Subtitling in the classroom: *Il secondo tragico Fantozzi* (1976)

Rory McKenzie

PhD Candidate in Literary Translation Studies, Victoria University of Wellington

Introduction

Several studies have proven that subtitling is, indeed, beneficial to foreign language acquisition.[1] This project aims to do the same in a New Zealand context, a country where the scope of audio-visual translation is rather limited. The current project is based upon two separate studies, one undertaken by Jennifer Lertola and Cristina Mariotti, the other by Jennifer Lertola and Laura Incalcaterra-McGloughlin.[2] The project involved 23 second-year students of Italian at Victoria University of Wellington who, as part of their course work during their second semester of study, where tasked with subtitling the Italian comedy classic *Il secondo tragico Fantozzi* into English.

Subtitling is a type of audiovisual translation where spoken language becomes textualized and, depending on the function of the subtitles, audio-elements outside of spoken dialogue can become represented as well (in the case of captioning/intra-lingual subtitling, particularly for a deaf and hard of hearing audience). Subtitles may be defined as "a written text, generally on the lower part of the screen, that endeavours to recount the original dialogue of the speakers, as well as the discursive

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[1] Thomas Garza, "Evaluating the Use of Captioned Video Materials in Advanced Foreign Language Learning " *Foreign Language Annals* 24, no. 3 (1991); Paula Winke, Susan Gass, and Tetyana Sydorenko, "The Effects of Captioning Videos Used for Foreign Language Listening Activities," *Language Learning & Technology* 14, no. 1 (2000); Helen Williams and David Thorne, "The value of teletext subtitling as a medium for language learning," *System* 28, no. 2 (2000); Stavroula Sokoli, "Learning via Subtitling (LvS): A tool for the creation of foreign language learning activities based on film subtitling " (paper presented at the MuTra 2006 – Audiovisual Translation Scenarios, 2006); Claudia Borghetti, "Intercultural Learning Through Subtitling: The Cultural Studies Approach," in *Audiovisual Translation – Subtitles and Subtitling*, ed. Laura Incalcaterra-McLoughlin, Marie Biscio, and Máire Aine Ní Mhainnín (Bern: Peter Lang, 2011).

[2] Jennifer Lertola and Cristina Mariotti, "Reverse Dubbing and Subtitling: Raising Pragmatic Awareness in Italian English as a Second Language (ESL) Learners," *The Journal of Specialised Translation* 28 (2017); Incalcaterra-McGloughlin and Lertola, "Audiovisual translation in second language acquisition. Integrating subtitling in the foreign language curriculum."

elements that appear in the image, and the information that is contained on the soundtrack."[3] While this definition is acceptable to the layman, Henrik Gottlieb proposes a much more comprehensive definition, emphasising how subtitling differentiates itself from other forms of translation, he defines subtitling as "**Prepared** communication using **written** language acting as an **additive** and **synchronous** semiotic channel, and as part of a **transient** and **polysemiotic** text."[4]

There are three main components to this unique form of inter-semiotic translation: dialogue, image and text, which all must work simultaneously on-screen. Subtitling is therefore a form of intersemiotic translation, as defined by Roman Jakobsen, which is not simply a translation of ST to TT, but a translation across sign systems. In the case of subtitling, this shift is from the visual and audial to the written, as stated by Carol O'Sullivan, "Subtitling is 'diagonal translation': not merely between languages, but also as a translation of the oral into the written. Subtitling selects, condenses and organises discourse into discrete syntactically, spatially and temporally delimited units."[5] These three components – dialogue, image and text - must work together, in conjunction with the audience's ability to read and process information, in order to be successful in conveying the appropriate information. It is exactly for these reasons that subtitling can be considered a very useful tool in the modern day language classroom:

> Processing information in an AV text involves a peculiar form of watching, which we may call AV-watching: negotiating meaning through a complex combination of verbal and non-verbal signals. It also involves a form of listening, AV listening, where aural elements are decoded at the same time as, and in connection with, visual and other elements of the text. In this context audiovisual translation can offer exciting new possibilities for the development of translation-based language learning activities aimed at promoting the acquisition not only of grammatical, syntactical and lexical structures, or pragmatic and phonological features, but also of a new set of skills.[6]

The reasoning behind using *Il secondo tragico Fantozzi* (1976) as a case study is compelling: to start with, this film, as well as the rest of the films in the series, have cult followings all across Italy; the main character, Ugo Fantozzi, has become deeply engrained into Italian culture. Italians young and old

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[3] Jorge Díaz-Cintas and Aline Remael, *Audiovisual Translation: Subtitling*, Translation Practises Explained (New York: Routledge, 2007), 8.

[4] Henrik Gottlieb, *Screen Translation: Six Studies in Subtitling, Dubbing and Voice-over* (Cph. : Centre for Translation Studies, Department of English, University of Copenhagen, 2001), 15.

[5] Carol O'Sullivan, *Translating Popular Film* (Basingstoke: Palgrave MacMillan, 2011), 102.

[6] Laura Incalcaterra-McGloughlin and Jennifer Lertola, "Audiovisual translation in second language acquisition. Integrating subtitling in the foreign language curriculum," *The Interpreter and Translator Trainer* 8, no. 1 (2014): 72.

alike recognise, quote and enjoy Fantozzi on a regular basis, the film series is undoubtedly a unique case of Italian comedy and culture that has, until now, been untranslated into English. Not only this but the film poses several challenges in translation, including multiple comedic, linguistic and culture-specific elements. Even today Fantozzi still graces the *palinsensto* forty four years since the first film was released and twenty years since the last film was released.

Finding an entertaining film that was both linguistically and culturally accessible to the students was important to get their buy-in. Fantozzi provided exactly this. The film (and series as a whole) provides a very clever social commentary of 1970s Italy – in a way it is a time-capsule of Italy during the 1970s. Through Fantozzi, the creator, Paolo Villaggio, comments on many societal issues present in Italy during the time, which are also relevant to this very day. The disparity between rich and poor, religion, homophobia, xenophobia, racism and sexism are all issues that Paolo Villaggio confronts throughout the Fantozzi series through the use of humour.

Translating a well-known film series from Italy that comments on a lot of important aspects of Italian society, that has never been translated into English, that provides not only these cross-cultural content challenges, but also linguistic and comedic challenges as well (given that there are a number of puns and word play that prove challenging in translation), provided the perfect context for this type of project. The students would not only have to think about the language of the film, but in doing so they would gain a deeper understanding of Italian culture and society in a post-economic boom Italy and remain engaged throughout the project. Furthermore, the project was rather novel, a far cry from the more traditional means of assessment – students were therefore engaged from the outset.

Methodology

Given that the students had only studies three semesters of Italian (36 weeks in total across one and a half years), in order to make the project beneficial (and possible) extra care was needed around the process and then choice of the film. The students were, theoretically, at a level between A2 and B1 (in terms of the Common European Framework of Reference for Languages). According to Jennifer Lertola, for students of their level the dialogue transcription should be provided, rather than them having to transcribe the dialogue itself (this should be done by learners at a C1 or C2 level).[7] The entire transcript of *Il secondo tragico Fantozzi* was therefore given to the students. They were divided into

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[7] Jennifer Lertola, "Subtitling in Language Teaching: Suggestions for Language Teachers," in *Subtitles and Language Learning*, ed. Yves Gambier, Annamaria Caimi, and Cristina Mariotti (Bern: Peter Lang, 2015), 261.

11 groups (ten groups of two and one group of three) and were each given a scene/scenes that were a relatively similar length to translate, and therefore the film was subsequently subtitled in its entirety. They were given clear instructions on particular restrictions: that each subtitle could be no more than 35 characters across a maximum of 2 lines, and they were encouraged to talk to other groups given the similar themes and linguistic patterns that appear across the film, and were asked to produce the subtitles in an excel spreadsheet, alongside a reflection on their translations, highlighting why they made specific translation choices, what they found difficult etc. The reason behind not asking them to produce the subtitle file was a matter of time – we did not want to overwhelm the students with more work when the project was already rather experimental and unfamiliar. The subtitle file for the film was then created from their translations, and after some light editing the film was screened as part of the celebrations of the 18th edition of the *Settimana della lingua italiana nel mondo* in 2018. On completion of the project, students were asked to complete a questionnaire relating to the experience of the assessment, as well as their personal feelings on subtitling as a tool for language learning.

This type of assessment and the choice of film, in theory, would be ideal for the students – the language of the film is authentic and spoken at normal speed, varieties of different language were present as the various characters' age, gender and socio-cultural background were quite diverse, and the fact that the film was broken down into manageable sized scenes meant the project was not overwhelming. As Jennifer Lertola states:

> filmic dialogue generally lacks the 'overlapping, fuzziness and other dialogical accidents' of spontaneous conversation, while retaining the 'planning, coherence and cohesion' of written structures. This can be an advantage in the FL class, as learners are presented with realistic dialogue, both of which are nevertheless more linear and therefore more accessible than spontaneous conversation.[8]

However, given the fact that the text was not merely being translated, rather it was being subtitled, the task became slightly more challenging and required the students to interact with the text at a deeper level. Subtitling inarguably entails daunting challenges: from spatio-temporal pressures to the need to cater to the reading rate of an audience; from the effects of camera angles and cutting to representing multiple voices on-screen; from reproducing accents and dialects to remaining faithful to the images on screen. In addition, subtitling can also include poetry, song, humour, wordplay and specific cultural references, each entailing a specific set of theoretical reflections

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[8] Incalaterra-McGloughlin and Lertola, "Audiovisual translation in second language acquisition. Integrating subtitling in the foreign language curriculum," 72.

and practical solutions. For these reasons alone the students would need to interact with both source and target text, finding adequate solutions for rather complex problems.

The translations: positives and negatives

Overall, the students did a very good job of translating the film, in some instances their translations reflected the content of the original perfectly, although in others perhaps there was a relatively noticeable miscomprehension of the source text. In this section I would like to briefly touch upon some specific examples from the students' translations, highlighting how, at times, this task has clearly been very beneficial to their language learning and showing where they have engaged with the text and source culture, and at other times where perhaps more assistance could have been provided in order for them to truly engage with the second Fantozzi film. The purpose of this discussion is not to criticise their work, on the contrary, it is to show how this type of assessment was beneficial, as well as to determine where it could be improved for future students.

The Positives: Context-specific Language

One aspect of translation that is undoubtedly a challenge, no matter what type of translation, is the translation of subject-specific, technical language. Such language appears in this film when Fantozzi is listening to football commentary, where the commentator not only speaks rather quickly, but also uses idiomatic language associated with football. The students who were tasked with this translation openly admitted to not knowing football terminology in English, which posed a rather difficult problem for them. However, the way in which the students navigated this problem was to be commended – they undertook two major steps to find appropriate translations. The first was to consult online forums dedicated to football language, and the second was to reach out to the Victoria University of Wellington Association Football Club to find more colloquial expressions in English, particularly in a New Zealand context. It is exactly this type of dedication to the translation, and willingness to learn that this type of project hoped to inspire – not only are the students learning about Italian football culture, but the film is also teaching them a lot about their own language and culture. In undertaking these steps, the students were able to translate rather challenging language effectively, as can be seen below:

Original Italian	English Subtitles
I nostri ripartono ancora una volta.	It's ours again one more time.
Si avvicinano **all'area di rigore** inglese	Approaching the English penalty area.
Arrembaggio degli **azzurri**.	The Blues attack.
Salto di Antognoni, che quasi si arrampica sulla schiena di McKinley!	A jump by Antognoni: almost climbs up McKinley's back
Scusi? **Chi ha fatto palo**?	Sorry? Who hit the goalpost?

Negatives: (Not) translating the imperativo formale

One way in which Fantozzi attempts to raise his social status is through the use of language, particularly when speaking to colleagues who are in a similar social position as he is. This is particularly noticeable given that Italian, like many other languages, but unlike English, has a formal and an informal address: the 'tu' and the 'lei' verb forms. Paolo Villaggio, the creator of Fantozzi, plays heavily on this distinction, having his character consistently misuse the formal language, so while Fantozzi is attempting to sound more high-brow and therefore elevate himself through his social networks, it is having the opposite effect through the misuse of it. This is particularly noticeable in Fantozzi's use of the *imperativo formale*, which is the polite form in which one gives a command. His conjugation is consistently incorrect, this is a theme that is present not only the first Fantozzi film, but across the entire series as a whole. The *imperativo formale* is used, in Italian, to give commands in a polite fashion. It holds prestige in the language, having very similar roots to the *congiuntivo*, a very sophisticated, and grammatically correct, way of expressing subjectivity, such as opinions, doubts, feelings etc. The conjugation of the imperative formale can become quite confusing, particularly given that it varies across the verb classes –are, -ere and –ire. Fantozzi simply conjugates every verb as if it ended in '–are'.

While the difference is subtle, it is very noticeable to an Italian audience. In a language like English, where there is no specific verb form for the formal and the informal, it is very difficult to portray this

kind of variation from Standard language. In English, formality is normally determined by lexical choice, or by hedging the sentence with formal addresses such as 'sir' or 'madam', however higher register lexicon tends to be longer, while hedging also adds length to the dialogue, both of these results are simply not beneficial to a subtitler, who must remain within a certain number of characters that can appear on-screen (in this case 35).

Across the board, no students noticed the misuse of the *imperativo formale* either in terms of the translation itself, or the reflections that we asked them to write. In total, there are more than 20 instances of the incorrect conjugation of this particular grammatical structure throughout the film, so to see no students notice that this was the case was rather interesting - perhaps this was one instance of difficult translation that needed attention drawn to it. Although having said this, the *congiuntivo* was one of the grammatical structures they had studied, so they should have been able to notice that this was the case.

Original Italian	**English Subtitles**
No, grazie. Piuttosto, in cambio mi facci un piacere.	No, thank you. Rather, In return you can do me a favour
Venghi. Venghi.	**Come, come**
Sì. Dove?	Yes. Where?
Ma che chiappe. Che schifo.	What's the word. Disgusting
È stato baciato dalla fortuna.	He was kissed by luck.
Lo odio.	I hate him.
che vuoi…	what do you want?
Ecco, **tenghi.**	Here, **take it.**

Negatives: Translating Wordplay

The literature on translating wordplay is vast, it is certainly a challenging part of any translation. In fact, as Thorsten Schröter explains, "not so long ago, the general view had been that language-play, or at least wordplay, the most illustrious subcategory of language-play, is impossible or virtually impossible to translate into another language."[9] In the case of *Il secondo tragico Fantozzi* wordplay is used throughout the entire film, from the examples of the above misuse of the *imperativo formale,* to puns and mispronunciations by a variety of characters.

One specific example that was not reflected perhaps as well as it could have been in the students' translation is where Fantozzi is introduced to the German Ambassador, Otto Von Obersteiber. When introduced to Otto, Fantozzi replies with the quip "No, no, almeno nove." (No, no, at least nine) clearly playing on the name 'Otto' also meaning 'eight'. The joke continues with Fantozzi and Filini continuing to count higher, with Fantozzi ending by saying "Trenta e lode", the highest mark an Italian student can achieve in exams – thirty with honours. In the translation, the students tried for an interesting solution, subtitling 'Otto' as 'Aytt', a more phonetic representation of the number 'eight'. This works to a certain extent but would require an explanation – something that subtitling does not allow. Perhaps a better option would have been to try to find an appropriate aspect of wordplay, involving numbers in English, for example or to use a different technique based on the literature of translating puns and wordplay. Dirk Delabastita, for example, provides a systematic approach, specifically for the translation of puns.[10] He provides eight different ways of dealing with a pun in the SL, all are justifiable in their own right:

- Pun to pun: the ST pun is translated by an existing pun in the TL that is similar in terms of structure or function.
- Pun to non-pun: this strategy salvages the meaning of the dialogue, potentially at the expense of the humour.
- Pun to related rhetorical device: the pun is replaced by another form of wordplay (repetition, alliteration, rhyme, referential vagueness, irony, paradox etc.) which may be successful in capturing the initial humour from the wordplay.
- Pun to zero: the pun is simply omitted from the text.

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[9] Thorsten Schröter, "Language-play, Translation and Quality - with Examples from Dubbing and Subtitling," in *Translation, Humour and The Media*, ed. Delia Chiaro (London: Continuum International Publishing Group, 2010), 141.

[10] Dirk Delabastita, "Wordplay and Translation," in *Special Issue of The Translator* (Manchester: St. Jerome, 1996).

- Pun ST = pun TT: no translation occurs, the translator transfers it across languages rather than translating.
- Non-pun to pun: the translator may introduce a pun where it otherwise did not exist in order to make up for the lack of translatability in other parts of the text.
- Zero to pun: new textual information is added which contains wordplay. This is used as a means of compensation as well.
- Editorial techniques: explanatory footnotes or endnotes are used to justify the translation, possible alternatives may be included.

The other issue with this particular scene was the phrase "trenta e lode", a cultural-specific phrase that is understandable to anyone familiar with the Italian education system, but not to the majority of people. The students simply translated this as "100% with Honours", an accurate literal translation, but did little to retain the original content. While these are undoubtedly daunting challenges in translation, perhaps a little bit more thought could have been put in to preserving the intricacies of the original content, or perhaps a more detailed reflection as to why they translated these cultural terms in this manner, highlighting how difficult they are, and thus engaging on a deeper level with the text and the translation.

Original Italian	**English Subtitles**
Impiegato, lei conosce il nostro Ambasciatore di Germania?	Clerk, you know our German ambassador?
Il conte Otto Von Obersteiber.	**Count Aytt von Obersteiber.**
Heil, Hitler! No, scusi.	Heil, Hitler! No, sorry.
Può chiamarmi solo Otto.	You can just call me Aytt.
No, no, almeno nove.	No, no at least nine
E… dieci!	And… ten!

Undici!	Eleven!
Dodici!	Twelve!
Alla fine la spuntò Fantozzi:	In the end Fantozzi emerged the victor.
Trenta e lode. Tiè!	**100% with honours.**

Questionnaire Results

As mentioned earlier, upon completion the students reflected on the project by undertaking a survey regarding the overall effectiveness of the project. Unfortunately, only 8 unfortunately out of 23 students provided feedback, however it is enough to gather a sense of the students' feelings regarding subtitling in the classroom. The students were asked to complete a range of different questions that varied from measuring their overall enjoyment, to measuring the usefulness that subtitling plays in terms of their second language acquisition. The survey itself can be found in the appendix of this article. The majority of the questions asked the students to respond using a scale from 1-5. There were also some open-ended questions as well which provided some interesting insights as to both the positives and negatives associated with this particular project.

The survey provided overwhelmingly positive results: the first question asked students to rate, on a scale of 1-5 (1= not at all, 5 = very much so), whether they found the project 'interesting', 'fun', 'easy', 'useful for improving translation competence' and whether or not it had clear instructions. 100% of students selected either a 4 or 5 as to whether they found the project interesting, 88% selected a 4 or 5 in regards to whether the project was fun, 100% said the project was effective for developing their translation competence, and 88% of students said that the project had clear instructions by also selecting either a 4 or a 5. The second question asked students to rate, again on a scale of 1-5, whether they thought subtitling was useful for language learning. 88% of the students responded with either 'yes' or 'very much so'. When asked whether they enjoyed the project 100% of the students selected 4, that they enjoyed the project, and 88% of students said that the project was either 'quite effective' or 'very effective' in regards to their own language learning. The feedback was very similar in regards to all of the other questions, with all but one

or two students responding positively to the rest of the questions as to whether they found translating from their second language to be useful, whether they wanted subtitling as a regular activity, if they enjoyed working with a partner, whether they would like to complete the project from start to finish (including creating the subtitles themselves) and whether they would like to see more use of technology in the classroom.

The most interesting feedback, however, came in the form of the open-questions. The first asked the students what they found to be the most challenging aspect of the assignment to be. According to their responses, the biggest challenge for students was undoubtedly trying to find translation solutions for context-specific language, whether that be the use of colloquialisms or slang terms, technical language, puns and wordplay, or through the use of multilingualism in the original film. These are all valid concerns when translating, and far more experienced translators than these students would find these aspects of language challenging to translate. This feedback, however, does show that they interacted with the original text, although perhaps not always reflected in their translations. Other feedback concerned the difficulties in collaborating with a classmate, the length of the translation, as well as the technological aspects of formatting their translations in Microsoft Excel.

Interestingly, the next question, what they found most enjoyable about this assignment, elicited very similar responses to what they found most challenging about the project. Many students commented on the fact that it was interesting to learn, and satisfying to translate, particular colloquialisms and technical language with which they were not previously familiar. Other students enjoyed collaborating with their fellow classmates given that there was some rather challenging aspects of language that they could negotiate together and helped them to build up a rapport with their classmates. Students also enjoyed learning about aspects of Italian pop-culture, and enjoyed working specifically on a comedy film. They also enjoyed the challenges of having to work within a specific number of characters, and that they enjoyed the innovation of a subtitling project.

The most important question, from my own perspective, was to ask the students what they would change if they were to set this assignment themselves. Some students enjoyed the project and commented said that they would not change anything, however others provided some interesting feedback. Some of the students would have liked it if they could pick the film that they were

translating (or at least translate something more contemporary), some students would have preferred to work alone rather than with a partner, some would have liked to transcribe the original dialogue, and others would have preferred to have the difficult parts in translation highlighted so they knew where they needed to be a bit more creative in their translations.

Based on the results from this survey, the students seemed to enjoy the project and react well to the challenges that it posed. At the screening of the film the students were clearly very proud of their work – to have something tangible was a huge positive from this work, and being able to celebrate the effort they had put in made the project all the more special.

Conclusions

Subtitling a feature length film is by no means a simple task, particularly given the daunting constraints that very much restrict this form of translation. Also considering the fact that these students had only studied three semesters of Italian prior to undertaking the challenge, the translation produced was undoubtedly impressive. The students, however, seemed to enjoy the task as is attested to by their feedback on the assignment which was overwhelmingly positive and in favour of this type of assessment. In saying that, there is undoubtedly room for improvement in setting and developing a translation task such as this one. Perhaps choosing a film more relevant to the students would have allowed them to interact with the text more meaningfully; one way of doing this could be by letting them choose the film themselves, or at least give them a variety of options from which they could choose. Although this does present its own problems, such as sourcing theoriginal transcript of the dialogue.

Overall, the task was a success, not only was the film very well translated on the whole, but it gave the students something tangible too look back upon fondly at the end of the academic year. During the screening the students became excited when they knew their scene was coming up, tapping all their guests on the shoulders to inform them that their section of the film was coming up. The students were also able to learn about a particularly interesting time in Italian culture, life after the economic miracle of the 1960s, learning particular cultural expressions and idioms along the way. While more empirical study would need to take place in order to determine the true linguistic development of the students undertaking this project, the initial feedback and the quality of translations certainly point towards such future studies returning positive results.

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Appendix

ITAL216 Feedback – Assignment One Subtitling and Translation

Having completed the translation of *Il secondo tragico Fantozzi*, please complete the following questionnaire. Please write down anything you consider to be relevant, and things that you think would have made the activity more beneficial to your language learning.

1. Overall the activity took me roughly _____ to complete (hours and minutes)

2. The activity was:

	Not at all	No	More or less	Yes	Very much so
Interesting	□	□	□	□	□
Fun	□	□	□	□	□
Useful for improving my competence in translation	□	□	□	□	□
Easy	□	□	□	□	□
Had clear instructions	□	□	□	□	□

3. Do you think subtitling/translation is useful for language learning?

Not at all   No   More or less   Yes   Very much so

☐   ☐   ☐   ☐   ☐

4. Do you think translating from your second language into your first language is useful for language learning?

Not at all   No   More or less   Yes   Very much so

☐   ☐   ☐   ☐   ☐

5. Would you like to have subtitling and/or translation as a regular activity in Italian classes?

Not at all   No   More or less   Yes   Very much so

☐   ☐   ☐   ☐   ☐

6. Was it easier to work with a partner or group?

Not at all   No   More or less   Yes   Very much so

☐   ☐   ☐   ☐   ☐

7. I would prefer to complete this project from start to finish? (Do the timings etc. yourself)

Not at all   No   More or less   Yes   Very much so

☐   ☐   ☐   ☐   ☐

8. Would you like to see more use of technology in the classroom?

Not at all   No   More or less   Yes   Very much so

☐   ☐   ☐   ☐   ☐

9. What was the most challenging aspect of this assignment?

_____

_____

10. What was the most enjoyable aspect of this assignment?

_____

_____

11. What would you change if you were to set this assignment yourself?

_____

_____

12. Do you have any other comments to make regarding this assignment?

_____

_____

13. On a scale of 1-5, how would you rate the overall experience of this project?

1	2	3	4	5
(I hated this project)	(I didn't particularly enjoy this project)	(No opinion)	(I enjoyed this project)	(I loved this project)
☐	☐	☐	☐	☐

14. On a scale of 1-5, how would you rate the overall effectiveness of this project in terms of language learning?

1	2	3	4	5
(It wasn't effective at all)	(It was somewhat effective)	(No opinion)	(it was quite effective)	(It was very effective)
☐	☐	☐	☐	☐