

DAT AND MA AS VIABLE TECHNIQUES TO IMPLEMENT LITERATURE IN LANGUAGE EDUCATION: A Modest Theoretical Proposal¹

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Abstract - The application of didactic Audiovisual Translation and Media Accessibility in second language learning has been the subject of much research over the last three decades. The types of audiovisual materials include feature films, TV series, documentaries, animated cartoons, and much else. However, little attention has been paid to the possibility of teaching English through AV adaptations of literary texts. This appears to be a relevant gap in research, given that English Literature is a fundamental component of syllabi in the high school context and in many higher education courses within the humanities, and that AV adaptations have proven to be engaging tools to be implemented in Literature classes. Hence, this paper proposes a method developed within the SL@VT project, being carried out at the time of writing at Sapienza University of Rome. In particular, we discuss the possibility of combining AVT tools to foster language learning via the teaching of English Literature. Although the main focus of this paper is general English, literary ESP, and their translation on the screen, we believe this approach is replicable in any foreign language context. A lesson plan is proposed to help students with AVT and MA techniques deal with different domains and jargons. To this end, we have selected a recent film, produced by Netflix, titled *Love in the Villa* (Mark Steve Johnson 2022), a loose adaptation of Shakespeare's *Romeo and Juliet* which combines General English (or Ordinary English) and literature ESP. Expected results and benefits include raising awareness about the practice of AVT and MA, as well as fostering the future replicability of the proposed methodology in the foreign language teaching classroom.

Keywords: Didactic AVT; Media Accessibility; Literature in Language Education; *Romeo and Juliet*; *Love in the Villa*.

1. Introduction

As argued in the literature, visual stimuli can help memorability and replicability of L2 content (Ellis 1985, p. 9). In other words, the ability to associate the signifier with a signified via real-life examples enhances mental processes that help store new vocabulary in their long-term memory (Sadoski and Paivio 2001). It is therefore not surprising to find that the application of audiovisual material in second language learning has been the subject of much research over the last four decades (among others, cf. Borrás and Lafayette 1994; Burston 2005; Ellis 1985; Kumai 1996). Caimi (2009) defined the use of audiovisual content in language learning as a 'hybrid' between spontaneous exposure to an L2 and its informal teaching. Multimedia materials have consistently entered language teaching syllabi not only to break the monotony of Grammar-Translation method, but also as tool for L2 acquisition as they attempt to replicate naturally occurring language (Baños-Piñero, Chaume 2009). Learners find such material stimulating as it can also help reduce the level

¹ Although the research was carried out jointly by the two authors, Fabio Ciambella wrote Sections 3, 4, 5 and 6, Margherita Dore wrote Sections 1 and 2.

of stress connected to language learning and foster interaction with peers (Díaz-Cintas, Cruz 2008), thus also lowering what Krashen (2003) famously called ‘affective filter’. Besides, the multimodal nature of such material stimulates all senses, facilitates comprehension (via extra-/paralinguistic elements) and holds learners’ attention and motivation (Burston 2005).

As Bird and Williams (2002) state, when this material is also translated into the students’ L1 via subtitling, it appeals to their reading and writing skills and, at the same time, allows learners to notice L2 oral peculiarities. This AVT mode can also raise students’ pragmatic awareness (Incalcaterra McLoughlin 2009; Incalcaterra McLoughlin and Lertola 2016; Lopriore and Ceruti 2015), motivation and engagement (Baños and Sokoli 2015). Similar conclusions have been reached regarding dubbing as it can enhance students’ L2 listening and speaking skills and reading and writing when L1 translation is also included (Burston 2005). Aside dubbing, subtitling for the deaf and hard of hearing and audio description can be extremely useful in enhancing learners’ linguistic, and (inter-)cultural competences. Furthermore, it can help improve their skills relating to technology, ideology, value and aesthetics, encourage peer interaction, production and dissemination processes (Herrero *et al.* 2020; Herrero and Escobar 2018) as well as raise greater audiovisual accessibility awareness (Talaván 2019). Although more limited, voice-over in the classroom seems successful in improving students’ speaking skills (Talaván and Rodríguez-Arancón 2019). In general, language learning via audiovisual products can give students the opportunity to self-assess their language competence, thus identifying personal strengths and weaknesses.

With these premises in mind, a group of Italy-based university scholars, comprising linguists and information technology (IT) experts, and international experts (Alejandro Bolaños-García-Escribano – UCL, UK, Stravroula Sokoli – Hellenic Open University, Greece, and Agata Hołobut – Jagiellonian University, Poland) have been working on a project called SL@VT. This project seeks to contribute to the ongoing discussion and research in using audiovisual translation as a didactic tool (Didactic Audiovisual Translation, or DAT, Talaván *et al.* 2023) to foster second language acquisition, learning and teaching by creating an ad hoc and user-friendly platform. The modest theoretical proposal offered in Sections 2-4 stems from the two authors’ involvement in this project. It discusses the possibility of combining AVT tools to support language learning through the teaching of English Literature (Arafah 2018; Bobkina 2014; Ciambella 2021; Elyasi 2013; Hişmanoğlu 2005). Although the main focus of this paper is general English, literary ESP, and their translation on the screen, we believe this approach is replicable in any foreign language context. A lesson plan is proposed to help students with AVT and MA techniques deal with different domains and jargons. To this end, we have selected a recent film, produced by Netflix, titled *Love in the Villa* (Mark Steve Johnson 2022), a loose adaptation of Shakespeare’s *Romeo and Juliet* which combines General English (or Ordinary English, Hall 2015) and literature ESP. Expected results and benefits include raising awareness about the practice of AVT and MA, as well as advancing the future replicability of the proposed methodology in the foreign language teaching classroom. However, before proceeding, an extended description of SL@VT is in order.

2. The SL@VT project

Over the years, the benefits of language learning via audiovisual content have been demonstrated via several studies (cf. Chiu 2012; Lertola 2019; Talaván 2010, 2011 for an

extensive overview) and successfully applied in hospitalisation contexts (Dore *et al.* 2020; 2021). Nonetheless, in the past, this approach was often limited by the availability of adequate resources and equipment at all educational levels, from primary school to higher education. Creating multimedia laboratories meant investing substantial funds, which public institutions often lacked. Fortunately, the turn of the millennium has witnessed enormous advances in digital technology, and the fast-changing landscape of audiovisual media has allowed for the implementation of cutting-edge and highly performing alternatives. Among others, the European Union therefore financially supported projects such as Learning Via Subtitling (LeViS) (2006-2008; Sokoli 2006), Babelium (2013-2015), SubLanLearn (2009-2012), ClipFlair (2011-2014; Zabalbeascoa *et al.* 2012) and PluriTAV (2016-2019). Despite some problems and limitations (cf. for example Navarrete 2018, p. 143 about issues relating to the usability of ClipFlair), several studies have proven the effectiveness of these platforms as they provided learners and teachers with AVT ready-made activities (Lertola 2019). More recently, TRADILEX was funded by the Spanish government with the aim further implementing AVT as a didactic tool in the L2 learning process and its testing across several languages, including Italian. However, TRADILEX focused specifically on learners of English as a foreign language (Bolaños-García-Escribano and Navarrete 2022, p. 105).

In 2022, the SL@VT project was funded with the aim of contributing to the ongoing research in DAT and foreign language learning. A user-friendly platform for students and teachers is being developed, combining usability and utility, to make sure that the intended pedagogical needs match the required easy-to-use technology, by also meeting the requirements of both instructors and students. Unlike previous similar projects, the platform and software for SL@VT are being designed and implemented and updating in-house as it can rely on the existing technological infrastructure at Sapienza University of Rome. This is likely to ensure its long-lasting functioning and constant updating.

The team involved is working to design and create standardised testing options regarding different AVT modes (e.g., establishing codes for subtitling for the hard of hearing; machine-translated subtitles to be post-edited by students; AD of films vs. AD for advertising; voice-over for documentaries, etc.) in relation to the needs of university students, their education level, L1 and L2 competence (A1 to C1) and so forth.

The platform will feature a handbook of guidelines for users with sections that specifically pertain to the different aspects of the project. As a way of example, it will introduce grammatical points and pronunciation activities, problem-solving techniques while dubbing (lip synchronisation), subtitling (condensation), audio description (timing) etc. This will ensure the replicability of the model across different contexts (e.g., ESP). This handbook will also comprise a large set of possible solutions and examples taken from the catalogue for explanatory purposes only.

Furthermore, the platform and software will include a series of innovative task-based activities that instructors will be able to use to enhance teaching, encourage scaffolding and collaborative learning as well as students' self-assessment. They will cover all AVT and MA modes (dubbing, subtitling, voice-over and audio description) and translation directionalities: intra-/interlinguistic and reverse translation. This approach will match explicit and implicit knowledge to demonstrate that language learning and acquisition can operate jointly rather than separately. The technological component of SL@VT will allow students to be active contributors to their own learning process, thus also helping them develop metacognitive awareness. While working on activities such as intralingual subtitling for the deaf or hard of hearing and audio description for the blind

and visually impaired, students will also develop increased sensitivity toward these people's needs and accessibility in general.

The main strength of this research project is its interdisciplinary nature, focus on methodology, technology, accessibility and the objectives it aims to achieve. Apart from helping students to gain confidence in their language abilities, SL@VT seeks to make the learning process more engaging and enjoyable. Besides, it aims to help instructors broaden their horizons in terms of teaching approaches and materials. For instance, although some studies have carried out experiments to test the use of DAT in language learning (cf. Bolaños-García-Escribano and Navarrete 2022; Navarrete 2018; Lertola 2019, pp. 47-60), the number of students taking part in the activities were normally very limited. On the contrary, SL@VT aims at targeting and obtaining feedback by a large sample of students enrolled in bachelor's and master's degrees in a number of modern foreign languages, as further described below. This will probably return a much broader picture of the benefits (or weaknesses) of DAT and MA in second language acquisition.

Aside European languages such as English, Italian, German, Greek, Polish and Spanish, SL@VT also features Korean. By comprising so many heterogeneous languages, it can provide insights into the tools it seeks to implement via a comparative process. In other words, while previous projects only considered the various languages separately, or focused mainly on translating one language (usually English) into many others, the participants will be allowed to explore more options (e.g., German, Greek, Korean, Polish Spanish, <> English and/or Italian). This will also allow the researchers to carry out a joint comparative analysis to understand which activities can be considered valid across the board and which one may fit one language or the other better. From a scientific point of view, SL@VT aims to determine whether the methodologies and tools developed by the research team can effectively improve students' memorability and pronunciation of L2, and L1 vocabulary, enhance their appreciation of L2 and willingness to learn it via different AVT modalities, help practice aural and oral skills, improving reading and writing in their L1 and L2, etc., as suggested by the literature (cf. Lertola 2019 for an extensive review). These issues will be theoretically and empirically investigated by the team of scholars involved in the project.

Once implemented and systematically tested, the platform may be enriched and include other languages among the many taught at the Department of European, American and Intercultural Studies at Sapienza and the institutions of the project partners. Bearing in mind the enormous popularity that both foreign language courses and AVT enjoy at Sapienza university, it is hoped that SL@VT will be used in the future by many students and instructors. Moreover, students will be able to use the platform to improve their language skills and communicative competence. AVT material including Language for Specific Purposes (LSP) and Content-Based Instruction (CBI) could be added and be integrated into the language teaching in departments such as Economics, Medicine, Tourism, and so forth. Finally, the practical activities already available on the SL@VT platform may be used by the partners and other AVT scholars working to train professional audiovisual translators studying at master's level. Offering engaging and multimodal activities will further enhance students' perception of the learning environment they find themselves in. Moreover, they might see DAT as an opportunity to keep up with their education and avoid lagging in their Second Language Acquisition.

Finally, students will be able to rely on authentic materials made available by the EUscreen Foundation, an essential partner of the project. The EUscreen Foundation is a consortium of European broadcasters and audiovisual archives, supporting durable and contextualised access to Europe's audiovisual heritage. The Foundation, established in 2013, serves as European aggregator for television and audiovisual archives, featuring

over 1,000,000 audiovisual clips from more than 35 archives based in 28 European countries. EUScreen gives access to a vast collection of audiovisual clips in several languages also on its own portal and it has already experimented the application of AVT to the Content and Language Integrated Learning (CLIL) methodology via the open platform called Subtitle-a-thon. The collaboration between the EU screen foundation and SL@VT aims to further progress in experimenting the benefits of this approach in the academic context. Moreover, this partnership will help to liaise academia with the audiovisual industry. Unlike previous related project, SL@VT will offer students the opportunity to enter in direct contact with professionals in the field, become familiar with the AVT practice while, at the same time, improve their language skills.

3. *Love in the Villa* as an adaptation of *Romeo and Juliet* between literary (Shakespearean) and non-literary language

Love in the Villa is a 2022 romantic comedy written, directed, and produced by Mark Steve Johnson. The cast includes Kat Graham as Julie Hutton (aka Juliet Capulet), and Tom Hopper as Charlie Fletcher (aka Romeo Montague). Julie, an American third-grade teacher, is captivated by Verona, the setting of William Shakespeare's *Romeo and Juliet*. As she prepares for her eagerly anticipated trip to Verona, her boyfriend Brandon (Raymond Ablack) unexpectedly ends their relationship, leaving Julie to embark on the journey alone. Upon reaching the reserved 'villa' (which is in fact a historical apartment inside the courtyard of Juliet's house in Verona), Julie discovers it has been double-booked, compelling her to share the space with a wine expert named Charlie. As they spend more time together, an unexpected romance blossoms – until Charlie's girlfriend, the egocentric, stuck-up Cassie (played by Laura Hopper) arrives at the villa to surprise her boyfriend. The film expectedly ends as any happily-ever-after romance.

In some scenes, *Love in the Villa* combines the essence of Shakespearean language with contemporary, non-literary, everyday language to create a unique and accessible retelling of the star-crossed lovers' story. The alternation between literary and non-literary language serves multiple purposes, enhancing the story's accessibility, character development, and thematic resonance. One of the most significant advantages of alternating between literary and non-literary language is the accessibility it offers to a broader audience. While Shakespeare's poetic language is celebrated for its beauty and depth, it can be challenging for modern audiences to understand. *Love in the Villa* bridges this gap by reworking Shakespearean language for use at key moments of poetic intensity and using non-literary language for everyday conversations and interactions.

In Shakespeare's source text (hereafter ST, and TT for target text), the characters often speak in iambic pentameters and employ a rich vocabulary that may be intimidating or confusing for some viewers. Set in twenty-first-century US and Verona, *Love in the Villa* recognizes the need to make the story more approachable while still paying homage to its source material. This approach enables both Shakespeare aficionados and newcomers to connect with the story and its characters. Alternating between literary and non-literary language also plays a crucial role in character development. In *Love in the Villa*, the characters use Shakespearean language during their most passionate and emotional moments, thus revealing the depth of their feelings. This literary language is not only a window into their souls, allowing the audience to grasp the intensity of their love, desire, and desperation, but also highlights the potential offered by Shakespearean language to provoke laughter in the twenty-first century, as demonstrated shortly. This alternation creates a layered portrait of the characters, showing that, beneath their youthful

exuberance and banter, they have a deep capacity for love and vulnerability. Their language becomes a tool for expressing complex emotions that might be lost in everyday vernacular.

Furthermore, literary and non-literary language in *Love in the Villa* also underscores the thematic resonance of this adaptation. On the one hand, Shakespeare's *Romeo and Juliet* is a tale of timeless themes, such as love, family, feuds, and fate. Thus, using Shakespearean language preserves the story's traditional and timeless elements, emphasizing its enduring relevance. On the other hand, the non-literary language represents the modern world, with all its complexities, distractions, and misunderstandings. It highlights the challenges faced by contemporary lovers and the ways in which they navigate their relationships amid societal pressures, just as Shakespeare's characters do. Alternating between the two forms of language reminds the audience that the setting and context differ. Although most of the film is set in Verona, as is Shakespeare's play, the core human experiences and emotions remain constant. Love, passion, rebellion, and tragedy (albeit not in the Shakespearean, deathly sense) are as relevant today as they were in Shakespeare's time. *Love in the Villa* tries to balance tradition and modernity, creating a narrative that feels both timeless and current.

While the poetic, sometimes reworked and adapted, language of Shakespeare can be evocative and beautiful, it is also somewhat distant from the everyday speech of contemporary audiences. *Love in the Villa* acknowledges this disconnect and reworks early modern English to make the characters and their situations more relatable and realistic. This alternation between literary and non-literary language also captures the nuances of modern relationships. Love in the twenty-first century is often expressed through text messages, social media, and casual conversations, and *Love in the Villa* reflects this reality. By exploring the intersection of technology, contemporary culture, and love, it illustrates how these elements can both unite and divide young lovers.

Far from being hailed as a cinematic masterpiece, *Love in the Villa* has received stinging criticism (cf. Horton 2022). Nonetheless, it has been noticed that Julie's portrayal as a non-stereotypical romcom heroine highlights female empowerment in terms of job satisfaction (Horton 2022). Hence, this film has not been chosen for its cinematic value, but as an interesting case that mixes literary and non-literary language.

4. Scene selection and analysis

The activities described below have been developed with a twofold objective in mind. First, in order to improve our students' L2 (i.e., English in this case) aural and oral skills and communicative competence, learners will be asked to create their own AD in English (see Output in Section 5), which will be subsequently compared with Netflix's official AD. Secondly, with the aim of raising students' MA awareness, they will be asked to make *Love in the Villa* accessible to blind or visually impaired Italians who do not know English, considering that the Italian AD does not exist on Netflix.

Therefore, we selected two scenes which alternate between (pseudo-) Shakespearean and non-literary language. This is done because Media Accessibility in this specific project about *Love in the Villa* is generally understood as both improving students' competence in their L2 and making literary ESP accessible to a non-expert audience of visually impaired people via media.

During the activities aiming to create audio-described versions in English and Italian, students will not be provided with either the pre-existing English AD or the Italian dubbed version. In contrast, the lesson plan presented in the following section envisages that

students watch and work with the English original version only. As far as the English AD is concerned, they will have the opportunity to test their ability to use both L2 and L1 vocabulary to describe non-verbal scenes as vividly as possible, despite time constraints that AVT mode entails. In the literature, Romero-Fresco and Fryer (2013, p. 287) have indeed stated that time constraints “limit the quantity and type of information conveyed in audio description (AD) for films”. The post-task phase of the lesson plan subsequently involves comparing and discussing activities. To this end, the students’ output will be compared with one another to possibly debate the different lexical options that may come to the fore. Moreover, the students’ ADs will be tested against the official English AD and Italian dubbing to verify how professional translators navigate the alternation between literary and non-literary language and MA.

Example 1 is taken from the first scene of the film. An old hardback edition of *Romeo and Juliet* with an off-green cover is zoomed on, while behind it, Julie is reading lines from Shakespeare’s tragedy (1.5.49-52). Her comment “And that is why *Romeo and Juliet* is the most romantic and tragic love story of all time. Any questions?” would make the audience believe that she is speaking to an English Literature class of high school or university students or to adult members of a book club. The comic twist comes when the camera frames a group of young primary school children staring at their teacher in a mixture of boredom and astonishment. The script of the scene and its Italian dubbing are given below (see Table 1):

English version	Italian dubbed version
JULIE: “The measure done, I’ll watch her place of stand, / And, touching hers, make blessed my rude hand. / Did my heart love till now? forswear it, sight! / For I ne’er saw true beauty till this night”. And that is why <i>Romeo and Juliet</i> is the most romantic and tragic love story of all time. Any questions? Yeah, Cindy?	JULIE: “Come sia finita la danza, vorrò osservare dov’ella si ritragga e, toccando la sua, benedirò la mia mano rude. Il mio cuore ha forse mai amato, fino a oggi? Sbugiardalo, o vista, perché non ho mai veduto la vera bellezza prima di stanotte” ² . Ed ecco... Ecco perché <i>Romeo e Giulietta</i> è la più romantica e tragica storia d’amore di tutti i tempi. Qualche domanda? Sì, Cindy?
CINDY: Can we go feed the snake now?	CINDY: Posso dare da mangiare al serpente?

Table 1
English ST and Italian TT of the scene selected (1) (Johnson 2022).

In this scene, there are two important issues to be examined in terms of accessibility. Firstly, Shakespearean language is the very first kind of language the film features, and this may puzzle an audience unfamiliar with it. Nevertheless, and most importantly, the literariness of the language presented must also be maintained in the TT, because otherwise the comic effect produced by the script opposition³ ‘Shakespearean language vs primary school children’ is completely lost in the Italian version of the film. Secondly, this scene posits challenges to the AD both with reference to specific time constraints and the paramount importance of scene’s description to obtain the above-mentioned comic effect. In the original English and dubbed Italian versions the literary reference can be grasped by the audience who can rely on the cover of *Romeo and Juliet* that is visible in the very first

² The Italian version is taken from the 1963 translation of the play by Gabriele Baldini, published by Rizzoli.

³ According to Raskin (1985, pp. 107–110), to be defined as humorous, a text must contain at least two scripts that overlap and are in opposition. A script is defined as “an organized chunk of information about something [. . .]. It is a cognitive structure internalized by the speaker which provides the speaker with information on how things are done, organized, etc.” (Attardo (2024[1994], pp. 158–159).

frame and right after the credits, and it is very likely that they will expect to hear a literary passage. However, the blind or visually impaired must be assisted with apt descriptions. Nevertheless, since we hear Julie begin to read before the credits end and then see the book cover, it is difficult to describe the scene anticipating that what Julie is reading is a work of literature. The pre-existing English AD resolves the issue by stating that “a vintage book reads Shakespeare’s tragedy of *Romeo and Juliet*”, right before the camera frames “a curly-haired, brown-skinned woman [who] reads” the first line from Shakespeare’s text. Thus, it will be interesting to verify how students will deal with this challenge both in English and Italian.

Again, the second example selected features a comic scene. Although it presents fewer problems connected with accessibility of the pseudo-literary language employed, it raises other issues. Rob (interpreted by Sean Amsing), Julie’s closest colleague, is convinced that Brandon will propose to her in Verona. Thus, in the staff room of the primary school they work at he tries to help her organize her trip to Italy. Rob’s coup de grace in persuading Julie that he is right about Brandon’s upcoming proposal is a fake Shakespearean line: “If thou dost desire, thou must put thy ring upon it”. Julie immediately realises that Rob is in fact paraphrasing Beyoncé’s well-known song “Single Ladies” and not quoting Shakespeare. Nevertheless, there are elements which recall early modern English, such as the use of the obsolete second-person singular pronoun *thou* and its adjectival form *thy*, to indicate proximity and familiarity among peers (as opposed to *you* which was mainly used for deference and social distancing)⁴, or the 15th-16th-century second-person singular present tense inflection *-st* in *dost*. The script of this scene and its Italian dubbed version are provided in Table 2:

English version	Italian dubbed version
ROB: It’s like Shakespeare said: “If thou dost desire, thou must put thine ring upon it”.	ROB: Come disse Shakespeare: “Se il suo amore hai gradito, le devi infilare l’anello al dito”.
JULIE: I think that’s Beyoncé.	JULIE: No, credo che fosse Beyoncé.
ROB: Fiancé.	ROB: Fiancé.

Table 2
English ST and Italian TT of the scene selected (2) (Johnson 2022).

Although the Shakespearean flavour of the sentence is completely lost in Italian, the syntactic and semantic equivalence are nonetheless maintained and the rhyme *gradito/dito* helps the audience understand that the sentence is a rhyming couplet, hence a form used in poetry.

5. Examples of SL@VT lesson plans: our modest theoretical proposal

SL@VT plans are realised by integrating different pedagogical models of foreign language teaching. The traditional tripartition of a lesson plan into input, scaffolding, and output is integrated with Roy Lyster’s proactive approach (2018)⁵ and inserted into a

⁴ See, among others, Busse 2002, 2003; Mazzon 2003, 2010 about the use of *thou* vs *you* in early modern English.

⁵ Although Lyster introduces this instructional approach in the field of content-based language teaching (henceforth CBLT), we believe that his four-phase model is also suitable for use in other language teaching/learning settings.

broader operational task-based framework encompassing pre-task, task, and post-task phases (Nava and Pedrazzini 2018). Lesson plans are uploaded on the SL@VT platform, where students can watch videos, create subtitles, and dub, voice-over the original versions of the clips uploaded in groups or individually. They can also create audio description tracks. Although the SL@VT platform will be accessible online and offline to allow homework activities, the present lesson plan has been specifically designed to be implemented in class.

Before the lesson plan is implemented, students will be guided to familiarise themselves with basic notions of AVT. To this end, instructors will provide them with a self-study guide developed by the SL@VT team (cf. Section 2) in the form of interactive PowerPoint/Prezi presentations, and an essential bibliography for beginners on the platform. Students' progression will be monitored on a regular basis through short lectures/seminars about the various AVT strategies held by them in groups, following the principles of the flipped classroom model. Besides, their appreciation and satisfaction will be verified via in-class discussions, focus groups, and feedback questionnaires.

The pre-task phase (see Nava and Pedrazzini 2018, p. 184) can be developed autonomously, in pairs or in small groups, according to the principles of cooperative learning. It is organised according to Lyster's proactive approach, that is, a series of "preplanned activities with intertwined content and language objectives that aim to engage students with language features that might otherwise not be used or even noticed in classrooms focusing on content" (Lyster 2018, pp. 9-10). Lyster divides these preplanned activities in four phases, which approximately correspond to the traditional input-scaffolding-output model of a lesson plan, with the scaffolding subdivided into two different subphases, as shown in Table 3. Out of these four phases, phases 1, 2 and 3 belong to the pre-task stage, while the last one corresponds to the main task (see Table 3):

Traditional three-phase model of a lesson plan	Lyster's proactive approach (2018)	Task-based approach (Nava & Pedrazzini 2018)	
Input	Noticing activity	Pre-task	
Scaffolding (I and II)	Awareness activity		
	Guided practice		
Output	Autonomous practice ⁶	Task	
		Post-task	

Table 3

Comparison of the traditional tripartition of a lesson plan and Lyster's proactive approach (Table created by authors).

In the Noticing Activity (i.e., Input) phase, which "establishes a meaningful context related to content, usually by means of a written or oral text in which target features have been contrived to appear more salient or more frequent" (Lyster 2018, p. 15), the original AV texts are provided. Students are encouraged to familiarise themselves with the different registers/varieties. This stage clearly recalls Schmidt's noticing input hypothesis (1990), where an input text is comprehensible, to use Krashen's terminology, if only consciously noticed as an input by learners. The Awareness Activity (i.e., Scaffolding I) phase, also called by Lyster "consciousness-raising tasks", "encourages students to reflect

⁶ The kinds of activities Nava and Pedrazzini suggest in the post-task phase, and the teacher's (corrective) feedback, are implicitly part of the autonomous practice in Lyster, e.g., "As the groups present their time lines, the teacher has the opportunity to provide feedback on both language and content" (2018, p. 20).

on and manipulate the target forms in a way that helps them to become more aware of patterns that were highlighted at the noticing phase” (2018, p. 15). Students must take a number of decisions: Is it worth maintaining the differences between literary language and everyday/generalist English? If so, how? By using obsolete and/or refined words in their L2 and L1? By trying to reproduce stylistic features typical of the ST? Contrastive analysis (CA by Lado 1957 and following developments) may be useful at this stage. Returning to the literary ST is fundamental, especially when glossed, learner-oriented editions aimed at making literary language more accessible are available.

The Guided Practice phase, or Scaffolding II, allows students to “use the grammatical features in a meaningful yet controlled context and to receive corrective feedback in order to develop automaticity and accuracy” (Lyster 2018, p. 16). Activities typical of Literature in Language Education (LLE) are worth being implemented at this stage (Arafah 2018):

- 1) Analysing techniques (focus on linguistic structures of texts): Ibsen (1990) → e.g., ‘strong lines’ = Ss read a text and find strong lines, that is, words and expressions they (dis)like, then discuss them in groups and the best strong line becomes the title of a piece of writing as an assignment;
- 2) Memorising and producing techniques (focus on lexical items and then retell the story with those items) → e.g., storytelling = Students read a text, the teacher picks up a few words, students memorise them, then the teacher covers all the words and students have ten minutes to invent a story with the words they memorise;
- 3) Completing techniques (complete a story whose lexical items have been partially omitted) → e.g., gap filling;
- 4) Constructing techniques (constructing a story based on some sentences/title/first sentence) → e.g., storylines: the teacher gives students some sentences taken from different paragraphs of the text and students should write/tell a story before reading the ‘official’ version;
- 5) Transforming techniques (transforming a literary work from one genre/form to another) → from a song to a short story.

Lastly, in autonomous practice (i.e., the Output or main task phase, according to Nava and Pedrazzini 2018, p. 184), the English and Italian ADs are realised and the pairs or groups of students’ final versions are uploaded on the SL@VT platform. This will allow instructors to assess students’ creative outputs and determine whether they have internalised and aptly implemented the AVT and MA guidelines provided in the pre-task phase.

According to Nava and Pedrazzini (2018, p. 184), the post-task stage can take the form of:

- 1) Repeat performance: Students are asked to repeat the task.
- 2) Report: Students are asked to report the outcome of the task to the whole class.
- 3) Language work: Students complete language exercises related to the linguistic problems they faced when performing the task.

In our lesson plans, performance repetition in front of the rest of the class and a report are the two post-task activities suggested. Before receiving feedback from peers and instructors, students will be able to compare their own AD versions with the official English audio description on Netflix and the Italian dubbing. The performance repetition in front of the class can provide an important opportunity for feedback among peers and peer-assessment, prior to instructors giving theirs in the form of highlighting the strengths and weaknesses of the pairs’/groups’ outputs and suggesting directions for further improvement.

6. Conclusion

Love in the Villa weaves the threads of Shakespearean literary language and contemporary, non-literary discourse to create a modern adaptation of *Romeo and Juliet*. The film adeptly addresses the challenge of making Shakespearean language accessible to modern audiences. By combining poetic intensity with everyday language, *Love in the Villa* bridges the gap between the timeless beauty of Shakespeare's poetry and the expectations of a contemporary audience. This approach can allow both Shakespeare enthusiasts and newcomers to connect with the story and its characters on a profound level.

Our modest theoretical proposal of integrating AVT strategies and MA (AD in particular) via instructional methodologies and approaches in our SL@VT project at Sapienza University of Rome has taken *Love in the Villa* as a case study to make literary language accessible in audiovisual translation, from both the content and addressee's perspectives. This proposal is theoretical because at the moment we are writing this article we are still working on the design of the SL@VT platform and of lesson plans which consider the complexity of interweaving AVT and MA in terms of creating an audio-described Italian version of some scenes from *Love in the Villa*, where the alternation between literary and non-literary language is featured. Although we have not yet been able to provide any results of the success or failure of our experiment, we will certainly do so in a future follow-up article. Nevertheless, we firmly believe in the replicability of the project's design using other languages that are part of our project (e.g., Spanish, Polish, Korean, etc.) and levels of linguistic competence, as established by the CEFR.

In terms of scene analysis, *Love in the Villa*'s alternation between (pseudo-) Shakespearean and non-literary language is examined through two selected scenes. Despite being limited to two scenes, they aptly serve as case studies to illustrate the challenges of making literary language accessible, both in the dubbed version and audio descriptions, catering to a diverse audience that includes blind and visually impaired individuals. The proposed SL@VT lesson plans further extend the film's exploration by integrating different pedagogical models of foreign language teaching. We firmly believe that including Lyster's proactive approach and task-based frameworks creates a comprehensive learning experience for students, fostering engagement with both literary and non-literary language elements.

In short, *Love in the Villa* stands as proof to the enduring relevance of Shakespeare's themes, as it skilfully navigates the delicate balance between tradition and modernity. While no cinematic masterpiece, the film's unique approach to language and its exploration of human experiences make it a noteworthy addition to the adaptation of classic literature for contemporary audiences and an excellent case study for the purposes of the SL@VT project.

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