Didactic Intralingual Dubbing of Vertical Videos for EFL Learners: A Didactic Proposal

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Abstract
This paper is focused on the development of a didactic proposal for English students in the Basque Country. Specifically for students in the 1st year of *Bachillerato* with Spanish and Basque as their L1 and English as their L2 which aims to improve their communication skills, especially oral abilities and pronunciation, through the use of didactic dubbing. This proposal is framed within a project-based learning (PBL), in which the final project is the creation of a vertical video dubbed in English. For this purpose, six sessions have been designed with different group activities that will culminate with the presentation of the video. This didactic unit revolves around social networks and seeks to meet the requirements of current regulations in terms of objectives, contents, competences and evaluation criteria. In addition, transversal elements such as the appropriate use of social networks, fears or interpersonal relationships are worked on. The use of videos in vertical format meets the increasing demand for creating content in this format that adapts to the new mobile devices.

INTRODUCTION
The status of English as a language of international communication means that students need to master the language to have better social and employment opportunities. Although the Common European Framework of Reference for Languages (CEFR) (2020)

does not state in which proportion the different skills should be worked on in the classroom, the truth is that despite the fact that most students are willing to speak English in the classroom (Azwar, Harahap, & Azwandi, 2021), opportunities to improve oral communication skills during school hours are scarce because of the high ratios (Wilson et al., 2016). In addition, students are often reluctant to participate in class and are embarrassed or anxious (Bashori et al., 2022) because they feel they lack the structures and vocabulary to speak fluently. As Tinedo Rodriguez (2022) states, "oral language is fundamental to communication, a basic human need" (p. 77). Therefore, improving students' oral skills should be one of the main tasks of teachers (Manurung & Pohan, 2019). However, this is not always possible, although in an attempt to highlight the need for students to practise speaking skills, new didactic approaches are being proposed (Sánchez-Requena, 2018). One of these approaches is didactic dubbing, which, according to several studies, improves oral skills (Talaván & Ávila-Cabrera, 2015; Sánchez-Requena, 2016, 2018; Yen, 2021; Bolaños-García-Escribano & Navarrete, 2022).

This paper aims to present a theoretical-pedagogical six-session didactic unit that focuses on the dubbing of vertical videos for students of *Bachillerato*. Specifically, it provides a didactic proposal to foster communicative skills for students with Spanish and Basque as L1 and English as L2 in a new first-year optional subject: Oral Communication in the Foreign Language. In this proposal, following the methodology of project-based learning (PBL), students are asked to work on a final project that involves the creation of a vertical video dubbed in English. For this purpose, six sessions have been designed with different group activities to help them with the final project. In addition, transversal elements include the appropriate use of social networks, fears and interpersonal relationships.

LITERATURE REVIEW
The Teaching of Oral Skills through Multimodal Texts

Oral production is one of the main skills taught in foreign language classrooms. This is made up of several 'micro-skills' such as fluency, coherence, cohesion, lexical resources, expression, grammar, accuracy, adaptation and pronunciation (Medina Soto et al., 2018, p. 34). In the case of English, phonetics differs greatly from Spanish and Basque, and although there are general phonetic rules, there are also numerous exceptions.

According to Luchini and Alves (2022), when the aim of teaching is to help learners acquire near-native pronunciation, it is normal for the process to fail. Therefore, it is more realistic to focus on the principle of intelligibility (Levis, 2005), which states that the most important thing is that learners make themselves understood. Since there is no clear correlation between accent and comprehension (Munro & Derwing, 1990; in Levis, 2005), pronunciation teaching should focus on the development of fluency, prosody (accent, rhythm, and intonation), and other lexical-grammatical aspects (Luchini & Alves, 2022). However, in some cases, English sounds are pronounced in such a way that speech is incomprehensible to the interlocutor, and if the message is not understood, communication is affected (Yen, 2021).

To improve the learning process of oral competence, Medina Soto et al. (2018) suggested different dramatisation strategies. Among them, they mentioned body

expression, the use of puppets, role-playing, dramatisation (including lip sync[i]), and symbolic play. Additionally, the CEFR (2020) recommends different strategies and specific activities to work on oral expressions, such as different types of monologues. It also sets out several specific interaction and mediation strategies and activities that are more appropriate to the possible situations that learners will have to deal with in a real-life context.

Multimodal text, as defined by O'Halloran and Smith (2012), refers to the integration of various modes of communication, such as language, images and sound, in a single text. It combines two or more semiotic systems (linguistic, visual, auditory, gestural, and spatial) (Filmore & Cook, 2021). Videos or audiovisual products are among this type of text. One of the main reasons teachers have used videos in the English classroom is to present examples of oral communication in real-life situations. This has often been done passively (through observation), but the current perspective is to link media literacy with digital communication to achieve greater student participation through active tasks (Bolaños-García-Escribano & Navarrete, 2022), that is, by involving students in the creation of different audiovisual products.

In recent years, the use of videos has increased because of the new options provided by different publishers who produce textbooks (in an interactive format) and the new digital tools available in the classroom, such as projectors or digital whiteboards. According to Çakir (2006), audiovisual materials are of great help in stimulating and promoting the learning of a foreign language. This is true as long as they are used at the right time and place. Moreover, learners obtain information through two different channels (acoustic and visual), which enhances their comprehension (Çakir, 2006). Zhang et al. (2022) suggested that teachers should apply methodologies that employ visual, auditory, and textual elements in foreign language learning, but also take advantage of the additional information that can be provided by modalities such as subtitling or audio description. The use of tasks that employ multimodal texts not only fosters reception and production but also critical thinking, pragmatic and intercultural awareness in both the mother tongue and the foreign language, and the ability to extract and infer information from these texts (Bolaños-García-Escribano & Navarrete, 2022).

Brame (2016) indicated three elements that teachers should consider when working with videos: cognitive load, student engagement, and active learning. Cognitive load means that the information presented should not be too difficult or challenging for the students. For students to be engaged in watching videos, they should be short (less than six minutes). And interactive elements or questions can be introduced in the videos for active learning. Among the advantages of using videos in foreign language classrooms mentioned by Çakir (2006), the possibility of exposing learners to real situations that can be stopped and repeated as many times as necessary stands out. In addition, learners can concentrate on different aspects such as the language used, intonation, non-verbal language, and cultural aspects.

Finally, it is worth mentioning the use of social media in the classroom. Nowadays, many English native speakers create videos on different topics and even specific content

for English learners. These videos can be used in the classroom so that students' familiarity with the platform can encourage their participation. A study conducted in Indonesia (Widiantari, Dwi & Artini, 2023) showed that YouTube can be an effective tool as an alternative learning media to enhance language skills. Another study that took place in Malaysia (Tarmizi et al., 2021) recommended the use of platforms such as *TikTok* to encourage listening to natural speech and accents and to see how speakers pronounce in English. They also mentioned the use of lip sync for learners to practice speaking.

On social media, nowadays the vast majority of videos are in vertical format. Although there are examples of creation of vertical videos throughout the 20th century (Clayton, 2021), with the advent of smartphones and their multiple applications, this format has reached its peak. Specifically, according to Alexandrov (2020), vertical videos started to become popular in 2012 owing to the *Snapchat* application, which began using videos with this layout, followed by other applications and platforms.

The horizontal format has been hegemonic since the birth of cinema, as it is more suited to natural human physiology —human vision perceives width better than height— (Clayton, 2021). However, the verticality of phone screens has made users accustomed to vertical narration, as has their use of cameras, which has gone from horizontal to vertical due to social networks (Çalışkan, 2022). According to AdNews, 70% of millennials prefer not to rotate their phones when watching videos (Krakauer, 2022). This was addressed with the launch of square videos (1:1 aspect ratio versus the traditional 16:9), but research by Buffer showed that users prefer the vertical format (9:16 aspect ratio) (Peters, 2019). This has led brands and content creators to increasingly focus on creating vertical videos. There have also been film festivals dedicated exclusively to this format, and Samsung, one of the world's leading TV manufacturers, joined this trend too with the launch in 2020 of the first rotating TV set for viewing content in both landscape and portrait formats: The Sero. Given the above, this video format has a very promising future, probably in the form of feature films or series for major platforms.

Didactic Dubbing in Language Teaching

According to Chaume (2000), dubbing consists of the translation and adjustment of a script of an audiovisual genre and the subsequent interpretation of this translation by the actors, under the direction of the dubbing director and the advice of the linguistic advisor, when this figure exists. However, dubbing does not always involve the use of two languages, as there can be intralingual dubbing (as in the case of cartoons), which is a repetition of the original spoken language (Lertola, 2019).

For dubbing to be considered adequate, it must meet three synchrony conditions (Chaume, 2004, 2012): lip sync, kinetic synchrony, and isochrony. Lip sync refers to the simultaneity of the sound emitted with the movement of an actor's mouth. Kinetic synchrony refers to the coherence between an actor's body movements and what is being said. Finally, isochrony implies that the duration of the sound should be the same as that of the lip movement. However, given its pedagogical nature, perfect synchronisation is not expected from students, as their performance often resembles overlapping voices or narration (Talaván & Ávila-Cabrera, 2015). In didactic intralingual dubbing, students must listen to the actors' voices and reproduce the original audio while maintaining the speed

and imitating the voices of the fragment, usually for less than three minutes (Yen, 2021). When dubbing a scene from a film, students become aware of their failures in terms of pronunciation as they compare themselves to the actors; therefore, practising repetition improves aspects such as speed, intonation, and pronunciation (Sánchez-Requena, 2018; Yen, 2021).

In addition, other elements have proven to be positive and enriching in the learning process of students who use didactic dubbing, such as theatrical techniques, extraverbal elements, speech at native speed, everyday situations, and colloquial expressions (Sánchez-Requena, 2018). In didactic intralingual dubbing, students reproduce existing dialogues without translating them; the main learning objective lies in the complexity of the grammatical structures and lexical sophistication of the original video, as well as in the level of intelligibility of the oral discourse (Bolaños-García-Escribano & Navarrete, 2022).

Moreover, didactic dubbing allows students to self-evaluate their production in a way that is not possible with the usual role-play activities used in the classroom, since in this way, there is a final product that they can watch and listen to as many times as they wish (Sánchez-Requena, 2018). As it is not necessary to perform in front of classmates, students do not feel judged as much and the participation of the shier ones is encouraged, as Burston (2005) states it is "less intimidating" (p. 81). When the dubbing is made with humoristic purposes, it is referred to as 'fundubbing' (Chaume, 2012; Jüngst, 2013; Nord et al. 2015) or 'parodic dubbing' (Baños, 2019). Finally, according to Sánchez-Requena (2016), it is an activity that fosters students' autonomy and helps them organise their own learning processes, which is crucial for their success.

DIDACTIC PROPOSAL
Contextualisation

The present didactic proposal is designed for first-year students of *Bachillerato* in the Basque Country with Spanish and Basque as their L1 and English as their L2, specifically for those attending the new optional subject Oral Communication in the Foreign Language, which has been introduced in the new curriculum of the Basque Country through Decree 76/2023. It was decided to frame the proposal in this subject because its focus is to develop the oral skills of the students. Furthermore, students at this level are supposed to have the digital skills and language level needed to conduct the different exercises and tasks.

The main objective of this proposal is to produce a video with a maximum duration of 3 minutes using the dubbing technique. The specific learning objectives are: (1) to reflect on English pronunciation; (2) to develop oral comprehension and production skills using authentic audiovisual materials; (3) to manage video editing tools; and (4) to develop student autonomy when dealing with audiovisual resources in the target language.

Regarding the competences that this proposal is intended to foster, they are established in the corresponding decree and are included in the following table.

Table 1. *Key and specific competences*

KEY COMPETENCES
CCL: linguistic communication competence
CP: multilingual competence
STEM: science, technology, engineering and mathematical competence
CD: digital competence
CPSAA: personal, social and learn how to learn competence
CC: civic competence
CE: entrepreneurial competence
CCEC: cultural awareness and expression competence
SPECIFIC COMPETENCES
C1: *[ii]
C2: Produce original oral texts of commonly used discursive genres, coherent and cohesive, with creativity and appropriateness, taking into account prosodic elements, and using strategies such as planning, synthesis, compensation or self-repair and those aimed at coping with stage fright, in order to respond to communicative situations in the public sphere.
C3: Interact actively with others in informal contexts, with sufficient fluency and accuracy, spontaneously and understandably, using analogue and digital resources and being respectful of the rules of politeness in order to act in an empathetic, respectful and effective way, and to promote mutual understanding in everyday and intercultural communicative situations.
C4: *
C5: Read aloud and act out texts mainly from the literary field in an expressive and dramatised way, in order to adequately express the feelings and thoughts that the texts contain, facilitate one's own and the listeners' understanding and improve one's own linguistic skills related to spontaneity and prosody in respectful oral interventions.
C6: *

Note: adapted from Decree 76/2023

METHODS

In this proposal, different methodologies are used: firstly, the activities are organised within a PBL approach, while active methodologies such as cooperative learning are used, since in all sessions students must work in small groups and seek the collaboration of others. Collaborative learning is also present in the activities designed. The teacher will take into account the different abilities and skills of the students when forming the groups to achieve a balance that allows them to help each other.

According to Tamin and Grant (2013), the use of PBL in the classroom must overcome three challenges: the first is the change in the role of the teacher, as the class is no longer teacher-centred. Secondly, the teacher must be flexible in terms of class dynamics. And finally, classes are based on content with which the teacher may not be familiar. Therefore, content and materials must be carefully selected so that they are neither extremely complicated for students nor unmanageable for teachers. A study

carried out by Vaca Torres and Gómez Rodríguez (2017) confirms that APB plays a fundamental role at the time of oral production through vocabulary learning. Students use different strategies, such as asking their classmates or the teacher, so it is observed that the initiative to learn is taken by the students themselves. In addition, the PBL makes the students overcome the fear of speaking in their L2, thus improving their communicative competence. Undoubtedly, PBL requires enormous planning and management of available material and time resources, as well as a greater involvement of the teacher to move away from the mere accumulation of information and ensure that students develop skills with a functional, specific, and useful perspective.

Overview of the sessions

The didactic unit deals with the topic of social networks through different activities in which students will work with vertical videos and their mobile phones. All the sessions are considered preparatory for the development of the final project, which will consist of the dubbing of a scene from the 2022 short film *For the Gram*, written and directed by Sherman White (available [here](#)). Students will have to work in groups outside the classroom to carry out the project. The final videos will be evaluated both by the teacher (through a rubric) and the students (co-evaluation grid) (see Tables 9 & 10 in the Appendix). Apart from that, each session will be evaluated by the teacher through a grid (see Table 11 in the Appendix).

This didactic unit has been designed to be carried out through one weekly session of 55 minutes during six weeks, so students can apply the general knowledge acquired in the rest of the sessions. All the materials will be provided by the teacher. In some sessions, students will be able to use the computers in the classroom or their mobile phones, but in two sessions, they will have to use their mobile phones[iii]. The schedule and activities for each session appear in Table 2.

Table 2. *Session progress*

SESSION	ACTIVITY	TIMING
1	Presentation of the final project	35'
	Lip sync and singing of a song	20'
2	Transcription	40'
	Lip sync	15'
3	Theatre in class	55'
4	Learning to use the software	15'
	Fundubbing	40'
5	Translating from Spanish into English Dubbing	55'
6	Watching the videos of the final project	40'
	Evaluating the proposal	15'

Session 1: Presentation of the final project / Lip sync and singing of a song

Table 3 presents the main features of the first session of the didactic unit.

Table 3. *Session 1*

OBJECTIVES		
• Get to know the details of the final project • Improve listening skills using a song • Introduce the technique of lip sync • Improve oral production by trying to imitate the singer's pronunciation		
EVALUATION	COMPETENCES	
Hetero-evaluation grid	Key	Specific
	CCL, CP, CPSAA, CCEC	C3, C5
DESCRIPTION OF THE ACTIVITIES		

Presentation of the final project (35')

The project that they will have to carry out will be explained: working in pairs, they will dub in English a scene from the 2022 short film *For the Gram*, written and directed by Sherman White. Specifically, from minute 06:45 to minute 09:35. To do this, different tasks will be carried out in the classroom during the different sessions so that they acquire the necessary skills to produce the final video. Finally, they will see the evaluation rubric (see Table 9 in Appendix). Once everything has been explained, the short film will be screened in class and they will be told that it is also available on YouTube, but that they can download the video in mp4 format with the scene they have to work on from the virtual classroom.

Activity 1 (20'): Lip sync and singing of a song

This first activity aims to introduce students to the subsequent oral activities that will take place throughout the different sessions. They will listen to Alessia Cara's 2015 song *Scars To Your Beautiful* (available here). They will be given a sheet with the transcription of the lyrics, from which several words have been removed. Before listening to the song, the text will be read and any words, phrases, or expressions they do not know will be clarified. Once the form has been filled in, it will be corrected and the students will be asked to lip sync the song while it is being played, i.e. they will have to move their lips without making any sound, but in such a way that it seems as if they are singing. Finally, the song will be played again and students will be asked to sing aloud to practise their pronunciation.

Session 2: Transcription / Lip sync

Table 4 shows the main features of the second session of the didactic unit.

Table 4. *Session 2*

OBJECTIVES		
• Improve listening comprehension skills using a multimodal text • Encourage written expression by transcribing audio • Reflect on pronunciation by using the lip sync technique		
EVALUATION	COMPETENCES	
Hetero-evaluation grid	Key	Specific
	CCL, CP, CPSAA, CCEC	C3, C5
DESCRIPTION OF THE ACTIVITIES		

Activity 2 (40'): Transcription

In this session students will transcribe the audio of the scene to be worked on in the final project, taken from the short film *For the Gram*. Using the class computers or their mobile phones, and headphones, each pair will work at their own pace to listen to and transcribe the dialogue in English using a text editing programme or their notebooks. This text will later be used for the recording of the dubbing of the final project.

Activity 3 (15'): Lip sync

Once the transcript is ready, the teacher will play the scene and the students will lip sync one of the two actors, each member of the pair will have to choose one. Afterwards, some pairs will be chosen to go in front of the class and lip sync the scene.

Session 3: Theatre in class

Table 5 presents the main features of the third session of the didactic unit.

Table 5. *Session 3*

OBJECTIVES		
• Encourage students' creativity through the invention of a dialogue • Improve written expression skills • Encourage oral expression through the performance of a dialogue • Use logical thinking to adapt the dialogue to the scene		
EVALUATION	COMPETENCES	
Hetero-evaluation grid	Key	Specific
	CCL, CP, CPSAA, CD, CCEC	C2, C3, C5
DESCRIPTION OF THE ACTIVITIES		

Activity 4 (55'): Theatre in class

In pairs (different from the ones of the final project), students will have to foster their creativity by inventing a dialogue in English to fit a scene. The teacher will play a scene (from minute 00:04 to minute 01:17) from the

first episode of the Indian comedy series *Hello Housemate* (available here), written and directed by J. Karthikeyan and released in 2022. The scene will be played without the audio so that only the characters and their facial expressions are visible. Afterwards, the pairs will work on their computers or their mobile phones, and will be able to watch the scene as many times as they want as it will be uploaded in the virtual classroom. The dialogue they invent must be coherent with what is seen on screen. The pairs should then go out in front of the class to reproduce the dialogue they have just created. They will be asked to try to imitate the actors' facial expressions and non-verbal language to make the dramatisation of the scene as believable as possible.

Session 4: Learning to use the software / Fundubbing

Table 6 shows the main features of the fourth session of the didactic unit.

Table 6. *Session 4*

OBJECTIVES		
• Master a digital tool for the creation of dubbed videos • Introduce the concept of fundubbing • Encourage oral expression through the performance of a dialogue		
EVALUATION	COMPETENCES	
Hetero-evaluation grid	Key	Specific
	CCL, CP, CD, CPSAA, CCEC	C2, C3, C5
DESCRIPTION OF THE ACTIVITIES		

Activity 5 (15'): Learning to use the software

Madlipz (available in App Store, Google Play or here) is a free app for mobile phones created to dub videos. A video from the app can be chosen or another video can be uploaded. Once the video is uploaded, the different voices can be recorded and edited using the options provided. The teacher will show students how to use it as it is very intuitive and user-friendly.

Activity 6 (40'): Fundubbing

In this activity students will work in pairs (different from the ones of the final project). First of all, the video will be shown on the digital whiteboard. The video, directed by James Bedford, is from 2016 and is called *Basket Case* (available here). It tells the story of two separated socks who will go to great lengths to find each other again. This video is appropriate because the socks do not speak, they only make sounds, and the task will be to create a dialogue to dub the video. Therefore, students should pay attention to the tone of the interactions and expressions in order to elaborate a dialogue according to the communicative situation. After making up the dialogue in their notebooks, they will use their mobile

phones and the app they have installed at the beginning of the session. The recorded dubbed videos will be uploaded to the virtual classroom for the classmates to watch them.

Session 5: Translating from Spanish into English

Table 7 presents the main features of the fifth session of the didactic unit.

Table 7. *Session 5*

OBJECTIVES
• Reflect on the specificities of each of the working languages • Improve written expression skills • Conduct advanced searches in search engines or digital dictionaries • Reflect on pronunciation by reading the translated text

EVALUATION	COMPETENCES	
	Key	Specific
Hetero-evaluation grid	CCL, CP, CPSAA, CD, CCEC	C2, C3, C5

DESCRIPTION OF THE ACTIVITIES

Activity 7 (30'): Translating from Spanish into English

This activity will be carried out in groups of three. First, the teacher will play the 2022 short film *Fobia vertical* (available here), directed by Carlos Andrés Reyes. This video is one and a half minutes long and is narrated in Spanish with a Colombian accent. This will be followed by a discussion about the video, whether they liked it or not if they understood it, or if they think it hides a metaphor. Students will then be given a sheet with the transcript of the audio and, in groups, they will have to translate the text into English for dubbing. To do this, they can use the computers in the classroom or their mobile phones if they need to search for English terms or expressions. The translation can be done in a text editor or they can write it down in their notebooks.

Activity 8 (25'): Dubbing

Once the translations have been completed, the groups will have to orally voice the text. As the video is narrated, the students will not have to imitate the mouth movements of the actors (as they have to do in the final project) but they will have to pay attention to the length of the speech. In the original video, there is only one narrator, but the students can divide the text to voice several sentences each. The recording will be done using the application installed on their mobile phones.

Session 6: Watching the final project videos and co-evaluating

Table 8 shows the main features of the last session of the didactic unit.

Table 8. *Session 6*

OBJECTIVES		
• Reflect on the work made by classmates and the self-work • Analyse the oral expression skills of the classmates • Co-evaluate the final projects		
EVALUATION	COMPETENCES	
Hetero-evaluation grid	Key	Specific
	CCL, CP, STEM, CD, CPSAA, CC,	C2, C3, C5
DESCRIPTION OF THE ACTIVITIES		

Activity 9 (55'): Watching the final project videos and co-evaluating

To carry out this activity, the teacher will give each student a sheet with an evaluation grid (see Table 10 in the Appendix) so that they can evaluate the dubbed videos of their classmates. First of all, they will go over the elements that make up the list and clarify any doubts they may have. It will be explained to them that they should be as objective as possible. The videos will then be shown and, after each one, the students will have to fill in the grid.

CONCLUSION

The general objective of the present work is to design a didactic proposal to improve the communication skills of English students in the first year of *Bachillerato* in the educational context of the Basque Country through the production of a video dubbed in English. This is based on the hypothesis that students have a lower level of oral skills due to a lack of time for the real use of the language in the classroom (Wilson et al., 2016), and their reluctance or embarrassment (Bashori et al., 2022), all this combined with pronunciation difficulties in the foreign language. For this purpose, different activities have been carried out, such as lip sync, fundubbing, theatre or songs. In addition, skills such as oral comprehension —by transcribing an oral text—, written comprehension —by reading transcriptions—, and written expression —creating dialogues in English— have also been worked on.

Furthermore, all the activities have used vertical videos, which are nowadays mainly used in all social networks (Çalışkan, 2022), and have worked on cross-cutting issues such as the use of social networks, fears, and interpersonal relationships. The most novel aspect of the present work has been working with vertical videos, an area in which there has been little research to date and which can undoubtedly be motivating for students since it is a reality that they observe on a daily basis in the social networks they use.

However, in order to carry out this didactic unit, it is advisable to analyse in depth the characteristics of each student and their skills. According to the CEFR (2020), students at this level are supposed to have a B1 in English, but if there is someone who does not

meet this criterion, the activities may be challenging. Apart from that, depending on the digital skills of the students, some activities may require more time than planned (for example, when starting to use *Madlipz*), as starting to use a new app is time-consuming. If this is the case, more sessions can be included in this proposal. Finally, six sessions may not be enough to see a substantial improvement in the oral skills of the students, but it is a first step.

In conclusion, the activities and the subject matter of the proposal help to motivate and interest students to participate in the classroom and improve their linguistic and digital skills. Moreover, the dubbing project can be adapted to any language level and moving away from the textbook can be stimulating. Undoubtedly, the weekly work to deliver a final project, whose usefulness can be seen beyond the classroom, is the most remarkable factor of the present proposal.

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[i] In this paper, 'lip sync' will be used to refer to the act of moving the lips without emitting any sound, although when talking about dubbing, the definition is different, see section 2.2.

[ii] Competences marked with * are not worked on in this didactic proposal.

[iii] Only one device per group will be used, so not all students will have to bring their devices if they do not want to or if they are not allowed by their parents.