COLECCIÓN CONOCIMIENTO CONTEMPORÁNEO

Nuevas tecnologías y aproximaciones a estudios sobre lengua, lingüística y traducción

Coords.
Salud Adelaida Flores Borjabad
José Luís Ortega Martín
Javier Antonio Nisa Ávila

Dykinson, S.L.

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SALUD ADELAIDA FLORES BORJABAD
JOSÉ LUÍS ORTEGA MARTÍN
JAVIER ANTONIO NISA ÁVILA

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2023

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REVERSE CAPTIONING AS A TOOL TO ENHANCE THE WRITTEN PRODUCTION IN EFL STUDENTS

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1. INTRODUCTION

For several centuries, the grammar-translation method was the predominant approach towards language teaching (Talaván, 2010; Benati, 2018). Still to date, it is deemed as one of the most traditional methods in FL learning, for it was originally used to teach classical languages and their literatures by putting special focus on grammatical accuracy. Nevertheless, and since its decline in the 19th century, the implementation of translation activities in language teaching has been considered to have more negative than positive effects in the teaching-learning process (Talaván & Rodríguez-Arancón, 2014). However, Zabalbeascoa (1990) made a number of important arguments in favour of the use of translation for pedagogical purposes, which include: the fact that it is a communicate act; it is a natural and irrepressible activity; it can be done collectively; it can be used to foster the exchange of impressions; it can help acquiring a better understanding of the native and L2 culture.

Nonetheless, the turning point in the integration of translating practices in the FL classroom came hand in hand with the rising popularity of information and communication technology (ICT) and it materialised when researchers started to be interested in the use of audiovisual translation as a means to enhance the FL students' learning process.

Any captioned audiovisual programme is therefore articulated around three main components: the spoken word, the image and the subtitles (Díaz-Cintas, 2012b). Moreover, and due to its multimedia nature, captioners need to make translating decisions that "strike the right balance

and interaction between all these audio and visual dimensions" (Díaz-Cintas, 2012a, p. 274). To that end, they have to bear in mind some intrinsic constraints, which are categorised by Díaz-Cintas (2012a) as spatial, temporal, orthotypographical, andlinguistic considerations. In addition, there are several possible linguistic combinations (taking into account students' first language [L1] and second language [L2]) that can be established between the audio and the text seen on screen. From this standpoint, Díaz-Cintas (2012a) establishes the following classification of captions:

TABLE 1. *Type of captions according to the linguistic features of the audio and the text*

Type of captions	Linguistic characteristics
Standard interlinguistic captions	Audio: L2 Subtitles: L1
Reversed interlinguistic captions	Audio: L1 Subtitles: L2
Intralinguistic L2 captions	Audio: L2 Subtitles: L2
Bilingual captions	Audio: L1 or L2 Subtitles: L1 and L2

Source: Own elaboration

Captioning as an active learning tool refers to the elaboration of captions by the FL students themselves by allowing them to participate in a concrete activity (Ávila-Cabrera, 2018). It has only been in the past few decades that the potential of this practice as a tool for FL learning has begun to be recognised. Díaz-Cintas (1995, 1997) was one of the first researchers that explored the advantages of captioning and, since then, this sub-field has drawn the attention of more and more authors.

Therefore, the combination of the acoustic and the visual channel together with the verbal and the non- verbal elements results in four basic components making up the audiovisual text: the acoustic-verbal (dialog), the acoustic-nonverbal (score, sounds), the visual-nonverbal (image) and the visual-verbal component (subtitles).

2. OBJECTIVES

The main objective of the present innovation project is to provide the implementation of a model as a guide to improve EFL students' written production skills through the reverse captioning of audiovisual material.

In order to design the five-step model here presented, the latest publications on the field were taken into account, which were then enhanced by applying Anderson and Krathwohl's (2001) revision of Bloom's taxonomy. Finally, the practical implementation has been designed bearing in mind B2.2 EFL students of an official school of languages in Murcia. Along with this general objective, students will achieve the following specific objectives upon completion of this innovative project:

TABLE 2. *Specific objectives of the innovative project.*

Specific objectives related to the process	Specific objectives related to the final product
a) Students will be able reflect on the importance of captioned audiovisual material and its sociocultural contribution;	i) Students will be able to create reverse captions by applying the correct synthesis and accuracy strategies;
b) Students will be able to apply the main temporal and spatial considerations that apply when captioning an audiovisual clip;	j) Students will be able to use terminology that best conveys the meaning of the original term;
c) Students will be able to apply the main linguistic considerations that apply when captioning an audiovisual clip;	k) Students will be able to adapt their reverse captions depending on the register of the original clip;
d) Students will be able to apply the main orthotypographical considerations that apply when captioning an audiovisual clip;	l) Students will be able to create reverse captions that capture the correct function of the original statement;
e) Students will be able to use ClipFlair Studio to caption mid-length clips;	m) Students will be able to adapt the irreverse captions depending on the sociocultural aspects of the target audience;
f) Students will be able to analyse their peers' work in order to give constructive feedback	n) Students will be able to use the main orthotypographical conventions;

Source: Own elaboration

3. METHODOLOGY

3.1 THE EDUCATIONAL CENTRE

The School of Languages of Murcia is an official teaching centre dependent on the Department of Education of the Autonomous Community of Murcia and it operates under the motto facilitating access to

language learning to all citizens throughout all their lives. This centre is publicly funded and specialises in teaching languages toall those who meet the requirements established by law.

Nowadays, the offer includes five official languages (German, Russian, French, English and Italian) and three non-official languages (Chinese, Japanese and Spanish as a Foreign Language). However, that demand to join the school has led to the opening of new classes without increasing the number of students per class, which is usually around 25. The institution is aware of the multiple types of students that attend the school and therefore they must ensure that everyone benefits from their learning experience.

3.2 Characteristics of the group

Given that it is a public school of languages, the profile of students that typically enrol is very varied with regards to their age, linguistic and ethnic backgrounds. Moreover, it should be noted that, although the vast majority of them live in Murcia or in surrounding municipalities, there is a small percentage of students that come from other autonomous communities. Therefore, and given the fact that a great deal of this innovative project is developed in groups, special attention must be paid to how students are divided, so that all can benefit from the process. Besides, with regards to their level, since the present project has been designed for students undertaking a B2.2 level course and should be carried out at the end of the course, it could be expected for them to almost have attained that B2 level of proficiency.

It should also be noted that the difference in age between students plays a major role in their development of language skills. Those students who are underaged frequently enrol in the language courses because their parents want them to improve their level or to pass the language subject at regular school. Therefore, they tend to display less motivation and willingness to work and also, due to their maturity, show less tolerance to frustration and give up more easily when they encounter difficulties. On the other hand, older students normally attend the courses having made that decision themselves, they either desire to achieve some certification, improve their working situation or really enjoy learning new

languages and therefore, they will feel more motivated and their attitude and results may be better.

Considering that the total number of students per class is twenty-five, and in light of the fact that in different publications on instructionalgrouping in the classroom it is stated that the groups that work best are composed of four to six students, it was decided to create 5 groups of 5 students (Shullery & Shullery, 2006).

3.3 Innovative material

The innovative model presented here is based on the main contributions from the field of captioning as an active pedagogical tool and incorporates some of the ideas contained in the main theories and frameworks related to the use of technology and ICTs in the classroom. The main aim of this innovative model is that FL students will be able to improve their written production skills through the reversed captioning of a given audiovisual material. The captioning software thatis encouraged to be used is the ClipFlair platform, for it has been specifically designed for its didactic use and incorporates not only a subtitling working station (ClipFlair Studio) but also a social meeting place where students can share their ideas, activities, create their owncommunities or groups or even share a journal (Incalcaterra McLoughlin & Lertola, 2015).

This project inevitably draws on approaches such as task-based language teaching (TBLT). A key element of this approach is the concept of task,which Nunan (2004, p.4) defines as a classroom practice that "involves learners in comprehending, producing, or interacting in the target language while their attention is focused on mobilising their grammatical knowledge in order to express meaning". Therefore, by completing the task (in this case, captioning an extract of an audiovisual clip) students are able to use their FL with a communicative purpose. Moreover, Ellis (2003) and Nunan (2004) state that TBLT is a great approach to provide learners with a setting where they can use their FL creatively and purposely.

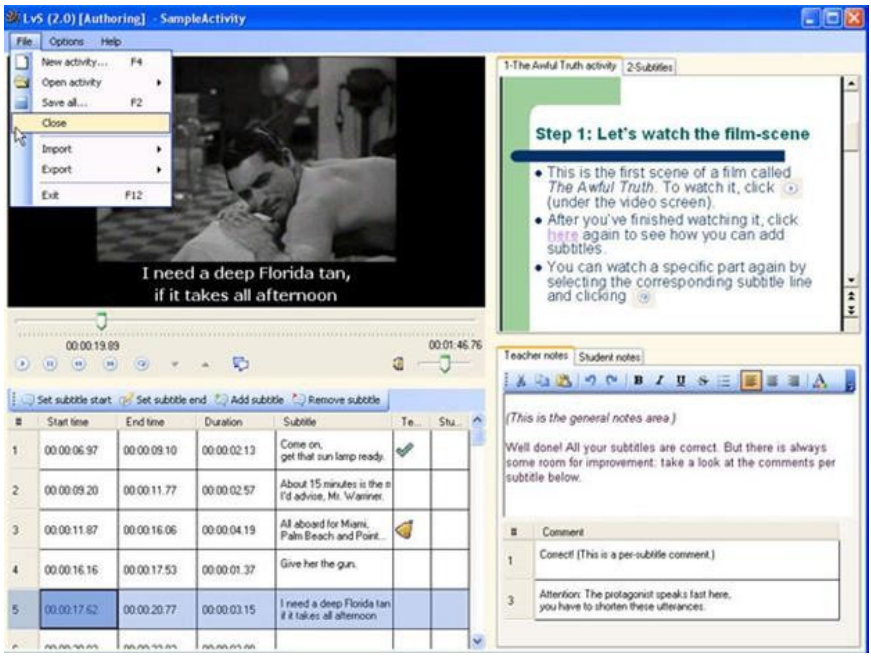
The creation of captions as an active language learning tool is inevitably linked with computer-assisted language learning (CALL) and the use of

ICTs in the FL classroom. With regard to the former, AbuSeileek and Abu Sa'aleek (2012) made a number of important arguments in favour of the implementation of CALL by FL teachers, which included the following: (1) CALL is a great way to bolster experiential learning; (2) CALL is popular among younger students because they perceive the use of technology as fun and fashionable; and (3) with CALL, students tend to make the most out of their academic learning time, as it sets less time limitations and allows more flexibility.

Finding appropriate captioning software has been a fundamental research issue in the use of subtitling as an active FL learning practice. According to Talaván (2013), software like WinCAPS, Spot Subtitling or Fab Subtitler can be used in the FL classroom, though these have originally been designed for a professional use. However, and given that accessibility to all kinds of institutions has been one of the core objectives of publications, researchers have mainly focused on free software, namely Aegisub, DivXLand Media Subtitler, and Subtitle Workshop.

Nonetheless, in 2006 the LeViS project came into existence as a response to the shortcomings that using a professional captioning software for FL learning purposes entailed. LeViS is a didactic project funded by the European Commission and coordinated by the Hellenic Open University, with the participationof seven additional universities (Incalcaterra McLoughlin & Lertola, 2015). The main focusof this open-source software environment was 'the development of educational material for active foreign language learning based on film subtitling' (LeViS project, 2008). According to the surveys carried out at the end of the project, the simulation of this professional activity, using authentic materials and applying specific skills, such as understanding and producing texts and solving linguistic problems, promotes not only L2 learning, but also translation skills.

FIGURE 1. *Example of an activity in LeViS.*



Source: The LeViS project, 2008

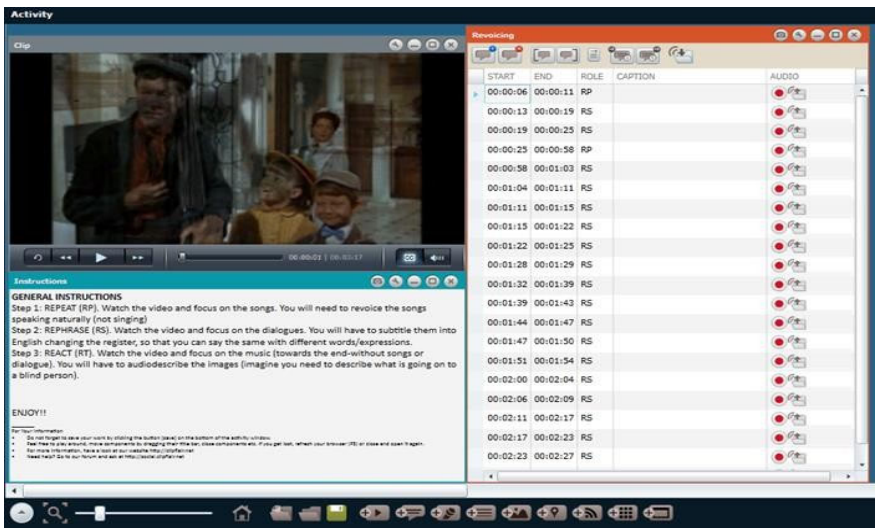
In 2011, and following in the footsteps of LeViS, the ClipFlair project was funded within the EU Lifelong Learning Programme by some of the universities that took part in the creation of its predecessor, along with a number of institutions as associate partners (Zabalbeascoa et al., 2012; Incalcaterra McLoughlin & Lertola, 2015). The entities involved in the design and development of ClipFlair aimed to create an online platform where FL students could complete captioning and revoicing activities that helped them practise the traditional four skills as well as audiovisual skills. According to Zabalbeascoa et al. (2012, p. 8), this project is innovative because "exercises and activities will focus especially on verbal production stimulated by moving images" as well as because there is no FL captioning software that integrates all these activities in a single platform.

This project was designed as a web-based open-source platform, for it allows to build a dynamic and fully editable ASP.NET portal and social network. Moreover, the ClipFlair team aimed at developing not only a

sound FL learning environment,but also a platform where the social component was central. The end result is a home page that allows users to log into three main sections: ClipFlair Studio, ClipFlair Gallery, and ClipFlair Social (Incalcaterra McLoughlin & Lertola, 2015).

Firstly, ClipFlair Studio is an interactive, zoomable web-based application that, since it is based on Microsoft Silverlight, it requires no installation. It constitutes the *working area*, where teachers, students and activity creators can access the already-made activities, or create and/or upload new ones (Incalcaterra McLoughlin & Lertola, 2015).

FIGURE 2. *Example of an activity in ClipFlair Studio.*



Source: The ClipFlair project

Secondly, ClipFlair Gallery, as the name already implies, is a gallery of ready-made exercises and activities sorted out by a wide variety of filters, such as foreign language, proficiency level, estimated time or type of task.

FIGURE 3. *Overview of ClipFLair Gallery.*

Source: The ClipFlair project

3.4 Resources

The aim of this section is to collect the various resources that have been used in the implementation of the innovative model here presented. One of the reasons for using the ClipFlair platform is that it brings together most of the resources needed to carry out this project on a single website. Nonetheless, some other materials are also going to be needed for the correct implementation of the model.

In order to complete this project students will need to use computers with access to the Internet. However, this does not pose any problems, since the Official School of Languages has a chamber with computers that students can use during school hours. Teachers just have to book the said chamber beforehand and students will be able to work with those computers without the need for bringing their own laptops and tablets from home.

The ClipFlair platform is the main learning environment where the captioning of the different activities and tasks is going to take place. During the various steps that make up the model, students will use the different areas offered within the platform. For example, they will use ClipFlair Studio for steps 3, 4 and 5, as it is the workstation where students can caption audiovisual clips. They will also access ClipFlair Gallery in step 2 to select the activities they want to complete as practice. Finally, they

will create their own community on ClipFlair Social to share feedback with the other members of their group.

All audiovisual clips needed to complete the activity will be provided by the teacher. Moreover, the film that students are going to work with (*AzulOscuroCasiNegro*, directed by Sánchez Arévalo) is available at the library of the School of Languages. In order to divide the film into the different sections that will be supplied to the students, the teacher can make use of video editing software such as Movavi, or Filmora Video Editor.

4. RESULTS

No didactic proposal is sufficiently sound without a set of approaches and frameworks that support its validity. In the present case, one of the main pillars on which this project is based is Bloom's Taxonomy as revised by Anderson and Krathwohl (2001). Thus, the steps that compose this innovative project are developed from simple to complex, which allows students to work with concrete knowledge and, once they have internalised it, apply it to more intricate, multimodal tasks.

Session 1

Adopting a flipped classroom approach, students will have to familiarise themselves with the main conventions governing the practice of captioning (i.e., temporal, spatial, linguistic and orthotypographic constraints). To do this, the teacher will have handed out an infographic to each student which specifies all of them and that they will have to read before coming to class. Moreover, students will be asked to watch a video in order to understand how ClipFlair works.

Task 1: Firstly, students will watch a short film in Spanish with English subtitles. Then, they will be assembled in groups, so that they can reflect on the importance of captioned material as a means to bring the culture of a given community to other places.

Task 2: The teacher will then devote about ten minutes answering any queries students may have with regard to the captioning conventions or

the ClipFlair platform that they have worked on and familiarised with following a flipped classroom approach.

Task 3: Once students have had a first theoretical contact with the captioning norms and the ClipFlair platform, they will complete an activity designed by the teacher to help them start working with L2 in this new environment. This activity is based on the short film "*Consumo responsable*" by Santiago Segura, which has been selected because it features a wide array of slang terms and colloquialisms. As a first step towards being able to caption the final project, the activity will be already captioned in English, although some words will be missing. Students will need to play the clip, read the already-existing English captions and, every time a word is missing, they will have to complete the sentence with the correct term based on the dialogue. This will help them to start developing translation mechanisms for these terms.

Task 4: During the last fifteen minutes students, under the moderation of the teacher, will share the strategies they have followed when translating the slang words, colloquial terms and cultural references that have appeared in the previous activity. The teacher will also inform them that a group has been created with all class members within ClipFlair Social which the students can use to share any online resources they have found useful for this and future activities.

Session 2

Task 1: Students will be spending their time on practicing the intrinsic spatial limits of captioning by captioning the first 5 minutes of AzulOscuroCasiNegro. The teacher will have already created the activity and added the Spanish captions of the said first five minutes. Nevertheless, the captions will be unacceptably long. Therefore, it will be the students' duty to not only translate the captions into English but also make sure that they not exceed the spatial limits (28-40 characters). By doing so, they will inevitably work on some of the linguistic aspects that pose the greatest problems for them, such as linguistic synthesis and accuracy.

Task 2: Students will then have 40 minutes to put into practice the knowledge gained in the first session. As previously explained, they will

have to translate and accurately synthesise the Spanish captions of the first five minutes of *AzulOscuroCasiNegro*. By doing so, apart from working on developing strategies to translate slang words, colloquialisms and cultural references, they will strengthen their linguistic accuracy and synthesis skills.

Task 3: The last ten minutes of this session will be used to project some of the completed activities that students have captioned. In doing so, the students will be able to share their impressions and feedback and will have the opportunity to ask the teacher about any questions that they may have left unanswered.

Sessions 3-4

Task 1: The teacher will explain that, from this session onwards, students will work on the end product of this project: the creation of reverse-captions for *AzulOscuroCasiNegro*. For the next two sessions, the teacher will first divide the students into groups of five. Then, the teacher will assign each group one of the five excerpts from the film that he has previously prepared. Next, he will take 10 minutes to remind the students how to use the main captioning functions of ClipFlair Studio. Finally, he will explain that they will use the remaining time of session 3 and the whole of session 4 to caption the film clip they have been assigned. Although all members of each group share the same excerpt, this step will be carried out individually.

Task 2: The students will have approximately one and a half sessions for individually captioning the clip that has been assigned to their group. Again, the teacher will be available to help any students who are experiencing difficulties with both the platform or the captioning activity.

Sessions 5-6

Task 1: In the first few minutes of session 5, the teacher will explain the next step that students will undertake: to examine and evaluate their teammates' work in order to give them feedback. First, he will explain how to create a community in ClipFlair Social for each group. This will be the space that students will use to share the work they did in steps

three and four, as well as their feedback. Once all communities have been created, students will spend the remaining of session 5 and all of session 6 visualising, analysing, evaluating, and offering possible improvements to the clips captioned by the other team members.

Task 2: As specified in the previous task, students will use the remaining time of session 5 and 6 to visualise, analyse, evaluate, and generate feedback on the work carried out by the other team members. Once again, the teacher will be available to help any students who are experiencing difficulties with both the platform or the captioning activity.

Sessions 7-8

Task 1: The first few minutes of session 7 will be devoted to explaining the next. First of all, students will spend 20 minutes checking the comments and possible improvements suggested by their peers. Then, the five members of the group will spend the remaining time of session 7 and the whole last session unifying all the versions and feedback in order to generate a single final version of the clip they have been working on.

Task 2: Students will be allotted with 20 minutes to review the feedback and comments left by the rest of their teammates. They will be sat in groups, so they can request explanations if something isn't clear enough. The teacher will be available to help students reach consensus if they struggle to agree on the best option.

Task 3: Once students have reviewed their own captioned clips, they will work on generating, on the basis of the captions that they wrote in step 3, a final version of their clip. Once again, the teacher will be available to help students reach consensus if they struggle to agree on the best option

5. DISCUSSION

As anticipated in the previous section, this innovative model is comprised of five steps. Its design is based on studies of active reversed captioning that have been conducted over the past decade (Talaván & Rodríguez Arancón, 2014; Talaván & Ávila-Cabrera, 2015; Talaván et

al., 2016; Lertola & Mariotti, 2017; Ávila-Cabrera, 2021). However, it was found that these studies were largely research-oriented and did not integrate some of the latest theories in education. Therefore, it was decided to incorporate Bloom's taxonomy as revised and updated by Anderson and Krathwohl (2001). Furthermore, by applying this taxonomy, the present project is not only scientifically and didactically sound, but also innovative in itself, as it is something that has not been done before.

Step 1

The objective of this first step is twofold. Firstly, it aims to get students acquainted with the main considerations that they have to take into account in order to create high-quality captions. Díaz-Cintas (2012b) describes the main considerations as follows:

- Spatial considerations: captions typically appear in a horizontal manner and at the bottom of the screen. Moreover, they should not exceed 40 characters per caption (or two lines). Finally, when more than one person speaks, their interventions should appear in different lines.

- Temporal considerations: each caption must be synchronised with the corresponding part of the spoken track. Regarding time on screen, the exposure time for a one-line caption is agreed to be of around three seconds and, in the case of two-line captions, of six seconds.

- Orthotypographical considerations: The on-screen presentation of captions follows a series of formal conventions in terms of typography and orthography. For example, italics are used to mark the voices coming from a television or a radio, the interventions made by off-screen characters, movie or book titles, and terms in a foreign language.

- Linguistic considerations: there is an extensive list of linguistic considerations that need to be taken into consideration, including that written captions tend to be a reduced form of the original oral speech, yet they still should be semantically and syntactically self-contained.

This itself also represents an innovation, as previous studies on both standard intralingual and reversed captioning for didactic purposes have tended to ignore this first step. Furthermore, and although students have been given some basic guidance on how to caption audiovisual material, particular emphasis has rarely been placed on the importanceof complying with the above-mentioned considerations.

In addition to introducing the main captioning techniques and considerations, this first step aims to introduce and explain the functioning of the subtitling software or platform that is going to be used. This innovative model has been designed bearing in mind the ClipFlair platform, for it has been specifically designed for its application in educational settings.

Furthermore, it is to date the only platform that incorporates a social area where students can interact, share their work and create communities. Once again, it should be noted that a ClipFlair user manual is available online in eleven languages, so that FL teachers that have not previously worked with this tool can learn all they need to understand how the platform works.

Step 2

In this second step, students are given the opportunity to put into practice the knowledge acquired in the previous stage. None of the studies considered before included in their procedures a phase in which students could practice with audiovisual material without this exercise being the final task. Therefore, it was considered necessary to include this step so that students would be fluent with the tool and eventually able to perform the final task more easily. Two of the possible paths the teacher may take in implementing this second step are described below:

- Create project-specific captioning tasks: The teacher may decide to create a series of shorter, simpler captioning tasks to familiarise learners with the platform and practise the techniques and considerations they learned in step one. This approach allows the teacher to be in control at all times of the audiovisual material that learners will be working with and to

select videos that can introduce some of the aspects that learners will be working on in the main task.

– Use the ready-made tasks offered by ClipFlair: Within the ClipFlair platform there is the ClipFlair Gallery section, which contains a bank of activities designed by researchers and experts in the field of captioning as a didactic tool for language learning. In this way, andafter selecting a series of filters, students can decide for themselves which activities they want to carry out, always under the supervision of the teacher.

Step 3

Once the learners are familiar with the conventions of captioning and have implemented them on the platform, the main task will be introduced: the reversed captioning of an audiovisual clip in the learners' L1. As for the material, the teacher may choose to use different types of audiovisual productions depending on the time available. Moreover, it is possible to have all learners caption the same medium-length clip or to divide a longer material into different sections and have the different groups formed in the class work with one of them.

In addition, and in relation to the source text of the task, the teacher can choose one of the following two options: either the learners do not have the source text at all in written format and have to collect the content first and then translate and caption it, or the teacher can provide them with the captions in their L1. This second option makes it easier for the students if it is decided to use a platform other than ClipFlair to develop this model, as the captions would already have the time code.

If the second option is chosen, it is important to know that there are websites like Subdivx or OpenSubtitles that offer a wide range of ready-made captions. Subdivx is one of the most popular websites, where Spanish captions for thousands of episodes and movies can be downloaded. OpenSubtitles is also very popular, partly because it is constantly updated. One of the most interesting aspects of this site is that it allows the user to set the language in the search engine itself.

Step 4

Once students have completed their first version, the next step is to have them share their captions in groups. In this way, teammates can analyse the translation choices their peers have made, evaluate whether they are correct or not, and finally, if necessary, suggest improvements. Many studies that delve into the active creation of reversed captions emphasise the benefits of collaborative work, noting that working together on the task (or part of it) is highly beneficial to learners (Talaván et al., 2017).

Collaborative work can be carried out in different contexts, both inside and outside the four-walled classroom, and it will be up to each teacher to choose the best approach depending on the characteristics of their group and the tools at their disposal. However, the aim of this model is to make the most of the ClipFlair platform so that collaborative work is carried out in this didactic environment. As mentioned before, the ClipFlair platform has a section called ClipFlair Social, which aims to promote interaction between the different agents who use the platform (i.e., students, teachers and activity creators). Thanks to this area, it is possible to create workgroups -both open or private- where students can share files, download their classmates' captions, add notes to these captions and even use the discussion board to keep their teammates updated on their progress.

Step 5

The fifth step is the final phase of this innovation model. After students have learned about the techniques and considerations to be taken into account when captioning, have become familiar with how the platform they will be using works, have completed short and simple exercises that have allowed them to consolidate the knowledge they gained in step 1, created their own first version of the final assignment and finally analysed and evaluated the work of their classmates, it is time for the members of each group to unify the criteria and jointly produce a final reversed-captioned version of the audiovisual material they worked with in steps 3 and 4.

Since the second half of the 20th century, a number of learning theories have emerged that support the notion that language develops primarily

through student interaction (Talaván et al., 2017). Moreover, the concept of communicative learning has evolved and diversified greatly with general pedagogical approaches such as project-based learning or computer-assisted learning paradigms, which are based on the idea that joint engagement in a collaborative activity is the most efficient way to achieve a common learning goal. It was therefore decided that the students should work together on the last task of the model, so that the didactic benefits they reap would be greater.

6. CONCLUSIONS

Translation has for a long time been neglected from the FL classroom, for researchers in the field of language acquisition argued that it was an arduous process that posed a serious hindrance to students' overall language development (Cook, 2010). However, since the mid-1980s and in particular thanks to the upsurge experienced by audiovisual translation, researchers started to be interested in exploring the use of translation for didactic purposes. Nowadays, there is no gain saying that the use of translation, and in particular audiovisual translation, in the EFL classroom can be a very beneficial practice for students, partly because of its multimodal nature.

Furthermore, although studies focusing on the use of audiovisual translation in the FL classroom have focused on standard cross-linguistic captioning, the active creation of reversed captions by students is becoming increasingly popular among researchers, partly because it has proven to be beneficial for improving students' written production, as well as for boosting students' incidental vocabulary acquisition (Lertola, 2019).

Thus, the aim of this innovative project was to further delve into the use of reversed captions in the FL classroom. To achieve this end, an innovative five-step model was first designed, based not only on the findings obtained in the various publications in the field, but also following the levels included in Bloom's taxonomy as revised by Anderson and Krathwohl (2001). Furthermore, and in order to illustrate how this innovative model can be put into practice, a didactic sequence has been designed in

which B2 students from an official school of languages complete this project and caption the film *AzulOscuroCasiNegro*.

This project also served to explore the didactic potential of the ClipFlair platform. By having different spaces where different actions can be carried out (i.e., ClipFlair Studio, ClipFlair Gallery and ClipFlair Social), students avoid having to familiarise themselves with and learnhow to use a large number of applications and ICTs. Furthermore, and given the fact that the platform has been designed for its didactic use, students avoid having to deal with the more technical aspects of captioning, such as inserting the input and output times.

However, like many of the models in the educational field, it has certain limitations that need to be taken into account. First, the present model requires some prior knowledge of captioning on the part of the teacher. In addition, the teacher must be familiar with the captioning platform or software (either ClipFlair or a software designed for professional use) that will be used in the classroom. Furthermore, because it has been designed for a didactic purpose, platforms such as ClipFlair make the process of captioning much easier, as neither students nor teachers have to deal with time codes and other technical issues that hinder the process.

Secondly, this is an innovative project that needs some time to be properly developed. As a result, and due to the large amount of content that teachers in high school and schools of languages have to cover, it is possible that its lengthy nature may at times create difficulties for those interested in its implementation. Nonetheless, and by applying the flipped classroom model, this model could be easily carried out even in the ever-more-cramped schedules.

Finally, this model inevitably requires the continuous use of computers and other ICTs. Therefore, it may be the case that certain learning centres may not have the necessary infrastructure to be able to implement it. However, it could once again be decided to adopt a flipped class model in which students must carry out the captioning project from home and take advantage of the face-to-face classes to work on the different aspects of the L2 they wish to study in depth.

In essence, this innovative project provides a model that aims to help FL teachers introduce new and potentially appealing learning practice to their students. Through the use of audiovisual material and captioning tools, this model creates a fun and exciting environment that will increase students' levels of interest and engagement in class and, ultimately, will help them improve not only their written production in L2, but also their ICT literacy.

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