

**GIVING VOICE TO ANIMATION: DEVELOPING ANIMATION DUBBING
MEDIA TO IMPROVE SPEAKING SKILL AMONG EFL LEARNERS**

THESIS

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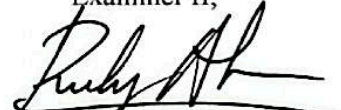
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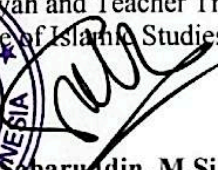


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Menyatakan dengan sebenarnya bahwa skripsi yang ditulis dengan judul **“Giving Voice to Animation: Developing Animation Dubbing Media to Improve Speaking Skill among EFL Learners”** untuk memperoleh gelar Sarjana Pendidikan pada Fakultas Tarbiyah dan Ilmu Keguruan Institut Agama Islam Negeri (IAIN) Langsa merupakan hasil karya saya sendiri. Apabila di kemudian hari terbukti bahwa skripsi ini adalah hasil plagiasi, maka saya bersedia menerima segala sanksi yang diberikan atas perbuatan saya tersebut.

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ABSTRACT

Giving Voice To Animation: Developing Animation Dubbing Media to Improve Speaking Skill Among EFL Learners

Evi Nadila - Institut Agama Islam Negeri Langsa, 2026

Speaking remains one of the most challenging skills for English as a foreign language (EFL) learners due to limited exposure to authentic spoken English and insufficient opportunities for expressive practice, which can lead to a period of stagnation, such as the intermediate plateau phase. This research and development (R&D) study aimed to develop a voiceless animation dubbing media titled “*Forgiven*” and examine its effectiveness in improving learners’ pronunciation, intonation, and fluency. Using the ADDIE model (Analyze, Design, Develop, Implement, Evaluate), the media was created through Avatar World and CapCut, resulting in a four-minute animated video with on-screen scripts and instructional guidance. The product was validated by material (80% =Valid), media (94%=Very Valid), and language experts (90%=Very Valid). The implementation involved seven B1-level learners from Zawiyah English Club, IAIN Langsa. Data were collected through pre- and post-speaking tests and semi-structured interviews. The findings showed improvement in students’ speaking performance, with mean scores increasing from 9.14 to 12.29 and an overall improvement rate of 34.5%. Qualitative analysis revealed increased engagement, reduced speaking anxiety, improved awareness of pronunciation and intonation, and positive perceptions of dubbing as a character-based activity. Students reported feeling more confident and less anxious during speaking practice. This research concludes that animation-dubbing media are pedagogically effective and engaging, providing an innovative, student-centered approach to speaking instruction in EFL contexts. The researcher contributes an adjustable animation-dubbing model as a practical and fun resource for EFL teachers to personalize speaking activities, ensuring that educational media remains relevant and highly engaging for diverse learner needs.

Keywords: Animation Dubbing, Speaking Skills, EFL learners, ADDIE model, Research and Development

CHAPTER I

INTRODUCTION

A. Background of Study

In today's increasingly interconnected world, English has emerged as a fundamental tool for communication, playing a vital role in education and career advancement and serving as a global medium for business and cross-cultural interaction¹. Consequently, for English as a Foreign Language (EFL) learners, mastering the ability to speak confidently and clearly in English is no longer optional; it is a necessity. However, among the four core skills of language learning for EFL learners, speaking remains one of the most challenging skills to develop². According to Zhang (2009), speaking remains the most difficult skill to master for the majority of English learners, and they are still incompetent in communicating orally in English³. This difficulty is often related to learners' limited ability to integrate key speaking components such as pronunciation, fluency, intonation, and expressive delivery during oral communication. These components are essential not only for clarity of communication but also for expressing emotion and intent. Even though its significance is undeniable, many learners still face obstacles due to a lack of exposure

¹ David Crystal, *English as a Global Language*, 2nd ed (Cambridge University Press, 2003).

² Penny Ur, *A Course in Language Teaching: Practice and Theory*, 1. publ., 13. print, Cambridge Teacher Training and Development (Cambridge University Press, 2006).

³ Shumei Zhang, "The Role of Input, Interaction and Output in the Development of Oral Fluency," *English Language Teaching* 2, no. 4 (2009): p91, <https://doi.org/10.5539/elt.v2n4p91>.

to authentic spoken English and the absence of immersive, interactive learning environments that foster expressive speaking skills.

One of the major challenges in EFL speaking instruction lies in the gap between learners' linguistic knowledge and their actual oral performance. While learners may demonstrate an understanding of grammatical rules and lexical items, they frequently encounter difficulties when required to use this knowledge spontaneously in spoken communication. This gap is commonly manifested in limited fluency, frequent pauses, rigid sentence structures, unnatural stress and intonation patterns, and insufficient emotional expression. As a result, learners often lack confidence in speaking, hesitate to participate in oral activities, or rely heavily on memorized expressions rather than producing language naturally.

Several scholars describe this phenomenon as a stage in which learners experience slowed development or stagnation in oral proficiency, despite continued instruction and practice⁴. Selinker (1972) introduced the concept of interlanguage and fossilization in second language acquisition, describing a stagnation or plateau in learners' oral proficiency despite ongoing instruction and practice.⁵ In speaking contexts, this stagnation is often associated not with a lack of grammatical knowledge

⁴ Saito, K. (2015). Experience effects on the development of late second language learners' oral proficiency. *Language Learning*, 65(3), 563-595. <https://doi.org/10.1111/lang.12120>

⁵ Selinker, Larry. "INTERLANGUAGE" *International Review of Applied Linguistics in Language Teaching*, vol. 10, no. 1-4, 1972, pp. 209-232. <https://doi.org/10.1515/iral.1972.10.1-4.209>

but with difficulties in fluency development, pronunciation refinement, and expressive oral delivery.

Conventional speaking instruction in EFL classrooms often emphasizes accuracy, controlled practice, and form-focused activities⁶. Although such approaches are important, they may not sufficiently address learners' needs at this stage of development. Activities such as scripted dialogues, oral presentations, and question-and-answer sessions may provide speaking opportunities, yet they can limit learners' expressive use of language and increase anxiety related to making errors. Consequently, learners may sound more rigid in their practices, flat, or robotic when attempting to speak English. Besides, correctness is more emphasized than developing natural rhythm, intonation, and communicative expressiveness⁷. These issues together suggest that rethinking speaking pedagogy is not just useful, it's urgent.

This gap between traditional classroom instruction and real-life English use highlights the need for more engaging and creative approaches, ones that bring speaking to life and help students explore the full range of their voice, tone, and feelings.

One promising solution to this challenge lies in the practice of Speaking Through emotional expression, like animation dubbing, a technique in which students

⁶ Celik, B. (2016). Comparing the effectiveness of form-focused and meaning-focused instructions in EFL teaching. *Journal of Education in Black Sea Region*, 1(1), 5-15.

⁷ X. H. Huang and M. V. Naerssen, "Learning Strategies for Oral Communication1," *Applied Linguistics* 8, no. 3 (1987): 287–307, <https://doi.org/10.1093/applin/8.3.287>.

revoice animated characters using their own speech, matching the characters' expressions, emotions, and timing. Unlike traditional speaking exercises, dubbing engages learners in a full-body speaking experience where pronunciation, rhythm, emotion, and vocal performance converge⁸. The animated medium, with its exaggerated expressions and clearly defined scenarios, provides a rich platform for learners to mimic natural speech, experiment with tone, and connect speech to emotion⁹. Through dubbing, students are not only repeating lines but also interpreting context, delivering emotion, and embodying characters. This immersive activity offers a safe, creative environment where learners can practice without fear of judgment while gradually building confidence and fluency.

Moreover, dubbing encourages active learning as students must pay attention to lip movements, timing, and emotional cues. These tasks require deep concentration and foster a greater awareness of language usage¹⁰. Learners also become more attuned to the nuances of stress and intonation, which are often overlooked in conventional lessons. Additionally, dubbing allows learners to have fun, and fun reduces anxiety, a key barrier in language learning. It can be done individually or in groups, promoting

⁸ Yang, F. C. O., Lo, F. Y. R., Hsieh, J. C., & Wu, W. C. V. (2020). "Facilitating communicative ability of EFL learners via high-immersion virtual reality." *Journal of Educational Technology & Society*, 23(1), 30-49.

⁹ R. Cole et al., "Perceptive Animated Interfaces: First Steps toward a New Paradigm for Human-Computer Interaction," *Proceedings of the IEEE* 91, no. 9 (2003): 1391-405, <https://doi.org/10.1109/JPROC.2003.817143>.

¹⁰ Alejandro Bolaños-García Escribano and Marga Navarrete, "An Action-Oriented Approach to Didactic Dubbing in Foreign Language Education: Students as Producers," *XLinguae* 15, no. 2 (2022): 103-20, <https://doi.org/10.18355/XL.2022.15.02.08>.

collaboration and peer feedback. When students are given the freedom to choose their characters or rewrite lines, they engage even more personally with the content. This autonomy can lead to higher motivation and better learning outcomes. Through repetition and rehearsal, students internalize phrases and structures naturally, without the pressure of formal testing¹¹. Thus, dubbing serves both linguistic and affective learning goals, providing a balanced, holistic approach to speaking development¹².

What makes this research particularly unique is that the animation materials used in the dubbing sessions are creations developed by the researcher. The integration of personally designed, voiceless animated clips allows for a more tailored and controlled learning experience. The researcher removed audio, and learners are challenged to fill the silence with their own voices, interpretations, and emotions, bringing the characters to life through their unique perspectives. This approach not only empowers learners to speak but also to perform, making the speaking practice deeply personal and memorable. The researcher's dual role as an animator and language educator bridges the gap between creativity and pedagogy, offering a fresh, student-centered method for teaching speaking in EFL settings. Custom animations also allow the researcher to control the level of language difficulty and the type of situations depicted, ensuring alignment with learning objectives. These clips can be designed to

¹¹ David Boud, *Developing Student Autonomy in Learning*, 2nd ed (Taylor & Francis, 1988).

¹² Martine Danan, "Dubbing Projects for the Language Learner: A Framework for Integrating Audiovisual Translation into Task-Based Instruction," *Computer Assisted Language Learning* 23, no. 5 (2010): 441–56, <https://doi.org/10.1080/09588221.2010.522528>.

highlight specific pronunciation targets or emotional tones, allowing for focused instruction. Additionally, when students know the animations are unique to their class, they may feel a greater sense of ownership and engagement. The novelty of original materials can also heighten curiosity and attention, both crucial for language retention. Using original animation further eliminates cultural mismatch or inappropriate content found in commercial media, ensuring the material is contextually appropriate. The process of dubbing also allows for immediate feedback and iterative practice. When students rewatch their performances, they can evaluate their progress and revise accordingly. This cycle of performance, reflection, and revision creates a dynamic learning loop that supports continuous growth in speaking skills.

While animation and multimedia tools have been incorporated into language instruction in various ways, few studies have focused specifically on student-voiced animation dubbing and its impact on pronunciation, intonation, fluency, and speaking confidence through their experiences. Existing literature tends to emphasize either product development (as in R&D-based research) or scripted performance techniques. However, the expressive, interpretive nature of dubbing, especially when learners provide their own voice to silent animations, remains underexplored. There is a need to understand how such emotionally engaging, semi-performative tasks can serve not just as entertainment, but as powerful language learning tools. This study aims to fill that gap by providing a quantitative and qualitative exploration of learners' experiences as they engage with dubbing, offering insight into how this method influences their

oral development. In doing so, the research also sheds light on students' affective responses, how they feel when allowed to inhabit language creatively. This aspect is often overlooked in more technical evaluations of language ability. Students may discover hidden talents or even develop a love for performance and storytelling.

Additionally, this method aligns with modern educational paradigms that value multimodality and learner agency. Rather than being passive recipients of content, learners become active creators. The study also explored how dubbing helps students overcome speech anxiety and build a more confident self-image. These findings could contribute not only to theoretical frameworks in language learning but also to practical classroom strategies that center on learner expression and motivation.

This research hopes to contribute to the field of technology-enhanced language learning by proposing a fresh, creative approach that merges digital storytelling and performance with practical language skill development. It invites educators to consider the untapped potential of voice, performance, and digital creativity in the language classroom. More importantly, it gives learners permission to speak, not just correctly, but expressively, confidently, and as themselves. In a world where language skills are increasingly tied to identity and global participation, fostering expressive communication is both an academic and humanistic goal. The researcher aims to spark dialogue around the importance of giving students space to find their voice, both literally and metaphorically.

Ultimately, the study is a call to action for educators to blend art and language, voice and learning, and to recognize that speaking a language is not only about being understood, but it's about being heard.

B. Research Question

Based on the background of the study above, the problem of this research can be stated in the following research question:

- a. How can an animation dubbing media be developed to improve speaking skills?
- b. How is the effectiveness of the animation dubbing media in improving speaking skills?
- c. How do students experience the implementation of the animation dubbing media?

C. Purpose of Study

- a. To find out how animation dubbing media can be developed to improve speaking skills
- b. To find out the effectiveness of animation dubbing in improving their speaking skills.
- c. To find out the students' experience with the implementation of the animation dubbing media.

D. Significance of the Study

- **For Teachers:** This research offers educators an innovative technique to improve students' pronunciation, intonation, and speaking confidence. The use of dubbing allows teachers to implement student-centered, engaging activities in class with minimal technical requirements. It also provides a replicable model that can be adapted based on learners' needs
- **For Students:** Students benefit by experiencing a fun, safe, and emotionally supportive environment in which they can practice speaking English. The dubbing process encourages learners to take ownership of their voice, reduce their fear of making mistakes, and gradually build fluency through performance-based practice.
- **For Curriculum Developers and Institutions:** The findings of this study can inform curriculum development, especially in schools seeking to integrate more multimedia and performance-based approaches into their language instruction. It also provides evidence that supports the inclusion of creativity and emotional expression as legitimate and effective components of language learning.
- **For Future Researchers:** This research opens avenues for further exploration on student-generated content, the impact of original materials, and the role of performance in language acquisition. It may inspire similar studies in other skill areas or with different media formats such as podcasts, drama, or game-based learning.

E. Hypothesis

Based on the research questions outlined above, the following hypotheses are proposed:

1. **H₁:** The developed animation dubbing media will be feasible and effective for improving EFL learners' speaking skills, as validated by material and media experts.
2. **H₂:** There will be a significant improvement in EFL learners' speaking skills, specifically in intonation and fluency, after the implementation of the animation dubbing media.
3. **H₃:** EFL learners will respond positively to the animation dubbing activity, reporting increased motivation, reduced speaking anxiety, and enhanced engagement in speaking practice.

These hypotheses will be tested through expert validation, pre-test and post-test comparisons, and qualitative analysis of learner feedback.

F. Terminology

To ensure clarity and consistency throughout this study, the following key terms are defined operationally:

1. Animation Dubbing

In this study context, Animation dubbing refers to the language learning activity where learners provide their own voices and dialogues for a voiceless animated video. It involves learners matching their speech to the characters' lip movements, expressions, and emotional tone to practice speaking in English.

2. EFL Learners

English as a Foreign Language (EFL) learners are individuals who are learning English in a context where English is not the primary language of communication. In this study, the participants are Indonesian learners at the B1 (Intermediate) proficiency level.

3. Speaking Skills

Speaking skills encompass the ability to produce spoken language effectively.

In this research, the focus is on three core components:

- **Pronunciation:** The clarity and accuracy of speech sounds.
- **Intonation:** The rise and fall of pitch that conveys meaning, emotion, and sentence type.
- **Fluency:** The smoothness, pace, and flow of speech without excessive hesitation.

5. Voiceless Animation Media

This term refers to animated videos that have been deliberately created or edited without original dialogue or sound, allowing learners to add their own vocal performances through dubbing.

6. ADDIE Model

ADDIE is an instructional design framework comprising five phases: Analysis, Design, Development, Implementation, and Evaluation. In this study, it is used as the

research and development (R&D) model to create and validate the animation dubbing media.

7. B1 Proficiency Level

As defined by the Common European Framework of Reference for Languages (CEFR), B1 denotes an intermediate language user who can understand and produce simple connected text on familiar topics and describe experiences, events, and ambitions in basic terms.

8. Intermediate Plateau

The 'intermediate plateau' refers to a stage in language learning, typically at the B1 level, where learners experience a period of stagnation in their speaking proficiency despite having acquired a significant amount of grammar and vocabulary.

9. Zawiyah English Club

A student-led organization at IAIN Langsa established in 2012 that focuses on developing students' English proficiency and public speaking skills through various interactive and non-formal learning programs.

CHAPTER IV

RESULT AND DISCUSSION

This chapter presents the results of the study, including the results of product development, expert validation, and implementation. The discussion of findings is also provided in this chapter.

A. Result

1. Results of Product Development


This study successfully developed a voiceless animation dubbing media aimed at improving EFL learners' speaking skills. The product was developed using a Research and Development (R&D) approach based on the ADDIE model (Analyse, Design, Develop, Implement, and Evaluate), with a primary focus on integrating pronunciation, intonation, and fluency as the central mechanism for developing speaking ability naturally and meaningfully.

The product aligns with these theories as students construct meaning through active voice production (Constructivist Learning), experience reduced anxiety during creative tasks (Affective Filter Hypothesis), and learn through the integration of visual and emotional cues (Multimodal Learning Theory).

The development of the voiceless animation dubbing media followed a systematic design process to ensure its pedagogical effectiveness. The product was tailored to meet the specific needs of intermediate EFL learners, focusing on providing

high-quality visual stimuli that trigger spontaneous verbal output. To provide a clear overview of the developed media, the following table details the technical and functional specifications of the product, including the software used, the duration of the clips, and the linguistic focus of each animation segment

Table 4.1
Product Specifications

Aspect	Specification
Format	MP4 Video (1080p HD)
Duration	± 4 minutes
Tools Used	Characters and settings from Avatar World and Cap Cut for editing
Key Features	Voiceless scenes with on-screen captioned script, objectives shown at the start
Target Users	High School, EFL learners (B1)
Usage	Speaking practice activities
Link to access	Youtube: https://youtu.be/4j5UoDGI4Lw 

2. Results of Expert Validation

To ensure the quality, relevance, and pedagogical soundness of the developed product—*Forgiven*, a voiceless animation dubbing media— has gone through a validation process by three experts: a material/content expert in English language teaching, a media expert in digital learning design and a language expert in linguistic

accuracy. All validators rated the product based on the validation instruments provided, using a Likert-type scale of 1–5 (1 = Strongly Disagree, 5 = Strongly Agree). The product was assessed in terms of suitability for learning objectives, clarity of instruction, visual quality, practicality, and relevance for EFL learners.

2.1 Material Expert Validation

The material expert is one of the lecturers in English Language Teaching, IAIN Langsa, Kota Langsa, Aceh. The validation was conducted on November 14, 2025, with the following results:

Table 4.2
Validation Result of Material Expert

NO.	ASSESSMENT ASPECT	SCORE (1-5)	Remarks
1	Alignment of content with learning objectives	5	Very suitable
2	Accuracy of English language content	3	Need for accurate English subject content, no add any other subject
3	Suitability for learners' proficiency level	3	Need an explanation of the level of learners
4	Integration of content, emotion, and speaking	3	Storyline needs to be improved
5	Clarity of instructions in the module	5	Very Clear

6	Practicality of implementation in a community setting	5	Very practical
7	Meaningfulness of content for speaking improvement	4	meaningful

Total score : 28 out of 35

Percentage : $\frac{28}{35} \times 100\% = 80\%$

Category : Valid

The material expert confirmed that the product is aligned with learning objectives, has clear instructions, and is practical for use in English learning. However, the validator provided several recommendations for improvement:

- Specify the target educational level (e.g., senior high school, university or A1/B1-level EFL learners).
- Added transitional captions (e.g., "in the next day...") for smoother narrative flow.
- Remove or revise non-English visual elements, particularly the mathematics-related content at the 1:00 mark, to maintain focus on English vocabulary.

Based on this feedback, the researcher implemented the following revisions:

- Added a note specifying the product is designed for intermediate-level (B1) EFL learners.
- Included brief narrative cues (e.g., "In the evening, in the next day...") to enhance storyline continuity.
- changed or removed visuals unrelated to English language learning.

Table 4.3
Suggestion and Revision of Material Expert

NO.	Before Revised	After Revised
1.	 <p>Specify the target level</p>	 <p>Specified the target level (B1-level)</p>
2.	 <p>Add transitional captions</p>	 <p>Added transitional captions (The next day...)</p>
3.	 <p>change visuals unrelated to English language learning,</p>	 <p>changed visuals unrelated to English language learning,</p>

2.2 Media Expert Validation

The media expert is a teacher who serves as the Curriculum Staff at SMAN 3 Langsa. Validation was conducted on December 20, 2025, with the following results:

Table 4.4
Validation Result of Media Expert

NO.	ASSESSMENT ASPECT	SCORE (1-5)	Remarks
1.	Visually appealing and consistent design	5	Very appealing
2.	Clarity and understandability of animation	4	Quite understandable
3.	Logical navigation and sequence of use	5	Very logic
4.	Readability of font and color choice	4	Need to be clearer for better Readability
5.	Accessibility for novice users	5	Very Accessible
6.	Aesthetic alignment with learning objectives	5	Very appropriate
7.	Inclusion of meaningful life lessons	5	Very Meaningful

Total score : 33 out of 35

Percentage : $\frac{33}{35} \times 100\% = 94,3\%$

Category : Very Valid



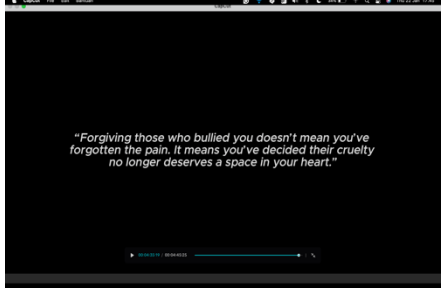

The media expert affirmed that the visual design is highly engaging, the interface is intuitive for learners, and the moral message integrated at the end enhances the educational value of the material. Key recommendations included:

- Adjusted font style and size for better readability.
- Add biodata/biography of the creator at the end of the video.

In response, the researcher:

- Re-edited the text for better readability (Bold and enlarged the text size).
- Add biodata/biography of the creator at the end of the video.

Table 4.5
Suggestion and Revision of Media Expert

NO.	Before Revised	After Revised
1.	 <p>Adjust font style and size</p>	 <p>Adjusted font style and size (Bold and enlarged the text size)</p>
2.		

	Add biodata/biography of creator	Added biodata/biography of creator
--	----------------------------------	------------------------------------

2.3 Language Expert Validation

The language expert is one of the lecturers in English linguistics at IAIN Langsa, Kota Langsa, Aceh. The validation was conducted on February 12, 2026, with the following results:

Table 4.6
Validation Result of Language Expert

NO.	ASSESSMENT ASPECT	SCORE (1-5)	Remarks
1.	The script and captions are grammatically correct and appropriate.	4	Quite correct
2.	The vocabulary is suitable for B1-level learners based on CEFR descriptors.	5	very suitable
3.	The instructions in the video are clear and easy to understand.	4	Quite clear and easy
4.	The dialogue reflects natural spoken English for dubbing practice.	5	Very natural
5.	Tense and language style are used consistently.	5	Very consistent
6.	The language promotes meaningful speaking interaction.	4	Quite meaningful

Total score : 27 out of 30

Percentage : $\frac{27}{30} \times 100\% = 90\%$

Category : Very Valid

The language expert affirmed that the linguistic content in the media is highly appropriate for B1-level EFL learners. The key suggestion provided was:

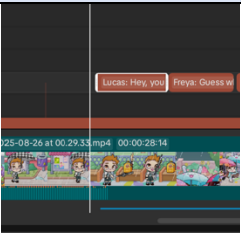
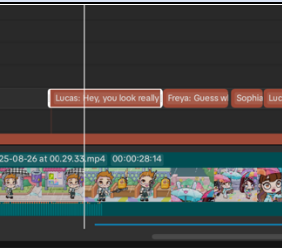
"The text sometimes disappears too quickly. This forces students to read fast, making dubbing less expressive because they have to keep up with the text speed."

Based on this feedback, the researcher implemented the following revisions:

- Extended the duration of on-screen text to allow students more time to read and prepare before delivering their dubbing.

Table 4.7

Suggestion and Revision of Language Expert

NO.	Before Revised	After Revised
1.	 <p>Extend on-screen text duration</p>	 <p>Extended on-screen text duration to improve readability</p>

Based on the results of expert validation, the animation dubbing media were categorized as valid and feasible for use after minor revisions. The suggestions provided by material, media, and language experts were used to improve several aspects of the product, including instruction clarity, scene duration, and visual flow. After the revision process, the final version of the animation dubbing media was deemed ready for implementation. Therefore, the next stage focuses on implementing the developed media to examine improvements in students' speaking performance.

Table 4.8
The summary of Validation Results

Validators	Total Score	Maximum Score	Percentage	Category
Material Expert	28	35	80%	Valid
Media Expert	33	35	94.3%	Very Valid
Language Expert	27	30	90%	Very Valid

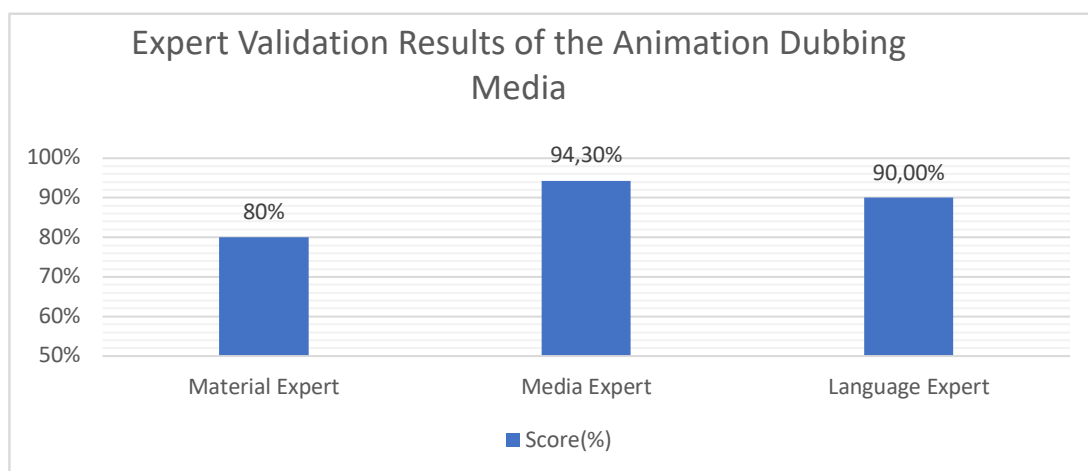


Figure 4.1 Charts of Expert Validation Products

3. Results of Product Implementation

The validated dubbing media, "*Forgiven*," proceeded to the implementation phase. It was field-tested with a group of seven B1-level EFL learners to evaluate its practicality and observe preliminary indications of its impact on speaking skills, in line with the R&D objectives. The following sections detail the outcomes of this try-out.

3.1. Quantitative findings

The pre-test was administered to identify the students' initial speaking ability before the implementation of animation dubbing. Meanwhile, the post-test was conducted after the students completed all dubbing activities in order to measure their improvement in speaking performance, particularly in pronunciation, intonation, and fluency. Each aspect was scored using a five-point scale, resulting in a maximum total score of 15 for each student.

a) Raw score

- pre-test result

Table 4.9
Pre-Test Result

Participant	Pre-test		
	Pronunciation	Intonation	Fluency
Participant 1	2	1	2
Participant 2	4	3	4

Participant 3	5	3	4
Participant 4	3	4	4
Participant 5	3	3	3
Participant 6	2	3	1
Participant 7	4	3	3

- post-test result

Table 4.10
Post-Test Result

Participant	Post-test		
	Pronunciation	Intonation	Fluency
Participant 1	3	4	3
Participant 2	5	4	5
Participant 3	5	4	5
Participant 4	4	4	4
Participant 5	4	4	4
Participant 6	3	4	3
Participant 7	5	4	5

b) Total Score (pre-test and post-test)

After collecting the raw scores from the three core speaking aspects, the researcher calculated the **total pre-test and post-test scores** by summing the scores of pronunciation, intonation, and fluency for each student using the following formula:

$\text{Total Score} = \text{Pronunciation Score} + \text{Intonation Score} + \text{Fluency Score}$
--

The calculations are presented as follows:

• **Participant 1:**

Total Score (pre-test): $2 + 1 + 2 = 5$

Total Score (post-test): $3 + 4 + 3 = 10$

• **Participant 2:**

Total Score (pre-test): $4 + 3 + 4 = 11$

Total Score (post-test): $5 + 4 + 5 = 14$

• **Participant 3:**

Total Score (pre-test): $5 + 3 + 4 = 12$

Total Score (post-test): $5 + 4 + 5 = 14$

• **Participant 4:**

Total Score (pre-test): $3 + 4 + 4 = 11$

Total Score (post-test): $4 + 4 + 4 = 12$

• **Participant 5:**

Total Score (pre-test): $3 + 3 + 3 = 9$

Total Score (post-test): $4 + 4 + 4 = 12$

• **Participant 6:**

Total Score (pre-test): $2 + 3 + 1 = 6$

Total Score (post-test): $3 + 4 + 3 = 10$

• **Participant 7:**

Total Score (pre-test): $4 + 3 + 3 = 10$

Total Score (post-test): $5 + 4 + 5 = 14$

This finding suggests that the dubbing activity positively impacted students' speaking skills across all participants.

d) Mean Score Analysis

To assess overall improvement in students' speaking performance, the researcher calculated the mean pre-test and mean post-test scores. The mean pre-test score was calculated by summing all students' pre-test total scores and dividing the result by the number of students, as shown below:

$$\begin{aligned}\text{Mean Pre - test} &= \frac{5+11+12+11+9+6+10}{7} \\ &= \frac{64}{7} = \mathbf{9.14}\end{aligned}$$

The mean post-test score was calculated using the same procedure:

$$\begin{aligned}\text{Mean Post - test} &= \frac{10+14+14+12+12+10+14}{7} \\ &= \frac{86}{7} = \mathbf{12.29}\end{aligned}$$

The results show that the mean score increased from **9.14** in the pre-test to **12.29** in the post-test. This increase indicates an overall improvement in students' speaking performance after participating in the animation dubbing activities.

e) Mean Gain Score

To further describe students' improvement, the researcher calculated the average gain score by summing all individual gain scores and dividing the total by the number of students.

$$\begin{aligned}\text{Mean Gain} &= \frac{5+3+2+1+3+4+4}{7} \\ &= \frac{22}{7} = \mathbf{3.14}\end{aligned}$$

The mean gain score of 3.14 points indicates that, on average, students' speaking performance improved by nearly three points after the implementation of animation dubbing.

f) Improvement Percentage

The percentage of improvement was calculated using the following formula:

$$\begin{aligned}\text{Percentage of Improvement} &= \frac{\text{Mean Post} - \text{Mean Pre}}{\text{Mean Pre}} \times 100 \\ &= \frac{12.29 - 9.14}{9.14} \times 100 = \mathbf{34.5\%}\end{aligned}$$

This result indicates that students' speaking performance improved by an average of **34.5%** after the implementation of animation dubbing.

g) Interpretation of Quantitative Findings

Based on the results of the gain score, mean score, and improvement percentage analyses, it can be concluded that animation dubbing contributed positively to students' speaking development. The increase in the mean score from 9.14 in the pre-test to 12.29 in the post-test, along with the average gain score of 3.14, indicates measurable improvement in students' speaking performance.

Furthermore, the consistent positive gain across all participants suggests that the activity was effective in enhancing key speaking components, namely pronunciation, intonation, and fluency. The overall improvement rate of 34.5% strengthens the indication that animation dubbing provided meaningful and structured speaking practice.

This improvement may be attributed to repeated exposure to spoken English, focused attention on speech features, and increased confidence in oral production facilitated by the dubbing process.

Table 4.11
The Summary of Quantitative Results

No	Participant	Pre-Test	Post-Test	Gain
1.	P1	5	10	5
2.	P2	11	14	3
3.	P3	12	14	2
4.	P4	11	12	1
5.	P5	9	12	3
6.	P6	6	10	4
7.	P7	10	14	4
	Total	64	86	22
	Mean	9.14	12.29	3.14
Overall Improvement Percentage: 34.5%				

3.2. Qualitative findings

To gain deeper insight into the learners' experiences, perceptions, and affective responses toward the animation dubbing activity, semi-structured interviews were conducted with seven selected participants. The interviews were designed to explore their feelings about the dubbing process, perceived changes in their speaking skills, and suggestions for improvement. The responses were transcribed and analyzed using thematic analysis⁴⁷, which involved identifying, analyzing, and reporting patterns (themes) within the data. Six major themes emerged from the analysis, each illustrating a distinct aspect of the students' engagement with the dubbing media and its impact on their speaking development.

a. Enhanced Enjoyment and Engagement

All participants expressed positive attitudes toward the dubbing task, describing it as “fun,” “interesting,” and “enjoyable.” They appreciated the creative and performative aspects of dubbing, which differed from conventional speaking exercises. For example, one student stated,

“The animation dubbing task was fun and quite interesting because it was different from the usual speaking tasks” (Participant 2).

Another participant noted,

“This task felt different from usual speaking tasks because it was like role-playing, not just reading a text” (Participant 4).

⁴⁷ Braun and Clarke, *Thematic Analysis*.

The novelty and creativity inherent in dubbing appeared to break the routine of traditional language practice, fostering a more positive and engaging learning atmosphere. This aligns with the principles of Constructivist Learning Theory, which emphasizes active, experiential learning where students construct meaning through personally relevant activities. By taking on the roles of animated characters, learners were not passive recipients but active creators of linguistic and emotional content, thereby enhancing intrinsic motivation.

b. Reduced Speaking Anxiety and Increased Confidence

Another significant theme was the reduction of speaking anxiety and the subsequent boost in confidence. Many participants reported feeling more comfortable speaking English during the dubbing activity compared to typical classroom speaking tasks. The performative aspect, where they spoke "as" a character rather than as themselves, served as a psychological buffer, lowering the fear of judgment and error. As student 7 explained,

“I was speaking as the character in the animation, not as myself. Because of that, my shyness and fear of making mistakes decreased” (Participant 7).

Another participant added that the opportunity to repeat and practice independently boosted their confidence:

“Honestly, this task helped increase my confidence in speaking English, because I had to be expressive” (Participant 2).

This aligns with the Affective Filter Hypothesis, indicating that the relaxed and enjoyable nature of dubbing helps lower emotional barriers to language production,

enabling learners to take risks and speak more freely. Furthermore, the ability to record and re-record their performances allowed for private practice and self-correction, which participant 3 highlighted:

"I could practice independently. I could repeat difficult parts many times until I became more fluent, so my confidence increased."

This iterative process contributed to a sense of mastery and self-assurance.

c. Increased Metalinguistic Awareness of Pronunciation and Intonation

A universally agreed-upon theme in the interviews was heightened attention to pronunciation and intonation. Participants acknowledged that dubbing forced them to focus repeatedly on clear articulation, word stress, and melodic patterns to match the character's emotions and lip movements. One student stated,

"I became more attentive to word pronunciation and how the intonation rises and falls to match the character" (Participant 2).

Another shared,

"During dubbing, I had to imitate the character's way of speaking, so I focused more on pronunciation and intonation" (Participant 4).

The task served as a form of focused practice, in which students imitated and monitored their own speech. From the perspective of Multimodal Learning Theory, dubbing integrates visual cues (facial expressions, lip-sync) with auditory production and kinesthetic awareness (vocal control, timing), creating a rich, multisensory learning experience that reinforces phonetic learning more effectively than auditory-only drills.

d. Challenges in Synchronization and Timing

Although the overall response was positive, some students identified specific challenges, particularly related to technical and performative aspects. The most frequently mentioned difficulty was synchronizing their voice with the character's lip movements and the pacing of the scene. For example, one participant said,

“The most challenging part was syncing the voice with the character's mouth movements; sometimes the timing was off” (Participant 3).

Another noted the challenge of pronouncing unfamiliar words quickly enough to match the animation's speed. These challenges, however, were viewed as constructive obstacles that encouraged repeated practice and closer attention to detail.

e. Comparative Advantage Over Traditional Speaking Tasks

When comparing the dubbing activity to traditional speaking exercises (e.g., dialogues, presentations, or Q&A sessions), participants strongly favored the former. They described conventional tasks as more stressful, rigid, and less engaging. In contrast, dubbing was perceived as more relaxed, dynamic, and contextually rich. Participant 4 contrasted the two:

"With regular speaking tasks, I often felt tense, but with dubbing, I felt like I was acting, so I enjoyed the process more."

Participant 1 noted the difference in focus:

"My experience working on this dubbing task was different from regular speaking tasks...This task, I had to pay more attention to my pronunciation and intonation."

This preference underscores the potential of dubbing to transform speaking practice from a test-like activity into a meaningful, communicative, and enjoyable experience. The multimodal and immersive nature of dubbing, where language is integrated with story, emotion, and visual context, appears to foster deeper engagement and a more holistic language practice environment.

f. Suggestions for Future Implementation

Participants offered valuable suggestions for refining dubbing-based activities in the future. Their feedback centered on providing more support, choice, and feedback mechanisms. Key recommendations included:

1. **Extended Practice Time:** Several students, like Participant 3, suggested "The task could be given more practice time," to allow for better preparation and mastery.
2. **Greater Autonomy in Material Selection:** To increase personal relevance and interest, participants, such as 1 and 4, proposed being allowed to "Choose their own animation videos."
3. **Model Examples and Detailed Feedback:** The need for exemplars and specific guidance was highlighted. Participant 1 suggested having "examples of good recordings as a reference," while Participant 3 and 7 emphasized the importance of "more detailed feedback from the teacher" on their pronunciation and intonation to guide improvement.

4. **Appropriate Difficulty Level:** Participant 6 recommended using animations "with dialogues that are not too difficult" to build confidence for beginners.

These suggestions point toward a more learner-centered and scaffolded approach to implementing dubbing activities, where instructional support is tailored to foster success and promote continuous improvement.

In summary, the qualitative data from student interviews strongly support the effectiveness of the animation dubbing media in creating an engaging, low-anxiety learning environment that promotes active focus on pronunciation, intonation, and expressive speaking. The positive affective responses and perceived linguistic benefits align with the theoretical frameworks of Constructivist Learning, the Affective Filter Hypothesis, and Multimodal Learning Theory, reinforcing the pedagogical value of integrating creative dubbing tasks into EFL speaking instruction.

B. Discussion

The findings of this study, derived from both quantitative and qualitative data analysis, provide substantial insights into the development, implementation, and impact of the original voiceless animation dubbing media titled "Forgiven" on EFL learners' speaking skills. This discussion synthesizes the results, interprets them in light of the theoretical frameworks, addresses the research questions, and highlights the broader implications for EFL pedagogy.

1. Development of Animation Dubbing Media (RQ1):

The systematic ADDIE model proved effective in creating a pedagogically sound and user-friendly product. The stages of Analysis (identifying learners' needs for confidence and pronunciation practice), Design (creating relatable teen-life scenarios using Avatar World), Development (expert validation and revision), Implementation (structured practice sessions), and Evaluation (mixed-method assessment) ensured the final product was not only technically valid but also contextually relevant.

This approach directly follows and extends Santuri et al. (2022), who also applied the ADDIE model to develop an animated dubbing video for senior high school students in Indonesia. Their product achieved a validity score of 81.7% ("very valid") from material and media experts.⁴⁸ The present study's validation results, 80% (material expert), 94% (media expert), and 90% (language expert), are consistent with Santuri et al.'s findings, confirming that the ADDIE model is an effective framework for developing dubbing media.

However, the present study has worked in three important ways. First, while Santuri et al focused primarily on media validation and product usability, without deeply exploring speaking confidence or emotional expression. The script for "Forgiven" was intentionally designed to elicit emotional expression through its narrative and character dynamics. For instance:

⁴⁸ Santuri et al., "Development Animated Dubbing Video as Learning Media in English Speaking at Senior High School."

- **Sadness and vulnerability:** Lily's lines are accompanied by stage directions like *(teary-eyed)*, *(sad, tries to hold back tears)*, and *(hugging her knees, looking sad)*,

Lily: "Why is Sophia so mean? throwing papers on my head. I didn't do anything wrong to her." *(sad)*

Lily: "Thanks for helping me. I thought I'd be stuck in there forever." *(Crying)*

These moments demand vocal fragility, shaky breath, pauses, tears in the voice, and the ability to convey deep hurt without dialogue (through breathing and small vocalizations).

- **Bullying and mockery:** Sophia is showing disrespect to Lily by mocking her.

Sophia: "The ugly pimple face! Did you rub your homework on your cheeks for good luck?"

demands a mocking, cruel tone, pushing students to experiment with sharp intonation and aggressive pacing.

- **Anger and Frustration:** There are a lot of dialogues that show anger and a firm response to Counterpart.

Lucas: "Where do you think you're going, huh?"

Lucas: "I won't let anyone hurt you again."

Sophia: "Lock the door, Freya. I don't want to see her face anymore!"

Mr. Jay: "Sophia, Alice, Freya! I can't believe you're doing this!"

Principal Ray: “From now on, Lily will be moved to another class. And you three, as your detention, clean every restroom in this school, every day, for the next two months.”

These anger-driven lines require students to modulate their voice with tension, sharp intonation, and controlled or explosive delivery depending on the character.

- **Excitement and Joy:** Showing excitement to people.

Freya: "Guess what? I bought a lot of makeup products in London last week!"

Freya and Alice: "Yeay! You're amazing!"

These scenes require fast pacing, rising intonation, breathless delivery, and high energy to capture the thrill of admiration or social excitement.

- **Curiosity and Wonder:** Curious about something, question intonation

Alice: "Hey, guys, look, why is there such a huge crowd over there? What's going on?" (*noticing a crowd*)

Random girl: "What skincare got you glowing like that?" (*curious, admiring*)

These lines demand rising intonation on questions, natural pauses, and a tone of genuine interest, essential for natural conversational flow

- **Shock and panic**

Sophia, Alice, Freya: "Mrs. Jay and Principal Ray?" (*gasp in panic*)

Sophia, Alice, Freya: "hah?! Is that Lily?" (*staring in shock*)

Sophia, Alice, Freya: "hah?! Two months?" (*Shock at detention*)

These collective reactions require synchronized delivery, sharp intakes of breath, and voices trembling with fear or disbelief.

Overall, these emotional cues are not decorative; they are pedagogical. By embedding explicit emotional markers in the script, the dubbing task transforms from mere pronunciation practice into a holistic performance that integrates linguistic accuracy with affective delivery.⁴⁹ This design addresses a gap identified in both Karimzadeh and Rezaei Ghahroudi (2017) and Pamungkas (2019), who noted the lack of research on how emotional expression during dubbing contributes to speaking development.

Second, this study developed original, researcher-created animations using *Avatar World*, addressing a limitation in Karimzadeh and Rezaei Ghahroudi's (2017) study, which used commercially available animation content⁵⁰. The use of original materials allows for greater control over language difficulty, cultural appropriateness, and alignment with learning objectives, particularly important for B1-level learners who need scaffolding in pronunciation and intonation practice. Third, this study incorporated three expert validators (material, media, and language

⁴⁹ Mospan, "TEACHING EMOTIONAL ENGLISH INTONATION."

⁵⁰ Karimzadeh and Rezaei Ghahroudi, "English Animation Dubbing Based Techniques and Iranian Intermediate EFL Learners' Nativelike Pronunciation Development."

experts), providing a more comprehensive evaluation than Santuri et al.'s two-validator approach.

The validation results themselves tell an interesting story. The material expert's 80% score, slightly lower than that of media (94%) and language (90%) experts, prompted revisions that strengthened the final product. This iterative refinement, central to the conception of ADDIE, ensured the media was not only visually engaging and linguistically accurate but also pedagogically sound⁵¹.

Most importantly, the product was designed with explicit attention to connected speech features. Drawing on Rattanasak (2025), who emphasizes that phonological processes such as linking, assimilation, and elision are essential for natural and intelligible L2 speech, the animation scripts were crafted to include natural instances of connected speech⁵².

At first glance, the pacing of the video may appear challenging for learners, a concern raised by the language expert regarding the speed of on-screen text. However, this apparent difficulty is, in fact, a deliberate pedagogical feature. The relatively fast pace forces learners to move beyond word-by-word decoding and engage with the natural rhythm and flow of English connected speech. As Rattanasak (2025) argues, developing awareness of connected speech phenomena is crucial for both listening comprehension and producing natural-sounding speech; this awareness can only be

⁵¹ .Branch, *Instructional Design* (Springer US, 2009).

⁵² Rattanasak, "Phonological Processes in English Connected Speech."

cultivated when learners are exposed to authentic, rapid speech patterns rather than artificially slowed-down versions.

The results validate this design decision. Despite initial challenges with synchronization, students reported heightened awareness of pronunciation and intonation, with several explicitly noting how they became more attentive to "how the intonation rises and falls" and needed to "imitate the character's way of speaking."

Overall, these findings reinforce that the product was not only creatively designed but also systematically evaluated and refined before implementation.

2. Effectiveness of Animation Dubbing Media (RQ2)

Quantitative findings revealed that students' mean speaking scores increased from 9.14 on the pre-test to 12.29 on the post-test, representing an overall improvement rate of 34.5%. This improvement suggests that the animation dubbing activity positively influenced learners' pronunciation, intonation, and fluency⁵³.

The comparison of pre-test and post-test scores demonstrated measurable improvement in key speaking components, such as pronunciation, intonation, and fluency. The improvement can be explained by several interconnected pedagogical mechanisms operating at both the linguistic and cognitive-affective levels:

2.1 Mechanism 1: Synchronization and Connected Speech

⁵³ Celce-Murcia et al., *Teaching Pronunciation*.

First, dubbing requires learners to synchronize their speech with visual and temporal cues. This synchronization process goes beyond simple reading aloud; it demands alignment between spoken language and character movement, facial expressions, and situational context. Such multimodal alignment naturally directs learners' attention to suprasegmental features of speech, including rhythm, stress patterns, intonation contours, and speech rate.⁵⁴ When students attempt to match their voice with animated characters, they must adjust syllable timing and stress placement to fit the scene.⁵⁵ This process implicitly trains connected speech phenomena such as linking, assimilation, and reduction. Rather than focusing solely on segmental accuracy, learners become more sensitive to the flow and musicality of English, which are essential components of communicative fluency.⁵⁶

The significant improvement in students' scores suggests that animation dubbing effectively addresses the 'intermediate plateau' often experienced by B1 learners. By focusing on synchronization and connected speech, the media helps students break through the stagnation of oral proficiency, transforming passive linguistic knowledge into active, fluid performance.

2.2 Mechanism 2: Repetitive Rehearsal, Imitation, and Automaticity

Second, the rehearsal process before recording fosters automaticity in speech production. Students reported practicing multiple times to achieve smoother

⁵⁴Richard E. Mayer, *Multimedia Learning* (Cambridge University Press, 2001).

⁵⁵Neil D. Fleming, *Teaching and Learning Styles: VARK Strategies* (Christchurch, New Zealand: Neil D. Fleming, 2001).

⁵⁶Rattanasak, "Phonological Processes in English Connected Speech."

synchronization and more expressive delivery. Repeated production in a meaningful communicative context supports the shift from controlled to automatic processing.⁵⁷

This mechanism strongly aligns with the Intuitive-Imitative Approach, as examined in a recent study.⁵⁸ The study found that the Intuitive-Imitative Approach significantly supports learners' acquisition of authentic and intelligible pronunciation through imitation, repetition, and extensive auditory exposure in meaningful contexts. The dubbing task in the present study operationalizes these principles precisely: students imitate animated characters, repeat lines multiple times during rehearsal, and receive extensive auditory exposure through the character's model (even in voiceless form, as they internalize the intended delivery from visual cues). The 34.5% improvement rate provides empirical evidence supporting the effectiveness of this approach when integrated with multimodal, technology-enhanced learning materials.

2.3 Mechanism 3: Emotional Engagement and Depth of Processing

Third, the activity integrates cognitive engagement with emotional involvement, unlike traditional speaking tasks that often separate form from meaning, dubbing embeds language within a narrative structure. Learners do not merely pronounce isolated sentences; they interpret characters, emotions, and intentions. This narrative immersion enhances depth of processing, as students must

⁵⁷ Huang and Naerssen, "*Learning Strategies for Oral Communication 1.*"

⁵⁸ Casa Molina et al., "The Influence of the Intuitive-Imitative Approach on Pronunciation Instruction in English as a Foreign Language (EFL)."

comprehend contextual meaning before delivering their lines appropriately.⁵⁹ Emotional involvement further strengthens memory retention and expressive performance. When learners feel connected to the character's situation, their speech becomes more natural and less mechanical.⁶⁰

Moreover, the role-based dimension of dubbing reduces performance pressure. Speaking "as a character" creates psychological distance between the learner and the spoken output. This distancing effect lowers self-consciousness and encourages experimentation with intonation and expressiveness. Reduced anxiety allows for greater risk-taking in pronunciation practice, which is critical for speaking development.⁶¹

These findings contribute to the broader literature on technology-enhanced language learning by demonstrating that well-designed dubbing activities can produce measurable improvement in speaking skills. The 34.5% improvement rate provides empirical evidence that supports theoretical claims about the value of multimodal, emotionally engaging, and low-anxiety learning environments.

3. Students' Experience with Animation Dubbing (RQ 3)

The qualitative findings from semi-structured interviews provide rich insights into how learners experienced the animation dubbing activity. This section interprets those findings within the broader theoretical frameworks and existing literature,

⁵⁹ Zakharova Garcia, "The Power of Emotion in Efl."

⁶⁰ Danan, "Dubbing Projects for the Language Learner."

⁶¹ Krashen, *Principles and Practice in Second Language Acquisition*.

moving beyond mere description to explain *why* students responded as they did and what these responses signify for EFL speaking pedagogy.

3.1 The Affective Dimension: Enjoyment as Anxiety Reducer

The finding that students experienced enhanced enjoyment and reduced anxiety, which may lead to confidence during dubbing activities, is not merely a pleasant byproduct but a pedagogically significant outcome. When students described the activity as "fun" and "different from usual speaking tasks," they were articulating a fundamental shift in their relationship with spoken English production. This shift can be understood through Krashen's Affective Filter Hypothesis, which posits that emotional states directly impact language acquisition.⁶² The traditional EFL classroom, with its emphasis on accuracy and public performance, often raises this affective filter, creating anxiety that blocks input from reaching the language acquisition device. The dubbing activity, by contrast, lowered this filter through two mechanisms:

First, the "**character shield**" effect identified by Participant 7, speaking "as the character in the animation, not as myself," created psychological distance between the learner and the spoken output. This distancing effect is theoretically significant because it separates language performance from identity performance.

Second, the **private rehearsal space** afforded by the asynchronous recording process provided what Vygotsky would term a zone of proximal development mediated by self-regulation.⁶³ Participant 3's description of practicing "until I became more

⁶² Krashen, *Principles and Practice in Second Language Acquisition*.

⁶³ Vygotskij, *Mind in Society*.

fluent" reveals how the dubbing task enabled iterative approximation; a process essential for skill development but rarely possible in real-time classroom interaction. This finding aligns with skill acquisition theory, which emphasizes the role of repeated, deliberate practice in proceduralizing declarative knowledge.⁶⁴ The dubbing task, allowing unlimited practice attempts without social judgment, created optimal conditions for this proceduralization.

3.2 The Cognitive Dimension: Building Metalinguistic Awareness

Students' reports of heightened attention to pronunciation and intonation reveal a crucial cognitive mechanism underlying the effectiveness of dubbing. This increased metalinguistic awareness, the ability to reflect on and manipulate the formal properties of language, is widely recognized as a predictor of language learning success.⁶⁵ What is particularly noteworthy is how the dubbing task spontaneously generated this awareness without explicit instruction.

The theoretical explanation lies in Multimodal Learning Theory.⁶⁶ When learners must synchronize their speech with visual cues (lip movements, facial expressions, gestures) and temporal constraints (scene timing), their cognitive resources are directed toward multiple channels simultaneously. This multimodal processing forces attention to aspects of speech that are typically processed

⁶⁴ VanPatten and Williams, *Theories in Second Language Acquisition*.

⁶⁵ Motahareh Saadati and Seyed Hassan Talebi, "Cross-Linguistic Awareness as a Predictor of Language Learning Motivation: A Bayesian Perspective," *Discover Education* 4, no. 1 (2025): 469, <https://doi.org/10.1007/s44217-025-00909-5>.

⁶⁶ Mayer, *Multimedia Learning*.

automatically and therefore overlooked. As Participant 2 noted, "I became more attentive to word pronunciation and how the intonation rises and falls to match the character." This self-reported awareness suggests that dubbing promotes what Schmidt termed noticing, the conscious attention to linguistic forms that is necessary for input to become intake.⁶⁷

3.3 The Motivational Dimension: Challenges as Motivation

Students found the task challenging but motivating rather than discouraging. The main difficulty was synchronizing voice with character movements, particularly in fast-paced scenes.

When students described the synchronization challenges as "hard but helpful" and felt satisfied when they finally succeeded, they were describing what psychologists call a flow experience, a state where students become so focused on a task that they lose track of time.⁶⁸ This matters for learning because when students are in this state, they are intrinsically motivated and more likely to stick with the task until they improve.

The dubbing task created conditions for motivation and challenge in several ways that connect directly to the literature:

First, **the clear goals and immediate feedback** inherent in the task, such as matching voice to character movements, provide the structure necessary for flow.

⁶⁷ R. W. Schmidt, "The Role of Consciousness in Second Language Learning1," *Applied Linguistics* 11, no. 2 (1990): 129–58, <https://doi.org/10.1093/applin/11.2.129>.

⁶⁸ Mihaly Csikszentmihalyi, *Flow: The Psychology of Optimal Experience*, 1. Harper Perennial Modern Classics edition, Harper Perennial Modern Classics (HarperPerennial, 2008).

Unlike open-ended speaking tasks where success assessment criteria may be ambiguous or vague, dubbing offers instant, clear feedback: either the voice synchronizes with the animation, or it does not. This clarity enables learners to calibrate their efforts and experience a sense of progress.⁶⁹

Second, the **balance between challenge and skill** that students described reflects optimal task design. Participant 6's struggle with fast-paced dialogue and Participant 3's satisfaction upon successful synchronization both illustrate the Goldilocks principle: tasks that are neither too easy (boring) nor too difficult (frustrating) produce optimal engagement. This finding has important pedagogical implications, suggesting that dubbing materials should be carefully leveled to match learners' proficiency.

Third, **students wanted more choice**. Participants 1 and 4 suggested allowing students to choose their own animation videos. This desire for autonomy makes sense psychologically; research shows that having choices makes people more motivated because it satisfies their need for control over their own learning.⁷⁰ This finding also resonates with **Constructivist Learning Theory**, which emphasizes that learners construct knowledge more effectively when they have agency in the learning process.⁷¹ While this study used one video created by the researcher, future

⁶⁹ Hwang et al., "Fostering EFL Learners' Speaking Skills and Flow Experience with Video-Dubbing Tasks: A Flow Theory Perspective"

⁷⁰ Edward L. Deci and Richard M. Ryan, "The 'What' and 'Why' of Goal Pursuits: Human Needs and the Self-Determination of Behavior," *Psychological Inquiry* 11, no. 4 (2000): 227–68, https://doi.org/10.1207/S15327965PLI1104_01.

⁷¹ Piaget et al., *Piaget, Psychology and Education*.

implementations might benefit from letting students select materials that personally interest them.

The qualitative evidence shows that animation dubbing created a learning experience that was enjoyable, anxiety-reducing, and cognitively engaging. Students paid more attention to pronunciation and intonation than in traditional tasks, practiced repeatedly to overcome challenges, and developed greater confidence. These findings confirm that dubbing addresses not only the technical aspects of speaking but also the emotional conditions necessary for language development, conditions that traditional instruction often fails to provide.

CHAPTER V

CONCLUSION AND SUGGESTION

This chapter contains a summary of the research results that have been examined by researchers, and also suggestions for future researchers that can help them continue or develop further research in the same field.

A. Conclusion

Based on the data analysis and discussion presented in the previous chapter, the following conclusions can be drawn:

First, the animation dubbing media titled "Forgiven" was successfully developed using the Research and Development (R&D) approach with the ADDIE model. The final product consists of a 4-minute voiceless animated video created using Avatar World and CapCut, accompanied by an instruction sheet and an assessment rubric. The product underwent expert validation, receiving scores of 80% (material expert), 94% (media expert), and 90% (language expert), categorizing it as valid to very valid. This confirms that the developed media is pedagogically sound, visually engaging, and suitable for EFL speaking practice.

Second, the implementation of the animation dubbing media proved effective in enhancing EFL learners' speaking skills, particularly in pronunciation, intonation, and fluency. Quantitative data showed a notable increase in the mean score from 9.14 (pre-test) to 12.29 (post-test), with an average gain score of 3.14 and an overall

improvement rate of 34.5%. Students showed heightened awareness of pronunciation and intonation, increased confidence, and reduced speaking anxiety. These findings indicate that animation dubbing serves as an effective, engaging, and low-anxiety approach to speaking practice, especially for learners facing stagnation in the intermediate plateau phase.

Third, Students responded positively to the dubbing activity, describing it as enjoyable, creative, and different from traditional speaking tasks. The performative aspect of dubbing allowed them to speak "as a character," which lowered their affective filter and encouraged expressive communication. Challenges such as synchronizing voice with lip movements were acknowledged but viewed as motivating obstacles that promoted repeated practice. Overall, the activity fostered a supportive and fun learning environment that enhanced both linguistic and affective dimensions of speaking.

B. Suggestion

Based on the conclusions, the following suggestions are proposed:

1. For Practitioners (Teachers and Community Facilitators):

- Introduce dubbing activities gradually, starting with shorter clips and simpler dialogues to build learner confidence.
- Provide clear models and examples of good dubbing performances before students attempt their own.
- Allow students to choose or create their own animation scenarios to increase personal relevance and motivation.

- Incorporate peer feedback sessions where students can constructively review each other's dubbing outputs.

2. For Product Development and Adaptation:

- Develop a series of theme-based animation clips (e.g., daily conversations, academic discussions, social situations) catering to different proficiency levels.
- Create a companion guide or online platform where teachers can access ready-to-use dubbing materials, lesson plans, and assessment tools.
- Explore the use of AI-powered tools for automatic pronunciation feedback within dubbing exercises.

3. For Future Research:

- Conduct experimental studies with larger samples and control groups to further validate the effectiveness of animation dubbing on speaking skills.
- Investigate the long-term impact of dubbing on fluency, vocabulary acquisition, and communicative competence.
- Examine the use of dubbing in online or blended learning environments, especially in post-pandemic educational settings.
- Explore cross-cultural adaptations of dubbing activities, considering local contexts and learner preferences.

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