Dubbing for Oral Language Acquisition: A Literature Review on Practices and Implementation (2017-2024)

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Abstract

Dubbing, originally a technique used in movie or drama production, has been employed in language teaching and learning in recent years. This literature review aims to examine the current research state of dubbing used in language learning and the practices and implementation of using dubbing in second or foreign language learning between 2017 and 2024. By adopting the method of literature review, the initial search yielded 17847 articles, of which 45 were finally included in the analysis. The findings indicate that most studies were carried out in China, in the higher education context, and its application in English acquisition dominates. It summarises how dubbing is used in the classroom. It also elaborates that the selection of video clips is based on various factors, including the embedded knowledge, useful expressions in daily life, and the duration of the clips. Additionally, the type of speech in the video, the genre of the clips, the accents of the speakers, and instructor selection or student selection are also taken into consideration. It also concludes factors affecting the frequency of dubbing and ICT support. It implies that the proliferation of MALL and ICT may accelerate dubbing application to second or foreign language learning. The results should be considered a foundational step toward developing tailored and effective dubbing programs for learners aiming to improve their oral language.

Keywords: dubbing, speaking, oral language learning, second language acquisition, MALL

1. Introduction

For many years, a variety of researchers have been investigating successful methods for learning and teaching a second or foreign language. Within the four dimensions: listening, speaking, reading, and writing, speaking is usually regarded as the most important. After all, people need to communicate in everyday situations (Namaziandost, Homayouni, & Rahmani, 2020), and mastering a language means smooth oral communication without misunderstandings.

Speaking is defined as the ability to express something in a spoken language (Namaziandost et al., 2020). It plays a significant role in communication and is central to second language acquisition (Crisianita & Mandasari, 2022; Egan, 1999). Learning how to speak a foreign language is becoming even more important in the context of globalisation, as it opens up more opportunities for communication in the areas of economy, culture, and education between different countries. When it comes to personal development, having good speaking skills can help learners express themselves clearly and avoid misunderstandings, which in turn can facilitate meaningful conversations with native speakers. It can also help users gain more opportunities in the job market and pursue education abroad.

Taking English as an example, whereas globalisation generates demand for employees with competence to use English smoothly in the workplace (Doan & Hamid, 2021), teaching oral English effectively to help students graduate with fluent spoken English becomes an urgent issue to address. However, it is also believed that speaking is the most difficult to learn and teach (Zakaria, Hashim, & Yunus, 2019).

Dubbing is a part of Didactic Audiovisual translation (DAT), which refers to the active use of Audiovisual translation (AVT) modes in language learning (Talaván, Lertola, & Fernández-Costales, 2023). In terms of dubbing application in language learning, didactic dubbing is increasingly used today. It is believed to be effective in oral language learning (Burston, 2005; Dincer, 2020; He & Wasuntarasophit, 2015; D. Luo, R. Luo & Wang, 2016; Talaván & Costal, 2017; S. Zhang, 2016). To be specific, it is particularly effective in terms of helping improve learners' pronunciation and intonation, as according to Chiu (2012), participants' feedback is that it could help reduce pronunciation errors, improve fluency, make learners aware of intonation, etc. Similarly, Florente (2016) stated that learners were able to imitate the speakers' pronunciation and intonation within a contextualised scenario via dubbing. Besides, dubbing is deemed to help facilitate oral communication as it functions in improving learners' listening, vocabulary memorising, as well as pronunciation and intonation. By strengthening students' listening comprehension and vocabulary, pronunciation, and intonation knowledge, dubbing is thought to help improve oral communication (Celce-Murcia, Brinton, & Goodwin, 2010; Hamada, 2016; Martinsen, Montgomery, & Willardson, 2017). According to Burston (2005), dubbing improved speaking, listening, reading, and writing skills while also encouraging the development of advanced grammar and vocabulary. Besides, dubbing is regarded as an interesting way to acquire a second

or a foreign language and has gained popularity among quite a few learners (Q. Wang, Noordin, Jeyaraj, & Sun, 2024).

However, although it is believed to be effective in oral learning, scarce existing literature summarises how dubbing should be applied to language learning in detail. Learning from the experience and practice of former studies could facilitate the adoption of dubbing in language learning, improving its effectiveness and efficiency in oral language learning, as well as avoiding low efficiency and malpractice that may lead to resistance from the learners. Therefore, this systematic literature review is centred on discussions of the current research state on dubbing used in language learning and how dubbing is implemented in practice. Accordingly, the research questions of this study are formulated as follows:

RQ 1: What is the current state of research in relation to dubbing applied to second or foreign language acquisition?

RQ 2: What are the practices and implementation of applying dubbing to oral language learning?

2. Materials and Methods

To achieve the research purpose and answer the research questions, a literature review was conducted by adopting and adapting the framework Preferred Reporting Items for Systematic Reviews and Meta-Analyses (PRISMA) (Moher, Liberati, Tetzlaff, & Altman, 2009). The PRISMA was initially developed to provide a systematic means for researchers to conduct and report on systematic reviews and meta-analyses in the realm of health care. It contains four stages, i.e., identification, screening, eligibility, and inclusion. After framing the research questions, database searching was launched as the initial step of this systematic review. As this research is related to dubbing and oral language acquisition, a set of search strings was finally generated with the keywords that could precisely help locate the potential papers (depicted in Table 1), and an 8-year range restriction was added to limit the search. Three electronic databases, including Scopus, Web of Science and ProQuest, were employed to identify relevant articles.
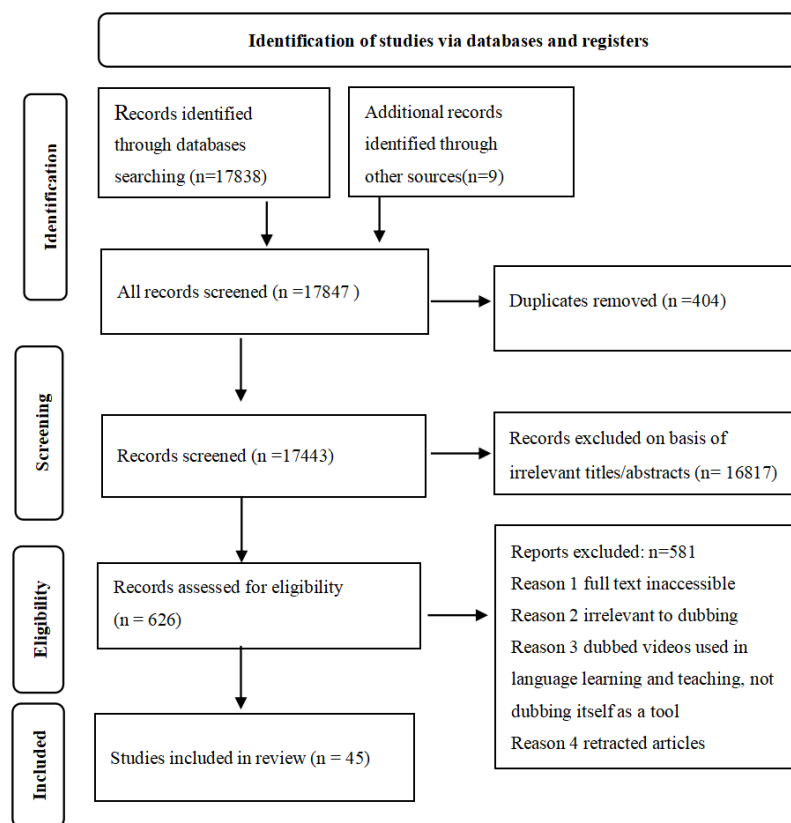

Figure 1. Process of paper identification

Figure 1 demonstrates the whole process of article inclusion in this study. At the end of the first stage of article identification, a wide range of publications (n=17838) were identified from the three databases, and 9 from other sources related to dubbing used in speaking of second language acquisition were reached. During the phase of screening, the first step was to filter the duplicates to avoid a waste of time in the following phases, and finally, 404 duplicates were identified. Then the remaining articles were screened with the help of their titles and abstracts. Articles would be excluded from the study if "dub," "second language learning," and "speaking" were not mentioned in their titles and abstracts. When the inclusion and exclusion criteria were not applicable because of the ambiguity of the title or the abstract, the article was reserved for the next phase, during which the whole article was scanned to identify whether it was related to dubbing and speaking. After screening the titles and abstracts of the remaining 17443 articles, 16817 were eliminated, and 626 articles were kept for more detailed, intensive reading to examine their eligibility for this study. Based on the exclusion criteria, articles that were inaccessible,

irrelevant to dubbing, using dubbed videos to learn or retracted were excluded. Finally, it was decided that 45 were included in the final analysis after excluding articles based on the inclusion and exclusion criteria specified in Table 1.

Table 1. Search Criteria

Academic databases	Scopus, Web of Science and ProQuest
Search string	((dub* AND sla) OR (dub* AND "second language acquisition") OR (dub* AND "second language learning") OR (dub* AND "second language teaching") OR (dub* AND "oral learn*") OR (dub* AND "oral teach*") OR (dub* AND "speaking learn*") OR (dub* AND "speaking teach*") OR (dub* AND "English learn*") OR (dub* AND "English teach*"))
Year of publication	2017-2024
Inclusion criteria	Written in English Discusses dubbing used in L2 (second-language or foreign language) learning) speaking learning
Exclusion criteria	Dubbing used for L1 learning Book chapters Literature review Full text inaccessible Irrelevant to dubbing Using dubbed video to learn a language Retracted articles

3. Result

In total, 45 articles were included in the final analysis, and they were listed as shown in Table 2.

Table 2. Included Papers

	Author(s)	Context	Education level	Language involved
1	(M. Liu, Hu, & Peng, 2017)	China	Higher education	English
2	(Lertola & Mariotti, 2017)	Italy	Higher education	English
3	(Smith, 2018)	China	Higher education	English
4	(Lee, 2018)	USA	Not mentioned	Korean and English
5	(Montoya, 2018)	Colombia	Higher education	English
6	(Y. Peng, 2018)	China	Higher education	Chinese
7	(Y. Zhao, 2018)	China	Higher education	English
8	(Sokoli, 2018)	Not mentioned	Mainly Higher education	12 languages
9	(Sanchez Requena, 2018)	UK	Secondary education	Spanish
10	(L. Zhou, Ma, & Lu, 2019)	China	Secondary education	English
11	(Chen et al., 2019)	China	Not mentioned	English
12	(T. Liu, 2019)	China	Secondary education	English
13	(L. Wang & Zhou, 2019)	China	Higher education	English
14	(Fairess, 2019)	USA	Secondary education	Italian and Spanish
15	(Yang, 2019)	China	Higher education	English
16	(Y. Huang, 2019)	China	Higher education	English
17	(Andayani, 2019)	Indonesia	Higher education	English
18	(Gonzalez-Vera, 2019)	Spain	Higher Education	English
19	(Talaván, 2019)	Spain	Higher Education	English
20	(Beltramello, 2019)	Ireland	Higher Education	Italian
21	(Shee, 2020)	Taiwan, China	Primary education	English
22	(Shi & Cui, 2020)	China	Higher education	English
23	(Q. Zhou, Li, & Guo, 2020)	China	Not mentioned	English
24	(J. Zhao, 2021)	China	Higher education	English
25	(Wu & Ekstam, 2021)	China	Higher education	English
26	(Pei, 2021)	USA & China	Higher education	English
27	(Cai, R. Wang, C. Wang, Ye, & Li, 2021)	China	Higher education	English
28	(Zeng, 2021)	China	Higher education	English
29	(Ding, 2021)	China	Higher education	English
30	(J. Wang, 2021)	China	Higher education	English
31	(Qin, 2021)	China	Higher education	English
32	(Fernández-Costales, 2021)	Spain	Primary education	English
33	(Y. H. Huang & Tseng, 2021)	Taiwan, China	Higher education	English
34	(Lertola, 2021)	Italy	Higher education	English
35	(Nicora, 2022)	Ireland	Primary education	Italian
36	(Bolaños-García-escribano & Navarrete, 2022)	Spain	Higher education	English
37	(Jao et al., 2022)	Taiwan, China	Higher education	English
38	(Wei, Yang, & Duan, 2022)	China	Higher education	English
39	(Gonzalez-Vera, 2022)	Spain	Not mentioned	English
40	(Rodríguez-Arancón, 2023)	Spain	Higher education	English
41	(Hornero Corisco, Gonzalez-Vera, & Beltrán, 2023)	Spain	Higher education	English
42	(Fernández-Costales, Talaván, & Tinedo-Rodríguez, 2023)	Spain	Higher education	English

43	(L. Wang, 2023)	China	Secondary education	English
44	(L. Wang, Gao, Zhang, Sun, & Wan, 2024)	China	Higher education	English
45	(T. H. Huang, 2024)	Taiwan, China	Higher education	English

The 45 articles included in this research originated in 8 different countries, namely China, Spain, Italy, the UK, Ireland, Indonesia, the USA, and Colombia. 27 out of the 45 studies included in this review were conducted in China or written by Chinese authors, which accounts for more than 60 per cent. 8 studies were done in Spain, second to China.

Most studies focus on English as the target language for dubbing, with only 7 studies being an exception. In the study conducted by Fairess (2019), participants learned Italian and Spanish using dubbing. Similarly, participants in Sanchez Requena's (2018) study also utilised dubbing to learn Spanish. Dubbing was employed to learn Italian in Beltramello's (2019) study and Nicora's (2022) study. In Lee's (2018) dissertation, the participants were English speakers learning Korean and Korean speakers learning English. Dubbing is applied to learning the Chinese language in Y. Peng's (2018) study. The article written by Sokoli (2018) involves several languages, but it focuses on introducing a platform named ClipFair, which offers students the opportunity to engage in activities related to Audiovisual Translation activities (including subtitling, dubbing, audio description, and so forth) to learn several languages. These languages include English, Spanish, Catalan, Portuguese, Chinese, Romanian, Estonian, Arabic, Polish, Greek, Basque, and Irish. This platform seems to be able to facilitate future studies on dubbing applied to language learning of quite a few languages.

Regarding dubbing applied in schools of different educational levels, most studies were conducted with students of higher learning as subjects, and only a few studies involved secondary and primary students. The participants in the studies conducted by Shee (2020), Fernández-Costales(2021) and Nicora(2022) were elementary school students; subjects in Sanchez Requena (2018), L. Zhou et al.'s (2019), Chen et al. 's(2019), T. Liu's (2019), Fairess's (2019) and L. Wang's (2023) study involved secondary school learners.

4. Findings

4.1 The Current State of Research in Relation to Dubbing Applied to Second or Foreign Language Acquisition

The primary objective of this section is to answer Research Question 1 (RQ1): What is the current state of research in relation to dubbing applied to second or foreign language acquisition?

Based on the result, it seems that more than half of the studies were conducted in China, showing that China exhibits a particularly strong research focus in this field. This geographical concentration may reflect Chinese scholars' research interest in dubbing used in foreign language acquisition, especially English. Their research may be driven by national educational initiatives supporting communicative competence and technological use in learning. Additionally, it is known that at least three dubbing apps used for language learning were developed in China, namely Fun Dubbing, MofunShow, and Liulishuo, which may contribute to researchers' interest in dubbing. 8 studies included were conducted in Spain, second to China, showing that scholars in Spain also have a great interest in dubbing used in second or foreign language learning. It seems that it may mainly be attributed to a project funded by the Spanish Ministry of Science and Innovation, TRADILEX (Audiovisual Translation as a Didactic Resource in Foreign Language Education), which has been mentioned in the studies conducted by Bolaños-García-escribano and Navarrete (2022), Hornero Corisco et al. (2023), Rodríguez-Arancón (2023) and Fernández-Costales et al. (2023).

The research also shows a strong focus on English as the target language, with significantly less investigation into dubbing for acquiring other second or foreign languages. The reason may be that English is regarded as a lingua franca, and it is widely taught as a second or foreign language in many countries.

The main sample in the included research is college students. The prevalence of university students as participants most likely stems from the ease of access to university populations for research. The small number of studies on primary and secondary learners may fail to provide comprehensive evidence of dubbing used in all educational levels, especially in primary education. To fill these gaps, research in the future could widen its scope to incorporate various learner groups, multilingual contexts beyond English, and more primary and secondary school learners, hence providing a more comprehensive view of the role of dubbing in second or foreign language acquisition.

4.2 Practices and Implementation of Applying Dubbing to Oral Language Learning

This section mainly focuses on answering Research Question 2 (RQ2): What are the practices and implementation of applying dubbing to oral language learning? Based on the analysis of the collected data, the findings addressing RQ2 reveal details for implementing dubbing in oral language learning contexts. This section is primarily categorised into four key dimensions: practice in the classroom setting, the critical considerations for selecting appropriate dubbing materials, the frequency of dubbing activities, and the ICT (information and communications technology) supporting their implementation.

4.2.1 Practice in the Classroom

Not all the articles reviewed in this study include how dubbing was implemented in detail during the class. As for those conducted after class, there is usually an app used for the assignments, but little has been mentioned about how to conduct dubbing tasks in detail. It seems that after-class dubbing can be done as a form of homework after the relevant knowledge about pronunciation has been taught during the class. Then, teachers offer feedback on students' dubbing works online or later in the class, as shown in articles written by T. Liu (2019), Y. Wang and Zhou (2019) and J. Zhao (2020). Therefore, in this part, only the practice of adopting dubbing during the class will be elaborated.

Dubbing can be further classified into interlingual dubbing (standard dubbing and reverse dubbing) and intralingual dubbing (simple video dubbing and creative dubbing). The practice varies, yet certain shared approaches emerge. During the implementation, a three-phase pedagogical framework of preparation, practice, and post-dubbing is often used.

In the preparation phase, it necessitates a workshop or tutorial offered in terms of how to do it, as shown in quite a few studies, such as the one conducted by Fernández-Costales (2021), Wei et al. (2022), especially when software or an app is involved. Instructors usually begin by having the students watch the video and instruct on the linguistic knowledge embedded in it. Some scholars choose to offer warm-up activities to instruct on linguistic knowledge first. The sample lesson offered by Bolaños-García-escribano and Navarrete (2022) may be a good example. Although the order varies slightly, the purpose is explicit, i.e., to get students familiar with the linguistic knowledge in the video clips before dubbing. While reverse dubbing is adopted (L1 to L2 dubbing), the instruction on linguistic knowledge is suggested to be done by comparing the two languages, as shown in Lertola & Mariotti's (2017) study, for it involves a switch between the two languages. Besides, as reverse dubbing requires learners to translate the script first before dubbing, the instructor needs to offer feedback in terms of "content accuracy and the grammaticality" before learners proceed to the next phase (T. H. Huang, 2024, p. 8).

If the instructors would also like to train students' listening skills, they can ask students to transcribe the words they have heard while watching the clip as implied in the practice of Lertola (2021). If not, they could offer the script directly (Bolaños-García-escribano & Navarrete, 2022; Hornero Corisco et al., 2023). If creative dubbing is adopted, i.e., rewriting the script used for dubbing, students may need to write down the original script to serve as the foundation for the newly created script to determine the length of each line that they would eventually need to dub (Talaván, 2019).

In the practice phase, students usually need to read the script on paper aloud, while teachers could offer help regarding pronunciation, rhythm, intonation, emotional expression, etc., during this phase (Jao et al., 2022; Sanchez Requena, 2018). Besides, collaborative activities are usually involved, such as script reading in pairs, etc., preparing students for linguistic and prosodic difficulties (Sanchez Requena, 2018). Repeated practice was favoured, and students could do several takes within time limits. While rehearsing, they could pause the video as needed and ask for guidance from the teacher, such as how to achieve an adequate speed (Sanchez Requena, 2018). Students may follow the norms to do dubbing stated by Lertola (2021, p. 158) in detail as follows.

> "Rehearse the dialogue beforehand. Pay particular attention to the following aspects: speed of speech, the synchronisation between the movement of the lips and the dialogue pronunciation, intonation, and characterisation (i.e., imitation of the actor's performance). If necessary, repeat the same phrase several times to imitate speed and intonation. In order to respect time constraints - as in subtitling - the dialogue can be condensed (e.g., by omitting superfluous information such as repetition of names, etc.)."

Then they may dub the video clips with special software (e.g., Mofunshow) or perform live dubbing during the class (T. H. Huang, 2024; Y. H. Huang & Tseng, 2021). As the software used varies, the specific practice is different. The common sense is that students need to record their own voice and replace the original ones.

In the post-dubbing phase, feedback is usually needed. Some feedback can be offered by the app used, which offers automated error detection (e.g., highlighting mispronunciations) and performance metrics (T. Liu, 2019; Jao et al., 2022). The teacher might also provide valuable feedback. Peer review is typically carried out, which can be seen in studies conducted by Gonzalez-Vera(2019), Talaván(2019), Wu & Ekstam(2021), Jao et al.(2022), and Gonzalez-Vera(2022). Normally, the instructors offer certain detailed rubrics for students to refer to while peer reviewing and assessing.

More post-dubbing activities could be designed to maximise the use of language and cultural components mentioned in the video (Rodríguez-Arancón, 2023). Speaking activities are commonly seen in the articles included. For example, students were required to create a fictitious conversation between the two main characters seen in the video clip in a sample lesson offered by Bolaños-García-Escribano and Navarrete (2022). Students needed to have a conversation with their partner about the dubbing task topic, then either exchange information with other students based on open questions or deliver a 2-minute prepared speech on the chosen dubbing task theme in the action research conducted by Wu and Ekstam(2021). Participants were required to deliver an oral presentation about their learning experience with the aid of video dubbing in Jao et al.'s (2022) study.

4.2.2 Dubbing Material Selection

After reviewing all the articles included, how dubbing materials are selected can be summarised.

4.2.2.1 Content

Video clips for dubbing should be educational and feature new phrases or expressions (Wu & Ekstam, 2021). For example, in Bolaños-García-Escribano and Navarrete's (2022) lesson sample, a video clip including slang, colloquialisms, and language variations was used. Similarly, Beltramello (2019) preferred videos with idioms and colloquialisms. Sanchez Requena (2018) believed the topics of the video clips chosen should align with learners' academic course content.

Use in daily life seems to be a consensus in video selection. Lertola and Mariotti (2017) adopted three short commercials as reverse subtitling and dubbing materials for that reason. Fernández-Costales (2021) chose the episode in which Harry Potter meets Ron Weasley because it contains personal introductions and is suitable for the curriculum. Y. H. Huang and Tseng (2021) chose clips from romantic comedies or dramas as they portray daily life and English in "real situations". Jao et al. (2022) offered a film clip with 55 daily-used

vocabulary words for students to dub. The aforementioned selection criteria are supported by Beltramello (2019), who asserts that the chosen short video should contain authentic conversational dialogues.

To sum up, the content of video clips chosen should put linguistic knowledge in the core, it should contain expressions used in daily life, and emphasise authentic conversational dialogues that reflect real-life interactions, incorporating common vocabulary and phrases relevant to students' daily experiences to support practical language acquisition.

4.2.2.2 Genre

Film and drama are the most common video clip genres. According to Y. H. Huang and Tseng (2021), romantic comedies or dramas contain more conversations and dialogues, depict daily life and employ English in "real situations", which is consistent with the content section discussed above, and characters in films typically speak slowly and with emotions, which can be beneficial for students learning to integrate emotions while mimicking. Beltramello (2019) believed TV series offer plenty of informal and colloquial expressions, idioms and slang terms. Videos of other genres were used alongside film and drama. Lertola and Mariotti (2017) employed short commercials in students' reverse dubbing tasks. Fairess (2019) and Nicora (2022) employed cartoons in high school and primary school dubbing tasks. Jao et al. (2022) believed animation, TED talks, or documentary clips are also acceptable. It seems that video clips of various genres can be selected for dubbing tasks, as long as they serve pedagogical goals, contain proper content, attractive to students. But what is the core concern while selecting a genre? The selection criteria put forward by Talaván (2013), as cited by Rodríguez-Arancón (2023), may be advisable; that is, it should tell a complete story that can be understood without extra contextual cues. Beltramello (2019) chose Zio Gianni for dubbing because of a similar concern.

4.2.2.3 Number of Characters

Dialogue should be used for teamwork dubbing, while a monologue is used for individual work. For collaborative dubbing, using video clips with dialogue is essential, and it offers learners more chances to interact in a second language (Beltramello, 2019). Lee (2018) also used videos with dialogues for students' dubbing task. Besides, the number of speakers in the video clips directly determines the number of learners working together. Sanchez Requena (2018) provided students with two-person dialogues for pair dubbing, while Beltramello (2019) assigned two-character clips to pairs and a four-character clip to two teams of four students. While dialogues are suitable for teamwork, Talaván (2019) cautions against using videos with more than two speakers/voices, or overlapping dialogues, for dubbing. The reason may be that the more speakers involved, the more complex the dubbing process will be, and overlapping dialogues may cause difficulty for learners to identify and mimic the original speakers. Monologues are preferred for individual dubbing. For instance, Y. H. Huang and Tseng (2021) offered students monologue video clips for individual tasks. Fundamentally, the choice of dialogue or monologue depends on whether the dubbing task is a collaborative task or an individual task. Monologues for individual work eliminate interpersonal coordination demands, allowing learners to focus solely on imitating the prosodic features of a single speaker's performance, while one character dubbing may still impose a significant cognitive load on an individual learner. Dialogue dubbing needs collaboration between team members; therefore, students' willingness to work together matters, and the teacher may have to select dialogues where the length of each character's speech does not vary much. Thus, the "number of characters" criterion necessitates careful consideration.

4.2.2.4 Duration

Regarding the length of the video clip, 1 minute appears to be the bottom line. Students' cognitive competence, whether videos are chosen by students or not, and whether collaborative learning is involved, should be considered when deciding the duration of a video clip used for dubbing. Due to the extremely cognitively demanding dubbing tasks and students' cognitive competence, video clips should be short. According to Rodríguez-Arancón (2023), a one-minute clip is sufficient and may not overwhelm learners. Wei et al. (2022) and Sanchez Requena (2018) provided 1-minute video clips for students to dub in their practice.

While shorter videos may accommodate students' cognitive competence, too short episodes may fail to offer learners enough context to fully understand the storyline. Lee (2018) recommended that muted video clips for dubbing be 1 to 2 minutes long, the same duration as in Jao et al.'s (2022) trial. Consideration of context gives way to consideration of cognitive competence in this way, on the basis that the duration is not too long to be overwhelming for learners.

Providing longer videos to offer enough background information is one way. However, it sometimes does not work when video clips are from movies or TV series, as the story is usually long with numerous cues or hints for full comprehension.Therefore, Bolaños-García-Escribano and Navarrete's (2022) practice may be advisable when encountering this situation. They presented a 2-minute short film to learners, followed by a 1-minute snippet for dubbing. Presenting the longer video version first may assist students in understanding the tale by providing more background.

When students choose the video, a greater time range may offer them more possibilities to identify and choose their favourites online. For example, in Talaván's (2019) study, it is students who selected video clips online, and videos of 1 to 4 minutes long were regarded as acceptable.

Whether the dubbing task involves cooperation or not should be taken into account when deciding the duration of the video, as too short videos may not offer all group members adequate exercise. Y. H. Huang and Tseng's (2021) practice is advisable as they offered 1.5-to-2-minute clips for individual activities and 3-minute clips for group tasks.

4.2.2.5 Speech rate

Sanchez Requena (2018) and Beltramello (2019) expressed concern about the speech rate of the characters. Sanchez Requena (2018) emphasised a speech rate of quickness and continuity (without meaningless pauses). However, students in Sanchez Requena's (2018) study expressed dissatisfaction with the rapid speech rate in the videos utilised, although almost all of the participants' speech rate improved after using dubbing. Indeed, students are at different levels of proficiency, and the speech rate appropriate for their dubbing tasks should also vary. Relatively rapid delivery can significantly increase the cognitive load and prevent students from effectively parsing semantics and imitating intonation. It has been shown that fast speed discouraged some students and suggested that videos of slower speed be offered first, then the faster ones (Sanchez Requena, 2018). When choosing dubbing materials, the speech rate of speakers in the video clips should be considered to match the learner's level, just as Krashen's input hypothesis advocates the "i+1" (Krashen, 1985). For example, a documentary with a relatively slow speech rate is suitable for low to medium level learners, while a drama with a faster speech rate is suitable for high level learners. While it is difficult to customise training speed for each student in the classroom, after-class dubbing supported with current technological advances, such as mobile-assisted language learning (MALL), may be able to help students personalise the speech rate used in dubbing tasks. Alternatively, students could be matched with dubbing tasks of different levels of difficulty, and the speed of speech could be adapted accordingly.

4.2.2.6 Accent

Accent is considered by quite a few researchers. Wei et al. (2022) provided students with a choice between two dubbing videos each week, one of a British English accent and the other of an American English accent. They can select one of the accents provided, but must adhere to using only that one. Sanchez Requena (2018) and Beltramello (2019) also mentioned accents in determining the video clips used. While Sanchez Requena (2018) preferred video clips with a neutral accent (neutral Castilian Spanish in this case), Beltramello (2019) believed the videos chosen should have a richness of accents. Both of their statements are reasonable, as a neutral accent could help students with their speaking communication while imitating, and watching videos with a variety of accents may benefit their listening skills and intercultural competence. Therefore, the decision should be made based on the focus of the lesson plan. For example, for a lesson focusing mainly on speaking and imitation ability, the choice of materials in a neutral accent, e.g., standard British English or General American, can reduce confusion and offer a unified point of reference for students to model their pronunciation. However, if the lesson focuses on listening comprehension or intercultural awareness, the inclusion of clips with varied accents—such as regional British dialects, Australian English, or non-native speaker varieties—can more effectively prepare students for real-life interactions and refine their ability to decipher varied speech patterns. Besides, it may also help learners acquire more intercultural competence.

4.2.2.7 Selection Authority

Another factor that needs consideration while selecting video clips used for dubbing is whether the video clips should be selected by the instructor or the students. It is usually true that instructors provide video clips for dubbing. Instructors dominate teaching and know the curriculum well. They may choose video clips based on linguistic knowledge to be learned, students' level, time for individual or group work, etc., trying to maximise instructional effectiveness by using the video clips. However, self-selected videos may also help students. Talaván's (2019) study found that most participants found the personal video selection process inspiring. Jao et al. (2022) found that students' video clips motivated them to repeat the phrases till they were satisfied. To conclude, Y. H. Huang and Tseng's (2021) practice may balance teachers' and students' selection by offering multiple dubbing videos for students to choose from. Besides, it is suggested that if students are capable of assessing the eligibility of a video clip for dubbing, teachers may allow them to choose their favourite videos after providing eligibility requirements, but whether they can be used or not should be upon the teacher's assessment and approval, as T. H. Huang (2024) has done.

4.2.2.8 Other concerns

About other concerns in terms of selecting appropriate video clips, Wu and Ekstam (2021) stated video clips used for dubbing should be of popular topics, such as music, film, and sport; the importance of selecting dubbing material with humour was highlighted by Beltramello (2019); Lee (2018) emphasised the speakers' lip movements should be visible.

4.2.3 Frequency

Factors affecting dubbing frequency can be summarised here. Firstly, its frequency depends on whether lesson plans focus on dubbing. Dubbing is done less often when it's merely part of the lesson. For example, a reviewer reported monthly English movie clip dubbing done in class (Y. Zhao, 2018), and dubbing was done twice a week in M. Liu et al.'s (2017) study. In both circumstances, dubbing is an isolated task or part of the lesson plan. What needs to be mentioned is that no specially developed dubbing app or platform assistance was used in both trials, which increased video clip preparation time and effort for the class. When dubbing is the main focus of the course plan, students are required to dub more frequently. Lertola's (2021) study required postgraduate students to spend four hours per week, two hours per session on AVT, with subtitling and dubbing being integral parts of the English curriculum. Similarly, Beltramello (2019) asked students to spend one hour a week on AVT activities.

Learning context appears to affect dubbing task frequency. It seems that distance learning students should have less frequent dubbing assignments. Talaván's (2019) trial required participants, who were adults enrolling in distance learning, to complete one dubbing work within 3 weeks. Similarly, in a distance learning context, participants in Rodríguez-Arancón's (2023) study were expected to self-study for one hour per week to complete AVT activities. However, only 184 of 633 individuals finished the study. The high drop rate may be somewhat relevant to frequent task assignments. By contrast, traditional classroom education may allow weekly dubbing in experimental

contexts. In Jao et al.'s (2022) experiment, participants had to dub a video every week for 8 weeks, matching the course they took. Similarly, secondary school students dubbed videos for 12 weeks in one-hour weekly sessions in Sanchez Requena's (2018) study. Both experiments were conducted in regular language classes with students doing intralingual dubbing.

Setting the dubbing frequency should take into account work difficulty. The more difficult the work is, the more time is needed; therefore, it leads to less frequency. Adopting reverse dubbing in Lertola and Mariotti's (2017) study, students were required to dub every two weeks in class for six weeks, as reverse dubbing involves translation and requires more time and effort. In Hornero Corisco et al.'s (2023) study, participants needed to accomplish the basic and intermediate lesson plans together within one week, while the advanced lesson plans, creative dubbing/scenario creation, were to be completed in one week.

Whether collaboration is involved affects dubbing frequency. In Fernández-Costales's (2021) experimental study, the instructor allocated one hour weekly for student intralingual and interlingual dubbing during 3-hour English sessions over three months. The frequency may be due to a team of 3 to 5 students doing the dubbing, which reduced their workload to dub during the 3-hour class.

Apart from the lesson plan focus, learning context, the difficulty of dubbing tasks, and teamwork involved or not, support from an app or a platform (specially designed for dubbing or AVT) may be the fifth factor influencing the frequency of dubbing. In Wu and Ekstam's (2021) study, students needed to complete a given dubbing task every day on an app during the first 6 weeks. Similarly, in Lertola's (2021) research, where ClipFair was used, students were required to spend four hours each week, with two hours allocated to each session.

Students' attitude influences their dubbing willingness, and affects the frequency accordingly. The second phase of Wu and Ekstam's (2021) study required students to dub by interest and language level after class. Some students admitted to dubbing less often due to fading passion, curiosity, and freshness. By contrast, Wei et al. (2022) found that students prefer dubbing on an app and want to accomplish more dubbing (three or four dubbing tasks) per week.

To sum up, determining dubbing frequency demands weighing several distinct factors: whether dubbing is the focus of the lesson plan, the learning environment (classroom or distance), the difficulty of the dubbing task, the presence of collaboration, the availability of supportive dubbing apps or platforms, and students' attitude.

4.2.4 ICT Technology Support

The rapid development of ICT impacts our lives and also language learning and teaching. Mobile-assisted language learning (MALL) is increasingly the trend in language acquisition with the technological leap and the boom of apps specifically designed for learning. Apps specially developed for dubbing facilitate the application of dubbing to language learning. For example, Jao et al. (2022) mentioned 3 dubbing apps, namely English Dubbing Fun, Mofunshow, and CAKE. In Pei's (2021) study, a participant used an app called Fun Dubbing to learn spoken English. An app called English Fun Dubbing was adopted in Wu and Ekstam's (2021) research.

As mobile-assisted language learning (MALL) booms, MALL-based dubbing gives users multifunctional, flexible, convenient, personalised learning experiences and teachers' ease in assigning dubbing tasks and delivering feedback after class. Besides, in the social media age, users can share their app-dubbing works on social media. Additionally, it promotes learner autonomy. For example, in Y. Huang's (2019) questionnaire survey, 9.38% of respondents admitted to dubbing movies on an app for oral English learning. Y. Wang and Zhou (2019) taught English Phonetics via a dubbing app. T. Liu (2019) discussed how English Fun Dubbing is employed in oral English learning, including its pronunciation and intonation error detection and social media link, which allows teachers to provide feedback online. MALL-based dubbing seems to have a promising future in improving oral learning effectiveness and efficiency, as well as combining classroom learning and self-study.

Digital language labs also function in dubbing activities. ReLANpro, a digital language lab, was mentioned by Fairess (2019), which offers educators and students both a hardwired and wireless solution with various functions promoting listening, reading, writing, and speaking skills in the target language.

Software for video editing that helps do dubbing is also mentioned. For example, Windows Movie Maker, GarageBand for Mac, and Screencastify for browser-based video editing are frequently mentioned in the articles included. What needs to be highlighted is that all of this software is for video editing, not for dubbing.

5. Discussion, Suggestions and Practical Implications of This Study

This literature review focuses on the current research status of dubbing used as a means to improve learners' oral proficiency and how it is applied in practice. Dubbing is exclusively used to learn English, Korean, Italian, Chinese, and Spanish in the included articles. Thus, future research may examine how dubbing affects other language acquisition. The specially designed platform ClipFair may help in these future studies as it offers AVT tasks in a variety of languages. Second, dubbing with specially developed apps and platforms for language acquisition was detected in the review. Future research should compare the effectiveness of dubbing on oral language learning with commonly used video editing software and specially designed apps or platforms, such as dubbing app support or ClipFair. Finally, the included publications rarely reveal disparities in dubbing material assigned to students in the same class, but students' oral proficiency does vary in a class. Therefore, future research should examine how dubbing affects students of varying spoken English levels.

The three-phase pedagogical framework across dubbing implementations, preparation, practice, and post-dubbing activities can be summarised from the included articles. However, the variation in specific implementations suggests the need for more standardised

guidelines to ensure pedagogical effectiveness across different contexts. Especially, the detailed implementations elaborated in this paper are mainly based on simple video dubbing, replacing the soundtrack with learners' voices without changing the script. There is still a lack of detailed implementation of creative dubbing and reverse dubbing.

Material selection practices demonstrate tension between pedagogical appropriateness and effectiveness. A fast speech rate improves learners' speech rate, but may discourage some students at the beginning. The guidelines for duration (1-4 minutes) seem to strike a good balance between cognitive load and contextual adequacy, and student-chosen materials demonstrate encouraging motivational advantages. The wide variation in dubbing frequency (daily to bi-weekly) reflects multiple influencing factors, including lesson focus, learning context, task difficulty, and technological support. This multifactorial approach aligns with personalised learning principles but challenges teachers seeking clear implementation guidelines.

This study may provide valuable insights to practitioners in the field of educational technology in the world, as the use of multi-modality in dubbing necessitates the use of related technology to assist the dubbing process. The advent of specialised apps and platforms for dubbing simplifies the process of preparing and implementing dubbing, as well as fostering learner autonomy. Therefore, practitioners in the field of educational technology may be enlightened to generate ideas to develop relevant apps or improve the existing apps or platforms to better facilitate dubbing employed in language learning.

5. Conclusion

This literature review analysed 45 studies delving into how dubbing was used in oral language acquisition from 2017 to 2024. The majority of these studies were conducted in China, followed by Spain. Although in the analysis, the application of dubbing in educational contexts ranges from primary school to college, its application in higher education accounts for the largest proportion. Regarding language learning through dubbing, its application to oral English learning dominates.

A research gap is manifest, and more studies are needed to investigate dubbing applied to second or foreign language learning of languages other than English, Chinese, Spanish, Italian, and Korean. Besides, more studies are needed to investigate the application of dubbing to language learning at the elementary and secondary education levels.

Enough opportunities should be provided for teachers to help strengthen their skills and efficiency in using dubbing applications and other relevant social networking platforms to facilitate the development of teaching competencies (Ahmadi, Samad, & Noordin, 2013).

To sum up, this review analysed and summarised the previous practice and experience of how dubbing is used in foreign or second language learning with a focus on speaking. Hopefully, it can help in-service teachers improve their teaching efficiency and effectiveness in spoken language teaching.

Authors' contributions

WANG Qiuyao is a PhD student from Universiti Putra Malaysia. She is responsible for the research topic, data analysis and drafting & revising the manuscript. Assoc. Prof. Nooreen Noordin and Dr. Joanna Joseph Jeyaraj supervised and guided the research design and methodology as well as the revision of the manuscript. SUN Zhao is responsible for the data collection of this research.

Competing interests

Not applicable

Informed consent

Obtained.

Ethics approval

The Publication Ethics Committee of the Sciedu Press.

The journal's policies adhere to the Core Practices established by the Committee on Publication Ethics (COPE).

Provenance and peer review

Not commissioned; externally double-blind peer reviewed.

Data availability statement

The data that support the findings of this study are available on request from the corresponding author. The data are not publicly available due to privacy or ethical restrictions.

Data sharing statement

No additional data are available.

Open access

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