

Teaching languages for social and cooperation purposes: using didactic media accessibility in foreign language education

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Introduction

In recent years, audiovisual media have become an essential part of most people's lives. A wide range of audiovisual genres and formats serve to entertain viewers and disseminate knowledge as well as rapidly spread news, raise awareness and provide information about key societal issues. In educational settings, audiovisual translation (AVT) practices have been employed as a didactic resource, proving to be excellent tools in the teaching of foreign languages (Nunan 1999; Incalcaterra McLoughlin and Lertola 2014; Alonso-Pérez and Sánchez-Requena 2018; Lertola 2019; Talaván 2020) as well as the acquisition-specific skills required for audiovisual and specialised translation (Herrero et al. 2017; Ogea Pozo 2018, 2020a, 2020b).

This chapter focuses on the pedagogical use of subtitling for the deaf and hard of hearing (SDH) – otherwise known as didactic SDH (Talaván et al. 2022) – and its main objective is to assess the impact of transferable content with an emphasis on gender-based violence (GBV). To that end, a lesson plan was designed for B2 learners of English from different higher education institutions and degrees, based on a short film entitled *The Mirror* (Reithmayr 2017) and following the methodological approach developed by Talaván and Lertola (2022). This didactic proposal prompts students to create Spanish-language subtitles (that

is, interlingual SDH) from a video excerpt (originally in English) and to complete pre-viewing, viewing and post-viewing tasks. Students are expected to watch, analyse and ultimately localise audiovisual products with gender on the agenda. This implies exploring inequalities and types of violence (Barry 2017) within a pedagogical environment. The present chapter introduces media accessibility (MA) and describes its pedagogical applications, with a special focus on didactic SDH. It then explores how to introduce gender-focused audiovisual content in education to exemplify the potential of didactic MA through the analysis of a specific short-term classroom experience. A corpus consisting of SDH projects submitted by the 48 students who partook in this course has been used to assess students' language and personal skills when transferring gender-based linguistic load. The discussion revolves around how students create their own SDH by observing the interaction of the different channels and codes present in the audiovisual text and depicting the aural elements which are crucial to the story. This study is included within a wider and longer-term methodological proposal carried out within TRADILEX (Audiovisual Translation as a Didactic Resource in Foreign Language Education), a three-year project (2020–2023) sponsored by the Spanish Ministry of Science and Innovation.

Didactic media accessibility

Research and practice in the field of MA is paramount in today's world, particularly given the increasing awareness in society of the need to comply with regulations related to *design for all*. Prior to the beginning of this century various international laws and decrees had established a series of rights and regulations aimed at achieving real universal access for all, such as the UN's (1993) Standard Rules on the Equalization of Opportunities for Persons with Disabilities and the European Union's Directive 2019/882, also known as the European Accessibility Act (EU 2019). However, despite the progress as far as official regulations are concerned, accessibility to audiovisual materials still offers room for improvement. One of the greatest challenges in this regard is the lack of social awareness; in other words, it seems difficult for people to see the need for having every single existing audiovisual product accessible for any user regardless of their physical or cognitive characteristics (Romero-Fresco 2020). Fortunately, more recently the focus has also been placed on media access for any user (not only for people with specific challenges), given the wide scope this field is acquiring through the universalist view of MA as being relevant for all (Greco and Romero-Fresco 2023). This may

hopefully help MA progress and generalise faster and more efficiently, promoting more inclusive and accessible classes and assessments in educational contexts.

Be that as it may, one of the contexts where the relevance of MA can and should be dealt with is education. The UN's 2030 Agenda for Sustainable Development includes a section on the role played by education in reducing inequalities, and that is why didactic MA can play a major role. Defined as the use of MA modes (including SDH) as resources in language education, didactic MA stems from didactic AVT (Talaván 2020), a discipline directly linked to the fields of language education and AVT which focuses on the use of revoicing and subtitling practices for language teaching purposes (see Bolaños García-Escribano and Díaz-Cintas 2019). Through a communicative task-based and action-oriented approach, learners are presented with didactic sequences comprised of lesson plans, focused on the localisation of pre-selected audiovisual texts, which students then use to produce new texts (or translations) in the foreign language (for instance, subtitles, dubs, descriptions). According to Lertola (2019), the main AVT and MA practices seen in the industry have been embedded in foreign language teaching to hone language and translation skills. More specifically, scholars started focusing on didactic subtitling (Williams and Thorne 2000; Talaván 2011; Lertola 2012) and didactic dubbing (Danan 2010; Chiu 2012; Sánchez-Requena 2016), but soon started researching MA practices as well. Didactic audio description has received increasing attention in this sense (Ibáñez and Vermeulen 2013; Ibáñez et al. 2015; Navarrete 2018), and the few studies on didactic SDH offer promising conclusions (see Talaván 2019; Talaván et al. 2022; Bolaños García-Escribano and Ogea Pozo 2023).

The potential benefits of didactic MA seem to outnumber those of didactic AVT. Learners exposed to didactic AVT benefit from the use of authentic video and specialised software, such as a subtitle editor or a video-editing program, as well as from the mediation skills that come into play in these types of tasks. The use of didactic MA adds to these benefits a more thorough mediation approach, through the combination of various codes (semiotic and linguistic) and channels (written and oral), and greater social projection based on the increase of MA awareness. Authentic audiovisual input and the use of technologies, such as subtitling editors, can provide realism, motivation and familiarity in educational settings. Mediation and transferable skills are a must in language education today, and learners producing new audiovisual output from a source audiovisual text in any form are building bridges

of communication between two communicative contexts. As a result, didactic MA tasks are comprehensive and socially beneficial as far as they contribute to raising awareness about the importance of making audiovisual content accessible to all.

Didactic SDH capitalises on mediation while focusing on intersemiotic translation, since learners provide not only written information about what is being said (that is, dialogues), but also a verbal description of nonverbal information (for instance, character identification, tone, intention, dialect and idiolect, among other features) as well as any other relevant descriptions of sound triggers and music, if any. Intersemiotic mediation entails a more comprehensive and perhaps challenging pedagogical task as regards integrated skills enhancement in general (Talaván et al. 2022), and it could be argued that the need for concision and precision that SDH requires fosters the acquisition of vocabulary, as will be explained in this chapter.

Gender approaches in language education

Didactic MA is clearly linked to the educational approach known as English for social and cooperation purposes, which encourages the use of didactic materials that address issues of social impact, thereby improving the learning process (Huertas-Abril and Gómez Parra 2018; Tinedo-Rodríguez 2021). Tinedo-Rodríguez (2022a) argues that texts should be sufficiently complex to address topics seen in class and to stimulate critical thinking whilst providing creative opportunities. In this sense, gender inequality and GBV constitute major issues with a social impact that are worth including in curricula for the purpose of raising students' awareness and fostering their interest and commitment to the activity to be conducted in the classroom. Once this topic is included within a didactic resource of social relevance in itself, such as the use of didactic SDH, the potential benefits for learners may multiply.

The link between feminism and media studies has been in the spotlight since the 1960s (Von Flotow and Josephy-Hernández 2018; Von Flotow 2019). Some authors, such as Mulvey (1975), De Lauretis (1987) and Goodman (2019), have devoted their research to developing feminist criticisms of gender representations in films. In particular, authors such as Von Flotow and Josephy-Hernández (2018) and De Marco (2006) have pondered the role of gender in the study of translated audiovisual products. However, more research merging the study of gender issues and

AVT within an educational and awareness-raising approach is still needed. As mentioned at the beginning of this chapter, audiovisual contents have become an ideal instrument to shed light and initiate debate on topics of social interest, especially among young people, who tend to be highly familiar with multimedia environments. For this reason, the use of a video resource derived from a spot about GBV – such as the one used for the present study – may be a valuable asset in language education courses. In recent years, emotional advertising has become a major vehicle for change, the implementation of new values and sensitive education, for instance by involving society in the eradication of GBV, informing victims of their rights and alternatives for protection, and encouraging the rejection of abusers (Fernández Vázquez 2014). In the case of *The Mirror* (Reithmayr 2017), the clip forms part of a campaign with the objective of preventing GBV by raising awareness through direct and testimonial advertising that portrays a realistic picture of domestic violence.

GBV is defined as a form of violence – which may include sexual, physical, mental and economic harm – inflicted in public or in private against anyone because of their gender (UN Women n.d.). Violence against women and girls is one of the most widespread, persistent and devastating human rights violations in our world today. It is a major obstacle to the achievement of the 2030 Agenda for Sustainable Development and occurs across all generations, nationalities, communities and spheres of our societies, irrespective of age, ethnicity, disability or other background. Addressing GBV has become a major issue in societies striving to achieve gender equality, and research-led education remains a key tool for the eradication of sexist domination among the youth (UN Women n.d.). Several studies have shed light on the ideological nature of and role patterns associated with the cycle of GBV, facilitating intervention and prevention. In that respect, Expósito (2011) argues that each form of violence reinforces a pattern based on male dominance over women; she distinguishes five types of violence: physical violence, intimidation, emotional abuse, manipulation of children and isolation.

Regarding the representation of gender issues in fiction and the rise of women's voices in different cultures, visual images combined with words might enrich material as well as the learning process (Goodman 2013). Media products such as films constitute an excellent means to shed light on social issues like GBV. This is precisely the main goal of Reithmayr's *The Mirror* (2017), in which the cycle of violence, as described by Walker (2009), is vividly portrayed through visual and aural elements, as will be explained in the methodology section. The

theory of the cycle of violence outlines a pattern of batterer behaviours and distinguishes three phases associated with a recurring battering cycle (Walker 2009):

1. Tension-building accompanied by a rising sense of danger. During this phase, the batterer expresses dissatisfaction and hostility through scorn, indifference and sarcasm.
2. The acute battering incident, which becomes ‘inevitable without intervention’ (Walker 2009, 94). The batterer unleashes a barrage of verbal and physical aggression that can leave the woman severely shaken and injured.
3. Loving contrition, also known as the ‘honeymoon’ phase, occurs when the batterer apologises, shows kindness and remorse, and offers the woman gifts and/or makes promises.

This three-phase model is a useful resource for analysing and grasping the storyline of *The Mirror* (Reithmayr 2017). Students identify the functions of the verbal and nonverbal elements that represent the escalating intensity of verbal and nonverbal violence endured by the female protagonist in the short film. When it comes to analysing the verbal items in the film, our understanding is that language and culture are intrinsically linked (Kramsch 1998; Gómez Parra 2018), so teaching a language involves teaching a culture (see Larrea-Espinar and Raigón-Rodríguez 2019). A translation activity inevitably involves cultural mediation, so it is crucial that any multimodal products used as class materials contain a rich amount of culture-specific information. From a feminist perspective, it is important to analyse the core elements of the systems to which students are exposed (Tinedo-Rodríguez 2022b), since they may depict a patriarchal cultural system (Bertens 2017). Following this approach, students can develop a better awareness of the relationship between language and culture that is gender-sensitive. To do so, and bearing in mind Barry’s (2017) feminist criticism, students who carry out didactic MA tasks with gender-focused content can reflect not only on ways in which audiovisual texts portray women’s experiences but also on how these products challenge the representation of women as the Other. By observing power relations and the representations of women on the screen, students can ultimately mediate the clip in producing subtitles that become political inasmuch as they reflect a gender-based approach to translation.

Methodology

This chapter uses a student-produced corpus to demonstrate the connection between didactic SDH tasks and their potential in raising gender awareness. To that end, 48 native-speaking Spanish students performed an interlingual English–Spanish translation task, producing Spanish SDH for the short movie *The Mirror* (Reithmayr 2017). It is worth mentioning that these students had limited experience in SDH, since they had received no prior training in MA other than two lesson plans previously conducted in the same course in which the SDH task discussed in this chapter was developed.

The data analysis processes used to carry out the search were:

1. Word sketch, which processes the word's collocates and other words in its surroundings and may be used to summarise the word's grammatical and collocational behaviour
2. Keywords (single words and terms), used to extract terminology employed in the target texts and to determine which words and terms (or multiword expressions) are typical of the corpus in question
3. Word sketch difference, to make comparisons by contrasting the most frequent words.

Sketch Engine (<https://www.sketchengine.eu>) allowed for the extraction of keywords and generated frequencies, which show the high density of terms related to GBV contained in the dialogues. The corpus was compiled with Sketch Engine and contains 48 subtitle files corresponding to the subtitles created by the students, who were asked to translate the original subtitles (in English) into Spanish and mediate the text according to SDH conventions. The corpus is comprised of 7,128 words in Spanish, including dialogues and different descriptors (for instance background sounds, music, paralinguistic features and other nonverbal information and sound triggers). It was expected that the corpus entries would help elucidate whether the students had translated the dialogues sensitively and would allow the students to explore further if they had correctly identified all the nonverbal elements that, in some way, could represent the different phases of the cycle of GBV.

To complement this data, two open-ended questions were included in the viewing phase, designed to assess the perceptions learners had derived from the video viewing experience. Their responses were

reviewed to determine the learners' perceptions of the selected video and to ascertain whether the activity had enhanced their awareness of GBV and violence against women in general. The questions were as follows:

1. Write down three examples of threats or aggressive language found in the video.
2. What emotions did you experience while watching the video? Describe them in two or three sentences.

Resources: lesson plan and video

The main goal of the TRADILEX project was to prove the pedagogical benefits of didactic AVT and MA for the enhancement of integrated skills – productive and receptive, oral and written skills – with a special emphasis on mediation (Couto Cantero et al. 2021). As part of the TRADILEX project, 12 SDH-specific lesson plans of 60 minutes each were designed, six for each level of English proficiency incorporated into the project – B1 and B2 according to the *Common European Framework of Reference for Languages* (CEFR) (Council of Europe 2001).

The interlingual SDH lesson plan chosen for this study is as follows:

1. Warm-up (10 minutes): Students read a text about GBV and write a discussion on different forms of violence against women.
2. Video viewing (5 minutes): Students watch the English-language short film *The Mirror* (Reithmayr 2017) and answer two open-ended questions focusing on their comprehension of the verbal violence contained in the dialogues.
3. Didactic SDH (30 minutes): Students create SDH for the short film. For this particular lesson plan, the participants are given the original English subtitles in the form of a pre-timed template including the English subtitles. They have to translate the existing subtitles into Spanish, while also including descriptions for the nonverbal vocal elements and other paralinguistic features that have to be mediated to facilitate an understanding of the plot for deaf and hard-of-hearing viewers.
4. Post-AVT task (15 minutes): Students listen to a 2-minute audio excerpt extracted from an interview about gender equality in which British actress Emma Watson introduces HeforShe, a solidarity movement for the advancement of gender equality initiated by the United Nations (see www.heforshe.org). Students then write down their thoughts on the topic and record a 2-minute podcast.

When undertaking the SDH task proper, students are asked to take into consideration the following parameters:

- **Character identification:** In SDH, speakers need to be identified, especially in dialogues containing multiple speakers. Dashes must be used to identify characters when two or more characters are speaking. Alternatively, colours or name tags can be used before each character's intervention.
- **Sound effects:** Sound triggers need to be described within brackets. Nouns should be used wherever possible, for instance '(Cough)' instead of '* (He coughs)'. Descriptions must include the sound action only, not its reception, for instance '(Door slams)' instead of '* (We hear a door slamming)'.
- **Paralinguistic information:** Nonverbal information related to the mood, tone of voice and pitch of the characters needs to be included in brackets, in capital letters, preferably in a single word, for instance '(WHISPER) I miss you'. This should be placed right before the corresponding text that is affected by the feature being described.
- **Music:** When music is relevant for the plot, it should be included in the subtitles. The music genre should be described, for example '(Classical music)', or if the music is well known the name of the song should be specified, such as '(Sweet Child O' Mine by Guns N' Roses)'. If the subtitles include the lyrics of a song, a musical note (♪) or a hashtag (#) should be placed at the beginning and the end of the corresponding subtitles.

It should be noted that didactic SDH can be a complex task in itself. In the present case, students had to translate the pre-timed subtitles (from English into Spanish) and identify where and how to place the appropriate descriptors. None of the aforementioned SDH parameters (related to character identification, sound effects, paralinguistic information and music) was included in the pre-timed subtitle template, so students had to create new subtitles.

With regard to the audiovisual input selected for this lesson plan, *The Mirror* (Reithmayr 2017) is a short film produced by Go West Creative in association with YWCA (see www.ywcanashville.com), a non-profit organisation dedicated to women, girls and families and committed to working on issues of gender, women's empowerment and economic, social and racial justice. This video is filmed using point-of-view shots to portray the female protagonist's perspective. After an idyllic wedding, she experiences domestic violence and eventually decides to seek help

by dialling the YWCA support helpline. The first frame of the short film shows her looking at herself in the mirror, with evident signs of physical violence and holding a phone in her hand. In the final scene, she dials the helpline number.

The duration of the excerpt chosen is compliant with the methodology used in the TRADILEX project (see [Talaván and Lertola 2022](#)). It was also deemed appropriate for B2-level English as a foreign language for Spanish speakers. As far as SDH is concerned, this video combines various visual and aural elements of particular interest, as the learner must pay attention to multiple sound and music effects and to paralinguistic, phonetic and utterance features. It is worth mentioning that learners were not informed of the harshness of the images, so as to avoid biasing their responses when asked about their feelings after viewing the short film. Moreover, this element of surprise allowed for an objective assessment of the awareness-raising effect of the task, based on their comments in the final questionnaire.

Aural elements play a major role in this audiovisual text. On the one hand, the constant ringing of the phone emphasises the importance of calling for help. On the other, the build-up of tension and the escalation of violence translates into the sound of sobs, crying and screams that must be addressed during the task-based action-oriented SDH task. In addition to this, linguistic elements play a key role, as the dialogues are in synchrony with the visual narrative and the progression of the cycle of violence. There are instances of emotional language, which eventually evolves into an intensifying verbal and physical violence. Through the examination of visual and aural, verbal and nonverbal elements, students are expected to not only produce subtitles which are consistent with the storyline, but also develop their emotional skills and become concerned about GBV, raising their social awareness of this issue.

Data analysis and results

The data selected and analysed in this study was obtained from a group of 48 students who completed this didactic interlingual SDH task (B2, according to the CEFR). On the one hand, the data derived from the SDH productions of the learners permitted us to obtain results regarding intersemiotic mediation, the description of the aural elements and the translation of emotionally intense dialogues. Additionally, students' perceptions on the topic addressed by the translated video were found to be complementary and significant for the objectives of the study.

Students' translations using a gender-sensitive approach

The first search carried out focused on linguistic aspects. To that end, the Wordlist tool from Sketch Engine was used to generate a frequency list of parts of speech and to classify words by grammar categories. The tool distinguished between lemmas, adjectives, adverbs, conjunctions, nouns, numerals, prepositions, pronouns, verbs and tags. The most significant results in this case were found for nouns and adjectives, as described below.

A total of 220 nouns were retrieved, and the 100 most frequently occurring nouns are displayed in [Table 4.1](#). Among them, two types of nouns may be highlighted as being particularly relevant: those relating to gender and GBV specifically and those depicting aural elements framing the storyline.

It is worth noting the presence of nouns related to gender violence, since these lexical items may be used to build a narrative that is in line with the objectives of advertising campaigns promoting the eradication of violence against women, as stated by Fernández Vázquez (2014): to inform the victim about her rights and protection, to repulse the abuser and to eradicate violence. Hence, it is not surprising that the most frequent nouns are *teléfono* (1), *llamada* (2) and *mujer* (3) ('telephone', 'call' and 'woman'). Some of the most recurrent nouns portray violence; these are words that in some way represent verbal, psychological and physical forms of violence, such as *puta* (5), *prostituta* (92), *zorra* (100), *muerte* (6), *grito* (14), *golpe* (24), *abuso* (42) and *amenaza* (95), among others ('whore', 'prostitute', 'bitch', 'death', 'scream', 'hit', 'abuse' and 'threat'). Likewise, terms related to women's protection are prominent in the corpus – for instance *atención* (36), *ayuda* (38), *apoyo* (50), *derechos* (88) and *empoderamiento* (89), their back translations being 'care', 'help', 'support', 'rights' and 'empowerment'. Among the rest of the items, some emphasise the idea of calling for help, which is crucial from the beginning to the end of the video: *tono* (20), *vibración* (21), *móvil* (30) and *marcación* (63) (meaning 'tone', 'vibration', 'mobile', and 'dialling'), among others.

Other noteworthy nouns correspond to aural elements that frame the storyline and enhance the dramatic nature of the scenes, making them more realistic. The outcomes show that these nonverbal elements have been successfully identified and described in the subtitles by the students. Seven nouns could be linked to pleasant and subtly tense scenes, such as *risas* and *risa* (10 and 11), *carcajada* (61), *ternura* (65), *tensión* (64), *amenaza* (76) and *reproche* (84) ('laughter', 'guffaw', 'tenderness',

Noun	no.	Noun	no.	Noun	no.	Noun	no.
1. teléfono	73	26. fin	12	51. violencia	4	76. amenaza	1
2. llamada	66	27. latido	11	52. racismo	4	77. desesperación	1
3. mujer	55	28. hombre	10	53. zorro	4	78. gemidos	1
4. vida	46	29. latidos	9	54. bofetón	3	79. golpes	1
5. puta	43	30. móvil	9	55. jadeo	3	80. lloro	1
6. muerte	41	31. pitido	9	56. tintineo	3	81. pánico	1
7. resto	41	32. sollozos	9	57. cojón	3	82. pulso	1
8. hijo	39	33. llave	9	58. emergencia	3	83. quejidos	1
9. suerte	37	34. persona	9	59. llantos	3	84. reproche	1
10. risas	32	35. música	8	60. terror	3	85. acoso	1
11. risa	31	36. atención	8	61. carcajada	2	86. asistencia	1
12. llanto	28	37. tonos	7	62. ira	2	87. asociación	1
13. YWCA	27	38. ayuda	7	63. marcación	2	88. derechos	1
14. grito	25	39. bofetada	6	64. tensión	2	89. empoderamiento	1
15. casa	24	40. corazón	6	65. ternura	2	90. maltrato	1
16. vez	24	41. lloros	6	66. mujeres	2	91. miedo	1
17. bebé	23	42. abuso	6	67. crisis	2	92. prostituta	1
18. despertador	21	43. caso	6	68. culpa	2	93. chillido	1
19. alarma	20	44. chico	6	69. cura	2	94. beso	1
20. tono	20	45. respiración	5	70. género	2	95. amenaza	1
21. vibración	20	46. ruido	5	71. mirada	2	96. pulso	1
22. línea	20	47. pareja	5	72. número	2	97. guantazo	1
23. sollozo	15	48. verdad	5	73. toque	2	98. chillido	1
24. golpe	13	49. gritos	4	74. víctima	2	99. suspiro	1
25. tío	13	50. apoyo	4	75. voz	2	100. zorra	1

Table 4.1 Word list of the 100 most frequently occurring nouns, with frequencies

Adjective	no.	Adjective	no.	Adjective	no.	Adjective	no.
1. próximo	33	14. maldito	3	27. inquisitivo	2	40. severo	1
2. molesto	13	15. cariñoso	3	28. doméstico	2	41. amenazador	1
3. amenazante	10	16. hostil	3	29. entrante	2	42. triste	1
4. serio	10	17. saliente	3	30. intermitente	21	43. arrogante	1
5. furioso	10	18. telefónico	3	31. intrusivo	1	44. amable	1
6. rápido	7	19. curioso	2	32. ansioso	1	45. confuso	1
7. nervioso	5	20. juguetero	2	33. burlón	1	46. tranquilo	1
8. agresivo	5	21. pasional	2	34. emotivo	1	47. inquieto	1
9. tenso	5	22. tierno	2	35. altivo	1	48. victimista	1
10. feliz	4	23. firme	2	36. sospechoso	1	49. inseguro	1
11. contento	3	24. palpitante	2	37. afectuoso	1	50. tonto	1
12. alegre	3	25. fuerte	2	38. irónico	1		
13. desgarrador	3	26. celoso	2	39. desesperada	1		

Table 4.2 Word list for the 50 most frequently occurring adjectives, with frequencies

'tension', 'threat' and 'reproach'). These terms seem to belong to the first phase of the cycle of violence. Moreover, a total of 23 nouns have been found to describe aural elements portraying explicit physical violence, among which the most frequent terms are *llanto* (12), *grito* (14), *sollozo* (23), *golpe* (24), *latido* (27), *respiración* (45) and *jadeo* (55) ('crying', 'scream', 'sobbing', 'hit', 'heartbeat', 'breath' and 'gasping').

The corpus was also filtered by adjectives and a total of 68 items were found, the first 50 of which are displayed in [Table 4.2](#). Some of these adjectives constitute part of the dialogues, whereas most of them correspond to the descriptions of paralinguistic features perceived by the students. These are particularly interesting for this study as they demonstrate the degree of students' implication and attentiveness to the signs of violence in the oral discourse.

Among the 68 adjectives in the corpus there are 42 adjectives that describe paralinguistic features or other aural components uttered during scenes of violence. These adjectives could be related to a particular phase of the cycle of violence, since the storyline constructs an audiovisual representation of the escalation of violence. Accordingly, the adjectives have been grouped depending on the phases of violence to which they are connected and taking into account both their semantic load and the visual and aural information they describe. Interestingly, several adjectives such as *alegre* (12), *firme* (23) and *nervioso* (7) ('cheerful', 'assertive', 'nervous') were employed by the students to describe scenes corresponding to at least two different phases of the cycle of violence. [Table 4.3](#) exemplifies the verbal portrayal of the cycle of violence, based on the adjectives used by the students to describe the paralinguistic information (linked to the characters' emotions and behaviours) in their SDH. The adjectives have been listed by order of frequency (high to low) and translated into English for the purposes of this chapter.

A third search for keywords was carried out, this time delving into multiword expressions. According to the information provided in the Sketch Engine website, these are expressions which appear more frequently in the focus corpus than in the reference corpus. A total of 354 items were collected, resulting in 84 lexical units. The 50 most frequently occurring ones are shown in [Table 4.4](#).

Yet again, the results drawn from the corpus analysis show two major topics among the terms: information provided to the victim about the importance and reachability of help, and the description of aural elements which are connected to verbal and physical violence. Accordingly, among the 84 results of this search, a total of 34 lexical constructions refer to the helpline – for example, entries number 8,

Tension building	Battering incident	Loving contrition
Joyful	Assertive	Loving
Emotional	Tense	Hostile
Annoyed	Threatening	Sad
Happy	Aggressive	Arrogant
Affectionate	Heart-breaking	Kind
Cheerful	Damn	Confused
Curious	Throbbing	Calm
Passionate	Hard	Uneasy
Tender	Jealous	Victimhood
Playful	Inquisitive	Insecure
Nervous	Ironic	Nervous
Serious	Desperate	Cheerful
Assertive	Harsh	
Arrogant		
Intrusive		
Suspicious		
Anxious		
Derisive		
Threatening		

Table 4.3 Cycle of GBV represented by the adjectives found in the corpus (shown in order of appearance)

21 and 25 are *ayuda YWCA*, *emergencia YWCA* and *línea telefónica de ayuda* ('help YWCA', 'emergency YWCA', 'telephone helpline') – and the permanent sound of a ringtone: *llamada en espera* (11), *llamada saliente* (12) and *tono de llamada* (4, 19, 20), meaning 'call waiting', 'outgoing call' and 'ringtone'. The purpose of the phone line advertised in the video corresponds to *atención a la violencia doméstica* (26) ('domestic violence support'). In addition, 23 collocations address GBV in a direct way: some of them describe aural elements which were not part of the original subtitles and were perceived by the students as relevant when it came to portraying nonverbal violence – for instance, *grito desgarrador* (14), *llanto angustiado* (38) and *chilla desesperada* (41) ('wrenching scream', 'anguished cry' and 'screams desperately') – while others are part of the original English dialogues and were translated maintaining the same degree of intensity and emotional charge, such as *ropa de puta* (40) or *puta zorra* (43) (for the originals 'whore clothes' and 'bitch' respectively).

Multiword expression	no.	Multiword expression	no.	Multiword expression	no.
1. próxima vez	24	20. tono de una llamada	1	35. línea de ayuda	1
2. sola llamada	16	21. emergencia YWCA	1	36. llamada entrante	1
3. simple llamada	5	22. línea de ayuda YWCA	1	37. llamada telefónica	1
4. tono de llamada	4	23. tono de una llamada saliente	1	38. llanto angustiado	1
5. latido de corazón	3	24. vibración de llamada	1	39. abuso por parte de su pareja	1
6. toque del móvil	2	25. línea telefónica de ayuda	1	40. ropa de puta	1
7. espera intermitente	2	26. atención a la violencia doméstica	1	41. chillar desesperada	1
8. ayuda YWCA	2	27. tono de teléfono	1	42. pitido de oídos	1
9. tono de espera	2	28. línea telefónica	1	43. puta zorra	1
10. única llamada	2	29. línea de emergencias	1	44. abuso a manos	1
11. llamada en espera	2	30. atención a la violencia	1	45. grito fuerte	1
12. llamada saliente	2	31. red de ayuda	1	46. pulso rápido	1
13. llamada de teléfono	2	32. número de atención	1	47. acoso por parte	1
14. grito desgarrador	2	33. red de ayuda	1	48. respiración agitada	1
15. abuso por parte	2	34. número de atención	1	49. puta vida	1
16. violencia doméstica	2			50. víctima de violencia de género	1
17. víctima de violencia	2				
18. música tensa	2				
19. tono de llamada saliente	1				

Table 4.4 Most frequent multiword expressions, with frequencies

Finally, the word sketch was used to contrast the collocations of the term *mujer* ('woman') – which was considered key to this video due to the fact that this informative campaign is primarily targeted at female audiences – and of the word *puta* ('whore'), which was considered most derogatory as well as triggering the escalation of violence in the story. In both cases, the terms were combined with verbs associated with forms of physical and verbal violence: *mujer* is frequently used with verbs implying physical violence, such as *maltratar* ('to mistreat'), *agredir* ('to attack') and *abusar* ('to abuse'), in contrast to *puta*, which is used in the dialogue to denote verbal violence through the expression *parecer una puta* ('to look like a whore').

With the help of the word sketch function, it is also possible to visualise all the collocations in which the word *mujer* is used within the corpus. A total of 45 collocations were detected, containing *mujer* as a subject, alongside action verbs such as *sufrir* and *llorar* ('to suffer' and 'to cry'); as the object of the sentence, used with verbs such as *maltratar*, *agredir*, *abusar* ('to batter', 'to attack' and 'to abuse'); and as the main word in prepositional phrases, such as lexical units that contain either *llantos* or *risa* ('cries' and 'laughs').

Concerning the other major issue addressed in this video spot (which is the existence of a telephone helpline), it is interesting to take a closer look at the results obtained regarding the collocational behaviour of the words *teléfono* ('phone') and *llamada* ('call'). Although the comparison between the two terms does not provide relevant data beyond the repeated presence of the phone ringing throughout the clip, it is worth noting that the collocations of *llamada* provide an interesting variety of uses of this term within the corpus, in which a total of 59 collocations were encountered.

These collocations include the word *llamada* as part of prepositional phrases, as the main subject and as an object in conjunction with verbs such as *hacer* ('to make') and *amar* and *querer* (both being terms translated as 'to love'). The presence of the latter two may be explained by the final statement of the video, uttered by a voice-over female narrator: 'Every day, 24,000 women are abused by someone they love.' Likewise, it is particularly interesting to draw attention to some modifiers accompanying keywords, such as *simple* ('simple'), *solo* ('only') and *único* ('single'), which emphasise the ease of access to and availability of the helpline and provide information to encourage women who need to know more about this service.

Students' perceptions

In order to find out whether this method successfully raised the students' awareness on GBV, the answers to the viewing task were reviewed. This section comprised two questions, regarding the forms of threats or aggressive language found in the video and the emotions that students experienced while watching it. Regarding the first question ('Write down three examples of threats or aggressive language found in the video'), most of the students underlined the controlling attitude of the man over the woman's clothes, phone and movements, recognising this behaviour as a form of passive violence. Thus, the visual narrative was pivotal in enabling students to draw their own conclusions from nonverbal elements. Verbal elements are no less important in the short film, and many of the students were able to extract at least three excerpts portraying verbal violence. As a sample, one of the students discussed the escalation of violence represented in the spot through a comment that undoubtedly recalls the cycle of violence described in previous sections:

The man has been passive aggressive with her almost from the start. He criticised the clothes she used to go out and insulted her. He also tries to control where she goes or with whom she talks. [Even before halfway through] the video, he gets physically aggressive with the woman.

As for the second question ('What emotions did you experience while watching the video? Describe them in two or three sentences'), different types of reactions were acknowledged. According to the comments received, the prevailing feeling among both female and male students was anger, followed by fear and anxiety, as manifested by the following comments: 'I felt anger and pain watching this video. I am a man, but I put myself in the situation of that woman and I would really feel upset. I imagine a constant feeling of fear inside her'; 'I was scared when the screen went black and the woman shouted out loud, because she is probably being beaten by him. I also felt impotence, because the way the man behaved was so unfair but there is nothing the viewer can do to stop it.' The feeling of impotence was included in a notable number of responses. The point of view from which the storyline is framed (subjective shot) may have contributed to boosting viewers' feelings of impotence, empathy and anguish, as may be concluded from these responses: 'It is like I am the person living these situations. These emotions made me feel worried, vulnerable and really small'; 'It looked like I was part of the situations and

that made me afraid'; 'When I watched the video, I felt anxiety. It looked like I was part of the situations and that scared me.'

Some positive feelings were also mentioned, such as relief and hope, related to the woman's ultimate decision to seek help: 'I felt relieved when I saw that the woman decided to call and asked for help'; 'In the end, I was relieved because the woman was going to ask for help'; 'I felt so anxious while watching the video. I felt extremely angry watching him treat his wife this way – verbally and physically abusing her. I was so worried about the woman and was relieved when she made that call.'

In light of the above accounts, this video seems to be both successfully informative and inspiring. The ultimate purpose – developing learners' emotional skills and raising their awareness of GBV and the importance of providing support to vulnerable women – was achieved. Moreover, it is remarkable that some students recognised early signs of gender-based abuse as well as the escalation of violence. For example, one student wrote: 'I believe [the video] does a great job showcasing the two sides of gender violence: possessiveness viewed as romantic gestures that turn into threatening and dangerous behaviour.' Another student wrote: 'I felt really shocked watching the video; at the beginning it seems to be the start of any other relationship, and then some passive-aggressive comments or attitudes start showing.' A third student claimed: 'When the woman was smacked while she was just playing, I had a bad feeling about him. But the red flag began to wave brightly when he insulted her just for what she was wearing. I felt quite mad about the situation.' Other comments show that the students were also able to distinguish different forms of violence (verbal and physical), such as the following account, also mentioned earlier: 'I felt extremely angry watching him treating his wife this way – verbally and physically abusing her.'

Conclusion

Nowadays, audiovisual content is ever-more present in everyone's lives, and yet it is still necessary to make media content accessible for all. This is even more important when audiovisual content, such as the short film *The Mirror* (Reithmayr 2017), serves to raise awareness of relevant social issues such as GBV. Previous studies on didactic AVT and MA have already stressed the benefits of this methodology, not only to foster integrated language skills in foreign language education but also to make learners aware of the importance of accessibility for all – that is, the urgent need to produce audiovisual products that are accessible for users with

disabilities. The study described in this chapter has focused on didactic interlingual SDH and has explored the potential of exposing students to materials on GBV.

The corpus analysed, which contained a substantial number of verbal items related to GBV, showed that the task met the main objectives in terms of social issues – that is, to inform viewers on victims' rights and alternatives for protection, to raise awareness about the signs of verbal and nonverbal abuse and, lastly, to illustrate the cycle of violence. The results obtained from the translations made by the students and analysed through Sketch Engine show that the creation of SDH triggered their awareness of GBV, as they identified and duly described all signs of violence in their subtitles and used self-conscious and visibility-enhancing vocabulary.

Additionally, the responses shared after the video-viewing phase indicated a reaction of shock among the students, who mainly felt empathy and concern. Students seemed to have felt relieved by an encouraging ending, in which the woman finds the support needed to face her abuser. Many students were able to detect early signs of GBV implicit in both verbal and nonverbal elements, which proves that their awareness and understanding of the topic was appropriate. Furthermore, some students noted in their comments that their concerns regarding GBV had increased after the completion of this action-oriented task.

This experiment has shown that didactic MA can easily be used in conjunction with novel approaches that emphasise inclusion in education, such as English for social and cooperation purposes. The use of audiovisual materials that explore GBV contributed to raising students' awareness while the use of active translation tasks involving multimedia products and specialist tools improved the language learning experience. This multidisciplinary proposal combines didactic MA methodologies and language learning to approach GBV while enhancing foreign language communicative skills within an inclusive educational framework.

Funding

This research is part of the R&D&i TRADILEX Project (Universidad Nacional de Educación a Distancia [UNED]) (<https://tradic.uned.es/en/proyecto-tradilex-2>), funded by the Spanish Ministry of Science and Innovation (Gobierno de España, Ministerio de Ciencia e Innovación). Reference: PID2019-107362GA I00/AEI/10.13039/501100011033.

This research is part of the TRADISUB Teaching Innovation Project, funded by the IUED (Instituto Universitario de Educación a Distancia, UNED) and implemented in the academic year 2022–2023.

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Filmography

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