HISSES). Sound effects it’s this department. Try and do that. Follow that, and the grumbling noise continues.

**Participant 2.** Yeah.

**TOMÁS COSTAL.** No synchrony here, Hiro Hamada. “Can I try?” Nasal voice. Go there now.

**Participant 2.** Okay, that’s right.

**TOMÁS COSTAL.** You say “Can I try?” when you see the subtitle coming in. But you can’t see the face, so you say “Can I try?”

**Participant 2.** Can I try?

**TOMÁS COSTAL.** Good, we move on.

**Participant 2.** I’ve got a robot. I built it myself.

**TOMÁS COSTAL.** Now, if you want to do it exactly as original...

**Participant 2.** Yeah?

**TOMÁS COSTAL.** ...you would have to do: “I have a robot”.

**Participant 2.** Okay.

**TOMÁS COSTAL.** Nasal voice.

**Participant 2.** I’ll try. I’ll do my best. Okay. I have a robot.

**TOMÁS COSTAL.** Yes, stop there.

**Participant 2.** Again?

**TOMÁS COSTAL.** The character does it like this. It's a (SIGH).

**Participant 2.** I have a robot...

**TOMÁS COSTAL.** (SIGH)

**Participant 2.** I built it myself.

**TOMÁS COSTAL.** Yes, "I have a robot (SIGH). I built it myself".

**Participant 2.** Okay, this is...

**TOMÁS COSTAL.** That's very important.

**Participant 2.** It's difficult for me, okay?

**TOMÁS COSTAL.** Go.

**Participant 2.** I have a robot. I built it myself.

**TOMÁS COSTAL.** Good. "I have a robot. I built it myself". We move on and the next part is Yama laughing, and then the public laughing. Yama starts laughing there (LAUGHS) and then the public (LAUGHS). Let's try. Go, Noa.

**NOA TALAVÁN.** (LAUGHS)

**Audience.** (LAUGHS)

**TOMÁS COSTAL.** And then the others.

**Audience.** (LAUGHS)

**TOMÁS COSTAL.** Okay, now phrase again: "Beat it, kid. House rules, you gotta pay to play". And you follow the lips: "Beat it, kid. House rules, gotta pay to play". "Pay, play". It's very visible. "Pay, play". Go.

**Participant 1.** Beat it, kid. You gotta play. It's house rules. Wow, too much.

(LAUGHS)

**TOMÁS COSTAL.** “I built it myself”, remember. That’s your line.

**Participant 1.** Beat it, kid. You gotta pay to play.

**TOMÁS COSTAL.** You got it, yeah? “House rules. You gotta pay to play”. We move on. “Oh!” No subtitle. Warning! Not everything that is on the text is what you should do. So that’s the creative part. Sometimes we might find occasions when we have to change the text in Spanish. Meaning the same thing. So you say: “Oh!”

**Participant 2.** I can say it also in English if I like?

**TOMÁS COSTAL.** You can say it in English. Yeah, right. “House rules. You gotta pay to play”. He says: “Oh!” And then the money comes in: “Is this enough?”

**Participant 2.** Is this enough?

**TOMÁS COSTAL.** Now Yama.

**Participant 2.** Yama?

**TOMÁS COSTAL.** “What’s your name, little boy?” Go.

**NOA TALAVÁN.** What’s your name, little boy? (LAUGHS)

**TOMÁS COSTAL.** Good. And now you, you say: “Hiro”, question mark. “Hiro Hamada”, question mark.

**Participant 2.** Hiro. Hiro Hamada.

**TOMÁS COSTAL.** You see, there’s a pause in the middle: “Hiro. Hiro Hamada”.

**Participant 2.** Yeah, there’s a pause. I’ll do it right. (LAUGHS)

**TOMÁS COSTAL.** And Yama says: “Prepare your bot, Zero”. And there’s coins moving and so on. This is the third time we do it. The third time we record it. Then they have to start, grumbling noises, the translation department has finished the work because the next stage is Spanish. Let’s try. Let’s see. Let’s see what we have. Grumbling noise.

**Audience.** (GRUMBLE)

**TOMÁS COSTAL.** Yeah, continue, continue, continue. Three, two, one, go.

**Participant 1.** The winner, by total annihilation...

**NOA TALAVÁN.** Who's next? Who has the guts to step into the ring with little Yama?

**Participant 2.** Can I try? I have a robot. I built it myself.

(LAUGHS)

**Participant 1.** Beat it, kid. House rules. You gotta pay to play.

**Participant 2.** Oh! Is this enough?

**NOA TALAVÁN.** What's your name, little boy?

**Participant 2.** Hiro. Hiro Hamada.

(LAUGHS)

**TOMÁS COSTAL.** So, if you do it with first year students, if you do it with second year students or Bachillerato students, you need three times. The first one with sound, the second one without sound and the last one, they record. And they have it. If you want to see some of the examples, and by some I mean 500 if you want, go to the Xunco Students channel. The first of ESO students did great. The 2<sup>nd</sup> of Bachillerato students, after the thousandth try, at home maybe, they can dub it as if they were the original dubbing actors. Thank you. You may sit down. Thank you.

(APPLAUSE)

**TOMÁS COSTAL.** Now, what happens if your classroom does not have the technology? That is to say, what happens if some of them have computers but no internet, some of them have internet but no mobile phone, some of them have a mobile with data? Well, the majority, even if they don't have a computer or know how to use it, they tend to have a mobile with data connection. And if 80% or 65%, the bare minimum, have them, they can do the project themselves.

Why? You can use WhatsApp voice notes, or Telegram voice notes, or any voice note. One of them has the screen and the video is downloaded from one of the computers at school. At least you have one, yeah?

Otherwise you give them the material. One of them has the screen with the subtitle, because the subtitle is included in the YouTube, for example, if you upload it there and the other person has the microphone. And they do it, one, two, three characters, or seven characters if need be. The same thing we do with one mic, they can do with two phones. That's the interesting part.

Now, this is not limited to animation. You can use real films, as long as you have the rights to use them. For instance, I asked Disney to use this part of *Big Hero 6*. It's only 45 seconds or a little bit less. They had no problem as long as it was non-commercial, and as long as it was educational purposes and we quoted the source. If you can guarantee that, you have absolute freedom to use it. If not, use copyleft materials. The Internet Archive could be a source. And if that isn't your preference, ask them to record their story and then dub it to other languages. And of course subtitle it to other languages. And of course audiodescribe it for the blind. You see how big the projects can get. And you are practising the four traditional competences and two more: mediation, because they discuss this in the language of teaching; and also translation, which is practised explicitly and implicitly.

Now, another example could get more complicated. This one we won't do, I promise. But at least we can have a look. This is taken from a video game, which might be a source of good copyleft material or authorised material to be used. The advantage of this kind of video games published recently is that they're already subtitled. Subtitled in English. You can't put another version in Spanish without erasing the other but at least for the dubbing part it's great. Remembering that lip synchrony was one of the synchronies we had to pay attention to, the other one was body synchrony and the last one isochrony, let's see if in the first few seconds you detect some issue.

**TOMÁS COSTAL.** Any problems there? Too much mouth. And the phrase is only: "What's that hole?" The original product is in Japanese and it is already dubbed in another language. This is the critical side of the dubbing exercise. After you have done it yourself, with your own materials, maybe original materials, you judge the quality of others. And in this case we have "What's that hole?" and at least two or three seconds of text that we have to fill in. Option one, maybe the least thought of, repeat the phrase: "What's that hole? What's that hole?" It doesn't fit very well, but at least it makes do. The credibility increases. The second would be to ask them to invent another possibility for this one. One suggestion was: "Oh, my God", very typical, "What's that hole?" But there was something in the middle that still didn't work. So the final version was: "Oh, my God. What the hell's that hole?"

Originally, it wasn't "What the hell's that hole?" This is very well pronounced. It was (IMITATES ACCENT). Something that you can touch upon. But, obviously, this is explained quite rapidly. You have to make your preparations. For example, "Who has the guts to step into the ring with little Yama" in 1<sup>st</sup> of ESO is more challenging than in 2<sup>nd</sup> of Bachillerato, but you wouldn't believe 2<sup>nd</sup> of Bachillerato; they are not experts either. Some of them have a very, very poor level. They can't produce orally. They have never done it because they have never been required to. In the Selectividad exam, for example, they are not required to speak in English. They are only required to listen to English and this is a very recent introduction. So this is another critical side of the same thing.

And finishing up let's comment on these aspects of formal learning and the informal learning, the one that they do at home. With the introduction of accessibility and the project-based methodology what you can do is involve small groups of people, four to five maximum, in a class of 35, which is unmanageable for only one person. And remember that in this project I was the external kind of individual. I took control of the class and I had an observer. We had two people in the room, because one had to keep track of everything that what we were doing and the reaction of the students to measure it more exactly. This is an experimental approach. And I introduced the materials, explained how they were done and so on and so forth.

But, apart from the technological side, which is involved here, we also have the possibility of making it interdisciplinary because after they know how to do this, they have to consider what the audience reception will be. And what the audience interest will be. I'm not trying to mean here that they produce their own television programmes for their own television channels, a possibility in a technologically developed high school, but they can do a small project that is informative and contains, why not, two, three or more other subjects. I tried with the Romantic period in the third term, two years ago, with 1<sup>st</sup> and 2<sup>nd</sup> of Bachillerato. And they introduced History of Art, History... Physics. It's not incompatible with science. You shouldn't be afraid of doing that. And that's a way of not having a book, having the same kind of rigorous evaluation, involving them more in their own process of assessment and obtaining with good results.

If you measure, in the typical test instrumental way how well they speak, how well they write, translate and mediate everybody goes up. Even the ones that were abysmal at the beginning. Especially the ones that were abysmal at the beginning, because they have this creative side that is not sufficiently exploited.

And now, imitating Antonio, I'm going to do a little bit of self-promotion as well. This is my contact detail. You have my email down there and telephone if you wish. You can download the presentation in the last slide. And we also have a book coming out in September, we hope. Here you have the reference. It's called *Traducción y accesibilidad audiovisual*, coming in September. Noa can give you more information too, because she's the alma mater of this whole thing.

And there is a UNED summer course. It's not the only one, there are others in Ponferrada, in Dénia and in Madrid centre, which deal with similar issues. It's called *Posibilidades didácticas de la traducción audiovisual en la enseñanza de idiomas*. It will be this summer, so we expect fresh temperatures in Madrid from 18<sup>th</sup> to 20<sup>th</sup> July. It's presential and online. If we don't have fresh enough temperatures, online, I'm sure, you'll be very comfortable at home. Enrolment is already open on 12<sup>th</sup> May, so let's go there. And thank you very much.

(APPLAUSE)

Transcribed by Tomás Costal