THE ROLE OF MEDIA IN SECOND LANGUAGE ACQUISITION
Prohlašuji, že jsem bakalářskou práci vypracovala samostatně s použitím uvedené literatury.

V Praze dne ....................

Podpis: ..........................
Tímto děkuji všem respondentům, kteří ochotně vyplnili dotazník použitý v této akademické práci a významně tak přispěli k jejímu obsahu.

Také děkuji PhDr. Kláře Matuchové za přínosné komentáře a motivaci při tvorbě této akademické práce.
CONTENTS

Introduction and Aims..........................................................7

1. The Role of Media in the Second Language Acquisition......8

2. The Position of Television among Other Media..............9

2.1. The Role of Television in the L2 Acquisition...........9

2.2. The Possible Ways of Broadcasting Foreign Programmes
    on Television.................................................................10

2.2.1. The Common Practices among European Countries.....10

2.2.2. The Attitudes towards Dubbing and Subtitling.........12

2.2.3. The Common Practice in the Czech Republic..........15

2.3. The Case of Dubbing.....................................................15

2.3.1. The Advantages..........................................................15

2.3.2. The Disadvantages......................................................16

2.4. The Case of Subtitling...................................................17

2.4.1. The Advantages..........................................................17

2.4.2. The Disadvantages......................................................18

3. The Effects of Subtitling on the L2 Acquisition..........19

3.1. Incidental Learning......................................................20

3.2. Incidental Foreign Language Acquisition........................20

3.2.1. By Children and Young Viewers.................................22

3.2.2. By Adult Audience.....................................................23

3.2.3. Vocabulary Acquisition.............................................24
Abstract

This work looks at the effects subtitling foreign programmes on television has on the second language acquisition. It reviews the past studies dedicated to this topic and also presents results of the current research conducted for the purposes of this work. The focus is on the acquisition of the English language by Czech television viewers.

Anotace

Práce se zabývá efekty, které má užívání titulků při vysílání zahraničních programů v televizi na osvojování si cizího jazyka. Jsou předloženy studie, které se v minulosti věnovaly tomuto tématu, spolu s výsledky současněho výzkumu provedeného pro potřeby této práce. Práce se soustřeďuje na osvojování si anglického jazyka českými televizními diváky.

Keywords

English language, dubbing, subtitling, incidental language acquisition, intentional learning, television

Klíčová Slova

Anglický jazyk, dabing, titulky, náhodné osvojování si jazyka, záměrné učení, televize
Introduction and Aims

This work will consider the effects media have on our knowledge of a foreign language and the role they play in the process of its acquisition, in a specific context of Czech speakers and their acquisition of the English language. From all available media we will concentrate on the role of television, as representative of the most accessible type of media among the general public. We will focus on the effect of a method used for broadcasting foreign programmes on the acquisition of a foreign language, specifically on the effect subtitling foreign programmes shown on television has on the viewers' competence of the said foreign language, which is available in the audio channel of the programme.

We will look at the methods used in Europe for broadcasting foreign programmes on local television, whether the practice is to dub them or provide them with subtitles in the mother tongue of the target country, and how popular these methods are with local audience. After presenting the advantages and disadvantages of both adapting methods we will turn to examining the effects watching subtitled programmes have on the acquisition of a foreign language, by looking at several studies and experiments dedicated to this topic. Taking into consideration their results we will argue for the positive influence the practice of subtitling has on the television viewers, in regards to their second language competence.

After presenting the way, in which such acquisition takes place and the details around its extent and influence over different groups of viewers, together with presenting some further characteristics of language acquisition based on watching subtitled television programmes, we will analyse our own research conducted for the purposes of this work. After the initial introduction of the survey, we will comment on the
questions presented to the respondents, in order to further explain the aims of the survey. The subsequent analysis of the responses, taking into account the two different criteria that we will have by that time introduced, will commence in formation of general conclusions, deductable from the research. The final part of our work will review the comments of respondents in regards to their own ideas of what effect watching subtitled programmes could have on their knowledge of English.

The aim of this academic paper is to attract attention to the advantages a change from the current practice of dubbing foreign television programmes to their being left in their original audio format and providing them with translation in form of subtitles could bring to the Czech television viewers and their overall competence of English. With the use of results of our research and considering the outcomes of previous studies presented in this work on the role subtitling of foreign programmes plays in second language acquisition, we will conclude our present study with a suggestion of a method for broadcasting foreign programmes on Czech television, in our view most suitable for Czech environment, which respects the viewers’ rights for independent choice and preserves the sovereignty of the Czech language and still represents an important step in supporting foreign language learning.

1. The Role of Media in the L2 Acquisition

Apart from other effects media have on our lives, such as the spending of our leisure time or influencing our opinions and stances, another important characteristic of media represents its role in our second language acquisition, namely of English, a feature of media that constitutes the key topic of this work and which this work will have an attempt to prove and demonstrate.
We acknowledge the existence of several types of media with possible effects on the acquisition of a L2, such as the Internet, radio, newspapers, magazines or computer games, however, this work will concentrate solely on the media most available to the public, television, which in certain context shows prominent effectiveness on the acquisition of English as a L2.

2. The Position of Television among Other Media

For our research we consider television to be currently the most widespread type of media, with regards to the possibly slightly declining popularity of printed media and radio especially among the youngest generation and the absence of active use of the Internet by the oldest generation. Therefore we consider television the most influential type of media with the greatest number of users; expressed in simple terms, we believe television to be used to greater or lesser extent in every household of the Czech Republic. Consequently, if we argue for the existence of some effect of television on the L2 acquisition, this will be effective on the highest proportion of citizens of the Czech Republic compared to users of the other types of media.

2.1. The Role of Television in the L2 Acquisition

The actual possibilities television has in influencing our acquisition of a foreign language are connected with the distribution of films, television series and advertisements that is all kinds of video materials transmittable by television, to foreign markets. Specifically we are interested in the distribution of English spoken films and television series to non-English speaking countries and the practices employed in the broadcasting of such programmes by the domestic country. We will later argue that specific practices of broadcasting
English programmes have positive influence on our acquisition of English as a L2, whereas some other practices lack this positive effect.

2.2. The Possible Ways of Broadcasting Foreign Programmes on Television

Currently there are three main techniques in practice within Europe as means of broadcasting foreign programmes on television for audience with first language other than that of the source country. These are methods of dubbing, subtitling and a voice-over technique. The practice of respective techniques differs in each country mostly according to tradition and also varies in regards to the type of foreign programme to be broadcast, e.g. an animated film intended for young viewers, adult television series, etc.

2.2.1. The Common Practices among European Countries

Dubbing is used by countries with large audience such as France, Spain, Italy Germany and Austria and it also has its tradition on the rather small markets of Czech Republic and Hungary. These countries tend to use dubbing exclusively, both for foreign films and television series. (Koolstra et al. 326)

Subtitling has its tradition in the Scandinavian countries that is in Denmark, Sweden and Finland and is also preferred to dubbing in the Netherlands, Belgium, Luxembourg, Greece and Portugal. (Koolstra et al. 326)
Table 1

**Dubbing in Europe (Häsk)**

<table>
<thead>
<tr>
<th>Color</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Blue</td>
<td>Dubbing only for children: Otherwise solely subtitles</td>
</tr>
<tr>
<td>Orange</td>
<td>Mixed areas: Countries using occasionally full-cast dubbing otherwise solely subtitles</td>
</tr>
<tr>
<td>Yellow</td>
<td>Voice-over: Countries using usually one or just a couple of voice actors whereas the original soundtrack persists</td>
</tr>
<tr>
<td>Red</td>
<td>General dubbing: Countries using exclusively a full-cast dubbing, both for films and for TV series</td>
</tr>
<tr>
<td>Gray</td>
<td>Countries which occasionally produce own dubbings but generally using dubbing versions of other countries since their languages are quite similar to each other and the audience is also able to understand it without any problems</td>
</tr>
</tbody>
</table>

---

It is the common practice for countries generally using subtitles to use dubbing in programmes intended for children and young viewers, such as animated films, cartoons or young audience television series. There are some differences as to the age border to which programmes are in these countries considered necessary to be dubbed, due to the incapability of young viewers to read subtitles or this capability not been sufficiently developed yet.

The practice of voice-over dubbing is neither very widespread nor very popular and will thus not be in our interest to study it in great detail. This technique leaves the foreign programme in its original audio over which a translation in the domestic country language is read, often with only one person speaking for several characters. This method is used mainly in Poland, Latvia and Bulgaria. (Media Consulting Group 4)

2.2.2. The Attitudes towards Dubbing and Subtitling

In a survey published by the European Commission in February 2006 regarding the Europeans and their languages, the popularity of subtitling and dubbing was also questioned. The citizens of the 25 European states were given a choice to agree or disagree with a given statement “I prefer to watch foreign films and programmes with subtitles rather than dubbed”. On the overall European scale, 56% of the European citizens tended to disagree with this statement whereas 37% of them tended to agree; these figures show us that the majority of Europeans would like to have their films and programmes dubbed.

Among the Europeans with the most positive attitudes towards the use of subtitles were the Scandinavian states, with the respondents of Denmark and Sweden both reaching 94% and Finland 93% of positive responses. In the Netherlands, 90% of its respondents also agreed with the statement. Among the
states with the most negative responses towards watching films with subtitles instead with dubbing were Hungary with only 15% of positive responses, Germany with 19% and the Czech Republic with 21% of its respondents preferring to watch subtitled films and programmes on television.

Table 2

The attitudes of Europeans towards dubbing and subtitling (Eurobarometer 243)
Table 3

The attitudes of respondents from individual European countries towards subtitling and dubbing (Eurobarometer 243)

<table>
<thead>
<tr>
<th>Country</th>
<th>Availability in area where I live</th>
<th>In my country, people are good at speaking other languages</th>
<th>I prefer to watch foreign films and programmes with subtitles, rather than dubbed</th>
<th>If there were a language centre close by, I would use it</th>
</tr>
</thead>
<tbody>
<tr>
<td>BE</td>
<td>74%</td>
<td>70%</td>
<td>67%</td>
<td>40%</td>
</tr>
<tr>
<td>CZ</td>
<td>49%</td>
<td>32%</td>
<td>21%</td>
<td>35%</td>
</tr>
<tr>
<td>DK</td>
<td>69%</td>
<td>69%</td>
<td>94%</td>
<td>35%</td>
</tr>
<tr>
<td>DE</td>
<td>56%</td>
<td>56%</td>
<td>19%</td>
<td>29%</td>
</tr>
<tr>
<td>EE</td>
<td>39%</td>
<td>76%</td>
<td>63%</td>
<td>44%</td>
</tr>
<tr>
<td>EL</td>
<td>90%</td>
<td>70%</td>
<td>70%</td>
<td>20%</td>
</tr>
<tr>
<td>ES</td>
<td>50%</td>
<td>39%</td>
<td>27%</td>
<td>33%</td>
</tr>
<tr>
<td>FR</td>
<td>48%</td>
<td>27%</td>
<td>31%</td>
<td>39%</td>
</tr>
<tr>
<td>IE</td>
<td>29%</td>
<td>22%</td>
<td>43%</td>
<td>36%</td>
</tr>
<tr>
<td>IT</td>
<td>47%</td>
<td>42%</td>
<td>27%</td>
<td>42%</td>
</tr>
<tr>
<td>CY</td>
<td>78%</td>
<td>88%</td>
<td>83%</td>
<td>51%</td>
</tr>
<tr>
<td>LV</td>
<td>51%</td>
<td>52%</td>
<td>41%</td>
<td>48%</td>
</tr>
<tr>
<td>LT</td>
<td>27%</td>
<td>51%</td>
<td>26%</td>
<td>53%</td>
</tr>
<tr>
<td>LU</td>
<td>70%</td>
<td>88%</td>
<td>39%</td>
<td>40%</td>
</tr>
<tr>
<td>HU</td>
<td>44%</td>
<td>16%</td>
<td>15%</td>
<td>40%</td>
</tr>
<tr>
<td>MT</td>
<td>46%</td>
<td>94%</td>
<td>43%</td>
<td>52%</td>
</tr>
<tr>
<td>NL</td>
<td>70%</td>
<td>74%</td>
<td>90%</td>
<td>27%</td>
</tr>
<tr>
<td>AT</td>
<td>51%</td>
<td>56%</td>
<td>20%</td>
<td>37%</td>
</tr>
<tr>
<td>PL</td>
<td>50%</td>
<td>34%</td>
<td>28%</td>
<td>39%</td>
</tr>
<tr>
<td>PT</td>
<td>47%</td>
<td>77%</td>
<td>70%</td>
<td>56%</td>
</tr>
<tr>
<td>SI</td>
<td>56%</td>
<td>76%</td>
<td>77%</td>
<td>37%</td>
</tr>
<tr>
<td>SK</td>
<td>44%</td>
<td>26%</td>
<td>24%</td>
<td>35%</td>
</tr>
<tr>
<td>FI</td>
<td>67%</td>
<td>77%</td>
<td>93%</td>
<td>38%</td>
</tr>
<tr>
<td>SE</td>
<td>60%</td>
<td>92%</td>
<td>94%</td>
<td>28%</td>
</tr>
<tr>
<td>UK</td>
<td>46%</td>
<td>24%</td>
<td>46%</td>
<td>43%</td>
</tr>
<tr>
<td>BG</td>
<td>31%</td>
<td>51%</td>
<td>28%</td>
<td>19%</td>
</tr>
<tr>
<td>HR</td>
<td>50%</td>
<td>45%</td>
<td>72%</td>
<td>29%</td>
</tr>
<tr>
<td>RO</td>
<td>42%</td>
<td>60%</td>
<td>62%</td>
<td>35%</td>
</tr>
<tr>
<td>TR</td>
<td>34%</td>
<td>54%</td>
<td>26%</td>
<td>39%</td>
</tr>
</tbody>
</table>

The survey also draws attention to the fact that such results are in line with the actual use of subtitles over Europe, being common practice in the Scandinavian and other countries that showed preference to subtitles, whereas in countries, which received poor results in the popularity of subtitling, the films and television programmes are usually dubbed. A conclusion is suggested that the widespread agreement on subtitling in
countries where this method is practised could imply that once subtitling is introduced, people remain very satisfied with it and prefer it over dubbing.

2.2.3. The Common Practice in the Czech Republic

The Czech Republic belongs among one of the countries especially keen on dubbing foreign television programmes and films and it bears a remarkably long history of dubbing, with the first Czech dubbed film being made in 1933\(^2\). Currently, it is the common practice in the Czech Republic for majority of foreign films, television series and advertisements to be dubbed. Exception hold only films of independent genres and films often broadcast within the so called Film Club that are left in their original audio format and provided with Czech subtitles.

2.3. The Case of Dubbing

In technical terms, dubbing involves replacing the voices of the original characters of the film speaking in, for the local audience foreign language, with a new set of voices in the local, domestic market language, in order to make it more easily available to its audience. In this section we will look at what makes dubbing so popular with the audience of countries where dubbing is the common practice and we will also focus on what stands behind the negative attitudes towards dubbing of the pro-subtitling countries’ audience.

2.3.1. The Advantages

A main advantage of dubbing is the comfort it provides to the viewers of a foreign programme. By completely substituting the original sound by translated dubbing provided in the first language of the audience it minimizes the effort necessary for

---

\(^2\) Historie dabingu, vznik českého dabingu. FITES, dabingová sekce http://www.dabingovasekce.com/historie-dabingu.php
the enjoyment of such programme. The viewers can concentrate only on the visual image of the programme and on the audio available in their mother tongue without the necessity to engage in reading, which arises in the case of using subtitles. The question of convenience and accessibility represents the keystone of the popularity of dubbing. Providing ready-to-watch programmes in the viewers’ own language dubbing enables them to relax while watching television after a tiring day or to listen to it as a background while being engaged in some other activities.

The viewers also enjoy certain familiarity with the characters of the programmes’ story, created by their speaking in to the audience own language. The setting of the programme’s story can also be artificially made seem more familiar to the audience through means of for example translating certain references or allusions in a way they correspond to the familiar knowledge of the domestic audience.

2.3.2. The Disadvantages

Dubbing is often criticized for the lack of lip-synchronicity, the matching of dubbed voices and the movement of lips of the characters, causing the disturbing fact of the visual image not corresponding to the audio. It is obvious that a full lip-synchronicity can never be achieved as different languages vary considerably as for example to their articulation and length of words and a decision then has to be made whether to stay loyal to the accuracy of translation at the expense of lip-synchronization or the other way around (Koolstra et al. 337).

Another disadvantage of dubbing is the possibility of the audience manipulation. By replacing the original dialogues with more or less accurate translations, through dubbing the viewers can easily be exposed to information that was not
presented in the original version or to one that had been intentionally altered. Most importantly, such changes will pass unnoticed as the viewers of dubbed programmes have limited ways of finding out to what extent the contents of such programmes had been amended. (Koolstra et al. 330)

2.4. The Case of Subtitling

Subtitling has a long tradition among selected Europeans countries in which it enjoys great popularity and is much preferred over dubbing, which is by subtitles accustomed audience considered unnatural. Koolstra et al. work with the term *habituation* in regards to one of the adaptation methods the viewers are accustomed to and their subsequent judgment of the one they are not frequently confronted with. An audience watching programmes with subtitles on daily basis is used to their reading and does not consider watching such programmes as requiring extra effort. On the other hand, an audience used to watching exclusively dubbed programmes tends to in contact with subtitled programme judge reading the subtitles as disturbing or as requiring extra effort and energy. (Koolstra et al. 339)

2.4.1. The Advantages

One of the most positive aspects of subtitling is the unity of the sound and the visual image, with the actors and characters speaking in their own voices. The viewers can thus enjoy the performers’ full acting potential including his use of intonation and pitch or they can hear the colour of the actor’s voice, which also plays a part in his acting. Such qualities of the original audio version are to certain degree irreplaceable where dubbing is adopted, although professional dubbers often make some effort to imitate the vocal variations of the actors.
The risk of viewers' manipulation is to a certain degree still present while subtitling programmes, as through subtitles an incorrect or manipulated translation can be presented to the viewer, however, the viewer in this case holds the advantage in form of an immediate access to the original audio and therefore is given the opportunity to compare the contents of the subtitles with the information present in the original version of the programme. The viewer will essentially need to possess a certain level of the foreign language competence in order to be able to identify any mistranslations or incorrect information presented to them through the subtitles, yet the bare possibility to check their contents puts him in a safer and more autonomous position.

Another advantage of subtitling is often debated and that is the positive effect it has on the second language competence of the viewers of subtitled programmes. This subject constitutes the key interest of our work and will therefore be dealt with in a separate section of this paper.

2.4.2. The Disadvantages

The greatest criticism of subtitles is related to the already discussed phenomenon of comfort and convenience connected with dubbing. Viewers used to watching dubbed programmes all their life feel that following a subtitled programme requires extra effort and costs more energy. "Reading takes up so much energy that French cinema audiences leave the theatre in a worn-out state after they have watched a subtitled movie" (Koolstra et al. 332). However, as Koolstra et al. point out, the simple reading of subtitles can also have its positive effects, especially with young audience:

"Because watching subtitled programmes also implies reading subtitles, viewers get experience in reading. Assuming in the Dutch situation that viewers watch almost 20 hours per week, that
about 40 percent of the programmes (foreign and Dutch programmes in which foreign languages are spoken) are subtitled and that subtitles are displayed during 75 percent of the time, Dutch viewers spend about five to six hours per week reading subtitles. Viewers in subtitling countries, therefore, read a fair number of “books” per year through television ... a study conducted by Koolstra et al. (1997) indicates that watching subtitled television programmes leads over time to better reading skills in children.” (Koolstra et al. 340)

Among other disadvantages sometimes ascribed to the practice of subtitling belongs the argument that subtitles by their on-screen presence obstruct and spoil the pictorial image by not allowing the viewer to see its entire contents. Subtitles do appear over the picture and partially cover it, however such obstruction is in regards to the size of the overall picture truly minimal. More relevant is the aesthetic disruption of the pictorial image felt by some viewers while watching a subtitled programme or their covering a crucial part of the screen at an important moment of the programme.

Further comments on subtitles are connected to the viewers’ ability to follow them, as in regards to their size, speed of appearance or readability caused by unfortunate choice of colour or font for a particular programme. Such observations often come from people who cannot read fast enough as to be able to read the whole line of subtitles before they disappear, including elderly people and small children or from people with sight related problems.

3. The Effects of Subtitling on the Acquisition of a L2

When looking at the positive effects of watching subtitled programmes on the acquisition of a second language we need to take into consideration several factors. Above all, in our work
it is necessary to distinguish between *intentional learning* and *incidental acquisition*. Another essential criterion that needs to be considered is the age of the viewers and we will therefore differentiate between the effects on children and young viewers, and on the adult audience.

3.1. Incidental Learning

What should we imagine under the term *incidental* in regards to second language acquisition? We could possibly substitute the expression with that of *unconscious* and the process thus of unconscious learning. For our purposes it is the viewer watching a subtitled programme that is not conscious of his involvement in the process of learning nor was his intention to watch such programme with the objective of learning.

3.2. Incidental Foreign Language Acquisition

Several studies have been carried out on the topic of incidental foreign language acquisition through media exposure, most notably on the effect of watching subtitled television programmes. The common task was to reveal whether watching and enjoying a subtitled programme might lead to any positive changes in the viewer’s knowledge of the foreign language, without the viewer purposely acting to achieve such improvement of his foreign language competence.

When considering the unintentional process of learning by watching a subtitled programme an important question arises of whether all three different channels of information present in a subtitled foreign programme can be processed simultaneously by the viewer; the three channels being the pictorial information, the original soundtrack and the translation of the text in the subtitles. We will use the work of d’Ydewalle to demonstrate that such simultaneous processing is indeed possible.
The ability to process subtitles is manifested by several studies of eye-movement recordings, which prove that “reading subtitles is an automatic process and takes place independently of familiarity with subtitling, knowledge of the foreign language in the soundtrack and the availability of a soundtrack” and therefore that subtitles are read almost mandatorily (d’Ydewalle, Van de Poel, 1999, 228). This suggests that there is no doubt about viewers processing the subtitles provided in their first language and thus it is now necessary to look at their ability to follow another information channel, the foreign language sound track.

For this purpose d’Ydewalle and Van de Poel used the double-task technique, which involved viewers watching a subtitled programme during which they also had to react to flashing lights accompanied by a sound beep as fast as possible.

“The reaction time to the flashing lights was taken as a measurement for the amount of processing done with the first task, which was the viewing of a television program. The flashing lights were given at specific moments: subtitle and speaker(s) present, no subtitle, and neither subtitle nor speaker(s) present. The results showed that the presence of subtitles consumes resources, and independently, the presence of a voice also slows down the reaction times. The slowest reaction times with adults were obtained whenever both a speaker and a subtitle were present, which suggests that adults were obtained whenever both a speaker and a subtitles were present, which suggests that the adult participants do make an effort to follow the speech” (d’Ydewalle, 2002, 62).

Thus we receive confirmation of two information channels being followed by the viewer. The third channel, the visual image, is undoubtedly also requiring viewers’ attention and a question can arise whether reading subtitles cannot constitute a distraction to following the pictorial information. D’Ydewalle introduces the outcomes of his 1987 study of the viewers’ eye-
movement fixation patterns between image and subtitles. It showed that “Dutch speaking subjects were able to switch effortlessly between the visual image and the subtitle” and that such switching of attention from the visual image to reading the subtitles is almost automatic (d’Ydewalle, 2002, 60).

3.2.1. By Children and Young viewers

In children’s acquisition of their mother tongue the notion critical period plays a crucial role. It refers to the fact that if children do not start acquiring a language by the age of 12, they will never achieve normal language proficiency, even with extensive language training, especially in regards to a native-like pronunciation. For the case of second language learning the term critical period is adjusted to that of sensitive period, suggesting that after the age of 12 the L2 acquisition is to some degree possible, however not to the same extent and does not take place in the same way as during the sensitive period, before the age of 12 (d’Ydewalle, Van de Poel, 1999, 229).

With the notion of sensitive period in mind d’Ydewalle and Van de Poel conducted a research on the incidental foreign language acquisition by children watching subtitled television programmes, expecting the acquisition with children to be larger than with adults. However, the outcomes of their study did not support the sensitive period learning hypothesis and the foreign language acquisition with children did not prove to be superior to that of adults.

Another experiment, this time on children’s ability to process the three information channels and the subsequent foreign language acquisition, was conducted by d’Ydewalle in 2002 and showed that smaller children may have limited resources available for processing these information channels. “When both information sources (sound and subtitles) are available, a selection then needs to be made” (D’Ydewalle, 2002, 66). The
results of the experiment suggest that younger children watching a subtitled programme tend to focus much of their attention to the subtitles provided in their mother language and have no more available resources to follow the original soundtrack. This was later confirmed in d’Ydewalle’s next study on word recognition test, in which Grade 4 children watched a foreign spoken film provided with mother tongue subtitles.

"Among the Grade 4 children, it appeared that adding the subtitles detracted the attention of the children from the soundtrack: Their performance on the word recognition test went down when the native language was made available in the subtitles. ... On the other hand, the word recognition of the Grade 6 children improved by adding the subtitles; those children have sufficient resources available to process both sources of information; that is, the subtitles in the native language and the spoken foreign language are both processed" (D’Ydewalle, 2002, 66).

By now it should be efficiently proved that foreign language acquisition does occur with children watching subtitled programmes. Such acquisition is however facilitated by different means; with older children it is mainly their processing of the original sound track and its correspondence with the translation provided by subtitles, for such children are capable of reading. Younger children, for their lack of ability to follow translated subtitles may give up trying to follow them and concentrate on the visual image, thus making space for the unintentional acquisition to occur in form of connecting the information provided in the sound track with the visual images.

3.2.2. By Adult Audience

With adult viewers a similar experiment on incidental foreign language acquisition in the context of watching subtitled programmes was carried out by d’Ydewalle. The adult participants were shown cartoons for about 15 minutes, with
the soundtrack in the foreign language and with the subtitles provided in the viewers’ first language. Immediately after watching the subtitled cartoons the participants’ foreign language acquisition was tested, including tests on acquisition of vocabulary, grammar and syntax. “The findings established without any doubts that there is considerable incidental language acquisition simply by watching a short subtitled movie. ... However, performance in all test on syntax and grammar acquisition remained relatively poor; acquisition was clearly limited to vocabulary” (d’Ydewalle, 2002, 62).

3.2.3. Vocabulary Acquisition

In testing the potential occurrence of foreign language acquisition by viewers watching subtitled programmes the researches usually first focus on the possible incidental acquisition of foreign words, for “The first step in foreign-language acquisition is mastering new words, and this should be apparent in tests on vocabulary” (d’Ydewalle, Van de Poel, 1999, 230). In the same study we also read: “In the present study, the strongest (if not exclusive) evidence of language acquisition also emerges in the vocabulary test. ... Words, particularly nouns, are indeed the easiest building blocks in acquiring a new language; accordingly, it is not surprising to find the first signs of language acquisition in the vocabulary test” (same, 240).

3.2.4. Grammar, Syntax and Morphology Acquisition

None of the studies succeeded in detecting any signs of incidental acquisition of grammar, syntax or morphology by viewers watching subtitled programme. One of d’Ydewalle’s experiments on this topic was concluded with words: “Grammar, contrary to vocabulary, may be too complicated to acquire from a rather short movie presentation” (d’Ydewalle, 2002, 74). D’Ydewalle refers to Pienemann, who pointed out
that “large mental or grammatical complexity could prevent rules from being learned through simple presentation of the language” (same 74).

3.2.5. Short-term Effects

Kuppens points out that experiments that test language skills of viewers immediately after watching a subtitled programme are “only able to establish the short-term effects of watching foreign language television on incidental language acquisition” (Kuppens 4). Kuppens refers to d’Ydewalle and Pavakanun and agrees with them in pointing out that “if subjects already pick up foreign language skills after a few minutes of watching, language acquisition is almost certain to occur with children and adolescents who watch foreign language programs on a daily basis (as is the case in many of the smaller European countries)” (Kuppens 4).

3.2.6. Long-term Effects

The main hypothesis of Kuppens is that “if pupils incidentally learn English through media use, pupils who use more English media can be expected to perform better at English tests than pupils who use less English media” (Kuppens 5). In her study she compares the quantity of pupils’ English media use to their English language skills. It is important to point out that the study was conducted with Flemish Dutch-speaking pupils who have not yet received English instruction in school.

To test “whether a relationship exists between media use on the one hand and English proficiency as the dependent variable on the other” (Kuppens 7), the pupils were asked to translate 8 Dutch sentences into English and vice versa. The test measured “the influence of the use of only three media: watching English subtitled television programs and movies, listening to English music, and playing computer games” (Kuppens 8). For our
current purpose we will focus on the influence of subtitled programmes and on their share in the outcomes of the study. It shows that “watching subtitled television and movies exerts a significant influence on the test scores” (Kuppens 10).

Table 4.1.

Long term effects of watching English programmes on translation skills

![Graph showing the long-term effects of watching subtitled English programmes on translation skills.](image)

Table 4.2.

Long term effects of watching English programmes on translation skills

![Graph showing the long-term effects of watching subtitled English programmes on translation skills.](image)

From these results Kuppens concludes that “the more a participant watches subtitled television and movies, the better s/he generally is in translating from English to Dutch” (Kuppens 12) and vice versa.
3.3. Intentional Learning

In case of intentional learning the viewer actively desires the improvement of their foreign language knowledge and watching such programme considers an effective means of achieving such improvement. This type of learning we could thus also call *motivated*.

Various sources mention the positive effect subtitling may have on the viewers’ learning of a foreign language. In the 2006 EUROBAROMETER survey *Europeans and their Languages* we read: “The third statement deals with the use of subtitles in films and TV programmes, since research shows that using subtitles can encourage and facilitate language learning” (60). Another remark made to the positive effects of subtitles in regards to foreign language learning is provided in the Final Report of the High Level Group on Multilingualism:

> “The Group felt that TV programmes with sub-titles can be effective tools for language learning, in that they can promote functional literacy and receptive multilingualism, especially as they present viewers / listeners with a given language as used by speakers of that language. Because of that, TV companies which normally use dubbing should be encouraged to offer sub-titling in addition to traditional dubbing, so that viewers have a choice” (14).

3.3.1. Motivational Function

When watching a subtitled programme viewers with some knowledge of the foreign language tend to try understand as much as possible of the original dialogues, often using subtitles as a guideline and check of their understanding. With much of films and television series being produced in the U.S. the viewers could thus be encouraged to learn the language as to be able to understand these programmes. In Kuppens we read
“Besides by providing the language learner with intensive English-language “input”, however, it is likely that the ascendancy of English-language media accounts for the proficiency of its users in an additional way. It arguably also contributes to positive attitudes towards English, which in turn have been shown to positively influence language acquisition” (Kuppens 4).

Kuppens also refers to a study conducted by Koolstra and Beentjes, who pointed out that “young people consider English a ‘cool’ language because it is the language of most popular music and films” (Kuppens 4).

3.3.2. Facilitator of Language Learning

The possibility of watching subtitled programmes constitutes a way for the viewers’ knowledge to be tested, practised and improved, as while watching subtitled programmes viewers have the possibility to notice the intonation of native speakers, their pronunciation or accent or the use of word patterns, phrases or they can concentrate on the sentence structure and word order.

D’Ydewalle conducted another research in which the participants “were explicitly instructed to draw attention to the foreign-language soundtrack and to the endings of the words especially, in order to search in what way a movie could help in acquiring the grammar of the foreign language”. D’Ydewalle speculates that “advanced knowledge of the rules may also contribute to subsequent acquisition of similar but not-given rules” and he concludes the study with: “presenting explicitly the rules in advance affected not only correct choices on items which appeared in the movie (old items) but also allowed applying those rules on new items; clearly, the explicit rules were acquired at a level allowing also their application on new cases”. He emphasises that “upheld attention and sufficient motivation are necessary and basic ingredients for foreign-
language grammar learning to occur, even in real-life situations” (D’Ydewalle, 2002, 74).

Koolstra et al. add another positive effect of subtitling and comment on the role of subtitled programmes on the learning the correct pronunciation and suggest that

“watching subtitled television programmes is also advantageous for the pronunciation of foreign languages, because viewers are auditively exposed to enormous amounts of foreign-language texts ... because in the majority of the European subtitling countries most of the foreign-language programmes originate from the USA or the UK, the pronunciation of English/American words would likely profit from watching subtitled television” (Koolstra et al. 343).

4. Current Research

In order to map the current attitudes of the Czech public towards subtitling, we have created a short questionnaire of 10 items, which results we will shortly use to connect the up to now theoretical part of our work with suggestions of possible future practices regarding subtitling.

4.1. Survey Participants

We have distributed the questionnaire to a wide range of individuals of different age and knowledge of English, to create a blend of opinions and attitudes, to the greatest possible degree capable of providing a reliable source of material for our purposes. The two main criteria by which we assorted the answers were the age of the respondents and their present level of the English knowledge, the latter following the levels of the Common European Framework of Reference for Languages.
4.2. Research Questions

The aim of our survey was to capture the attitudes of the respondents towards subtitling occurring in several contexts.

Initially, in Question 3, we were interested in the choice our respondents make when they watch an originally English spoken film on DVD, more specifically, their choice in editing the language settings prior watching a foreign film. This question aspired to reveal the participants’ most personal attitudes towards subtitling, as in such context they are truly given the choice between subtitles and dubbing.

The following question was directed at the respondents’ attitudes towards subtitling occurring in Czech cinemas, where the common practice is for the most foreign films to be left in their original audio format and provided with Czech subtitles.

Questions 5 and 6 were addressed to respondents watching English spoken films and television series on computer and were intended to show the practices behind the nowadays popular downloading and sharing of entertainment files; the sub questions referred to the frequency of watching such programmes and the attitude towards subtitles provided to such downloaded and shared programmes.

In Question 7 we were interested in respondents’ opinion of the current practice of dubbing most of the originally English spoken films and television series.

The 8th question examines the respondents’ attitudes towards the occasional television broadcast of films in their original audio format with Czech subtitles and distinguishes 4 possible attitudes.

Question 9 asks the respondents for their opinion of a potential change of broadcasting all originally English spoken
programmes on television in their original audio format, with Czech subtitles, instead of Czech dubbing.

The last question of the survey asks whether respondents can think of any positive effects such potential change could have on their competence of English.

4.3. Results of the Survey

For analysing the responses we created two sets of charts, one showing the respondents’ answers in regards to their age and the other set the attitudes towards subtitling corresponding to the level of English the participants possess. Our aim was to examine whether any obvious relationship exists between these two criteria and the attitudes of the respondents towards subtitling.

In order to collect data of relevant quality and of sufficient quantity, we distributed the questionnaire to the total number of 66 respondents, bearing in mind that all categories of the two distinguishing groups should be represented.

Table 5

Questionnaire respondents according to age
### 4.3.1. Preference of DVD Language Settings

The vast majority of respondents, 71%, prefer to watch English spoken films on DVDs in their original audio, provided with Czech subtitles. From the results we can conclude that the majority of respondents watching DVDs, means of watching films that provides a viewer with a possibility of language settings, favour the option of the original audio format accompanied with Czech subtitles, no matter into what age category they belong to or what level of English they possess.

### 4.3.2. Attitudes towards Subtitling in Cinema

The survey revealed a satisfaction of 85% with the practice of subtitling foreign films shown in cinemas. The 7% of respondents who desire the foreign films to be screened in cinemas with Czech dubbing belong to the 35 – 50 and above 50 age categories and have no knowledge of the English language.
We can make the conclusion that the majority of people with the practice of subtitling in Czech cinemas are generally satisfied, with the minor exception of people with no knowledge of English and of higher age. Such findings suggest that Czech cinema goers are used to watching films with subtitles, be it for a limited period of time and of various frequency, and might therefore confirm the already mentioned argument that once the audience are repeatedly exposed to subtitling they grow accustomed to it and are thereafter generally satisfied with it. This fact could be argued to also be valid in case of switching to practice of subtitling on Czech television.

4.3.3. Practice of Watching Subtitled Films and Television Series on Computer

Most often are the films and various television series watched on computer by the respondents younger than 20, with 62% of respondents from this age category using computer for this activity frequently; only 13% of respondents younger than 20 never watch films and television series on computer. When using computer for the mentioned purposes 80% of respondents prefer Czech subtitles to come with the English audio.

Such results of the survey show that younger generation more frequently seeks the computer as means for watching foreign films and television series in their original audio format, with Czech subtitles, as an extra source of English spoken material next to what television and DVDs currently offer. This fact might suggest that the younger generation is keener on watching films and television series in their original format rather than dubbed and has to turn to using computer to satisfy such desire, as television does not provide them with sufficient amount of English spoken material.
We also see that the frequency of watching films and television series on computer rises with the knowledge of English people already have and so does the preference for Czech subtitles rather than for dubbing. This could imply that people seek extra English spoken material to practice, test and extend their knowledge of English and to enjoy the opportunity to hear the original audio and attempt to understand its content directly, without the second-hand version provided by dubbing.

The trend of watching films and television series in their original audio version on computer might demonstrate the wish of people to practice and learn more English, which would be made more easier and effective had there been more programmes shown in their original audio format and provided with Czech subtitles on television, type of media most accessible to everyone.

4.3.4. Attitudes towards Subtitled Films CurrentlyShown on Television

The rather positive attitude prevailed, receiving 61% of answers, with the very positive attitude receiving 33%.

It seems obvious that apart from small exceptions the general public find it absolutely comfortable to, from time to time, watch subtitled films on television. We could elaborate on such results by saying that with gradual increase of subtitled films presented to the viewer on television, the audience would slowly grow accustomed to this practice being used by this type of media and would soon find it more natural to watch films with subtitles.

4.3.5. Attitudes towards the Potential Change to Subtitling on Television

A slight majority, 54% of respondents, answered in favour of a change to subtitling, 29% stood against such change and 17%
spoke in favour of a partial change. When looking at the results from the age of the participants’ perspective, the greatest number of negative replies comes from the respondents above 50 years of age. On the other hand, the most positive replies come from the students between the age of 20 and 35, with none of them opposing the change.

We can deduce from such results that persons of higher age are used to watching exclusively dubbed programmes to such extent that they cannot imagine the change to subtitling practice. This can partly be due to the fact that they are able to come into contact with only limited number of subtitled programmes and might be afraid of such way of watching a programme because of their unfamiliarity with subtitling.

Another reason behind the lack of positive attitude towards showing more subtitled programmes on television seems probable with higher age persons and that is the problem with eyesight. Older people might not properly see the subtitles provided or the subtitles’ pace might be too fast for the older people to follow; thus they tend to refuse the change from dubbing. On the other hand younger persons, possibly due to their larger familiarity with subtitled programmes, are more open to the idea of subtitling becoming a common practice on Czech television.
Table 7

Overall attitude towards potential change of practice of dubbing to subtitling on television

<table>
<thead>
<tr>
<th></th>
<th>Percentage</th>
</tr>
</thead>
<tbody>
<tr>
<td>Positive</td>
<td>54%</td>
</tr>
<tr>
<td>Partly positive</td>
<td>17%</td>
</tr>
<tr>
<td>Negative</td>
<td>29%</td>
</tr>
</tbody>
</table>

4.3.6. Beneficial Effects on Language Skills

We learnt that respondents generally feel strong positive influence of watching subtitled programmes over their knowledge of English. Among repeatedly occurring answers were the respondents’ feelings of extending their vocabulary when watching subtitled programmes, including picking up new words, expressions or phrases, their ability to notice the correct pronunciation of words or the word order of English sentences. Also mentioned was the ability to compare the different accents of English native speakers and to notice the differences between for example the British and American way of pronouncing words. An interesting point is that even respondents who do not come to contact with subtitled programmes often and who do not possess much knowledge of English can usually imagine some positive effects their watching subtitled programmes could have on their knowledge of English.
Conclusion

The aim of this work was to argue for the positive effects watching subtitled television programmes, in their original English spoken audio format, would have on the Czech television viewers’ knowledge of the English language. Our conviction is, supported by the theoretical arguments presented in our work that with more subtitled programmes available to the general public through television screens, the level of the English knowledge of Czech public would increase.

We are aware that the bare action of broadcasting English spoken programmes on television will not suffice in achieving better competence of English among television viewers and that other inputs, such as quality language teaching and training, and relevant learning motivation of people are essential. However, our main goal is to point to the fact that with providing Czech television viewer with the option between dubbing and original audio sound track with subtitles, we encourage foreign language learning, multilingualism and multiculturalism, which represent in our age important values, especially in the joint Europe context and globalised world.

It is necessary to stress that we argue for the possibility of an option, not for a complete removal of the practice of dubbing from Czech television, therefore the Czech identity should not suffer; on the contrary, broadcasting originally foreign programmes in their foreign audio should encourage new Czech programmes being made to compensate for the loss of Czech language being heard on public television. We are also conscious that general public might feel reservations towards the vision of subtitling being employed in Czech television in greater extent than it is the common practice nowadays and therefore we will now conclude our work by in our view the solution most acceptable and still in line with our argument.
In order to promote foreign language learning and increase the general competence of Czech public’s knowledge of English, our work suggests, considering the example of several European countries, broadcasting of foreign programmes on Czech television in their original audio format, accompanied with the official translation into Czech in form of subtitles. However, such method used for broadcasting foreign programmes on public television should be made optional, to preserve the right for choice of Czech nationals.

Our suggestion is the creation of a new public television channel, similar to channels showing exclusively news or oriented on sports, to be available to the public for free, which would be unique in showing only foreign programmes in their original language, with high quality Czech subtitles, possibly specifically designed to support foreign language learning. Other channels would continue broadcasting foreign programmes with dubbing for viewers not interested in watching programmes in their original audio format or for viewers at certain moments preferring to watch programmes in the comfort of dubbing. The extra channel would therefore serve the television viewers the function of a source of foreign spoken programmes, for viewers who generally prefer subtitling and for others in moments when they for example wish to actively test, practice and extend their knowledge of a foreign language. Such channel does not have to be limited to broadcasting only originally English spoken programmes but several languages could thus be made available to be heard on television.

Our suggestion of how to possibly apply the findings of our work on Czech television audience in practice constitutes only a minor part of this work and should not be taken as its main aim. That was to demonstrate the role media, and especially television, play in second language acquisition and to show
how Czech audience could benefit from the use of subtitling of foreign programmes on television, in regards to their foreign language competence; such goal, we believe, has our present work managed to fulfil.
APPENDIX 1

Questionnaire

Role médií v osvojování si cizího jazyka

1) Do jaké věkové skupiny prosím patříte
   a) do 20 let
   b) do 35 let
   c) 35 - 50
   d) nad 50 let

1.1. Jste momentálně studentem střední nebo vysoké školy?
   a) ano
   b) ne

2) Jste znalý/á anglického jazyka? Jak byste prosím ohodnotil/a svou znalost.
   a) nulová znalost
   b) začátečník a mírně pokročilý, jednoduchá konverzace, povrchní porozumění a dorozumění
   c) středně pokročilý, složitější konverzace, hlubší porozumění a dorozumění
   d) pokročilý, plynulá konverzace, bezproblémové porozumění a dorozumění

3) Při možnosti volby audio formátu při sledování anglicky mluvených Filmů – na DVD, volíte možnost:
   a) originál audio formát + české titulky
   b) originál audio formát + anglické titulky
   c) český dabing
   d) nesleduji filmy na DVD

4) Chodíte-li do kina, vadí Vám fakt, že ve většině případů jsou filmy ponechány v originál audio formátu a jen opatřeny titulky?
   a) nevadí, originál audio formát s titulky mi v kině vyhovuje
   b) ano, vadí, raději bych, aby filmy v kinách byly dabované
   c) do kina nechodím

5) Sledujete anglicky mluvené filmy a TV seriály na počítači (to je mimo TV a DVD) v jejich originálním audio formátu opatřenými českými titulky?
   a) ano, často
b) ano, občas

c) ne, nikdy

6) viz 5) Schází Vám (preferovali byste) při sledování filmů a seriálů tímto způsobem český dabing?

a) ne, nechybí; preferuji anglické audio a české titulky

b) ano, chybí; pokud je k dispozici verze s českým dabingem, preferuji ji nad anglickým audiem

c) netýká se mne

7) Vadí Vám český dabing originálně anglicky mluvených filmů a seriálů v české televizi? Preferovali byste jejich vysílání v originálním audio formátu s českými titulkemy?

a) ano vadí; preferoval/a bych jejich vysílání v anglickém audiu s českými titulky

b) nevadí, ale uvítal/a bych možnost volby mezi titulky a dabingem nebo vysílání většího počtu pořadů s titulky

c) nevadí; český dabing v televizi preferuji

8) Je-li v televizi vysílan film v původním znění a opatřený českými titulkemy (např. v rámci Filmového klubu) je Váš vztah k němu:

a) pozitivní, rád/a se dívám na takové snímky a využívám možnosti vidět v televizi film bez dabingu

b) takovéto filmy mi nevadí, pokud mne film zaujme, podívám se na něj i přesto, že má titulky

c) na film se podívám, pokud mne velmi zaujme, ale preferoval/a bych, pokud by byl nadabován

d) takovýmto filmům se vyhýbám, titulky v televizi mi vadí

9) Zamýšlel/a jste se někdy nad možností vysílání všech originálně anglicky mluvených filmů a programů v české televizi v jejich originálním znění, s titulkemy, namísto jejich českého dabingu? Uvítala byste tuto změnu?

a) ano, uvítal/a

b) uvítala bych částečnou změnu; např. zachování vysílání již nadabovaných pořadů a u pořadů nových možnost volby mezi titulky a dabingem, popř. vznik samostatného televizního kanálu vysílajícího pořady v originálním znění s titulky

c) ne, neuvítal/a

10) Dokážete si představit nějaké pozitivní efekty, které by tato případná změna mohla mít na Vaši znalost anglického jazyka?

a) ano; dokážete prosím nějaké vyjmenovat:

b) ne
APPENDIX 2

Survey Results

Table 8

Question 3: Language preferences when watching DVDs, according to age

<table>
<thead>
<tr>
<th>Age Group</th>
<th>OA+CZ Sub</th>
<th>OA+EN Sub</th>
<th>CZ Dubbing</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>below 20 years</td>
<td>14</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>20 - 35 years, students</td>
<td>14</td>
<td>2</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>20 - 35 years, not students</td>
<td>5</td>
<td>3</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>35 - 50</td>
<td>11</td>
<td>4</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>above 50 years</td>
<td>3</td>
<td>2</td>
<td>1</td>
<td>4</td>
</tr>
</tbody>
</table>

Table 9

Question 3: Language preferences when watching DVDs, according to level of English

<table>
<thead>
<tr>
<th>Level of English</th>
<th>OA+CZ Sub</th>
<th>OA+EN Sub</th>
<th>CZ Dubbing</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>No knowledge</td>
<td>4</td>
<td>4</td>
<td>0</td>
<td>0</td>
</tr>
<tr>
<td>A1 - A2</td>
<td>2</td>
<td>1</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>B1 - B2</td>
<td>1</td>
<td>2</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>C1 - C2</td>
<td>3</td>
<td>1</td>
<td>0</td>
<td>0</td>
</tr>
</tbody>
</table>
Table 10

Question 4: Attitudes towards subtitling in cinema, according to age

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Satisfied with subtitles</th>
<th>Would prefer CZ dubbing</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>below 20 years</td>
<td>14</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>20 - 35 years, students</td>
<td>13</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>20 - 35 years, not students</td>
<td>11</td>
<td>3</td>
<td>1</td>
</tr>
<tr>
<td>35 - 50</td>
<td>13</td>
<td>5</td>
<td>2</td>
</tr>
<tr>
<td>above 50 years</td>
<td>5</td>
<td>1</td>
<td>2</td>
</tr>
</tbody>
</table>

Table 11

Question 4: Attitudes towards subtitling in cinema, according to level of English

<table>
<thead>
<tr>
<th>Level of English</th>
<th>Satisfied with subtitles</th>
<th>Would prefer CZ dubbing</th>
<th>N/A</th>
</tr>
</thead>
<tbody>
<tr>
<td>No knowledge</td>
<td>2</td>
<td>5</td>
<td>1</td>
</tr>
<tr>
<td>A1 - A2</td>
<td>20</td>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>B1 - B2</td>
<td>23</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>C1 - C2</td>
<td>11</td>
<td>1</td>
<td>1</td>
</tr>
</tbody>
</table>
Table 12

Questions 5, 6: Frequency of watching subtitled programmes on computer and attitudes towards such subtitling, according to age

Table 13

Questions 5, 6: Frequency of watching subtitled programmes on computer and attitudes towards such subtitling, according to level of English
Table 14

Question 8: Attitudes towards subtitled programmes currently shown on Czech television, according to age

<table>
<thead>
<tr>
<th>Age Group</th>
<th>Very Positive</th>
<th>Rather Positive</th>
<th>Would prefer CZ Dubbing</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>below 20 years</td>
<td>11</td>
<td>5</td>
<td>8</td>
<td>7</td>
</tr>
<tr>
<td>20 - 35 years, students</td>
<td>8</td>
<td>4</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td>20 - 35 years, not students</td>
<td>7</td>
<td>1</td>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>35 - 50</td>
<td>9</td>
<td>5</td>
<td>1</td>
<td>1</td>
</tr>
<tr>
<td>above 50 years</td>
<td>6</td>
<td>6</td>
<td>2</td>
<td></td>
</tr>
</tbody>
</table>

Table 15

Question 8: Attitudes towards subtitled programmes currently shown on Czech television, according to level of English

<table>
<thead>
<tr>
<th>Level</th>
<th>Very positive</th>
<th>Rather positive</th>
<th>Would prefer CZ Dubbing</th>
<th>Negative</th>
</tr>
</thead>
<tbody>
<tr>
<td>No knowledge</td>
<td>6</td>
<td>1</td>
<td>1</td>
<td>0</td>
</tr>
<tr>
<td>A1 - A2</td>
<td>6</td>
<td>1</td>
<td>4</td>
<td>2</td>
</tr>
<tr>
<td>B1 - B2</td>
<td>13</td>
<td>11</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>C1 - C2</td>
<td>6</td>
<td>6</td>
<td>6</td>
<td></td>
</tr>
</tbody>
</table>
Table 16

Questions 7, 9: Attitudes towards potential change of practice of dubbing to subtitling on Czech television, according to age

Table 17

Questions 7, 9: Attitudes towards potential change of practice of dubbing to subtitling on Czech television, according to level of English
REFERENCES


Source: <http://ec.europa.eu/information_society/media/overview/evaluation/studies/index_en.htm>
