# 'Booktuber: promoting reading and literacy in the classroom among Spanish pre-service teachers through a video review'

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## Abstract

Developments in technology have led to a rethinking of teaching delivery: instructors have found in digital devices an important way to attract students' attention. One of the many applications this technology could potentially have would be to encourage young learners to read through new multimedia products such as Web 2.0. In this article, I provide an account of teaching carried out at the University of Valencia, in the 'Foreign Language I (English)' module of the Primary Education degree. The activity was based on the characteristics of Booktubers with the goal of, first, promoting reading and reflection on literature and, second, to improve linguistic, communicative, literary and digital competences in EFL through the elaboration of a video review in the classroom. Thus, I have focused on the formal style from a didactic viewpoint, yet undergraduates had to read literature and write a digital review as part of the tasks to be assessed in the subject. For this purpose, the Youtube platform will be shown to be seen as an emerging source of exploration, which could be exploited as a successful didactic tool. Finally, I also set out to show the challenges both students and teacher had to face throughout the process of using the Booktuber tool.

**Key words:** Booktuber, reading promotion, literature reflection, Web 2.0 technologies, literacy, teachers training

## Introduction

In recent years, researchers have suggested the need for a rethinking of education through integrating *old* practices alongside *new* ones in light of new technological advances. These improvements or advances are, according to Rovira-Collado (2016, p. 38), 'transforming our interaction and participation with the network making it much more audio-visual than was the case even less than a decade ago'.[1] Therefore, in tandem with changes occurring in society due to the introduction of audio-visual products, a gradual transformation in the way individuals read—built on the basis of digitalization—has also taken place (Ehret et al., 2016; Davies and Merchant, 2009).

We are often hardwired to resist change or be apocalyptic about the consequences of change. Many feared the technological turn in literature and literacy would have a negative impact on reading habits; this fear has not come to pass. New multimodal developments within this sector has incentivised interest in reading practice for young people through new multimedia products: the so-called Web 2.0 tools (Lluch Crespo, 2011, 2014; Lluch Crespo and Sánchez-García, 2017; Rovira-Collado, 2016, 2017; Hernández et al. (2021; Torralba Miralles, 2018; Lankshear and Knobel, 2011 or Davies and Merchant, 2009), which implied we were and are approaching a mixed model of reading: traditional and digital. Both Rovira-Collado (2016) and Lluch Crespo (2011, 2019) pointed out the numerous possibilities such Web 2.0 tools might provide to promote literacy among young readers through innovative dynamics such as blogs, forums, digital libraries, Youtube channels or through social networks such as Facebook, Tuenti or Twitter. Lankshear and Knowbel (2007, p. 227) depict Web 2.0 as a new form of literacies or 'new literacies' in which 'new' here addresses what they refer to as 'technical stuff' (2007, p. 4). Under these new literacies term, 'Web 2.0 conceptions and practices of social participation and digital interconnectivity' (Lankshear and Knowbel, 2007, p. 1) are comprised. Davies and Merchant (2009) elaborated a list with four crucial elements to work with in Web 2.0 which involved user presence, the capacity to amend content and user-generated content, and the social participation of online users (2009, p. 5), crucial features for progressive learning.

Hence, the access to a wide range of technological devices (e.g., tablets, laptops and mobile phones) has also facilitated the rise of digital reading. As a consequence, the concept of new literacies in a multimodal environment to cover young adults' new reading habits arose (Ehret et al., 2016; Sánchez-Claros, 2016). In tandem

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[1]My translation.

with this has arisen (see Ehret et al., 2016, p. 353) 'potential academic value as school projects'.

As Urresti (2008, p. 10) suggested, these are new forms of 'juvenile cybercultures' involving the exchange of information and details about matters that concern them as a group, and that allow them to establish a relationship in which communication is a defining factor. Gee (2003) described such groups where students share a common interest (reading circles or reading habits) 'affinity groups'. Similarly, Jenkins (2006) talks about participatory culture in which adolescents are media creators, which he defines as follows: 'someone who created a blog or webpage, posted original artwork, photography, stories or videos online or remixed online content into their own new creations'. As a result, in the educational field, teachers have felt the need to integrate this multimodal form of reading effectively in their lessons so as to adopt a more innovative approach to promoting reading in the classroom.

## Literary influence

The influence of literature in the formation of the individual throughout life is paramount for instruction as a prospective future reader since, at an early stage, a 'close correspondence between the process of construction of meaning that takes place with literary communication and that of the construction of the reader's personality is established'[2] (Ibarra-Rius and Ballester Roca, 2016, p. 82).

Nussbaum (in Marco, 2020) delved into the need to show young learners the impact literature can have in their lives through the art of storytelling, paramount to developing students' opinions, feelings, imagination, etc. (Roig-Vila et al., 2021, p. 11). It is, as such, an essential field to explore in the classroom. Ibarra-Rius and Ballester Roca (2017) also mention that the viewpoint adopted around teaching literature in Spain is historicist and the way it is taught is focused on memorising information on periods of literature, currents, and classic works; as a result of this being the almost exclusive approach to literature, young learners in the Spanish classroom have, to all intents and purposes, been deprives of the benefits promised by the premises established in communicative methodology and contemporary literary education (Ibarra-Rius and Ballester Roca, 2017, p. 49).

It is important to highlight that during the difficult years of adolescence, young learners tend to abandon their reading habits (Pindado, 2004); this behaviour could continue into adulthood if parents or teachers do lure them back into the custom of reading

(Ravettino Destefanis, 2015). It is believed that the use of technology can ease this engagement.

Lluch Crespo (2013), for her part, remarked on the fact that those who were guiding young individuals nowadays in selecting or promoting readings were not adults or teachers, as used to be the case, but other young learners, their peers, through an audio-visual format: reading 2.0. Merchant (2020, p. 103) explained that reading has 'expanded and diversified' and that individuals' reading habits have changed as a consequence. The author also poses the question of how to incorporate reading technologies 'at school' (Merchant, 2020, p. 102), a way to do it could be through bringing this reading technologies or reading 2.0 to the classroom through different formats: *booktubers*, *booktrailers*, *vlogs*, *documentaries*, and so on. Also, Burnett and Merchant (2018) highlight the accessibility and the simplicity in which digital texts can be redone, an asset that ought to be taken into account for classroom practices.

Such technological changes experienced in our society could be used to promote reading since we are living a new reality in which the Internet is at the fore. That is one of the reasons why the tools that the World Wide Web offers could be used to engage youngsters in this (new) routine of reading in which they are now new protagonists who 'socialise' through the practice of reading (Lluch Crespo, 2014); a practice that has now become widespread among young readers and that, from a didactic perspective, could be exploited by instructors in the classroom. Furthermore, this new format enhances a series of competences that involve not only literary skills but also ones relating to the communicative, linguistic and digital competences (Ibarra-Rius and Ballester Roca, 2017, p. 48).

Moreover, the audio-visual aspect creates a ludic scenario in which students are able to express themselves through a discursive variant (Martí et al., 2021, p. 25).

Thus, through the incorporation of Web 2.0 tools, we can bring students closer to this communicative approach and contemporary literary education making use of the digital competence to teach literature in the classroom. As stated by Martí et al. (2021, p. 26), transforming a traditional review into a video review implies the adaptation of a genre to new technological possibilities and a progress in the academic field.

In line with this belief, I wanted to critically interrogate and reflect upon the introduction of the Web 2.0 to promote reading in my classes. In order to test my hypothesis that this tool is an ally rather than an enemy of literature, I asked my undergraduates to create a Booktuber project in which digital, communicative, and literary skills together with reading and literature reflection were to be explored and assessed.

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[2]My translation.

## WEB 2.0: YouTube

Web 2.0 or tools 2.0 consist of those pieces of software or websites that allow us to carry out certain activities on the Internet (Davies and Merchant, 2009) and also 'allow us to share in a virtual way what we do on a daily basis (various activities)'³ (Martí Climent and Garcia Vidal, 2018, p. 143). Some examples of these are the different social networks that have different purposes: Facebook, Tuenti or Twitter, and Youtube channels. According to Área Moreira (2008), the first three come under the broad definition of mass networks and the latter would be classified as an open network. In this article, I am going to focus on the latter, the Youtube platform, an audio-visual repository that can be exploited as a didactic tool in the classroom.

The Internet has resulted in a transformation in the organisation of social norms (Burnett and Merchant, 2018; Burnett and Merchant, 2015; Del Fresno-García, 2015). This change has involved a more 'globalised' participation from different users who have become 'producers and consumers' of new educational products (Scolari, 2016; Vizcaíno-Verdú et al., 2019, p. 96).

YouTube channels have made this possible since it is an open platform that allows individuals to upload their videos regardless of theme—one can find tutorials on different topics, including educational ones to work with. Morales-Sánchez et al. (2021, p. 69) points out that the presence of literature in Youtube has developed over recent years and she dates the beginning of this literary presence on the platform back to 2010 when Javier Ruescas started to promote his novels on YouTube (Morales-Sánchez et al., 2021, p. 69).⁴ Ruescas' participation opened the door for new formats to encourage the reading of a book or the review of a book through a digital design (Rovira-Collado, 2017; Morales-Sánchez et al., 2021, p. 69, Davies and Merchant, 2009), from that moment it became a 'boom' reaching its peak in 2012 (Suárez and González Argüello, 2020, p. 159). Among the educational formats that one can find on the Youtube channel, one can notice two new concepts to work on the practice of reading: Booktrailer and Booktuber, both 'closely linked to the promotion of reading' (Rovira-Collado, 2017, p. 56), allowing individuals to share reading experiences through the net, since, from the didactic viewpoint, as expressed by Suárez and González Argüello (2020, p. 158): 'Audiovisual platforms like Youtube facilitate the introduction of informal learning practices for their pedagogical exploitation both in class and online' (Suárez and González Argüello, 2020, p. 158).

In this manner, students explore digital competences too, which is already ingrained as key within the Spanish educational system (Ministerio de Educación, Cultura y Deporte, 2015):

> *La competencia digital es aquella que implica el uso creativo, crítico y seguro de las tecnologías de la información y la comunicación para alcanzar los objetivos relacionados con el trabajo, la empleabilidad, el aprendizaje, el uso del tiempo libre, la inclusión y participación en la sociedad. Esta competencia supone, además de la adecuación a los cambios que introducen las nuevas tecnologías en la alfabetización, la lectura y la escritura, un conjunto nuevo de conocimientos, habilidades y actitudes necesarias hoy en día para ser competente en un entorno digital.⁵*

This competence is as important as the linguistic or communicative skills for the teaching of literature since it supposes adaptation to the changes that ICTs introduce in literacy, reading, and writing in order to be digitally proficient.

## New social web tools: Booktubers or videoreview

The concept of Booktuber or video reviewer was born as a consequence of the technological developments we have been discussing through this article as a means for a more digital view of (promoting) reading (Ehret et al., 2016). As argued by Tomasena (2021, p. 44):

> *Among the multiple media practices readers can develop in the digital media ecosystem, Booktubers have become well-known and gained influence as an emerging phenomenon of reading socialisation and reading promotion, especially among young people.* (Lluch Crespo and Sánchez-García, 2017; Tomasena, 2016, 2019; Tomasena, 2021, p. 44)

This consists of writing reviews to be projected visually, accompanied by pictures or videos. Tomasena (2021, p. 44) offers a definition of said phenomenon in the following description:

> *Booktubers' videos replicate the dominant audiovisual style of other YouTubers (Scolari and Fraticelli, 2017): they often use private spaces to record, explicitly address*

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³My translation.
⁴https://javierruescas.com.

⁵Digital competence implies the creative, critical and safe use of information and communication technologies to achieve objectives related to work, employability, learning, use of free time, inclusion and participation in the society. This competence supposes, in addition to the adaptation to the changes that new technologies introduce in literacy, reading and writing, a new set of knowledge, skills and attitudes necessary today to be competent in a digital environment (my translation). Seven hundred thirty-eight of the BOE number. Twenty-five of 2015. My translation.

*their audience using the I-you formula, look directly into the camera and encourage interaction in the comments section of the channel or on other social platforms.* (Tomasena, 2021, p. 44)

To which he adds, '[a video review] comes from the mass media and consists of summarizing, commenting on and evaluating the virtues and defects of a book in front of the camera' (Tomasena, 2022, p. 10).

Booktubers combine two different styles: informal and formal. Regarding informal learning styles, it consists of the elaboration of a repository to share videos in which a wide range of books of different genres are recommended by young adults to promote literature. In this manner, students can 'engage in an out-of-class community where common interests can be shared' (Suárez and González Argüello, 2020, p. 158). As for the formal style, it consists of writing a formal text to be shown in class in front of both the teacher and peers. In this manner 'the video review becomes not only a technical variant, but also a discursive one'[6] (Martí et al., 2021, p. 25).

From the anthropological point of view, understanding these networks is crucial to reach our students and, in this manner, be able to provide them with attractive pedagogical alternatives to ritualistic and memory-based class routines through the creation of, for instance, video reviews. In fact, by working literacy digitally through Booktubers, students' interests and motivation are enhanced (Ibarra-Rius and Ballester Roca, 2017, p. 49) and better outcomes are thereby achieved (at the end of the day, the whole purpose of the teaching practice).

## Booktubing as a discursive genre

Booktubing has been seen as an 'emerging literary practice among young people' (Paladines and Aliagas, 2022, p. 17). Among the different approaches applied to research on *Booktubing* is *New Literacy Studies* (Lankshear and Knobel, 2003, 2011) that focused on the 'need to understand textual practices as embedded within specific social contexts, including the digital context and informal learning spaces' (Paladines and Aliagas, 2022, p. 17). The paradigmatic concept of 'new' literacies, first coined by Lankshear and Knobel, 2003 emerged as a need to 'refer to a specific sociocultural approach to understanding and researching literacy' (Lankshear and Knobel, 2011, p. 16) and, from the ontological viewpoint 'new' refers to the changes connected to technology. These changes have influenced educational practices and 'have generated new multimodal forms of texts that can arrive via digital

code […]—as sound, text, images, video, animations and any combination of these' (Lankshear and Knobel, 2011, pp. 16–17). In this ontological sense, building videos as a form of textual practice could be embedded in the new literacy approach as suggested by Lankshear and Knowbel (2007).

Although Booktube practice is considered 'ordinary writing' or a 'vernacualar literacy practice' since it has not been shaped into the formalities of the 'dominant practices' (Barton and Hamilton, 1998), Boot (2020) states that the success of Booktubers relies on the enthusiasm of youngsters in transmitting or sharing the reading experiences with their peers. Also, Burnett and Merchant (2015) highlight multimodality in connection with the development of discursive practices; hence, this discursive practices of Booktubing has transformed literary development due to the youngsters reading responses (Paladines and Aliagas, 2022, pp. 17–18).

There are different genres of Booktuber practices such as reviews, lists, wrap-ups, booktags, monologues, rankings, bookHaulss, vlogs, re-telling, challenges, and documentaries. The genre selected for this Booktuber activity is the literary review, a discourse genre whose purpose is to give a specific and short opinion about a literary work. Similarly, the target of a Booktuber review is to examine the plot of a book briefly and to evaluate it from a literary perspective. Whilst the literary review is a written practice, a video review is an oral exercise. Nevertheless, both share the same goal and target being the latter an innovative form of the written literary review (Paladines-Paredes and Aliagas, 2020; Tomasena, 2022).

My aim in this article, thus, is to explore the didactic applications of the Booktuber tool as an emerging source of exploration. I will try to show how Booktuber could be an effective tool to enhance reading, to engage in literature in English, and to improve the linguistic, communicative, literary and digital competences in the EFL classroom through the elaboration of a video review. In order to do this, I shall focus more heavily on the formal style from a pedagogical perspective since students will have to not only promote literature and share common book interests, but will also have to write formal reviews to be presented in a form of a Booktuber project. This work has been inflected by the use of technology in the framework of formal learning on the basis of new literacies (Lankshear and Knobel, 2003).

## Methodology

### Booktuber in the training of primary pre-service teachers

My research experience revolves around a video review carried out in the module 'Foreign Language I

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[6]My translation.

Booktuber project: Lecture discussion

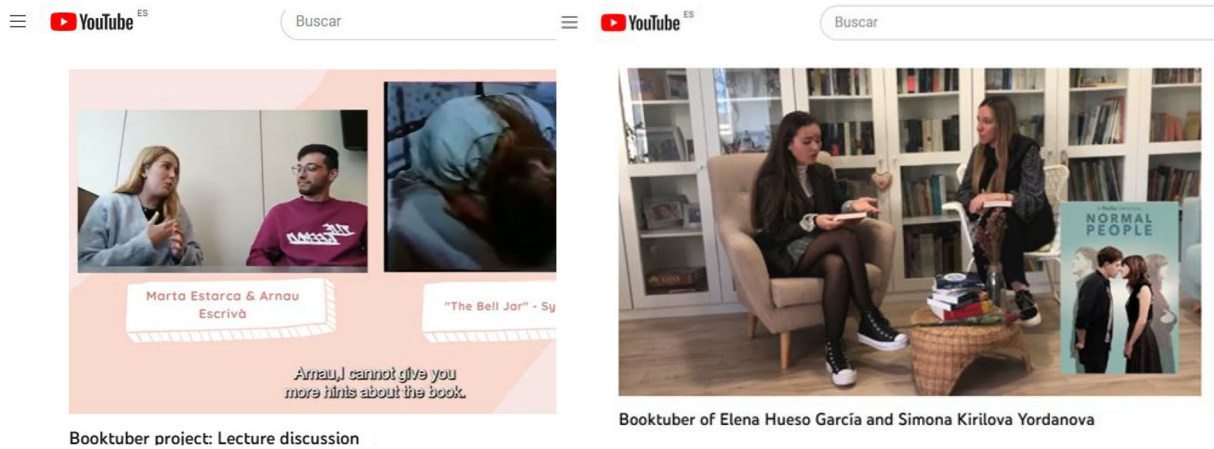Booktuber of Elena Hueso García and Simona Kirilova Yordanova

*Figure 1: Screenshots of four undergraduates doing a book review.*

(English)' delivered in English and taught in the third year of the Undergraduate Education Degree at the Faculty of Education in the University of Valencia during the academic year 2021–2022.

The participants in this study were 47 students[7] with a mean age of 21 and a wide range of English proficiencies (level B1 + and B2 on the Common European Framework of Languages). The Booktuber project covered aspects included in the course syllabus under the first block (discourse contents): writing a text following review conventions, use of discourse markers; the second block (functional contents): Functional contents related to the expression of knowledge, opinion, belief and conjecture; the third block (phonetics and phonology): pronunciation, stress, rhythm and intonation; the fourth block (grammar contents): write a text in academic English following the grammar rules; and the fifth block (lexical semantics in context): choice of the appropriate lexicon for the visual narrative. In addition, the development of the digital competence is expected throughout the module. Therefore, my research focuses on the production of a short digital narrative or Booktuber review as a key part of their teaching training process.

The idea of creating a digital tool emerged from the deficiencies observed, in relation to speaking during

the evaluation of the oral rubrics and the oral debates performed in class at the beginning of the academic year. My hypothesis was that, due to the attractiveness of the Booktuber format, an improvement in orality might be achieved were this tool to be employed. As I explain later, results substantiated my initial hunch and some progress was achieved. The images of the undergraduates doing a book review are shown in Figure 1.

One of the activities students have to carry out in the 'Foreign Language I (English)' class is to elaborate a review based on the readings provided in the list at the beginning of the course (see Appendix A). Therefore, by asking them to convert this assessment into a video review we amalgamate the traditional and the innovative aspects guided by the digital technology. All undergraduates participating in this study obtained a mark that was taken into account for their final assessment (25% of the final grades). The purpose of the digital review was to analyse and comment reading books through the use of videos, an example of action research in the classroom.

Works such as those by Ibarra-Rius and Ballester Roca (2017), Rovira-Collado (2017), Torralba Miralles (2018) Suárez and González Argüello (2020), Bustos León (2019), and Morales-Sánchez et al. (2021) are clear examples of the implementation of the Youtube phenomenon in the classroom to develop reading practices in EFL. These authors carried out their research using Booktrailers or Booktuber videos and, thus, I have drawn from their studies to elaborate my own: (1) constructing digital narratives (Ibarra-Rius and Ballester Roca, 2017); (2) fostering reading habits among undergraduates (Bustos León, 2019; Rovira-Collado, 2017; Torralba Miralles, 2018); (3) project structure (phases and objectives), Suárez and González-Argüello (2020 and Morales-Sánchez et al., 2021) on the basis of the new literacies approach (Lankshear and Knobel, 2011).

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[7]As regards the ethical procedures, I followed my institution's policy and I declare that I have not fabricated or misrepresented data, and I have strived to follow an objective process of research. I have carefully examined my own work and have kept record of research activities Discrimination against students on the basis of sex, race or ethnicity have been avoided; and human privacy and autonomy have been respected throughout. Furthermore, request for permission to reproduce the participants Booktuber projects and publish their anonymous outcomes were done through a letter of consent that the students freely signed. At all times, I preserved their anonymity by assigning them numbers that I used for the duration of the research project.

## Description of the implementation in the classroom

The classroom project was constructed in line with the PBL (Project-Based Learning) approach. In order to develop the project, information and communication technology (ICT) were used in order to enhance learning. In addition, besides using ICT to build the Booktuber project, other innovative functions were also taken into account such as group project (students work in groups of two or three) or involvement in research activities (they had to carry out research on the book, the period in which it was set, the author's biography. Such approaches develop learners' problem solving skills, communication skills, collaborative learning, creativity and decision-making alongside the possibility to work in an autonomous way (Biggs and Tang, 2011). In this manner, since students actively participated in their learning -opposed to traditional teaching approaches- they felt more engaged and their outcomes improved.

Underpinning my thinking and practice were theories on video reviews and Booktuber practices by authors such as Lluch Crespo (2014, 2019), Rovira-Collado (2016), Ehret et al. (2016), Torralba Miralles (2018); as well as the result of classroom experiences of Rovira-Collado (2017), Suárez and González Argüello (2020) and Morales-Sánchez et al. (2021). Besides, I adopted a quantitative and qualitative approach to the study of literary review learning in the Booktube circle. The data collected consisted of the Booktubers marks' projects and the answers of the conducted survey.

The student-centred project lasted for 2 months and consisted of four simple phases motivated by five goals. During the first, students had to select a book to review from the list provided (see Appendix A) and were asked to revise the conventions that revolve around the review genre since they would have to elaborate a written draft first (students revised the conventions of the literary review genre (introduction, thematic content, style, structure, constructive criticism (positive or negative), final critical evaluation); next, they had to become familiar with the Booktuber platform too so as to know what kind of project they needed to create (during February 2022 students visited different Booktuber channels in order to explore on what was expected from them from the viewpoint of a video review); Second, students wrote a draft of their review and the teacher would correct them and return with feedback so that students could correct and improve their writings. The reason why students were asked to write the review first and then, focus on other aspects such as the oral part of the project was that English is not their first language and, from the teacher's viewpoint, some corrections regarding grammar, lexicon and intonation needed to be carried out initially. Third, once they had made amendments in their scripts, they could start exploring their oral and digital competence by doing the video review as Booktubers, taking care of their pronunciation, intonation, rhythm, and communicative skills. In this way, students were led by five specific goals: (a) to develop linguistic and digital competence; (b) to develop their creativity by elaborating a script of their own; (c) to develop their communicative skills in public; (d) to develop their pronunciation and intonation skills; and (e) to encourage critical reading and reflection on literature. Finally, they would upload their final work onto the Moodle Platform for the teacher to download it and show it to the rest of the class. In this manner, students experienced being a Youtuber while working through a formal discourse style: the review. Next, students could visit all Booktuber projects and watch their peers' productions.

Finally, in order to measure students' satisfaction with the project, undergraduates were asked to respond a series of questions included in a questionnaire regarding the creation of the Youtube project (https://es.surveymonkey.com/r/M5ZVC8B). The anonymous questionnaire was made up of five open questions in which students had to express their opinion about the efficiency of the project from a didactic point of view.

It is important to state that, during the practice, we focused on the maker, not on the receiver or the subscriber. The emphasis was put, thus, on the Booktubers, a didactic resource to be explored in the classroom through the digital channel, and how, also by employing the Youtube tool, students could apply their writing skills through ICTs by doing a virtual narrative with the aim of promoting reading and reflecting on literature. A review of the project stages based on Suárez and González Argüello (2020, p. 161) model are given in Table 1.:

## Assessment

Regarding assessment, I created a rubric (see Appendix B) to evaluate undergraduates' performances. As can be observed from said rubric, many items were taken into account to assess students' performances, encompassing linguistics, body language, and digital competences. As mentioned previously, the project counted for 25% of the total grade of the subject 'Foreign Language I (English)' and they were asked to video review a book in the form of a Booktuber project. Students were given instructions on how to do them: first, revise the characteristics of the written review provided to them by the teacher,

*Table 1: Project phases.*

| Phase subject scheme | | |
| --- | --- | --- |
| Classwork | Book selection. | Students select a book from the list provided. |
| | Review conventions. | Revise conventions on the review genre and |
| | *Booktuber* experience. | explore the *Booktuber* phenomenon. |
| Booktuber elaboration | Making of a Booktuber project (either individually or in groups of 2). | Students have to work either in pairs or on their own their own in order to create their own Booktuber project based on the conventions explained in class. |
| Collaborative viewing | Viewing *Booktuber* projects. | Students watch the *Booktuber* projects and view their peers' productions in class. |
| Student survey | Questionnaire. | Students answer a short survey about the project. |
| Teachers' feedback | Feedback. | Teacher provides feedback to the different creations. |

Five goals: (a) to develop linguistic and digital competence; (b) to develop creativity by elaborating a script of their own; (c) to develop communicative skills in public; (d) to develop pronunciation and intonation skills; and (e) to encourage critical reading and reflection on literature.

compound the text, correct mistakes based on the teacher's feedback and adapt the amended pieces to an audio-visual format in a four-minute video paying attention to an extra series of features such as pronunciation, intonation, rhythm and body language. Students were given a rubric in which elements related to orality were present[8]: *voice, memorization, facial expression, body language, scene movement, improvisation, pronunciation and intonation*. In this manner, the teacher was not only assessing the review requirements but also the digital product, which took centre stage. Furthermore, the fact that students recorded their video reviews gave them time to rehearse and record it as many times as needed in order to obtain a polished product that, they knew, was going to be made available to their peers, thereby making them more conscientious of their work.

Besides students' final numerical grades, their learning and progress was also evaluated through continuous assessment such as practice assignments: homework, oral rubrics, essays and class debates, aligned with the course requirements. In this manner, the teacher was able to compare and check students' progress throughout the academic year and, thus, determine if progress had, effectively, occurred; a comparison was possible since these practices took place at the beginning of the academic year. If we take orality as an example, progress was measured through the interaction of three evaluative elements: oral rubric, oral debates and the orality of the Booktubers' outcomes, To offer some more specific data, I shall present random examples of students 1, 6, 15, 19, 26, 29, 36 and

40 regarding aspects of pronunciation and intonation to chart their progress in Table 2:

As can be inferred from the table above, there has been a slight progress in the pronunciation and intonation part of the Booktuber project, taking the second and third column as our point of reference. In the next section, further results based on the different items of the Booktuber rubric, will be presented.

## Results

Under this section, I shall provide the final outcomes of this research study. The results of this innovative teaching practice show a high degree of impact among the undergraduates as regards to carrying out a traditional reading and writing activity. Students valued the digital and pioneer side of the exercise and worked hard to produce a good outcome focusing on the different aspects aforementioned (e.g., intonation and rhythm) that they would not have otherwise paid attention to because orality is not usually included in class practices. By this I mean that there is no much time dedicated to learn a second or foreign language in the Spanish curriculum (3 h per week) and the lessons are often focus on writing, reading and listening and the spoken part remains uncovered. That is why I found it interesting that learners will cover this skill through the making of an oral project: Booktuber. The results of the students' grades based on the Booktuber project are given in Table 3.

These figures are comprised of the marks for each of the 10 items of the rubric I employed to assess their work: review requirements, voice, overall presentation effectiveness, script, memorization/improvisation,

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[8]Adapted from http://diposit.ub.edu/dspace/bitstream/2445/128429/4/booktuber_instructions.pdf.

*Table 2: Students' progress.*

| Students' number | Pronunciation & intonation (oral rubric mark) | Pronunciation & intonation (oral debate mark) | Pronunciation & intonation (Booktuber mark) |
|---|---|---|---|
| 1 | 4.5 | 5 | 6.5 |
| 6 | 5 | 5.5 | 7 |
| 15 | 8 | 8.5 | 9 |
| 19 | 9 | 9 | 10 |
| 26 | 7 | 7.5 | 8 |
| 29 | 7.5 | 8 | 9 |
| 36 | 7 | 8 | 8 |
| 40 | 8.5 | 9 | 9 |

facial expression/body language, scene movement, pronunciation and intonation, use of language and digital competence.

Concerning the marks of the first section, as it can be deduced from the chart below that the results revealed that the vast majority succeeded in meeting the review requirements: 88% followed by 87% in the first two items, which were related to voice in the Booktuber project. The overall presentation effectiveness was an aspect in which students also experienced a similar level of success, 88%. According to the statistics, students reached their optimum peak with the writing of the script being 92%. The fifth item was in relation to memorization and improvisation and it was one of the aspects they actually enjoyed the most according to the questionnaire, which was reflected in their marks: 90%. Next, the overall result on facial expression/body language did not considerably change, having a wide range of 87%. Item number seven of the assessment rubric decreased to 84%, although it is still a good mark, learners have more difficulty in executing scene movement. The next unit was the real challenge since it concerned pronunciation and intonation. Students made considerably more mistakes while performing, sometimes as a result of the improvisation in orality (76%). The second-to-last component concerned use of English and, on this occasion, it was comparable to the rest of the items since the final result did not vary significantly (88%). Finally, digital competence was the last aspect they were assessed on, and one can observe that the results were sufficiently high, which implies that students mastered digital competence to a high degree (89%). The percentages of undergraduates' grades are shown in Figure 2 below.

These figures indicate that students appreciated doing an oral and written practice where they had to 'act' and become a Booktuber. This 'acting' was designed to be performed with academic purposes in order to meet the goals established at the beginning of the academic year, and which were reflected in the assessment rubric (Appendix B).

As for the second part of the study in which qualitative data was gathered, from the reflections written on the questionnaires about the Booktuber project, it can be inferred that, in general, learners considered the experience positive and enjoyable from the reading viewpoint as confirmed in the responses they gave[9]:

*"It was very funny [fun]. In general, I think that [it]was one of the best projects [of] last year."*
*"Yes, we had fun doing the Booktuber project because we repeated the video a couple of times and it was very funny watching the wrong ones."*
*"Yes, I really enjoy it because [it] is something that we rarely do in class and we learn a lot doing it."*
*"Yes, I think [it] is a funny way to learn and to work. It is also a way to discover new books."*

That is to say, the project in general helped students to develop their digital competencies as well as to promote team work. In addition, learners also highlighted the fact that they appreciated sharing their own reading experience with their partner:

*"We learned how to use different ICTS and to plan a final product step-by-step with the support of a partner."*
*"Yes, it was a great experience. We practi[s]ed English learning, ICT videos and the best thing, I did it with a partner."*
*"Yes, I enjoyed so much reading the book and sharing my opinion with my classmate while we were recording."*

Others thought of the project as an interesting activity they could do in class with their future pupils:

*"Certainly, future students will probably do it at school with [a] higher frequency, making it an ordinary project*

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[9]These are the responses to question number 5 in the questionnaire: 5. In general, would you consider the experience of creating a Booktuber project, positive? Did you enjoy it? Justify your answer.

Table 3: *Students' grades based on the Booktuber's project.*

|     | RR  | V   | OPE | S   | M/I | FE/BL | SM  | P/I | UOL | DC  | FM  |
|-----|-----|-----|-----|-----|-----|-------|-----|-----|-----|-----|-----|
| 1.  | 9.5 | 10  | 10  | 9   | 9   | 10    | 9   | 6.5 | 8   | 10  | 9.1 |
| 2.  | 9.5 | 9   | 10  | 10  | 10  | 10    | 9.5 | 8   | 9   | 8   | 9.3 |
| 3.  | 9.5 | 9   | 10  | 9   | 9   | 10    | 9.5 | 8   | 8.5 | 10  | 9.2 |
| 4.  | 9   | 9   | 9   | 9   | 9.5 | 9     | 8.3 | 8.5 | 8.4 | 8.5 | 8.7 |
| 5.  | 9   | 9   | 9   | 10  | 9   | 8     | 8   | 9   | 8.5 | 8.5 | 8.8 |
| 6.  | 9   | 9   | 9   | 9   | 9.5 | 9     | 8   | 7   | 9   | 8.5 | 8.7 |
| 7.  | 9.5 | 10  | 9.5 | 10  | 10  | 10    | 10  | 8   | 10  | 10  | 9.7 |
| 8.  | 9   | 9   | 9   | 9   | 8   | 8     | 8   | 5   | 9   | 9   | 8.3 |
| 9.  | 8.5 | 9.5 | 10  | 9   | 10  | 9     | 8.5 | 7   | 8   | 9   | 8.8 |
| 10. | 9.5 | 8   | 10  | 10  | 10  | 10    | 9   | 9   | 10  | 9.5 | 9.5 |
| 11. | 9   | 9   | 8   | 9   | 10  | 8     | 8   | 7   | 9   | 10  | 8.7 |
| 12. | 9   | 6   | 10  | 9   | 10  | 10    | 9   | 9   | 10  | 9   | 9.1 |
| 13. | 8   | 9   | 8   | 9   | 9   | 9     | 8   | 5   | 8   | 9   | 8.2 |
| 14. | 9   | 9   | 9   | 9.5 | 10  | 8     | 8   | 8.5 | 10  | 9   | 9   |
| 15. | 8.5 | 9   | 8.5 | 9.5 | 10  | 9     | 9   | 9   | 10  | 9   | 9   |
| 16. | 9   | 9   | 9   | 9   | 8   | 8     | 8   | 5   | 9   | 9   | 8.3 |
| 17. | 9.5 | 8   | 10  | 10  | 10  | 10    | 9   | 9   | 10  | 9.5 | 9.5 |
| 18. | 9   | 9   | 10  | 9.5 | 9   | 9     | 10  | 7   | 8   | 9   | 8.9 |
| 19. | 10  | 10  | 10  | 9.5 | 9.5 | 9     | 9   | 10  | 9.5 | 9.5 | 9.6 |
| 20. | 9   | 9   | 10  | 10  | 10  | 9.5   | 9.5 | 8   | 9.5 | 10  | 9.4 |
| 21. | 8   | 10  | 9   | 9   | 10  | 9     | 9   | 8   | 9   | 99  | 9   |
| 22. | 9   | 9.5 | 9   | 9   | 8   | 8.5   | 8   | 78  | 5   | 8.5 | 8.5 |
| 23. | 9   | 9   | 8   | 10  | 7   | 7     | 7   | 8   | 9   | 8.5 | 8.2 |
| 24. | 9   | 9.5 | 9   | 9   | 8   | 8.5   | 8   | 7   | 8.5 | 8.5 | 8.5 |
| 25. | 9   | 9   | 8   | 9   | 10  | 8     | 8   | 6   | 9   | 10  | 8.6 |
| 26. | 9   | 10  | 9.5 | 9.5 | 10  | 9     | 8   | 8   | 10  | 9   | 9.2 |
| 27. | 9   | 9   | 10  | 10  | 10  | 9.5   | 9.5 | 8   | 9.5 | 10  | 9.4 |
| 28. | 9.5 | 10  | 9.5 | 10  | 10  | 10    | 10  | 10  | 10  | 10  | 9.9 |
| 29. | 9   | 8.5 | 9   | 9   | 10  | 9.5   | 9   | 9   | 9   | 9.5 | 9.1 |
| 30. | 9   | 9   | 9   | 9.5 | 8.5 | 9     | 8   | 5   | 7   | 9   | 8.3 |
| 31. | 9   | 9   | 10  | 9.5 | 9   | 9     | 10  | 9   | 8   | 9   | 9.1 |
| 32. | 9   | 8.5 | 9   | 10  | 9.5 | 9     | 9   | 9   | 9   | 9.5 | 9.1 |
| 33. | 9   | 9   | 9   | 9.5 | 8.5 | 9     | 8   | 5   | 7   | 9   | 8.3 |
| 34. | 9   | 9   | 8   | 10  | 7   | 7     | 7   | 7   | 8   | 8.5 | 8   |
| 35. | 9   | 8.5 | 9   | 9   | 9   | 8     | 8   | 9.5 | 10  | 9   | 8.9 |
| 36. | 9.5 | 9   | 10  | 10  | 10  | 10    | 9.5 | 8   | 9   | 8   | 9.3 |
| 37. | 8   | 9   | 9   | 8   | 10  | 9     | 9   | 9   | 9   | 10  | 9   |
| 38. | 8.5 | 9   | 8   | 9   | 8   | 9     | 8   | 6   | 7   | 9.5 | 8.2 |
| 39. | 9   | 6   | 6   | 9   | 9   | 9     | 9   | 7   | 8   | 9.5 | 8.1 |
| 40. | 9   | 9   | 9   | 9.5 | 10  | 8     | 8   | 9   | 10  | 9   | 9.5 |
| 41. | 9   | 6   | 10  | 9   | 10  | 10    | 9   | 9   | 10  | 9   | 9.1 |
| 42. | 7.5 | 9   | 8   | 8   | 9.5 | 8     | 8   | 9   | 9   | 8   | 8.4 |
| 43. | 9.5 | 8   | 10  | 10  | 10  | 10    | 9   | 9   | 10  | 9.5 | 9.5 |
| 44. | 9   | 10  | 8   | 10  | 7   | 7     | 7   | 7   | 9   | 8   | 8.2 |
| 45. | 2   | 2   | 1   | 1   | 1   | 2     | 1   | 4   | 3   | 1   | 1.8 |
| 46. | 9   | 6   | 6   | 9   | 9   | 9     | 9   | 7   | 8   | 9.5 | 8.1 |
| 47. | 9   | 10  | 8   | 10  | 7   | 7     | 7   | 7   | 9   | 8   | 8.2 |
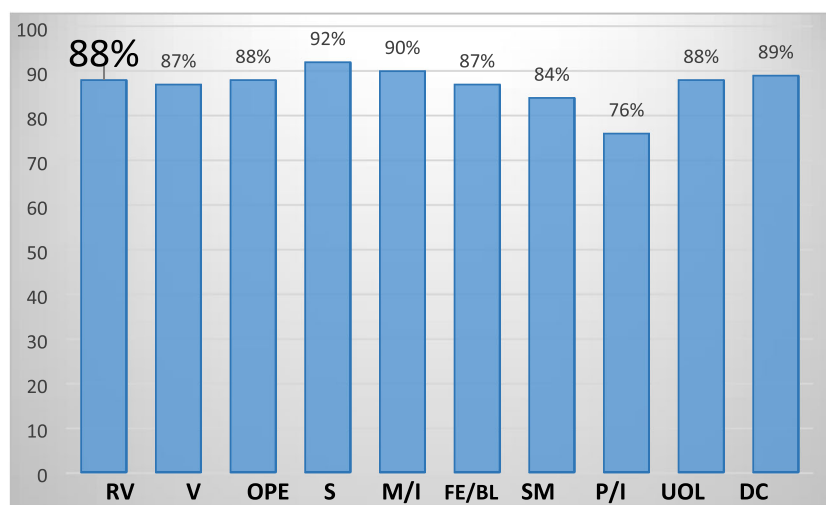
Figure 2: Percentages of Students' grades.

or task. Moreover, this project helps us be more autonomous."
"I found it very interesting and a source for my future classes."

Some students emphasised that reading a book knowing that they were going to be involved in an ICT practice, specifically the Youtube format, also motivated them as it was a different and innovative way of reading:

"I enjoy[ed] reading the book, also it was useful to improve my ICT skills.'
"Yes, it was positive. I enjoyed it a lot because I wanted to read in English and also because it is an interesting and different project."
"It is an innovative way to work with when reading a new book."
"Yes, I like it because I could take the same format that I usually see in YouTube."
"It was a really positive experience […]. It is also a very creative and dynamic format."

Students also stressed the fact that they were able to explore and improve the different skills that enable us to communicate both orally and in writing in the English language and that they are expected to master while they are doing their degree:

"I consider it positive because it is an interesting activity to improve your speaking skills. Furthermore, it fosters reading as you do not have to sit an exam. In conclusion, it was [fun] because you work with your friends and you have a great time."
"In my view, it was a challenge because I've never done this before and I found it very interesting and useful for improving my speaking and writing skills."

"It's a positive experience and an enjoyable way of learning."
"Yes, I enjoyed it and I think it is a great tool to improve our oral skills and pronunciation."

For the qualitative data collection, a manual approach was used and the subsequent steps were followed:

1 I gathered and collected qualitative data through a survey, which provided me with extensive feedback;
2 then, I organised the data and store the feedback in an Excel document;
3 I categorised the feedback and labelled it identifying keywords and phrases; next, I analysed the qualitative data searching for meaningful insights; and,
4 finally, I reported on the qualitative data by communicating the narrative to the reader.

Thus, the Booktuber experience has been rated positively by the undergraduates according to the answers given to the various responses to the questionnaire. As a summary of what learners stated in their questionnaires, one can say that (a) it is an enjoyable activity; (b) students are familiar with the format: *YouTube*; (c) it is innovative; (d) they can work cooperatively; (e) it can improve oral and writing skills; (f) learners can share their work with their peers; (g) it promotes reading; and (h) they can put it into practice with their future pupils.

## Limitations

Although the results show that the practice has served as an effective tool among the undergraduates, certain limitations need to be taken into account for future

research (e.g., the limited number of students who took part in this activity). The sample is simply too small to claim that it will be effective with other students or other languages. What we have achieved is evidence to suggest a workable hypothesis in a local environment whose promising findings could now justify a more expansive research project in the future.

While working on the project, undergraduates experienced lack of knowledge in the literary review genre conventions, which caused frustration and demotivation at some point. In this sense, it was time consuming since some participants had to redo their script because they missed the literary component and focused more on technological elements such as the background, the music or the subtitles in the video and forgot that they were working on a literary genre. For these reasons, although learners felt comfortable and motivated working with this format, I consider that more research on this field using a larger sample could be useful to determine if students are dramatically improving. In addition, other studies would be needed to stablish if this kind of projects are also effective in other languages other than English.

## Conclusions

In this article, I have critically analysed the lessons learnt by employing a video review as a didactic resource to use in class with trainee teachers for a twofold purpose: promoting reading and digital competence to learn a foreign language. This, in turn, provided the rationale for component aspects of the assessment rubric: review requirements, voice, overall presentation effectiveness, script, memorization/improvisation, facial expression/body language, scene movement, pronunciation and intonation, use of language and digital competence contributed to create a 'review 2.0' adapted to today's academic needs.

After going through the various assignments they created, I have been able to verify that the Booktuber project could serve as an effective tool to enhance reading, engage students in literature and improve their linguistic, communicative, literary and digital competence through the elaboration of a digital review. However, further studies with a larger sample are needed to establish more definite results.

Regarding the comments from the questionnaires and the final marks, students gave positive feedback in general, and this positive attitude towards the activity was manifest in their final marks. It can also be inferred from survey responses and from the teacher's direct observation that students' motivation also increased since they have not only read and written a review, but also 'acted' it for other peers, focusing on the different aforementioned aspects during

the elaboration of the requested visual narrative, aspects that they would not have tackled in a classic review otherwise.

In summary, the new developments in the use of the Information and Communication Technologies and the easy access to it, which has altered the way individuals read (especially young readers), has produced new forms of reading: reading 2.0. That is why a BookTuber project has resulted in an attractive methodological tool to promote literary competence since (a) it brings the students closer to reading in a ludic way; (b) acquires reading skills; and (c) explores the ICTs in the literary classroom through digital activities. Given these points, the audio-visual aspect provided a ludic situation for undergraduates who graded the BookTuber experience as positive through their posts on the questionnaires. Nevertheless, the limitations mentioned in previous sections of this article ought not be minimised, but should rather be construed as an invitation to continue research in this field of didactic praxis.

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## Appendix: Reading List: Lengua Extranjera I: Inglés

Amis, Kingsley *Lucky Jim*
Austen, Jane *Persuasion*
Austen, Jane *Pride and Prejudice*
Austen, Jane *Sense and Sensibility*
Austen, Jane. *Emma*.
Brontë, Charlotte *Jane Eyre*
Brontë, Emily *Wuthering Heights*
Burgess, Anthony *A Clockwork Orange*
Carroll, Lewis *Alice's Adventures in Wonderland*
Collins, Suzanne *The Hunger Games*[10]
Conrad, Joseph *Heart of Darkness*
Conrad, Joseph *Nostromo*
Defoe, Daniel *Moll Flanders*
Defoe, Daniel *Robinson Crusoe*
Dickens, Charles *David Copperfield*
Dickens, Charles *Great Expectations*
Faulkner, William *The Sound and the Fury*
Fitzgerald, F. Scott *The Great Gatsby*
Forster, EM *A Room with a View*
Forster, EM *A Passage to India*
Golding, William *Lord of the Flies*
Grahame, Kenneth *The Wind in the Willows*
Hardy, Thomas *Jude the Obscure*
Hardy, Thomas *Tess of the d'Urbervilles*
Hawthorne, Nathaniel *The Scarlett Letter*
Hemingway, Ernest *The Old man and the Sea*
Hermingway, Ernest *The Snows of Kilimanjaro*
Irving, John *The Cider House Rules*
Irving, Washington *The Legend of Sleepy Hollow*
Ishiguro, Kazuo *Remains of the Day*
James, Henry *The Portrait of a Lady*
Kureishi, Hanif *The Buddha of Suburbia*
Lawrence, DH *Women in Love*
Lewis, CS *The Chronicles of Narnia*

Lowry, Malcolm *Under the Volcano*
McEwan, Ian *Atonement*
Melville, Herman *Moby Dick*
Meyer, Stephenie *Breaking Dawn*
Meyer, Stephenie *Eclipse*
Meyer, Stephenie *New Moon*
Meyer, Stephenie *Twilight*
Murakami, Harumi *Tokio Blues: Norwegian Wood*
Murdoch, Iris *The Sea, The Sea*
Orwell, George *Animal Farm*
Orwell, George *Nineteen Eighty-Four*
Plath, Sylvia *The Bell Jar*
Poe, Edgar Allan *The Fall of the House of Usher*
Poe, Edgar Allan*The Raven*
Pullman, Philip *His Dark Materials*
Rushdie, Salman *Midnight's Children*
Roth, Philip *The Human Stain*
Rowling, J.K. *Harry Potter and the Philosopher's Stone*[11]
Salinger, J.D. *The Catcher in the Rye*
Shelley, Mary *Frankenstein*
Somerset Maugham, W *Of Human Bondage*
Stoker, Bram *Dracula*
Swift, Jonathan *Gulliver's Travels*
Thackeray, WM *Vanity Fair*
Tolkien, JRR *The Lord of the Rings*
Tolkien, JRR *The Hobbit*
Twain, Mark *The Adventures of Huckleberry Finn*
Twain, Mark *The Adventures of Tom Sawyer*
Wells, HG *The Time Machine*
Woolf, Virginia *Mrs. Dalloway*
Woolf, Virginia *Orlando*
Woolf, Virginia *The Waves*
Woolf, Virginia *To the Lighthouse*

[10]The whole trilogy can be read for this subject.

[11]All the Harry Potter's books can be read for this subject.

## Appendix: Rubric for the Assessment of the Booktuber Project

| | 4 | 3 | 2 | 1 | Score |
|---|---|---|---|---|---|
| Review requirements | Review conventions completely appear in the video. | Almost all review conventions have been achieved in the video. | Very little review conventions have appeared in the video. | The review conventions have not mostly not been followed in any way. | |
| Voice | Voice was loud and clear; words were easily understood. | Student spoke clearly but it was difficult to understand some of the script; could have been louder. | Voice and language was not very clear; could have been much louder. | Could not understand what was being said due to unclear and low speech. | |
| Overall presentation effectiveness | This was an exceptional presentation and extremely effective I'd give you a 10. | This was a very good presentation and very effective. I'd give you an 8 or 9. | This was presentation was good and effective. I'd give you a 6 or 7. | This was presentation was average and somewhat effective. I'd give you a 3, 4 or 5. | |
| Script | Exciting vivid detail used in script/ dialogue; evident reasons for the performance. | Script/dialogue was well-written; considerable detail with good purpose. | Some detail used in script/dialogue; needed more of a purpose. | Script/dialogue contained no purpose and very little detail. | |
| Memorization/ improvisation | Script was fully memorised; student improvised in place of lines. | Script was almost fully memorised-some improved used to make up for missed lines. | Script was partially memorised; student did not attempt improvisation. | Script was not at all memorised; no improvisation used. | |
| Facial expression/body language | Great use of gestures, facial expression and body movement! | Contained some facial expression, gestures & body movement. | Needed more facial expressions gestures & movement. | Contained little to no facial expression, gesture or movement. | |
| Scene movement | Student demonstrates an excellent understanding of scene rhythm, tempo, and pace. | Student demonstrates an adequate understanding of scene rhythm, tempo, and pace. | Student Demonstrates inadequate understanding of scene rhythm, tempo, and pace. | Student demonstrates no understanding of scene rhythm, tempo, and pace. | |
| Pronunciation & intonation | The student makes no errors in pronunciation, great articulation in English. | The student makes minor or no errors in pronunciation, good articulation in English. | The student has errors in pronunciation, some effort in articulation in English. | Student makes little or no effort to enunciate and articulate in English. | |
| Use of language | Consistently maintains a high degree of grammatical and syntactical accuracy, even in complex structures. Minor errors may occur. Uses vocabulary very accurately and extensively. | Mostly maintains a fairly high degree of grammatical and syntactical accuracy. Errors may occasionally occur but do not impede communication. Uses range of vocabulary accurately. | Often maintains a satisfactory degree of grammatical and syntactical accuracy. Errors may sometimes occur in more complex structures, but do not impede communication. Occasionally lacks needed words. | Errors may occur in both simple and complex structures, which frequently impede communication. Frequent inaccurate usage; frequently lacks of appropriate lexicon. | |
| Digital competence | Audio is low and cannot be heard properly. No background picture. No music. | Audio is solid with some minor distractions. Background picture. Music enhances story, but is loud. | Audio is consistent. Different background pictures. Music enhances story. | Audio is consistent. Background pictures changes with story. Music enhances story (decreases in volume when speaking) | |

Comments: Grade Equivalent: A = 13–15 points. B = 10–12 points; = 7–9 points; = 4–6 points; F = 3 or less.
Grade: _____
Adapted from Becoming a booktuber.

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