

Primary English as a foreign language learners' reception of a subtitling activity based on an artificial intelligence-generated «anime»

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Abstract

This exploratory study investigates the reception and perceived usefulness of a subtitling activity based on an artificial intelligence (AI)-generated «anime» video in the context of English as a foreign language (EFL) learning in four fifth-grade primary EFL classrooms in two Spanish state schools in Spain. A short original anime episode was created using generative AI tools, with a narrative designed to provide contextualised practice of key grammatical structures previously addressed in class, namely the verb to be, have got, frequency adverbs, and the present continuous. A total of 72 pupils aged 10-11 watched the video and completed an individual subtitling translation task using the free Subpanda™ tool. They were provided with an SRT (SubRip subtitle) template in English and were asked to translate each segment into Spanish. Afterwards, all participants completed a short questionnaire consisting of the «Smileyometer», «Again-Again», and one item on perceived usefulness for grammar learning, while a subsample of six voluntary learners took part in a focus group. Results revealed high levels of enjoyment, engagement, and willingness to repeat the activity. Learners also reported that the activity was helpful for understanding grammar in context and for reflecting on language use. Overall, this study offers a preliminary proposal for integrating AI-generated narrative media and pedagogical translation into Primary EFL subtitling tasks.

Keywords: language learning; artificial intelligence (AI); educational technology; subtitling; grammar competence; pedagogical translation; English as a foreign language (EFL); primary education.

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Percepción del alumnado de inglés como lengua extranjera de Educación Primaria sobre una actividad de subtitulación basada en un «anime» generado con inteligencia artificial

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Extracto

Este estudio exploratorio analiza la recepción y la utilidad percibida de una actividad de subtitulado basada en un vídeo de «anime» generado con inteligencia artificial (IA) en el contexto del aprendizaje del inglés como lengua extranjera en cuatro grupos de quinto de Educación Primaria de dos centros públicos en España. Para ello, se creó un breve episodio original de «anime» mediante herramientas de IA generativa, con una narrativa diseñada para ofrecer una práctica contextualizada de estructuras gramaticales trabajadas previamente, como los verbos *to be* y *have got*, los adverbios de frecuencia y el presente continuo. Un total de 72 alumnos y alumnas de 10 a 11 años visualizaron el vídeo y realizaron una tarea individual de traducción subtitulada utilizando la herramienta gratuita Subpanda™. Para ello, se les proporcionó una plantilla SRT (*SubRip subtitle*) en inglés y se les pidió que tradujeran cada segmento al español. Posteriormente, todo el alumnado completó un breve cuestionario compuesto por las escalas «Smileyometer» y «Again-Again», y un ítem sobre utilidad percibida para el aprendizaje gramatical, mientras que una submuestra de seis participantes voluntarios fue parte de un grupo focal. Los resultados mostraron altos niveles de disfrute, implicación y disposición a repetir la actividad. Asimismo, el alumnado manifestó que la tarea le resultó útil para comprender la gramática en contexto y reflexionar sobre el uso de la lengua. En conjunto, este estudio ofrece una propuesta preliminar para integrar medios narrativos generados por IA y traducción pedagógica en tareas de subtitulado de inglés como lengua extranjera desde edades tempranas.

Palabras clave: aprendizaje de idiomas; inteligencia artificial (IA); tecnología educativa; subtitulado; competencia gramatical; traducción pedagógica; inglés como lengua extranjera; educación primaria.

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Sumario

- 1. Introduction
- 2. Literature review
 - 2.1. From audiovisual translation (AVT) to didactic audiovisual translation (DAT)
 - 2.2. The pedagogical mechanics of subtitling in the EFL context
 - 2.3. Implementation contexts: alternative pedagogies and national standards
- 3. Objectives
- 4. Method
 - 4.1. Participants and context
 - 4.2. Materials and task design
 - 4.3. Instruments
 - 4.4. Data analysis procedure
- 5. Results
 - 5.1. Questionnaire analysis
 - 5.2. Codebook
 - 5.3. «Perception»
 - 5.4. «Difficulties»
 - 5.5. «Usefulness»
 - 5.6. «Feedback»
 - 5.7. «Engagement»
 - 5.8. «Persistence»
- 6. Discussion
- 7. Conclusions
- References
- Appendix

Nota: el autor declara que el estudio se realizó conforme a la normativa vigente y a las directrices institucionales aplicables. Las personas participantes fueron informadas de su finalidad y participaron libre y voluntariamente, recabándose, según cada caso, el consentimiento verbal o escrito de sus representantes legales y el asentimiento verbal de los menores. No se recogieron datos personales identificativos ni se recibió financiación externa.

Disponibilidad de datos: los materiales de investigación y archivos de análisis del estudio se encuentran depositados en Zenodo, incluyendo resultados de cuestionarios, estadísticas descriptivas, tablas de frecuencia, archivos de análisis cualitativo, materiales de codificación, episodio y plantilla de subtítulos. Identificador: <https://doi.org/10.5281/zenodo.19581626>. Licencia: CC BY 4.0.

1. Introduction

Language learning activities are being redesigned and delivered through the use of emerging technologies, which provide opportunities for the creation of contextualised, engaging and learner-centred experiences (Septiani *et al.*, 2025). One such emerging technology is artificial intelligence (AI) which allows teachers and educators to produce and use audio visual materials that combine narrative, visual appeal and language input designed to accomplish a particular educational goal (Kristiawan *et al.*, 2024; Ridayani *et al.*, 2025; Septiani *et al.*, 2025). In this context, recent research supports the use of AI in language learning as a tool for facilitating personalisation of learning and increasing the engagement of learners of all proficiency levels (Al-Smadi *et al.*, 2024).

In addition, AI-based systems have been associated with greater learner autonomy, motivation and opportunities for language practice across different areas of language learning (Kristiawan *et al.*, 2024; Septiani *et al.*, 2025). At the same time, subtitling has become an increasingly relevant task in language education because it places learners in a position where they must understand audiovisual input and transform it into written language. This receptive and productive dimension has been related to vocabulary learning, listening comprehension and attention to grammatical form (Baranowska, 2025; Putri and Zuraida, 2025; Tinedo-Rodríguez, 2025; Zhao, 2023). Subtitles may also help learners to connect what they hear with written language and visual context, which can support comprehension when the task is properly guided (Pujadas and Muñoz, 2020).

Despite this body of work, less is known about how AI-generated audiovisual materials can be combined with subtitling tasks in Primary EFL classrooms. This is particularly relevant in the case of AI-generated anime videos, since narrative and visual features may provide a meaningful context for working with grammatical structures already introduced in class (Mutalliyeva, 2026). Although AI has shown potential for creating engaging materials and supporting personalised teaching and feedback (Behforouz and Al Ghaithi, 2025), empirical evidence on this specific type of classroom task remains limited. More research is therefore needed on how Primary EFL learners perceive and engage with multimodal AI-generated materials when these are used as the basis for classroom-based subtitling tasks.

In this exploratory study, we investigate how 5th-grade primary EFL learners respond to a raw AI-generated «anime» video which was used within a subtitling and translation task with grammar learning potential. The activity exploits narrative-based instruction, subtitling

for didactic purposes and an introduction to subtitle-editing interfaces, and can be situated at the crossroad of approaches such as task-based learning (Lena and Nikolov, 2025), multimodal input processing (Li *et al.*, 2022; Xing and Zhang, 2025) and early digital literacy (Armanda and Yosintha, 2022). Task-based language teaching has been shown to be useful for developing language skills among young learners, particularly if combined with appealing and meaningful activities that promote development not only of communicative skills but also cognitive proficiency (Iglesias-Diéguez *et al.*, 2025; Metty *et al.*, 2025; Teng, 2025). Multimodal approaches to learning and language teaching, integrating moving images, audio and text, seem to be well-aligned with the sensibilities of this age group, who enjoy contextualised and concrete representations of language (Montero Pérez, 2022; Pattemore and Muñoz, 2022; Teng, 2019). Finally, early exposure to technology-enhanced language learning can be assumed to support the development of digital literacy skills, which will be increasingly important in this century, and where exposure to technology-enhanced tasks can implicitly strengthen young learners' digital and media competence (Ahyadi *et al.*, 2025). Despite these affordances, there remains a gap in the literature concerning the use of didactic audiovisual translation with AI-generated materials in Primary EFL settings. In particular, little is known about how young learners respond to this type of activity, the extent to which AI-generated audiovisual materials can be useful for grammar work, and the practical constraints that may emerge when such tasks are implemented in the classroom (Behforouz and Ghaithi, 2025).

Existing studies on the classroom use of multimodal technologies for language learning suggest that their pedagogical potential depends on several factors, including careful task design, appropriate scaffolding and alignment with learners' readiness (Sydorenko *et al.*, 2024; Cárdenas-Claros *et al.*, 2023). In this regard, examining younger learners' attitudes towards the reception of innovative technologies is important for understanding their educational value and long-term sustainability in classroom contexts (Xiaofan and Annamalai, 2025). Furthermore, practical challenges including infrastructure limitations, teacher preparedness and the balance between technology use and traditional instruction have not been explored in Primary EFL contexts either (Faudi *et al.*, 2023).

In light of this gap, the present study investigates the learners' reception of an AI-generated «anime» subtitling activity in a fifth-grade EFL classroom, focusing on perceived usefulness, engagement and classroom feasibility rather than on objectively measured grammar gains. The exploratory focus is in line with the research that suggests that the integration of technology in language education can be better understood through the perceptions of learners and their experiences in the classroom (Férez Mora and Coyle, 2024; Putri and Zuraida, 2025). Given that young learners' engagement with language learning activities has behavioural, cognitive and affective dimensions (Lena and Nikolov, 2025), exploring their response to this type of technology-enhanced task may contribute to more realistic and learner-sensitive approaches to Primary EFL instruction (Al-Smadi *et al.*, 2024).

2. Literature review

2.1. From audiovisual translation (AVT) to didactic audiovisual translation (DAT)

The development of applied linguistics research has changed the way we think about and use translation, from being a passive consumer service to a tool for actively producing language and thus learning (McLaughlin, 2022). This is essential in the modern EFL classroom, as it turns the learner from a spectator of content into an active manipulator of linguistic and multimodal signals (Dagilienė, 2012; De Oliveira Branco, 2014). Díaz Cintas (2009, 2012) describes AVT as the translation of the cultural and linguistic content of an audiovisual medium into another language, within the constraints of the medium. This field distinguishes three main modes: subtitling (the translation of dialogue into written text at the bottom of the screen), dubbing (the replacement of original audio with a target language track synchronised with lip movements) and audio description, which delivers visual events into spoken words to ensure accessibility (Ibáñez Moreno *et al.*, 2016). Unlike traditional teaching methods, DAT represents an innovative pedagogical approach that leverages translation of audiovisual content as a language learning tool.

Talaván Zanón (2019) defines DAT as the intentional use of audiovisual translation modes for the explicit purpose of second language (L2) instruction. The development of DAT has progressed along with the development of technology, including computers and internet-based tools, as well as the evolution of pedagogical methods. The educational potential of audiovisual content became apparent in the 1980s when researchers began to experiment with utilising audiovisual aids in language labs to help learners develop their listening skills while using subtitles (Talaván Zanón, 2019). In the early 2000s, research began to conceptualise DAT as an effective mean of promoting authentic immersion, with a clear shift from passive reception towards learner-centred production. Currently, technology has made it possible for learners to use the internet and more sophisticated editing tools to create their own media projects where they apply different translation techniques to real-life audiovisual content (Fernández-Costales *et al.*, 2023). The use of AVT as a profession also lends itself as a resource from which educators can create resources for teaching and learning foreign languages, especially through the creation of subtitled videos (De Oliveira Pontes *et al.*, 2025). Overall, DAT facilitates what Díaz Cintas (2009) describes as a «genuine encounter» with native-speaker productions which they have been exposed to, moving from simplified textbooks to cognitively challenging tasks associated with producing subtitles.

2.2. The pedagogical mechanics of subtitling in the EFL context

Subtitling represents a task of high cognitive complexity that bridges receptive and productive skills through multimodal scaffolding. Learners have to decode complex auditory and

visual streams (reception) and to re-encode them into constrained written formats (production). This process has several pedagogical advantages. For example, Álvarez Sánchez (2017) contends that subtitling helps to develop linguistic and cultural competence as it requires the interpretation of paralinguistic and cultural features, which encourages learners to use non-verbal cues to understand oral discourse. In a similar vein, Soler Pardo (2020) highlights its contribution to vocabulary development, attentional focus and motivation, as well as the reinforcement of productive skills in both speaking and writing. Finally, Lertola (2018) argues that subtitling provides learners with authentic communicative situations, combining the benefits of pedagogical translation with the added value of multimodal and contextualised input.

Beyond these particular skills, scholars such as Carreres *et al.* (2017) and Colina and Lafford (2017) advocate for the integration of translation as the «fifth skill». Translation is not an isolated exercise, but rather a pedagogical tool to integrate and unite the four traditional skills (reading, writing, listening and speaking). This integration is further enriched by the development of the pragmatic competence; as Beltramello (2019) notes, the combination of subtitling and revoicing encourages students to notice «pragmatic phenomena», such as the speaker's objectives and the use of specific idiomatic expressions. These processes may contribute to learner autonomy and sustained engagement with the target language. It must be noted that the effectiveness of DAT across multiple modalities and learning contexts has received certain empirical support across different modalities and learning contexts. A study conducted with 566 non-native English-speaking participants from eight Spanish higher education institutions showed that five audiovisual translation methods in online and face-to-face settings improved learners' language skills, thus confirming DAT's usefulness in the teaching of English as a foreign language (González-Vera *et al.*, 2025). While a lot of this evidence is from higher education, it does indicate that DAT can support language-skill development in various instructional formats.

The strategic value of multimodality lies in its capacity to align classroom instruction with the lived experiences of 21st-century learners. By utilising the media formats that dominate students' daily lives –such as video gaming and streaming– educators can achieve a significant affective filter reduction, making students more receptive to L2 input. Chaume (2019) highlights that this multimodal approach allows students to discern the natural usage of language by native speakers through combined auditory and visual cues. Also, González-Vera and Hornero-Corisco (2016) state that DAT gives instant feedback on grammar and pronunciation, thereby speeding up the learning process compared to traditional methods.

2.3. Implementation contexts: alternative pedagogies and national standards

Language-teaching initiatives that incorporate technology are increasingly conceptualising digital literacy as an important dimension, with an understanding that digital engage-

ment not only involves technical skills, but also critical digital engagement and multimodal meaning-making. Teachers working in primary education bilingual programmes identified DAT as beneficial for content and language integrated learning (CLIL) objectives, especially in terms of code-switching and increasing students' metalinguistic awareness and working with the 4Cs (communication, culture, content, and cognition) in content-subjects (Fernández-Costales, 2021).

Integrating DAT is consistent with the *Ley orgánica 3/2020, de 29 de diciembre, por la que se modifica la Ley orgánica 2/2006, de 3 de mayo, de educación*, commonly known as LOMLOE (Ministerio de la Presidencia, Justicia y Relaciones con las Cortes, 2020), as this educational framework emphasises digital competence, plurilingualism and audiovisual communication. In addition, the existing educational legislation naturally and effectively complements DAT with task-based language teaching (TBLT), a well-established student-centred pedagogical approach emphasising meaningful communication through task completion. Students' willingness to communicate is significantly enhanced by TBLT, with the Utility Value and Intrinsic Value components being identified as significant mediators in the process (Johari *et al.*, 2025). DAT's emphasis on autonomy, self-correction and learning through experiential discovery makes it a natural partner to these standards. In this sense, DAT can be understood as a consolidating and «self-correcting» material. Students can review their dubbed or subtitled output, identify errors through trial and error without the direct intervention of the teacher, and apply the grammar that has been learned through activities in designated areas. In addition to linguistic benefits, DAT may also have psychosocial benefits. Learners may feel more confident in communication, less anxious and more effective in relation to language learning (Baños and Sokoli, 2015; Bobadilla-Pérez and Carballo de Santiago, 2022; Lertola, 2019; Talaván Zanón, 2020; Talaván-Zanón and Rodríguez-Arancón, 2024). These affective gains can help explain continued engagement with the target language outside formal instruction (Fernández-Costales *et al.*, 2023).

However, there is a clear research gap on the application of DAT with AI-generated animation in primary EFL contexts, despite these affordances. The rationale behind the present exploratory study is the limited research on this topic, particularly regarding how young learners perceive an AI-generated «anime» subtitling activity, how useful they find it for working on grammar and what difficulties and affordances emerge during its classroom implementation.

3. Objectives

The general objective of this study was the following:

General objective. To examine Primary EFL learners' reception of an AI-generated «anime» subtitling activity implemented within a regular classroom session.

More specifically, the study pursued the following specific objectives:

Specific objective 1. To analyse learners' affective reception of the AI-generated «anime» subtitling activity in terms of enjoyment, fun, interest and willingness to repeat a similar task.

Specific objective 2. To examine learners' perceived usefulness of the activity for contextualised grammar work, particularly in relation to structures previously addressed in class.

Specific objective 3. To identify the main practical difficulties experienced during the activity, with particular attention to task length, fatigue, vocabulary demands and the need for peer, teacher or digital support.

Specific objective 4. To explore the preliminary classroom feasibility of integrating AI-generated narrative media and pedagogical subtitling into a regular Primary EFL lesson.

4. Method

4.1. Participants and context

The study involved 72 pupils enrolled in 5th-grade Primary Education classes across two public schools in Andalusia, Spain. The intervention was implemented specifically within the core subject of EFL. The sample included 49 students from an urban school, distributed across two intact classroom groups of 24 and 25 students, and 23 students from a rural school, distributed across two smaller intact classes of 13 and 10 students, respectively. Participants were aged between 10 and 11 and had an estimated CEFR A1.2 level in English. They were selected through convenience sampling, as the intervention was implemented in naturally occurring classroom groups to which the researcher had access.

The subtitling activity was conducted during regular EFL classroom hours in a single 55-minute session. It was integrated into the teacher's ordinary lesson planning as a grammar review task focused on structures previously addressed in class. All pupils participated in the viewing and subtitling translation task using Subpanda™ as part of an ordinary classroom learning activity. However, participation in the subsequent data collection instruments, namely the anonymous reception questionnaire adapted from the Fun Toolkit and the focus group, was strictly voluntary. The questionnaire was presented to pupils as an anonymous exit ticket.

To guarantee privacy and minimise any risk of identification, the focus group was not audio –or video– recorded. Instead, it was conducted at the back of the classroom with a small group of volunteers, and their responses were transcribed in real-time using a laptop's speech-to-text feature (Microsoft Word Dictate, Microsoft 365), transcribing only the text. No names or personal data were collected; participant contributions were assigned anon-

ymous codes. Furthermore, immediately following the session, the transcript was carefully reviewed to eliminate any incidental references that could potentially compromise participant anonymity.

Given that the participants were minors, rigorous ethical safeguards were applied throughout the research process, aligning with the guidelines of the Human Research Ethics Committee (CEIH) of the Universidad de Jaén. Prior to the study, authorisation was obtained from the participating schools. Informed consent was obtained from the legal guardians of all participating minors. Additionally, the pupils provided verbal assent before taking part in the focus group.

Therefore, the intervention took place in an ordinary classroom setting and involved no risks beyond those associated with a regular school day. Data were treated strictly under the principles of minimisation, confidentiality and anonymisation. No directly identifying personal information, images, or voices were collected, stored, or reported. Questionnaire data were analysed in an aggregated format, and focus group excerpts were coded using anonymous participant labels. All procedures strictly complied with the Spanish *Ley orgánica 3/2018, de 5 de diciembre, de protección de datos personales y garantía de los derechos digitales* and were consistent with the British Educational Research Association (BERA) Risk-Benefit Guidelines ensuring all information was used exclusively for research and educational purposes with no transfer to third parties.

4.2. Materials and task design

The main input was a 3-minute 26-second «anime» episode titled «The Black Phantom's Card», created with Seedance AI 2.0. The episode was designed specifically for this study by the researcher. First, the researcher wrote the full narrative script, including the characters, plot development, dialogue and target grammatical structures. The plot follows a detective investigating the disappearance of a museum cat, which ultimately leads to a confrontation with a mysterious thief known as the Black Phantom. The script was designed to contextualise four grammar points previously addressed in class: the verb to be, have got, frequency adverbs and the present continuous. Second, the script was transformed into scene-by-scene prompts for AI video generation. These prompts specified the action taking place in each scene, the visual setting, character behaviour, camera angles and shot composition. Third, synthetic voices were used for the characters' dialogue in order to create a complete audiovisual episode.

Once the episode had been generated, the researcher prepared an English SRT subtitle file aligned with the video timing. This SRT file was then provided to pupils as the source text for the subtitling translation task in Subpanda™. To support transparency and replicability, the full scene-by-scene prompt structure is included in the appendix, while

the complete subtitle template is available in the dataset deposited in Zenodo (<https://doi.org/10.5281/zenodo.19581626>). The AI-generated «anime» episode is also included as supplementary material in the same dataset and can be consulted at: https://youtu.be/wM_PdduCngM

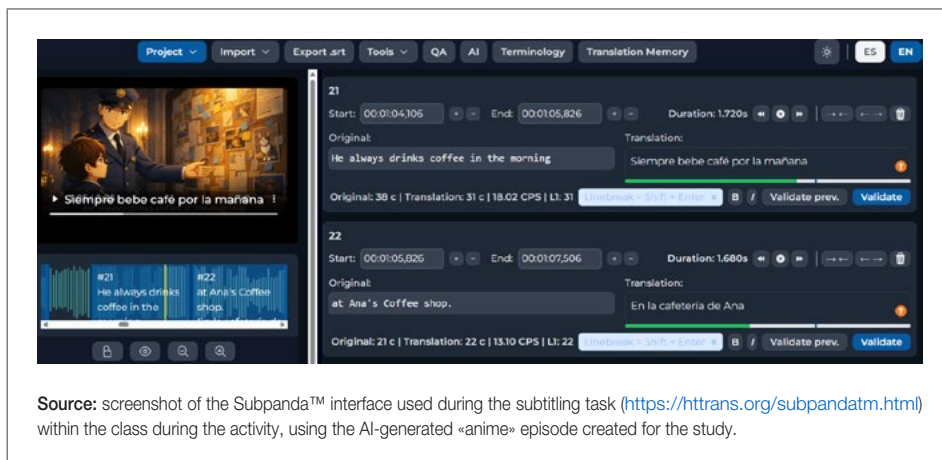
The activity was implemented within a single 55-minute session and was structured into five distinct stages to scaffold the learning process:

- **Stage 1. Pre-watching review (approximately 5-10 minutes).** The session began with activation of prior knowledge by the teacher. A short review of the four target grammatical structures (the verb to be, have got, frequency adverbs, and the present continuous) was conducted with clear examples. The purpose of this stage was to prepare the learners, so that they could be ready to perceive these linguistic forms in the audiovisual input.
- **Stage 2. Viewing the episode (approximately 5 minutes).** The entire 3:26-minute AI-generated «anime» titled «The Black Phantom's Card» was displayed on the digital board in the classroom. This first viewing was done in English to give the learners the opportunity to listen to the story, process the multimodal visual cues and to focus on general listening comprehension, before tackling the written text. They were invited to raise any queries.
- **Stage 3. Subtitling translation task (approximately 25-30 minutes).** Each pupil worked on their digital device. They were provided a link with the video and the English SRT subtitle file and instructed to translate each segment into Spanish using the Subpanda™ web editor (<https://httrans.org/subpandatm.html>) as can be seen in figure 1.

The instructions clearly focused on grammatical correctness and continuity of the story. At this stage, the teacher was a facilitator and was monitoring and giving scaffolding and/or technical support as needed.

- **Stage 4. Post-task questionnaire (approximately 5 minutes).** Immediately after completing their translations, all participants filled out the short reception questionnaire. This instrument was given as an anonymous «exit ticket» and assessed their immediate affective reactions (enjoyment, fun, interest) and perceived usefulness of the task.
- **Stage 5. Focus group (approximately 10 minutes).** A semi-structured focus group in Spanish was held with a subsample of six voluntary learners as the rest of the class completed their tasks. This was conducted at the back of the classroom without audio or video recording, to provide a comfortable environment and to ensure anonymity. Rather, responses were captured in real-time using speech-to-text software and provided in-depth qualitative feedback on their experience and perceived difficulties.

Figure 1. Subtitling interface



4.3. Instruments

The instruments used were selected based on the exploratory and mixed method nature of the study. The study used a short learner reception questionnaire, a structured classroom observation grid and a semi-structured focus group, in keeping with the principles of mixed-method research that encourages the mixing of quantitative and qualitative evidence to provide a broader understanding of educational phenomena (Creswell and Plano Clark, 2018; Johnson and Onwuegbuzie, 2004; McMillan and Schumacher, 2014). This selection was considered suitable, as the study did not aim to measure the acquisition of grammar, but to investigate how the activity was received by the learners, what they felt they gained from it and the main affordances and difficulties that arose in the classroom. Specifically, the relationship between quantitative descriptive data, qualitative evidence from classroom observations and a focus group was established using a convergent mixed-methods design within an exploratory study. Because of the combination of instruments, it was possible to look at the overall affective response of the group, as well as the classroom behaviours, perceived difficulties and learner explanations that helped to put the questionnaire results into perspective.

The quantitative component consisted of a simplified learner reception questionnaire administered immediately after the subtitling task. The instrument was the Fun Toolkit (Read, 2008), which has been validated and widely used to obtain children's affective responses to interactive and technology-mediated experiences through age-appropriate visual scales. In this study, the questionnaire included three «Smileyometer» items assessing enjoyment, fun and interest, one «Again-Again» item assessing willingness to repeat a similar activity, and one visual item added assessing perceived usefulness for grammar work. The use of visual response formats was considered suitable for 10 to 11-year-old pupils, as it allowed them to express their perceptions quickly and accessibly at the end of the session.

The first qualitative instrument was a structured classroom observation grid. Observation was included to complement the questionnaire data with evidence of classroom behaviour during the activity. The grid focused on three indicators: engagement, persistence and tiredness. Engagement referred to focused attention and on-task behaviour during the viewing and subtitling phases. Persistence referred to learners' continued effort when facing linguistic or technical difficulties. Tiredness referred to visible signs of fatigue associated with task length, unfamiliar vocabulary or sustained concentration. The observation grid therefore helped contextualise the questionnaire results by documenting how learners interacted with the task in real time.

The second qualitative instrument was a semi-structured guide for a focus group conducted in Spanish with a voluntary subsample of six pupils. The focus group was designed to obtain more detailed information about learners' subjective experience of the activity. The guiding questions focused on what they liked most, what they found challenging, if they thought the subtitles were helpful to understand grammar, if they would like to do a similar activity again and what they would change. Spanish was used to make sure that the pupils' thoughts were communicated clearly, without the restrictions imposed by their A1.2 English.

These three instruments enabled the study to triangulate the descriptive data from the questionnaires with observed classroom behaviour and the learners' own explanations. This triangulation enhanced the interpretation of the results and provided general response patterns with qualitative evidence of engagement, perceived difficulty, persistence and suggested improvements.

4.4. Data analysis procedure

In this exploratory study, quantitative and qualitative data analysis procedures were used to give a wider interpretation of the learners' reception and the perceived usefulness of the intervention. The quantitative data obtained from the 5-item questionnaire was processed using the Jamovi software (version 2.6) (The Jamovi Project, 2025) to get descriptive statistics and frequency distributions. The qualitative data obtained from the focus group were analysed following the general principles of content analysis described by Hsieh and Shannon (2005). The researcher first became familiar with the data through repeated reading of the transcript.

Recurring ideas were then identified through inductive coding and grouped into broader thematic categories. The results of the focus group were reported under these categories. Due to the exploratory nature of the study and the limited number of qualitative respondents, percentages in the results section should be viewed as descriptive indicators and not as inferential values. Analysis files and statistical outputs were created for transparency and deposited in the Zenodo repository.

Focus-group excerpts were originally produced in Spanish and were translated into English for reporting purposes.

5. Results

5.1. Questionnaire analysis

The questionnaire responses showed a clearly positive reaction to the AI-generated «anime» subtitling activity among the 72 participants. The highest mean score was recorded for «Interest» ($M = 4.71$, $SD = 0.542$), followed by «Fun» ($M = 4.64$, $SD = 0.484$) and «Enjoyment» ($M = 4.57$, $SD = 0.601$). These results indicate that the affective engagement with the activity is high.

This was confirmed by frequency data given that 100 % of all participants chose one of the two most positive answers to the «Fun» item and 100 % of the participants had a fully positive attitude towards repeating a similar activity in the future for the item «Again-Again». The perceived helpfulness for grammar understanding item had a mean of 4.10 ($SD = 0.585$). As shown in table 1, 47 learners selected level 4 and 16 selected level 5, meaning that 87.50 % of the participants chose one of the two highest response levels. This finding suggests that the activity was generally viewed as useful to the pupils for the understanding of grammar, even though there was no objective measure of grammar. The complete frequency distribution is given in table 1.

Table 1. Frequencies of questionnaire responses

Enjoy	Counts	Total (%)	Cumulative (%)
3	4	5.60 %	5.60 %
4	23	31.90 %	37.50 %
5	45	62.50 %	100 %
Fun	Counts	Total (%)	Cumulative (%)
4	26	36.10 %	36.10 %
5	46	63.90 %	100 %





Interesting	Counts	Total (%)	Cumulative (%)
3	3	4.20 %	4.20 %
4	15	20.80 %	25 %
5	54	75 %	100 %
Helpful	Counts	Total (%)	Cumulative (%)
3	9	12.50 %	12.50 %
4	47	65.30 %	77.80 %
5	16	22.20 %	100 %
Again-Again	Counts	Total (%)	Cumulative (%)
Positive response	72	100 %	100 %

Note. Results for the quantitative items of the questionnaire. Each block corresponds to one questionnaire item, and the rows within each block indicate the selected scale values, together with their frequency, percentage and cumulative percentage. The «Again-Again» item measured learners' willingness to repeat a similar activity. $N = 72$.

Source: author's own elaboration based on questionnaire data.

5.2. Codebook

Qualitative data was collected from a focus group interview with six voluntary participants to gain a deeper understanding of the learners' experiences and complement the quantitative data. In total, 19 codes were found and these were then grouped into six major categories: «Perception», «Difficulties», «Usefulness», «Feedback», «Engagement» and «Persistence». These categories were determined according to the number of times and extent of the students' responses in the semi structured discussion.

A hierarchical coding scheme was created to provide a systematic organisation of the qualitative data. Table 2 shows the hierarchical coding scheme with categories, codes, description, frequencies and percentages. The most dominant theme was the category of «Perception» with 36.90 % of the coding frequency, showing that the students reflected on the nature of the task and the AI medium to a significant extent. Each category is described below.

Table 2. Codebook of qualitative categories and codes

Category	Code	Description	Coded Occurrences	Codes (%)
Difficulties	Little time learning English	A personal sense of difficulty attributed by the student to their short history of learning the target language.	1	2.20 %
Difficulties	Long task	Perception that the volume of subtitle lines to be translated was too high for the time provided.	7	15.20 %
Difficulties	Vocabulary	Difficulties encountered when attempting to translate specific unknown words.	1	2.20 %
Engagement	Fun	Expressions of entertainment and the subjective perception of time passing quickly.	2	4.30 %
Engagement	Open to continue	Demonstrated interest in the resolution of the story and desire for future narrative episodes and performing similar tasks.	3	6.50 %
Feedback	Able to choose lines	Proposal to allow students to select specific segments for translation rather than completing the entire template.	1	2.20 %
Feedback	Hear and repeat	Suggestion to incorporate oral activities, such as acting out scenes or oral translation.	1	2.20 %
Feedback	More content	Desire for narrative expansion, including more characters, events, or a continuation of the story.	3	6.50 %
Feedback	Shorter	Suggestion to reduce the total number of subtitle lines to be translated.	1	2.20 %
Perception	From English to Spanish	Recognition and appreciation of the translation process as a bridge to understand meaning.	4	8.70 %
Perception	Generally positive	Global expressions of satisfaction and general liking of the overall experience.	3	6.50 %
Perception	Looking and translating	Appreciation for the specific mechanics of subtitling (visualising while translating).	1	2.20 %



Category	Code	Description	Coded Occurrences	Codes (%)
Perception	Narrative and characters	Interest in and identification with the story plot and the design of the protagonists.	3	6.50 %
Perception	Not artificial	Perception of AI-generated visuals as natural and consistent with familiar digital media formats.	4	8.70 %
Perception	Not hard	Perception of the task as linguistically accessible and not intimidating for their level.	2	4.30 %
Persistence	Help from others	Reliance on peer assistance or teacher guidance to overcome linguistic or technical barriers.	2	4.30 %
Persistence	Liking for English	Positive predisposition and intrinsic interest in the language as a driver for effort and focus.	2	4.30 %
Usefulness	Comparative effectiveness	Comparison between the current activity and traditional methods such as textbooks or examinations.	3	6.50 %
Usefulness	Understanding	Sense of clarity and comprehension provided by the audiovisual and narrative context.	2	4.30 %

Note. The table presents the 19 codes identified through inductive content analysis and grouped into six categories: «Difficulties», «Engagement», «Feedback», «Perception», «Persistence» and «Usefulness». Counts refer to coded occurrences rather than individual participants; therefore, more than one occurrence could be assigned to the same participant.

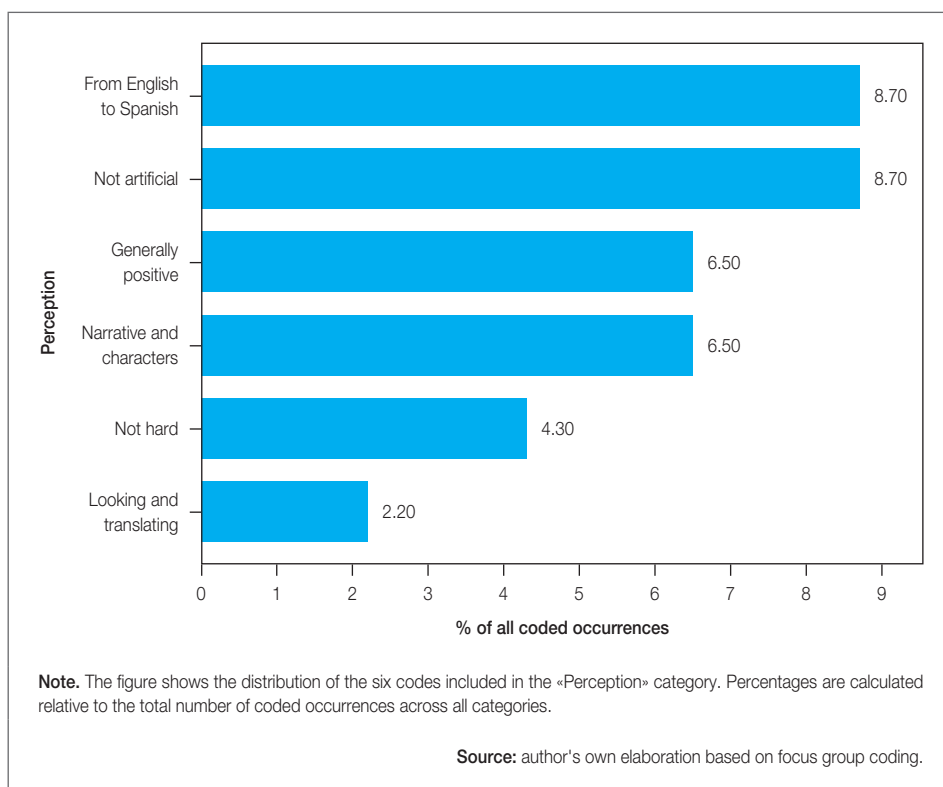
Source: author's own elaboration based on focus group data.

5.3. «Perception»

Under the «Perception» category, multiple themes were examined to get a sense of the students' perception of the authenticity of the AI-generated material and the translation process. The most important was the code «Not artificial» (8.70 %) which showed the learners' familiarity with modern digital aesthetics. When discussing the visual characteristics of the «anime», some participants described the AI-generated material as similar to media they encountered in everyday life. For instance, P1 remarked: «Yes, like the ones you see on TV and on the phone. In reels and things like that too. On my sister's phone, there are short stories of

just a few seconds, but about youtubers and things like that». Likewise, P5 commented that the characters were «drawn like the manga books in the library», indicating that the AI-generated visuals were able to resonate with the learners' cultural and aesthetic background.

Figure 2. Distribution of all coded occurrences within the «Perception» category



Also, the process of translating «From English to Spanish» (8.70 %) was perceived as a rewarding cognitive challenge. The subtitling task was a more meaningful way of engaging with the language, and a more gradual task, which seems to facilitate learning, rather than the mechanical completion of grammar exercises often found in traditional textbooks. This was reflected in the words of P3 who said: «I liked to put it into Spanish little by little». Similarly, P4 highlighted the mental work required to do the task, saying that «the activity required thinking about what it meant in Spanish and writing it down. That helps. I believe it is better for understanding». This indicates that the translation process was seen as a means of providing more understanding than rote learning.

Furthermore, the «Narrative and characters» (6.50 %) of The Black Phantom's Card were pointed out as main interest factors. The group liked the characters and found the storyline

interesting. P4 explicitly mentioned: «For me, the characters and the story too», a view that was shared by other participants such as P5 and P6. This positive reception of the narrative framework was found to be an important element in holding students' attention and creating a sense of immersion during the session.

A «Generally positive» (6.50 %) attitude toward the experience was maintained throughout the discussion, with several participants indicating that the task was «Not hard» (4.30 %) despite its linguistic demands. For example, P3 explained that «because I like English a lot, I did not find it difficult» and described the overall experience as «really cool». The specific act of «Looking and translating» (2.20 %) was explicitly labelled as «funny» by P1, who even expressed a desire to perform such work in the future: «I would do it in the future!». These responses collectively indicate that the integration of AI-generated «anime» into a subtitling task was perceived by the primary learners as an accessible, natural, and highly motivating educational experience. Figure 2 was made to facilitate visualising code distribution and shows the distribution of codes.

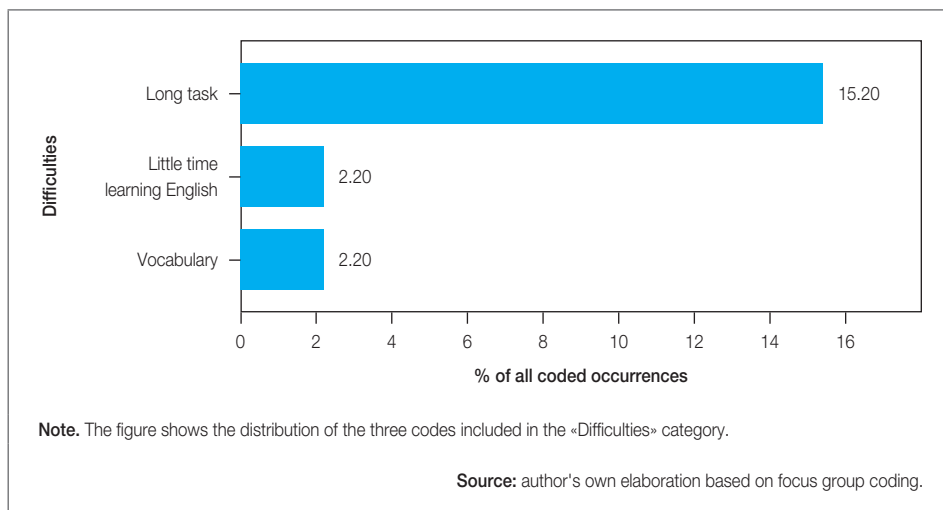
5.4. «Difficulties»

The analysis of the qualitative data resulted in the identification of a second major category: «Difficulties», which represented 19.60 % of the total codes assigned during the conventional content analysis. Within this category, the most prominent obstacle was identified as the «Long task» (15.20 %), reflecting a shared perception among the participants that the volume of subtitles to be translated was too demanding for a single classroom session. This perception was consistently expressed by several students who, despite their overall enjoyment, noted the cognitive fatigue associated with the number of lines provided in the template. For instance, P1 remarked: «What I liked least was that there were many lines to translate, but it was not difficult». In the same way, P4 described the workload as «too many lines [referring to segments]» and even suggested that for future sessions, the number of segments should be reduced to better suit their age group. These qualitative insights were crossed with classroom observation notes, which recorded that some pupils showed signs of slowing down and expressed tiredness as the lesson progressed, particularly as the session took place near the end of the school day.

In addition to the length of the task, linguistic barriers were reported by a smaller segment of the group, specifically regarding «Vocabulary» (2.20 %) and the challenge of having «Little time learning English» (2.20 %). Some learners encountered specific terms that hindered their immediate progress, although these difficulties were often mitigated through pedagogical support and teacher intervention. This was evidenced by P3, who noted: «Some words, but very few, and with the teacher's help we did it». Furthermore, the lack of prior experience with the language was highlighted by P6, who admitted that the activity «seemed difficult to me because I have been learning English for a short time».

Despite these challenges, a high level of persistence was maintained throughout the session as learners resorted to various strategies to complete the subtitling. The observation records indicated that a «stop, ask, check, continue» pattern was frequently employed, and peer assistance played a vital role in overcoming individual difficulties. This reliance on collaborative work was confirmed by P6, who stated: «A classmate helped me and we did it little by little». For the nine students with special educational needs (SEN), specific scaffolding was provided through the use of the DeepL translation tool, which was instrumental in reducing cognitive load and preventing frustration during the long task. Consequently, several participants suggested in their feedback that the workload could be made more manageable by «including fewer lines [referring to segments]» or by being allowed to «choose only some of them» for translation. The distribution of «Difficulties» codes is shown in figure 3.

Figure 3. **Distribution of all coded occurrences within the «Difficulties» category**



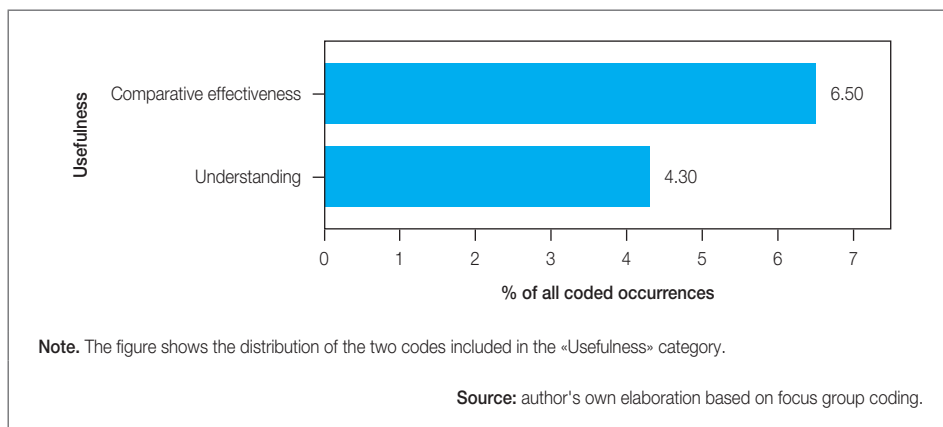
5.5. «Usefulness»

The third major category identified in the qualitative analysis was «Usefulness», which accounted for 10.80 % of the total codes assigned. Here, participants reflected on how the subtitling task served as a pedagogical bridge for grasping linguistic concepts through a more active and meaningful process. A primary focus was directed toward the code «Comparative effectiveness» (6.50 %), where learners explicitly contrasted the AI-generated «anime» activity with traditional instructional tools such as textbooks and standardised examinations. The subtitling process was perceived as a more cognitively engaging alternative to the traditional completion of grammar charts found in schoolbooks.

For instance, P1 signalled the higher difficulty for exams, compared to the translating task: «[...] it seems more difficult in exams, when we have to study the tables and put things like is, are and the verb and that stuff». This indicates that the task was not only perceived as a mechanical exercise, but also as a functional application of language, which demanded more thought on meaning. Also, P2 and P3 agreed on this aspect.

In parallel with these reflections, the code «Understanding» (4.30 %) was used to refer to the fact that the multimodal nature of the «anime» helped in understanding. The learners indicated that the visuals and the context of the story in The Black Phantom's Card made it easier to understand the use of the grammatical forms than in isolated sentences. This was demonstrated by P5 who said: «I understand well with the “anime”», and P4 who reiterated the concept that the work involved in the translation process «[...] it helps. To understand I believe it is better». The qualitative results corroborate the quantitative results of high ratings for perceived learning and that the activity was able to contextualise the practice of grammar and to raise the awareness of the Primary students of the language. For a better visualisation of «Usefulness» code distribution, see figure 4.

Figure 4. Distribution of codes within the «Usefulness» category



5.6. «Feedback»

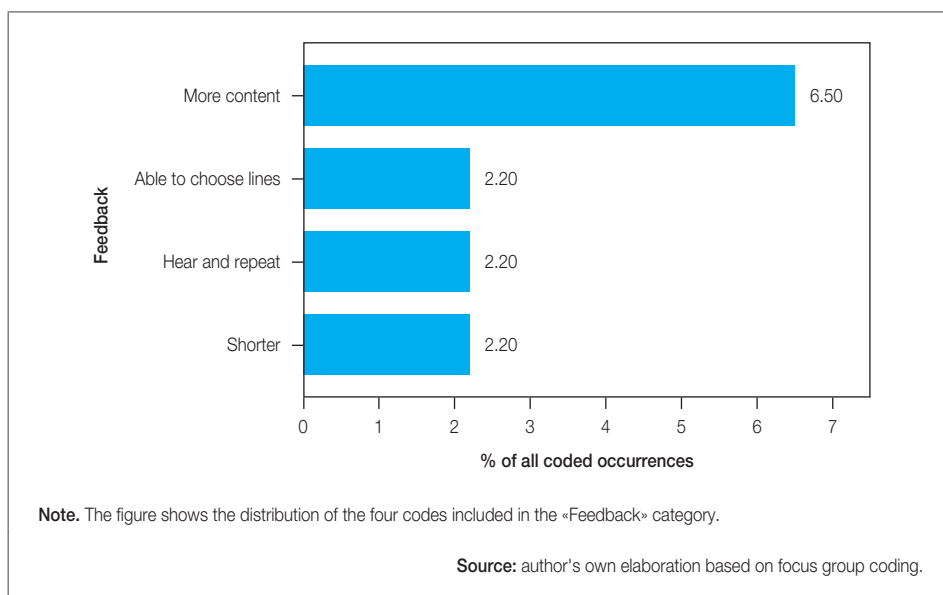
The «Feedback» category represented 13 % of the identified codes, indicating the students' active involvement in proposing refinements for future implementations. At present, the need for narrative expansion was the most salient one and was coded as «More content» (6.50 %). This interest was marked by a keen desire for a continuation of the «anime» episode, with some participants showing curiosity about the resolution of the mystery. For example, P4 asked with great enthusiasm for more episodes, «Part two, teacher, part two!»,

and P3 and P2 indicated that they would like more episodes or a continuation of the story. In addition, P5 suggested that the narrative could be enhanced, «I would add more characters, many more, and more things happening», suggesting that the fictional world generated by AI was a strong draw to engage learners.

In addition, practical suggestions were provided to address the above-mentioned difficulties with the length of the task, namely the codes «Shorter» (2.20 %) and «Able to choose lines» (2.20 %). To optimise the activity for the Primary classroom, it was suggested that the number of subtitles should be reduced. P1 noted that an improvement would be «including fewer lines» or watch and select some of the lines, giving students greater independence and reducing the cognitive fatigue noted at the end of the session. P4 agreed with these recommendations and also felt that the number of lines was challenging for their age group.

Alternative modes of delivery were considered under the code «Hear and repeat» (2.20 %). A proposal was made by P3 to incorporate oral activities, such as listening to the audio and repeating it in Spanish or even acting out the scenes as a form of «role-play» similar to song-based activities. Nevertheless, the same participant demonstrated an understanding of classroom management constraints, admitting that such an approach might be «a bit chaotic» due to the noise levels generated in large groups. These insights demonstrate that the learners not only enjoyed the activity but also engaged in a critical reflection of the pedagogical process, providing valuable data for the iterative design of AI-based subtitling tasks. Figure 5 shows the distribution of codes within the Feedback category.

Figure 5. **Distribution of codes within the «Feedback» category**

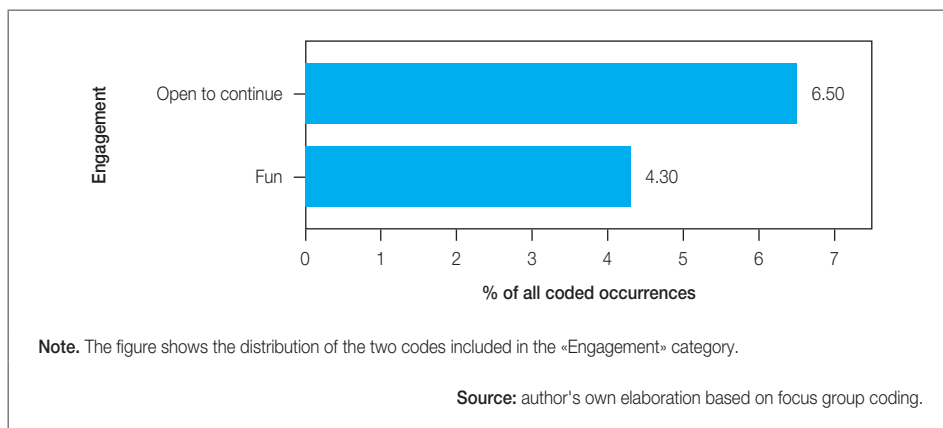


5.7. «Engagement»

The category of «Engagement» was identified as a vital thematic pillar, accounting for a combined 10.80 % of the qualitative coding frequency. The participants' emotional involvement in the task and their real curiosity about the development of the story of the AI-generated «anime» were the main theme. The code «Fun» (4.30 %) was first used to capture the sense of entertainment and subjective perception of time during the subtitling process. Some pupils commented that the task was very engaging and that they felt the class had gone by very quickly. This was clearly expressed by P2: «I like translating because the time goes by quickly and it is entertaining» and P4's simple but direct observation: «That is it. It is entertaining». The multimodality of the «anime» seems to have been effective in keeping the learners' interest and making the activity enjoyable, as these responses indicate.

It is important to note that the code «Open to continue» (6.50 %) came out as a result of the success of the narrative approach used in the study. The conclusion of the «anime» was found to have a strong effect on learners' expressed interest in continuing the story, who were eager to know how the mystery would be solved. This was expressed by P3 and P4, who both strongly stated, «Yes, we want part two» and P1 stated, «Exactly, let's see what happens next». These comments suggest that the students were not only doing a translation exercise, but that they were emotionally involved with the fictional world and the plot.

Figure 6. Distribution of codes within the «Engagement» category



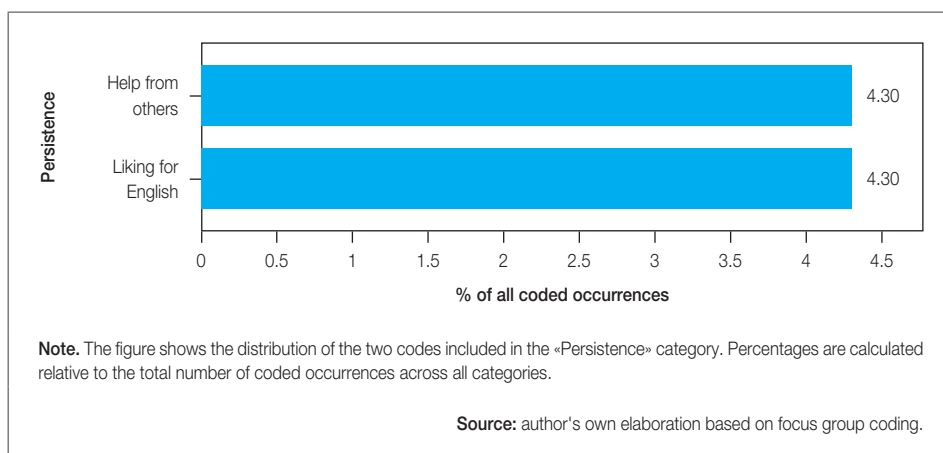
These findings were supported by the structured classroom observations. Observation records indicated that the group was «mostly attentive throughout» and that they had «strong attention during the "anime" display». Many of the pupils clearly enjoyed the «anime» style and the characters and showed a high level of concentration, which was generally sustained throughout the translation stages. Some students were noted to have had minor lapses in attention but these were described as «short lapses rather than real disengagement». Thus,

it was concluded that the use of the interesting AI-generated story and the active role of subtitling was a strong motivator for students in the Primary EFL context. The distribution of engagement codes can be seen in figure 6.

5.8. «Persistence»

The last category found was «Persistence» with 8.60 % of the total codes assigned. This category was explored to gain insights into what facilitated the learners' effort in the 55-minute session, given the previously identified factors that hindered their effort, such as the length of the task. Two major factors were determined: external scaffolding and internal motivation. Concerning the code «Help from others» (4.30 %), the data showed that collaborative learning and teacher guidance were used to overcome language or technical difficulties. This was especially true in the verbatim of P6, who said that «a classmate helped me and we did it little by little» and P3, who said that «[...] with the teacher's help, we did it». This is further supported by the observation notes made in the classroom, which showed a consistent pattern of «stop, ask, check, continue» from the students. The code «Liking for English» (4.30 %) was used to emphasise the importance of a positive attitude to the subject as a protective factor against cognitive fatigue. It seemed that some students' own motivation to learn the language reduced the task's difficulty. For example, P3 made the point that the duration of the task was not a problem because of a personal preference for the language: «I did not get tired because I like English a lot, it is my favourite subject». This inner motivation was also evident in another segment in which the same participant stated: «It did not seem difficult to me» because of this interest. Thus, for many, the external support was a crucial factor in sustaining engagement with the language during the intervention, while the initial positive attitude towards the language was a key factor in persistence. A view of the distribution of persistence code is shown in figure 7.

Figure 7. Distribution of codes within the «Persistence» category



The quantitative results and qualitative reflections are aligned, showing a unified response to the AI-generated subtitling intervention. The high scores obtained for «Interest» ($M = 4.71$) and «Fun» ($M = 4.64$) are directly supported by the observation of the learners being «absorbed» in the narrative and their qualitative perception of the «anime» as «not artificial». This convergence indicates that the medium produced by the AI was of an aesthetic nature that effectively lowered the threshold to task engagement, enabling them to approach the task not as a school task, but as a familiar digital experience to which they were accustomed in their daily lives.

Even more, the quantitative Helpful rating ($M = 4.10$) and the qualitative theme of «Comparative effectiveness» are consistent, converge or complement each other. The statistical results showed that 87.50 % of the students believed that the task helped them to understand the grammar, and the focus group gave more explanation on this: the subtitling process was considered as a more meaningful cognitive activity than the mechanical completion of the grammar charts in the textbooks. This feeling of «understanding» was reinforced by classroom observations: the multimodal aspect of the «anime» (visual stimuli and target language structures) helped students stay on task and focused even during the more challenging parts of the session.

However, a key conflict was observed between the students' wish to do the activity again and the reported or observed tiredness of performing the activity. While 100 % of participants stated that they would be willing to do similar tasks in the future, the qualitative code «Long task» (15.20 %) and the observed «isolated moments of tiredness» towards the end of the session indicate the need for workload adjustment in Primary contexts. This fatigue was reduced by a pattern of «persistence» in which learners used the support of others and, in the case of SEN learners, digital support (DeepL) to manage the cognitive load. In this way, high narrative engagement and collaborative support strategies were combined to achieve successful completion of the subtitles.

6. Discussion

The results should be interpreted as evidence for learner reception and classroom feasibility, not as evidence of grammar acquisition. Although the activity elicited high levels of affective engagement and was perceived as useful for contextualised grammar work, the implementation of the activity also indicated the need for careful scaffolding, workload reduction and teacher support. Thus, although DAT shows great promise, it is important to note several pedagogical issues that must be addressed to make it a complete success. The success of implementing DAT is closely related to teachers' technological competence and pedagogical competence, meaning that teacher training and support are crucial for the successful implementation of DAT (Simorangkir, 2025). The technical requirements of the DAT activities –how to use video editing and subtitling interfaces– provide opportunities and challenges for classroom implementation.

It should be noted that time constraints are a practical challenge because DAT activities tend to be more time consuming than traditional instruction. However, the engagement and motivation generated by these activities can offset this additional time investment by supporting retention and transferable learning (Ivanovska-Naskova, 2023). DAT should be seen as an integrated approach to language instruction, and time must be reallocated in educational institutions to make this possible.

Availability of suitable AV materials and technology is not consistent in educational contexts, which raises equity issues. But the increasing availability of free and open-source video editing and subtitling software or interfaces, coupled with the abundance of accessible audiovisual content online and AI tools to generate the media could help overcome this challenge. Educators can create their own materials or use existing materials; and this democratises the implementation of DAT.

Based on the results of this exploratory study, it can be concluded that the activity of translating subtitles using AI for the «anime» genre was well received by the Primary EFL learners. The questionnaire results indicated that enjoyment, fun and interest were high, and the qualitative results confirmed that the narrative was engaging and the visual style was not artificial and was familiar to the learners. In this way the activity seems to have worked as an appealing multimodal task that was able to hold attention in a Primary classroom setting.

Meanwhile, the results should be interpreted cautiously. First, there was no objective measure of grammar learning in the study. This result was based on the learners' perception of usefulness of the activity in understanding grammar, and not on actual learning. Furthermore, there was a short pre-task review of the target structures, meaning that any positive effect might be due to the combined effect of the pre-task review and the audiovisual activity. Secondly, the very positive affective outcomes may also be an effect of the novelty of the activity. Since the intervention was delivered in one session and no comparison group was used, it is unclear whether the high engagement was related specifically to the AI-generated nature of the material, to the subtitling task itself or more broadly to the use of an unusual and visually engaging classroom activity. The differences may be further investigated in future studies. Third, the qualitative results revealed that the primary practical challenge was the length of the task. While the activity was well received, some learners indicated that they found it tiring and proposed that the number of subtitle lines be reduced. This is especially relevant as the session was held towards the end of the school day, which may have exacerbated tiredness, rather than as a result of the task. Some learners also needed support from others, the teacher or digital scaffolding tools to complete the activity. For this reason, the current version of the task should be viewed as a preliminary demonstration of feasibility, but also as subject to change in future implementations.

In combination, these findings indicate that the use of these data points shows a synergy between the narrative framework and the linguistic goals of the study. The high engagement levels recorded in the questionnaires and the enthusiastic demand for more content by the students are consistent with this. The intervention was concluded to offer a poten-

tially very motivating model for EFL instruction, by combining the visual appeal of AI-generated «anime» with the active cognitive demands of pedagogical translation. In conclusion, the study confirms the potential of AI-generated narrative media as a motivating pedagogical material when used with subtitling and translation in Primary EFL. The current findings, however, point to perceived usefulness, learner involvement and implementation challenges rather than to measurable gains in grammar learning.

7. Conclusions

This exploratory study investigated the reactions of Primary EFL learners to the use of the AI-generated «anime» subtitling activity in a standard classroom. The research on DAT is still evolving and the use of new technologies, including AI-enabled subtitling and machine translation tools, offers new horizons for pedagogical use. The overall aim of this exploratory study was to investigate the general reception of an AI-generated «anime» subtitling activity in a regular classroom session with Primary EFL learners. Based on the specific objectives proposed for this research, several important conclusions can be drawn.

As for the first specific objective, which was related to the affective reception of the learners, the intervention was very successful. Learners reported high levels of enjoyment, fun and interest and were all very keen to undertake a similar task again. The visual presentation and storytelling approach proved to be engaging, indicating that AI-generated media resonate well with the digital preferences of today's youthful students.

Regarding the second specific objective that focused on perceived usefulness for grammar work, the study concludes that pedagogical subtitling is perceived by learners as a very useful tool. Students indicated that the multimodal nature of the task allowed them to think more about the target structures than traditional exercises did. The study's conclusion is, however, limited by the research design, since no pre-test or post-test was carried out, and therefore, the findings are only in terms of perceived usefulness and increased linguistic awareness, but not objective evidence of grammar acquisition.

Task length and cognitive fatigue were the main practical difficulties mentioned when addressing the third specific objective, which was directed towards practical difficulties encountered in the activity. The task itself was not difficult to access, but the number of subtitle segments that were translated in one 55-minute session, coupled with vocabulary requirements and the time of day, caused fatigue. Thus, the use of peer support, teacher guidance and digital scaffolding tools (DeepL for SEN students) were found to be vital for maintaining persistence and completing tasks.

Lastly, concerning the fourth specific objective, which focused on the preliminary classroom feasibility of this approach, the study finds that the use of AI-generated narrative media and pedagogical subtitling in a regular Primary EFL lesson is a feasible and highly motivating

practice. However, this feasibility depends on the strict adjustment of the workload with the age and attention span of the learners. Thus, the current intervention can be considered as a pedagogical proposal and not as a validated classroom model.

Future studies could further investigate these findings by examining the subtitles produced by learners, by comparing AI-generated materials with non-AI materials to identify the novelty effect, and by testing shorter or more differentiated versions of the task to be used in multiple sessions. The current study provides promising preliminary findings that AI-generated audiovisual narratives can be used as a motivational tool for pedagogical translation and subtitling in Primary EFL education.

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Declaración de uso de IA. El vídeo de «anime» utilizado en este estudio se ha generado con herramientas de IA (Seedance AI 2.0) con fines educativos. Sin embargo, el autor declara que se ha encargado de la escritura del guion, del diseño de los subtítulos, de la preparación de los materiales, de la recopilación de los datos y del análisis de los mismos, sin el apoyo de la IA generativa.

Appendix

1. Learner reception questionnaire (adapted from «Fun» toolkit)

Section	Item	Description
A	Smileyometer 1	Did you enjoy the activity? (5-point visual scale from very unhappy to very happy face)
A	Smileyometer 2	Was the activity fun? (5-point visual scale)
A	Smileyometer 3	Was the activity interesting? (5-point visual scale)
B	Again-Again Question	Would you like to do a similar activity again? (Yes/No)
C	Usefulness for Learning	Do you think this activity helped you learn English grammar? (5-point visual scale assessing perceived usefulness for grammar learning)

Source: author's elaboration from the Fun Toolkit (Read, 2008).

2. Observation grid (structured «Observation» tool)

Indicator	Definition	Observation notes
Engagement	Focused attention, on-task behaviour.	High: pupils were attentive during the video and the translation task.
Persistence	Continued effort despite difficulties.	Observed: most learners tried to complete all or most of the lines.
Tiredness	Signs of fatigue associated with task length and sustained concentration during a first implementation.	Limited but visible in a few pupils, especially with unfamiliar words and towards the end of the session, which took place close to the end of the school day.

Source: author's elaboration.

3. Focus group guide

Participants: 6 voluntary pupils (3 girls, 3 boys).

Moderator prompts (delivered in Spanish):

1. What did you like most about the activity?
2. Was there anything you didn't enjoy or found hard?
3. Did you understand the grammar better thanks to the subtitles?
4. Would you like to do something similar in the future?
5. What could we improve to make it easier or more fun?

4. Full scene-by-scene prompt for the AI-generated video script, including action and camera-angle prompts for Seedance AI 2.0

Scene 1

- **Script beat.** Outside the museum. Ren meets the guard.
- **Action prompt.** Ren and the guard stand outside the museum entrance at night. The guard looks worried while Ren stays calm and observant. The clock shows 8:30 p. m. Slight mist moves across the stairs.
- **Angle shot prompt.** Wide establishing shot of the museum exterior, then medium two-shot of Ren and guard at the base of the stairs, then close-up on guard's worried face, then close-up on Ren's calm face.

Scene 2

- **Script beat.** Ren enters the museum and notices the silence.
- **Action prompt.** Ren walks into the museum hall slowly, looking around carefully. He scans the empty room and notices something on the floor.
- **Angle shot prompt.** Tracking shot from behind Ren entering the hall, wide interior shot showing the empty museum, slow tilt down toward the floor where the paw print is visible.

Scene 3

- **Script beat.** Ren examines the paw print.

- **Action prompt.** Ren kneels on the polished floor and studies the fresh paw print with focused attention. He leans slightly closer, analysing the clue.
- **Angle shot prompt.** Side medium shot of Ren kneeling, extreme close-up of the paw print, close-up of Ren's eyes narrowing in concentration.

Scene 4

- **Script beat.** Ren finds Milo's collar.
- **Action prompt.** Ren lifts a small blue collar from the floor and holds it in his hand. Brief memory-style insert of Milo, a grey-and-white cat wearing the same collar.
- **Angle shot prompt.** Close-up of Ren's hand picking up the collar, insert close-up of the collar tag, soft flash insert of Milo, medium close-up of Ren reacting thoughtfully.

Scene 5

- **Script beat.** Ren finds the golden card.
- **Action prompt.** A golden card lies on a table under a lamp. Ren steps toward it, picks it up, and reads the message carefully.
- **Angle shot prompt.** Slow push-in toward the golden card on the table, close-up of Ren lifting it, insert close-up of the written message, close-up on Ren's face as he reads the signature.

Scene 6

- **Script beat.** Police arrive and the officer begins the briefing.
- **Action prompt.** The officer enters with other police. He steps forward and addresses Ren while the others remain behind him. Ren listens.
- **Angle shot prompt.** Medium wide shot of police entering the hall, medium shot of the officer stepping forward, reverse shot of Ren listening, slight low angle on the officer to emphasise authority.

Scene 7

- **Script beat.** Officer explains the Black Phantom's habits using a clue board.
- **Action prompt.** The officer points to an evidence board with notes and images. As he speaks, quick visual inserts show the clues he describes.

- **Angle shot prompt.** Medium shot of officer pointing at the board, over-the-shoulder shot of the board from Ren's side, quick insert shots for each clue, reaction close-up of Ren studying the board.

Scene 8

- **Script beat.** Reveal the Aurora Diamond.
- **Action prompt.** The Aurora Diamond shines inside a glass case. Ren and the officer stand nearby and look at it seriously as coloured light reflects across the floor.
- **Angle shot prompt.** Wide reveal shot of the main hall and diamond case, close-up of the Aurora Diamond sparkling, medium two-shot of Ren and officer beside the case.

Scene 9

- **Script beat.** Ren understands the plan.
- **Action prompt.** Ren stands at a distance from the case and watches the coloured reflections, realising how Black Phantom could use the light show.
- **Angle shot prompt.** Long shot with Ren in foreground and diamond case in background, insert of coloured reflections on the floor, close-up of Ren's thoughtful expression.

Scene 10

- **Script beat.** Clock shows 8:50. Security gets ready.
- **Action prompt.** The officer briefs the team while guards move into position. Ren remains calm and ready.
- **Angle shot prompt.** Close-up of the clock at 8:50, medium shot of guards taking positions, medium shot of officer speaking, medium close-up of Ren waiting calmly.

Scene 11

- **Script beat.** Show room geography before the heist.
- **Action prompt.** Guards stand at the doors, police monitor cameras near the stairs, and Ren takes position near the Aurora Diamond.
- **Angle shot prompt.** Wide overhead shot of the hall layout, cut to the door guards, cut to the camera area near the stairs, medium shot of Ren by the case.

Scene 12

- **Script beat.** The hall feels wrong.
- **Action prompt.** Ren senses the unnatural silence and stares toward the hall as the clock nears 8:59.
- **Angle shot prompt.** Close-up of Ren's face, insert close-up of the clock, wide still shot of the quiet hall, close-up of the glowing diamond.

Scene 13

- **Script beat.** The lights go out.
- **Action prompt.** At 9:00 the lights suddenly cut off. The guard startles, the officer commands calm, and Ren listens in the darkness.
- **Angle shot prompt.** Close-up of the clock hitting 9:00, sudden cut to near-black frame, silhouette shot of the hall under emergency light, close-up of Ren listening.

Scene 14

- **Script beat.** Black Phantom appears above.
- **Action prompt.** A shadow moves near the ceiling. Black Phantom descends gracefully from an upper beam or skylight while the officer and guard look up from far below.
- **Angle shot prompt.** Upward angle shot toward the ceiling, silhouette shot of Black Phantom crossing the light, medium long shot of the officer and guard looking up from below, dramatic descending shot of Black Phantom.

Scene 15

- **Script beat.** Ren and Black Phantom face each other.
- **Action prompt.** Black Phantom lands near the diamond case and turns toward Ren. Ren faces him from a safe distance. The diamond remains between them.
- **Angle shot prompt.** Wide confrontation shot with the diamond case between Ren and Black Phantom, medium shot of Black Phantom speaking, reverse medium shot of Ren replying, close-up on Black Phantom's mask, close-up on Ren's determined face.

Scene 16

- **Script beat.** Phantom steals the diamond while officers are far away.

- **Action prompt.** Black Phantom reaches into the open case and takes the Aurora Diamond. Far across the hall, the guard and officer see him too late and react from a distance. Only after he has taken the diamond do they begin to move toward him.
- **Angle shot prompt.** Foreground shot of Black Phantom lifting the diamond from the case, long shot showing officer and guard far across the hall, reaction close-up of guard shouting from a distance, medium wide shot of officers beginning pursuit.

Scene 17

- **Script beat.** Ren confronts Black Phantom and the ceiling trick is revealed.
- **Action prompt.** Ren steps forward and challenges Black Phantom. Black Phantom remains calm and points upward. A hidden ceiling panel opens above them.
- **Angle shot prompt.** Medium shot of Ren stepping forward, medium shot of Black Phantom pointing calmly upward, upward angle shot of the ceiling panel opening, reaction shot of Ren and nearby officers looking up.

Scene 18

- **Script beat.** Smoke escape.
- **Action prompt.** Smoke pours down from the opened panel or vent. The officer and guard react from a distance as visibility disappears. Black Phantom escapes into the smoke with the diamond.
- **Angle shot prompt.** Upward shot of smoke pouring from the ceiling, wide shot of smoke spreading through the hall, medium shot of officer shouting through the haze, silhouette shot of Black Phantom disappearing into the smoke.

Scene 19

- **Script beat.** Aftermath. The case is empty.
- **Action prompt.** The smoke begins to clear. The guard looks shocked. Ren looks at the empty case and realises the Aurora Diamond is gone.
- **Angle shot prompt.** Wide shot of smoke thinning in the hall, close-up of the empty pedestal inside the case, medium shot of guard reacting, close-up of Ren's disappointed expression.

Scene 20

- **Script beat.** Ren finds another card.

- **Action prompt.** Ren notices another golden card on the floor, bends down, and picks it up. The officer stands nearby while the empty case remains visible behind them.
- **Angle shot prompt.** Insert shot of the card on the floor, medium shot of Ren bending to pick it up, close-up of the card text, medium two-shot of Ren and officer.

Scene 21

- **Script beat.** Final Milo mystery.
- **Action prompt.** Ren looks down at the paw print again while holding Milo's blue collar. He looks toward the dark corridor, realising Milo is still missing.
- **Angle shot prompt.** Close-up of the paw print, close-up of the collar in Ren's hand, medium close-up of Ren's worried face, slow wide shot toward the dark corridor, final fade out.