Design and Execution of an Undergraduate Subtitling Course

Diseño y ejecución de un curso de pregrado sobre subtitulación
Planejamento e execução de um curso de ensino superior sobre subtitulação

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ABSTRACT. This paper presents the curricular profile of an introductory course to subtitling in a university translation program in Lima, Peru. To this aim, the design elements that lead to its implementation are documented: contents per unit, methodology and evaluation. The paper is expected to evidence the key points of the proposal and to promote the practical application of audiovisual translation didactics

RESUMEN. El artículo presenta el perfil curricular de un curso introductorio a la subtitulación en un programa universitario de traducción en Lima, Perú. Con este fin se documentan los componentes del diseño que conllevaron su ejecución: los contenidos por unidad, la metodología y la evaluación. Se espera que el artículo evidencie los puntos clave del planeamiento y promueva el ámbito aplicado de la didáctica de la traducción audiovisual.

RESUMO. O artigo apresenta o perfil curricular de um curso de introdução a subtitulação em um programa universitário de tradução em Lima, Peru. Com este objetivo, justificasse os componentes do projeto que fizeram parte da sua execução: os conteúdos por unidade, a metodologia e a avaliação. O artigo destacará os pontos chaves do planejamento e mencionará o âmbito aplicado da didática da tradução audiovisual.

Although subtitling is an interlinguistic mediation practice that has accompanied the development of audiovisual media since the first decades of the 20th century, the specialization offer in this field has apparently occurred simultaneously with the materialization of the interest of Translation Studies in this practice during the 90s (Martínez Sierra, 2012a). Since then, the number of specialization programs in audiovisual translation, both undergraduate and graduate, has grown exponentially in different countries of Europe, like Spain, Italy, France and England (Cerezo, 2013). However, this has not been the case in Peru where, only now, university training offers have started to include audiovisual translation courses with induction or specialization aims.

The general objective of this paper is to describe the design and address in detail the curricular components of the Dubbing and Subtitling course (TR160) of the Professional Translation and Interpreting program at Universidad Peruana de Ciencias Aplicadas (TIP-UPC) We seek to reach this objective from a curricular and pedagogical perspective of audiovisual translation, and through the collection of instructive information that delimits the said course and the teaching perception of the ones implied in its design and execution.

This paper begins with a brief reflection on the current status of the specialized interlingual subtitling services in the local market (Lima, Peru) which, in its turn, led to the rationale to include an introductory course to audiovisual translation in an undergraduate degree program. Next, the TIP-UPC program will be briefly presented with its particular focus on its competency-based model and on the prospective translation competency developed for the articulation of the different translation courses and workshops. In the third section, with the largest extension, the basic components for the design of the TR160 course are laid out and the first two content units of the said course, both linked to subtitling, are emphasized. This paper ends with some detailed ideas on aspects that need improvement in future editions of the course, as well as on the positive valuation of those components which presented the best results.

This is then a paper with a similar structure to those published by Granell (2011) and Díaz-Cintas and Orero (2003) for the course profiling of a videogame localization workshop and a master's degree program in audiovisual translation, respectively. It is clear that, given that this is an initial curricular proposal, the scope in this paper is modest in relation to the above mentioned.

BRIEF COMMENTARIES ON AUDIOVISUAL TRANSLATION IN PERU

In the academic setting of translation, the label "audiovisual translation" is used to name a series translation modalities that make audiovisual contents available which, otherwise, would not be consumed due to the lack of linguistic knowledge or even due to hearing or visual impairment. As it usually happens at international level, in Peru this denomination arises from the academia and coexists with other forms in which media professionals call post-production processes like subtitling and dubbing. It is worth mentioning that translation, as a specialization field in Peru, is little known. There is the usual confusion between the linguist, translator and interpreter profile or a polyglot with no academic credentials. This lack of knowledge expands to the mediated audiovisual products; phrases like "the translated movie" are frequently heard. Hence, the use of the terms subtitling and dubbing is restricted to the specialist audience in translation, film or audiovisual communication.

Subtitling, as an audiovisual translation modality, exists in Peru thanks to the generalized consumption of audiovisual products in foreign languages (particularly film and other media). Despite the number of foreign film productions exhibited in our country and the different film genres, Peru would not be exclusively characterized as a dubbing or subtitling country. Local open signal media only transmit dubbed audiovisual products. This is not the case of paid local TV channels, which include subtitled products in their programming.

Commercial movie theaters, as mentioned earlier, exhibit dubbed and subtitled movies; the modality

relates logically to the film genre and the target audiences. Nevertheless, some trends may reveal in the number of dubbed movies in contrast to the number of subtitled movies in certain districts in Lima. The most developed centers have a larger offer of subtitled movies, whereas communities in development or expansion, a restricted dubbing one. Additionally, based on a contrast of the movie listings in a well-known Peruvian newspaper, there are some restrictions in movie theaters in provinces, in which we frequently find dubbed versions—possibly with the aim to reduce the exhibition costs according to translation modalities (El Comercio, 2014).

These ideas on commercial exhibitions provide a general outlook of the visibility of audiovisual translation in Peru. As stated above, subtitling and dubbing coexist; however, their professional practice is unknown by non-specialized audiences. In the next subsection, the topics of non-commercial movies and the way in which specialized audiovisual translation services are not provided by professional translators are addressed. The reason proposed: a diaspora of commissions towards professionals in other areas due to the lack of specific competencies.

SPECIALIZED SUBTITLING SERVICES

Subtitling is also a reality in Peru in the framework of non-commercial movies, of exhibitions focused on artistic dissemination, interculturality and emphasis on minorities. This is evidenced in the different movie festivals that take place in the whole country. The dynamics typical of these events that gather products and producers from different scenarios, with different languages and agendas, necessarily lead to translation commissions, in many cases, in haste, with low budgets and few basic resources—like post-production scripts and inexistent transcripts. Despite these conditions, the question about who translates these products is still pertinent.

Subtitling also exists in private institutional settings, in which instructional or promotional videos for in-house purposes are produced; these audiovisuals

may be found in private companies, lounge areas, in the small screens of air-plain seats, among others. A paradigmatic example of this kind of subtitling is the national campaign "Marca Peru." This product is exhibited at national and international level, in different institutions associated with foreign private investment. Additionally, it is also evident in this documentary that there is a lack of criteria in the treatment of the interlinguistic mediation of audiovisuals. Who does the subtitling of this kind of products?

Audiovisual translation commissions seem to be destined to audiovisual communication professionals, audiovisual production companies, bilinguals with knowledge of video editing, even undergraduate students who take commissions as pre-professional internships or an alternative professional possibility. This kind of subtitling services would fit into what might be called a "generalist offer," in other words, those subtitling services offered which do not consider the fundamental quality standards of interlingual subtitling.

What is interesting about subtitling in Peru is noticing that there is a number of commissions taking place locally despite the quite recent offers in audiovisual translation training. There is a real demand for subtitling and a service offer that do not consider quality standards in as far as translators, as specialists, cannot provide a varied or differentiated offer from that of the general translator or a professional in other fields. Within the dynamics of service improvement and market competitiveness, this implies there is a demand and offer cycle lacking innovation and basic quality standards even more.

A generalist offer does not lead to changes in the non-specialized work dynamics, given that service users have frequently received products with an inferior quality compared to those with foreign standards. In the extent that a specialized service inflow may be thought of, we will also be able to offer a better service, one that is more competitive and has better quality standards. At this point, we assume that thinking about specialized audiovisual translation training offers is a

necessity; this real deficit in the Peruvian translation market is, as Kelly (2005) proposes in her diagram for institutional planning, the conclusion of the analysis of the institutional and social context. This allows the proposal of ideas about specialized audiovisual translation training.

AUDIOVISUAL TRANSLATION TRAINING IN PERU

The lack of a specialized subtitling offer is, undoubtedly, the result of a lack of specialized training. However, one could claim that the lack of specialized training is due to the lack of demand of this kind of translation services. This claim is less and less convincing: subtitling does occur in Peru. There could be another reason for the virtual absence of audiovisual translation commissions. These commissions have been derived to other professionals. Nevertheless, this is not about stolen opportunities, but about a lack of service offers by specialized translators. The lack of knowledge by translation professionals themselves to face this type of commissions ends in others assuming these activities.

It would be unfair to say that there have been no efforts for the training of audiovisual translators in Peru. There have been crash courses on subtitling and dubbing in the last few years; many of these organized by translation agencies which have continuous professional training departments, as well as by professional extension offices at universities which offer translation and interpreting training. A turn to this type of offers which have not been institutionalized nor provide academic credits is the graduate program in Translation by Universidad Ricardo Palma, which included the course Dubbing and Subtitling (20 hours of on-site and off-site work for the preparation of projects) and has had two editions, in 2013 and 2014, respectively.

The course on Dubbing and Subtitling (TR160) of the Professional Translation and Interpreting program at Universidad Peruana de Ciencias Aplicadas (TIP-UPC) started in March, 2015. The rationale for a mandatory course on this specialty arises from the interest in promoting new professional opportunities

for translators still in training. This is the first undergraduate course of its kind and its planning and execution required extensive research work and a collaborative effort by the faculty in charge of dictating it to suggest contents, elaborate teaching materials and face different contingencies during the development of the course. Next, some of the characteristics of the program in general and other components of this introductory course will be laid out.

TRANSLATION STUDIES COMPETENCY MODEL TIP-UPC

The Professional Translation and Interpreting program (TIP-UPC) started its activities in 2011 with the first call for admission. The program has ten levels, each one developed in a four-month period. This implies a 5-year undergraduate training which seeks to balance the professional inflow that contributes to the graduate's employability and the academic nature which characterizes higher education in humanities. The program's graduates obtain a Bachelor's degree in Professional Translation and Interpreting and can then seek the professional title of Licentiate in Professional Translation and Interpreting. The program offers English (mandatory), Chinese, French, Portuguese or Quechua (optional) as specialty languages.

TIP-UPC is an academic competency-based program. There are core competencies (related to the educational model of the whole university) and specific competencies (related to the specific graduate profile of the program). The program is based on a total of eight specific competencies, namely: Interpersonal Skills, Interculturality, Interpreting, Research, Mother Tongue, Second Languages, Technology and Translation Studies. The development and acquisition of such competencies is guaranteed through the different program courses and workshops, each one of them contributing to the different competency levels and criteria proposed in an effective, sequential and rational manner.

The Translation Studies competency directly develops the specific competencies of translators. It is worth emphasizing that this translation competency is

not based on a descriptive proposal of the local professional profile, but on a prospective change-generating proposal established during the first stages of the program planning. The Translation Studies competency has four development levels and four dimensions (or sub-competencies) that contribute to mapping the skills throughout the professional program at each level.

For example, in the case of the Dubbing and Subtitling course (TR160) discussed in this paper, the translation competency coordinates include the following descriptors.

As shown in Table 1, the dimensions (1 to 4) in the upper row are the breakdown of the Translation Studies competency; in that sense, we conceive the translation competency as the sum of various components. Additionally, the competency achievement levels vary according to the contents of the course and the degree of specialization of the tasks and activities in the design itself. Even though this course is in the ninth level of the program, the descriptors of the Translation Studies competency establish that the course could be placed

in lower levels, like the seventh or eighth. This kind of mapping of competency levels is valuable for curricular changes in a professional program.

DUBBING AND SUBTITLING COURSE (TR160) IN THE TIP-UPC PROGRAM

The first edition of a course implies a basic design that allows the development of the topics, as well as the practice and evaluation of competencies. It is from the achievement levels that students demonstrate upon finishing the academic term that modifications must be made or activities or materials that worked best established for the elaboration of pedagogic files. In this line of thought, Kelly's postulates are important for the future adjustments of this course design, "this means that it is essential for teachers to be aware of the make-up of each student group and how it may influence class activities" (Kelly, 2005, p. 46). Even during the development of the course—during its first edition or after it has been taught for several terms—changes can be made in the general plan, in practice activities or evaluation to guarantee learning outcomes are achieved.

Table 1

Example of the dimensions and levels of the specific competency of Translation Studies TIP-UPC

DIMENSION 1: Meta-translational sub-competency	DIMENSION 2: Strategic sub-competency	DIMENSION 3: Qualitative instrumental sub-competency	DIMENSION 4: Ethical professional sub-competency
Level 3 Elaborates translation proposals based on his/her own experience and in relation to theoretical models.	Level 2 Translates into his/her mother tongue considering the components of the translation brief, as well as the linguistic and pragmatic characteristics of the source text.	Level 3 Uses ad hoc computer software to carry out audiovisual translation commissions.	Level 3 Plays different roles in the translation process within guided situations that require ethical criteria.

Note: *Since 2016, the specific competency includes a fifth dimension, productivity, which addresses the number of words which students must be able to translate, edit and revise per hour.*

Based on this concept of a course design, the basic components of TR160 were established. This is a proposal that has been evaluated after its first execution and by the satisfactory results obtained through different evaluations and the own students' feedback on the development of the course. It is necessary to emphasize that only the components of the first half of the course, which is dedicated to interlingual subtitling, will be addressed.

Summary. The general course summary focuses on the fundamental translational components that guided the following content development.

> Dubbing and Subtitling is a program-specific course in the curricular outline of Translation Studies. The course addresses interlingual audiovisual translation in the modalities of dubbing and subtitling, with an emphasis on the process and the product. In this sense and from a tripartite approach (functional, normative and semiotic), we will deal with the main conventions and problems in both modalities. Therefore, the course has a multitextual nature that promotes the development of relevant translation strategies, like the command of *ad hoc* software.

This summary specifies the interlingual nature of subtitling and dubbing to delimit that texts in a foreign language that must be translated and adapted to the target language will always be used. In any case, the course has only contemplated translation into the mother tongue. The procedural nature of both audiovisual translation modalities is highlighted not by the post-production stages of audiovisuals, but by the problem resolution process on which all translation workshops in the program focus. In the case of the translation product, we seek to make evident that there is also concern for the evaluation and quality control of the subtitles and dialogs in the dubbing that students produce.

The three approaches mentioned are also common to all the translation workshops in the program. The

functional approach is relevant given the conception that translations are done based on the specific needs of a user (Nord, 2005, 2014); the theoretical concepts of this approach materialize in translation briefs which are very real in order to motivate students, provide coherence to the tasks and establish product correction criteria. In the case of the normative approach, we take into account the descriptive translation proposals and, particularly, the category of operational norms that can be clearly exemplified in subtitling protocols and the need to adjust to these (Díaz-Cintas & Remael, 2007; Toury, 2004). Finally, the semiotic approach refers to the components of the audiovisual text and the different units with cultural content, for example, that may be found in the linguistic segments.

The multitextual nature is another typical characteristic of the translation workshops, that is to say, that the texts that are translated are not restricted to any genre or specialty. This characteristic is more relevant in the units dedicated to dubbing, in which different audiovisual genres are resorted to. In the case of the units dedicated to subtitling, there was a marked preference for cinematographic products. This decision will be explained later on.

Outcomes. Given the pedagogical approach of the program, the name for the learning results, evidenced in the students' aptitudes and abilities for the execution of different tasks, is "outcome." TR160 is a course with the following general outcome:

The student produces dialogs for dubbing, as well as subtitles in the target language which adjust to the conventions of audiovisual translation, the characteristics of the audiovisual text and the translation brief.

Additionally, the specific outcomes of the two units are as follows:

(a) Analyzes sequences or excerpts of audiovisual products considering the semiotic characteristics of audiovisual translation.

(b) Subtitles movie sequences through the

use of software and the resolution of specific problems.

As mentioned earlier, there is an influence of the descriptive and functional approach to translation in the course design. Therefore, the general outcome includes reference to adjusting to the conventions of subtitling and dubbing, and the translation brief. In the case of dubbing, there is emphasis on the production of dialogs for interlingual dubbing, which determines the scope of the activities and contents for the production of plausible translations that also comply with the expected synchrony criteria.

On the one hand, the specific outcome of the first unit is an evidence of the training laid out, so that students face the audiovisual text; in that sense and as it will be discussed in the next section, the development of analytic skills for the cinematographic components, in terms of technical and diegetic elements, was promoted. The second unit, on the other, focused on the basic subtitling operations: translation, localization, segmentation, adaptation and quality control criteria.

Units and Contents. The course is divided into four units, two before and two after the mid-term exam. The first

unit (see Table 2) presents the concept of audiovisual translation developed within the framework of Translation Studies and a brief theoretical and operational introduction to audiovisual texts and subtitling. We explore the position of audiovisual translation through the review of the emergence of the linguistic need in spoken films and the next developments that transformed it into an everyday practice overlapping with the content industries, new technologies and specialty fields, like Translation Studies. Likewise, this unit presents the conceptual content necessary for students to understand audiovisual products as texts, so that they may be able to develop an analysis focused on the possible translation problems that arise from this intersemiotic exercise. This first unit finds its rationale in Lachat's proposal (2011) and what she calls "teaching to see." Additionally, it is worth mentioning Remael's (2004) interest in the development of interpretative abilities for movie dialogs and, clearly, the way they collaborate to the narrative. We need to highlight that the semiotic nature contents established in the summary of the course find their niche in this first unit. Given its introductory nature, this unit addresses, in the last section, the contents that will enable a direct access to the subtitling practice in the second unit.

Table 2

Sequencing of the topics in the first unit.

SESSION NUMBER	SESSION TOPICS
1	Brief history of audiovisual translation in Peru
2	Translational aspects of audiovisual translation
3	Cinematographic concepts applied to the analysis of scenes
4	Elaboration of a synopsis and technical and diegetic analysis
5	Theoretical, normative and professional nature of subtitling
6	Presentation of subtitling software

The second unit (see Table 3) is exclusively dedicated to subtitling from the tripartite approach mentioned before and through the use of free license software to adjust subtitles. It is a practical unit since it is based on the conceptual contents presented during the first three weeks of the course and on the analysis that students can already perform in order to better understand audiovisual texts and, particularly, the problems they present for subtitling. Given its strategic nature, the content of this unit is based on the most frequent problems in subtitling and on the ways they can be solved considering the movie's restrictions and own resources. The tasks in the unit consist in subtitling different movie sequences and using specialized software continuously.

It is worth highlighting that both units take cinematographic independent and commercial products as the paradigm of audiovisual texts. This because movies exploit communication codes and channels with diegetic and extradiegetic purposes (Martínez-Sierra, 2012b), in as much as they promote the participation of students given their affinity with different genres, directors or other artists.

The third unit presents dubbing as a professional practice differentiated by national markets (or regional). Likewise, the features that make dubbing a quality product will be studied while revising the most relevant conventions in the writing of dialogs for voice performance. Throughout the fourth unit, the production of translated dialogs for dubbing is practiced through the presentation of a series of usual problems in the different audiovisual products. This fourth unit, besides addressing everyday interlingual dubbing, will present other related modalities, as voiceover or audiodescription.

Given its contents and activities, TR160 is a course which does not seek to be a specialization workshop, but an introduction to the audiovisual translation industry through its most renown modalities: dubbing and subtitling.

Materials and Resources. The workshops that develop the Translation Studies competency have two basic documents: the student's guide and the work schedule (independently from the course syllabus, which is of official nature for the whole university). The student's guide gathers all the basic instructions for the course and aims to be an understandable document for the student. In this sense, the document contains deadlines for the assignments, homework instructions and evaluation rubrics for the different assignments (rubrics will be discussed in detail later on). The work schedule

Table 3

Sequencing of the topics in the first unit

SESSION NUMBER	SESSION TOPICS
7	Scripted discourse
8	Noise and semiotic redundancy
9	Intertextuality
10	Cultural references
11	Functions of dialog
12	Specialized discourse
13	Plays on words
14	Songs in musical movies

is a consultation document for the faculty members of the course and is not made available to students; it contains coordination notes and a summary of the topics per session. The documents include the course's digitalized bibliography. These readings are excerpts from different books related to cinematography and audiovisual translation that students must revise on a weekly basis. Likewise, students have the slides of the class presentations available to them.

The material concerning subtitling tasks in the second unit includes movie scene videos, translation briefs, movie scripts and subtitling protocols. The movie scenes were extracted from a collection of files available in the university's multimedia library and had to be selected in a period of three months prior to the first day of classes. The scene selection process was based on the faculty's cinematographic culture, the search for movies, the transformation and extraction of the scenes in editable formats that had to be easy to share through the educational platforms available. The subtitling briefs were based on real situations faced by the faculty of the course and the elaboration of service orders, which included the type of file the client delivered, the added value services required, the service fees, besides the usual coordinates of other translation modalities, like deadlines, client information, etc. Figure 1 shows the example of a brief.

The movie scripts were taken from data bases available on Internet and only certain pages are selected for students' consultation. Since the first edition of the course could not guarantee the use of post-production scripts only, it was the students' task to confirm what type of scripts they were. This was an additional exercise which turned out to be beneficial for assuring that students paid attention to the source texts. On the other hand, based on Díaz-Cintas and Remael's (2007) guidelines, a subtitling protocol each week (for four weeks) was handed out. Each protocol gathers the specific guidelines that students need to follow in order to subtitle the scenes of the weekly assignments (a sample protocol can be seen in Table 4). The rationale to segment the protocols in four is that students may forget the relevant subtitling guidelines if they receive an extensive protocol. On

the contrary, when they receive the guidelines in a sequential manner and according to the problems studied each week, they have more opportunities to pay attention to the relevant guidelines.

In the first edition of the course, four communication and information storage platforms were used. The most important was the Virtual Classroom (Blackboard), which was updated on a weekly basis with the contents of the session. Besides, this platform served for the delivery of all homework programmed in the course. At first, Dropbox was also used to upload the videos to be subtitled and then share the download links with students. Then the whole content was migrated to the storage platform OneDrive given the storage capacity it offered. The institutional e-mail was also used to keep contact with students and send them download links to the videos, in accordance with a real communication dynamics with clients.

This course takes place in labs equipped with headphones. Only free license software, like Subtitle Workshop and Aegisup for subtitling, is used; aTube Catcher is used to transform video formats and AviRecomp to embed the subtitles in the images. We only work with a generic subtitle format, SubRip (.srt). Students, for their part, must have all these programs in their personal computers. All these are resources used in the two units concerned with subtitling.

Methodology. Classes develop in accordance with an active methodology; students apply the strategies proposed in class and elaborate products that evidence their learning through the articulation of theoretical contents and the experience gained. There are two sessions a week, of 180 minutes each. Sessions include an introductory section on the topics of the unit and practical exercises in and outside the classroom. In the case of the sessions of the first unit, students do exercises in each session that vary in the level of difficulty and include the skills acquired in previous sessions progressively.

The sessions of the second unit have a similar structure. First, motivation activities are carried out to then show particularly problematic scenes. Later, problems are

WEEK 5   **5% OF THE CD2**

- Students must carry out the interlingual subtitling of scene 27 of the movie Dear White People (Simien 2014). Subtitles must adjust to the guidelines in "Protocol B."

- This time the number of characters predetermined by Subtitle Workshop will be considered.

- Prior to subtitling, students must write a synopsis of the movie (150 to 200 words) and the analysis of the scene (250 to 300 words), which will also be included in this delivery.

- The assignment delivery will be done through Blackboard, in a compressed file containing only two files: a Word document with the synopsis, the analysis and the commentary; and the one with the subtitles in SubRip format (.srt).

TRANSLATION BRIEF

GENERAL

Distributor: Delta Films SAC
Exhibition: Non-commercial (movie festival in May, Centro Cultural Ricardo Palma)
Characters per line: Not specified
Distributor's protocol: Not included
Transference: Direct download from web link
Movie file: Digital copy, AVI format (no water marks; no copy protection)
Translation rights: Not assigned to the translator nor assigned by the distributor
Fee per word: PEN 45 for every 180 words
Dialog list: No
Pre-production or post-production script: Yes (yet to confirm)

SERVICES REQUIRED

Dialog transcription No
Translation: Yes
Segmentation and adjustment: Yes
Localization: Yes

FEE

Translation: PEN 35 for every 180 words
Segmentation, adjustment and localization: PEN 12 per minute
Only segmentation and adjustment: PEN 8 per minute
Only localization: PEN 8 per minute
Transcription: PEN 8 per minute

CLIENT DELIVERY INFORMATION

Closed subtitles
File in general subtitle format (preferably .srt) or no tags
Via E-mail
September 19, before 10:00 PM

Figure 1. *Task worksheet and subtitling guidelines*

Table 4

Subtitling protocol model

PROTOCOL B		
Typographycal syntax		
	Font	(sans-serif) Arial, Helvetica
	Size	14 pts.
Format		
	Font	with border or shade
	Color	white or yellow
	Alignment	centered
Extension		
	Characters	37 (TV), 35 (VHS), 40 (DVD), 43 (IND.) including blank spaces and punctuation signs
	Lines	2 lines maximum Upper line same extension as lower line Upper line smaller extension than lower line
Duration		
	Minimum	1 sec.
	Maximum	6 sec.
	Change of take	Subtitle disappears
	Pause between subtitles	A brief pause is included between consecutive subtitles.
Syntax		
	Segmentation	Phrases or units of sense are not separated.
Punctuation		
	Comma (,)	Its use is not regular in terms of the Spanish norms. Its use is privileged when there is the possibility of a false sense or to imitate the dialog prosody. Avoid the use of commas at the end of a subtitle to avoid confusions with the full stop.

Note: Adapted from Audiovisual Translation: Subtitling (pp. 80-143), by J. Díaz-Cintas & A. Remael, 2007, Manchester: Saint Jerome Publishing. Copyright 2007 by Jorge Díaz Cintas and Aline Remael.

analyzed and solutions suggested, in accordance with the students' creativity and within the restrictions posed by subtitling itself and the subtitling protocols. In the second part of the sessions, students have time to subtitle in the classroom and make the necessary questions to the instructors while they familiarize with the software. Before the session ends, a student presents his/her subtitles and, in that process, both students and faculty provide feedback. Students receive a translation brief outside the classroom and one of them must present the subtitling at the beginning of the next session. In the last weeks of the second unit, students make group presentations on the scenes they were commissioned to subtitle. In these cases, the subtitling process in class is suppressed, but students still had to take a scene to subtitle outside the classroom.

The methodology used enabled us to cover the priorities pointed out by Batrina and Espasa (2005): legibility, orality and synthesis; these priorities served as quality standards that had to be taken into account to evaluate the products and, consequently, were included in

the evaluation rubric (see below and in Appendix 1). Likewise, the series of basic tasks suggested by this author were practiced inside and outside the classroom, namely, viewing, localization, translation and editing.

Evaluation. Evaluations are continuous and correspond to the presentation of the different products or learning evidence. These products that are evaluated are developed outside the classroom, for about three hours every week. The evaluation instructions are given in the student's guide.

The evaluations of the first two units included the elaboration of the products mentioned in Table 5 below.

As mentioned before, rubrics for assignment evaluation were prepared. These rubrics are qualitative although they have some quantitative descriptors. The reason for the rubrics relates to the formative evaluation model, given that students receive their assignments evaluated with the rubrics duly annotated as a way of feedback. The emphasis on the rubrics as a way of evaluation and grading instrument is based on the particular interest of Translation Studies—and generally of the communicative competencies in foreign languages—in establishing competency-based models and evaluation constructs which are appropriate to measure the translator's performance, as well as to ponder the quality of the product, as Waddington (2000) shows in his detailed state of the art

on this issue. The rubric for the evaluation of subtitles can be reviewed in Appendix 1.

This rubric was based on a previous grading tool, called "Rubric for Translation as a Process," used in the translation workshops in the fifth and sixth levels; however, the dimensions an level achievement descriptors are related to those that Sponholz (2003) gathers in her state of the art and evaluation model—though this author does not suggest an applied instrument in the strict sense. We chose not to use a negative rubric (subtracting points per error) because this is one of the first subtitling exercises by students and we prefer to avoid discouraging them in any way. Additionally, the idea of working with a "global" rubric model, though focused on subtitling, associates with Waddington's criticism (2000) about the focus on the sum of errors.

CONCLUSION

The course of Dubbing and Subtitling (TR160) of the Professional Translation and Interpreting program represents a didactic contribution that shares objectives with previous works (Díaz-Cintas & Orero, 2003; Sponholz, 2003; Díaz-Cintas & Remael, 2007). However, given its curricular nature, it is a proposal focused on its immediate application by faculty—as is the case of Martínez-Sierra's (2012c) proposal. Relevant characteristics of the course are the emphasis on the

Table 5
List of activities outside the classroom

WEEK	TASK
1	Timeline of audiovisual translation
2	Audiovisual glossary of cinematographic terms
3	Report on the viewing and contrasting of two subtitled audiovisual products
4	Subtitled scene (individual work)
5	Group presentation 1
6	Group presentation 2
7	Group presentation 3
8	Subtitled scene and embedding subtitles (mid-term evaluation)

articulation with an integral translation competency model (TIP-UPC), ant the theoretical fundamentals that support the concept of translation (functional, normative and semiotic perspective). Likewise, the design of evaluations (tasks and rubrics) and teaching materials (subtitling protocols, worksheets for outside the classroom and student's guides) is also relevant. These three characteristics allow the course to articulate with the dimensions and achievement levels established in the specific competency of Translation Studies, there lies its importance.

With regards to its first edition, the course effectively addressed the basic contents for an induction into audiovisual translation and, particularly, to subtitling in its first two units. In that sense, the general and specific outcomes laid out a prior were achieved. In the execution of the course, we were able to appreciate the students' intrinsic motivation—that what Kelly (2005, p. 49) defines as the fact of "fulfilling personal potential […] gaining knowledge for its own sake, or furthering a potential interest"—the topic of the cinema and the conceptualization of audiovisual products as texts enabled them to approach a hobby from a more specialized and analytic perspective. Therefore, readings and activities inside and outside the classroom were complied with, with a proactive attitude. This facilitated teaching the course in its first edition; however, this attitude changed in the following editions depending on the group of students. From the students' own feedback and faculty assessment applied little before the mid-term evaluation, it can be claimed that the expectations were fulfilled.

In terms of the content sequence, having bet for a first unit of theoretical and analytical nature was very useful, given that it provided students with the tools that were later used to understand the audiovisual text in its different transmission channels and codes. Likewise, this enabled them not to focus only on the linguistic aspects. In this sense, understanding the audiovisual product as a text had positive implications in the way students offered solution to translation problems. This was evidenced in the presentation of evaluations which included subtitling and reflexive commentaries on the

translation strategies used for the troublesome spots of the scenes assigned.

In another sense, there is also the self-critical perspective about some aspects of the course design that have had to be modified for the second and third editions. Among other specific topics, there is the reallocation of time for some contents related to scene analyses during the first unit, since we have tried to reduce the time for theoretical presentations to promote the application of more inductive analyses. On the other hand, it was also necessary to dedicate exclusive time to accompanying students in the classroom while they first faced subtitling software. The design of instructional material was also considered for the use of these tools (Subtitle Workshop and Aegisub user manuals). We tried to assure that students saved efforts in commanding such software and thus be able to focus on the other restrictions of subtitling itself.

Finally, some challenges that the academic program and faculty will have to face in the medium run are mentioned. New professional possibilities associated with subtitling must be promoted. This implies establishing links between private and public institutions and the university, so that students may carry out their pre-professional internships. This is not only a pedagogical challenge, but also part of the commitment to professionalize translation and interpreting that this professional program has assumed. From this perspective, the offer of specialized subtitling services mentioned earlier would have to emerge from the same university, given that the current professional association lacks this knowledge.

The migration of the course to a blended modality is another challenge for the teaching design that all the academic program TIP-UPC will have to face towards 2019. On this type of design, there are really few experiences recorded (Dorado & Orero, 2007); the faculty team expects, therefore, to be able to collaborate with the experiences gathered in the next few years.

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APPENDIX 1
Subtitle Evaluation Rubric

CRITERION	VERY GOOD	GOOD	SATISFACTORY	UNSUFFICIENT
Synchrony and segmentation 5 pts.	Adjusts 100 to 95% of the subtitles in a precise manner considering enunciation periods of the scene. Segments 100 to 95% of the statements in an adequate manner considering the 6 and 1 second principles and the characteristics of the action on screen. **5 pts.**	Adjusts 95 to 85% of the subtitles in a precise manner. Segments 95 to 85 % of the statements in an adequate manner considering the 6 and 1 second principles and the characteristics of the action on screen. **4 pts.**	Adjusts 85 to 75 % of the subtitles in a precise manner. Segments 85 to 75 % of the statements in an adequate manner considering the 6 and 1 second principles. **3 to 2 pts.**	Adjusts more than 25% of the subtitles in an inadequate manner. Segments more than 25% of the subtitles in an inadequate manner. **1 pts.**
Adjustment to protocol and brief 5 pts.	Fully complies with the norms in the subtitling protocol (correction of spelling, typographycal syntax and number of characters) which is part of the brief. Produces a TT in accordance with the specifications of the translation brief, paying special attention to obtaining an excellent quality product. **5 pts.**	Complies with the protocol guidelines except for some (1 or 2) errors related to spelling, typographycal syntax, or the number of characters. Translates the ST in a thorough manner in accordance with the translation brief. **4 pts.**	Complies with the protocol guidelines except for some (3 or 4) errors related to spelling, typographycal syntax, or the number of characters. **3 to 2 pts.**	Commits 5 or more errors related to the subtitling protocol norms. Does not translate the ST entirely unjustifiably or for lack of understanding. **1 pt.**
Translation and synthesis 5 pts.	Reexpresses the sense of the ST in its different segments correctly with no over or under-translations. Reproduces all the nuances of the ST (semiotic, pragmatic and communicative) in accordance with the receiving communicative situation and the ST audiovisual genre. **5 pts.**	Pours the general sense of the ST in a consistent manner using the synthesis proper to subtitling without producing false sense. Reexpresses most nuances of the source text effectively. **4 pts.**	Maintains the sense of the ST despite the fact that they do not reproduce some of the nuances or commit errors of sense (2 or less), except countersenses. **3 to 2 pts.**	Commits various (3 or more) sense errors (false sense, countersense, no-sense) due to the lack of understanding of the ST or an inadequate synthesis of the segments. Does not translate the ST entirely premeditatedly or for lack of understanding. **1 pt.**
Translation strategies and creativity 5 pts.	Maintains the consistency of his/her translation decisions throughout the TT. Identifies translation problems and makes translation decisions appropriate as per the ST and the translation brief in all cases (100-90%). **5 pts.**	Makes translation decision appropriate as per the ST and the translation brief to solve translation problems in most cases (90-70 %). **4 pts.**	Identifies and solves some translation problems (60-50 %). Makes some decisions (1 or 2) that lead to translation errors. **3 to 2 pts.**	Makes various decisions (3 or more) that lead to translation errors. Does not finish the translation because he/she is unable to solve translation problems. **1 to 0 pts.**

NOTE

1. Translation training programs in Peru are found within the higher technical education level (3 years) and university education level (5 years). Upon finishing their professional training, university program graduates obtain their bachelor's degree. Undergraduate should be understood as the set of courses and levels conducting to a bachelor's degree. Graduate studies include master and doctor's degree programs, and other concentrations which are regulated by university institutions and award academic credits.

2. Among the most representative festivals in Peru, there are the Lima Festival organized by Pontifical Catholic University, Al Este de Lima, Lima Independiente and Outfest Peru. From these, the first two are sponsored by European subtitling companies; however, in the case of the other two festivals, local services are sought for the (urgent) subtitling of some of the pieces to be exhibited.

3. In the private sector, we can also mention that there is a large number of fans of Japanese and South Korean audiovisual products. As in many other spaces, these fans produce subtitles for their own practice community. Although subtitled products circulate on the web non-profitably, one of the first subtitling initiatives by and for fans started in the 1990s in Lima, with the publication of Sugoi and its line of video tapes called AfiSubs.

4. In Peru, the professional title is equivalent to a certification on behalf of the nation, and allows the exercise of certain professions. In the case of the professional exercise of translation and interpreting, this is not regulated by the state to guarantee the exclusiveness of professionals with specialized university training in these fields.

5. It is well known that the European educational reform establishes a competency-based approach in the different educational levels, which has triggered great changes in school and university teaching methodology (Cerezo, 2013: 169). However, competency-based models are—until now in Peru—a choice for each academic institution. It is known that this new higher education reform assumes a competency-based approach; nevertheless, its implementation is still pending.

6. However, it must be taken into account that the development of the other abilities simultaneously is a fundamental element in obtaining the Translation Studies competency level achievement in particular. We consider that the optimal development of a competency-based program must include courses that articulate two or more specific abilities in the higher levels of development.

7. It is then important to lay out this characteristic of the professional program, since other translation competency models are based on descriptive models of existing professional profiles. This is the case of the PACTE group's translation competency model. A prospective approach to the translation competency not only conceives that a professional program graduate enters the labor market, but that he/she manages to transform it. Given the development conditions of the translation profession in Peru, the training of new generations of translation professionals demands thinking about innovative and change-generating proposals.