REVISTA LINGUAE

N°1   2014

REVISTA DE LA
Sociedad Española
de Lenguas Modernas

ÍNDICE

TEACHING ADVERTISING TRANSLATION:
A DIDACTIC PROPOSAL

Dr. Frederic Chaume Varela
Dr. José Luis Martí Ferriol
Universitat Jaume I, Castellón, Spain

Resumen: esta contribución realiza una propuesta de puntos clave relacionados con la enseñanza de la traducción de la publicidad en la educación superior. El artículo describe una propuesta innovadora en la docencia de traducción de la publicidad en el entorno universitario. Los materiales utilizados, y especialmente, la secuencia de los materiales audiovisuales propuestos para su traducción, añaden valor a este campo, ya que estos asuntos no se han tratado hasta la fecha de forma específica para el caso de la traducción de la publicidad. Este artículo también aporta algunas conclusiones que explican la relevancia de la contribución, y sus implicaciones teóricas para futuras investigaciones. Debe ponerse de manifiesto que los contenidos presentados han sido recopilados a lo largo de años de docencia de traducción de la publicidad en cursos de grado y posgrado.

Abstract: The aim of this contribution is to propose the foundations for teaching advertising translation in higher education. The paper depicts an innovative proposal to teach advertising translation in the university environment. The materials used, and especially, the sequencing of the proposed audiovisual materials to be translated add value to the field, since these topics have not been covered so far for this specific audiovisual translation mode. This article also includes some conclusions explaining the relevance of the contribution and which are the theoretical implications of the work for future research. It must also be pointed out that the contents of this article have been compiled following several years of teaching in the field of advertising translation in undergraduate and postgraduate courses.

Palabras claves: traducción de la publicidad, didáctica, doblaje, subtitulación.

Key Words: advertising translation, didactics, dubbing, subtitling.

INTRODUCTION

The European undergraduate and postgraduate degrees now appearing in the field of audiovisual translation are beginning to include new subjects designed to respond to emerging market needs, or to provide additional training for translators working in this area. One of these new subjects is advertising translation. The aim of this paper is to propose the foundations for teaching advertising translation in higher education. To this end, and based on a previous study on teaching general audiovisual translation (Chaume, 2004), we first define the profiles of the advertising translation student and lecturer. We then describe a tentative list of learning objectives, the methodology, the course materials and use of bibliographical resources, all aspects that play an essential role in shaping a proposal for teaching advertising translation as part of the syllabus for future translators. The topic of evaluation has purposely been omitted from this proposal, since its importance and scope require a specific study.

BACKGROUND

The student

It is no easy task to define a homogenous student profile. Inevitably, there is a risk of generalisation that will ignore individual profiles. Moreover, the profiles defined will always depend on the variables chosen to create them: social background, origins, interests, previous knowledge, etc. (Chaume, 2004). Above all, what interests us here is the profile of students as learners of advertising translation as a specific form of audiovisual translation.

Audiovisual translation subjects should be included in the final courses of the new Translation and Interpreting degrees –and in advertising degrees too-, or more appropriately, in the new master's degrees. We can therefore start from the following assumptions:

a) The student has or should have a sufficient level of skill in the source language to be able to translate general and specific texts (including advertising texts). These skills include not only comprehension and expression, but also *oral comprehension*, since in practice, advertising translation frequently involves working on audiovisual texts without a script, or with variations on the written script, and students therefore need to understand the oral text in its original form before they go on to translate it

b) During the first years of the degree the student will have acquired a considerable mastery of his/her mother tongue, both in normative aspects (orthography, grammar and vocabulary), and in communicative competency. Both these aspects are essential when language is used actively to produce advertising texts that are adapted to fit the conventions of this text type, and involve various registers (formal and informal language), different specialised fields, etc.

c) The student will be familiar with the main methodologies of the translation process, skills he or she will have acquired through practice. This knowledge will be evidenced in the student's competences in general translation, including the use of support tools and materials, and accompanied by a realistic vision of the job market awaiting him or her outside the university. The student should be familiar with strategies to avoid excessively literal translations, and to seek idiomatic solutions in the target language

d) Students taking undergraduate and master's degrees in Advertising and Public Relations are aware of the basic workings of advertising texts (both printed and static, and audiovisual), and the typical features of advertising texts, from their previous study of subjects such as advertising theory, semiotic analysis of advertising texts, etc. This knowledge background cannot be assumed for students from Translation and Interpreting undergraduate and master's degrees.

In designing the student teaching-learning process, we can therefore make the following assumptions:

a) Knowledge of the source language (English in most cases) ensures that classes will not be language based, but translation focused

b) Students' knowledge of their target language ensures that class time will not be taken up explaining linguistic rules

c) The students' previously acquired translation skills –in the case of Translation and Interpreting degrees– ensure that classes will not take the form of an introduction to translation; some of the basics of translation can be taken for granted, such as avoidance of excessively literal translation (in audiovisual texts), successful pursuit of idiomatic solutions, and proficiency in using documentation and consultation tools

d) Knowledge acquired in other audiovisual translation subjects and in other advertising courses ensures that classes will not become audiovisual technology sessions or advertising theory sessions.

Students who have successfully taken the above-mentioned subjects will be ready, from the first class, to acquire the specific knowledge needed to translate advertising texts, without the need to overcome basic linguistic, extra-linguistic or translation-related hurdles that prevent immediate familiarity with an advertising text (audiovisual or otherwise) in the source language and with its translation into the target language.

Another objective factor that may influence the design of the advertising translation course programme is the enormous expectation that audiovisual translation courses or subjects arouse among translation and interpreting students. Elective audiovisual translation subjects tend to attract a larger number of students than other optional subjects on the Translation and Interpreting degrees. Such levels of motivation turn the class into a real challenge for the lecturer, who must keep constantly abreast with the rapidly changing, high-profile audiovisual sector, particularly where the advertising sector is concerned.

The number of students per class should, in our view, not exceed 20 or 25, the class size suggested by Klerkx (1998) as the ideal number for teaching and learning subtitling in the classroom. Practical sessions for dubbing or subtitling advertising in classrooms designed for that purpose (for example, a dubbing booth, or laboratories with computers and subtitling software) would be almost impossible with larger class sizes.

The lecturer

The number of studies on the profile of translation lecturers may be still too low to offer a specific proposal. However, some proposals have been made, so far. In this vein, Presas (1998: 131) called for debate on the figure of the translation lecturer. Mayoral (1998: 127) went further, stating that the translation and interpreting lecturer should have **two facets**: experience as a professional translator or interpreter, and at the same time, the required academic qualifications for teaching at university level, namely a Ph.D. Kelly (2005) claims that the importance of professional experience and prior academic knowledge should be balanced by motivation, coordination and team work. As far as the main competences required for a professional translator in the European Union are concerned, these have been compiled as a result of a research project carried out by the so-called EMT Expert Group (2009: 4-7). These competences are termed as "translation service provision competence", "language competence", "intercultural competence", "information mining competence", "thematic competence" and "technological competence" in a table, where definitions for each of them are also provided. Recently, an even more academic approach towards the validation of their proposal of the translation competence model has been carried out by the PACTE group (2011). According to this group, translation competence can be broken down into five sub-competences: bilingual sub-competence, extra-linguistic sub-competence, knowledge about translation, instrumental sub-competence, strategic sub-competence, as well as psychological components.

In the particular field of advertising translation, Cruz (2004: 24-26) pointed out the specific kind of knowledge translators must possess in order to devote themselves to translating advertisements, namely:

linguistic, socio-cultural and commercial knowledge, knowledge of the product to be advertised, as well as a good command of the specialised terminology and the cultural conventions in both source and target cultures. Additionally, the author emphasizes the importance of creativity in the process of advertisement translation.

We fully agree with the above mentioned proposals on this point, and we believe that, in sum, it is even more necessary for lecturers to be practicing translators or interpreters in order to offer up-to-date quality teaching.

Didactic orientation and training is the third key factor in a good translation lecturer, and complementary to the two mentioned above (professional activity and academic qualification). In the field of translation and interpreting, particularly within the frame of the European higher education area, questions of pedagogy in university education have been given greater priority (Cerezo, 2012, deals with these issues in the field of audiovisual translation). Many traditional degrees will soon dispense with the conventional lecture or large-group presentation as the only teaching alternative, a process that has been taking place in degrees at the European university setting over the last decades. Translation and Interpreting degrees, fortunately, gave a step ahead in this direction from their implementation in Europe.

The advertising translation lecturer

The ideal profile of the advertising translation lecturer should include, in our view, the characteristics suggested by Mayoral, as well as a thorough knowledge of advertising language and texts, as Cruz (2004) suggested:

- the advertising translation lecturer should be a professional, both in education and in his or her particular research subject;

- the advertising translation lecturer should maintain contact with and even, on occasions, work professionally in the field or in audiovisual translation in general. This is particularly important given the rapidly changing dynamic nature of the sector, which varies dramatically from place to place and from year to year

as new technologies, new conventions, etc., are incorporated. It should be expressly stated that the professional activity neither can be nor should be undertaken with the same regularity as a full-time professional translator, since such dedication could seriously prejudice his or her teaching and research work;

• the advertising translation lecturer should have expert knowledge on advertising texts, their structure, production and how they are published, exhibited and broadcast, and on the cultural systems in which they are embedded. This knowledge will inevitably give rise to the objectives and methodology used to approach the teaching of his or her subject.

These three requirements are intended as a desired benchmark to aim for, not an absolute demand. They can be considered as a medium-term goal that can be gradually extended each year. However, we believe the advertising translation lecturer's curriculum should include components related to each of the three aspects.

Outcomes of the educational process

The concept of outcomes is unquestionably one of the crucial notions in the general didactics of the new European higher education area, since it defines exactly what should be achieved through the educational process. The outcomes of the learning process in translation education should be based on the study of the needs and potential of the translation students, and on a definition of the tasks that they will have to carry out during their professional careers.

We might thus distinguish between general outcomes, common to all forms of (audiovisual) translation, and outcomes specific to advertising translation, especially in areas of dubbing and subtitling and, to a lesser extent, voice-over, the most commonly used formats in audiovisual advertising translation in Spain. Cerezo (2012) has carried out an empirical study which shows that the five outcomes more demanded by the industry and by lecturers in their classes are: knowledge of source language and culture, knowledge of target language and culture, knowledge and use of professional software in the field of audiovisual translation, implementation of creative abilities, which in this case

could be pointed as a specific objective of advertising translation, and the ability to summarize or gloss the text.

The specific outcomes of the educational process should include professional aspects of advertising translation; it is important to make clear that translating an advertisement is just one stage in the process of launching an advertising campaign at a local, regional, national, international or global level (Valdés, 2013). Students should be aware that the professional translator does not always form part of the human resources team used in the campaign, and that his or her working conditions may be uncertain, or in any event, less secure than those of other team members such as marketing experts, creative advertising personnel, etc. An empirical study is then needed, departing from Cerezo's research (2012), which searches the specific competences of an advertising translator and which takes into account the above mentioned topics.

A DIDACTIC PROPOSAL: METHODOLOGY AND MATERIALS

Methodology

Methodological tools

Some general didactic principles related to translation teaching can be found in section 2 of Zabalbeascoa (1997). We believe that the nine general principles proposed, which should guide the process, are still valid and up-to-date.

The process of bringing new, modern educational approaches into the instructional process in the classroom should essentially seek out the most suitable methods to communicate the knowledge, skills and attitudes that the future professional will need. In advertising translation, teaching should transmit both declarative-type content (extra-linguistic knowledge of the workings of an audiovisual text, for example) and

instrumental-type content. A mixed methodology should therefore be adopted, combining the best from all existing class styles. Sponholz (2003) calls for a model based on this mixture, while analyzing the situation in Germany. Martínez Sierra (2008) makes an interesting interactive proposal to implement this kind of approach in the Spanish case. Both scholars, though, focus on audiovisual translation in general, without making an explicit reference to advertising translation. A general view on the didactics of audiovisual translation (which unfortunately does not include advertisement translation either) has been compiled by Díaz Cintas (2008).

Audiovisual translation and advertising translation lecturers have new computer-based tools at their disposal –such as the virtual classroom (*Moodle* platform)– with which to implement this type of methodology. The methods outlined below can be supported through the virtual classroom tool, so long as the necessary computer hardware and software (computer, screen projector and Internet access) are available in the classroom.

Some of the most notable methods or class types mentioned by specialists (De la Cruz, 2001; Ferrer, 1994) are as follows (Chaume, 2004):

The **participatory lecture** is based on the traditional lecture given by the teacher from the front of the lecture hall, but also involves constant interaction with the students, who can interrupt to raise questions and make suggestions on the subject being discussed. This unquestionably is the most widely used and familiar method today, and is essentially employed to transmit declarative type content, but is also useful for encouraging comprehension and motivation. The traditional lecture is less common in translation instruction than in other knowledge areas. However, large class sizes, economy in providing information and student motivation are some of its advantages on which educational specialists are in agreement. Where the lecture format is used, the lecturer should make it participative and interactive by *handling questions well*, *brainstorming* at pertinent points of the lecture, by *presenting questionnaires* before and/or after each session to arouse the students' curiosity and assess the effectiveness of the class, by using *scripts with gaps* to encourage students to take notice and to hold their attention, by *handing out texts* with examples or additional information on the

lecture, and in particular, by using *audiovisual media* (and the virtual classroom), which are essential in this type of instruction, together with presentations using *computer programs* (such as PowerPoint, in the virtual classroom), or *discussion groups* either during or following the lecture. The participatory lecture is most commonly used to summarise the content of a teaching unit.

Discussion groups, or seminars in which students actively participate, help to develop communication skills, intellectual and professional competences, and students' personal growth (Brown & Atkins, 1988). This type of class includes techniques such as:
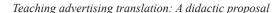
- *step by step discussion*, a sequence of activities that begins with a brief introduction, followed by a specific activity for the students to carry out, and finally lecturer input to comment on the students' solutions. This technique gives students the opportunity for free discussion within the framework of each task, and importantly, shifts control over learning to the students;

- *problem solving* by students in the same or the subsequent session; useful techniques for this activity include subdividing the group and comparing results among subgroups. Students should understand that making mistakes is part of the learning process;

- *seminars on printed advertising texts or audiovisual advertisements* (also available in the virtual classroom), use the initial stages of learning to perform comprehension, analysis and synthesis exercises in both the source and the target language. Various strategies can be used such as pre-translation, sight translation, group translation, etc.;

- student *presentations*. This technique is particularly useful to develop and present theoretical topics or aspects, although it can also be used to work on practical issues: analysis of the original text, analysis of the target text, justification of translation solutions, etc. Students that are not actively presenting can be asked to prepare questions, summarise key points, justify possible divergent or contrary positions, etc. This method breaks the routine of lectures and at the same time helps develop oral skills

and critical thought. Students can be assigned tasks through the virtual classroom. Once they have prepared their presentations, they can be incorporated into the virtual classroom where lecturers have access for evaluation and students can access them for presentation in class or for discussion and analysis;

- *case studies* (normally in the form of mock translation assignments); because they are essentially interdisciplinary, cases studies encourage the development of content, expression of attitudes, and practice of acquired skills. Based on functionalist approaches, which stress the importance of the translation's end user, the student learns that translating a written advertising text is not the same as translating an audiovisual one, that many of the strategies adopted depend on the target audience, and that the client, or the presentation medium, will also be a key factor in deciding which methods, strategies and techniques to use in the translation. In this type of class, the lecturer presents the translation assignment, the activity's goals and procedure, and sets a completion deadline in the virtual classroom. The students then analyse the subject and make notes outside class. They then, individually or in groups, share their ideas, assess the adequacy of the information provided, put forward possible solutions and choose the best alternative. The translated assignment is then uploaded, either individually or by groups, in the virtual classroom. At a later stage, each group or individual presents their proposed translation to the rest of the class, and the lecturer highlights the strengths and corrects any aspects that do not comply with professional protocols. For this reason, as we mentioned above, in translation domains (like advertising translation) with close links to the job market, the lecturer's profile should ideally combine professional, educational and research experience;

- *sharing out tasks to perform a final task*; in this method, the translation assignment, for instance, is subdivided into sections and the group is split into teams or subgroups. Tasks can also be divided up through the virtual classroom. Each team works on a particular section and presents its results, and either the lecturer or another student coordinates the revision and final drafting as a complete document. The new technologies we propose can be advantageous in this method, since the instructions, materials,

questions and suggestions, etc., can be made available to all the students.

The use of **dubbing and subtitling laboratories** (booth, cabin, studio, etc.) as a teaching space for **practical** sessions in universities with these facilities enables students to use techniques that closely resemble those called for in the professional world. These techniques include real dubbing to practice synchronisation with mouth movements, with screen actors' body language, and with the duration of their utterances (the three synchronies required in dubbing, Chaume 2012), or to deal with the possible cacophonous difficulties occasioned by translation, or the poor credibility of a translation that becomes obvious when it is spoken by a character. In the translation of advertisements that use subtitles, we recommend using commercially available subtitling computer programs. One simple option is *Subtitle Workshop,* freely available to download from the Internet, which is widely used by freelance professionals (for example, it is even used in well-known festivals, such as San Sebastian Film Festival) and as a result, is increasingly accepted as the standard program in public teaching environments. These programs allow the user to synchronise a subtitle with its accompanying image. Practical sessions can be used to explore examples of some of the problems students may encounter in a real professional environment. Martí Ferriol (2009) offers a glossary and a dedicated list of tools available for audiovisual translation modes which include revoicing. Additionally, Cerezo (2012) also recommends the use and practice in the classroom of free software such as *JacoSUB*, *dotSub*, *Aegisub* or *VisualSubSync,* as well as the above-mentioned *Subtitle Worskhop*. In her research –limited to Spain, though–, this last programme is also the one largely preferred by Spanish professionals. Among commercial software, Cerezo mentions *Fab Subtitler, WinCaps, Ez Titles, Spot* and *Swift.* An additional list of proposed subtitling programs (*Subtitle Workshop*, *Substation Alpha*, *Aegisub*, *WinCaps*, *Fab*, *Spot* and *Swift)* which also includes download sites can be found in Martí Ferriol (2012: 42).**Tutorials** are unquestionably one of the most useful teaching methods in university instruction. In the case of the subjects we are dealing with here, tutorials allow the lecturer to ascertain how far students have assimilated the course content, skills and attitudes. In other words, from the lecturer's perspective they are an essential part of the feedback process. In the same way, tutorials give students a privileged opportunity to share their views with the lecturer

on the topics referred to in class. With new technologies (virtual classroom), tutorials may be personalised (and virtual), or held with all students in discussion forums. Where a specific subject also involves work placements in companies, tutorials provide an excellent way to monitor this experience.

Autonomous learning is another educational method used to acquire audiovisual translation skills. Language laboratories, or language learning centres (equipped with TV monitors and computers, software and online dictionaries, and translation memories, etc.), and the self-learning materials available in the virtual classroom provide suitable environments for students to put into practice what they have learned in the classroom. Students can work on the assignments they have been given in class, and also extend their knowledge of the course content through other tasks. Personal computers in the laboratory should be furnished with all the resources needed to carry out translations professionally: subtitling programs such as the one(s) mentioned above, spell checkers, typographical applications, thesauruses, macro designs and implementation, activities with electronic dictionaries, Internet connection to access the virtual classroom (and other resources, such as FTPs where clips can be watched and downloaded), conversion of texts with different formats, translation of texts with complex formats, timed translations, project delivery management simulations (printing, delivery by fax, email, etc.), translation filing system design, etc.

Classroom-based classes should be practical and focused on the student, who in turn should play an active role in the process. While some specialists (De la Cruz, 2001) claim that only skill- and ability-related goals can be achieved in a practical class, we believe that knowledge and attitudes can be acquired through various techniques that can be brought into a practical class. For example, group discussions can help students acquire knowledge through information exchange. During specific stages of a practical class, the lecturer may address the students from the front of the class to guide individual or group work, as long as he or she uses these interventions sparingly to recapitulate and systematically present content previously dealt with in a practical way.

Materials

Selection criteria

One of the key aspects in designing a syllabus is the selection of materials. The successful achievement of the objectives will undoubtedly depend on the right choice of materials. Some of the parameters usually considered in this selection are (Chaume, 2003):

- the materials adapt well to the objectives and methodology;

- the texts are relevant in terms of: *a)* professional practice, *b)* the study program, *c)* the focus of the subject, and *d)* the students' interests;

- representativeness: selected texts should be representative examples of different genres, text types, styles, historical periods, geographical settings;

- gradual increment in the level of difficulty and specialisation (Kelly, 2005);

- the opportunities they offer to systematize the skills acquired in class;

- the facilities available to work with the texts adequately;

- the students' familiarity with the subjects, etc.

In audiovisual translation subjects and courses (especially belonging to M.A.s and postgraduate courses in audiovisual translation, for example), however, and particularly in advertising translation, without underplaying the importance of the text content, the most important aspect is to work with **audiovisual** texts. Most of the basic materials for an advertising translation course with a focus on professional practice should be audiovisual texts. On occasions, and for highly specific objectives, such as those pursued in the first stages of the sequence described below, non-audiovisual written texts may be used. Nevertheless, course materials should predominantly consist

of audiovisual texts, which may be complemented with worksheets, diagrams, legal provisions that affect the profession, etc. An essential selection criterion is text **authenticity**, which allows students to work with real materials and deal with the real problems they will face in their professional lives, thus easing their incorporation into the professional world.

Today, a huge quantity of original language advertising material is available on the Internet that can be used for translating. Portals like www.publiPRO.com, http://adsoftheworld.com or www.youtube.com offer videos of real advertisements from numerous countries (in their original languages) for consultation and downloading, and are the main source of materials today. To save videos of advertisements from YouTube, the user must first download a converter which is freely available at http://atube-catcher.softonic.com/.

In line with the methodology we have proposed, all these materials can be presented in the virtual classroom by both lecturers and students.

Sequence

Following Kelly's approach to translator training (2005), the presentation of materials for advertising translation should, we believe, follow the sequence described below:

- *Static advertisements (print media, billboards, etc.)*, in the original language. These materials can be scanned or photographed and then uploaded in the virtual classroom, thus introducing students to the specific characteristics of advertising texts (Valdés, 2004 and 2013; Bueno, 2000; De Mooij, 1994; Montes Fernández, 2007), but initially leaving aside the additional restrictions of the audiovisual format. The use of support texts (or parallel texts) in the target language is an essential additional source for pre-translation exercises or translation itself, where the specific characteristics of the semiotic configuration of this type of text are exposed. Cruz and Adams (2005) analyse the implications of the interaction between text and image in printed advertisements, as well as their impact from a didactic point of

view. Duro (2001) includes a chapter where different translation strategies are proposed for this initial step;

- *Audiovisual advertisements with intertitles* are very common in the case of "trial" advertising campaigns on the Internet, or film trailers. Some examples of the type of advertisement that we have used in our own teaching include the Wilkinson campaign *Fight for kisses* (http://www.YouTube.com/watch?v=fPYF8kCVebc), or the documentary film trailer *Tierra* (http://www.YouTube.com/watch?v=kRvfG6jIt24, in Spanish). Film trailers in this format are very useful for translation and export abroad. In this case, students only have to concern themselves with the problems of translating a text that normally appears against a black background on the screen between the sequences of the rest of the audiovisual text, but is subject to the professional and orthotypographical subtitling conventions (such as the number of lines or number of characters per intertitle) and the interaction with previous and subsequent images in each case;

- *Audiovisual advertisements with subtitles*. One example of this type of advertisement is the *Nespresso* campaign starring George Clooney, for which various versions are available on YouTube.com of different length and with subtitles in different languages (http://www.YouTube.com/watch?v=KSFcat6UDuY, subtitled in Catalan, for example). The advertisement can be downloaded from this portal and located in the virtual classroom, and students can be given a translation task using the *Subtitle Workshop* program. The difficulty increases in this case since students have to mark the time the corresponding subtitle begins and its duration before they can translate it, and respect subtitling conventions such as condensing information;

- *Audiovisual advertisements with voice-overs*. This type of advertisement is more difficult to find, although some companies (such as *Max Factor*) have used this format for television campaigns, and the different versions of *Teleshop* in some TV stations also use voice-over for their campaigns. If materials are available in this format, students can be assigned a task in the virtual classroom and record the voice-over of the translation

using a program such as *Windows MovieMaker* (Martí Ferriol, 2009; Chaume, 2012);

- ***Audiovisual advertisements for dubbing***. In this case advertisements must be found in their original language (we recommend the portal *publiPRO.com*) and translated for dubbing. Students must be familiar with the conventions of this format, the three types of synchronies that must be respected (Chaume, 2012: 66-80), the separation of the target text into takes, the introduction of dubbing symbols, etc. Once the translation task has been assigned in the virtual classroom, and the translation prepared in text format, students can then record the translation, taking the role of dubbing actors in the university's dubbing facilities. An alternative for recording the translation for dubbing is to use the *Windows MovieMaker* program and completely reduce the volume of the original advertisement to a minimum.

Course materials

Finally, the students' **course material** must include the advertisements the students are given to translate, whether in printed or audiovisual format. We recommend using the virtual classroom as an essential tool for storing material and for interacting with students as outlined in our proposed methodology.

Additional texts should include parallel texts (written or audiovisual) at the initial stages of the training, together with the computer software programs mentioned in the previous sections.

Original scripts are not usually available on Internet. Students taking translation or foreign language undergraduate or master's degrees can be asked to transcribe them as an additional assignment. Lecturers teaching on audiovisual communication degrees could themselves transcribe the original language content in the form of a script and make it available as additional material.

Selection criteria for student bibliography

The bibliography for subjects principally designed to help students acquire specific skills must be integrated in the consultation and documentation material used on the course. This means that as well as the tools students already have from their initial general translation courses (monolingual and bilingual dictionaries, encyclopaedias, dictionaries of difficulties, idioms etc.), this kind of subject also calls for specific materials such as:

- advertising theory manuals;

- television style guides;

- specialized journals;

- documentary databases on advertising material, or specific advertising portals;

- general use of Internet: to visit the portals suggested for localization of audiovisual advertising material, virtual translation resources, subtitling and sound post-production programs, song lyrics, cultural references, etc.

In audiovisual translation subjects that focus on the acquisition of declarative knowledge, students should be recommended text books or introductions to the main aspects of audiovisual and advertising translation that link to the skills acquired in subjects in those areas, and that can also act as a bridge to higher level doctoral or postgraduate studies.

FUTURE RESEARCH DIRECTIONS

This paper describes a didactic environment where the use of technologies is taken for granted. Both software and hardware tools set up in translation laboratories are considered a must, if the proposal presented is to be followed to its full extent. Additionally, the didactic material sequence ends with the use of real audiovisual materials which have been tested and considered optimum to maximize the knowledge

acquisition process by the students. Based on this perspective, lecturers are encouraged to consider this didactic proposal as a starting point in a world where the use of technologies in the university is to increase, especially in the domain of audiovisual translation and advertising translation.

Based on this specific scenario, some potential and more general research directions for the future are envisaged:

1. Importance of generic competences: where questions like "Are we training students to work in specific jobs or are we training them for life?" should be answered, or where debates like "Specialization vs. overspecialization" might as well be considered.

2. Importance of elaborating lists of competences which are combined with an analysis of the educational and industry contexts.

3. Necessity of studies which initiate a debate between university and industry regarding advertising translation.

As a result of these initiatives, some additional didactic tools could be produced, like:

. A specific manual for teaching advertising translation

. Some tool to generate didactic guides for the teaching of advertising translation.

Conclusion

This paper presents a specific didactic proposal for teaching advertising translation at university level. Special emphasis has been placed on the methodology involved, as well as the materials used. In this sense, the material sequence is considered to be innovative and recommended to be used by lecturers in any setting. This contribution is the result of several years of experience teaching advertising translation by using the guidelines and materials proposed. Based on this practice,

the proposed approach is bound to produce positive results for students and lecturers who match the profiles depicted and follow the proposed guidelines. This new proposal also opens up new research paths and perspectives for future developments in the field of didactics for advertising translation

REFERENCES

Brown, G. & Atkins, M. (1988). *Effective Teaching in Higher Education*. London: Methuen.

Bueno García, A. (2000). *Publicidad y traducción*. Soria: Vertere. Monográficos de la revista Hermeneus.

Cerezo Merchán, B. (2012). *La didáctica de la traducción audiovisual en España: Un estudio de caso empírico-descriptivo*. Doctoral dissertation, Universitat Jaume I. Retrieved February 14, 2014 from http://www.tdx.cat/handle/10803/83363.

Cruz García, L. (2004). Características diferenciales de la traducción publicitaria. In L. Lorenzo. & A. Pereira (Eds.), *Traducción subordinada III* (pp. 17-28). Vigo: Servizo de Publicacións da Universidade de Vigo

Cruz García, L. & Adams, H. (2005). La interacción de los códigos verbal e icónico en textos publicitarios. Implicaciones para la traducción. In L. Cruz, V. González, A. Monterde & G. Montesdeoca (Eds.) *Traducir e Interpretar: Visiones, obsesiones y propuestas* (pp. 259-268). Las Palmas de Gran Canaria: Servicio de Publicaciones de la ULPGC.

Chaume, F. (2003). Teaching a course on audiovisual translation (dubbing and subtitling): Some didactic proposal. In L. Pérez González (Ed.) *Speaking in Tongues: Language across Contexts and Users* (pp. 271-302). Valencia: Publicacions de la Universitat de València.

_____, (2004). La enseñanza universitaria de la traducción audiovisual. *Revista de la Facultad de Lenguas Modernas. Universidad Ricardo Palma, 7*, 61-86.

_____, (2012). *Audiovisual translation: Dubbing*. London: Routledge.

De la Cruz, Á. (2001, June). *Elaboración del proyecto docente*. Course taught at the Universitat Jaume I.

De Mooij, M. (1994). *Advertising Worldwide: Concepts, theories and practice of international, multinational and global advertising*. New York: Prentice Hall College.

Duro Moreno, M. (2001). *Traducir publicidad o el arte de pasar hambre*. Granada: Comares.

Díaz Cintas, J. (Ed.). (2008). *The Didactics of Audiovisual Translation*. Amsterdam / Philadelphia: John Benjamins.

EMT Expert Group. (2009). Competences for professional translators, experts in multilingual and multimedia communication. Brussels: European Master's EMT. Retrieved February 14, 2014, from http://ec.europa.eu/dgs/translation/programmes/emt/key_documents/emt_competences_translators_en.pdf

Ferrer, V. (1994). *La metodologia didàctica a l'ensenyament universitari*. Barcelona: Servei de Publicacions de la Universitat de Barcelona.

Kelly, D. (2005). *A Handbook for Translator Trainers*. Manchester: St. Jerome.

Klerkx, J. (1998). The place of subtitling in a translator training course. In Y. Gambier. (Ed.) *Translating for the Media* (pp. 259-264). Turku: University of Turku.

Martí Ferriol, J. L. (2009). Herramientas informáticas disponibles para la automatización de la traducción audiovisual ("revoicing"). *Meta 54(3)*, 622-630

_____, (2012). Estimating reading speed for subtitles: a new approach. *Trans, 16,* 39-48.

Martínez Sierra, J. J. (2008). Hacia una enseñanza más completa de la traducción audiovisual. *Tonos: Revista electrónica de estudios filológicos, 16(1)*, Retrieved February 24, 2014, from: http://www.um.es/tonosdigital/znum16/secciones/estudios-11-Tradaudiovisual.htm

Mayoral, R. (1998). Aspectos curriculares de la enseñanza de la traducción e interpretación en España. In I. García Izquierdo. & J. Verdegal (Eds.) *Los estudios de traducción: un reto didáctico* (pp. 117-130). Castelló de la Plana: Universitat Jaume I, Col. Estudis sobre la traducció, 5.

Montes Fernández, A. (2007). *Traducción y globalización. Análisis y perspectivas del fenómeno publicitario (español-alemán-inglés)*. Granada: Comares.

Presas, M. L. (1998). Los componentes de la competencia pretraductora en el marco del diseño curricular. In I. García Izquierdo, & J. Verdegal (Eds.) *Los estudios de traducción: un reto didáctico* (pp. 131-134). Castelló de la Plana: Universitat Jaume I, Col. Estudis sobre la traducció, 5.

Sponholz, C. (2003). *Teaching Audiovisual translation. Theoretical Aspects, Market Requirements, University Training and Curriculum Development. Unpublished Master Dissertation*. Mainz: Johannes Gutenberg-Universität Mainz.

Valdés, C. (2004). *La traducción publicitaria: Comunicación y cultura.* Bellaterra, Barcelona, Castelló de la Plana, Valencia: Aldea Global.

_____, (2013). Advertising Translation. In C. Millán & F. Bartrina (Eds.) *The Routledge Handbook of Translation Studies* (pp. 303-316). Oxon and New York: Routledge.

Zabalbeascoa, P. (1997). La didáctica de la traducción: Desarrollo de la competencia traductora. In A. Gil de Carrasco & L. Hickey (Eds.) *Aproximaciones a la traducción*. Madrid: Instituto Cervantes. Retrieved February 24, 2014, from http://cvc.cervantes.es/lengua/aproximaciones/zabalbeascoa.htm

ADDITIONAL READING SECTION

Alcandre, J.J. (1995). Une formation universitaire pour la traduction audiovisuelle. Translatio, Nouvelles de la FIT-FIT Newsletter XIV: 3-4. 443-445

Álvarez Méndez, J. M. (2001). *Entender la Didáctica, entender el Currículum.*Buenos Aires: Miño y Dávila.

Colina, S. (2003*) Translation Teaching: From Research to the Classroom: A Handbook for teachers*. Boston: McGraw Hill.

Díaz Cintas, J. (Ed.). (2008). *The Didactics of Audiovisual Translation.* Amsterdam / Philadelphia: John Benjamins.

García Pascual, E. (2004). *Didáctica y Currículum: claves para el análisis del proceso de enseñanza*. Zaragoza: Mira Editorial.

Kelly, D. (2008) Training the Trainers: Towards a Description of Translator Trainer Competence and Training Needs Analysis. TTR : traduction, terminologie rédaction 21: 1. Retrieved February 25, 2014 from http://www.erudit.org/revue/ttr/2008/v21/n1/029688ar.pdf

Marco, J. (2004) ¿Tareas o proyectos? ¿Senderos que se bifurcan en el desarrollo de la competencia traductora?. *Trans: revista de traductología 8, 1*. 75-88.

Mayoral, R. (2007). For a New Approach to Translator Training. Questioning Some of the Concepts which Inform Current Programme Structure and Content in Spain. *The interpreter and translator trainer: ITT* 1: 1, 79-95.

Santamaria, L. (2003). Les TIC i la didàctica de la traducció audiovisual. In*: VII Jornades de Traducció a Vic. Interfícies: Apropant la pedagogia de la traducció a les llengües estrangeres*. Vic: Universitat de Vic.

Vienne, J. (2000). Which competences should we teach to future translators, and how?. In: C. Schäffner & B. Adab (Eds.) *Developing Translation Competence.* Amsterdam / Philadelphia: John Benjamins. 91-100.