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Didactic audiovisual translation (DAT) is an emerging discipline which has attracted a great deal of academic interest in recent years. In practice, it is a pedagogical resource that offers learners the opportunity to improve their linguistic competence and it can be put into practice in language education by using a variety of approaches.[1] Among its advantages, we can find that it is highly motivating, that it promotes all languages — as it is not restricted to any particular language — and that it can be used at all levels of linguistic proficiency. It also contributes to the literacy of the population[2] and it can be used to address individual learning needs, as it places students at the centre of the learning process and offers diverse materials that can be easily adapted to the needs of specific students.

It is possible to trace the theoretical foundations of this discipline at the end of the last century with researchers such as Vanderplank (1988), who examined the value of subtitling in language learning, and Díaz Cintas (1995), who promoted subtitling as a teaching technique. These publications were followed by many others (e.g. Neves 2004; Díaz Cintas 2012; Romero et al. 2020). Among them, the volume *La subtitulación en el aprendizaje de lenguas extranjeras* (2013) by Noa Talaván Zanón[3] stands out as the first book entirely devoted to didactic subtitling and is an essential contribution to DAT. All of these publications laid the foundations for this discipline to become a fruitful area of study, especially if we consider that its exponential growth began only ten years ago. It should also be noted that the results of its implementation in several projects — such as LeViS (Learning via Sutbtitling), ClipFlair (Foreign Language Learning through Interactive Captioning & Revoicing of Clips), Babelium and PluriTAV (Audiovisual Translation as a Tool for the Development of Multilingual Competences in the Classroom) — are promising.[4] To these we should add the TRADILEX project[5] coordinated by Noa Talaván Zanón, which is based on a solid methodological foundation and has had a significant impact on a large number of students over several years.[6] TRADILEX offers a learning platform expressly designed to learn DAT and improve the students' linguistic competence and sixty lesson plans of the English language for levels B1 and B2, available online for anyone (both students and teachers) who wishes to get started in the subject.

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[1] For example, the communicative approach and the task-based learning approach, but also more recent methodologies such as the linguistic immersion used in CLIL (Content and Language Integrated Learning) or the flipped classroom, among others.

[2] For example, Henrik Gottlieb argues that in Denmark: "subtitles are now the primary reason that children want to learn how to read" (2004, 88).

[3] Talaván Zanón analyzes the report entitled "Study on the Use of Subtitling" (2011), which was carried out at the request of the European Commission, and she argues that there seems to be a direct relationship between AVT practices and our linguistic competence in foreign languages, especially in English. In other words, the populations of countries where subtitling is a common practice (which implies that their inhabitants are exposed to the listening to other languages on a daily basis) tend to show a higher level of competence in foreign languages (2013, 11-12).

[4] Both LeViS and ClipFlair were funded with support from the European Commission. Five European universities participated in the first project, and they developed the first tool that enabled the creation of subtitles for educational purposes. Ten European universities worked together in ClipFlair and created the platform www.clipflair.net, with more than 400 AVT activities in eleven languages. Babelium was based at the University of the Basque Country and the project created a platform for learning languages through AVT, which is no longer available. Finally, PluriTAV was a national project that focused on the didactic use of AVT for learning foreign languages. Some of their lesson plans are available on their website (http://citrans.uv.es/pluritav/).

[5] TRADILEX (https://www.tradilex.es/) stands for Audiovisual Translation as a Didactic Resource in Foreign Language Education.

[6] The results of this project are analyzed in the article "Traducción audiovisual didáctica en enseñanza de lenguas. Resultados del proyecto TRADILEX" of 2023 by Alberto Fernández Costales, Noa Talaván and Antonio Jesús Tinedo-Rodríguez, and show that the methodological proposal has a significative impact in the students' learning progress and in their motivation.

The volume *Didactic Audiovisual Translation and Foreign Language Education*, which I am reviewing here, is part of the TRADILEX project and the result of years of study of DAT and its implementation. The authors of the monograph are consolidated experts in the subject: Noa Talaván from the Universidad Nacional de Educación a Distancia, Jennifer Lertola from the Università del Piemonte Orientale in Italy and Alberto Fernández-Costales from the Universidad de Oviedo. Their expertise in shown in numerous previous publications, among which the most recent are: Talaván and Tiñedo-Rodríguez (2023), Talaván and Lertola (2022), and Fernández Costales, Talaván and Tinedo-Rodríguez (2023).

The book begins with an introduction that explains the modes of DAT and the benefits of its implementation at different educational levels; it also sets out the aims of the volume and justifies the need for such a publication. The volume is divided into five chapters and ends with a conclusion. While the first chapter presents previous research on the subject and the second the methodological bases that support the pedagogical use of DAT, the following three chapters focus on the benefits of different forms of DAT and offer lesson plans and sequences for its implementation in the classroom. The book includes an index to facilitate the search for information. Although the chapters and the conclusion can be read independently — each has its own reference list — they gain resonance and depth when they are read in the order in which they appear in the book.

Chapter 1, entitled "Didactic AVT: Prior considerations", serves as an excellent introduction to DAT and is a detailed compendium of the research that has been carried out so far on this topic. The authors' ability to synthesise the information they present is remarkable, given the substantial amount of data they analyse in just 38 pages. It is explained in this section that, although in the beginnings of DAT the audiovisual translation modes proposed were didactic dubbing and subtitling, these have given way to many others (such as creative subtitling, subtitling for the deaf, free commentary, didactic audio-description and voice-over, among others) both in their intralinguistic and interlinguistic application. Research over the last two decades, according to the authors, has been carried out mostly in small groups at university[7] and with the English language. In terms of the software used, the most commonly used applications are Learning via Subtitling, ClipFlair, Subtitle Workshop and Aegisub, as well as Windows Movie Maker in the case of respeaking. Although results vary, and the theoretical frameworks have undergone different developments,[8] all of these translation modes have demonstrable benefits, as reported in each and every one of the studies.

The methodological framework of the book is presented in the second chapter, "Educational bases or didactic AVT in FLE", and it justifies the use of AVT in language teaching and learning processes because of the improvement in language skills it brings, although this is not the only benefit of its inclusion in the classroom. ATV involves the creation of content and makes learners become real creators. It also exposes them to audiovisual resources (real materials) and provides them with linguistic rich input. Furthermore, we can also find that DAT not only encourages autonomous learning and learning to learn (which means improving students' learning strategies in order to be more effective), but also awareness of cultural differences and facilitates collaborative work, as exercises can be carried out in pairs or groups.

The theoretical foundations set out in this chapter obviously focus on language learning, but also on competences which are key to lifelong learning. In addition, the authors explain several key concepts in DAT (these are obviously relevant in language acquisition as well). Among them we can find language competence, motivation, literacy, cognitive development, willingness and enthusiasm to engage in speaking and interaction tasks, code switching (also called translanguaging) and task-based learning and CLIL, among others. The last pages are devoted to the introduction of DAT at different educational levels (primary, secondary and higher education) and the explanations include exercises that illustrate each step in detail. The chapter emphasises that DAT is in line with inclusive education, linguistic diversity, online learning environments and that most of the tasks can contribute to the development of more responsible and diversity-friendly individuals.

The third and fourth chapters present a parallel structure. Nevertheless, as their titles indicate, "Didactic subtitling and didactic SDH" and "Didactic dubbing and didactic voice-over", they are devoted to different forms of DAT. Both begin by offering a definition of these translation modes and their typologies (intralinguistic, interlinguistic and creative). As the latter type is probably less known, the chapter explains that creative subtitling, dubbing and voice-over do not directly reflect the message of the video, but are the result of invention and humour.[9] In the case of subtitling, the authors argue that teachers can easily turn subtitles into a gap-filling exercise, as, for example, the Lyricstraining website does.[10] Another option is to offer students an exercise that already includes the "didactic pre-spotted subtitling", so that they can concentrate on the translation itself. The chapters also examine the skills that are improved through these practices and specifically mention: audiovisual comprehension skills, as students must listen to fragments of real audiovisual material repeatedly in order to understand it perfectly before inserting their own translation; audiovisual production

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[7]   There are examples of implementations in other educational environments, but they can be considered exceptions. For example, Fernández-Costales has implemented DAT in primary and secondary school groups in Asturias.

[8]   The volume mentions, for example, that in the case of didactic intralinguistic subtitling "empirical research is still lacking" (2024, 22).

[9]   This type of creative dubbing or subtitling is well known. To mention one example, one of the most famous scenes from the film *Der Untergang* (*The Sinking*), directed by Oliver Hirschbiegel in 2004 has been used very creatively several times. Two years after its release, numerous youtubers from different parts of the world started to upload the scene in which Hitler grows enraged when he is informed of his defeat with subtitles telling something totally different (e.g. the rise of Amazon's monthly fees) with a comic effect.

[10] Its web (https://es.lyricstraining.com/) offers a fun way to learn languages by playing with music videos and their lyrics. Learners can choose among four levels of difficulty and eight languages. The chosen song only continues to be played if the learner fills in the gap with the correct word he/she has heard as part of the lyrics.

skills, which are encouraged by writing the subtitles or creating the dubbing and voice-over voice, and audio-visual mediation skills, since the person translating the audiovisual materials makes them accessible for viewers with a different language.

As regards subtitles for the deaf and hard of hearing (SDH), it is important to remember that they have to explain everything that a non-hearing person does not hear, that is the sounds, the music, the tone in which the characters speak if this is relevant, etc., and indicate who is speaking by means of colours or by inserting the character's name in the subtitles. This implies that learners need to develop their creativity and play with vocabulary (so that the same words are not repeated).[11] The creation of SDH also encourages students to be more aware of other people's needs, especially the challenge that people with hearing difficulties face when they try to access the information that is explained with subtitles for hearing people only.

One of the volume's strengths is that it includes, in these two last chapters, recommendations for students to create this type of DAT, rubrics that facilitate the assessment of student learning progress and some examples of lesson plans, extracted from the TRADILEX project. They specify the links where they can be found, the level at which they are aimed, where the audiovisual material has been taken from, the communicative functions to be put into practice, the type of AVT to be created, the objectives and structure of the exercise and the time needed to carry out the exercise.

The last chapter of the volume, "Didactic audio description and didactic free commentary", explores didactic audio description and didactic free commentary, and follows the structure of the previous two. However, the two translation modes (DAD and DFC) presented and analysed here are, as opposed to previous ones, intersemiotic, as they imply that images are transformed into sounds. Moreover, they are also among the least studied and least practised, although there are some publications, especially on audio description, which examine their didactic possibilities (e.g. Talaván et al. 2016; Herrero and Escobar 2020; Ogea 2022; Valero 2022). Also included in this section is a series of recommendations for including these activities at different educational levels, rubrics and six lesson plans (three for each mode) which can be accessed through the links.

Didactic Audiovisual Translation ends with a brief conclusion which brings together the main ideas of the volume and presents possible future lines of research. Firstly, the authors highlight the need to study the long-term effect of DAT on learners, as there is a dearth of research on this topic. Secondly, they point out that more projects are needed to further examine this practice in large groups and, thirdly, they argue that we could benefit from mixed research designs combining qualitative (such as questionnaires and statistics) and quantitative (such as classroom observation and interviews) methods and instruments, as they can offer new insights into the use of DAT. In addition, they mention some research areas that have not yet been examined. For example, the impact these translation exercises may actually have on the translators' translation skills or on their digital literacy and their integration into teacher training programmes.

As regards practice and despite all the efforts and results empirically obtained, DAT is not yet widespread at any educational level and efforts to implement it in language teaching courses are scarce. This is the direct result of the fact that very few primary, secondary and university teachers (except some of those who teach AVT) are familiar with this practice, and this is one of the major challenges raised in the conclusion. With the aim of improving this situation, members of the TRADILEX project offer training in the form of MOOC courses (the so-called TRAVEL, which stands for Audiovisual Translation and Language Learning), specialised courses and seminars that bring this methodology closer to teachers and various informative publications.[12] I would also like to point out the effort to make these courses, seminars and publications truly accessible, given that, for example, the seminar organised by ARENA, which has already been held six times until 2023, is completely free and it is broadcast live so that anyone interested can follow it.[13]

In conclusion, *Didactic Audiovisual Translation and Foreign Language Education* is a very relevant contribution to DAT in language education. It not only offers a comprehensive and updated overview of previous research and the latest advances in this area of knowledge, but also presents a solid and well-founded theoretical framework which supports the use of DAT in language teaching programmes. I must highlight that the vast amount of practical material it shares (recommendations, complete sample lesson plans, rubrics for assessment, etc.) may serve as a guide for anyone wishing to start out in the subject, whether they are teachers or advanced students. Furthermore, the book itself is an example of accessibility because it is written in a clear and concise manner, despite the enormous amount of information presented. If we consider the urgent need to learn foreign languages and the lack of effectiveness that many approaches have shown so far, DAT is well worth a try.

However, it should be noted that, although this research opens new doors in the field of language didactics, we should bear in mind that different language combinations may require different practices and that DAT (and the volume presented here) has mainly focused on English as a target language. Obviously, results

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[11] Pablo Romero Fresco addressed this and other topics at the 2nd Seminar of the ARENA teaching innovation group in 2019 (ARENA stands for Accesibilidad, tRaducción audiovisual y aprEndizaje de leNguAs — Accessibility, Audiovisual Translation and Language Learning in English). The seminar was entitled "The integration of translation in the creative process of individual works". In particular, Romero Fresco emphasized that translator's decisions can enrich or impoverish a film and showed some examples in which the subtitling for the deaf repeated the same words to explain sounds that were actually different, so that it seemed that some characters spent the whole film sighing, for example.

[12] Information on one of these courses can be found at the following link: https://iedra.uned.es/courses/course-v1:UNED+TraduccionAudiovisual_005+2024/about

[13] For more information on this seminar, which usually takes place at the end of the year, please see the link: https://tradit.uned.es/en/seminario-arena-en/

may vary when other languages are learnt, especially if we consider that French, German or Spanish, compared to English, have a more straightforward pronunciation, which means that they are more regular in their pronunciation rules. As we know, proficiency in phonological decoding can enhance vocabulary acquisition by reinforcing the connection between the spoken and the written words. In other words, it is possible that these differences may affect the way students learn these or other languages through subtitles and should be taken into account for future research.

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