

MA Audiovisual Translation  
(Erasmus Mundus)

**PROGRAMME SPECIFICATIONS**

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Programme Approval/Review

ROEHAMPTON UNIVERSITY		Taught Programmes Information Form(TPIF)									
1.	<u>Title of Programme:</u> MA Audiovisual Translation (Erasmus Mundus)										
2.	<u>A: For Undergraduate Degree programmes only:</u> Full Single Hons            yes / no* Level H Single Hons    yes / no* Combined Hons            yes / no* <i>*delete as appropriate</i>  <u>B: For other programmes enter credit value of award(s):</u> MA – 200 credits M/ 40 credits HE3 (120 ECTS)										
3.	<u>Award: insert asterisk after award(s) as appropriate</u> BA(Hons)            BSc(Hons)            BMus(Hons)            BEd            PGCE Graduate Certificate            Graduate Diploma            Postgraduate Certificate Postgraduate Diploma <b>MA*</b> MSc  <u>Other (please specify)</u>										
4.	<u>Approval body:</u> <b>Roehampton University</b> <u>Awarding body:</u> <b>Roehampton University</b>										
5.	<u>School</u> Sponsoring School: Arts Enter names of any collaborating Schools:										
6.	<u>Programme Convener/Proposer</u> Lourdes Melcion and Dr Jorge Diaz-Cintas										
7.	<u>Starting date (month and year): Please list intake dates if there are more than one a year</u> September 2007										
8.	<u>Mode/Type of attendance: insert asterisk after mode(s) as appropriate</u>  <table border="0"> <tr> <td><b>Full-time*</b></td> <td>Part-time</td> <td colspan="2">Distributed (please see guidance)</td> </tr> <tr> <td><b>Daytime*</b></td> <td>Evening</td> <td>Weekend</td> <td>Off-site (State location)*</td> </tr> </table> 1) Hoger Instituut voor Vertalers en Tolken, Hogeschool, Antwerp, Belgium (HIVT) 2) Escola Superior de Tecnologia e Gestão do Instituto Politécnico de Leiria, Portugal (IPL) 3) Universidad Autonoma de Barcelona (UAB), Spain <u>Other (please specify):</u>			<b>Full-time*</b>	Part-time	Distributed (please see guidance)		<b>Daytime*</b>	Evening	Weekend	Off-site (State location)*
<b>Full-time*</b>	Part-time	Distributed (please see guidance)									
<b>Daytime*</b>	Evening	Weekend	Off-site (State location)*								
9.	<u>Projected <b>all-years</b> targets - actual numbers not FTE (for each of next five years of operation):</u>  (for each year, please distinguish (1) for undergraduate programmes between single honours and combined honours student numbers, (2) for all programmes, where appropriate, between full-time and part-time student numbers.) <u>Year 1 (Year 1 only - headcount): 30 Full-time (25 overseas + 5 EU)</u> <u>Year 2 (Years 1-2 - headcount): 30 Full-time (25 overseas + 5 EU) + 25 Full-time (21 overseas + 4 EU)</u> <u>Year 3 (Years 1, 2, 3 - headcount): 30 Full-time (25 overseas + 5 EU) + 25 Full-time (21 overseas + 4 EU)</u> <u>Year 4 (All years i.e. Years 1-3 headcount): 30 Full-time (25 overseas + 5 EU) + 25 Full-time (21 overseas + 4 EU)</u> <u>Year 5 (All years i.e. Years 1-3 headcount): 30 Full-time (25 overseas + 5 EU) + 25 Full-time (21 overseas + 4 EU)</u>										

## PROGRAMME SPECIFICATION

<b>1. Awarding Institution</b>	Roehampton University
<b>2. Teaching Institution</b>	Roehampton University
<b>3. Professional Accreditation</b>	n/a
<b>4. Final Award</b>	Roehampton University
<b>5. Name of programme and whether single or combined</b>	MA Audiovisual Translation (Erasmus Mundus)
<b>6. UCAS Code</b>	
<b>7. Relevant QAA Benchmarking Statement</b>	n/a
<b>8. Date of production / revision</b>	April 2006; first intake September 2007

### 9. Rationale

Erasmus Mundus is a very prestigious European programme which is being promoted by the EU Commission globally. It is the EU Commission aim for the Erasmus Mundus programme to challenge the Fulbright scholarship.

Roehampton's Strategic Plan aims to develop more postgraduate courses with an international dimension and this programme, by its very nature, incorporates this international dimension. The programme will be run in collaboration with three very well established European universities ([see Appendix 1](#)) with expertise in the field of Translation. Roehampton already has a long-standing relationship in teaching and research through the Erasmus scheme with the proposed partners and they are linked in a number of collaborative projects such as *TransMedia* (Language Transfer in the Audiovisual Media), which aims to raise awareness and promote better accessibility to the audiovisual media for minorities such as the deaf and the blind. All four Universities have staff expertise in general language degrees as well as translation and subtitling at undergraduate and postgraduate level. This MA complements the existing provisions in language study and degree programmes, adding the professional language graduate to the universities portfolio and introducing a very coherent, distinctive postgraduate programme specialising in audiovisual translation across four countries. The new MA degree will establish the universities as the only consortium globally to offer audiovisual translation in more than one country.

Communication in this age of globalisation is becoming more and more complex, is increasingly multilingual and multimodal and plays an ever important role in today's society. The rising need for translation generally is marked by a particular surge in demand for skills in translating audiovisual texts. The MA Audiovisual Translation (Erasmus Mundus) is an ideal platform for those who want to tackle these new professional realities. The programme will produce graduates capable of operating professionally and reflectively in the rapidly developing translation environments at a time when increasing numbers of British, European and international students are attracted by the inter-disciplinary nature of translation.

The programme is open to students from all nationalities and provides practical skills and conceptual knowledge which enhance students' personal profiles and employability. The proposed programme will specialise in: Audiovisual Translation: focusing in areas such as subtitling; subtitling for the deaf and hard-of-hearing; audio description for the blind and the visually impaired; dubbing; surtitling and voice-over.

## **10. Programme Aims**

<b>MA</b>
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The programme will:

1. enable students to acquire a thorough knowledge and a critical awareness of the theoretical concepts, new insights, practice and research relevant to Audiovisual Translation at Masters level.
2. provide students with an understanding of the principal social, cultural, psychological, technological and professional issues associated with Audiovisual Translation within a historical context.
3. enable students to acquire a systematic understanding of how Audiovisual Translation has developed as an academic discipline and how it relates to the broader field of Translation Studies.
4. equip students with the knowledge and skills necessary to enable them to operate effectively in an international environment and to compete for jobs and research opportunities in Audiovisual Translation or in other professions which require expertise in cross-cultural communication.
5. provide students with a comprehensive understanding of issues related to the use of language such as spoken versus written differences, geographical and social variants, technical jargon, as well as cultural and technical conventions.
6. enable students to develop the knowledge and skills of specialist software.
7. provide students with a comprehensive understanding of techniques and methodologies applicable to their own research or advanced scholarship.
8. enable students to carry out independent, original research and contextualise this within the developing knowledge-base of their own and related disciplines.
9. enable students to undertake practical based learning
10. enable students to acquire a new foreign language

## **11. Learning Outcomes**

### **Knowledge and Understanding**

<b>MA</b>
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Students who successfully complete this programme will be able to:

- U1. Demonstrate a systematic understanding of the use of language in different media, in different social situations and for different purposes based on linguistic and cultural principles.
- U2. Demonstrate knowledge of key concepts and premises in the theory of Audiovisual Translation, and its relationship to translation issues in general.

- U3. Demonstrate knowledge of the technical and professional background to Audiovisual Translation, and an understanding of their influences on the way the industry operates.
- U4. Demonstrate an understanding of differences between uses of translation theory and practice in Audiovisual Translation and other translation modes.
- U5. Demonstrate an awareness of the constraints and possibilities of working with audiovisual texts in an interlingual and intralingual environment.
- U6. Demonstrate an understanding of different methodologies of carrying out research in the field of Audiovisual Translation.
- U7. Apply an understanding of the core concepts of Translation Studies to an original and analytical piece of research of their own.

Relationship between specific learning and teaching methods and numbered learning outcomes

Lectures: U1 – U2 – U4 – U5

Seminars: U1 – U2 – U3 – U4 – U5

Self directed study: U1 – U2 – U3 – U4 – U5 – U6 – U7

Tutorials: U2 – U4 – U5 – U6 – U7

Relationship between assessment and learning outcomes

Essays: U1 – U2 – U4 – U5 – U6 – U7

Assignments/short essays: U1 – U2 – U3 – U4 – U5 – U6

Oral presentations: U1 – U2 – U4 – U5 – U7

Dissertation: U1 – U2 – U3 – U4 – U6 – U7

Placement reports: U3 – U4 – U5

**Cognitive Skills**

<b>MA</b>
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Students who successfully complete this programme will be able to:

- C1. Evaluate critically scholarly and professional writing on all aspects of Translation Studies in general, and Audiovisual Translation in particular.
- C2. Analyse and interpret the source material in order to transfer audiovisual texts for different cultural, linguistic and differently-abled groups.
- C3. Recognise the creativity dimension in translation and employ a coherent and consistent approach to the audiovisual translation processes.
- C4. Demonstrate a deep understanding of the professional, academic and technological dimensions inherent across various modes of Audiovisual Translation.
- C5. Demonstrate familiarity with theories of translation and show insight into their own practice.
- C6. Evaluate methodologies and develop critiques of them and, where appropriate, to propose new hypotheses.
- C7. Demonstrate self-direction and originality in the formulation and development of research questions relating to the field of Audiovisual Translation

Relationship between specific learning and teaching methods and numbered learning outcomes

Lectures: C1 – C2 – C4 – C5 – C6

Seminars: C1 – C2 – C3 – C4 – C5

Self directed study: C1 – C2 – C3 – C4 – C5 – C6 – C7

Tutorials: C2 – C4 – C5 – C6 – C7

Relationship between assessment and learning outcomes

Essays: C1 – C2 – C5 – C6 – C7

Assignments/short essays: C1 – C2 – C3 – C4 – C5 – C6 – C7

Oral presentations: C1 – C4 – C5 – C7

Dissertation: C1 – C2 – C3 – C4 – C5 – C6 – C7

Placement reports: C2 – C4 – C5

**Practical skills**

<b>MA</b>
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Students who successfully complete this programme will be able to:

- P1. Demonstrate competence in the practice of Audiovisual Translation
- P2. Demonstrate awareness of the strategies needed for solving translation difficulties in and emerging from audiovisual texts; and of the impact of these translation strategies and decisions on the translated text as a whole.
- P3. Continue to advance their knowledge and understanding, at theoretical and practical level, and develop new skills to a professional standard in the field of Audiovisual Translation.
- P4. Demonstrate appropriate and skilled use of relevant, professional hardware and software; matching the use of the appropriate tools to the completion of the required tasks.
- P5. Demonstrate a capacity for self-reflection about the professional role of the audiovisual translator and the maintenance of professional standards.
- P6. Apply the key principles of influential translation scholars to their own research.
- P7. Work independently on an extended piece of work in a sustained, academic way and have further improved research skills.

Relationship between specific learning and teaching methods and numbered learning outcomes

Lectures: P2 – P3

Seminars: P1 – P2 – P3 – P4 – P5

Self directed study: P2 – P3 – P4 – P5 – P6 – P7

Tutorials: P2 – P5 – P7

### Relationship between assessment and learning outcomes

Essays: P2 – P3 – P5 – P6

Assignments/short essays: P1 – P2 – P3 – P4 – P5 – P6

Oral presentations: P2 – P3 – P5 – P6

Dissertation: P1 – P2 – P3 – P4 – P5 – P6 – P7

Placement reports: P1 – P2 – P3 – P4 – P5

### Key skills

<b>MA</b>
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Students who successfully complete this programme will be able to:

K1. Demonstrate a capacity for critical reflection and analytical and evaluative thinking.

K2. Demonstrate competence in a range of skills at postgraduate level, including advanced analysis and synthesis of arguments, presentation of their conclusions in an articulate way and efficient processing of complex information in English or another language.

K3. Demonstrate an ability to make decisions in complex and demanding situations.

K4. Demonstrate confidence in engaging with new technology and software in the pursuit of effective translation practice.

K5. Apply the range of communication and other interpersonal skills necessary for effective performance, including collaborate by working in small teams, use of appropriate communication skills to establish working relationships, presentation of a coherent talk on a given topic, and development of strategies for coping with pressure.

K6. Demonstrate the independent learning ability required for continuing academic and professional development.

K7. Demonstrate an ability to identify, investigate, analyse and formulate solutions to problems, with a high level of autonomy and originality, by undertaking a research project involving a critical approach and original thought.

### Relationship between specific learning and teaching methods and numbered learning outcomes

Lectures: K1 – K2 – K3

Seminars: K1 – K2 – K3 – K4 – K5 – K6

Self directed study: K1 – K2 – K3 – K4 – K6 – K7

Tutorials: K1 – K2 – K5 – K7

### Relationship between assessment and learning outcomes

Essays: K1 – K2 – K3 – K6

Assignments/short essays: K1 – K2 – K3 – K4 – K6

Oral presentations: K1 – K2 – K3 – K5

Dissertation: K1 – K2 – K3 – K4 – K6 – K7

Placement reports: K3 – K4 – K5

## **Research skills**

<b>MA</b>
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Students who successfully complete this programme will be able to:

R1. Assume individual responsibility for maintaining up to date awareness of current research, scholarship and developments in translation Studies in general, and Audiovisual Translation in particular.

R2. Contribute to the development and dissemination of knowledge in the field.

R3. Demonstrate an in depth understanding of the relationship between theory and practice.

R4. Demonstrate an ability to develop research propositions and/or questions from their translational experience.

R5. Demonstrate in depth knowledge and understanding of a range of appropriate research methods.

R6. Demonstrate an ability to successfully complete a research project and present and defend this work in the form of a written dissertation.

### **Relationship between specific learning and teaching methods and numbered learning outcomes**

Self directed study: R1 – R2 – R3 – R4 – R5 – R6

Tutorials: R3 – R4 – R5 – R6

### **Relationship between assessment and learning outcomes**

The Research proposal and final Dissertation will enable MA level students to demonstrate their ability to develop a synthesis of theory and practice and demonstrate their abilities in the assessment, analysis and evaluation of a translation project.

Dissertation: R1 – R2 – R3 – R4 – R5 – R6

Placement reports: R2 – R4 – R6

## **12. Relationship between Learning Outcomes and Benchmark Statements**

N/A.

## **13. Programme Regulations and Requirements**

The MA in Audiovisual Translation Erasmus Mundus is offered as a full-time programme (two years) whereby students are mobile in all four institutions for one semester. Students are able to choose the institution where they wish to study for their dissertation.

The MA Audiovisual Translation (Erasmus Mundus) adheres to the Roehampton University regulations governing postgraduate programmes. However, it is recognised that some adjustments will have to be made as we seek to align the regulations from each of the partner universities. We are currently working on the difference in grading systems and the correlation of assessment criteria across the institutions. A grade conversion table is to be

found in **Appendix 2**. Other issues that are currently being addressed and will need to be resolved are:

- Grade condonation
- Examination resits
- Student appeals
- Distinctions

Moderation of work submitted will be undertaken within the consortium, and partners in the four institutions will act as second markers for each other. There will be also an external examiner that will moderate the work.

#### **14. Equal Opportunities Policy**

The programme will adhere to the letter of the policy statements of each university. There is broad equivalence in many areas as the attached policies and statements from each university suggests. Details of partner's own policies can be found in the following web sites:

**UAB:** Equal Opportunities Policy : <http://selene.uab.es/observatori-igualtat/pagines/index.htm>

**UAB:** Disabilities Policy:

<http://www.uab.cat/servlet/Satellite?cid=1099409748952&pagename=UAB%2FPage%2FTemplatePageLevel2>

**HIVT:** <http://www.vlor.be/>

**IPL:** [http://www.parlamento.pt/const\\_leg/crp\\_port/](http://www.parlamento.pt/const_leg/crp_port/)

The programme content will cover areas to widen accessibility to the media to minority groups, such as subtitling for the deaf and the hard-of-hearing and audio description for the blind and the partially sighted.

The Universities are committed to supporting the needs of students with disabilities and specific learning difficulties. In accordance with the requirements of the UK Special Educational Needs and Disability Act (SENDA) adjustments will be made for disabled students to allow equal access to learning opportunities. Adjustments will be made to aspects of programmes in anticipation of the needs of disabled students to ensure that they are not substantially disadvantaged as a result of their disability. All partner universities will be advised of any students with Special Needs at the start of the programme so as reasonable adjustments will be made at their institutions accordingly.

Any reasonable adjustments should not compromise the academic standards of a programme but will ensure that learning, teaching and assessment within the programme are accessible to the student and enable them to participate equally in order to achieve success.

#### **15. Selection Process, Admissions and Registration**

All applications will be considered in line with the equal opportunities policies of the partner universities.

All students must have a first degree from a recognised institution and also have the required English language qualification if their first language is other than English.

The programme is also open to candidates with an appropriate professional qualification or with proven professional expertise in the field of translation.

The applications will be considered by a panel made up of one nominee from each of the partner universities. All members of the panel have to agree before applicants are notified of a decision.

Formal registration will take place at the start of the academic year, and there will be one intake of students in the September of any academic year.

For standard framework of student selection procedures, see [Appendix 3](#)

## **16. Student Support and Guidance**

The programme has a strong commitment to providing high quality support and guidance to its students. At Roehampton, students are welcomed to the programme in an induction session where tutors will provide information and advice for new students on:

- The nature of the programme, its rationale and aims
- Academic expectations
- The local university and campus resources
- The local social and cultural infrastructure
- Health and safety

Tutors of individual modules will offer tutorial support and guidance to students on module content and essay writing before or after teaching sessions, in person by appointment or by telephone or email. At other times, tutorials can be arranged on an individual basis. To support written work, tutors comment on draft essays, offer individual/group tutorials on request and write comments on submitted work.

To maximise resources and to make the most of established contacts with professionals in the field, some of the tutorials in specific language combinations might be conducted on-line. Alongside their formal taught studies, students will be encouraged to attend the research seminars organised at all the universities.

Similar provision is offered at all partner institutions and details of student support and facilities can be found in [Appendix 4](#)

## **17. Quality Assurance**

Three-fourths of this programme is taught overseas hence particular emphasis has to be given to the development of the strictest quality assurance systems. It is recognised from the outset that this is a programme of Roehampton University and the University is responsible for assuring quality. However, it cannot do that without the cooperation of each of the partner institutions – Universities of Barcelona, Antwerp and Leiria. Each university will be responsible for its own quality assurance processes.

**Programme Management:** The programme is run by the School of Arts in conjunction with the universities in Belgium, Spain and Portugal. It will be administered through the MA Audiovisual Translation (Erasmus Mundus) Programme Board. The composition of the Board and frequency of meetings is under discussion but it should be comprised of at least the programme convener (UK), programme secretary, Head(s) of School/Dean(s) of Faculty, the nominated tutors in all four partner institutions, LRC Academic Liaison Officer, Head of RLC and student representatives. The Programme Board will meet four times during the programme's lifecycle. The Board is responsible for the monitoring of the student experience and the assurance of academic standards through the preparation of an annual review and formal processes of student evaluation. Meetings of staff across the whole programme are held twice per year.

**Examinations and Assessment:** There will be an MA Audiovisual translation (Erasmus Mundus) Examination Board located in each University which will monitor and take action on

all matters relating the assessment of students. A final examination board will meet in the September following the completion grading of all students' work, including the dissertation. This board will include an External examiner in addition of teaching staff and Programme Convenor and representatives from partner institutions. Nominations for External Examiners will come from and be agreed by the four universities.

The assessed work of all students will be marked by the teaching tutor and a representative sample will be moderated/second marked by a tutor from another partner university. This sample of moderated work will be sent to the external examiner.

**Programme Review:** In the autumn semester following the completion of the programme the programme convenor will be responsible, acting on behalf of the Programme Board, for the production of a Programme Review. The review will take place biennially. The recommended format for this review can be found at:

<http://www.roehampton.ac.uk/academic/qualityandstandards/documents/par2005amendedjul2005.doc>

## 18. Curriculum Map

The MA Audiovisual Translation Erasmus Mundus is a two-year course.

The modules are coded: AVT – MA Audiovisual Translation followed by three digits which indicate the credit rating of the module: thus '020' represents a 20 credit Roehampton module (10 ECTS) and '010' a 10 credit Roehampton module (5 ECTS). There then follows a letter indicating level of study: L for MA level. This is followed by three further digits that are the code identifier for the module.

<b>Programme Schedule</b>		
<b>Y1: S1</b> Roehampton	Subtitling and Surtitling	10 ECTS
	Localisation, Video Games and Translation Tools	10 ECTS
	Option: English Language Support	5 ECTS
	Spanish Language	5 ECTS
	French Language	5 ECTS
	Portuguese Language	5 ECTS
<b>Y1: S2</b> Barcelona	Dubbing and Voice-over	10 ECTS
	Audio Description	10 ECTS
	Options: Spanish Language and Culture	5 ECTS
	French Language and Culture	5 ECTS
	Catalan Language and Culture	5 ECTS
	Portuguese Language and Culture	5 ECTS
<b>Y2: S1</b> Antwerp	Translation Theories	10 ECTS
	Practical Based Learning	10 ECTS
	Options: Dutch Language and Culture	5 ECTS
	French Language and Culture	5 ECTS

<b>Y2: S2</b> Leiria	Subtitling for the Deaf and the Hard-of-Hearing	10 ECTS
	Research Methods	10 ECTS
	Option: Portuguese Language and Culture French Language and Culture Spanish Language and Culture	5 ECTS 5 ECTS 5 ECTS
<b>Y2: S3</b> Optional Uni	Dissertation	20 ECTS

<b>Compulsory modules MA</b>		
AVT020L710	Subtitling and Surtitling	10 ECTS
AVT020L720	Localisation, Video Games and Translation Tools	10 ECTS
AVT020L730	Dubbing and Voice Over	10 ECTS
AVT020L740	Audio Description	10 ECTS
AVT020L750	Translation Theories	10 ECTS
AVT020L760	Practical Based Learning	10 ECTS
AVT020L770	Subtitling Deaf and Hard-of-Hearing	10 ECTS
AVT040L780	Dissertation*	10 ECTS
<b>Optional modules MA</b>		
AVT010L001	English for Academic Study	5 ECTS
AVT010L002	Spanish Language and Culture	5 ECTS
AVT010L003	French Language and Culture	5 ECTS
AVT010L004	Portuguese Language and Culture	5 ECTS
AVT010L005	Catalan Language and Culture	5 ECTS
AVT010L006	Dutch Language and Culture	5 ECTS

- Students will be required to take Research Methods as a separate 10ECT credit module, hence the Dissertation will be awarded 20ECT credits instead of 30ECT normally used at Roehampton. The number of words required for the dissertation will be adjusted accordingly.

## Students

Students do the programme in two years and are normally expected to adhere to the following pattern:

- Semester 1: The two compulsory modules and one optional module
- Semester 2: The two compulsory modules and one optional module.
- Semester 3: The two compulsory modules and one optional module.
- Semester 4: The two compulsory modules and one optional module.

# **Annex A**

## **Learning and Teaching Methods Summary**

## **Learning and Teaching Methods Summary**

### **Lectures**

A lecture normally refers to a talk or the presentation of theoretical and conceptual aspects of a subject, usually to the entire cohort of students on a module, programmed either weekly or for specific weeks in the module. Lectures are intended to raise key theoretical issues relevant to translation practice and stimulate further discussion and enquiry. They allow the lecturer to pass on general information, to comment on background material and to provide a framework and references for further reading/study.

### **Seminars**

The main function is to promote group discussion and to seek possible solutions to key translation problems that might have been identified elsewhere in the Programme. They may involve short presentations by students followed by group discussions on topics related to translation. It may also require some textual analysis and practical language work. During a seminar, the lecturer assumes the role of tutor by guiding students through discussions, which are often led by the students themselves. Seminars are an effective way to teach translation where students have to find solutions to the problems presented in the texts under consideration.

### **Self directed study**

It implies the use of a variety of language-learning resources, typically self-access exercises, to reinforce knowledge and skills gained in the classroom. It can also take the form of essays or individual research project, such as the Dissertation. Students will work independently towards specified and agreed targets, under the supervision of a tutor.

### **Tutorials**

These may be scheduled for specific modules where students work independently on a chosen topic. Tutorials offer the opportunity for tutors to work with individuals or small groups of students on matters relating to their written and oral assignments and often offer additional learning support on a one-to-one basis. They provide a means of monitoring student's engagement with the syllabus. Tutorials may also be programmed at key moments to provide advice or feedback relating to the production of assessed work. Students are also instructed that they may seek tutorial advice at any stage in the programme or in a specific module. The distinction between a seminar and a tutorial is in the group size. Tutorials are offered to individual students and small groups (up to 6 students).

**Teaching method and contact hours per student (Indicative)**

<b>Module code</b>	<b>Title</b>	<b>Lecture</b>	<b>Seminar</b>	<b>Tutorial</b>	<b>Total</b>
AVT020L710	Subtitling & Surtitling	12	12	2hr min.	36+
AVT020L720	Localisation, Video Games & Translation Tools	12	12	2hr min.	36+
AVT020L730	Dubbing & Voice Over	12	12	2hr min.	36+
AVT020L740	Audio Description	12	12	2hr min.	36+
AVT020L750	Translation Theories	12	12	2hr min.	36+
AVT020L760	Practical Based Learning	12	12	2hr min.	36+
AVT020L770	Subtitling Deaf & Hard of Hearing	12	12	2hr min.	36+
AVT020L780	Research Methods	12	12	2hr min.	36+
AVT020L790	Dissertation			8 hr min	24
AVT010L7001	English for academic study	12	12		24+
AVT010L7002	Spanish Language & Culture	12	12		24+
AVT010L7003	French Language & Culture	12	12		24+
AVT010L7004	Portuguese Language & Culture	12	12		24+
AVT010L7005	Catalan Language & Culture	12	12		24+
AVT010L7006	Dutch Language & Culture	12	12		24+

# **Annex B**

## **Assessment Stummary and Criteria**

## **Assessment Methods Summary and Assessment Criteria**

Students will encounter a number of modes of assessment in the course of the programme, including written essays, assignments, oral presentations, translations, and dissertation. The distribution of these modes of assessment through the programme enables students to articulate the learning outcomes specific to each module and also to demonstrate the acquisition and deployment of an appropriate range of practical and key skills. Regular and detailed formative assessment is an essential element of the programme.

### **Essays**

Essays provide the opportunity for students to engage fully and critically with course material and to explore and develop key issues and ideas encountered in seminars and lectures and through individual investigation. They test the students' ability to research a key area or topic in detail by assessing understanding of theoretical issues and evaluation of perspectives and approaches, and the ability to construct clear and well-structured arguments. Essays are normally written in English.

### **Assignments/short essays**

These are practical exercises that usually comprise a formative component of a student's coursework and will typically be set for completion at a point during the delivery of the module. Its function may be diagnostic, as well as testing appropriate competences for the stage reached in the module, and it will therefore be marked and returned within a period that allows for appropriate feedback. Forms of assessment may include: transcription; summarising and reading for gist or inference; paraphrasing; translation from and into English; linguistic commentaries; portfolios; etc. These activities may be done in English or any of the languages taught in the programme. To simulate real working conditions in the professional life of translators, some of the assignments will have to be produced under time pressure.

### **Oral presentations**

Oral presentations foster student-learning independence by providing the opportunity to carry out research on proposed topics in a limited period of time. They encourage students to read in the foreign language, as well as in the native language, and to demonstrate their ability to select appropriate materials, summarise and analyse information as well as to present organised, intelligent arguments with conviction and skill. Oral presentations provide students with the opportunity to develop presentation skills which will prepare them for future academic and professional activities. Students are encouraged to be imaginative in developing appropriate modes of delivery and are required to demonstrate and illustrate their findings with audiovisual material. Oral presentations may be carried out individually, in pairs or in small groups.

### **Dissertation**

The Dissertation is designed to stimulate individual investigation and critical reflection, assessing the students' ability to undertake and sustain self-directed study with the advice of a designated tutor. It will give students the opportunity to focus on a particular theoretical issue or to carry out in-depth practical work on aspects of translation accompanied by critical commentary and/or evaluative analysis of linguistic difficulties. Assessment criteria centre on the students' linguistic competence as well as on their ability to investigate, organise, plan and present or demonstrate in a coherent and convincing manner.

## Assessment methods summary

Written coursework involves a variety of different tasks (notes, summaries, transpositions and rewritings, translation, creative writing, mini-essays, comprehension exercises, grammar exercises, etc.). Oral coursework usually involves a short presentation in English (15 minutes) on a topic which has been researched in advance.

<b>Module code</b>	<b>Title</b>	<b>Essays / Assignments / Oral</b>	<b>Dissertation</b>
AVT020L710	Subtitling & Surtitling	100% (max. 3,000 words)	-
AVT020L720	Localisation, Video Games & Translation Tools	100% (max. 3,000 words)	-
AVT020L730	Dubbing & Voice Over	100% (max. 3,000 words)	-
AVT020L740	Audio Description	100% (max. 3,000 words)	-
AVT020L750	Translation Theories	100% (max. 3,000 words)	-
AVT020L760	Practical Based Learning	100% (max. 3,000 words)	-
AVT020L770	Subtitling Deaf & Hard of Hearing	100% (max. 3,000 words)	-
AVT040L780	Research Methods	100% (max. 3,000 words)	
AVT040L780	Dissertation	-	100% (8,000 words)
AVT010L001	Wnglish for Academic study	100% (including written assessment 80% and oral 20%)	
AVT010L002	Spanish Language & Culture	100% (including written assessment 80% and oral 20%)	
AVT010L003	French Language & Culture	100% (including written assessment 80% and oral 20%)	
AVT010L004	Portuguese Language & Culture	100% (including written assessment 80% and oral 20%)	
AVT010L005	Catalan Language & Culture	100% (including written assessment 80% and oral 20%)	
AVT010L006	Dutch Language & Culture	100% (including written assessment 80% and oral 20%)	

## Assessment Criteria

All work will be marked according to the criteria set out below unless different criteria are specified in a particular module booklet.

<b><u>CRITERIA FOR THE ASSESSMENT OF WRITTEN WORK</u></b>
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The pass mark for the assessment of a module shall be no less than 50%. Any mark above 70% constitutes a distinction.

In courses where assessment involves more than one element, students need only obtain an overall pass mark.

### **Marks 80-100% (Pass – Distinction)**

1. Evidence that student has an extensive, thorough and perceptive knowledge of the topic researched, has understood the issues covered and can make links between them.
2. Clear evidence of an ability to critically evaluate existing research on the object of study as the basis for identifying and defining new fields of research.
3. Clear evidence of having found relevant and up-to-date materials.
4. The work demonstrates considerable originality and independent thought. It is of publishable or near-publishable quality, making a significant contribution to the discipline.
5. Ability to identify, engage and organise ideas clearly and logically.
6. Material is very well-organised, has a clear structure and a high standard of presentation.
7. The principles applicable to academic writing in the humanities have been perfectly understood.
8. Ability in evaluating, criticising and producing well-reasoned arguments in defence of a point of view.
9. Ability to identify interesting aspects of the research and their implications for future research projects.

### **Marks 70-79% (Pass – Distinction)**

1. Evidence that student has a thorough and perceptive knowledge of the topic under analysis, has understood the issues covered and can make links between them.
2. Evidence of an ability to critically evaluate existing research on the object of study as the basis for identifying and defining new fields of research.
3. Evidence of having found some relevant and up-to-date materials.
4. The work demonstrates considerable originality and independent thought. It is of near-publishable quality, making a contribution to the discipline.
5. Ability to identify, engage and organise ideas clearly and logically.
6. Material is well-organised, has a clear structure and a high standard of presentation.
7. The principles applicable to academic writing in the humanities have been understood very well.
8. Ability in evaluating, criticising and producing reasoned arguments in defence of a point of view.
9. Ability to identify interesting aspects of the research and their implications for future research projects.

### **Marks 60-69% (Pass)**

1. Evidence that student has a very good knowledge of the topic under analysis, has understood the issues covered and can make links between them.
2. Evidence of an ability to evaluate existing research on the object of study as the basis for identifying new fields of research.

3. Evidence of having made their own literature search and possibly having found some relevant and up-to-date materials.
4. An understanding of the requirements of the question answered or of the title the student is responding to.
5. Ability to identify, engage and organise ideas clearly and logically.
6. Material is well-organised, has a clear structure and a good standard of presentation.
7. The principles applicable to academic writing in the humanities have been well understood.
8. Ability to produce work which is stimulating and thought-provoking.

**Marks 50-59% (Pass)**

1. Evidence that student has good and reasonable understanding of the topic and has understood the important issues covered.
2. Evidence of an ability to evaluate some existing research on the object of study.
3. A clear attempt to meet the requirements of the question answered or of the title the student is responding to.
4. Work is mainly descriptive but demonstrates an adequate coverage of relevant issues appropriate to the task, although the approach is generally unambitious.
5. Evidence of an ability to produce arguments relative to the issues under discussion but with limited evidence of an analytical, critical or evaluative response.
6. Ability to organise ideas in a reasonably clear and logical way.
7. The task is completed satisfactorily and the material is presented with reasonable care and has a discernible structure.
8. The principles applicable to academic writing in the humanities have been understood.

**Marks 40-49% (Fail)**

1. Evidence that student has knowledge of the topic and has understood some of the most important issues covered.
2. Evidence of having read and understood some key texts on the issue.
3. An understanding of the requirements of the question answered or of the title the student is responding to.
4. Work provides a superficial discussion, is descriptive and covers only some of the relevant material but lacks depth and offers little evidence of an analytical, critical or evaluative approach.
5. Evidence of some ability in producing a limited range of arguments relative to the issues under discussion.
6. An attempt to organise some of the ideas in a reasonably clear and logical way.
7. Material is not particularly well-presented or well-structured, and there is little evidence that the principles applicable to academic writing in the humanities have been understood.
8. Little evidence that the student has related the work to personal ideas and views. Work lacks originality.

**Marks 30-39% (Fail)**

1. Little evidence that student has knowledge of the topic or has understood some of the most important issues covered.
2. Little evidence of having read and understood key texts on the issue.
3. Little understanding of the requirements of the question answered or of the title the student is responding to.
4. Work offers a very limited coverage of relevant material and may contain much irrelevant and/or superfluous material.
5. Student displays little evidence of some ability to present arguments relative to the issues involved.
6. Little attempt to organise ideas in a clear and logical way.
7. Some of the principles applicable to academic writing in the humanities do not seem to have been understood.

8. References to secondary material are superficial, inaccurate or non-existent.
9. Little evidence that the student has identified and understood the issues under discussion.

**Marks 0-29% (Fail)**

1. No evidence that student has knowledge of the module content or has understood some of the most important issues covered.
2. No evidence of having read and understood key texts from the recommended reading list.
3. No understanding of the requirements of the question answered or of the title the student is responding to.
4. Work fails to cover the relevant material, lacks any critical validity and is also inadequate on a merely descriptive level.
5. Student has failed to identify, understand and/or engage with the relevant issues under discussion.
6. No attempt to organise ideas in a clear and logical way, and no evidence that the principles applicable to academic writing in the humanities have been understood.
7. Work makes very little or no reference to secondary material.
8. Material is poorly presented and poorly structured.

<b><u>CRITERIA FOR THE ASSESSMENT OF ORAL PRESENTATIONS</u></b>
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**Marks 80-100% (Pass – Distinction)**

1. The presentation has been thoroughly researched and shows a strikingly original approach to the subject.
2. The presentation is inventive, well organised and has an exceptionally clear structure.
3. The candidate is a superlative communicator who speaks clearly and fluently, maintains good eye contact with the audience and is audible at all times.
4. The candidate has an extensive range of general and specific vocabulary, the register is perfect for the topic and situation.
5. The candidate makes strikingly original and imaginative use of handouts and audiovisual aids (computers, videos, tapes, etc...).
6. The candidate responds to questions in an easy, imaginative and informative way and involves the audience in discussion and/or other activities.

**Marks 70-79% (Pass – Distinction)**

1. The presentation has been thoroughly researched and shows an original approach to the subject.
2. The presentation is inventive, well organised and has an extremely clear structure.
3. The candidate is a very effective communicator who speaks clearly and fluently, maintains good eye contact with the audience and is audible at all times.
4. The candidate shows a high degree of accuracy and resorts to a wide range of general and specific vocabulary, the register is perfect for the topic and situation.
5. The candidate makes original and imaginative use of handouts and audiovisual aids (computers, videos, tapes, etc...).
6. The candidate responds to questions in an easy, imaginative and informative way and may involve the audience briefly in discussion and/or other activities.

**Marks 60-69% (Pass)**

1. The presentation has been well researched and shows an intelligent approach to the subject.
2. The presentation is well organised and has a clear structure.
3. The candidate is an effective communicator who speaks clearly and with fluency, maintains good eye contact with the audience and is audible at all times.
4. The candidate displays a good range of structures and resorts to a wide range of general and specific vocabulary, the register is very good for the topic and situation.

5. The candidate makes effective use of handouts and audiovisual aids (computers, videos, tapes, etc...).
6. The candidate responds to questions in a helpful and informative way.

**Marks 50-59% (Pass)**

1. The presentation has been adequately researched and shows a sensible rather than imaginative approach to the subject.
2. The presentation has a clear structure.
3. The candidate speaks clearly and with some fluency but may have a tendency to read from fully written-out notes, and consequently may have some difficulty in maintaining eye contact with the audience. The candidate may not be audible at all times.
4. The candidate uses an adequate range of structures and of general and specific vocabulary, the register is appropriate for the topic and situation.
5. The candidate makes use of handouts and audiovisual materials but they are not always an effective aid to comprehension.
6. The candidate sometimes finds it difficult to respond to questions in a helpful and informative way.

**Marks 40-49% (Fail)**

1. The presentation needs further research and shows an unimaginative approach to the subject.
2. There are times when the structure of the presentation is not clear.
3. The candidate sounds fluent in some situations but is prone to hesitation, does not always speak clearly and may read from fully written-out notes, finding it difficult to make eye contact with the audience. The candidate is not audible at all times.
4. The candidate lacks variety and range, over-relies on elementary constructions and displays a limited range of vocabulary. Occasional use of inappropriate register.
5. Handouts and/or audiovisual aids are clear but unhelpful.
6. The candidate does not always respond to questions in an helpful and informative way.

**Marks 30-39% (Fail)**

1. The candidate is ill-prepared and the presentation needs a lot more research.
2. Most of the time the structure of the presentation is not clear.
3. The candidate is hesitant and lacking in fluency, does not speak clearly and reads from fully written-out notes, finding it impossible to make eye contact with the audience.
4. The candidate tends to use very basic constructions and a very limited range of vocabulary, usually of a general nature. Often uses inappropriate register.
5. Handouts and/or audiovisual aids are not exploited at all or in an unhelpful way.
6. The candidate does not respond to questions and does not understand some of the questions.

**Marks 0-29% (Fail)**

1. The candidate is totally unprepared and fails to demonstrate any knowledge of the subject.
2. The structure of the presentation is not clear at all.
3. The candidate lacks fluency, does not speak clearly and reads badly from fully written-out notes, finding it impossible to make eye contact with the audience and to communicate.
4. The candidate uses only very basic constructions with no great degree of accuracy. Insensitive to use of appropriate register.
5. Handouts and/or audiovisual aids are not exploited at all or in an unhelpful way.
6. The candidate does not respond to questions and does not understand the questions.

## CRITERIA FOR THE ASSESSMENT OF TRANSLATIONS: TO FOREIGN LANGUAGE (PROSE)

### **Marks 80-100% (Pass – Distinction)**

1. The translation is extremely accurate and entirely fit for the purpose specified.
2. Student has fully understood all nuances of source text (ST).
3. A very convincing translation in its entirety, containing excellent renderings and virtually no errors.
4. Relevant translation techniques and strategies have been successfully implemented.
5. There are clear runs of very proficient foreign language, underlining a strikingly excellent command of the grammar, syntax and the style.
6. Top range: will show superlative and outstanding mastery of constructions and range of vocabulary.
7. Low range: excellent control of a variety of expression with very occasional and minor misreadings.

### **Marks 70-79% (Pass – Distinction)**

1. Accurate translation.
2. Student has understood all nuances of source text (ST).
3. Overall, a convincing translation that contains excellent renderings. Occasional minor errors do not detract from the quality of the whole.
4. Relevant translation techniques and strategies have been successfully implemented.
5. There are clear runs of very proficient foreign language, underlining an excellent command of the grammar and the style.
6. Top range: will show outstanding mastery of constructions and range of vocabulary.
7. Low range: excellent control of a variety of expression with very occasional and minor misreadings.

### **Marks 60-69% (Pass)**

1. Convincing and accurately translated on the whole. There are instances, however, of misuse of constructions, and the occasional carelessness.
2. Student has been able to recognise and solve most of the translation problems involved. Some relevant translation strategies have been implemented successfully.
3. Although still correct, some phrases and sentences have not been dealt with in the best ways.
4. Reads smoothly, with few signs of linguistic interference.
5. Top range: will show efficient, coherent use of language.
6. Low range: may well display occasional evidence of direct translation from the source language or over-cautious work.

### **Marks 50-59% (Pass)**

1. The target language is a reasonably accurate reflection of the source language, but rather flat in expression.
2. Some major misunderstandings are evident in places.
3. Student has recognised and solved some of the translation problems involved, although some of the solutions are not always successfully.
4. There are a few signs of linguistic interference.
5. Student may have forgotten to translate a small part of the ST, without serious impact on the whole.
6. Top range: handles basic constructions with reasonable accuracy but has some inappropriate use of vocabulary and syntactic structures.
7. Low range: the expression is inauthentic, or inappropriate, at times. Will show some weakness in basic constructions.

### **Marks 40-49% (Fail)**

1. Limited accuracy achieved; major errors occur in basic constructions.

2. The meaning of the translation requires some effort to follow it, and whole sentences of the original have been misconstrued.
3. The style of the original has only been recreated in parts of the TT.
4. Top range: would still create few problems for a sympathetic native speaker.
5. Low range: may have rather a lot of heavily anglicised phrases. Limited ability to manipulate the language with success.

**Marks 30-39% (Fail)**

1. The overall meaning of the passage is decipherable but seriously compromised.
2. Little control is evident in the use of the target language, with a considerable number of lexical and grammatical errors.
3. Student has been able to recognise and solve few of the translation problems involved.
4. TT shows too many signs of linguistic interference.
5. The translation is incomplete and in parts comprehension is threatened.

**Marks 0-29% (Fail)**

1. Little of the original is reflected in easily comprehensible target language.
2. A very poor, unsatisfactory attempt.
3. Not enough evidence of ability to cope, with a large number of very basic grammatical and syntactic mistakes.
4. There are no attempts to implement any translation strategies or techniques.
5. Student does not show any awareness of the linguistic gap separating both languages.
6. Student may have forgotten to translate a large part of the ST, in such a way that comprehension is impossible.
7. No evidence of a grasp of even the basic structures of the target language.

<b><u>CRITERIA FOR THE ASSESSMENT OF TRANSLATIONS: TO MOTHER TONGUE (UNSEEN)</u></b>
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**Marks 80-100% (Pass – Distinction)**

1. The translation is extremely accurate and entirely fit for the purpose specified, with no need for revision.
2. Student has fully understood all nuances of source text (ST).
3. Reads like natural target language in appropriate register with no signs of linguistic interference. Rare minor lapses do not detract at all from the quality of the whole.
4. Relevant translation techniques and strategies have been successfully implemented.
5. Superlative grammar and syntax, underlining an excellent command of the style.
6. The translation is of a very good professional standard in content as well as presentation.
7. Top range: a very convincing translation in its entirety with inspired translation ideas and solutions.
8. Low range: occasional minor misreading of the original but maintaining overall coherence.

**Marks 70-79% (Pass – Distinction)**

1. Accurate translation.
2. Student has understood all nuances of source text (ST).
3. Reads like natural target language in appropriate register with no signs of linguistic interference. Occasional minor lapses do not detract from the quality of the whole.
4. Relevant translation techniques and strategies have been successfully implemented.
5. Excellent grammar and syntax, underlining an excellent command of the style.
6. The translation is of a good professional standard in content as well as presentation.
7. Top range: will have inspired translation ideas and solutions.
8. Low range: occasional minor misreading of the original but maintaining overall coherence.

**Marks 60-69% (Pass)**

1. Still convincing and accurately translated on the whole. There are very few instances of unusual expression or word order.
2. The occasional sentence or phrase has not been (fully) understood.
3. Student has been able to recognise and solve most of the translation problems involved. Some relevant translation strategies have been implemented successfully.
4. Most of the target text reads smoothly, with very few signs of linguistic interference. Errors, when present, probably occur as a result of a tricky translation/terminology problem.
5. Some further revision may be necessary in order to make the translation fit for its purpose.
6. Top range: will display a good choice of appropriate vocabulary and syntactic structures.
7. Low range: the odd lapse, along with a more limited range of expression.

**Marks 50-59% (Pass)**

1. The TT version reflects the content of the original reasonably well, with a significant number of successful attempts at difficult constructions. Nonetheless, some misunderstandings are evident in places.
2. Student has recognised and solved some of the translation problems involved.
3. Some relevant translation strategies have been implemented, although not always successfully.
4. Most of the target text reads smoothly, although there are few signs of linguistic interference.
5. Student may have forgotten to translate a small part of the source text, without serious impact on the whole.
6. Considerable revision is needed at most levels of the translation.
7. Top range: has significant redeeming features, whereas the low fifties may have patches which suggest guesswork.
8. Low range: the expression is inauthentic, or inappropriate, at times. Subjects and tenses of verbs are not always correctly identified.

**Marks 40-49% (Fail)**

1. Student has misunderstood some ideas of the ST.
2. Student has been able to recognise and solve some of the translation problems involved, although not always successfully.
3. The meaning of the TT language requires some effort to follow it, and some parts of the original have been misconstrued.
4. The style of the ST has been forcedly recreated in parts of the TT.
5. Adequate grammar and syntax on the whole but clear signs of linguistic interference.
6. Top range: the translation is balanced by some quite satisfactory sections.
7. Low range: has significant problems with coherence and cohesion and numerous errors.

**Marks 30-39% (Fail)**

1. Student has misunderstood many ideas of the ST.
2. Little control is evident over the original and the style of the TT resents it.
3. Student has been able to recognise and solve very few of the translation problems involved.
4. Few relevant translation strategies and techniques have been implemented.
5. Mis-renderings of large parts of the ST make this a bare pass only.
6. TT shows too many signs of linguistic interference.
7. The translation is incomplete and in parts comprehension is threatened.

**Marks 0-29% (Fail)**

1. Student has failed to understand the essence of the ST.

2. An unsatisfactory and very poor attempt.
3. TT suffers from very basic grammatical and syntactic errors.
4. There are no attempts to implement any translation techniques or strategies.
5. Student does not show any awareness of the linguistic gap separating both languages.
6. Student has forgotten to translate a large part of the ST, in such a way that comprehension is impossible.

# **Annex C**

## Resources

## **Resources**

### **C.1 Teaching Accommodation:**

The programme is taught in good or very good accommodation in each of the four universities. At Roehampton teaching takes place largely in the Southlands Queen's Building with its purpose built teaching rooms and facilities, or in the computer room adjacent to the Roehampton Languages Centre.

RLC is fully equipped with latest IT technology.

The programme will require additional computers and translation packages software at Roehampton. Existing university facilities are sufficient to teach the current programme in all other partner institutions. All lecture rooms have state of the art equipment.

### **C.2 C& IT Provision:**

All four universities provide students with access to email and the Internet. Roehampton has set up electronic discussion groups and notice boards for all senior staff, staff and students. Students will get their own email address.

### **C.3 Teaching Staff:**

Teams of well qualified staff are available to teach on the programme from different disciplinary backgrounds and it is anticipated that there will be staff mobility within the consortium to ensure adequate cover in the appropriate language of expertise. At Roehampton we will require the equivalent of a 0.5FTE that may also take on the role of Programme Convenor. In addition, we will require adequate technical cover in the RLC.

The programme will also require some lecturing being done by invited external experts and professionals from the industry, an opportunity to foster good links with the profession and stimulate collaboration with work placements.

### **C.4 Administrative Staff:**

It is anticipated that a proportion of the Erasmus Mundus funding will be directed at ensuring an effective administration of the programme.

### **C.7 External Examiners:**

The MA will have one external examiners who will be appointed in accordance with the University regulations. The external examiners serve for a period of three years with the possibility of a one-year extension. The externals are required to attend at least one Programme Board of Examiners a year.

### **C.8 Programme Management:**

Please see the section on Quality Assurance above

### **C.9 Staff development and Research**

A programme of staff development aimed at all partners to develop teaching and assessment processes will be implemented before the start of the programme if the bid is successful.

In addition, the University provides a range of ICT training modules and staff training days, which staff may choose to take up. To encourage research, the School has implemented a research mentoring scheme. Each research active member of staff is assigned to a research mentor.

The structure and content of this new Programme directly reflect the team's research interests and areas of expertise. The team meets regularly for teaching and learning development seminars and will continue to do so.

All members of the programme team are research active and frequently attend and/or organise conferences as a means to remain up to date with their specialist fields. This is an area of staff development for which continued support is sought. Members of staff also undertake reviewing and external examining at BA, MA and PhD levels.

**New equipment and material needed:**

- We currently hold 12 licences of the Wincaps software programme that supports the existing MA in Translation. The potential increment to 30 students in the MA in Audiovisual Translation will require additional licences, or alternatively the purchase of a separate server with capacity to support the software programme for approximately 50-60 students.
- Digitising software.
- Memory tool programme.

**Total allocated = £20,000**

- Books on Audiovisual Translation for the LRC.
- DVDs in several languages, with audio description tracks for the blind, and subtitles for the deaf and the hard-of-hearing for the LRC and the Languages Centre.

**Total allocated = £2,000**

- A laptop with high capability and functionality for the teaching of some of the modules: high memory, DVD RW, etc.
- DVDs, books and other material to prepare some of the modules.

**Total allocated = £5,000**

**Recurrent expenditure**

In order to successfully launch the programme at an international level, a marketing campaign has to be carried out:

- Placement of ads in various journals and newspapers, nationally and internationally.
- Sent mail shots to educational institutions.
- Design of poster and material to advertise the programme.
- Creation and printing of leaflets.
- Foster links with translation companies and institutions: visits, invitations to Roehampton, etc.

**Total allocated = £10,000**

Once the programme is running, expenditure will be financed from the School of Arts budget. Apart from software equipment updates in the future, we do not envisage any major new expenditure, but would expect to be resourced at no less than the level indexed for inflation in stationery, photocopying, printing, class materials and consumables, telephones and faxes and off-air recordings.

# **MODULE DESCRIPTIONS**

## SECTION A

1.	Title of programme:	MA Audiovisual Translation (Erasmus Mundus)
2.	Title of module:	Subtitling and Surtitling
3.	Module code number:	AST020L710
4.	Module tutor:	Dr Jorge Diaz-Cintas
5.	Level of module:	M
6.	Credit rating:	10 ECTS
7.	Pre-requisites/Co-requisites:	None
8.	Excluded combinations of modules:	None
9.	Compulsory or optional module:	Compulsory
10.	Mode of attendance:	Full-time
11.	Projected all years target	30

*(actual numbers):*

## SECTION B

### 1. MODULE RATIONALE AND LEARNING OUTCOMES

#### Module rationale

The rationale of this module is to meet the need at national and international level for foreign language specialists in subtitling and surtitling, with the linguistic competence and expertise necessary for operating successfully in the professional environment. The aims of this module are to develop subtitling and surtitling skills in a variety of registers and styles, by translating texts and programmes that will be consumed by the audiovisual and media world. Through a range of carefully chosen examples and exercises, students will not only develop confidence and skills in subtitling and surtitling, but also broaden their awareness of the idiomatic and syntactic features of the languages as well as their knowledge and perception of socio-cultural referents.

#### Learning Outcomes

Students who successfully complete this module will:

- Gain an understanding of the linguistic and cultural issues involved in subtitling and surtitling.
- Gain an ability to identify and exploit the semiotic relationships established between original soundtrack, image and written text when subtitling and surtitling.
- Gain the linguistic and technical skills required for producing a subtitled/surtitled version of an audiovisual programme.
- Be able to make informed translation choices based on genre, purpose, and intended audience.
- Be able to adhere to conventions of good subtitling/surtitling practice.
- Developed specific subtitling/surtitling skills in areas such as spotting, film cuts, reading speed, and text compression.
- Develop sophisticated ICT skills thanks to the use of industry standard subtitling/surtitling software.
- Be familiar with the professional practice and with the resources and links for subtitlers and surtitlers available on Internet.

## **2. SYLLABUS AND TEACHING AND LEARNING METHODS**

### Syllabus

The module will offer students an in-depth knowledge in the fields of subtitling and surtitling, covering areas such as film semiotics, script writing, the history of subtitling/surtitling and the present situation, the pros and cons of subtitle versus other audiovisual translation modes, the technical dimension, the aesthetics of subtitling/surtitling, the economic and professional aspects of subtitling/surtitling, the subtitling/surtitling of humour and taboo, the subtitling/surtitling of colloquialisms, and the conventions used on the screen.

The module will be based upon detailed study of, and practice in, subtitling/surtitling texts and programmes drawn from various sources such as cinema, DVD, television, the opera and the theatre, and covering a broad range of genres and media issues. The module will also introduce students to the different ways audiovisual programmes and productions are translated for the cinema, television, DVD and the stage. The emphasis is on the development of the necessary aural, visual, written and technical skills to produce a subtitled/surtitled programme of a competent, professional standard. Students will prepare their subtitles/surtitles with industry standard subtitling equipment.

### Teaching and Learning Methods

The module is organised in lectures and seminars during the semester. The module will involve the study of linguistic and technical strategies for subtitling and surtitling and will encourage the analysis of translation problems through commentary and comparative analysis. Students will become familiar with the technical aspects of the profession and will follow the conventions implemented by professional companies.

Students will be exposed to a wide range of media texts drawn from various sources which will include television series, sitcoms, films, cartoons, music DVDs, corporate videos, documentaries and opera and theatre productions. In order to participate in group discussions, students will be expected to read, watch and prepare prescribed texts and programmes prior to class activities.

Some of the activities to be carried out in class will include:

- Analysis of the relationship between image and text.
- Script writing
- Gist translation.
- Working with and without dialogue lists.
- Subtitling/surtitling of audiovisual scenes.
- Timing and spotting of subtitles/surtitles.
- Familiarisation with subtitling/surtitling software programmes.
- Working with templates.
- Familiarisation with internet resources and links for subtitlers/surtitles.

## **3. ASSESSMENT**

Coursework of no more than 3,000 words: 100%

The coursework might include:

- The production of a dialogue list and/or template.
- The translation of a scene using a template.

- A critical analysis of the translation of an audiovisual programme commercialised, broadcast or staged with subtitles or surtitles.
- The production and simulation of 75 subtitles/surtitles for audiovisual programmes from or into English. Students will have to do the transcription of the dialogue, the subtitling/surtitling of the scene annotated with a linguistic commentary (1,500 words), and the subtitles/surtitles simulated with a subtitling programme.

In order to complete this module successfully students must reach an overall final mark of 50% or above.

## SECTION C

### INDICATIVE BIBLIOGRAPHY

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25 Publications – 5 too many

Websites:

The beginner's guide to subtitling: <http://armitage.crinkle.net/karinkuru/howtosub/index.shtml>

ESIST: [www.esist.org](http://www.esist.org)

Screen writers: <http://www.screenwriters.com>

Stagetext: <http://www.stagetext.org/textonly/content.asp?content.id=1014>

Subtitling and translation: <http://www.transedit.st/index.htm>

TRAG: <http://www.xcastro.com/trag>

## SECTION A

1.	Title of programme:	MA Audiovisual Translation (Erasmus Mundus)
2.	Title of module:	Localisation, Video Games and Translation Tools
3.	Module code number:	AST020L720
4.	Module tutor:	Dr Jorge Diaz-Cintas
5.	Level of module:	M
6.	Credit rating:	10 ECTS
7.	Pre-requisites/Co-requisites:	None
8.	Excluded combinations of modules:	None
9.	Compulsory or optional module:	Compulsory
10.	Mode of attendance:	Full-time
11.	Projected all years target	30

*(actual numbers):*

## SECTION B

### 1. MODULE RATIONALE AND LEARNING OUTCOMES

#### Module rationale

The rationale of this module is to meet the need at national and international level for foreign language specialists, with the linguistic competence and expertise necessary for operating successfully in international contexts and organisations. The module offers students the opportunity to become familiar with some of the translation tools translators use in their professional life. It covers the use of technology in the translation process, focusing in the development of ICT competence and editing and revising skills. The module also allows students to become familiar with such issues such as terminology databases, term banks, translation memory tools, and computer assisted translation systems. Special emphasis will be placed on issues related to website accessibility for community groups such as the deaf and the blind.

#### Learning Outcomes

Students who successfully complete this module will:

- Have a sufficient grounding and command of translators' tools and localisation principles to be able to perform as professional translators.
- Be able to use Internet, word-processing and terminology management software in an integrated way.
- Be able to compile a bilingual terminology in a specific domain and to build an electronic corpus of specialised terms.
- Be familiar with the principles of project management systems.
- Be able to process specialist texts using customised software.
- Be familiar with CAT and able to consider critically the limitations imposed by the software.
- Gain an understanding of the terminological, linguistic and cultural issues involved in the localisation of software and websites.
- Gain an understanding of the needs that the deaf and the blind have in order to access the web.
- Be familiar with the professional practice and with the resources and links for specialised translators available on Internet.

## **2. SYLLABUS AND TEACHING AND LEARNING METHODS**

### Syllabus

The module will initially equip students with a sound knowledge of the theory and practice of lexicography to enable them better to use and appraise dictionaries, glossaries and term banks. It will also offer students the opportunity to become familiar with some of the electronic tools translators use in actual practice. It will cover advanced use of technology in the translation process and web editing, paying special attention to word processing, translation memory systems, and electronic term banks. It will also train students in revising their own work and that of other colleagues, so that they will be able to diagnose potential problems with draft translations and to justify and offer alternative solutions. The module also covers areas such as desktop publishing editing and teaches students how to carry out efficient documentation and how to make appropriate use of research tools in solving translation problems. Students become familiar with the history and development of computer assisted translation (CAT) systems. They will be taught how to critically appraisal CAT through a series of exercises.

### Teaching and Learning Methods

The module is organised in lectures and seminars during the semester. The lecturer will introduce and demonstrate new material and programmes, allowing the students the opportunity to have hands-on practice of CAT and other translators' tools, and to evaluate relevant issues. Discussion of topics, translations and programmes focusing on problems which are specific to the issues under scrutiny is encouraged. In order to participate in these group discussions, students will be expected to prepare prescribed tasks and relevant background material prior to class activities. Students will work with a wide range of programmes, texts and exercises drawn from a variety of sources, including print and Internet publications.

## **3. ASSESSMENT**

Coursework of no more than 3,000 words: 100%

The coursework might include:

- Compilation of a terminology database.
- Post-editing of a machine translation text.
- An in-course translation of texts from the localisation field.
- The annotated translation of texts from the localisation field.
- A critical analysis of the translation of a published text from the localisation field.
- A theoretical/practical exercise on terminology in localising and translating websites/software products and exploring research and documentation techniques.

In order to complete this module successfully students must reach an overall final mark of 50% or above.

## **SECTION C**

### INDICATIVE BIBLIOGRAPHY

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Calishain, T. (2004) Web Search Garage. New York: Prentice Hall.  
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- Rico Pérez, C.. "From Novelty to Ubiquity: Computers and Translation at the Close of the Industrial Age". Translation Journal, Vol.5(1). <http://accurapid.com/journal/15mt2.htm>
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- Somers, H. ed. (2003) Computers and Translation. A translator's guide. Amsterdam and Philadelphia: John Benjamins.
- Sprung, R. C., ed. (2000) Translating into Success: Cutting-edge strategies for Going Multilingual in a Global Age. Amsterdam and Philadelphia: John Benjamins.
- Whitelock, P. (1995) Linguistic and Computational Techniques in Machine Translation. London: UCL Press.

#### Websites:

- CatCount: <http://www.catcount.com>
- Localization Industry Standards Association: <http://www.lisa.org>
- Machine Translation: <http://www.aaai.org/AITopics/html/machtr.html>
- Pico de oro: <http://picodeoro.com/spanish/index.html>
- Translators' Toolbox: <http://www.internationalwriters.com/toolbox>

## SECTION A

1.	<b>Title of programme:</b>	<b>MA Audiovisual Translation (Erasmus Mundus)</b>
2.	<b>Title of module:</b>	<b>Dubbing and Voice-over</b>
3.	<b>Module code number:</b>	<b>AST020L730</b>
4.	<b>Module tutor:</b>	<b>Pilar Orero</b>
5.	<b>Level of module:</b>	<b>M</b>
6.	<b>Credit rating:</b>	<b>10 ECTS</b>
7.	<b>Pre-requisites/Co-requisites:</b>	<b>None</b>
8.	<b>Excluded combinations of modules:</b>	<b>None</b>
9.	<b>Compulsory or optional module:</b>	<b>Compulsory</b>
10.	<b>Mode of attendance:</b>	<b>Full-time</b>
11.	<b>Projected all years target</b>	<b>30</b>

*(actual numbers):*

## SECTION B

### 1. MODULE RATIONALE AND LEARNING OUTCOMES

#### Module rationale

The rationale of this module is to meet the need at national and international level for foreign language specialists in audiovisual translation modes such as dubbing and voice-over, with the linguistic competence and expertise necessary for operating successfully in the professional environment. The aims of this module are to develop translation skills in a variety of registers and styles, by translating texts and programmes that will be consumed by the audiovisual and media world. Through a range of carefully chosen examples and exercises, students will not only develop confidence and skills in translating for dubbing and voice-over, but also broaden their awareness of the idiomatic and syntactic features of the languages as well as their knowledge and perception of socio-cultural referents.

#### Learning Outcomes

Students who successfully complete this module will:

- Gain an understanding of the linguistic and cultural issues involved in dubbing and voice-over.
- Gain an ability to identify and exploit the semiotic relationships established between original soundtrack, image and written text when dubbing or translating for voice-over.
- Gain the linguistic and technical skills required for producing a dubbed or voiced-over version of an audiovisual programme.
- Be able to make informed translation choices based on genre, purpose, and intended audience.
- Be able to adhere to conventions of good dubbing and voice-over practice.
- Develop specific dubbing and voice-over skills in areas such as lip-synch and time synchronisation.
- Be familiar with the professional practice and with the resources and links for audiovisual translators available on Internet.

## **2. SYLLABUS AND TEACHING AND LEARNING METHODS**

### Syllabus

The module will offer students an in-depth knowledge in the fields of dubbing and voice-over, covering areas such as film semiotics, script writing, the history of dubbing/voice-over and the present situation, the technical dimension, the economic and professional aspects of dubbing/voice-over, the dubbing/voice-over of humour and taboo, the dubbing/voice-over of colloquialisms, and the conventions used in the profession.

The module will be based upon detailed study of, and practice in, dubbed/voiced-over texts and programmes drawn from various sources such as cinema, DVD, television and corporate videos, and covering a broad range of genres and media issues. The module will also introduce students to the different ways audiovisual programmes are translated for the cinema, television and DVD. The emphasis is on the development of the necessary aural, visual, written and technical skills to produce a dubbed/voiced-over programme of a competent, professional standard.

### Teaching and Learning Methods

The module is organised in lectures and seminars during the semester. The module will involve the study of linguistic and technical strategies for dubbing and translating for voice-over and will encourage the analysis of translation problems through commentary and comparative analysis. Students will become familiar with the technical aspects of the profession and will follow the conventions implemented by professional companies.

Students will be exposed to a wide range of media texts drawn from various sources which will include television series, sitcoms, films, cartoons, corporate videos and documentaries. In order to participate in group discussions, students will be expected to read, watch and prepare prescribed texts and programmes prior to class activities.

Some of the activities to be carried out in class will include:

- Analysis of the relationship between image and text.
- Script writing.
- Working with and without dialogue lists.
- Familiarisation with dubbing conventions.
- Dubbing/translation for voice-over of audiovisual scenes.
- Lip-synch adaptation of dialogues.
- Familiarisation with internet resources and links for audiovisual translators.

## **3. ASSESSMENT**

Coursework of no more than 3,000 words: 100%

The coursework might include:

- A critical analysis of the translation of an audiovisual programme commercialised or broadcast either dubbed or voiced-over.
- The translation for dubbing or voice over of 1,500 words for audiovisual programmes from or into English. Students will have to do the transcription of the dialogue and the translation of the scene annotated with a linguistic commentary (1,500 words).
- A critical review of a scholarly article on dubbing or voice-over.

In order to complete this module successfully students must reach an overall final mark of 50% or above.

## SECTION C

### INDICATIVE BIBLIOGRAPHY

- Agost, R. (1999) Traducción y doblaje: palabras, voces e imágenes. Barcelona: Ariel Practicum.
- Chaume, F and R. Agost, eds, (2001) La traducción en los medios audiovisuales. Castellón: Universitat Jaume I.
- Díaz Cintas, J. and P. Orero (2006): "Voice-over". In Brown, K., Ed. Encyclopedia of Language and Linguistics 2<sup>nd</sup> Ed., Vol 13. Oxford: Elsevier: 477.
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- Remael, A. (1995-96) "From the BBC's *Voices from the island to the BRTN's De president van Robbeneiland*. A case study in TV translation". Linguistica Antverpiensia, Vol. 29-30: 107-128.
- Rowe, T. C. (1960) "The English dubbing text". Babel, Vol. 6(3): 116-120.
- Vöge, H. (1977) "The translation of films: sub-titling versus dubbing". Babel, Vol. 23(3): 120-125.
- Whitman-Linsen, C. (1992) Through the Dubbing Glass. The Synchronization of American Motion Pictures into German, French and Spanish. Frankfurt am Main: Peter Lang. European University Studies: Series 14, Anglo-Saxon Language and Literature. Vol. 251.

### Websites:

AIDAC: <http://www.aidac.it>

Buscador de doblaje: <http://doblaje.esfera.cl>

Doblaje Disney: <http://www.doblajedisney.com>

El doblaje.com: <http://www.eldoblaje.com>  
ESIST: [www.esist.org](http://www.esist.org)  
Screen writers: <http://www.screenwriters.com>

## SECTION A

1.	<b>Title of programme:</b>	<b>MA Audiovisual Translation (Erasmus Mundus)</b>
2.	<b>Title of module:</b>	<b>Audio Description</b>
3.	<b>Module code number:</b>	<b>AST020L740</b>
4.	<b>Module tutor:</b>	<b>Dr Pilar Orero</b>
5.	<b>Level of module:</b>	<b>M</b>
6.	<b>Credit rating:</b>	<b>10 ECTS</b>
7.	<b>Pre-requisites/Co-requisites:</b>	<b>None</b>
8.	<b>Excluded combinations of modules:</b>	<b>None</b>
9.	<b>Compulsory or optional module:</b>	<b>Compulsory</b>
10.	<b>Mode of attendance:</b>	<b>Full-time</b>
11.	<b>Projected all years target</b>	<b>30</b>

*(actual numbers):*

## SECTION B

### 1. **MODULE RATIONALE AND LEARNING OUTCOMES**

#### Module rationale

The rationale of this module is to meet the need at national and international level for language specialists in audio description (AD) for the blind and the partially sighted, with the linguistic competence and expertise necessary for operating successfully in the professional environment. The aims of this module are to develop audio description skills in a variety of registers and styles by audio describing programmes to be consumed by people belonging to a particular society group. Through a range of carefully chosen examples and exercises, students will not only develop confidence and skills in audio description for the blind and the partially sighted, but also broaden their awareness about the needs of these people and of the grammatical and syntactic features of the language.

This is a non-language specific module. Its aim is to implement the above mentioned rationale irrespective of language pairs. Teaching and learning materials will be in English.

#### Learning Outcomes

Students who successfully complete this module will:

- Gain an understanding of the needs that the blind and the partially sighted have in order to access the audiovisual media.
- Gain an understanding of the linguistic and cultural issues involved in AD.
- Gain an ability to identify and exploit the semiotic relationships established between original soundtrack, image and visual text when audio describing for the blind and the partially sighted.
- Gain the linguistic and technical skills required for producing an audio-described programme aimed at the blind and partially sighted.
- Be able to make informed AD choices based on genre, purpose, and intended audience.
- Be able to adhere to conventions of good AD practice.
- Have developed specific AD skills in areas such as spotting, film cuts, locution, and text compression.
- Develop sophisticated IT skills thanks to the use of industry standard AD software.
- Be familiar with the professional practice and with the resources and links for audio describers available on Internet

## **2. SYLLABUS AND TEACHING AND LEARNING METHODS**

### Syllabus

The module will offer students an in-depth knowledge in the field of AD, covering areas such as accessibility to the media for the blind and the partially sighted, audiovisual semiotics, legislation at national and international levels, the history of AD and the present situation, life versus recorded AD, audio describing for different audiences, the technical dimension, the economic and professional aspects of AD, and the conventions used on the screen.

The module will be based upon detailed study of, and practice in audio description of programmes drawn from various sources such as cinema, DVD and television, art works and national heritage sites such as parks, museums, etc. covering a broad range of genres and media issues. The module will also introduce students to the different ways audiovisual programmes are AD for the cinema, television and DVD. The emphasis is on the development of the necessary aural, visual, written and technical skills to audio describe in a competent, professional manner. Students will prepare their AD with industry standard audio-describing equipment.

### Teaching and Learning Methods

The module is organised in lectures and seminars during the semester. The module will be taught in English and all the activities will be carried out in English. It will involve the study of linguistic and technical strategies for AD and will encourage the analysis of editing and potential problems through commentary and comparative analysis. Students will become familiar with the technical aspects of the profession and will follow the conventions implemented by professional companies.

Students will be exposed to a wide range of media texts drawn from various sources which will include television series, sitcoms, soap-operas, films, cartoons, operas, museum exhibitions, parks, paintings, sculptures, and documentaries. In order to participate in group discussions, students will be expected to read, watch and prepare prescribed texts and programmes prior to class activities.

Some of the activities to be carried out in class will include:

- Editing and syntactic arrangement of original text.
- Condensation exercises.
- Analysis of the relationship between image and text.
- Working off screen, without dialogue lists.
- Audio description of audiovisual scenes.
- Timing and spotting of dialogue and narration of AD.
- Familiarisation with audio description software programmes.
- Internet resources and links for audio describers.

## **3. ASSESSMENT**

Coursework of no more than 3,000 words: 100%

The coursework might include:

- A critical analysis of the audio description of an audiovisual programme commercialised or broadcast with an audio description soundtrack.

- An oral presentation on an issue relating to audio description for the blind and visually impaired.
- The audio description of some 3 minutes of an audiovisual programme in English. Students will have to accompany their audio description of the scene with a linguistic commentary.

In order to complete this module successfully students must reach an overall final mark of 50% or above.

## SECTION C

### INDICATIVE BIBLIOGRAPHY – AD

- Art Education for the Blind (n/d) Making Visual Art Accessible to People Who Are Blind And Visually Impaired. New York. [www.arteducation.org](http://www.arteducation.org)
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- AD in the UK: <http://www.washear.org/uk.htm>
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- BBC: [http://www.bbc.co.uk/reception/audio\\_description.shtml](http://www.bbc.co.uk/reception/audio_description.shtml)
- Narrative Television Network: [www.narrativetv.com](http://www.narrativetv.com)
- RNIB: [www.rnib.org.uk](http://www.rnib.org.uk)
- Symbols for Audio Description: <http://www.tvhelp.org.uk/symbols/index.html>
- WGBH Educational Foundation: [www.access.wgbh.org](http://www.access.wgbh.org)

## SECTION A

1.	Title of programme:	MA Audiovisual Translation (Erasmus Mundus)
2.	Title of module:	Translation Theories
3.	Module code number:	AVT020L750
4.	Module tutor:	Dr Aline Remael
5.	Level of module:	M
6.	Credit rating:	10 ECTS
7.	Pre-requisites/Co-requisites:	None
8.	Excluded combinations of modules:	None
9.	Compulsory or optional module:	Compulsory
10.	Mode of attendance:	Full-time
11.	Projected all years target (actual numbers):	30

## SECTION B

### 1. MODULE RATIONALE AND LEARNING OUTCOMES

#### Module rationale

The module introduces students to the main theoretical issues and themes that have been discussed by scholars and their impact on shaping translation practice. The purpose of the module is to make students aware of the main theoretical debates that have surrounded translation, especially in the 20<sup>th</sup> and 21<sup>st</sup> centuries, and to enable them to see the relevance of theory to the practice of translation. It will cover a broad range of approaches such as linguistic, cultural, functional, descriptive and postcolonial. Special attention will be devoted to the position of AVT within TS and translation theory.

Students will also be introduced to fundamental notions in translation and to the crucial part they play when taking decisions and making choices in the translation process.

#### Learning Outcomes

Students who successfully complete this module will:

- Gain an understanding of the main debates surrounding the theory and practice of translation.
- Gain an understanding of the premises and concepts articulated by several translation schools.
- Be able to identify and describe translation problems and discuss the strategies used to solve them effectively.
- Be equipped with appropriate meta-language to discuss translation issues.
- Discover how translation theory can be relevant to their practical translation work.
- Develop a critical understanding of the necessary interrelationship between theory and practice.
- Gain an understanding of different translation types/methods and their relevance for the translation process, especially in relation to audiovisual translation.

## 2. SYLLABUS AND TEACHING AND LEARNING METHODS

### Syllabus

The module will introduce students to recent and contemporary theories on translation mainly, but since these theories have a history, key historical figures and writings in the field of translation will also be discussed with the aim of situating translation as a discipline in its socio-historical context. The module will also examine how translation theories can be applied to students' own work.

The students get acquainted with research and documentation techniques, which they will put into practice when writing their papers and presentations.

### Teaching and Learning Methods

The module is organised in lectures and seminars during the semester. The module will combine a mixture of tutor input and individual and group student work. Student input will include presentations focussing on key figures who have influenced thinking on translation and on theories relevant to translation as a discipline. Specific translation theories will be explored to discover how they relate to the professional practice of translation.

## 3. ASSESSMENT

Coursework of no more than 3,000 words: 100%

The written work might include:

- A written essay on a particular theoretical/practical issue relating to translation.
- An oral presentation on a particular theoretical/practical issue relating to translation.
- Comparative analysis of translations and relevant theories.
- A theoretical/practical exercise on translation problems and translation strategies.
- An in-course test on translation issues.
- A critical review of a scholarly article on translation.

In order to complete this module successfully students must reach an overall final mark of 50% or above.

## SECTION C

### INDICATIVE BIBLIOGRAPHY

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29 publications – only 20 allowed per module proposal

## SECTION A

1.	Title of programme:	MA Audiovisual Translation (Erasmus Mundus)
2.	Title of module:	Practical Based learning
3.	Module code number:	AVT020L760
4.	Module tutor:	Dr Aline Remael
5.	Level of module:	M
6.	Credit rating:	10 ECTS
7.	Pre-requisites/Co-requisites:	None
8.	Excluded combinations of modules:	None
9.	Compulsory or optional module:	Compulsory
10.	Mode of attendance:	Full-time
11.	Projected all years target	30

*(actual numbers):*

## SECTION B

### 1. MODULE RATIONALE AND LEARNING OUTCOMES

#### Module rationale

The module provides students with hands-on AVT practice in a simulated professional environment. It offers an opportunity to work independently but under supervision on a more extensive project than standard coursework allows. It aims to give students a sense of what it means to work as an audiovisual translator, under time pressure, and in an environment that can be quite hectic. Students will not only have to produce a finished product that is (theoretically) ready for use, but will also have to take care of all the preliminary research required for their translations, including the digitising of scenes. They will be encouraged to visit the companies or organisations they may be working for and to contact experts in the field, besides demonstrating their ability to do all the research and documentation that might be required.

Students will report on their projects in a paper that serves to demonstrate they are able to identify difficulties, and solve both practical and more theoretical translation-related problems.

#### Learning Outcomes

Students who successfully complete this module will:

- Gain an in-depth understanding of the different stages in the professional AVT process.
- Be able to do all preliminary research required to bring a professional project to a good end.
- Be able to use different types of professional and more experimental software.
- Be able to find creative solutions for organisational problems as they present themselves.
- Be able to organize their projects, apply efficient time management and deliver on time.
- Be able to apply post-editing skills to produce an effective and professional translation.
- Be able to identify and describe specific AVT challenges, deal with them, and discuss the strategies used to solve problems effectively.

- Discover how translation theory can be relevant to their practical translation work.
- Develop a critical understanding of the necessary interrelationship between theory and practice.
- Gain an understanding of different translation types/methods and their relevance for the translation process, especially in relation to the translation of audiovisual texts.

## **2. SYLLABUS AND TEACHING AND LEARNING METHODS**

### Syllabus

The module will introduce students to the professional practice of audiovisual translation. They will work on one specific project for the duration of the entire semester under the supervision of the module tutor and simulating a professional environment.<sup>1</sup> Students may also have contacts with professionals in the industry, including the management of film festivals, AVT companies working for television and DVD, film companies, and different types of commercial companies requiring AVT for internal use. Students with contacts with professional organisations in any other countries will be allowed to carry out projects for them, after evaluation by the module tutor.

### Teaching and Learning Methods

The module will start with an introductory seminar in the first week, taught by the module tutor. During this seminar all available projects will be discussed, assessed and assigned depending on availability and relevance: the vicissitudes of the market will have to be reckoned with. Besides, the students' abilities, including their linguistic abilities, and interests, will have to be assessed and matched with a realistic project. All students will be required to translate from their foreign language into their mother tongue. The students will be given one contact person within the organisation they will be working with.

Throughout the semester the module will be based mostly on individual and group student work. Besides the introductory seminar, two more group seminars will be held, one half-way through the semester and one in the last week. These seminars will allow students to discuss their work with the module tutor and their peers, compare notes, and discuss problems to be solved. The tutor will also be available for individual consultation at set times or by appointment. The students will do most of the actual translation work at the university.

## **3. ASSESSMENT**

Coursework of no more than 4,500 words: 100%

The written work might include:

- A written essay reporting on the project carried out by the student.
- The annotated translation of a finished AVT text.
- The translation of an AVT text under time constraints.
- An oral report on the project, presented to fellow students.

In order to complete this module successfully students must reach an overall final mark of 50% or above.

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The type of AVT types on offer for the module will be subject to availability.

## SECTION C

### INDICATIVE BIBLIOGRAPHY

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31 Publications – 20 Max. allowed

## **SECTION A: Check Description is for AD module**

1.	Title of programme:	MA Audiovisual Translation (Erasmus Mundus)
2.	Title of module:	Subtitling for the Deaf and Hard-of-Hearing (SDH)
3.	Module code number:	AST020L770
4.	Module tutor:	Dr Joselia Neves
5.	Level of module:	M
6.	Credit rating:	10 ECTS
7.	Pre-requisites/Co-requisites:	None
8.	Excluded combinations of modules:	None
9.	Compulsory or optional module:	Compulsory
10.	Mode of attendance:	Full-time
11.	Projected all years target (actual numbers):	30

## **SECTION B**

### **1. MODULE RATIONALE AND LEARNING OUTCOMES**

#### Module rationale

The rationale of this module is to meet the need at national and international level for language specialists in audio description (AD) for the blind and the partially sighted, with the linguistic competence and expertise necessary for operating successfully in the professional environment. The aims of this module are to develop audio description skills in a variety of registers and styles by audio describing programmes to be consumed by people belonging to a particular society group. Through a range of carefully chosen examples and exercises, students will not only develop confidence and skills in audio description for the blind and the partially sighted, but also broaden their awareness about the needs of these people and of the grammatical and syntactic features of the language.

This is a non-language specific module. Its aim is to implement the above mentioned rationale irrespective of language pairs. Teaching and learning materials will be in English.

#### Learning Outcomes

Students who successfully complete this module will:

- Gain an understanding of the needs that the blind and the partially sighted have in order to access the audiovisual media.
- Gain an understanding of the linguistic and cultural issues involved in AD.
- Gain an ability to identify and exploit the semiotic relationships established between original soundtrack, image and visual text when audio describing for the blind and the partially sighted.
- Gain the linguistic and technical skills required for producing an audio-described programme aimed at the blind and partially sighted.
- Be able to make informed AD choices based on genre, purpose, and intended audience.
- Be able to adhere to conventions of good AD practice.
- Have developed specific AD skills in areas such as spotting, film cuts, locution, and text compression.
- Develop sophisticated IT skills thanks to the use of industry standard AD software.
- Be familiar with the professional practice and with the resources and links for audio describers available on Internet

## **2. SYLLABUS AND TEACHING AND LEARNING METHODS**

### Syllabus

The module will offer students an in-depth knowledge in the field of AD, covering areas such as accessibility to the media for the blind and the partially sighted, audiovisual semiotics, legislation at national and international levels, the history of AD and the present situation, life versus recorded AD, audio describing for different audiences, the technical dimension, the economic and professional aspects of AD, and the conventions used on the screen.

The module will be based upon detailed study of, and practice in audio description of programmes drawn from various sources such as cinema, DVD and television, art works and national heritage sites such as parks, museums, etc. covering a broad range of genres and media issues. The module will also introduce students to the different ways audiovisual programmes are AD for the cinema, television and DVD. The emphasis is on the development of the necessary aural, visual, written and technical skills to audio describe in a competent, professional manner. Students will prepare their AD with industry standard audio-describing equipment.

### Teaching and Learning Methods

The module is organised in lectures and seminars during the semester. The module will be taught in English and all the activities will be carried out in English. It will involve the study of linguistic and technical strategies for AD and will encourage the analysis of editing and potential problems through commentary and comparative analysis. Students will become familiar with the technical aspects of the profession and will follow the conventions implemented by professional companies.

Students will be exposed to a wide range of media texts drawn from various sources which will include television series, sitcoms, soap-operas, films, cartoons, operas, museum exhibitions, parks, paintings, sculptures, and documentaries. In order to participate in group discussions, students will be expected to read, watch and prepare prescribed texts and programmes prior to class activities.

Some of the activities to be carried out in class will include:

- Editing and syntactic arrangement of original text.
- Condensation exercises.
- Analysis of the relationship between image and text.
- Working off screen, without dialogue lists.
- Audio description of audiovisual scenes.
- Timing and spotting of dialogue and narration of AD.
- Familiarisation with audio description software programmes.
- Internet resources and links for audio describers.

## **3. ASSESSMENT**

Coursework of no more than 3,000 words: 100%

The coursework might include:

- A critical analysis of the audio description of an audiovisual programme commercialised or broadcast with an audio description soundtrack.

- An oral presentation on an issue relating to audio description for the blind and visually impaired.
- The audio description of some 3 minutes of an audiovisual programme in English. Students will have to accompany their audio description of the scene with a linguistic commentary.

In order to complete this module successfully students must reach an overall final mark of 50% or above.

## SECTION C

### INDICATIVE BIBLIOGRAPHY – AD

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Packer, J. and C. Kirchner (1997) Who's Watching: A Profile of the Blind and Visually Impaired Audience for Television and Video. New York: American Foundation for the Blind.

Martínez, X. (2004): "Film Dubbing: Its Process and Translation". P, En Orero, ed. Topics in Audiovisual Translation. Amsterdam: John Benjamins: 3-8.

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Mateos Miguélez, B. (2005): Audiodescripción: estudio y análisis a través de un fragmento de la película, Shrek. Trabajo de Investigación no publicado dirigido por la Dra. Ana María Pereira Rodríguez y presentado en el Departamento de Traducción e Lingüística de la Facultad de Filología e Traducción de la Universidade de Vigo.

Navarrete, F. (1997): "Sistema AUDESC: el arte de hablar en imágenes". Integración 23: 70-75.

Orero, P. (2005): "La inclusión de la accesibilidad en comunicación audiovisual dentro de los estudios de traducción audiovisual". Quaderns de Traducció,: 173-185.

Orero, P. (2005): "Teaching Audiovisual Accessibility". Translating Today 4: 12-15.

- Orero, P. (n/d): "El papel de la universidad en la accesibilidad: implementación, desarrollo, estandarización, investigación y formación". Universidad Rey Juan Carlos. Congreso celebrado en noviembre 2005.  
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- Smithsonian Institution (n/d) Guidelines for Accessible Exhibition Design. Accessibility Office. [www.si.edu/resource/faq/access.htm](http://www.si.edu/resource/faq/access.htm)
- Snyder, J. (n/d) Audio Description: The Visual Made Aural. National Endowment for the Arts. <http://www.alwl.org/?sectionid=104andCSS=1>
- Snyder, J. (2005): "Audio Description. The Visual Made Verbal Across Arts Disciplines - Across the Globe". Translating Today, Vol. 4: 15-17.
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#### Websites – AD

- AD Associates: <http://www.audiodescribe.com>
- AD International: <http://adinternational.org>
- AD in the UK: <http://www.washear.org/uk.htm>
- ASTC: <http://www.astc.org/resource/access/medad.htm>
- BBC: [http://www.bbc.co.uk/reception/audio\\_description.shtml](http://www.bbc.co.uk/reception/audio_description.shtml)
- Narrative Television Network: [www.narrativetv.com](http://www.narrativetv.com)
- RNIB: [www.rnib.org.uk](http://www.rnib.org.uk)
- Symbols for Audio Description: <http://www.tvhelp.org.uk/symbols/index.html>
- WGBH Educational Foundation: [www.access.wgbh.org](http://www.access.wgbh.org)

## SECTION A

1.	Title of programme:	MA Audiovisual Translation (Erasmus Mundus)
2.	Title of module:	Research Methods
3.	Module code number:	AST020L780
4.	Module tutor:	Dr Joselia Neves
5.	Level of module:	M
6.	Credit rating:	10 ECTS
7.	Pre-requisites/Co-requisites:	None
8.	Excluded combinations of modules:	None
9.	Compulsory or optional module:	Compulsory
10.	Mode of attendance:	Full-time
11.	Projected all years target	30

*(actual numbers):*

## SECTION B

### 1. MODULE RATIONALE AND LEARNING OUTCOMES

#### Module rationale

The rationale of this module is to provide an introduction to research in audiovisual/specialised translation. Given the broad sphere of research problems in the field and taking into account that such research may focus as much on text as on process, on people as on technology, on production as on reception, we will draw upon the fundamentals of social research so as to arrive at research methods and strategies that might prove the most adequate to possible research projects in the field. Special focus will be placed on research design, data collection, data analysis, and the ethics of research. We will explore the strengths and weaknesses of the different research methods in view of the specificities of audiovisual/specialised translation. This course will cover three basic topics: Research design, data collection, and data analysis.

#### Learning Outcomes

Students who successfully complete this module will:

- Formulate good research questions and design appropriate research.
- Collect their own data using a variety of methods.
- Analyze both qualitative and quantitative data using computer-based skills.
- Critically evaluate their own research and that of other social scientists.
- Be able to conceptualize and design their own research project.

### 2. SYLLABUS AND TEACHING AND LEARNING METHODS

#### Syllabus

The module will introduce students to theoretical, epistemological and ontological perspectives of social research; research strategies (surveys, case studies, experiments, action research, ethnography); research methods (questionnaires, interviews, observation, documents);

collection and analysis of quantitative and qualitative data; the selection and planning of good research projects; and the writing up of a dissertation. The module will be organised as follows:

- The Process of Research
  - Research problems
  - Theory and methods
  - Basic research strategies
  - The literature search
  - Ethics in social research
- Conceptualization and Measurement
  - Variables
  - Concepts and measurement
  - Levels of measurement
  - Units of analysis
  - Validity and reliability
- Sampling
  - Types of sampling
  - Sampling distributions
- Causation and Research Design
  - Kinds of explanation
  - Establishing causation
  - Types of research design
- Experiments and Experimental Thinking
  - Kinds of experiments
  - Internal and external validity
  - Threats to validity
  - Controlling for threats to validity
- Interviewing
  - Qualitative/quantitative split
  - Unstructured/semistructured interviewing
  - Focus groups
  - Structured interviewing
  - Survey research

- Questionnaire development
- Observation of Behaviour
  - Participant observation
  - Direct and indirect observation
- Text Analysis
  - Interpretive analysis
  - Discourse analysis
  - Grounded theory
  - Content analysis
- Integration and Review
  - Evaluating research designs
  - Using multiple methods

### Teaching and Learning Methods

The module will be organised in lectures and seminars and practical classes. The module will be taught in English and all the activities will be carried out in English.

Classes will comprise lectures, small group exercises and assignments, and discussions. The purpose of the lectures will be to review the major conceptual points of each new topic and to integrate the follow-up activities. Practical group exercises, discussions and assignments will be carried out during practical classes. These activities will allow students to discuss their work with the module tutor and their peers, to compare notes, and to discuss problems to be solved. The tutor will also be available for individual consultation at set times or by appointment.

In order to participate in group discussions, students will be expected to read prescribed texts prior to class activities and to complete given assignments within the given time frames and parameters.

### **3. ASSESSMENT**

Coursework of no more than 3,000 words: 100%

The coursework might include:

- A critical analysis of a given research work.
- An written and oral presentation on selected topics.
- The design of a possible personal research project.

In order to complete this module successfully students must reach an overall final mark of 50% or above.

## SECTION C

### INDICATIVE BIBLIOGRAPHY

- Blaxter, L., C. Hughes and M. Tight (1996) How to Research. Buckingham and Philadelphia: Open University Press.
- Denscombe, M. (1998) The Good Research Guide for Small-scale Research Projects. Buckingham and Philadelphia: Open University Press.
- Ewer, J. R. and C. B. Feak (1994) Academic Writing for Graduate Students. A Course for Non-native Speakers of English. Ann Arbor: University of Michigan Press
- Gray, D. E. (2004) Doing Research in the Real World. London, Thousand Oaks and New Delhi: Sage.
- Swales, J. (1990) Genre Analysis: English in Academic and Research Settings. Cambridge: Cambridge University Press.
- Turabian, K. L. (1982) A Manual for Writers of Research Papers, Theses and Dissertations. London: Heinemann.
- Watson, G. (1987) Writing a Thesis: A Guide to Long Essays and Dissertations. London: Longman.
- Wilkinson, D. and P. Birmingham (2003) Using Research Instruments. A Guide for Researchers. London and New York: RoutledgeFalmer.
- Williams, J. and A. Chesterman (2002) The Map. A Beginner's Guide to Doing Research in Translation Studies. Manchester: St. Jerome Publish.

## SECTION A

1.	Title of programme:	MA Audiovisual Translation (Erasmus Mundus)
2.	Title of module:	Dissertation
3.	Module code number:	AST040L790
4.	Module tutor:	Díaz-Cintas, Orero, Remael, Neves
5.	Level of module:	M
6.	Credit rating:	40 credits
7.	Pre-requisites/Co-requisites:	Satisfactory completion of all taught modules
8.	Excluded combinations of modules:	None
9.	Compulsory or optional module:	Compulsory
10.	Mode of attendance:	Full-time
11.	Projected all years target (actual numbers):	30

## SECTION B

### 1. MODULE RATIONALE AND LEARNING OUTCOMES

#### Module rationale

This module provides an ideal opportunity for students to apply the understanding, knowledge, analytical, conceptual and personal skills gained from taught modules to an in-depth investigation of a translation related topic. It consolidates the learning that has already taken place, as well as developing students' capability to undertake and complete an academic dissertation. It can therefore be seen as the culmination of the entire programme. Students will meet with their supervisor in order to choose a topic for their research that will be broad enough to sustain a project of this scope. They will familiarise themselves with the language-specific resources of the translator for specialised fields and will be expected to thoroughly research relevant topics in their chosen area.

The module is intended only for students who follow the MA degree programme. The aims of the module are to develop an understanding of the theoretical and conceptual underpinnings of translation practice; to promote research and to develop analytical skills by providing a stimulating learning environment in which students may develop their own learning strategies.

#### Learning Outcomes

Students who successfully complete this module will:

- Have improved their ability to carry out independent investigation on an extended piece of work, in a sustained way, and in a given subject.
- Be competent users of existing academic and professional resources for translators.
- Be able to select, analyse and present well organised information with a high degree of fluency and accuracy.
- Be better equipped to plan and manage large projects over a period of time to meet deadlines and quality expectations.

### 2. SYLLABUS AND TEACHING AND LEARNING METHODS

#### Syllabus

Students will be expected to demonstrate an ability to relate theory to practice and to compare and evaluate alternative translations. Two main patterns of work are possible:

- A) A piece of research on a well specified question related to translation. The work may be of an empirical or theoretical kind, must draw on the relevant academic literature, and must be written in English.
- B) A translation and critical commentary in which particular problems, solutions and strategies are discussed, drawing on the relevant academic literature. Depending on the expertise available, the translation can be done into any language but the commentary must be written in English.

### Teaching and Learning Methods

This is a self-directed study module that will be mainly undertaken in consultation with a tutor who will act as individual supervisor. Students will initially attend for research seminars, at which the tutors will outline the requirements of the module and advice on methods of working. These seminars will also provide a forum for students to discuss their proposals with tutors and other students. Areas to be covered at these seminars are: research planning, identifying research questions and material, defining research objectives, thesis presentation and working as an independent researcher. All students will then work independently to research their dissertation while keeping in touch with supervisors, via individual tutorials and e-mail, to discuss the progress of the work, identify problems and solutions, and set targets.

### **3. ASSESSMENT**

Coursework: 100%

#### Option A

The dissertation will consist of 13,000 words.

#### Option B

Translation of a written text of 6,500 words. This could be either a long text or two shorter ones in any specialised area. The translation will be accompanied by a commentary of 6,500 words.

In the case of subtitling, students will transcribe the dialogue, translate and simulate 300 subtitles. This could be a long text or two shorter ones in any specialised area. The subtitles will be accompanied by a commentary of 6,500 words.

In the case of audio description, students will write a text for a scene of some 15 minutes. The audio description will be accompanied by a commentary of 4,000 words.

In order to complete this module successfully students must reach an overall final mark of 50% or above.

### **SECTION C**

#### INDICATIVE BIBLIOGRAPHY

Allison, B. (1993) A Guide to Dissertation Preparation. 4<sup>th</sup> ed. Leicester: ARIAD Associates.  
Baker, M., ed. (1998) Routledge Encyclopedia of Translation Studies. London and New York: Routledge.

- Bright, B. (1991) Introduction to Research Methods in Postgraduate Thesis and Dissertations. Hull: University of Hull.
- Cherterman, A. (1997) Memes of Translation: The Spread of Ideas in Translation Theory. Amsterdam and Philadelphia: John Benjamins.
- Ewer, J. R. and C. B. Feak (1994) Academic Writing for Graduate Students. A Course for Non-native Speakers of English. Ann Arbor: University of Michigan Press.
- Hatim, B. (2001) Teaching and Researching Translation. Harlow: Pearson Education Ltd.
- Rudestam, K.E. (1992) Surviving Your Dissertation: A Comprehensive Guide to Content and Process. London: Sage.
- Schulte, R. and J. Biguenet, eds. (1992) Theories of Translation: An Anthology of Essay from Dryden to Derrida. Chicago: University of Chicago Press.
- Swales, J. (1990) Genre Analysis: English in Academic and Research Settings. Cambridge: Cambridge University Press.
- Swales, J. and C. Feak (1994) Academic Writing for Graduate Students. Ann Arbor: University of Michigan Press.
- Toury, G. (1995) Descriptive Translation Studies and Beyond. Amsterdam and Philadelphia: John Benjamins.
- Trosborg, A., ed. (1997) Text Typology and Translation. Amsterdam and Philadelphia: John Benjamins.
- Turabian, K. L. (1982) A Manual for Writers of Research Papers, Theses and Dissertations. London: Heinemann.
- Venuti, L., ed. (2000) The Translation Studies Reader. London and New York: Routledge.
- Watson, G. (1987) Writing a Thesis: A Guide to Long Essays and Dissertations. London: Longman.
- Williams, Jenny and Andrew Chesterman (2002) *The Map. A Beginner's Guide to Doing Research in Translation Studies*. Manchester: St. Jerome Publishing.

More specific bibliography, depending on the topic being researched, will be defined by individual students in consultation with their tutor.

# **CROSS-LISTED MODULES**

## SECTION A

1.	Title of programme:	MA Audiovisual Translation (Erasmus Mundus)
2.	Title of module:	English for Academic Study
3.	Module code number:	AVT010L001
4.	Module tutor:	Mark Jary
5.	Level of module:	HE3
6.	Credit rating:	5 ECTS
7.	Pre-requisites/Co-requisites:	None
8.	Excluded combinations of modules:	None
9.	Compulsory or optional module:	Optional
10.	Mode of attendance:	Full-time
11.	Projected all years target (actual numbers):	30

## SECTION B

### 1. MODULE RATIONALE AND LEARNING OUTCOMES

This course is designed to provide continuous support in Academic English

Further more, this course is also designed to equip those students who meet general English language entry requirements with strategies to cope with language challenges specific to the academic context in order that they have a fuller and fairer access to the learning opportunities presented to them in the course of their academic career. A significant number of degree students whose speak English as a foreign language will have had little or no grounding in academic English and will therefore be poorly equipped to deal with the linguistic demands of study in a UK university, even through they meet the general entry on to degree programmes. In particular, they may lack the ability to write extended English, be unsure of how to relate their reading and their writing, and have difficulty in participating in seminars and group-work find understanding lectures.

#### Learning Outcomes

By the end of the course students will:

- Be able to write essays and other forms of written assignment in a manner appropriate to the expectations of the UK higher education sector;
- Be aware of the purpose of reading for study;
- Be able to refer to reading in writing in an appropriate manner;
- Have developed strategies for coping with lecturers in English;
- Have developed strategies to ensure that they get maximum benefit from seminars and group-work.

### 2. SYLLABUS AND TEACHING AND LEARNING METHODS

#### Syllabus

The syllabus will be divided broadly between academic literacy and oracy, the former focussing on preparing for and writing essays, the latter on exploiting seminars and lectures to their full.

<u>Week</u>	
1	Coping with reading lists
2	Reading purposes

3	Strategies for lectures
4	Strategies for seminars
5	Interpreting essay question
6	Constructing an essay
7	Opening and closing the essay
8	Using sources
9	Description vs. Analysis
10	Interpreting tutor feedback
11 and 12	Exam essays :strategies and practice

### Teaching and learning methods

Students will be assisted in identifying their own linguistic weaknesses and to develop strategies to remedy these. As far as possible, work done in the class will make reference to the students academic coursework. Students will also be encouraged to register with the Languages Centre and make themselves familiar with its resources so they might benefit from these both during and after this course.

### **3. ASSESSMENT**

Assessment will be through two pieces of coursework:

1. Students will submit a piece of written coursework prepared for a course on their degree programme. This will be marked for (i) organisation and coherence and (ii) range and accuracy of the language used. This will count for 50% of the total grade. It must be between 800 and 1500 words long.
2. Students will write an essay (1000 words) outlining their own personal challenges as non-native speakers in a UK university and discuss the strategies they intend to employ to overcome these. This will count for 50% of the total grade.

An overall pass only is required

## **SECTION C**

### INDICATIVE BIBLIOGRAPHY

- Bradford, B. (1988), Intonation in Context, Cambridge University Press.
- Brazil, D. (1994) Pronunciation for Advanced Learners of English (Student's Book), Cambridge: Cambridge University Press.
- Glendinning, E.H. and B. Holmström (1992) Study Reading (Student's Book), Cambridge: Cambridge University Press
- Hamps-Lyons, L. and B. Heasley (1987) Study Writing (student's Book), Cambridge, Cambridge University Press.
- Jones, D. (1991) English Pronouncing Dictionary, Cambridge: Cambridge University Press
- Jordan, R.R. (1992) Academic Writing Course, London:Nelson ELT
- Lynch, T. (1983) Study Listening (Student's Book) Cambridge: Cambridge University Press
- Lynch, T. and K. Anderson (1992) Study Speaking, (Student's Book) Cambridge: Cambridge University Press
- McGovern, D. (1995) Reading, London Phoenix ELT.
- Rosenthal, L. and S.B. Rowland (1986) Academic Reading and Study Skills for International Students, Englewood Cliffs: Prentice Hall Regents.
- Smalzer, W.R. (1996) Write to be Read, USA: Cambridge University Press.
- Taylor Abdulaziz, H. and A. Stover (1989) Academic Challenges in Reading, New Jersey: Prentice Hall.

White, R and D. McGovern (1994) Writing, Hemel Hempstead: Prentice Hall

## **Appendix 1: The Universities**

### **Roehampton University**

Roehampton University is State funded and is one of the oldest higher education institutions in England with the constituent Colleges dating back to 1841. It was originally formed in 1975 as Roehampton Institute London and in January 2000 Roehampton Institute formed a federation with the University of Surrey which was named the Federal University of Surrey with one of its two constituent institutions being University of Surrey Roehampton. On 1 August 2004 the University gained independent title and became Roehampton University.

Roehampton has four Schools: Education; Arts; Business and Social Sciences; Human and Life Sciences. Roehampton University has a total of 8000 students, of whom 5000 are undergraduates and 3000 working for higher degrees.

Roehampton is a recent newcomer in the field of Translation and Interpreting, although it has been teaching translation as part of the French and Spanish language programmes for many years and it has become one of the first institutions in the UK to introduce a full BA in Translation with Interpreting (September 2003). Students at Roehampton can study Translation (French, English and Spanish) as a Single Honours subject or combined with another discipline, and demand for both programmes is on the increase. The main area of expertise is in the field of Audiovisual Translation and a new MA in Audiovisual and Specialised Translation was launched in September 2005. There is a strong commitment by the institution to make translation one of the specialised subject areas in Languages and support has been offered to all new developments in this field. Three members of staff working in the field of languages and translation were awarded a Teaching Fellowship (2004-2006) in recognition of their work in advancing the understanding of accessibility in translation with particular emphasis on AD for the visually impaired and partly sighted.

Translation is housed within the area of Languages and Linguistics in the School of Arts which accounts for 150 teaching staff, 2475 undergraduates and 213 MA students. The number of students in the translation programmes is growing, currently we have 80 students in translation and over 180 Modern Languages students choosing translation or interpreting as one of their option courses.

Members of staff are affiliated to a number of professional associations such as ESIST (European Association for Studies in Screen Translation); IATIS (International Association for Translation and Intercultural Studies) and the Institute of Linguists (Translation division). Staff in Translation act as editorial assessors for translation journals and other publications. One member of staff is chief editor of an online academic journal on specialised translation 'JosTrans': <http://www.jostrans.org/>; launched in January 2004; another member of staff directs a translation magazine aimed at professional translators and academics training translators: 'Translating Today': <http://www.translatingtoday.com/> launched in September of the same year. All members of staff are active researchers in the field of translation and have published widely on the subject. Over the years, Roehampton has consolidated a number of well established collaborative links with Faculties and Schools of Translating and Interpreting in Europe through the ERASMUS scheme and the business environment by actively pursuing work placements in industry for students.

### **Hoger Instituut voor Vertalers en Tolken, Hogeschool, Antwerp, Belgium**

The Hoger Instituut voor Vertalers en Tolken, now a department of the Hogeschool Antwerpen (Dept. of Translation and Interpreting) was established in 1961 as a department of the State Polytechnic for Business Administration and Economics. It was the first academic department of translation and interpreting in Belgium with a 4 year curriculum ('licentie'), and also the first to become a member of the prestigious international association CIUTI in 1967.

One of HIVT assets is the broad spectrum of languages it offers. Students at the HIVT receive a thorough language training, which vouches for their excellent command of Dutch and two or three foreign languages. In addition, they are also taught the ins and outs of translation and interpreting, and are expected to complete a substantial number of technical, socio-cultural and economic courses successfully. During the academic year 2002-2003 Polish was added to the languages already taught at the HIVT, Dutch, English, French, German, Italian, Portuguese, Russian, Spanish, Arabic, Chinese, Danish and Modern Greek. Since 2001-2002 the Hogeschool Antwerpen, of which the HIVT is a department, has been taken up in the Association of the Universities and Institutes for Higher Education of Antwerp. This means that all HIVT students have free access to the universities' library network, can take part in joint research programmes, benefit from teacher mobility programmes and can enrol for any course taught at the language and literature faculties of the UA.

The HIVT is a member of CIUTI, the Conférence Internationale et Permanente d'Instituts Universitaires de Traducteurs et d'Interprètes. It is also one of the few European institutes offering the European Masters in Conference Interpreting (EMCI). The master's programme was set up in October 1998 under the auspices of the European Commission. The institute has invested heavily in new technologies and (translation) software (CAT tools, e-learning, subtitling, etc.). The staff's academic record, the numerous professional contacts that they entertain with other universities and institutes of higher education abroad (Erasmus or Tempus exchange programs with over 30 universities), and the HIVT's privileged relations with the major international professional organisations in the field guarantee the quality and high standard of its curriculum and training. The first issue of the department's journal *Linguistica Antverpiensia* appeared in 1967. From its foundation to the present the translation and interpreting department has been the main supplier of Dutch language interpreters for the EU. In 2001 it became a member of the European Masters in Conference Interpreting consortium and in 2003 of the Association of Universities and Hogescholen (Polytechnics) of Antwerp. The above-mentioned journal was given a new shape in 2002, when it was turned from a journal in applied linguistics into a journal devoted to translation studies, publishing one thematic issue per year. On that occasion it was slightly renamed as *Linguistica Antverpiensia New Series*. In 2005 it received an 'A' in the Belgian classification of academic journals.

At present the HIVT counts 525 students in translation and interpreting and a teaching staff of 50 (full time and part time assistants, lectures, professors etc.)

### **Escola Superior de Tecnologia e Gestão do Instituto Politécnico de Leiria**

The Polytechnic Institute of Leiria's (IPL) opened on the 20th April 1987 and the current number of students is almost 10.000. They attend the several schools that the Institute comprehends: School of Education of Leiria (ESE), School of Technology and Management of Leiria (ESTG), School of Fine Arts and Design of Caldas da Rainha (ESAD), School of Maritime Technology of Peniche (ESTM) and School of Health Sciences of Leiria (ESS).

IPL offers almost 50 different courses, including one-tier degrees and binary system degrees, corresponding to a binary system with a bachelor level (3 years) and an advanced bachelor upgraded to a master (a further 1 or 2 years) as well as courses, complements to training and postgraduations, both degree and non-degree pursuing. IPL is today a nationally renowned institution of higher education, with a strong local influence in Leiria and in the Oeste and Estremadura regions.

Translation at an undergraduate level was first introduced in 1982 as part of the ESTG-Escola Superior de Tecnologia e Gestão do Instituto Politécnico de Leiria, a school of technology and management, and is known in Portugal for its expertise in the education of translators particularly in the field of specialized and audiovisual translation. The methodologies applied in the teaching of Translation have led to the development of a number of multi-dimensional projects, bringing together teachers and students from different fields (eg. engineering, management, law) and partners from outside the academic circle (eg. enterprises, public institutions). This social constructivist approach allows students of translation to have direct contact with the world of professional translation and to develop

skills that can only be acquired within an academic framework through project work of this nature. IPL/ESTG is also known for its effort towards improving accessibility in the field sensorial impairment, being the first institution in Portugal to introduce topics such as Subtitling for the Deaf and HoH and Audio-Description within subjects taught in its translation courses. IPL has always offered its students the possibility to carry out 15 weeks of training at companies in Portugal and abroad (LEONARDO) as part of the requirements for the completion of their degree. This is considered to be an asset to students who often find their first post in the place where their initial training takes place.

### **Universidad Autonoma de Barcelona (UAB), Spain**

The Universitat Autònoma de Barcelona was founded in 1968. The founders aimed to establish four principles of autonomy: freedom to select teaching staff, admission available to all students (but with a limited number), freedom to create its own study plans and freedom to administrate the University's capital. It is therefore a young university, but in its short history it has moved forward at a rapid pace. The University is made up of 14 Faculties and Schools (Communication Studies, Economics and Business Studies, Education, Law, Medicine, Philosophy and Arts, Political Science and Sociology, Psychology, Science, Translation and Interpreting, Veterinary Medicine, Graduate School of Engineering, Sabadell School of Business Studies and School of Computer Studies.

The Faculty of Translation and Interpreting, one of the first centres to train translators and interpreters in Spain, has a long history of transnational cooperation in European projects (ERASMUS, EUROLINK, MED CAMPUS, TEMPUS, etc.). Heavily committed to promoting the European dimension of its study programmes, 180 students from the Faculty (20% of the total number of exchange students from the UAB) are currently studying at 90 institutions of higher education throughout the EU, most of them for a full academic year. Aware also of the need to facilitate students' access to the workplace, as well as providing society with quality language professionals, internships of 1-3 months duration are arranged for some 120 students each year nationally, in different companies and institutions. Some internships have been completed abroad. One of the few faculties in Spain to have the excellent quality of its doctoral courses accredited by the National Quality Assurance Agency, places on the Faculty's postgraduate courses in new technologies in translation, literary, legal and audio-visual translation, and text editing are eagerly sought after. Students completing the course in legal translation in Catalan are automatically accredited as sworn translators by the Catalan Regional Government. The Faculty currently offers the only Degree in South-East Asian studies in Spain, in collaboration with the Universitat Pompeu Fabra.

UAB has 54 departments, 2,908 Academic and research staff, 5 research institutes, 13 special research centres, 37, 975 Undergraduate students and over 6,000 postgraduate students.

All the partner institutions have significant experience in the teaching of translation and interpreting and bring added value to this project by their expertise in specific areas. All institutions are strongly based at a national level and have a history in the development of projects at local, regional, national and trans-national level. All institutions actively promote staff and student mobility and have a significant number of partners for Socrates/Erasmus exchange programmes.

Each institution will contribute to developing each of the areas in which relevant expertise is found. It has been decided that every phase of the project will be developed by elements from all partner institutions. Roles will be distributed in view of each institution's experience but all partners will be involved in every phase of the process. This will contribute towards strengthening those areas in which some institutions may be less proficient, in the same philosophy followed for project work and peer conferencing learning environments. The setting up of this joint programme is seen as an opportunity to improve competencies in the

development of projects of this nature and to develop greater awareness and overall quality standards in delivery of educational programmes.

## Appendix 2: Grade Conversion Table

### Marking Grade Conversion Table for Masters' Programmes

General, qualitative description of valuation criteria	ECTS	ROE	UAB	HIVT	IPL
An <b>excellent</b> performance, clearly outstanding. The candidate demonstrates excellent judgement and a high degree of independent thinking.	A	≥ 70%	Sobresaliente	18-20 Groot Onder Sch	18-20
A <b>very good</b> performance. The candidate demonstrates sound judgement and a very good degree of independent thinking.	B	65 – 69%	Notable	16-18 Grote Ondersch	17-18
A <b>good</b> performance in most areas. The candidate demonstrates a reasonable degree of judgement and independent thinking in the most important areas.	C	60 – 64%	Notable	14-15 Ondersc heid	14-16
A <b>satisfactory</b> performance, but with significant shortcomings. The candidate demonstrates a limited degree of judgement and independent thinking.	D	55 – 59%	Aprobado	12-13 Voldoenin g	12-13
A <b>sufficient</b> performance that meets the minimum criteria, but no more. The candidate demonstrates a very limited degree of judgement and independent thinking.	E	50 – 54%	Aprobado	10-11 Geslaagd	10-11
A <b>Fail</b> performance that does not meet the minimum academic criteria. The candidate demonstrates an absence of both judgement and independent thinking.	FX	≤ 49%	Suspenso	7-9 Niet geslaagd (delibereer baar)	1-9
<b>FAIL:</b> considerable further work is required	F	< 40%	Suspenso / No presentado	Niet geslaagd (niet deliber)/ Afgewz en**	0

## **Appendix 3: Standard framework of student selection procedures**

### **Introduction**

This describes the basic framework for student selection procedures under Action 2 from calling for student applications to archiving applications. It focuses on the process for scholarship attribution to third-country students, but it also applies to the admission of European students and third-country students without an Erasmus Mundus scholarship.

The Erasmus Mundus programme requires that selection criteria and procedures are common to the Erasmus Mundus consortium. They must be agreed upon and applied by all members of the consortium. During selection, all members of the consortium have to be involved and consulted fully.

Calling for Student Applications (Call for Applications will open in July of every year for 6 months, closing date January of the following year.)

Selection Process:

All students must have a first degree from a recognised institution

All students have the required English language requirement at time of application (IELTS 6.5 – 6.0 minimum in any section, TOEFL 575 TWE 4.0 or CBT 232)

All applications are received by the deadline. The deadline is the time and date received in the UK.

All students apply on a common application form to Roehampton University.

The applications are checked on arrival to ensure that the candidates meet the entry criteria. Those that do not meet the criteria will be rejected at this stage. All those applications that meet the criteria are carried forward and independently checked by 3 members of Roehampton staff and given a score on their basic information. Relevant first degree (additional points are given for relevant first degree in Translation or related field), English Language score and work experience.

The additional weighting comes from the personal statement in which marks are given for motivation, work experience, professional qualifications, evident aims/outcomes from studying on the programme, reasons for applying, academic interests. The personal statement is sent to each of the Programme Conveners of the programme (UAB, Leiria, Roehampton and Antwerp) and given a mark out of 50. The personal statements are numbered and the marks awarded are added together to collate a final ranking sheet.

Any discrepancies are addressed at the joint selection committee held in January of every year.

Selection decision

- Ranking/clustering of applicants (based on the guidelines described in annex): respect of additionality principle, respect of principle of nationality and home institution.

The consortium complies with the ranking of applicants in respect of additionality principle, nationality and home institution.

- Selection decision by the Selection Committee who will record in the minutes their decision method and proof of absence of conflict of interest.
- The list of scholarship students is then submitted to the Commission with a declaration that agreed selection procedure was respected, copy of the selection minutes and a copy of the student selection grid

Annex

## EIGHT STEPS to establish your ERASMUS MUNDUS STUDENT LISTS

### Guidelines on the “additionality principle”

Step n°    What?    How?

1    Assess students

Assess eligible applications according to pre-established and published selection criteria.

2    Establish ranking

Establish a ranking list based on merit starting with the best student.

3    Fill general main list

Insert the 12 best students in the general main list regardless of their nationality.

[General main list should in principle respect the geographical distribution criterion (no more than 25% from the same country) and the "university of origin" criterion (no more than 10% from the same university). However, exceptions may be accepted for duly justified reasons. If you need to replace some of the 12 best students in order to meet these criteria, they should always be replaced by the next best (13th best, 14th best, and so forth) and take their place in the ranking list]

4    Fill Asian main lists

Of the remaining students on the ranking list after step 3 identify the 6 best Indian, the best Chinese, the best Thai, the best Malaysian and the 3 best from the 16 countries covered by the "Other Asian countries window" and insert these 12 in their respective Asian main lists.

5    Fill general reserve list

Of the remaining students on the ranking list after step 4 who are good enough to merit a scholarship, insert the best 12 (or more) in the general reserve list regardless of their nationality.

6    Fill Asian reserve lists

Of the remaining students on the ranking list after step 5 who are good enough to merit a scholarship, identify the 6 best (or more) Indian, the best (or more) Chinese,

the best (or more) Thai, the best (or more) Malaysian and the 3 best (ore more) from the 16 countries covered by the "Other Asian countries window" and insert these 12 (or more) in their respective Asian reserve lists.

7 Fill vacancies in general main list

In case of vacancies in the general main list, they must be replaced with students in the general reserve list according to their merit and regardless of their nationality.

[The nationality and “university of origin” rule should in principle be respected. However, exceptions may be accepted for duly justified reasons.]

8 Fill vacancies in Asian main lists

In case of vacancies in the Asian main lists, they must be replaced with students of the right nationality in the general reserve list. If there are no students of the right nationality in the general reserve list, they must be replaced with students in the respective Asian reserve lists.

The Commission reserves its right to approve a consortium application under the specific Asia window category if the percentage of students from Asia window countries in the general category does not reach a threshold equivalent to the percentage of applications received from these countries up to a maximum of 30%. Approval of applications under the specific Asia window category from consortia that do not reach the threshold will be subject to adequate justification being provided.

## Appendix 4: Student Support

### UAB: -

a) Libraries at UAB

<http://www.uab.es/servlet/Satellite?cid=1100266971251&pagename=BibUAB%2FPage%2FTemplatePagePlanaBibUAB>

b) Language Learning Units

<http://www.uab.es/servlet/Satellite?cid=1090494922718&pagename=UAB%2FPage%2FTemplatePageLevel2>

c) Housing Dept for students

<http://www.uab.es/servlet/Satellite?cid=1090494922721&pagename=UAB%2FPage%2FTemplatePageLevel2>

#### Vila Universitària

- [Barcelona Centre Universitari](#)
- [Barcelona Housing Service for Students](#)
- [Borsa d'habitatge](#)
- [Tauler d'anuncis](#) Vila Universitària

d) Cinemas, theatre, exhibitions, photography, art workshops for students

<http://www.blues.uab.es/cultura/>

e) Sports

<http://www.blues.uab.es/~ssaf24/>

f) Health services for students

<http://www.uab.es/servlet/Satellite?cid=1090494922730&pagename=UAB%2FPage%2FTemplatePageLevel2>

### HIVT:

## Jaarverslag 2004-2005 - Departement Vertalers en Tolken

### 1. Korte beschrijving van de bibliotheek

De bibliotheek biedt gespecialiseerde informatie m.b.t. de opleidingen in het departement.

De bibliotheek beschikt over een leeszaal, een magazijn en een studielandschap.

De bibliotheek wordt hoofdzakelijk voor raadpleging aangewend en is toegankelijk voor iedereen.

Tijdens het academiejaar 2004-2005 noteerden we 75.485 bezoekers. Dit is een daling van 2.678 t.o.v. het academiejaar 2003-2004.

### 2. Collectie

Ongeveer 40.000 banden, vnl. technische woordenboeken, vertalende en verklarende woordenboeken, taalkunde en vertaalkunde, 227 lopende tijdschriften, thesissen, CD-ROM's, honderden videobanden en 22 databanken.

Het aantal bibliografische records en het aantal objecten:

	2003	2004	2005
Aantal bibliografische records	23.380	24.087	24.898
Aantal objecten	33.914	36.612	38.199

Budget

	2001	2002	2003	2004	2005	2006
Tijdschriften	24.047	30.000	40.000	44.000	44.000	44.000
Boeken	12.395	12.400	13.000	13.000	13.000	13.000
Databanken en CD-ROM's	2.479	6.200	7.000	7.000	7.000	7.000
Bibliotheekmateriaal	1.735	1.860	2.000	2.000	2.000	2.000
Totaal	40.656	50.460	62.000	66.000	66.000	66.000

### 3. Automatisering: Brocade en Anet

De bibliotheek maakt deel uit van Anet, het Antwerpse bibliotheeknetwerk.

Er wordt gebruik gemaakt van de catalogafie-, leen- en in beperkte mate van de acquisitiemodule van Brocade.

Deze laatste wordt enkel gebruikt voor abonnementen op kranten en tijdschriften (opvolging en rappelering).

Voor bestelling van monografieën en tijdschriften en het opvolgen van het budget wordt gebruik gemaakt van een databank in Access.

### 4. Infrastructuur

De bibliotheek beschikt over een leeszaal met 2 OPAC-PC's en 70 zitplaatsen, een studielandschap met 32 PC's, alle voorzien van cd-r en hoofdtelefoon, 1 scanner, 2 printers met betalend printstelsysteem (ITSec), 1 fotokopieerapparaat.

### 5. Lezersdiensten

#### Openstelling:

Tijdens het academiejaar is de bibliotheek 47 u. per week open

*Vanaf 1 oktober:*

Maandag 10.00 – 19.00

Dinsdag tot en met donderdag: 9.00-19.00

Vrijdag: 9.00-17.00

*Tijdens de vakantie-, blok- en examenperiodes:*

Maandag: 10.00 – 12.00, 13.00 – 17.00

Dinsdag tot en met vrijdag: 9.00 – 12.00, 13.00 - 17.00

#### Leen

De leenadministratie is volledig geautomatiseerd.

Statistieken worden gegenereerd uit Brocade.

	Aantal uitleningen	Aantal verlengingen	Aantal innames	Aantal reservaties
2002	1230	679	1288	2
2003	1511	811	1410	16
2004	1808	1279	1722	8
2005	1872	1108	1835	11
2005 ↔ 2004	+ 64	- 171	+ 113	+ 3

Ontlenen is gratis voor personeel, studentenen afgestudeerden van het HIVT en andere departementen van HA en personeel en studenten van AUHA.

Afgestudeerden AUHA betalen 5 € . Voor studenten van andere hogescholen en universiteiten buiten AUHA en alle andere externen werd het leenbedrag bepaald op 10 €. op jaarbasis.

#### Collectie

Onbeperkt gebruik van de bibliotheek inzake boeken, tijdschriften, databanken, internet ...

#### IBL

Per IBL-aanvraag wordt een vergoeding van 3 € aangerekend.

	Aanvragen vanuit het HIVT	Aanvragen aan het HIVT	Totaal aantal verrichtingen
2003	163	65	228
2004	236	43	279
2005	196	58	254
2004 ↔ 2005	- 40	- 15	- 25

Deze daling is te wijten aan het toenemend aantal elektronische publikaties en aan het feit dat voor een IBL-aanvraag vanaf 1/10/2005 3 € moet betaald worden (vroeger gratis).

#### 6. Personeel

Er zijn drie personeelsleden (prestatietotaal: 2,25):

Katrien Buyse: 100 % bibliothecaris

Francis Dehert: 100 % bibliotheekmedewerker

Marie-Louise Van Eynde: 25 % op loonlast van departement

#### 7. Bibliotheek- en bibliografische instructie

Er is een korte introductie voorzien voor de eerstejaarsstudenten en een uitgebreide introductie en bibliografische instructie voor de tweedejaarsstudenten.

Toelichting bij het gebruik van de databanken wordt ingelast in sommige cursussen.

Toelichting tijdens infodagen en open dag HA.

#### 8. Extra activiteiten

Deelname aan:

Informatie 2005

Anet gebruikersdag 2004, 2005

studiedagen VVBAD

IMPALA infosessie

Toelichting leen en acquisitie brocade

Bibliotheekcommissie (centraal en departementaal)

#### 9. Samenstelling en werking departementale bibliotheekcommissie / beheerscommissie

Komt eenmaal per academiejaar samen.

De commissie is samengesteld uit leden van de diverse vakgroepen waarbij rekening werd gehouden met een evenredige aanwezigheid van de verscheidene taalgroepen (A-, B-, C- en D-talen).

#### Prioriteiten 2005 - 2006

##### 1. Promotie van de databanken

De databanken worden reeds iets meer, doch nog ruim onvoldoende, geconsulteerd door het onderwijzend personeel en door de studenten.

De promotiecampagne wordt verdergezet. Deze bestaat uit het verspreiden van nieuwsbrieven en het geven van infosessies, maar wordt verder uitgebreid naar het geven van demo's en opdrachten in het kader van enkele cursussen.

Om de studenten te attenderen op de databanken wordt informatie over en gebruik van de databanken ook ingelast in de cursus encyclopedie van het vertalen.

##### 2. Collectie

De tijdschriftencollectie werd bekeken en afgeslankt/uitgebreid zodat we nu een representatief aanbod hebben voor onze opleiding. Deze collectie wordt echter permanent geëvolueerd.

Het online toegankelijk maken van tijdschriften wordt verdergezet.

Er werd werk gemaakt van het inlopen van de achterstand m.b.t. het inbinden van tijdschriften. In 2004 en 2005 werd telkens een inhaaloperatie van ca. 100 banden uitgevoerd. In 2006 is er opnieuw een budget voorzien voor 100 banden.

De omvorming van de plaatskenmerken werd afgerond. Alle werken uit de bibliotheek zouden nu in de catalogus moeten opgenomen zijn.

Er is een herschikking voorzien van boeken met eenzelfde onderwerp. Alle boeken mbt de geschiedenis van België zullen bijvoorbeeld op dezelfde plaats gegroepeerd worden. Dit is een meer logische opstelling voor de gebruiker.

Ingeven van het bezitsveld van de lopende tijdschriften in Brocade werd voltooid. In 2006 wordt gestart met het ingeven van het bezitsveld van de tijdschriften in het magazijn.

Wieden van leeszaal- en magazijncollectie wordt verder gezet.

De samenstelling van de collectie richt zich volledig op werken vertaalkunde.

##### 3. Magazijn

Er werd gestart met de herschikking van het magazijn.

Momenteel wordt een lijst opgemaakt van alle (afgesloten) tijdschriften van het magazijn. De lijst wordt nagekeken op de aanwezigheid van deze tijdschriften in andere Anet-bibliotheken. Bedoeling is om, wegens plaatsgebrek, delen van de collectie te schenken aan UA. Wanneer deze lijst afgewerkt is wordt deze ter goedkeuring voorgelegd aan de departementale bibliotheekcommissie.

#### 4. Desktop

Verdere ontwikkeling van de desktop HA (o.a. implementatie van SDI) zal bekeken worden in samenwerking met BLS.

Uitbreiding van het personeelsbestand: gezien de ruime openinguren, 47 u./week, en het hoge aantal bezoekers, 75.485/jaar, is de werkdruk veel te hoog.

**ILP:** [http://www.ipleiria.pt/index\\_en.php?id=2982](http://www.ipleiria.pt/index_en.php?id=2982)

# **Staff CVs**



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**Comisión Interministerial de  
Ciencia y Tecnología**

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## **Curriculum vitae**

Nombre: Anna Maria Matamala Ripoll

Fecha: 15 de diciembre de 2005

## DATOS PERSONALES

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Apellidos: *Matamala Ripoll*

Nombre: *Anna Maria*

DN/Pasaporte:

Fecha de nacimiento:

Sexo: *Mujer*

*43677603M*

*10/09/1973*

Nacionalidad: *Española*

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## SITUACIÓN PROFESIONAL ACTUAL

Profesora asociada de la UAB. Coordinadora del Máster de Traducción Audiovisual (presencial).

Traductora autónoma homologada por Televisió de Catalunya.

*Dirección postal: Carretera dels Banys, 38 17430 Santa Coloma de Farners (Girona)*

*País: España*

*Teléfono (indicar prefijo, número y extensión): 972843313*

*Fax:*

*Correo electrónico: annamaria.matamala@uab.es*

*Especialización (Códigos UNESCO): 5701*

*Categoría profesional: Asociada*

*Fecha de inicio: 14/02/05*

*Situación administrativa*

*Plantilla*

*Contratada*

*Interino*

*Becario*

*Dedicación A tiempo completo*

*A tiempo parcial*

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## LÍNEAS DE INVESTIGACIÓN

*Breve descripción, por medio de palabras claves, de la especialización y líneas de investigación actuales.*

*Lingüística aplicada, lexicografía, accesibilidad en los medios y traducción audiovisual.*

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## FORMACIÓN ACADÉMICA

<i>Titulación Superior</i>	<i>Centro</i>	<i>Fecha</i>
<i>Licenciada en Traducción e Interpretación</i>	<i>FTI, UAB</i>	<i>1995</i>
<i>Diploma de Estudios Avanzados en Lingüística Aplicada</i>	<i>IULA, UPF</i>	<i>2001</i>

*Doctorado*  
*Fecha*

*Centro*

<i>Lingüística Aplicada</i>	<i>IULA, UPF</i>	<i>2004</i>
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## ACTIVIDADES ANTERIORES DE CARÁCTER CIENTÍFICO (\*)

<i>Puesto</i>	<i>Centro</i>	<b>Organismo (**)</b>	<i>Fecha de inicio</i>	<i>Fecha de finalizació n</i>
<i>Becaria de investigación</i>	<i>Institut Universitari de de de Lingüística Aplicada</i>	<i>Universitat Pompeu Fabra</i>	<i>1999</i>	<i>2002</i>

(\*) La información contenida en el cuadro anterior se utilizará para acreditar el cumplimiento de los requisitos establecidos en el apartado trigésimo primero.3 de la Orden. El órgano competente para la instrucción puede solicitar al candidato la verificación documental de lo declarado con anterioridad en cualquier momento de la tramitación de su expediente. (\*\*) Si el Organismo es un centro mixto deberá indicarse tal situación con mención expresa de todos los centros que participan en su gestión.

## IDIOMAS (R = REGULAR, B = BIEN, C = CORRECTAMENTE)

<i>Idioma</i>	<i>Habla</i>	<i>Lee</i>	<i>Escribe</i>
<i>Catalán</i>	<i>C</i>	<i>C</i>	<i>C</i>
<i>Castellano</i>	<i>C</i>	<i>C</i>	<i>C</i>
<i>Inglés</i>	<i>C</i>	<i>C</i>	<i>C</i>
<i>Francés</i>	<i>B</i>	<i>C</i>	<i>B</i>
<i>Portugués</i>	<i>B</i>	<i>C</i>	<i>B</i>
<i>Alemán</i>	<i>R</i>	<i>R</i>	<i>R</i>

## PARTICIPACIÓN EN PROYECTOS DE INVESTIGACIÓN

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Título del proyecto: TEXTERM. Textos especializados y terminología: selección y recuperación automáticas de información : BFF2000-0841

Entidad financiadora: Ministerio de Ciencia y Tecnología.

Entidades participantes: Universitat Pompeu Fabra

Duración, desde: 2000 hasta: 2003

Investigador responsable: Teresa Cabré Castellví

Título del proyecto: ETL Prototipo de estación de trabajo lexicográfico FIT-070000-2001-677

Entidad financiadora: Ministerio de Ciencia y Tecnología

Entidades participantes: Universitat Pompeu Fabra y SPES EDITORIAL SL

Duración, desde: 2001 hasta: 2001

Investigador responsable: Mercè Lorente Casafont

Título del proyecto: DOPO Diagnóstico ortológico por ordenador FIT-150200-2000-248

Entidad financiadora: Ministerio de Ciencia y Tecnología

Entidades participantes: Universitat Pompeu Fabra y Catalunya Radio SRC SA

Duración, desde: 2000 hasta: 2001

Investigador responsable: Lluís de Yzaguirre Maura

Nota: participé en el proyecto, aunque no figuro en la solicitud. Esta participación se puede constatar en la comunicación que presentamos en Freiburg sobre el proyecto junto con el Dr. De Yzaguirre y Oriol Camps, de Catalunya Ràdio.

Título del proyecto: Formación de Red CEPACC

Entidad financiadora: MEC, Acción complementària TSI2005-24767-E

Entidades participantes: UAB, Universidad de Vigo, URJC, Deusto, UPM, UCM, UCIII.

Duración: 1 año (resolución: 29/11/05)

Investigador responsable: Dra. Pilar Orero (UAB)

## PUBLICACIONES

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Indicar volumen, páginas inicial y final (año) y clave.

CLAVE: L= libro completo, CL.= capítulo de libro, A= artículo, R= revisión/"review", E= editor/a

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*AUTORES/AS (p.o. de firma):* Observatori de Neologia [colaboradora]

*TÍTULO:* *Llengua catalana i neologia*. Barcelona: Meteora, 2004.

*CLAVE:* L (colaboradora)

---

*AUTORES/AS (p.o. de firma):* Matamala, Anna (en prensa y 2005)

*TÍTULO:* *Les interjeccions en un corpus audiovisual. Descripció i representació lexicogràfica. Publicacions de l'IULA, Sèrie Tesis. [CD-ROM]. Tambien publicado en Tesis Doctorals en Xarxa. ISBN: 84-689-4200-6 [www.tdx.cesca.es/TDX-1003105-130347]*

*CLAVE:* L

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*AUTORES/AS (p.o. de firma):* Matamala, Anna (2005)

*TÍTULO:* *Free-lance voice-over translation. Translating for the Catalan Televisión. En Jostrans, 4, 45-48.*

*CLAVE:* A

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*AUTORES/AS (p.o. de firma):* Matamala, Anna (2005)

*TÍTULO:* *Live Audio Description in Catalonia. En Translating Today, 4, 9-11.*

*CLAVE:* A

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*AUTORES/AS (p.o. de firma):* Matamala, Anna (en prensa)

*TÍTULO:* *La estación de trabajo del traductor audiovisual: herramientas y recursos. En Cadernos de Tradução.*

*CLAVE:* A

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*AUTORES/AS (p.o. de firma):* Matamala, Anna (en prensa)

*TÍTULO:* *Reseña de "Topics in Audiovisual Translation", en Quaderns. Revista de Traducció.*

*CLAVE:* R

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*AUTORES/AS (p.o. de firma):* Matamala, Anna (en prensa)

*TÍTULO:* *Converses espontànies o converses prefabricades? Les interjeccions en comèdies de situació catalanes i doblades. En Estudis Catalanes, 2.*

*CLAVE:* A

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*AUTORES/AS (p.o. de firma):* Matamala, Anna (en prensa)

*TÍTULO: Main challenges of Documentary Translation.* Comunicación presentada en el congreso In So Many Words que se publicará en Benjamins, previa selección por parte de un comité.  
*CLAVE: A*

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## CONGRESOS

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*AUTORES/AS:* De Yzaguirre, L.; Bach, Carme; Matamala, A. *et al*  
*TÍTULO:* *Ambilic. El desambiguador lingüístico del corpus del IULA (UPF)*  
*TIPO DE PARTICIPACIÓN:* Comunicación  
*CONGRESO:* AESLA  
*PUBLICACIÓN:* Muñoz, C. (coord.) *Trabajos en Lingüística Aplicada*. Barcelona: Univerbook, 2001, 473-480.

*LUGAR DE CELEBRACIÓN:* Barcelona. *AÑO:* 2000

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*AUTORES/AS:* De Yzaguirre, L.; Matamala, A.; Cabré, M.T.  
*TÍTULO:* *El lematizador PALIC del IULA (UPF)*  
*TIPO DE PARTICIPACIÓN:* Comunicación  
*CONGRESO:* AESLA  
*PUBLICACIÓN:* Muñoz, C. (coord.) *Trabajos en Lingüística Aplicada*. Barcelona: Univerbook, 2001, 481-485

*LUGAR DE CELEBRACIÓN:* Barcelona. *AÑO:* 2000

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*AUTORES/AS:* De Yzaguirre, L.; Torner, S.; Matamala, A.  
*TÍTULO:* *Ambilic. El desambiguador lingüístico del corpus del IULA (UPF)*  
*TIPO DE PARTICIPACIÓN:* Comunicación  
*CONGRESO:* AESLA  
*PUBLICACIÓN:* Muñoz, C. (coord.) *Trabajos en Lingüística Aplicada*. Barcelona: Univerbook, 2001, 487-492.

*LUGAR DE CELEBRACIÓN:* Barcelona. *AÑO:* 2000

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*AUTORES/AS:* Camps, O; De Yzaguirre, L.; Matamala, A.  
*TÍTULO:* DOPO, un outil d'analyse orthologique  
*TIPO DE PARTICIPACIÓN:* Comunicación  
*CONGRESO:* 1. Freiburger Arbeitstagung zur romanistischen Korpuslinguistik  
*PUBLICACIÓN:* Akten der 1. Freiburger Arbeitstagung zur romanistischen Korpuslinguistik. Tübingen: Gunter Narr Verlag.

*LUGAR DE CELEBRACIÓN:* Freiburg. *AÑO:* 2001

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*AUTORES/AS:* De Yzaguirre, L; Garcia, Yannick; Matamala, A.; Ribas, M.  
*TÍTULO:* GENT-TAU, grup d'experimentació de noves tecnologies en l'àmbit de la traducció audiovisual  
*TIPO DE PARTICIPACIÓN:* Comunicación  
*CONGRESO:* I Congreso SETAM. *Estat Actual de l'Estudi de la Traducció Audiovisual a Espanya*.  
*PUBLICACIÓN:* Zabalbeascoa, P.; Santamaría, L, y F. Chaume (ed.) (2005) *La traducción audiovisual. Investigación, enseñanza y profesión*. Granada: Comares, 107-113.

*LUGAR DE CELEBRACIÓN:* Barcelona. *AÑO:* 2001

---

*AUTORES/AS:* Cabré, M.T.; Yzaguirre, L; Lorente, M.; Matamala A.

*TÍTULO:* La Estación de Trabajo Lexicográfica (ETL).

*TIPO DE PARTICIPACIÓN:* Comunicación

*CONGRESO:* I Simposi Internacional de Lexicografia

*PUBLICACIÓN:* Battaner, P.; De Cesaris, J. (ed.) (2004) *De lexicografia. Actes del I Symposium Internacional de Lexicografia (Barcelona, 16-18 de maig de 2002).*

Barcelona: IULA-UPF, 277-286.

*LUGAR DE CELEBRACIÓN:* Barcelona. *AÑO:* 2002

---

*AUTORES/AS:* Bach, Carme; Matamala, Anna.

*TÍTULO:* La pluriaccessibilitat com a eix de la lexicografia hipertextual

*TIPO DE PARTICIPACIÓN:* Comunicación

*CONGRESO:* I Simposi Internacional de Lexicografia

*PUBLICACIÓN:* Battaner, P.; De Cesaris, J. (ed.) (2004) *De lexicografia. Actes del I Symposium Internacional de Lexicografia (Barcelona, 16-18 de maig de 2002).*

Barcelona: IULA-UPF, 199-216.

*LUGAR DE CELEBRACIÓN:* Barcelona. *AÑO:* 2002

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*AUTORES/AS:* Lorente, M ;Matamala, A.

*TÍTULO:* Combinatòria d'Interjeccions i llengua oral

*TIPO DE PARTICIPACIÓN:* Comunicación

*CONGRESO:* 13è Col·loqui de Llengua i Literatura Catalanes

*PUBLICACIÓN:* en prensa

*LUGAR DE CELEBRACIÓN:* Girona. *AÑO:* 2003

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*AUTORES/AS:* Matamala, A.

*TÍTULO:* Main challenges of documentary translation from a professional perspective

*TIPO DE PARTICIPACIÓN:* Comunicación

*CONGRESO:* In So Many Words. Language Transfer on the Screen.

*PUBLICACIÓN:* en prensa

*LUGAR DE CELEBRACIÓN:* Londres *AÑO:* 2004

---

*AUTORES/AS:* Matamala, A.

*TÍTULO:* Teaching Voice-over Translation

*TIPO DE PARTICIPACIÓN:* Comunicación

*CONGRESO:* Languages and Media Conference. Berlín, noviembre 2004.

*PUBLICACIÓN:* publicado en actas previas

*LUGAR DE CELEBRACIÓN:* Berlín *AÑO:* 2004

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*AUTORES/AS:* Matamala, A.; Orero, P.

*TÍTULO:* Accessible Opera in Catalonia

*TIPO DE PARTICIPACIÓN:* Comunicación

CONGRESO: Media for All.  
PUBLICACIÓN: (en prensa-Rodopi)

*LUGAR DE CELEBRACIÓN:* Barcelona *AÑO:* 2005

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**OTROS MÉRITOS O ACLARACIONES QUE SE DESEE HACER CONSTAR**  
(utilice únicamente el espacio de una página DIN A4)

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- **Experiencia profesional anterior:**
  - Correctora del periódico “El Punt” (1993-1996).
  - Traducciones técnicas para Aula Creativa.
  - Traducciones literarias para Barcanova.
  - Correcciones y traducciones de páginas web para PutPut Comunicacions.
  - Colaboraciones en proyectos lexicográficos de Richmond-Santillana.
  
- **Elaboración de materiales docentes:**
  - Elaboración de dos módulos para el posgrado de traducción audiovisual de la UAB.
  
- Experiencia docente complementaria
  - Seminario de traducción para voice-over. Universidad de Vigo, 12-14/03/2003.
  - Taller de creación y acceso de BD terminológicas. UPF, 2-6/07/2001
  - Curso de doblaje para la Associació de Traductors i Intèrprets de Catalunya. Nov-dic 1998.
  
- **Experiencia investigadora complementaria**
- Participación en otros proyectos de investigación dentro del IULA (UPF): Estació de Treball de l'Assessor Lingüístic (con la DGPL), validador automático de traducciones (ATYCA TS 170/1999), DOPO (FIT-150200-2000-248), Grup d'Experimentació en Noves Tecnologies Aplicades a la Traducció Audiovisual, Observatori de Neologia y paquete LIC.
- Miembro del grupo internacional Transmedia, organizador del congreso Media for All.
  
- **Asistencia a congresos, cursos y seminarios**
  - Asistencia al Seminario sobre Accesibilidad en Televisión Digital (Madrid, noviembre 2005).
  - Asistencia al congreso Multimedia Translation (Saarbrücken, mayo 2005).
  - Curso de audiodescripción en Leiria (Portugal), a cargo de Joel Snyder (National Captioning Institute, EE.UU). Septiembre-octubre 2004.
  - II Seminari de Correcció de Textos. IEC, 7-8/11/02.
  - II Jornades per a la Cooperació en l'Estandardització Lingüística. IEC, 29-30/11/01.
  - CLUB-9. Les fronteres del llenguatge: lingüística i comunicació no verbal. UB, 12/12/01.
  - I Jornada sobre la Investigació en Terminologia i Coneixement Especialitzat. IULA, 9/07/01.
  - I Congrés SETAM. UPF, 27-28/04/01.
  - II Jornada de Lexicografia *La lexicografia bilingüe*. IULA, 24/11/01.
  - I Jornada de Terminologia i Documentació. IULA, 24/04/00.
  - XVIII Congreso Nacional de AESLA. UB, 4-6/05/00.
  - Jornades sobre Anàlisi del Discurs Polític. UPF, 20-21/10/00.

- I Jornada de la Xarxa Temàtica de Coneixement, Llengua i Discurs Especialitzat. IULA.
- Taller d'Intercanvi d'Habilitats Informàtiques [18 horas]. IULA, 99/00.
- V Jornades sobre la Traducció. UJI, 28-30/10/99.
- I Jornades per a la Cooperació en l'Estandardització Lingüística. IEC, 25-26/11/99.
- Seminari/taller de traducció literària, a càrrec de Jordi Arbonès. 25-29/11/96.
- Curs de correcció de català a l'escola Rosa Sensat (1996) i a Òmnium Cultural (2002).
- Seminari de traducció de còmics, C. Castellanos. UAB.
- II Congrés Internacional de Traducció. UAB, 21-25/03/94.
- 27<sup>th</sup> IAETFFL Conference. University College of Swansea, 3-7/04/93.
- XXV Universitat Catalana d'Estiu, becada por el Consell Comarcal de la Selva.
- I Congrés Internacional de Traducció. UAB. 6-10/04/92.

**Premios, becas y estancias en el extranjero:** Ayuda Sócrates para movilidad de profesorado para una estancia de una semana en la Hogeschule Antwerpen (diciembre 2005). Premi Joan Coromines de Lexicografia 2005, por la tesis doctoral. Beca Marie Curie para asistir al congreso Euroconferences, en Saarbrücken (mayo 2005). Beca LINGUA (92/93) para estudiar un año en la Universidad de Swansea.

# CURRICULUM VITAE

## **PERSONAL DETAILS**

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London SW18 1QW

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website: <http://www.roehampton.ac.uk/staff/JorgeDiaz-cintas>

DOB: 4th April 1964

## **ACADEMIC QUALIFICATIONS**

1994-97 PhD Thesis on Audiovisual Translation. University of Valencia, Spain.

1990-94 *Suficiencia Investigadora* (MA Dissertation equivalent) on Linguistics. University of Valencia.

1992 Diploma of Competence in Catalan (Elemental i Mitjà, Primer Cicle). University of Valencia.

1989-90 First year of a PhD in Translation and Linguistics with an Erasmus Scholarship. Queen Mary and Westfield College, London.

1988-89 CAP (PGCE equivalent): Methodology in the teaching of modern languages, Motivation techniques and six months teaching in a college. University of Valencia.

1984-89 Degree in Modern Languages: English, French, German, Catalan, Spanish Literature and Grammar, Linguistics and Latin. University of Valencia.

1983-84 COU (Preparatory course to enter university): French, Spanish Literature and Grammar, History, Art, Latin and Philosophy. CEI (Centro de Enseñanzas Integradas), Albacete, Spain.

1978-83 Professional Formation in Textile Studies: Spanish Literature and Grammar, Mathematics, Biology, French, History, Physics. CEI, Albacete.

## **FURTHER QUALIFICATIONS**

2004 Course on Audio Description for the Blind and the Visually Impaired. National Captioning Institute. Escola Superior de Tecnologia e Gestão de Leiria, Portugal.

2003	Course on Interpreting for the Immigration and Nationality Directorate, Home Office. Institute of Linguists Language Services Ltd, London.
1999	Interpreting Workshop in Note-taking Skills. Institute of Translation and Interpreting, London.
1993-94	Diploma of Competence in French (grade 5, highest) and Italian (grade 5, highest). University of Westminster, London.
1991-92	Diploma in Public Service Interpreting. Institute of Linguists, London.

## **WORK EXPERIENCE**

Since February 1994 language)	<p><b>Principal Lecturer in Spanish and Translation</b> (Translation, subtitling, interpreting, economics, cinema and language)</p> <p>Senior Lecturer: 1999-2004. MA Translation Programme Convener: Since September 2005. BA/BSc Translation Programme Convener: Sept 2003 – Sept 2004.</p> <p>BA/BSc Spanish Programme Convener: Sept 2002 – Sept 2003. Roehampton University, Roehampton Lane, London SW15</p>
Since October 1993	<p><b>Freelance Translator and Interpreter</b> (Translation: English, French, Italian and German into Spanish Interpreting: English-Spanish both directions) Home Office, Translation Agencies and Local Authorities in London</p>
October 1997 August 1999	<p><b>Visiting Lecturer in Translation</b> (MA in Translation) Middlesex University, White Hart Lane, London N17 8HR</p>
September 1997 December 1998	<p><b>Visiting Lecturer in Spanish</b> (Spain in Europe) University of Surrey, Guildford, Surrey GU2 7XH</p>
January 1994 January 1996	<p><b>Visiting Lecturer in Spanish</b> (Language, translation) The London Institute, 388 Oxford St, London W1N 9HE</p>
November 1994 June 1996  Surrey KT1	<p><b>Spanish Language Trainer</b> (Spanish language, advanced level) Kingston University, Penrhyn Rd, Kingston Upon Thames, Surrey KT1</p>
July 1994 September 1994	<p><b>Terminology Researcher</b> (Glossaries, European database, compilation of acronyms) European Parliament, Plateau du Kirchberg, L-2929 Luxembourg</p>
April 1993 July 1993	<p><b>Translation Assistant</b> (English, French, Italian and German into Spanish)</p>

Spanish Translation Division, European Parliament

October 1992

June 1994

**Visiting Lecturer in Spanish**

(Grammar, conversation and translation)

South Bank University, Borough Road, London SE1 0AA

July 1990

April 1993

**Information and Accommodation Assistant**

(General enquiries, translation of information packs into Spanish)

London Tourist Board and Convention Bureau, 26 Grosvenor Gardens, London SW1W

October 1989

July 1990

**Spanish Teaching Assistant**

(Theory and conversation classes)

Richmond Upon Thames College, Egerton Road, Twickenham TW2 7SJ and Rectory School, Hamworth Road, Hampton TW12 3HB

September 1987

June 1989

**Assistant in the English Department**

(Member of a translation research team, conversation classes)

Philology University of Valencia, 32 Av. Blasco Ibáñez, 46010 Valencia (Spain)

**INTERNAL ADMINISTRATIVE and ACADEMIC RESPONSIBILITIES**

INTERNAL ADMINISTRATIVE RESPONSIBILITIES

- ◆ Programme Convener of the MA/PgDip in Audiovisual/Specialised Translation (Since September 2005).
- ◆ Development and validation of MA/PgDip in Audiovisual/Specialised Translation (2004-2005). The programme was successfully launched in September 2005.
- ◆ BA/BSc Translation Programme Convener, Sept 2003–Sept 2004.
- ◆ BA/BSc Spanish Acting Programme Convener, Sept 2002–Sept 2003, during which time the Spanish Programme was revalidated.
- ◆ Development and validation of BA/BSc Translation, Single and Combined Honours, (2001-2003). The programme was successfully launched in September 2003.
- ◆ Member of the School Research Subcommittee, Sept 2001–Sept 2002.
- ◆ Chair of the Spanish Research Subcommittee and RAE Coordinator for Spanish, Sept 1995–February 1998.
- ◆ Member of the Recruitment Committee, School of EML, February 1998–present.
- ◆ Member of the Teaching Fellowship Selection Panel, March 2005.
- ◆ Year Abroad/Socrates Coordinator, Spanish, Sept 1994–August 2002.
- ◆ Examinations Officer, Spanish (1994–present) and Translation (2003–present).
- ◆ Webmaster, Spanish (1998–present) and Translation (2002–present).
- ◆ Member of the Teaching and Learning Subcommittee, School of EML, Sept 2002–Sept 2003.
- ◆ Member of the School Board, School of EML, Sept 2002–Sept 2003.
- ◆ Recruitment and Open Day Officer, Spanish (February 1998–present) and Translation (Sept 2003–present).
- ◆ Library Liaison Officer, Spanish (Sept 1994–February 1998) and Translation (Sept 2002–present).
- ◆ Part of an Academic staff focus group in November 2003 to identify the implications of Roehampton seeking independent University title.
- ◆ Part of an Academic staff focus group in 2002 to identify ways to collaborate with UniS within the Federation.

### **INTERNAL RESEARCH SUPERVISION: COMPLETED**

PhD Thesis on 'Audiovisual Translation: Subtitling for the Deaf and the Hard-of-Hearing', by Josélia Neves, January 2002-April 2005. Viva defended in April 2005.

### **INTERNAL RESEARCH SUPERVISION: ON-GOING**

PhD Thesis on "The Translation of Video Games", by Miguel Bernal. October 2005-present.

MPhil Thesis on 'Gender and Audiovisual Translation', by Marcella De Marco, with a scholarship from the British Academy. January 2005-present.

PhD Thesis on 'The Translation of Linguistic Variation in the Dubbed and Subtitled Versions in Spanish of *The Big Lebowski* (Joel Coen, 1998)', by Enrique Planells-Artigot, October 2000-October 2003 (presently interrupted).

### **INTERNAL RESEARCH SUPERVISION: VISITING STUDENTS**

Co-supervision of PhD Thesis on 'Translating Children's Programmes for the Screen', by Ana Isabel Hernández Bartolomé. Visiting PhD student from the University of Valladolid, Spain, with a scholarship from the Spanish government. June–September 2005.

Co-supervision of PhD Thesis on "The Translation of the Third Language in the Dubbing of Films", by Montserrat Corrius. Visiting student from the Universitat de Vic, Spain, with a scholarship from Generalitat de Catalunya, Catalan autonomous government. January–March 2005.

Co-supervision of PhD Thesis on 'The Translation of Irony in Audiovisual Translation', by Irene Ruiz. Visiting PhD student from the University of Alicante, Spain, with a scholarship from Generalitat de Valencia, Valencia autonomous government. October–December 2004.

Co-supervision of PhD Thesis on "*How to Make a Mountain out of a Molehill*": A Corpus-Based Pragmatic and Conversational Analysis Study of Hyperbole in Interaction', by Laura Cano. Visiting PhD student from the University of Valencia, Spain, with a scholarship from Generalitat de Valencia, Valencia autonomous government. September–December 2002.

### **INTERNAL FUNDED PROJECTS**

2004. A total sum of £55,000 from the Postgraduate Taught Investment Fund to develop an MA/Postgraduate Diploma in Translation (Audiovisual and Specialised). Successfully launched in September 2005.

2004. Teaching Fellowship award for the academic years 2004/05 and 2005/06. A total sum of £6,000 from the RED Centre, under the sharing excellence scheme, for the development of modules on subtitling for the deaf and hard-of-hearing and on audiodescription for the blind and the visually impaired.

2004. A total sum of £798 from the Internationalisation Fund to attend an international conference in Fortaleza, Brazil and to deliver a seminar at Universidade Federal da Bahia, Brazil.

2002. A total sum of £8,000 from the Federal Innovation Fund (FIF 02/14: development of a PG Diploma/MA in Audiovisual Translation and FIF 02/11: International Conference on Audiovisual Translation).

2001. A total sum of £3,232 from the Curriculum Development Fund Bid 2001/02 for the development of a new undergraduate programme in Translation, successfully launched in September 2003.

### **EXTERNAL CONSULTANCY**

#### **EXTERNAL RESEARCH CO-SUPERVISION: ON-GOING**

PhD Thesis on "La traducción de los elementos culturales en el texto audiovisual. La obra de Pedro Almodóvar en alemán, francés e inglés", by Ana Moreno Peinado. September

2005-present, co-supervised with Prof. Raquel Merino Alvarez, Universidad del País Vasco. September 2005-present.

### **MEMBER OF BOARDS AND COMMITTEES**

President of ESIST (European Association for Studies in Screen Translation) since 2002.  
Member of the IATIS (International Association for Translation and Intercultural Studies)  
Committee for Translator and Interpreter Training, audiovisual translation representative, since 2004.

### **EDITORIAL ASSESSOR**

Articles assessed and peer reviewed for ●*Puentes. Hacia Nuevas Investigaciones en la Mediación Cultural* (since 2005), ●*Linguistica Antverpiensia* (since 2002), ●*The Journal of Specialised Translation* (since 2003), ●European Society for Translation Studies (2005), ●*Quaderns de Filologia de la Universitat de València* (2005), ●*Spanish in Context* (2004).

### **PROGRAMME DEVELOPMENT**

Universitat Autònoma de Barcelona (2003): 10 subtitling modules for on-line postgraduate course in audiovisual translation.

University of Birmingham (2002): subtitling module for on-line MA in Translation.

### **VISITING/GUEST LECTURER: PHD AND MA LEVEL**

●Universitat Autònoma de Barcelona (since 2001) ●Universidad de Valencia (2000-2005)  
●Universidad de Las Palmas (2005) ●University of Edinburgh (2006) ●Universidad de Granada (2005) ●Imperial College, London (2005) ●Universidade Federal da Bahia, Salvador, Brazil (2004) ●Universidad del País Vasco, Vitoria, Spain (since 2004) ●Salford University (2004) ●Manchester University (2004) ●Universitat de Vic, Spain (2004)  
●Universidad Rey Juan Carlos I, Madrid (2003) ●Universidade de Vigo, Spain (2003, 2005)  
●London Metropolitan University (2002) ●University of Surrey (2002) ●University of Birmingham (2001-2003) ●University of Leeds (2000-2002) ●Middlesex University (1997, 1998, 2005) ●UMIST (1999).

### **VISITING/GUEST LECTURER: BA LEVEL**

●Universidad de Málaga (2005) ●Universidad de Granada, in Almuñécar (since 2003)  
●Universidad de Alicante (2004) ●Universidad Europea de Madrid (2000) ●Universidad de Castilla-La Mancha, Albacete, Spain (1999) ●Universidad del Espíritu Santo, Guayaquil, Ecuador (1999) ●Universidad de Valencia (1998 and 1999) ●University of Surrey (1997 and 1998) ●ISTI, Brussels (1996 and 1999) ●Kingston University (1994-1996) ●The London Institute (1994-1996) ●London South Bank University (1992-1994).

### **EXTERNAL RESEARCH SUPERVISION: COMPLETED**

Supervision of *Proyecto de Investigación* on 'La traducció en el polisistema cinematogràfic català (amb especial atenció a les produccions adreçades al públic infantil i juvenil)', by Esteve Comes i Bergua, Universitat Autònoma de Barcelona, 2001-2002.

### **EXTERNAL EXAMINER: PHD LEVEL**

Universidad de Valencia (2005): "*How to Make a Mountain out of a Molehill*": A Corpus-Based Pragmatic and Conversational Analysis Study of Hyperbole in Interaction, by Laura Cano Mora.

Universitat Jaume I, Catellón (2004): *Estudio descriptivo y discursivo de la traducción del humor en textos audiovisuales. El caso de Los Simpson*, by Juan José Martínez Sierra.

Universidad de Granada (2004): *La traducción de expedientes de crisis matrimoniales entre España e Irlanda: un estudio jurídico-tractológico*, by Guadalupe Soriano Barabino.

University of Surrey (2003): *Redundancy Levels in Subtitling. DVD Subtitling: A Compromise of Trends*, by Panayota Georgakopoulou.

Universidad de Granada (2001): *La recepción del humor audiovisual traducido: estudio comparativo de fragmentos de las versiones doblada y subtitulada al español de la película Duck Soup, de los Hermanos Marx*, by Adrián Fuentes Luque.

Universidad de Valencia (2000): *La traducción de los nombres de "realia" en textos del sector turístico*, by Patricia Cristina Martínez Sánchez.

### **EXTERNAL EXAMINER/MARKER: MA LEVEL**

University of Sheffield (since 2006): MA in Screen Translation.

University of Manchester (since 2003): MSc Translation Studies.

University of Leeds (since 2003): MA Screen Translation.

London Metropolitan University (2000-2005): MA Applied Translation Studies.

UMIST (2001-2003): MSc Translation Studies.

Middlesex University (1997-1999): MA Theory and Practice of Translation.

### **EXTERNAL EXAMINER: BA AND A/AS LEVELS**

University of Central Lancashire (1997-2001): BA Spanish Programme.

Oxford and Cambridge Examinations and Assessment Council (1994-2001): Oral Visiting Examiner.

### EXTERNAL REFEREE: BA LEVEL

London Metropolitan University (2001): BA Applied Translation.

### **EXTERNAL EXAMINER: SPANISH LANGUAGE**

Language Services Ltd, Institute of Linguists, (since 2000): several diplomas.

Institute of Linguists (since 2001): several diplomas and certificates.

## **PRIZES AND AWARDS**

2004-06 *Roehampton Teaching Fellowship* in recognition of excellence in Learning and Teaching. Roehampton University, London.

2004 *Prémio Eng.º Jaime Filipe 2004*, 4<sup>th</sup> edition, awarded by the Departamento de Protecção Social de Cidadania, Portugal. Second prize to the subtitling guidelines "Sistema de Legendagem vkv, 'Vozes que se vêem'", designed by Josélia Neves under my PhD supervision.

## **PUBLICATIONS**

### **AUTHORED BOOKS**

2003. *Teoría y práctica de la subtitulación: inglés / español*. Barcelona: Editorial Ariel. 412pp + DVD with clips and subtitling programme.

2001. *La traducción audiovisual: el subtitulado*. Salamanca: Ed. Almar, Biblioteca de Traducción, 173pp.

### **CO-EDITED BOOKS**

and Isabel Santaolalla, Patricia d'Allemand, Peter W. Evans, Consuelo Sanmateu, Alistair Whyte, Michael Witt (coords.) 2004. *Buñuel, siglo XXI*. Zaragoza: Prensas Universitarias de Zaragoza, Colección Imagen y Comunicación 7, 572pp.

### **AUTHORED CHAPTERS IN BOOKS**

2005. "The ever-changing world of subtitling: some major developments", in Sanderson, John D. (ed) *Research on Translation for Subtitling in Spain and Italy*. Alicante: University of Alicante, 17-26.
2005. "Teoría y traducción audiovisual", in Zabalbeascoa Terran, Patrick, Laura Santamaría Guinot and Frederic Chaume Varela (eds) *La traducción audiovisual: Investigación, enseñanza y profesión*. Granada: Comares, 9-21.
2005. "El subtitulado y los avances tecnológicos", in Merino, Raquel, J. M. Santamaría y Eterio Pajares (eds) *Trasvases culturales: Literatura, cine, traducción 4*. Vitoria: Universidad del País Vasco, 155-175.
2004. "In search of a theoretical framework for the study of audiovisual translation", in Orero, Pilar (ed) *Topics in Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins, 21-34.
2003. "Audiovisual translation in the third millennium", in Anderman, Gunilla and Margaret Rogers (eds) *Translation Today. Trends and Perspectives*. Clevedon, Buffalo, Toronto, Sydney: Multilingual Matters Ltd., 192-204.
2002. "El subtitulado de expresiones idiomáticas al castellano", en Sanderson, John D. (ed) *Traductores para todo. Actas de las III Jornadas de doblaje y subtitulación*. Alicante: Universidad de Alicante, 13-28.
2001. "Teaching subtitling at university", in Cunico, Sonia (ed) *Training Translators and Interpreters in the New Millenium* (sic). Portsmouth: University of Porstmouth, 29-44.
2001. "Sex, (sub)titles and videotapes", in Lorenzo García, Lourdes and Ana M. Pereira Rodríguez (eds) *Traducción subordinada II: el subtitulado (inglés-español/galego)*. Vigo: Universidade de Vigo, 47-67.
2001. "Aspectos semióticos en la subtitulación de situaciones cómicas", in Pajares, Eterio, Raquel Merino and J. M. Santamaría (eds) *Trasvases culturales: Literatura, cine, traducción 3*. Vitoria: Universidad del País Vasco, 119-130.
2001. "Striving for quality in subtitling: the role of a good dialogue list", in Gambier, Yves and Henrik Gottlieb (eds) *(Multi)Media Translation: Concepts, Practices and Research*. Amsterdam and Philadelphia: John Benjamins, 199-211.
2001. "The value of the semiotic dimension in the subtitling of humour", in Desblache, Lucile (ed) *Aspects of Specialised Translation*. Paris: La Maison du Dictionnaire, 181-191.
2001. "Los Estudios sobre Traducción y la traducción fílmica", in Duro, Miguel (coord) *La traducción para el doblaje y la subtitulación*. Madrid: Cátedra, 91-102.
1998. "La labor subtituladora en tanto que instancia de traducción subordinada", in Orero, Pilar (ed) *Actes del III Congrés Internacional sobre Traducció*. Barcelona: Universitat Autònoma de Barcelona, 83-90.
1997. "Un ejemplo de explotación de los medios audiovisuales en la didáctica de lenguas extranjeras", in Cuéllar, María del Carmen (ed.) *Las nuevas tecnologías integradas en la programación didáctica de lenguas extranjeras*. Valencia: Universidad de Valencia, 181-191.

### **AUTHORED ARTICLES IN JOURNALS**

2005. "Audiovisual Translation Today – A question of accessibility for all". *Translating Today* 4: 3-5.
1999. "Dubbing or subtitling: the eternal dilemma". *Perspectives: Studies in Translatology* 7(1): 31-40.
1999. "Modalidades traductoras en los medios de comunicación audiovisual", in Aleza, Milagros et al. (eds) *El contacto lingüístico en el desarrollo de las lenguas occidentales*. Colección *Quaderns de Filologia, Estudis Lingüístics IV*. Valencia: Universidad de Valencia, 85-99.
1998. "The dubbing and subtitling into Spanish of Woody Allen's *Manhattan Murder Mystery*". *Linguistica Antverpiensia* 32: 55-71.
1998. "Propuesta de un marco de estudio para el análisis de subtítulos cinematográficos". *Babel* 44(3): 254-267.
1995. "El subtitulado de *Hamlet* al castellano". *Sendebarr* 6: 147-158.

1995. "El subtulado como técnica docente". *Vida Hispánica* 12: 10-14.

### CO-AUTHORED ARTICLES IN JOURNALS

and Pilar Orero. 2003. "Course profile. Postgraduate courses in audiovisual translation". *The Translator* 9(2): 371-388.

### INTERNET PUBLICATIONS

2004. "Subtitling: the long journey to academic acknowledgement". *The Journal of Specialised Translation* 1: 50-68.

[www.jostrans.org/issue01/issue01toc.htm](http://www.jostrans.org/issue01/issue01toc.htm)

2002. "Subtitles for Almodóvar – Workshop: Subtitling". The British Council-Texts [www.literarytranslation.com/workshops/almodovar](http://www.literarytranslation.com/workshops/almodovar).

2001. "Teaching subtitling at university". Educational Resources Information Center (ERIC) of the U.S. Department of Education.

[www.eric.ed.gov/ERICWebPortal/Home.portal?nfpb=trueandERICExtSearch\\_SearchValue\\_1=Cintas+Jorge+DiazandERICExtSearch\\_Operator\\_1=ORandERICExtSearch\\_SearchType\\_1=auand\\_pageLabel=RecordDetailsandobjectId=0900000b8006d492](http://www.eric.ed.gov/ERICWebPortal/Home.portal?nfpb=trueandERICExtSearch_SearchValue_1=Cintas+Jorge+DiazandERICExtSearch_Operator_1=ORandERICExtSearch_SearchType_1=auand_pageLabel=RecordDetailsandobjectId=0900000b8006d492)

### CD PUBLICATIONS

2001. "El reto de la calidad en la subtitulación fílmica", in *El traductor profesional ante el próximo milenio*. Madrid: Universidad Europea. CD publication, 10pp.

### ENCYCLOPEDIA ENTRIES

and Pilar Orero. 2005. "Voice-over", in Brown, Keith (ed) *Encyclopedia of Language and Linguistics, 2<sup>nd</sup> Edition (ELL2)*. Oxford: Elsevier, 477-480.

### PUBLISHED INTERVIEWS

2003. "Almodóvar es el director más internacional, pero el más difícil de exportar al extranjero". *C@mpus Digital* – Universidad de Granada, 18 September.

<http://prensa.ugr.es/prensa/campus/prensa.php?nota=877>

2001. "Crossed lines". *The Broadsheet*, December, Issue 107: 28-30. Interview by Alex Johnson.

### PHD THESIS

1997. *El subtulado en tanto que modalidad de traducción fílmica dentro del marco teórico de los Estudios sobre Traducción*. (Misterioso asesinato en Manhattan, Woody Allen, 1993). València: Universitat de València. PhD Thesis. 479pp [Published on microfiches in 1998].

### DICTIONARIES

et al. (eds) 1999. *Spanish Law Dictionary: Spanish-English / English-Spanish*. Teddington: Peter Collin Publishing.

et al. (eds) 1997 (2<sup>nd</sup> edition). *Business Spanish Dictionary: Spanish-English / English-Spanish*. Teddington: Peter Collin Publishing. (ISBN 0-948549-90-4). [Also published as paperback in 1998].

et al. (eds) 1997. *Pons. Kleines Fachwörterbuch Wirtschaft Spanisch-Deutsch / Deutsch-Spanisch*. Stuttgart: Ernst Klett Verlag.

et al. (eds) 1997. *Glosario de alemán para negocios: alemán-español / español-alemán*. Teddington: Peter Collin Publishing.

et al. (eds) 1997. *Dictionary of Government and Politics*, 2nd edition. Teddington: Peter Collin Publishing.

### REVIEWS

2003. "Duro, Miguel (coord.) 2001. *La traducción para el doblaje y la subtitulación*. Madrid: Cátedra". Book review in *The Translator* 9(2): 362-366.

2003. "Ballester Casado, Ana. 2001. Traducción y nacionalismo. La recepción del cine americano en España a través del doblaje (1928-1948). Granada: Editorial Comares, Interlingua. Volumen 19". Book review in *The Translator* 9(2): 357-361.
1999. "Costa Brava", in Mira, Alberto. *Para entendernos. Diccionario de cultura homosexual, gay y lesbica*. Barcelona: Ediciones de la Tempestad, 202-203.
1997. "Marco Borillo, Josep. (ed). 1995. *La traducció literària*, Publicacions de la Universitat Jaume I. Campus de Penyeta Roja, Castelló de la Plana". Book review in *Translatio, Nouvelles de la FIT - FIT Newsletter* 16(4): 546-548.

### CONFIDENTIAL REPORTS

2003. For the publishing company Routledge, on translation issues.

### IN PRESS

2006. An interview by Dr Eliana Franco and Dr Vera Araújo (eds) to appear in a forthcoming volume on audiovisual translation of the Brazilian journal *Cadernos de Tradução*.
2006. "Nuevos retos y desarrollos en el mundo de la subtitulación". *Puentes* 4. Special issue on audiovisual translation. Edited by Roberto Mayoral.
2006. "La subtitulación y el mundo académico: perspectivas de estudio e investigación", in Ortega Arjonilla, Emilio (dir.) *Panorama actual de la investigación en traducción e interpretación. Vol III*. Málaga: Universidad de Málaga.
- and Jordi Mas López and Pilar Orero. 2006. "Reflexiones en torno a la enseñanza de la traducción audiovisual en España. Propuestas de futuro", in Ortega Arjonilla, Emilio (dir.) *Panorama actual de la investigación en traducción e interpretación. Vol III*. Málaga: Universidad de Málaga.
2006. "Back to the future in subtitling", in Gerzymisch-Arbogast, Heidrun (ed) *Multidimensional Translation: Challenges*. Manchester: St. Jerome.

### FORTHCOMING

- and Aline Remael. 2006. *Audiovisual Translation: Subtitling*. Manchester: St Jerome. Approx. 200 pages + DVD. Submission date 31 August 2005.
- and Gunilla Anderman (eds). 2006. *Dubbing and Subtitling for the Screen* (working title). Clevedon: Multilingual Matters Ltd.
- and Gunilla Anderman (eds). 2006. *Audiovisual Translation – Language Transfer on the Screen* (working title). Basingstoke: Palgrave Macmillan.
- (ed). 2007. *The Didactics of Audiovisual Translation*. Amsterdam and Philadelphia: John Benjamins.

## PAPERS AT CONFERENCES

### GUEST SPEAKER – PLENARY SESSION

2005. "El mercado laboral de la traducción audiovisual". *I Seminario sobre Traducción Audiovisual: Multimedia, Doblaje, Subtitulado*. Universidad del País Vasco, Vitoria, 28-30 September.
2005. "Back to the future in subtitling". *Challenges of Multidimensional Translation*. First International Conference of the Multidimensional Translation – MuTra group. [Saarland University, Saarbrücken](#), Germany, 2-6 May.
2005. "Retos y desafíos en Traducción Audiovisual: perspectivas profesionales". *II Jornadas de Traducción Profesional*. Universidad Alfonso X El Sabio, 21-22 April.
2005. "¿Tabú o no tabú? Almodóvar en inglés". *Symposium to celebrate the 25<sup>th</sup> Anniversary of the Faculty of Translation and Interpreting*. Universidad de Granada, 23 February.
2004. "An on-line course on screen translation". *Media, Teaching and Translation*. 9<sup>th</sup> National Translation Forum and 3<sup>rd</sup> Brazilian International Translation Forum. State University of Ceará, Fortaleza, Brazil, 30 August – 3 September.

2004. "La subtitulación en Europa". *Media, Teaching and Translation*. 9<sup>th</sup> National Translation Forum and 3<sup>rd</sup> Brazilian International Translation Forum. State University of Ceará, Fortaleza, Brazil, 30 August – 3 September.
2004. "El sistema universitario de enseñanza-aprendizaje en el Reino Unido". *Talleres de Habilidades Docentes 2003/2004*. Universidad Castilla-La Mancha, Albacete, 14 June.
2004. "The past, present and future of subtitling". *IV Jornadas sobre doblaje y subtitulación*. Universidad de Alicante, 4-6 May.
2004. "Taller de subtitulación". *IV Jornadas sobre doblaje y subtitulación*. Universidad de Alicante, 4-6 May.
2003. "La subtitulación y el mundo académico: perspectivas de estudio e investigación". *II Simposio Internacional. Traducción, Texto e Interferencias*. Universidad de Málaga, 22-24 October.
2003. "Audiovisual Translation in the 21<sup>st</sup> century: a European outlook". *Encontro sobre Tradução Audiovisual*. Lisbon, 6 September.
2002. "The art of film subtitling". *The Art of Film Translation*. Institute of Contemporary Arts (ICA), London, 1 June.
1999. "Subtitulado y doblaje: dos versiones de *Manhattan Murder Mystery* (Woody Allen)". *1ª Tertulia de Trujamanes: Traducción Audiovisual*, Universidad Alfonso X El Sabio, Madrid, 16 February.

#### GUEST SPEAKER

2005. "Round table: El mercado laboral de la traducción audiovisual". *I Seminario en Traducción Audiovisual: Multimedia, Doblaje, Subtitulado*. Universidad del País Vasco, Vitoria, 28 September.
2005. "Audio Description in the UK". *Training the Trainers in Audio Description*. Roehampton University, London, 17 March.
2004. "Academic training in audiovisual translation in Brazil and Europe". *Media, Teaching and Translation*. 9<sup>th</sup> National Translation Forum and 3<sup>rd</sup> Brazilian International Translation Forum. State University of Ceará, Fortaleza, Brazil, 30 August – 3 September.
2004. "Globalisation and subtitling: new developments". *Trasvases culturales: Literatura, cine, traducción 4*. Universidad del País Vasco, Vitoria, 27-29 May.
2004. "Tabú o no tabú: Almodóvar en inglés". *II Seminario de Traducción Audiovisual*. Universitat Autònoma de Barcelona, 21 January.
2003. "Las traducciones fantásticas: Harry Potter y El señor de los anillos". *I Jornada Internacional de Traducción Audiovisual*. Universitat Autònoma de Barcelona, 26 February.
2003. "La presencia de la traducción literaria en el guión cinematográfico traducido". *I Jornada Internacional de Traducción Audiovisual*. Universitat Autònoma de Barcelona, 26 February.
2002. "Education and screen translation. The training situation in the UK and Spain". *Languages and the Media: Viewers, Languages and Marketing*. Berlin, Hotel Intercontinental, 4-6 December.
2002. "On the art of subtitling". BBC's Radio 3 THE VERB, writing and language programme. London, 25 May.
2002. "Asignatura pendiente: la subtitulación y el mundo académico". *Traducir para la pantalla. II Seminario Interdisciplinar sobre Traducción Especializada*. Universidad Europea de Madrid, 8-9 March.
2001. "Sobre diferentes aspectos de la subtitulación". *III Jornadas sobre doblaje y subtitulación*. Universidad de Alicante, 11-12 December.
2001. "Teoría y traducción audiovisual". *I Congreso SETAM: Estado actual del estudio de la traducción audiovisual en España*, Universitat Pompeu Fabra, Barcelona, 27-28 April.
1999. "Coping with humour in the realm of film translation". *International Conference on Aspects of Specialised Translation*, University of North London, 26-27 November.
1998. "A dream come true? Spain in Europe". *Our European Partners*. The Guildford Institute, 20 May.

## **SPEAKER**

2005. "Teaching subtitling in the new millennium". *For a Proactive Translatology*. University of Montreal, Canada, 7-9 April.
2004. "La accesibilidad a los medios audiovisuales y el mundo académico y docente". *III Seminarios Internacionales de Altea: TV digital y accesibilidad para personas discapacitadas en un entorno global de comunicación*. Universidad Rey Juan Carlos, Palau Altea, 18-19 October.
2003. "Reflexiones en torno a la enseñanza de la traducción audiovisual en España. Propuestas de futuro". In collaboration with Jordi Mas and Pilar Orero. *II Simposio Internacional. Traducción, Texto e Interferencias*. Universidad de Málaga, 22-24 October.
2001. "In search of a theoretical framework for screen translation". *Third International Congress of EST: Claims, Changes and Challenges in Translation Studies*. Copenhagen Business School, 30 August-1 September.
2001. "Teaching subtitling at University". *Training Translators and Interpreters in the New Millennium*, University of Portsmouth, 17 March.
2000. "Sex, (sub)titles and videotapes". *3rd International Conference Languages and the Media: Converging Markets and Multimedia*. Berlin, 12-13 October.
2000. "Aspectos semióticos en la subtitulación de situaciones cómicas". *III Congreso Internacional sobre Traspases Culturales: Literatura, Cine, Traducción*. Universidad del País Vasco, Vitoria, 1-3 June.
1999. "El reto de la calidad en la subtitulación filmica". *II Jornadas sobre la Formación y Profesión del Traductor e Intérprete*, Universidad Europea de Madrid, 17-20 February.
1998. "Striving for quality in subtitling: the dialogue list of Woody Allen's *Manhattan Murder Mystery*". *Languages and the Media II*, Intercontinental Hotel, Berlin, 15-16 October.
1996. "Dubbing or subtitling?: the eternal dilemma". *Thirteenth International Conference on Language, Linguistics, Literature and Translation*, Yarmouk University, Irbid, Jordan, 1-4 April.
1996. "La labor subtituladora en tanto que instancia de traducción subordinada". *III Congrés Internacional sobre Traducció*, Universitat Autònoma, Barcelona, 28-30 March.
1996. "Un ejemplo de explotación de los medios audiovisuales en la didáctica de lenguas extranjeras". *Encuentro Internacional: Las nuevas tecnologías integradas en la programación didáctica de lenguas extranjeras*. Universidad Internacional Menéndez Pelayo, Valencia, 1-3 February.
1996. "Translation Studies: un marco de estudio para el análisis de subtítulos". *4th Hispanic Studies Postgraduate Conference*, University of Nottingham, 4 January.
1995. "España y los nuevos miembros de la UE". *9th ACIS (Association for Contemporary Iberian Studies) Conference*, Queen's University of Belfast, 15-17 September.

## **CHAIR OF PANEL / SESSION**

2005. "Quality in Screen Translation". *Between Text and Image: Updating Research in Screen Translation*. Forlì, Università de Bologna, 27-30 October.
2005. "Subtitling and globalisation". *Media for All*. International Conference organised by Transmedia research group. Universitat Autònoma de Barcelona, 6-8 June.
2004. *IV Jornadas sobre doblaje y subtitulación*. Universidad de Alicante, 4-6 May.
2004. "Globalisation and subtitling: new developments". *Traspases culturales: Literatura, cine, traducción 4*. Universidad del País Vasco, Vitoria, 27-29 May.
2004. "Opening Presentation". *In So Many Words: Language Transfer On the Screen*. London, 5-7 February.
2003. "The translation into Spanish and Catalan of Harry Potter y El señor de los anillos". *I Jornada Internacional de Traducción Audiovisual*. Universitat Autònoma de Barcelona, 26 February.
2001. "Nuevas teorías en el campo de la traducción audiovisual". *I Congreso SETAM: Estado actual del estudio de la traducción audiovisual en España*, Universitat Pompeu Fabra, Barcelona, 27-28 April.

1999. *International Conference on Aspects of Specialised Translation*, University of North London, 26-27 November.

## TALKS and SEMINARS

2006. "Subverting rules and conventions in subtitling – the digital era". University of Edinburgh, 18 January.
2005. "Prácticas de subtitulado". *Máster en Subtitulado y Audiodescripción*. Universidad de Las Palmas de Gran Canaria, 17-21 December.
2005. "La Traducción Audiovisual: un área en eclosión". *II Jornadas de Traducción Profesional*. Universidade de Vigo, 16 November.
2005. "Taller de subtitulado". *I Seminario sobre Traducción Audiovisual: Multimedia, Doblaje, Subtitulado*. Universidad del País Vasco, Vitoria, 30 September.
2005. "Subtitling Spanish films for a British audience". Middlesex University, 8 March.
2005. "Subtitulación". Intensive course. Universidad de Málaga, 28 February - 4 March.
2005. "Perspectivas de estudio de la traducción audiovisual". Doctoral course "Distinguido con Mención de Calidad del Ministerio de Educación y Ciencia de España". Universidad de Granada, 21-25 February.
2005. "Teoría y práctica de la subtitulación". Postgraduate course. Universidad de Valencia, 3-12 February.
2005. "Translation in subtitling – A practical setting". Imperial College, 25 January.
2004. "Teoría y práctica de la subtitulación". MA in Audiovisual Translation. Universitat Autònoma de Barcelona, 4-15 October.
2004. "Teoría y práctica de la traducción audiovisual (TAV): el futuro de la subtitulación". Universidad de Granada, Almuñécar, 20-24 September.
2004. "Doing research in audiovisual translation: polysystem theory and norms". Universidade Federal da Bahia, Salvador, Brazil, 23-27 August.
2004. "Aspectos generales de la subtitulación". Postgraduate course. Universidad del País Vasco, Vitoria, 12-16 July.
2004. "Teoría y práctica de la subtitulación". Postgraduate course. Universidad de Valencia, 12-19 June.
2004. "Workshop on subtitling". Universidad de Alicante, 3 May.
2004. "Sex, (sub)titles and videotapes". University of Salford, 29 April.
2004. "Audiovisual Translation in the Third Millennium". Manchester University, 8 March.
2004. "The translation of audiovisual programmes". Oxford Brookes University, 11 February.
2004. "La traducción audiovisual en el tercer milenio". Universitat de Vic, 19 January.
2004. "Teoría y práctica de la subtitulación". Postgraduate course. Universitat Autònoma de Barcelona, 20-23 January.
2003. "Teoría y práctica de la subtitulación". Postgraduate course. Universitat Autònoma de Barcelona, 14-17 October.
2003. "El subtitulado: perspectivas profesionales, didácticas y de investigación". Universidad de Granada, Almuñécar, 15-19 September.
2003. "Curso de verano sobre la subtitulación". Fundación Universidad Rey Juan Carlos I, Aranjuez, 30 June-4 July.
2003. "Teoría y práctica de la subtitulación". Postgraduate course. Universidad de Valencia, 30 May – 7 June.
2003. "Teoría y práctica de la subtitulación". Postgraduate course. Universidad de Vigo, 19-21 March.
2003. "Audiovisual Translation: an approach to subtitling". Birmingham University, 7 February.
2003. "Introduction to subtitling". London Metropolitan University, 21 January.
2002. "Audiovisual translation in the third millennium". University of Surrey, 28 October.
2002. "The subtitling of humour". University of Leeds, 22 March.
2002. "Audiovisual Translation in the Third Millennium". Leeds University, 21 March.
2002. "Introduction to subtitling". Birmingham University, 1 March.

2002. "Teoría y práctica de la subtitulación", Postgraduate course, Universitat Autònoma de Barcelona, 5-7 February.
2001. "An introduction to film subtitling". Middlesex University, 20 November.
2001. "The European dimension of Spain". Oxford Brookes University, 30 October.
2001. "Teoría y práctica de la subtitulación", Postgraduate course, Universitat Autònoma de Barcelona, 14-16 October.
2001. "Curso de posgrado en subtitulación". Universidad de Valencia, 21-22 June.
2001. "The subtitling of humour". Leeds University, 8 March.
2001. "Taboo and subtitling". Leeds University, 7 March.
2001. "On film subtitling". Middlesex University, London, 13 February.
2000. "Seminario sobre la subtitulación del humor". Universidad Europea de Madrid, 26 May.
2000. "Curso de posgrado en subtitulación". Universidad de Valencia, 12 May.
2000. "Routines in film subtitling". Leeds University, 3 March.
2000. "The semiotics of subtitling". Leeds University, 2 March.
1999. "Subtitling from French into Spanish". Institut Supérieur de Traducteurs and Interprètes, Brussels, 10-12 June.
1999. "English for business". Universidad de Valencia, 24-30 May.
1999. "La enseñanza del español como lengua extranjera". Universidad Espíritu Santo de Guayaquil, Ecuador, 11 April.
1999. "An approach to film translation: the case of Woody Allen's *Manhattan Murder Mystery*". UMIST (University of Manchester Institute of Science and Technology), 15 March.
1999. "Audiovisual translation and subtitling". Middlesex University, London, 3 March.
1998. "Translation skills for learners of English". Universidad de Valencia, 9-20 March.
1996. "Subtitling for students of translation". Institut Supérieur de Traducteurs and Interprètes, Brussels, 22-26 April.

## CONFERENCE ORGANISING

### MAIN ORGANISER

2004. *In So Many Words: Language Transfer on the Screen*. International Conference organised by University of Surrey Roehampton and University of Surrey. London, Senate House, 5-7 February.
2001. *Bridging Cultures: the Role of Translators and Interpreters*. University of Surrey Roehampton, London, 17 February.

### CO-ORGANISER

2005. *Media for All*. International Conference on accessibility organised by the research group Transmedia. Universitat Autònoma de Barcelona, 6-8 June 2005.
2005. *Training the Trainers in Audio Description*. Roehampton University, London, 17 March.
2000. *Buñuel 2000*. International Conference organised by Queen Mary University London and University of Surrey Roehampton. London, Senate House, 13-16 September.

### SCIENTIFIC / ADVISORY COMMITTEE

2005. *Between Text and Image: Updating Research in Screen Translation*. Forlì, Università de Bologna, 27-30 October.
2004. *Languages and the Media: New Markets, New Tools*. Berlin, Hotel InterContinental, 3-5 November.
2004. *Trasvases culturales: Literatura, cine, traducción 4*. Universidad del País Vasco, Vitoria, 27-29 May.
2004. *IV Jornadas sobre doblaje y subtitulación*. Univesidad de Alicante, 4-6 May.
2003. *I Jornada Internacional de Traducción Audiovisual*. Universitat Autònoma de Barcelona, 26 February.
2001. *I Congreso SETAM: Estado actual del estudio de la traducción audiovisual en España*, Universitat Pompeu Fabra, Barcelona, 27-28 April.

## **FUNDED RESEARCH PROJECTS**

2005. 'Media for All'. Research project carried out by Transmedia ([www.fti.uab.es/transmedia](http://www.fti.uab.es/transmedia)). Activities: setting up of a website, conference workshops, 3-day international conference on accessibility to the media in Universitat Autònoma de Barcelona (6-8 June) attended by some 150 delegates, publication of 2 volumes of selected and referees papers with Rodopi and JoSTrans. Support obtained from: Roehampton University; Universitat Autònoma de Barcelona; Escola Superior de Tecnologia e Gestão de Leiria; Hoger Instituut voor Vertales en Tolken, Antwerp; European Association for Studies in Screen Translation; Spanish Ministerio de Trabajo y Asuntos Sociales; Diputació de Barcelona; Generalitat de Barcelona; Spanish Ministerio de Educación; Dursi; Spanish Ministerio de Asuntos Exteriores; Fundació Autònoma Solidària; Catalan TV3; Imaginables Inc.; Associació Catalana de Cecs i disminuïts visuals; FIAPAS, AICE; EFHOH; RNIB; RNID; FIT-Media Committee; Centro Hervás y Panduro; FEPEDA; ADCS; itfc; NCI; DTS; Foro de vida independiente; DR Audiovisual Productions. Conference turnover in excess of €60,000.
2004. 'In So Many Words: Language Transfer on the Screen' (research project involving University of Surrey Roehampton and University of Surrey. Activities: setting up a website ([www.surrey.ac.uk/LIS/CTS/insomanywords.htm](http://www.surrey.ac.uk/LIS/CTS/insomanywords.htm)), pre-conference workshops at UniS, 2-day international conference in London (6-7 February) attended by some 300 delegates, publication of 2 volumes of selected and refereed papers with Multilingual Matters. Support obtained from: University of Surrey Roehampton, University of Surrey, British Academy, itfc, Danish Embassy, Eurostar, Finnish Embassy, Instituto Cervantes, Norwegian Embassy, Softel Ltd, Sysmedia Ltd, Bloomsbury Publishing, European Association for Studies in Screen Translation, Fédération internationale des traducteurs, FIT-Media Committee; Grant and Cutler; Institute of Linguists, IoL; Institute of Romance Studies, IRS; Institute of Translation and Interpreting, ITI; John Benjamins Publishing; MultiLingual Computing and Technology Magazine; Multilingual Matters; The National Centre for Languages, CILT; Oxford University Press; SDL International; Seminario de Estudios sobre la Traducción Audiovisual y Multimedia, SETAM; St Jerome Publishing; Telanguage Services. Conference turnover in excess of £50,000.
2003. 'Design of accompanying DVD and provision of subtitling software for the book *Teoría y práctica de la subtitulación: inglés / español* (£1,500 grant awarded by the Facultat de Traducció i d'Interpretació, Universitat Autònoma de Barcelona, Spain). Period 2002-2003.
2000. 'Buñuel 2000' (research project involving University of Surrey Roehampton and QMW College London). Activities: setting up a website ([www.bunuel2000.freeuk.com](http://www.bunuel2000.freeuk.com)), International Conference in London (September 14<sup>th</sup>-16<sup>th</sup> 2000), publication of Proceedings, edition of a separate volume of selected and commissioned essays. Support obtained from: 1) In Spain: Ministerio de Educación, Cultura y Deportes, Diputación General de Aragón, Institución Fernando el Católico, Instituto de Estudios Turolenses; 2) In UK: The British Academy, Embajada de España, Embajada de México, Instituto Cervantes, Institute of Romance Studies, Association of Contemporary Iberian Studies, Association of Hispanists of Great Britain and Ireland, Institut Français, Banco de Sabadell, Banco de Bilbao Vizcaya Argentaria, Eurostar, and others. Conference turnover of over £31,000.

## **AFFILIATION**

### **RESEARCH GROUPS**

### **TransMedia**

Member of the international research group TransMedia (Language Transfer in the Audiovisual Media), involving other researchers and professionals from Hoger Instituut voor Vertalers en Tolken (Antwerp, Belgium), Universitat Autònoma de Barcelona (Spain), Imaginables (Barcelona, Spain), Titelbild (Berlin, Germany), and Escola Superior de Tecnologia e Gestão de Leiria (Portugal). The main objective of the group is to raise awareness and promote better accessibility to the audiovisual media for minorities such as the deaf and the blind. Work is carried out in the teaching and learning of subtitling for the deaf and the hard-of-hearing as well as in audio description for the blind.

[www.fti.uab.es/transmedia](http://www.fti.uab.es/transmedia)

### **Grup de Recerca Consolidado**

International research group recognised by the Catalan regional government since October 2005. The group is made of academics and professionals from Escola Superior de Tecnologia e Gestão de Leiria (Portugal), Hoger Instituut voor Vertalers en Tolken (Antwerp, Belgium), Imaginables (Barcelona, Spain), Titelbild (Berlin), Roehampton University (London, UK), Universitat de Alacant (Spain), Universitat Autònoma de Barcelona (Spain), and Universitat Jaume I (Castelló, Spain).

### **ASSOCIATIONS**

ESIST: European Association for Studies in Screen Translation. Founding member and president since 2002.

IATIS: International Association for Translation and Intercultural Studies. Founding member and audiovisual translation representative in the Committee for Translator and Interpreter Training, since 2004.

EST: European Society for Translation Studies.

IND: Immigration and Nationality Directorate, Home Office, Central Interpreters Register.

SETAM: Seminario de Estudios sobre la Traducción Audiovisual y Multimedia. Founding member.

ACIS: Association for Contemporary Iberian Studies.

AHGBI: Association of Hispanists of Great Britain and Ireland.

IGRS: Institute of Germanic and Romance Studies.

### **EDITORIAL BOARDS**

*Puentes. Hacia Nuevas Investigaciones en la Mediación Cultural, since 2005.*

*The Journal of Specialised Translation, since 2003.*

*Linguistica Antverpiensia, since 2002.*



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**Comisión Interministerial de  
Ciencia y Tecnología**

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## **Curriculum vitae**

Nombre: Pilar Orero

Fecha: 4 de diciembre de 2005



*Doctorado*  
*Fecha*

*Centro*

<i>PhD</i>	<i>UMIST, Reino Unido</i>	<i>30.12.2002</i> <i>14.3.2003</i> <i>lectura</i>

## ACTIVIDADES ANTERIORES DE CARÁCTER CIENTÍFICO (\*)

<i>Puesto</i>	<b>Centro</b>	<b>Organismo (**)</b>	<i>Fecha de inicio</i>	<i>Fecha de finalización</i>
<i>Profesora</i>	<i>Uni. de Manchester</i>		<i>1992</i>	<i>1994</i>

(\*) La información contenida en el cuadro anterior se utilizará para acreditar el cumplimiento de los requisitos establecidos en el apartado trigésimo primero.3 de la Orden. El órgano competente para la instrucción puede solicitar al candidato la verificación documental de lo declarado con anterioridad en cualquier momento de la tramitación de su expediente. (\*\*) Si el Organismo es un centro mixto deberá indicarse tal situación con mención expresa de todos los centros que participan en su gestión.

## IDIOMAS (R = REGULAR, B = BIEN, C = CORRECTAMENTE)

<i>Idioma</i>	<i>Habla</i>	<i>Lee</i>	<i>Escribe</i>
<i>Castellano</i>	<i>C</i>	<i>C</i>	<i>C</i>
<i>Catalán</i>	<i>C</i>	<i>C</i>	<i>B</i>
<i>Inglés</i>	<i>C</i>	<i>C</i>	<i>C</i>
<i>Francés</i>	<i>C</i>	<i>C</i>	<i>B</i>
<i>Portugués</i>	<i>C</i>	<i>C</i>	<i>B</i>

## PARTICIPACIÓN EN PROYECTOS DE INVESTIGACIÓN

---

*TÍTULO DEL PROYECTO:* Coordinadora de proyecto piloto europeo por vídeo conferencia sobre el tema "How to study translation phenomenon". Colaboración entre las universidades de Lovaina y Gante (Bélgica), Santiago de Compostela, Autónoma de Barcelona (España) y Turku (Finlandia). Mayo-julio de 1995.

*ENTIDAD FINANCIADORA:* UE

*DURACIÓN DESDE:*1994

*HASTA:* 1995

*INVESTIGADOR/A PRINCIPAL:* José Lambert, Universidad de Lovaina.

---

*TÍTULO DEL PROYECTO:* Aura-Lang

*Código* 1782/F AURALANG

*ENTIDAD FINANCIADORA:* UE

*DURACIÓN DESDE:*1996

*HASTA:* 1997

*INVESTIGADOR/A PRINCIPAL:* Michael German, Welsh Education Committee

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*TÍTULO DEL PROYECTO:* Aura-Lang

*Código* 1782/F AURALANG

*ENTIDAD FINANCIADORA:* UE

*DURACIÓN DESDE:*1996

*HASTA:* 1997

*INVESTIGADOR/A PRINCIPAL:* Ramon Lladó, UAB

---

*TÍTULO DEL PROYECTO:* Alulingua

*Código* 3625 ALULINGUA

*ENTIDAD FINANCIADORA:* UE

*DURACIÓN DESDE:*1995

*HASTA:* 1998

*INVESTIGADOR/A PRINCIPAL:* Michael German, Welsh Education Committee

---

*TÍTULO DEL PROYECTO:* Tradumon

*ENTIDAD FINANCIADORA:* UAB

*DURACIÓN DESDE:*2000

*HASTA:* 2001

*INVESTIGADOR/A PRINCIPAL:*Ramon Pique, UAB

---

*TÍTULO DEL PROYECTO:* Subtitul@m

*ENTIDAD FINANCIADORA:* UAB

*DURACIÓN DESDE:*2001

*HASTA:* 2002

*INVESTIGADOR/A PRINCIPAL:*Pilar Orero, UAB

---

*TÍTULO DEL PROYECTO:* Introducción a la FTI *Código de proyecto* MQD2002-195.

*ENTIDAD FINANCIADORA:* Generalitat de Catalunya

*DURACIÓN DESDE:*2003

*HASTA:* 2004

*INVESTIGADOR/A PRINCIPAL:*Maria Josep Recoder

---

*TÍTULO DEL PROYECTO:* CEPACC Red Ciencia y Empresa por la Accesibilidad en la Comunicación. TSI2005-24767-E/

*ENTIDAD FINANCIADORA:* Ministerio Educación y Ciencia

*DURACIÓN DESDE:*2005

*HASTA:* 2008

*INVESTIGADOR/A PRINCIPAL:* Pilar Orero

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TÍTULO DEL PROYECTO: TRANSMEDIA SGR 2005 -00243  
ENTIDAD FINANCIADORA: AGAUR  
DURACIÓN DESDE:2005 HASTA: 2008  
INVESTIGADOR/A PRINCIPAL: Pilar Orero

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### PUBLICACIONES

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AUTORES/AS (p.o. de firma): Orero, Pilar  
TÍTULO: La asignatura pendiente con Sam Weller  
REF. REVISTA/LIBRO: *Actas del II Congreso de Trasmemes Culturales*. Vitoria:  
Universidad del País Vasco , 1997, pp. 265-274. CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar  
TÍTULO: Wellerismos en la tradición paremiológica española  
REF. REVISTA/LIBRO: *Paremia*, 6, 1997 , pp. 459-464. CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar  
TÍTULO: Galdós como traductor  
REF. REVISTA/LIBRO: *Donaire* 8, Londres 1997: 49-53 CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar  
TÍTULO: *Pickwick Revisited*  
REF. REVISTA/LIBRO: *III Congrés Internacional sobre Traducció. Actes*, Bellaterra:  
Universitat Autònoma de Barcelona, 1998, pp. 455- 470 CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar  
TÍTULO: *III Congrés Internacional sobre Traducció. Actes*  
REF. REVISTA/LIBRO: *III Congrés Internacional sobre Traducció. Actes* CLAVE: E

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TÍTULO: El proyecto Alulingua  
REF. REVISTA/LIBRO: *Actes de les Primeres Jornades Catalanes sobre Llengües per a finalitats específiques*, Barcelona: Universitat de Barcelona, 1997, pp. 284-287  
CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar

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REF. REVISTA/LIBRO: *Proverbium*, 15. Vermont, Mass., 1998, pp.235- 242

CLAVE: A

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TÍTULO: Sobre las traducciones de paremias en los *Pickwick Papers*

REF. REVISTA/LIBRO: *Paremia* 7, Madrid

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AUTORES/AS (p.o. de firma): Orero, Pilar

TÍTULO: La traducción de *wellerismos*

REF. REVISTA/LIBRO: *Quaderns, Revista de Traducció* 5, 2000, pp. 123-133

CLAVE: A

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AUTORES/AS (p.o. de firma): Gabriel López Guix y Orero, Pilar

TÍTULO: La edición y la traducción de la literatura inglesa en España

REF. REVISTA/LIBRO: *Donaire*, 14 (Londres, junio de 2000), pp. 13- 18.

CLAVE: A

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AUTORES/AS (p.o. de firma): Andreu, Maribel y Orero, Pilar

TÍTULO: La enseñanza de segundas lenguas extranjeras para traductores

REF. REVISTA/LIBRO: . <http://webeus.usal.es/dig/lib/aqui/aq-21.htm>

CLAVE: A

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REF. REVISTA/LIBRO: CD ROM 2001 Actas III Jornadas sobre la formación y la profesión del traductor e intérprete

CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar

TÍTULO: La traducción de entrevistas para voice-over

REF. REVISTA/LIBRO: Actas SETAM: "Estado Actual del Estudio de la Traducción Audiovisual en España" 27 de abril de 2001. Universitat Pompeu Fabra, Barcelona: 44-47. In Patrick Zabalbeascoa, Laura Santamaría and Frederic Chaume (Eds.) *La traducción audiovisual. Investigación, enseñanza y profesión*. Granada: Comares: 213-222.

CLAVE: A

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REF. REVISTA/LIBRO: Actas CD ROM Valero Garcés, Carmen and Guzmán Mancho Barés (eds.) 2002. 'Traducción e interpretación en los servicios públicos: nuevas necesidades para nuevas realidades = Community Interpreting and Translating: New Needs for New Realities.' CD, Alcalá de Henares: Servicio de Publicaciones de la Universidad de Alcalá.

CLAVE: A

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TÍTULO: Competencia traductora i ensenyament de llengües estrangeres

REF. REVISTA/LIBRO: *Quaderns. Revista de Traducció* 7, 2002, pp. 155-165.

CLAVE: A

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REF. REVISTA/LIBRO: Maia, Belinda; Haller, Johann y Margherita Ulrych (eds.) *Training the Language Services Provider for the New Millennium*, Porto: Universidade do Porto, 2002, pp. 253-262

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REF. REVISTA/LIBRO: " en Sánchez Arjonilla (ed.) *La investigación y la práctica de la traducción: propuestas de futuro*, Atrio, Granada, en prensa

CLAVE: A

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TÍTULO: Diplôme de spécialiste en traduction audiovisuelle (TAV)

REF. REVISTA/LIBRO: *Traduire* 199 : 74-5, 2003

CLAVE: A

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REF. REVISTA/LIBRO: *The Translator* (9) 2: 371-388, 2004.

CLAVE: A

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REF. REVISTA/LIBRO: *Quaderns. Revista de Traducció* 10, 2003, 13-22.

CLAVE: A

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REF. REVISTA/LIBRO: *Quaderns. Revista de Traducció* 11, 187-200, 2004.

CLAVE: A

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REF. REVISTA/LIBRO: *Proverbium*, 21. Vermont, Mass., 2004, 287-297  
CLAVE: A

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CLAVE: A

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LIBRO: *The Translator's Turn*, 1999, Ámsterdam: Benjamins CLAVE: E

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REF. REVISTA/LIBRO: *Proverbium* 22, 2005: 263-271 CLAVE: A

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REF. REVISTA/LIBRO: Publicación en CD *La traducción e interpretación en un entorno global* Universidad Europea de Madrid, 2004. IV Jornadas sobre la formación y profesión del traductor e intérprete. Calidad y traducción. Perspectivas académicas y Profesionales. 25-27 de febrero de 2004. Actas. Universidad Europea de Madrid. Editores: María Elena García García, Antonio González Rodríguez, Claudia Kunschak, Patricia Scarampi.  
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TÍTULO: The Process of Translation for the Production of TV Programmes broadcast by Voice-over  
REF. REVISTA/LIBRO: *In So Many Words*, Londres: Multilingual Matters. (en prensa)  
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AUTORES/AS (p.o. de firma): Bartoll, Eduard; Mas López Jordi y Orero, Pilar  
TÍTULO: Las nuevas tecnologías y su impacto en la enseñanza de la traducción audiovisual: [Subtitul@m](mailto:Subtitul@m)  
REF. REVISTA/LIBRO: . <http://www.uax.es/publicaciones/linguax.htm> CLAVE: A

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AUTORES/AS (p.o. de firma): Díaz Cintas, Jorge y Pilar Orero  
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CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar  
TÍTULO: La inclusión de la accesibilidad en comunicación audiovisual dentro de los estudios de traducción audiovisual  
REF. REVISTA/LIBRO: . Quaderns de Traducció 12, 2005:173-185 CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar  
TÍTULO: Media Accessibility Training  
REF. REVISTA/LIBRO: . Translating Today 3, 2005: 12-14 CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar  
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REF. REVISTA/LIBRO: . Cadernos de Tradução, en prensa, Universidad Federal de Salvador de Bahía, Brasil. CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar  
TÍTULO: Audio description: Professional recognition, practice and standards in Spain  
REF. REVISTA/LIBRO: . Translation Watch Quarterly, Volume 1, Inaugural Issue, December 2005, TSI: Melbourne. Australian Quarterly Translation Journal. 2005: 7-18  
CLAVE: A

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AUTORES/AS (p.o. de firma): Anna Matamala and Pilar Orero  
TÍTULO: ." Accessible Opera in Catalan: Opera for All".  
REF. REVISTA/LIBRO: In *Media for All. Accessibility in Audiovisual Translation*. Amsterdam: Rodopi (en prensa) CLAVE: C

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AUTORES/AS (p.o. de firma): Orero, Pilar  
TÍTULO: "Synchronization in Voice-over"  
REF. REVISTA/LIBRO: . Bravo Gozalo, J.M. (ed) (2006) (en prensa). *A New Spectrum of Translation Studies*. Valladolid. Universidad de Valladolid. CLAVE: A

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AUTORES/AS (p.o. de firma): Bartoll, Eduard and, Pilar Orero  
TÍTULO: Teaching Subtitling On-line

REF. REVISTA/LIBRO: Translator and Interpreter Training. A Special Issue of Translation Ireland.

Guest editor: John Kearns (en prensa) CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar

TÍTULO: Algunas consideraciones sobre la audiodescripción comercial en España

REF. REVISTA/LIBRO: . Pérez Ugena, Álvaro (ED.) ACCESIBILIDAD EN TV DIGITAL ANÁLISIS DE LA TELEVISIÓN DURANTE LOS ÚLTIMOS TREINTA AÑOS DE REINADO DE D. JUAN CARLOS I (2006) (en prensa). CLAVE: A

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AUTORES/AS (p.o. de firma): Orero, Pilar

TÍTULO: ¿Quién hará la audiodescripción comercial en España? El futuro perfil del descriptor

REF. REVISTA/LIBRO: . Jiménez, Catalina (ED.) (2006) (en prensa). CLAVE: A

AUTORES/AS (p.o. de firma): Bartoll, Eduard and, Pilar Orero

TÍTULO: Learning to Subtitle Online: Learning Environment, Exercises, and Evaluation

REF. REVISTA/LIBRO: Audiovisual Translation Training.

Guest editor: Jorge Díaz Cintas. Ámsterdam: Benjamins (en prensa) CLAVE: A

## ESTANCIAS EN CENTROS DE INVESTIGACIÓN

CLAVE: D=doctorado, P=postdoctoral. Y= invitado/a, C=contratado/a, O=otras (especificar)

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CENTRO: UMIST

LOCALIDAD: Manchester PAÍS: Inglaterra AÑO: 2000

DURACIÓN: 3 meses

TEMA: D

CLAVE: D

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CENTRO: UMIST

LOCALIDAD: Manchester PAÍS: Inglaterra AÑO: 2001

DURACIÓN: 3 meses

TEMA: D

---

CENTRO: UMIST

LOCALIDAD: Manchester PAÍS: Inglaterra AÑO: 2002

DURACIÓN: 3 meses

TEMA: D

CLAVE: D

---

CENTRO: UMIST

LOCALIDAD: Manchester PAÍS: Inglaterra AÑO: 2003

DURACIÓN: 3 meses

TEMA: D

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*CENTRO: London Metrropolitan University*  
*LOCALIDAD: Londres PAÍS: Inglaterra AÑO: 2004 DURACIÓN: 1 meses*  
*TEMA: Y*

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*CENTRO: Roehampton University*  
*LOCALIDAD: Londres PAÍS: Inglaterra AÑO: 2005 DURACIÓN: 1º días*  
*TEMA: O Asesora de master y Erasmus*

## CONGRESOS

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*AUTORES/AS: Orero, Pilar*

*TÍTULO: La asignatura pendiente con Sam Weller*

*TIPO DE PARTICIPACIÓN: Comunicación*

*CONGRESO: Congreso Internacional II Trásvases Culturales*

*PUBLICACIÓN: Actas Actas del II Congreso de Trásvases Culturales. Vitoria: Universidad del País Vasco , 1997, pp. 265-274.*

*LUGAR DE CELEBRACIÓN: Universidad del País Vasco*

*AÑO: 1997*

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*AUTORES/AS: Orero, Pilar*

*TÍTULO: Wellerismos en la tradición paremiológica española*

*TIPO DE PARTICIPACIÓN: Comunicación*

*CONGRESO: Congreso Internacional de Paremiología,*

*PUBLICACIÓN: Paremia, 6, 1997 , pp. 459-464.*

*LUGAR DE CELEBRACIÓN: Universidad Complutense de Madrid*

*AÑO: 1996*

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*AUTORES/AS: Orero, Pilar*

*TÍTULO: Galdós como Traductor*

*TIPO DE PARTICIPACIÓN: Comunicación*

*CONGRESO: ITI International Conference,*

*PUBLICACIÓN: Donaire 8, Londres 1997: 49-53*

*LUGAR DE CELEBRACIÓN: Middlessex University*

*AÑO: 1996*

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*AUTORES: Pilar Orero*

*TÍTULO: : Pickwick Revisited*

*TIPO DE PARTICIPACIÓN: Comunicación*

*CONGRESO: III Congrés Internacional sobre Traducció*

*PUBLICACIÓN: : III Congrés Internacional sobre Traducció. Actes,, Bellaterra: Universitat Autònoma de Barcelona, 1998, pp. 455- 470*

*LUGAR DE CELEBRACIÓN: UAB*

*AÑO: 1996*

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*AUTORES: Pilar Orero*

*TÍTULO: In Other Words, as Sam Weller said to Bona Maker*

*TIPO DE PARTICIPACIÓN: comunicación*

*CONGRESO: III ITI International Colloquium: Translation and Community*

*PUBLICACIÓN: The Translation of Wellerisms: The Spanish Case, (En prensa) Proverbium*

*LUGAR DE CELEBRACIÓN: University of Sheffield, UK*

*AÑO: 1998*

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*AUTORES: Pilar Orero*

*TÍTULO: : El proyecto Alulingua*  
*TIPO DE PARTICIPACIÓN: comunicación*  
*CONGRESO: Primeres Jornades Catalanes sobre Llengües per a finalitats específiques*  
*PUBLICACIÓN: El proyecto Alulingua, Actas1997, pp. 284-287*  
*LUGAR DE CELEBRACIÓN: Universitat de Barcelona,*  
*AÑO: 1997*

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*AUTORES: Pilar Orero*  
*TÍTULO: : La traducción de wellerismos*  
*TIPO DE PARTICIPACIÓN: Comunicación*  
*CONGRESO: IV Congreso Internacional de Traducción*  
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*LUGAR DE CELEBRACIÓN: UAB*  
*AÑO: 1998*

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*AUTORES: Gabriel López Guix y Pilar Orero*  
*TÍTULO: La edición y la traducción de la literatura inglesa en España*  
*TIPO DE PARTICIPACIÓN: Plenaria*  
*CONGRESO: I Congreso Internacional de Traducción*  
*PUBLICACIÓN: Donaire, 14 (Londres, junio de 2000), pp. 13- 18.*  
*LUGAR DE CELEBRACIÓN: Universidad de Verano Menéndez Pelayo*  
*AÑO: 1999*

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*AUTORES: Maribel Andreu y Pilar Orero*  
*TÍTULO: La enseñanza de lenguas extranjeras para traductores*  
*TIPO DE PARTICIPACIÓN: comunicación*  
*CONGRESO: Congreso Internacional de Traducción: Últimas corrientes teóricas.*  
*PUBLICACIÓN: <http://webeus.usal.es/dig/lib/aquí/aq-21.htm>*  
*LUGAR DE CELEBRACIÓN: Universidad de Salamanca*  
*AÑO: 2000*

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*TIPO DE PARTICIPACIÓN: comunicació*  
*CONGRESO: Jornades sobre la formació i la professió del traductor e intèrprete:*  
*PUBLICACIÓN: en prensa*  
*LUGAR DE CELEBRACIÓN: Universidad Europea, Madrid*  
*AÑO: 2001*

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*AUTORES: Pilar Orero*  
*TÍTULO: La traducción de entrevistas para voice-over*  
*TIPO DE PARTICIPACIÓN: comunicació*  
*CONGRESO: SETAM*  
*PUBLICACIÓN: en prensa*  
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*AÑO: 2001*

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TÍTULO: *La traducción del primer verso de los limericks de Edward Lear*  
TIPO DE PARTICIPACIÓN: *Comunicación*  
CONGRESO: *V Congreso Internacional de Traducción*  
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AÑO: *2001*

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AUTORES: *Laura Berenguer, Maribel Andreu, Pilar Orero y Odile Ripoll*  
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TIPO DE PARTICIPACIÓN: *Comunicación*  
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LUGAR DE CELEBRACIÓN: *UAB*  
AÑO: *2001*

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TÍTULO: *La traducción audiovisual, la traducción en un nuevo formato*  
TIPO DE PARTICIPACIÓN: *Comunicación*  
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AUTORES: *Pilar Orero y Laura Santamaria*  
TÍTULO: *Adapting New Software to the (Virtual) Translation Class*  
TIPO DE PARTICIPACIÓN: *Comunicación*  
CONGRESO: *4th International Conference Language and Media*  
PUBLICACIÓN: *[http://www.languages-media.com/lang\\_media\\_2004/index.html](http://www.languages-media.com/lang_media_2004/index.html)*  
LUGAR DE CELEBRACIÓN: *Berlin*  
AÑO: *2002*

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TÍTULO: *El grupo de investigación GRELT: contenidos, objetivos y metodología*  
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AÑO: *2002*

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AUTORES: *Díaz Cintas Jorge, Mas López Jordi y Pilar Orero*  
TÍTULO: *La traducción audiovisual en España: Propuestas de futuro*  
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*LUGAR DE CELEBRACIÓN:* Universidad de Málaga

*AÑO:* 2003

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*AUTORES/AS:* Bartoll, Eduard; Mas López, Jordi; Orero, Pilar

*TÍTULO:* *Las nuevas tecnologías y su impacto en la enseñanza de la traducción audiovisual: Subtitul@m*

*TIPO DE PARTICIPACIÓN:* Comunicación y taller

*CONGRESO:* *I Jornadas de Traducción Profesional*

*PUBLICACIÓN:* <http://www.uax.es/publicaciones/linguax.htm>

*LUGAR DE CELEBRACIÓN:* Quintanilla de Onésimo

*AÑO:* 2004

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*AUTORES/AS:* Mas López, Jordi; Orero, Pilar

*TÍTULO:* La escritura de guiones: una asignatura a tener en cuenta para la

enseñanza de la traducción audiovisual

*TIPO DE PARTICIPACIÓN:* Comunicación

*CONGRESO:* *IV Jornadas de Traducción e Interpretación: calidad y traducción*

*PUBLICACIÓN:* *IV Jornadas sobre la formación y profesión del traductor e intérprete. Calidad y traducción. Perspectivas académicas y Profesionales. 25-27 de febrero de 2004. Actas. Universidad Europea de Madrid. Editores: María Elena García García, Antonio González Rodríguez, Claudia Kunschak, Patricia Scarampi.*

*LUGAR DE CELEBRACIÓN:* Villaviciosa de Odón

*AÑO:* 2004

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*AUTORES/AS:* Pilar Orero

*TÍTULO:* Variations on the Same Theme: Three Different Translation Modalities for Production Voice-over

*TIPO DE PARTICIPACIÓN:* Comunicación

*CONGRESO:* *In So Many Words: Language Transfer on the Screen*

*PUBLICACIÓN:* pendiente de confirmación

*LUGAR DE CELEBRACIÓN:* Londres y University of Roehampton (Guilford)

*AÑO:* 2004

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*AUTORES/AS:* Javier Franco Aixelá y Pilar Orero

*TÍTULO:* La reflexión sobre traducción audiovisual a lo largo de la historia

*TIPO DE PARTICIPACIÓN:* Comunicación

*CONGRESO:* *IV Congreso de Traducción Audiovisual*

*PUBLICACIÓN:* *Actas del IV Congreso de Traducción Audiovisual. Alicante*

*LUGAR DE CELEBRACIÓN:* Universidad de Alicante

*AÑO:* 2004

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*AUTORES/AS:* Carles Dorado y Pilar Orero

*TÍTULO:* La enseñanza del doblaje y la subtitulación on-line: un reto conseguido

*TIPO DE PARTICIPACIÓN: Comunicació*  
*CONGRESO: IV Congreso de Traducción Audiovisual*  
*PUBLICACIÓN: Actas del IV Congreso de Traducción Audiovisual. Alicante*  
*LUGAR DE CELEBRACIÓN: Universidad de Alicante*  
*AÑO: 2004*

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*AUTORES/AS: Carles Dorado y Pilar Orero*  
*TÍTULO: Teaching Audiovisual Translation On-line: A Reality*  
*TIPO DE PARTICIPACIÓN: Comunicació*  
*CONGRESO: International conference on translation and information technology in professional practice in university programmes in distance learning applications*  
*PUBLICACIÓN: pendiente de confirmació*  
*LUGAR DE CELEBRACIÓN: Universidad de Rennes*  
*AÑO: 2004*

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*AUTORES/AS: Carles Dorado y Pilar Orero*  
*TÍTULO: El curso de postgrado de traducción Audiovisual de la UAB*  
*TIPO DE PARTICIPACIÓN: Comunicació*  
*CONGRESO: VI Congr s Internacional de Traducci *  
*PUBLICACIÓN: pendiente de confirmació*  
*LUGAR DE CELEBRACIÓN: Universitat Aut noma de Barcelona*  
*AÑO: mayo 2004*

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*AUTORES/AS: Jordi Mas L pez y Pilar Orero*  
*TÍTULO: Orientaci n de las destrezas de la empleabilidad en el curso de postgrado de especializaci n en traducci n audiovisual*  
*TIPO DE PARTICIPACIÓN: Comunicació*  
*CONGRESO: III Congr s Internacional de Doc ncia Universit ria (CIDUI) 1 julio 2004*  
*PUBLICACIÓN: pendiente de confirmació*  
*LUGAR DE CELEBRACIÓN: Universidad de Girona*  
*AÑO: 2004*

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*AUTORES/AS: Pilar Cid, Maria Josep Recoder, Carles Dorado, Remei Perpinya, Marisa Presas, Ramon Pique y Pilar Orero*  
*TÍTULO: Guia digital d'iniciaci n universit ria pels estudiants de traducci  i interpretaci .*  
*TIPO DE PARTICIPACIÓN: Comunicació*  
*CONGRESO: III Congr s Internacional de Doc ncia Universit ria (CIDUI, 1 julio 2004)*  
*PUBLICACIÓN: pendiente de confirmació*  
*LUGAR DE CELEBRACIÓN: Universidad de Girona*  
*AÑO: 2004*

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*AUTORES/AS: Carles Dorado, Pilar Orero y Diana S nchez*  
*TÍTULO: e-learning in audiovisual translation*

*TIPO DE PARTICIPACIÓN: Taller*  
*CONGRESO: Languages and the Media*  
*PUBLICACIÓN: pendiente de confirmación*  
*LUGAR DE CELEBRACIÓN: ESIST, Berlín*  
*AÑO: 3-5 noviembre 2004*

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*AUTORES/AS: Pilar Cid, Maria Josep Recoder, Carles Dorado, Remei Perpinya, Marisa Presas, Ramon Pique y Pilar Orero*  
*TÍTULO: Guia Digital d'Iniciació Universitària pels alumnes de Traducció i d'Interpretació.*

*TIPO DE PARTICIPACIÓN: Comunicació*  
*CONGRESO: Jornades IDES, UAB, 17 septiembre 2004*  
*PUBLICACIÓN: pendiente de confirmación*  
*LUGAR DE CELEBRACIÓN: UAB*  
*AÑO: 2004*

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*AUTORES/AS: Pilar Cid, Maria Josep Recoder, Carles Dorado, Remei Perpinya, Marisa Presas, Ramon Pique y Pilar Orero*  
*TÍTULO: Llindar. La Guia Digital per a la FTI.*  
*TIPO DE PARTICIPACIÓN: Comunicació*  
*CONGRESO: Jornades IDES, UAB, 15 septiembre 2005*  
*PUBLICACIÓN: No*  
*LUGAR DE CELEBRACIÓN: UAB*  
*AÑO: 2005*

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*AUTORES/AS: Pilar Orero*  
*TÍTULO: Llindar. Algunas consideraciones sobre la audiodescripción en España.*  
*TIPO DE PARTICIPACIÓN: Comunicació*  
*CONGRESO: ACCESIBILIDAD EN TV DIGITAL ANÁLISIS DE LA TELEVISIÓN DURANTE LOS ÚLTIMOS TREINTA AÑOS DE REINADO DE D. JUAN CARLOS I*  
*PUBLICACIÓN: Sí*  
*LUGAR DE CELEBRACIÓN: Universidad Rey Juan Carlos, Madrid*  
*AÑO: 2005*

**INVESTIGADORES DE REFERENCIA**  
**(Se podrán aportar hasta 3 nombres de investigadores que puedan dar referencias del solicitante.**  
**Este apartado no es de obligado cumplimiento para el solicitante)**

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*APELLIDOS, NOMBRE: Juan Carlos Sager*

*RELACIÓN PROFESIONAL CON EL SOLICITANTE: Director de investigación (Profesor-tutor, Director de investigación, Empleador-jefe, Colaborador, Otros)*

*DURACIÓN DE LA RELACIÓN (indicar fechas): 1992 hasta la actualidad*

*ORGANISMO AL QUE PERTENECE EN LA ACTUALIDAD: UMIST, Inglaterra (Institución y país)*

*CARGO: Profesor emérito*

*TELÉFONO: CORREO ELECTRÓNICO: juansager@totalise.com*

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*APELLIDOS, NOMBRE: Mona Baker*

*RELACIÓN PROFESIONAL CON EL SOLICITANTE: Directora de investigación (Profesor-tutor, Director de investigación, Empleador-jefe, Colaborador, Otros)*

*DURACIÓN DE LA RELACIÓN (indicar fechas): 1992 hasta la actualidad*

*ORGANISMO AL QUE PERTENECE EN LA ACTUALIDAD: University of Manchester, Inglaterra (Institución y país)*

*CARGO: Directora de Departamento*

*TELÉFONO: CORREO ELECTRÓNICO: mona.baker@monabaker.com*

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*APELLIDOS, NOMBRE: Marcel Ortín*

*RELACIÓN PROFESIONAL CON EL SOLICITANTE: Colaborador (Profesor-tutor, Director de investigación, Empleador-jefe, Colaborador, Otros)*

*DURACIÓN DE LA RELACIÓN (indicar fechas): 1994*

*ORGANISMO AL QUE PERTENECE EN LA ACTUALIDAD: UPF (Institución y país)*

*CARGO: Profesor*

*TELÉFONO: CORREO ELECTRÓNICO: marcel.ortin@upf.edu*

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**OTROS MÉRITOS O ACLARACIONES QUE SE DESEE HACER CONSTAR**  
(utilice únicamente el espacio de una página DIN A4)

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Miembro del comité organizador del Congreso Internacional de Traducción de la Facultad de Traducción de la UAB, años 1994, 1996, 1998, 2000.

Coordinadora del curso de postgrado de traducción audiovisual presencial 2001/02, 2002/03.

Coordinadora del curso de postgrado de traducción audiovisual on-line 2002-2003, 2003-2004, 2004-2005, 2005-2006.

Coordinadora del master en traducción audiovisual online 2005-2006.

Concesión de un tramo de investigación (1996-2001) por parte del Ministerio de Educación, Cultura y Deporte en resolución de 2002.

Traductora TVE2 Sant Cugat, programa de TV Redes desde 1999 hasta la actualidad

Editora de reseñas en la revista *Quaderns* de la FTI de la UAB  
<http://www.bib.uab.es/pub/quaderns/>

Editora de reseñas de la revista electrónica JOSTRANS <http://www.jostrans.org/>

Comité científico de la revista New Voices in Translation Studies  
<http://www.iatis.org/newvoices/>

Comité organizador de International Association for Translation and Intercultural Studies (IATIS) <http://www.iatis.org>

Colaboradora con las revistas Translation Studies Abstracts y Bibliography of Translation Studies de la editorial St. Jerome: Manchester  
<http://www.stjerome.co.uk/tsaonline/index.php>

Colaboradora de la bibliografía BITRA [http://www.ua.es/dfing/tra\\_int/bitra.htm](http://www.ua.es/dfing/tra_int/bitra.htm)

Colaboradora de la revista Translation Studies Bibliography  
<http://www.benjamins.nl/online/tsb/>

Organizadora del I Jornadas Internacionales de Traducción Audiovisual, 2003, UAB, acción especial del Ministerio BSO2000-11001E.

Organizadora del Congreso Internacional Media for All que se celebró en la UAB en junio 2005 <http://www.fti.uab.es/transmedia> con ayudas concedidas de la Generalitat de Catalunya ARCS2005-1-00009, proyecto 2018110 de 1500 Euros.

Organizadora del Congreso Internacional Media for All que se celebró en la UAB en junio 2005 <http://www.fti.uab.es/transmedia> con ayudas concedidas de la Universitat Autònoma de Barcelona de 750 Euros.

Evaluadora externa del Master de Traducción Audiovisual de la Roehampton University, marzo 2005.

Consultora del grupo de trabajo del Ministerio de Trabajo para la elaboración de la norma AENOR 135 de audiodescripción en los medios audiovisuales para ciegos. Marzo 2004 hasta la actualidad

Coordinadora del módulo de investigación en el Foro de la TV Digital, un subgrupo de trabajo sobre "La accesibilidad en TV Digital para personas con discapacidad. Ministerio de Industria, Secretaría de Estado de Telecomunicaciones y para la Sociedad de la Información 2005.

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Investigadora principal de la Red de Universidades *CEPACC Red Ciencia y Empresa por la Accesibilidad en la Comunicación*. Acción Complementaria del Ministerio i+d+i *TSI2005-24767-E/*

Universidades: UAB, Vigo, Deusto, Granada, Carlos III, Rey Juan Carlos, Complutense de Madrid y Politécnica de Madrid.

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Investigadora principal del grupo internacional de investigación TRANSMEDIA. Grupo de investigación reconocido por la Generalitat de Catalunya SGR 2005 -00243

