Didactic transmedia storytelling:
The case of *Josep* and the teaching of Catalan

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Abstract

This article explores the exploitation of the film *Josep* (Aurel, 2020), a biopic inspired by the life of the communist artist Josep Bartolí based on his own illustrations. The particularity of this material is twofold: it is a multilingual animated film (French, Catalan, Spanish and English), which will help us to highlight and work on the skills required in a multilingual environment; and there is also a comic inspired by the film (Aurel *et al.,* 2020) that was published at the same time as the film's release. A clear case of "transmedial storytelling and diversification" (Rippl & Etter, 2013, p. 191) is faced, in which a film is brought to a book format. These two formats (audiovisual and visual-textual) provide us with two different types of material with which to work comprehensively, not only on linguistic competences but also on cultural and historical ones, with scenarios that are highly attractive and motivating for learners. This proposal aims to contribute to the discipline by presenting the didactic opportunities that audiovisual translation (interlingual subtitling and dubbing) has as a mediation tool in language teaching and the learning of Catalan, through activities taken from the film and its comic *Josep* in several teaching-learning scenarios.

Keywords

Didactic audiovisual translation, multilingualism, transmedia storytelling, Catalan, *Josep*

1. Introduction

In the last two decades, audiovisual translation (AVT) has been consolidated as a useful tool for the improvement of communicative, intercultural, mediation and technological competences in foreign language learning and teaching. In addition, research has shown that didactic audiovisual translation (DAT) is highly motivating for students (Talaván, 2020). In parallel, there is a current across Europe that aims to promote linguistic diversity and revitalise minoritised and endangered languages (Prys Jones, 2013). One of the most innovative contributions of this article lies in the fact that, on this occasion, the application of DAT deals with the improvement, learning and even perfection of a language which can be both a foreign language and a first language that is considered a minoritised and endangered language. This article aims to use DAT as a mechanism for inclusion and diversity, making minoritised languages visible and enhancing their learning and teaching.

The use of comics or graphic novels in combination with DAT can make the learning process more engaging and memorable for learners, as well as help them acquire language skills more effectively. It also allows learners to explore different genres, cultures and ways of expressing themselves.

This article begins with a review of the most recent and important literature on DAT and minoritised languages, especially in Catalan, and then discusses the particularities of multilingual films and the use of comics as a support tool in language learning and teaching. The main section then presents a didactic proposal for the exploitation of the multilingual film *Josep* that could be used in different classrooms such as Bachibac[1], Official Language Schools and BA in Translation and Applied Languages, followed by the conclusions.

2. DAT and Catalan

In this article, it is assumed that, as Castelló-Mayo *et al.* (2021a) note, cinema and media culture are fundamental tools for keeping a language alive; that "culture is implicit in audiovisual products [...] and the impact of the visual channel is clearly beneficial when working with intercultural and social matters in the classroom" (Fernández-Costales, 2017, p. 188). Today, there is a large surge in audiovisual content produced in languages other than English (Tudela-Isanta & Arias-Badia, 2022), alongside a growing interest and demand for creating content that embraces and reflects the cultural diversity and multilingualism of our society (Santamaria, 2019).

The application of DAT in foreign language learning and teaching is a phenomenon that has been around since the 1980s (Talaván, 2020). This article aims to apply all these tools and practices to the learning and teaching of Catalan. Catalan may be either a foreign language (L2 from now on) or one's own language (L1 from now on), but one that is endangered and is the Achilles heel of many students for whom, although they have received formal training in this language, it is not their mother tongue and can be an element of social and cultural discrimination.

2.1. DAT: state of the art

It is beyond the scope of this article to review everything that has already been researched and applied to the benefits of the use of AVT for learning and improving languages, whether foreign or native. However, I would like to highlight the overview that Incalcaterra McLoughlin

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[1] Bachibac is a dual degree programme that offers students the possibility of simultaneously obtaining the Spanish Baccalaureate and the French Diplôme du Baccalauréat at the end of their post-compulsory secondary education. This programme of excellence can be taken in schools in both countries where the mixed curriculum is offered (Ministerio de Educación, Formación Profesional y Deportes, Gobierno de España, n.d.).

made in 2018 of all the possible modes of AVT and their accessibility and to mention some of the most recent works on the use of AVT that the TRADILEX project (2020-2023) compiles on its website. These include those dedicated to more general aspects of AVT (Incalcaterra McLoughlin *et al.,* 2020; Lertola & Talaván, 2022), studies on didactic dubbing (Ávila-Cabrera, 2022; Bolaños García-Escribano & Navarrete, 2022; Fernández-Costales, 2021), didactic subtitling (Ávila-Cabrera & Rodríguez-Arancón, 2021; Correa-Larios, 2022; Díaz-Cintas & Wang, 2022; Faya-Ornia *et al.,* 2022; Hunt-Gómez, 2023), didactic voice-over (Talaván, 2021), didactic audio description (AD) and subtitles for the d/Deaf and hard of hearing (SDH) (Navarrete, 2022; Ogea Pozo, 2022; Talaván *et al.,* 2022) and studies on the use and application of DAT in new and hitherto unexplored areas (Fernández-Costales *et al.,* 2023; González-Vera, 2022).

In direct relation to this didactic proposal, this article draws on the work of Bobadilla-Pérez & Carballo de Santiago (2022), where they mention that DAT helps learners not only to improve their communicative competence and linguistic skills in the foreign language but also to develop digital competences by working with online resources and AVT editing software.

The project best suited to applying our material is PluriTAV (Marzà *et al.,* 2018) as it is committed to a multilingual approach focused on didactics and language improvement. It uses AVT to learn a foreign language, improve mother tongue skills and develop multilingual competences. In line with the PluriTAV project, our proposal also recognises the advocacy by previous authors (Cummins, 2014; Malakoff & Hakuta, 1991) of the use of translation in the classroom, not only to promote foreign language acquisition but also to develop or strengthen the mother tongue.

2.2. DAT and Catalan

This article focuses on Catalan as a language to be learned and improved in contrast to other languages that have already been worked on more extensively in the field of DAT. Catalan is considered a minoritised language, that is a vernacular language that, regardless of how many people speak it, is marginalised from normalised social use by the impetus of certain hegemonic languages in areas such as education, administration or in the legal field (Castelló-Mayo *et al.,* 2021b). As Bardini (2022) points out, since languages were declared vehicles of intangible cultural heritage by UNESCO in 2003, member states should protect and promote minoritised and endangered languages and speaker communities need to take action. Bardini proposes AVT as an efficient tool in this process. Like Bardini, Belmar (2019) considers translation to be an activity that helps the revitalisation of languages in need, and that it "should be introduced in language revitalisation programmes and language policies" (2019, p. 39).

AVT has always been seen as "a frequently underestimated, but potentially significant language planning tool, particularly in smaller and minority language areas" (De Ridder & O'Connell, 2018, p. 401), and "it has become clear that AVT and accessibility incorporate political perspectives. […] If promoted politically, AVT can be used to strengthen minority languages and cultures" (Matamala & Pedersen, 2020, p. 4). For this and many other reasons that will be discussed in the course of this article, a didactic proposal that deals fully with Catalan is necessary.

Incalcaterra McLoughlin (2018, pp. 483–484) already mentioned studies that "have shown the effectiveness of subtitled videos and programmes in teaching and learning national languages […], where subtitles have been linked with and advocated for the promotion of not just bilingualism but also multilingualism", such as Kothari *et al.* (2004), Kruger *et al.* (2007) and Ayonghe (2009). In the case of Catalonia, a "de-ethnification" of language use has been detected among younger speakers; that is, the use of Catalan or Spanish is not explained by factors such as family language (Tudela-Isanta & Arias-Badia, 2022). Flexible multilingual practices are observed, and language varieties are used consciously in different contexts and

for different purposes (Trenchs-Parera, 2016). There is thus a situation in which young people are open to a multilingual reality and mostly accept multilingualism, which is reflected in language convergence, interference and code-switching (Tudela-Isanta & Arias-Badia, 2022).

Taking all of the above into account, it is also worth noting here that the materials and activities proposed in this article focus on Catalan taught in secondary schools, in the first years of university or to newcomers to Catalan-speaking regions, as these scenarios are a particularly critical time for Catalan speakers. One of the reasons for this is that young people consume a large amount of audiovisual products and these contents, whether original or translated, are most of the time offered in hegemonic languages (Bardini, 2022). Another reason is that the use of Catalan is decreasing, although it is an asset in fostering inclusion and alphabetisation through multilingualism.

3. Multilingual films, comics and transmedia storytelling

This article considers not only the multilingualism of film and comics but also students' linguistic background in the classroom (Catalan and Spanish, among others). According to González-Davies & Wilson (2021, p. 244), the current situation suggests embracing

> an integrated plurilingual approach (IPA) that really acknowledges reality, while connecting and working on students' linguistic repertoire in classrooms that become translanguaging spaces where the speakers' plurilingual competence is in action.

3.1. Multilingual films and plurilingual competence

Multilingualism is increasingly present in audiovisual production (UNESCO, 2012), and it is a contemporary reality that, if it appears recurrently in cinema, is not the result of chance but quite the contrary: its use demonstrates an intentionality that aims to achieve verisimilitude as a mechanism that serves to give liveliness to the characters' dialogues (Arias-Badia, 2020; Brumme, 2012). This situation leads to current audiovisual products reflecting sociolinguistic phenomena such as multilingualism, code-switching, diglossia or informal interpretation, among others (Corrius & Zabalbeascoa, 2011).

All the above goes hand in hand with the new multilingual literacy trends which, instead of focusing, from a pedagogical perspective, on a single language or a few languages, "emphasize that the increasing cultural and linguistic diversity in our societies calls for a multiliterate approach in secondary education" (Van de Wiele *et al.,* 2022, p. 155). Thus, the intention is not only to educate in languages but also "to expose pupils to different cultures and media and to enhance their media awareness" (p. 155). The study of multilingual films and their translation into several languages shows the complexity involved in this process, as well as the importance of the translator's awareness of linguistic varieties and their cultural, social and even political connotations.

The use or existence of a third language in an audiovisual text can play different roles: character portrayal, reinforcing stereotypes, supporting the development of the plot, giving greater drama to some scenes or giving a comic tone to scenes (Corrius & Zabalbeascoa, 2011), theme, suspense, metaphor, signalling the bad guy, signifying otherness, showing tolerance and metalinguistic function (Santamaria & Pujol, 2018). Tamayo & Manterola (2019) identify four main functions of a third language: identifying otherness, highlighting an identity, emphasising realisms and creating humour in some scenes. According to the work of de Higes Andino (2017), as a complement to the images and the story, the dialogues written to be read as if they were oral are an attempt to reflect the multilingualism present in a multicultural society. For all these reasons, the material this didactic proposal works with is ideal for its multilingual

nature and for the possibilities it offers us to work from a multilingual approach, allowing us "to build bridges and encourage mediation between both languages (L1 and L2), identities, and cultures, as well as to foster interaction among them" (Molines Galarza & Mejías-Climent, 2021, p. 273).

3.2. Comics as a teaching-learning tool

According to Trippó (2017), modern graphic novels and comics offer teachers and students versatility when studying languages, cultures and visual arts. There is great potential for the integration of comics into the teaching of these disciplines in education (del Rey Cabero, 2013), which is what this article intends to show. Along the same lines, Ramos Caro (2015) mentions that comics have managed to conquer all kinds of audiences and are an attractive and enormously effective learning tool, as was previously mentioned with the use of audiovisual texts in the classroom.

In general terms, the advantages of the presence of comics in education should be highlighted, as Ortiz (2009) states when he relates the use of comics to the development of the following dimensions:

- It enhances learning through improved reading comprehension and vocabulary enrichment.
- It develops learners' oral and written expression as well as their ability to memorise.
- It facilitates concentration.
- It adapts easily to the learners' own reading pace.
- It is ideal for working on spelling and synthesis skills.
- It greatly facilitates (foreign) language learning.
- It helps to contemplate and interpret the information contained in audiovisual media.
- It helps to awaken in learners a critical attitude towards ideological aspects in the contents of the audiovisual media.
- It facilitates understanding of the social and cultural reality of their immediate environment.
- It is an effective medium for the transmission and teaching of values.

Referring to the literature that demonstrates the suitability of comics as a teaching resource in the foreign language classroom, Marsh (1978, p. 778) notes the following: "It describes four major purposes for which different comics were found useful: (1) vocabulary and expressions; (2) grammar; (3) conversation and composition; (4) culture; also, pronunciation, intonation and listening comprehension".

For Rodríguez Rodríguez (2020), there is a clear symbiotic relationship between the language of cinema and comics from a semiotic perspective, which leads us to establish translation strategies that are often similar. While audiovisual texts contain two simultaneous channels, visual and aural, comics can only be captured in a graphic medium, although due to their constituent elements, they can emulate sound. In addition, Cuñarro (2013) states that comics are made up of linguistic, iconic, chromatic and graphic codes. Therefore, a form of multimodal creation that combines images and words to generate meaning is faced (Evans, 2017).

Comics and films are both multimodal expressions where verbal and non-verbal signs complement each other. The translation of these particular media has certain particularities that could be exploited for the purposes of language teaching. As was mentioned in the introduction, the use of comics in addition to AVT can make the learning process more engaging and memorable for learners, helping them to potentially acquire language skills in a more effective manner. It also allows teachers and learners to explore different ways of expressing the same product through different genres.

The studies (Kruger, 2013; Mayer, 2005) examined in this article reveal the cognitive effort required by viewers when audiovisual content is presented at a fast pace and the negative impact this has on information delivery. Incalcaterra McLoughlin (2018) highlights that instructor-mediated learning settings are no longer as cognitively taxing since the main activities are preceded by a whole series of preparatory activities that contextualise and assist learners. One of the purposes of this article is to emphasise the benefits of including comics in these preparatory and supporting activities and of making the reading pace of comics (as opposed to films) an essential part of the process.

3.3. Transmedia storytelling

Transmedia storytelling "unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole" (Jenkins, 2006, p. 95). This article could not agree more with the work developed by Molines Galarza & Mejías-Climent (2021, p. 270) when they say that "the fact that a story is transmitted and adapted to different modes gives us the first positive aspect when choosing it to promote the development of a wide range" of skills in the language classroom. It is very much inspired by the work of these authors as they present a "methodological approach involving both literary and audiovisual possibilities (transmedia)" and combine and extend it with the use of AVT, "thus encouraging language learning through transmedia storytelling" (p. 271) and the plurilingual and translational approach.

Our didactic proposal is a clear case of "transmedial storytelling and diversification" (Rippl & Etter, 2013, p. 191), in which a film is brought to a comic format. These two formats (audiovisual and visual-textual) provide teachers and learners with two different types of material with which to work comprehensively, not only on linguistic competences but also on cultural and historical knowledge, using scenarios that are highly attractive and motivating for learners (Mayer, 2005). A transmedia approach takes the comic and film as media for remembering and reliving historical events as both embody an important vehicle for the transmission of memory and feedback on each other; the power of the image, a powerful tool for fixing certain events in the collective memory, should be emphasised (Cruz *et al.,* 2015). Lastly, the intermediate nature of the didactic proposal enables learners and teachers to approach the same story from various perspectives.

Using a film and its adaptation in comic format seeks "to trigger students' media awareness, multiliteracy and intercultural understanding" (Van de Wiele *et al.,* 2022, p. 167). When teachers and learners work with a real text (film and comic), they know that they are working with a cultural product that has been produced in a given society and at a given time, even if it is very recent. Therefore, these two formats carry a documentary value and a specific message that can contribute to the development of intercultural skills (del Rey Cabero, 2013). In our material, there are elements referring to history, socio-political structures and cognition.

4. The case of *Josep:* A didactic proposal

Josep (Aurel, 2020) is a multilingual production, filmed mainly in French, in which Catalan plays an important role, sharing space with other hegemonic languages such as Spanish and English. The film presents clear examples of social multilingualism, code-switching and linguistic convergence. *Josep* is an animated biographical drama, not suitable for children under 12, which has received numerous awards since its release in 2020 (among them the César Award for Best Animated Film in 2021 and the European Film Award for Best Animated Feature Film in 2020). The plot of the film and the comic can be summarised as follows (I.C.A.A., 2020):

> February 1939. Spanish republicans are fleeing Franco´s dictatorship to France. The French
> government has built concentration camps, confining the refugees, where they barely

have access to hygiene, water and food. In one of these camps, separated by barbed wire, two men will become friends. One is a guard, the other is Josep Bartolí (Barcelona 1910-NYC 1995), an illustrator who fought against Franco´s regime.

The possibilities of the film and comic are endless, but this didactic proposal focuses on two modes of AVT – subtitling and dubbing – together with the two comics: the original version and the Catalan translation, both as support material (Aurel *et al.,* 2020). Since the didactic proposal works with authentic material and is not something designed for exclusively pedagogical use, using this material can increase learners' motivation and interest, and this reduces their anxiety when learning and participating in the classroom (del Rey Cabero, 2013). As the Common European Framework for Languages (CEFR) points out, involvement, motivation and a relaxed state of the learner are conducive to task and learning success (Council of Europe, 2002).

This didactic proposal aims to offer a way of foreign and mother language acquisition, consolidation and improvement for learners. The material was chosen by the author based on its interest for the students, the possibilities for exploitation in the classroom, level of difficulty and diversity. It is aimed at young adult students with different CEFR levels of French and Catalan (from B1 to C1), and it can be used in different scenarios such as Bachibac, Official Language Schools and BA in Translation and Applied Languages. The teachers in each of these spaces will be responsible for adapting the design of the activities to the characteristics and needs of their learners as it could be given in face-to-face, blended or online contexts.

4.1. Features of the material

Taking Molines Galarza and Mejías-Climent's (2021) methodological approach mentioned above, which involves both literary and audiovisual possibilities, and extending it with the use of AVT, our didactic proposal was designed based on the transmedia (comic, film and related resources) and plurilingual approach developed in class. Unlike other studies in which the audiovisual products recommended to work with in class are two- to three-minute, self-contained "short extracts from films and TV series" (Lertola, 2015, p. 261), this proposal involves a production of 74 minutes. As a result, sessions must be divided appropriately to avoid fatigue for both teachers and learners and to understand the sum of all the activities as a large project. Due to the characteristics of the audiovisual text, this design is dealing with a slow drama that contains no more than 4,000 words in its original version. The comic material is 174 pages long. The feature film has been divided into four blocks that will allow us to design and distribute the activities effectively. The criterion for this division is that each of the blocks should be narratively sound and contain a similar number of words to achieve a balance. The fact that there is a difference in minutes or pages between the chapters is due more to the artistic distribution across the two products. To date, the film has been subtitled in several languages (including Catalan, Spanish, English, French and Japanese), but it has not been dubbed.

4.2. Design and presentation of the didactic proposal

The didactic proposal is divided into four main blocks spanning over one semester and occupying 13 sessions (one session per week) of approximately 90 minutes each. The project can be implemented by carrying out the activities presented below involving the use of both modes of AVT or, due to the complexity and frequent problems of time constraints in subject curricula, by opting for only one of the two modes of AVT, depending on the skills and competences to be reinforced.

The first and second blocks are common to all itineraries, and the remaining two will vary depending on the itinerary chosen. The fundamental structure of the didactic proposal is

based on previous studies, mainly by Calduch and Talaván (2018), Molines Galarza and Mejías-Climent (2021), Bobadilla-Pérez and Carballo de Santiago (2022) and Talaván and Lertola (2022).

4.2.1. First block: introduction to the project and the disciplines involved

The first block is an introduction to the project in general: an introduction to translation as a pedagogical tool, an introduction to DAT as a tool for language learning and improvement, and an introduction to transmedia storytelling and the characteristics of the language of comics.

The proposal aims to involve both teachers and learners in the whole process before performing the tasks. This block is crucial for teachers as they will act throughout the project as mediators and will feel self-confident and encouraged to adopt a more innovative approach to Catalan teaching. Teachers will be the ones to develop a pre-test (linguistic and plurilingual) in which the deficiencies or needs of the learners can be detected (these integrated skills tests are designed to measure the initial level of the learners). Regarding language learning and improvement, this test should be distributed in two stages to collect quantitative data: first as a pre-test, and then, at the end of the project, as a post-test. According to the TRADILEX project (2020–2023), these tests consist of four parts: oral comprehension, reading comprehension, oral production and written production. At the end of the training, the teacher will be able to compare whether there has been an evolution in language learning and improvement.

After the theoretical immersion in all the fields covered by the project, a series of training sessions will be devoted to more technical, technological and linguistic aspects of the AVT modes to be worked on. Thus, at least one hour per AVT modality will be devoted to covering the fundamental aspects of didactic subtitling and dubbing, as well as one hour for the more technological aspects in programmes such as subtitle editors (Aegisub and/or Subtitle Edit, free downloadable user-friendly programmes perfectly suitable for class use) and audiovisual editing tools (such as Audacity, Magic, AV Movie Morpher or InShot if mobile phones are used rather than PCs). This article is aware of the cost and time-consuming nature of the training (already mentioned in much earlier works such as those by Williams and Thorne, 2000) and the fact that there might be technology-related issues. Moreover, "because of the younger generation's assumed computer literacy, we may overestimate many learners' ability to undertake this specialised dubbing task in an efficient manner" (Danan, 2010, p. 453). Therefore, this proposal aims to place a strong emphasis on support and training in the technological aspects so that technical issues do not hinder the successful implementation of the proposal for teachers and students. Table 1 shows in detail the activities and skills that are worked on in each session.

SKILLS	ACTIVITY
SESSION 1 Oral comprehension Oral production Mediation	Introduction to the project in general: translation and DAT as tools for language learning and improvement; introduction to transmedia storytelling; and the characteristics of the language of comics
SESSION 2 Oral and reading comprehension Oral and written production	Pre-test
SESSION 3 Oral comprehension Oral production	Fundamental aspects of didactic subtitling and dubbing

SESSION 4	
Oral comprehension	Training in subtitle editors and audiovisual editing tools
Oral production	
ITC competence	

Table 1. Distribution of sessions by activity in the first block (source: author)

4.2.2. Second block: introduction to the material

In accordance with the good practices mentioned throughout this article, this second block starts with a series of preparatory activities that precede the viewing of the film and the reading of the comic. This phase will be dedicated to the so-called "warm-up activities" (Talaván, 2020), in which, anticipating cinematic and comic content, vocabulary related to the themes to be worked on later is presented. Brainstorming activities can be launched to help provide knowledge of the socio-political and historical moment in which the material is set, everything that is necessary and beneficial for the subsequent execution of the DAT activities. By way of suggestion:

- Readings (in French and Catalan) on historical films and biopics.
- Readings (videos, photos, drawings) on the French concentration camps after the Spanish Civil War.
- Searching for information on the main character, Josep Bartolí.

All these activities of reflection and production help in a preparatory phase for the development of reading, writing, listening, speaking and/or mediation skills. The abovementioned activities also enhance possible activities to use in class, such as guided close reading, peer-to-peer tasks and classroom discussion.

Once the warm-up has been completed, the class proceeds to the visualisation of the material. The ideal scenario would be that there would be no textual support other than the comic itself for the proper subsequent development of the proposed activities. Due to the length of the film, it can be watched together in class or individually. In any case, there should be a sharing afterwards for the learners to show the teacher that the material to be translated has been understood and that they are familiar with the key concepts of the text. The use of listening, reading and mediation tasks should be encouraged at this stage.

SKILLS	ACTIVITY
SESSION 5	
Oral and reading comprehension	Warm-up activities
Oral and written production	
Mediation competences	
SESSION 6	
Oral comprehension	Visualisation of the material
SESSION 7	
Reading comprehension	Reading of the material

Table 2. Distribution of sessions by activity in the second block (source: author)

4.2.3. Third block: description of activities by AVT modes

Once it has been decided whether to work on one or both modes, the AVT activities are designed. The first step is to divide the class into four large groups to cover the four blocks detected in the material to compensate for the fact that there is a lot of footage. Each group will be responsible for either subtitling or dubbing their chapter.

<u>Didactic interlingual subtitling</u>

Two statements that reinforce the validity of didactic subtitling for language teaching and learning are adopted. One is from Castelló-Mayo *et al.* (2021b, p. 93), who say that "the practice of AV subtitling in non-hegemonic languages is proposed as a catalyst for cultural diversity and an antidote to the 'flattening of cultural diversity'". The other is from De Ridder & O'Connell (2018, p. 406): "subtitling can also be used as a useful language planning tool in L1 maintenance, as well as language revitalization and language development within the minority languages cultures". Thus, subtitling in the audiovisual field, particularly in non-hegemonic languages, contributes to making dialogical communication and intercultural acceptance more fluid and consolidated (Baker, 2018).

Based on the activity diagram on the use of subtitles in Content and Language Integrated Learning (CLIL) developed by Fernández-Costales (2017), the possibilities of using subtitling as a didactic resource in L2 developed by Talaván (2020) and the later methodological proposal designed by the TRADILEX project (Talaván & Lertola, 2022), the didactic proposal focuses on interlingual standard subtitling, where the audio is mainly in English and French (L2a and L2b) and learners have to translate it into Catalan (L1). This activity will develop better oral comprehension in L2 and better written production in L1. In addition, aspects such as vocabulary acquisition, integrated language skills, intercultural education and pragmatic awareness will be reinforced. In evaluating the learners, as proposed by Talaván (2020) in her assessment rubric, accuracy and appropriateness of the translated texts, length and duration of the subtitles, condensation strategies, appropriate segmentation and synchrony will all be assessed.

SKILLS	ACTIVITY
SESSION 8a	
Visual and oral comprehension	Re-watching the chapter to work with:
	Chapter 1: 00:00:00-00:24:00
Vocabulary	Chapter 2: 00:24:01-00:35:44
	Chapter 3: 00:35:45-00:55:32
	Chapter 4: 00:55:33-01:08:03
Reading comprehension	Re-reading the related comic chapter:
	Chapter 1: pp. 1–48
	Chapter 2: pp. 49–78
	Chapter 3: pp. 79–121
	Chapter 4: pp. 122–147
Oral production	Sharing ideas that emerge after getting to know the product (both film and comic) in depth and discussing it before translating it

SESSION 9a	
Written production	Producing subtitles for the chapter/excerpt of the film individually
Oral comprehension	
Intercultural competence	
ICT competence	Using subtitling editors

Table 3. Distribution of sessions in the third block (didactic interlingual subtitling) (source: author)

Interlingual dubbing activities

As with subtitling, dubbing can be performed by learners in an interlingual direction (from L2a and L2b into L1). This task will be a powerful resource to improve oral and written production in L1 and oral comprehension in L2. In fact, Fernández-Costales (2021) reviews all the previous studies that have shown that dubbing is a good practice for improving oral production, the promotion of fluency, intonation and the improvement of pronunciation and grammar knowledge.

In addition, Navarrete (2013) had previously shown that having learners work on video dubbing contributes to the improvement of oral production and enhances their motivation and desire to communicate in the classroom. Learners produce a soundtrack replacing the original version of the film: they focus on language production and this encourages learners "to cooperate with peers and engage in a relaxed and satisfying group activity" (Danan, 2010, p. 445).

The aim of this activity is to reinforce phonetic and phonological training, to improve speaking skills such as intonation, fluency and speech delivery rate and rhythm, to reduce mispronunciation, and to reproduce the dramatic and emotional (if any) content of the scene (paralinguistic elements). Danan (2010) already showed that it was helpful in terms of vocabulary expansion and improved sentence structure (due to multiple rehearsals).

As described above and based on the proposal of Talaván (2020), in the case of dubbing the following will be assessed: linguistic accuracy (pronunciation and intonation), lip synchrony, the degree and appropriateness of dramatization, fluency and speed of speech (naturalness), and technical quality.

SKILLS	ACTIVITY
SESSION 8b[2]	
Visual and oral comprehension	Re-watching the chapter to work with (as in Table 3)
Vocabulary	
Reading comprehension	Re-reading the related comic chapter (as in Table 3)
Oral production	Sharing ideas that emerge after getting to know the product in depth and discussing it before translating it
SESSION 9b	
Written production	Writing the dubbing script for the chapter/excerpt of the film individually
Oral comprehension	
Intercultural competence	
ICT competence	Using video editing tools
Oral production	Performing the script (rehearsing and recording the script)

Table 4. Distribution of sessions in the third block (didactic dubbing) (source: author)

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[2]   These re-watching and re-reading activities are not necessary if only one AVT task was chosen.

4.2.4. Fourth block: discussion and evaluation

The closing phase of the project should include a series of post-translation activities in addition to the evaluation activities. These include discussion and peer assessment of the completed activities together with a self-evaluation of the whole process. Teachers will assess the individual and group development of the whole project. At the same time, they will have the learners do a post-test in which the same linguistic and oral expression aspects that were assessed in the first sessions of the didactic proposal (pre-tests) will be evaluated, which will enable them to elaborate a comparison task and evaluate the progress of the learners.

Following the proposal of the lesson plans described by Talaván & Lertola (2022), the learning outcomes of the didactic proposal are as follows:

- To develop audiovisual reception, production and mediation skills.
- To enhance grammar, lexical and intercultural competence.
- To enhance transferable ICT skills and motivation towards not only the foreign language (mainly French) but also the first language (Catalan).
- To acquire a foundation of cultural, socio-political and historical concepts about the events studied.

SKILLS	ACTIVITY
SESSION 10 Oral production Mediation	Peer-assessment (in groups)
Oral comprehension	Sharing the result with the rest of the group
SESSION 11 Oral comprehension	Teacher assessment and feedback Reflection
SESSION 12 Oral and reading comprehension Oral and written production	Post-test

Table 5. Distribution of sessions in the fourth block (source: author)

5. Conclusions: to be continued

This article aims to demonstrate that DAT can be an effective way to improve Catalan linguistic skills by providing a more immersive and authentic language experience. It does this by using audiovisual (film) and visual-textual (comic) materials, developing activities that deal with the creation of subtitles and dubbing scripts in Catalan to support comprehension and vocabulary acquisition and to practice speaking, grammar, pronunciation, mediation and other transversal competences such as digital skills. It also involves analysis of the AVT process and encourages both learners and teachers to use different technologies. Bringing all these aspects together fulfils one of the objectives set out at the beginning of the article: to use DAT as a mechanism for inclusion and diversity, making Catalan visible and enhancing its learning and teaching. Hence the recommendations of the EU Digital Education Action Plan, which include integrating the linguistic dimension into educational programmes and ensuring that learners reach adequate levels of language proficiency, mainstreaming new technologies in language learning and creating Catalan-sensitive spaces.

Today, there is more publishing and more access to audiovisual products than ever before. The didactic proposal described in this article could be adequately piloted in the three scenarios

mentioned (Bachibac, Official Language Schools and BA in Translation and/or Applied Languages) with students with a B2–C1 French and Catalan level. It is at no time intended to be prescriptive but rather to provide an example of possible ways of implementing AVT in the classroom and of working with language combinations that have so far received scant attention.

To the best of my knowledge, this article contributes to the fields of translation studies, DAT and Catalan teaching and learning. It is an example of activism that deals with intersemiotic, transmedia and plurilingual translation. Moreover, DAT used in combination with comics is here added as an innovative element to the practices carried out until now to improve Catalan linguistic skills. The comic is used as a reading and supporting material, and its illustrations are used as visual cues to help learners understand the story and the dialogues (also present in the film). This helps students understand and appreciate linguistic diversity, improves spelling, enhances the interpretation of messages from audiovisual media, enriches vocabulary and develops learners' oral and written expression and reading comprehension as well as their communicative and intercultural skills.

In addition to all the objectives described throughout the article, it would be desirable if this didactic proposal could be transferred and applied to other minoritised languages and to other levels of training. All minoritised and endangered language regions are an indirect target group since language revitalisation benefits all citizens as it is a sign of cultural literacy. There are a few examples of animated multilingual audiovisual products that have been faithfully adapted from/to a comic format and that, like *Josep*, narrate socio-political and historical moments relevant to the place in which they are set. As a result, the didactic proposal presented here could also be applied to them. These include *Persepolis* (Paronnaud & Satrapi, 2007), *Vals Im Bashir* (Folman, 2008) and *Black is Beltza* (Muguruza, 2018).

6. References

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