Project-Based Learning in Audiovisual Translation: A Case Study in Error Analysis

🆔 **Cláudia Martins**✉
Instituto Politécnico de Bragança

🆔 **Cláudia Ferreira**✉
Universidade de Aveiro

_____

Abstract

As professors of audiovisual translation (AVT) in higher education institutions in Portugal, we have been concerned with the teaching of AVT, namely subtitling. In an attempt to prepare our students for the job market, we follow a constructivist approach, in line with Kiraly's (2005) project-based learning. A dimension we cannot overlook in this context is the identification and analysis of subtitling errors, which we elaborate on according to Kuo (2014), Robert and Remael (2016) and Pedersen's (2017) research. Thus, we chose a sample of nine films that were the target of our students' projects from the last five academic years and pinpointed their errors, by following the analysis grid we put together for this purpose, which is based on temporal and spatial constraints, and stylistic, typographical and translation considerations. With this exercise in mind, we were able to conclude that segmentation and reading time of subtitles pose the greatest difficulty for our students.

Key words: audiovisual translation, didactics, subtitling, project-based learning, subtitling quality assessment, error analysis.

✉ claudiam@ipb.pt; http://orcid.org/0000-0002-3388-2340
✉ claudia@ua.pt; http://orcid.org/0000-0003-3161-3670

1. Introduction

The didactics of translation and particularly audiovisual translation (AVT) has been a topic for reflection from the 1980s and the 1990s onwards when it became a subject of interest for the academia and its novelty and intricate technical demands posed difficulties on university professors. Since then, academics have mulled over the best means to teach both translation and AVT, coming up with innovative teaching approaches. According to Díaz-Cintas (2004), examining "dubbing and subtitling from a mere linguistic perspective is clearly insufficient" and thus transcending this "allows [researchers] to channel their efforts into the object of study from a plural and interdisciplinary perspective" (p. 31).

This is our main concern: as AVT professors in Portuguese higher education institutions, we are deeply preoccupied with the way to prepare our AVT students for the future, providing them with the theoretical background, as well as the market's guidelines and norms without overlooking the technical familiarity they ought to acquire. Moreover, teaching entails assessment and, though reflections on quality assessment in Translation are common, they are still residual in AVT, or more precisely, subtitling. Added to this, there is the aversion that "DTS [descriptive translation studies] has shown towards the evaluation and analysis of translation errors" (Díaz-Cintas, 2004, p. 30). We could cite Kuo (2014), Robert and Remael (2016), and Pedersen (2017), who will provide a basis for our reflections on the assessment of subtitling.

Bearing this in mind, we aim at analysing our students' AVT projects completed over the past five academic years so as to ascertain whether, at the end of the course, they had acquired the ability to meet the necessary norms and technical requirements to become professional subtitlers, based on an error-oriented approach. A second goal is related to the students' autonomy to select a short film that would be authentic and appropriate as the foundation for their work and apply the previously acquired work methodology. Lastly, we also sought to determine if they were capable of being critical towards their work, since they were expected to identify their difficulties and the means by which they overcame them. These shall be compared to the actual errors found at the evaluation stage.

Our two-fold theoretical approach will be outlined in the first two sections of this paper and, drawing on these, a third section shall present the analysis we conducted of our students' projects, so as to pinpoint their main errors and reflect on the results. Hence, our ultimate objective is to improve and redirect our future teaching practice and to contribute, if possible, to the current AVT didactic concerns.

2. Audiovisual Translation Didactics

It is undisputable that we have witnessed a surge of publications on AVT in past years and Díaz-Cintas (2008a) acknowledges that "the Cinderella mantle that has surrounded this area of knowledge seems to have (partially) evaporated" (p. 1). At the same time, we have observed "the emergence of academic courses on translation and interpreting, at undergraduate as well as postgraduate level" (Díaz-Cintas, 2008a, p. 2), in European countries, such as the UK, Spain and Portugal. As Kelly (2005) states, this interest has brought about a saturation of training offer, as well as pedagogical concerns about training translators and interpreters. Since the first approaches to translation as a means to master a foreign language, translation has been regarded as a professional practice and "is [now] taught both as an ancillary activity to learn foreign languages and as a professional and vocational occupation" (Díaz-Cintas, 2008a, p. 3).

For Kuo (2014, p. 237), "Audiovisual translation, a fledgling domain within translation studies, is a practice that arose in the 1930s, but only began to be studied seriously as part of the discipline around the 1990s", an idea that is also supported by Orero (2009) and Soler-Pardo (2013).

In spite of some academic publications about training translators, little has been put forth in the field of AVT and "few educational institutions around the globe have traditionally taken up the challenge to teach dedicated modules on any of the translation modes generally used in the world of audiovisual programming, whether subtitling, dubbing or voice-over" (Díaz-Cintas, 2008a, p. 3). Regardless of the strong presence of subtitling and dubbing in academic curricula in the last decades, the truth remains that the emergence of new translational activities has created a need for new skills and, at the same time, delayed their introduction in educational contexts. Another difficulty AVT encounters is its close relation to technology, which determines its application both at university level and in the professional milieu. Therefore, "high quality training requires students to have the opportunity of familiarising themselves with the right equipment that they will later encounter in their professional careers" (Díaz-Cintas, 2008a, p. 5). This raises the issue of purchasing mainstream industry programmes, which are expensive and tend to develop rather quickly, not to mention the "chronic lack of [in-house] expertise amongst trainers [at universities] (...) having to resort to visiting lecturers" (Díaz-Cintas, 2008a, p. 5).

All these aspects heavily influence AVT teaching, as well as other teaching methodologies, such as those used in the context of (foreign) language teaching. Kiraly (2005) is one of the authors in Translation Studies that has reflected upon this issue. According to him, "folk theoretical framework" oriented Translation Education for far too long, but more traditional approaches seem not to "[reflect] what we know today about the dynamic complexity of language mediation" (p. 1099). Following a traditional methodology deprives translation practice in the classroom of "the natural complexity of professional translational activity as a social, inter-cultural and interpretive process" (Kiraly, 2005, p. 1101). Taking these considerations into account, the author recommends the application of project-based learning to Translation Education, which is centred on collaboration

in order to "gain insight into the multi-facetted nature of the learning process as well as of the translation process itself" (Kiraly, 2005, p. 1098). This new perspective also draws on the idea that "employers have definite expectations of new graduates in translation, and they are finding that the universities fall short of meeting their expectations regarding required skills and preparation for being on the work force" (Kiraly, 2005, p. 1099). These skills consist of flexibility, teamwork, problem-solving, creativity and independent thinking, and not meeting these market demands becomes a hurdle to the teaching of AVT at higher education, because of "poorly recreating real-life working conditions" (Díaz-Cintas, 2008a, p. 5).

Therefore, translation education has become "not only a full-fledged domain of research, but also a professional pedagogical enterprise" (Kiraly, 2005, p. 1098), demanding an "eclectic pedagogical framework" (González Davies, 2004, as cited in Kiraly, 2005, p. 1098). In line with González Davies (2004), Kiraly (2005) then endorses the need for a learner-centred approach and thus real-life projects that might replicate authentic market situations encompassing two facets: collaborative completion of authentic translation work and observation of translators in authentic translation work.

In terms of subtitling, Kiraly (2005, p. 1106–1109) reports on an experiment he developed with his students that were not studying AVT. The idea for a subtitling project came as a suggestion from a colleague which in turn originated with a German film production company. Because of their lack of knowledge, Kiraly and his students were taught the basics of subtitling by a professional subtitler, becoming acquainted with the norms, and received a client briefing. They "[divided] up the film tracks" (p. 1106), which were to be translated by different pairs of students, who would then review their peers' work, and finally have a full-group review. The class engaged in constant interaction, along with personal reflection, allowing for social and personal knowledge construction. However, due to a change of the client's original instructions as to the number of characters per line and importing difficulties, students were forced to refashion each subtitle to 26 characters and they were requested to travel to the company's headquarters to enter the subtitles manually on the client's software. This unforeseeable situation enabled students to react positively and constructively to obstacles, developing their problem-solving skills along with their creativity.

Another study worth reporting prior to Kiraly's research is Brondeel's (1994) experiment with subtitling, dating back to 1992 which was undertaken in the context of the Ghent Festival in Belgium. The festival made the decision to subtitle only those films which were anticipated box-office hits or business-sponsored. Students worked in teams of two to subtitle the films and then, during the festival, they spotted the subtitles live. In the course of his description, Brondeel (1994) emphasises the need for a "single-standard approach" to subtitling norms, which resulted from a combination of different existing standards. Among these, Brondeel (1994) includes, for instance, the 6-second rule for the maximum duration of subtitles, the average latency of 0.35 seconds between subtitles, and the preference for two-line subtitles instead of two consecutive one-liners (which enhances readability or reading comfort, an aspect that will be referred to in the context of the work conducted

by Robert & Remael, 2016, and Pedersen, 2017), among others. He focuses considerably on what he calls "cognitive dissatisfaction" of viewers which is related to the fact that there is a substantial reduction of the original – "subtitles remain frustratingly incomplete" (Brondeel, 1994, p. 28) – due to the active target language reading compared to the passive source language listening. Moreover, Brondeel (1994) thoroughly describes his "subtitling routines", which, rather than being rules, create a consistent approach to creating target language cohesion. These routines comprise the one sentence-one subtitle maxim, converting routines (e.g. transpositions and modulations, swapping constructions), modality, aspect and tense routines, syntactic routines (namely reduction, expansion, segmentation and reordering) and lexical routines (that is, equivalents, synonyms and antonyms).

Concerning other methodologies for the teaching of subtitling, we should once again quote Díaz-Cintas, particularly his work from 2001 and 2008. In 2001, he put forth a proposal for the teaching of subtitling at graduate level: the first lessons should include the presentation of the different audiovisual translation modes (later classified by Gambier, 2003, as dominant and challenging and discussed in-depth by Hernández Barlolomé and Mendiluce Cabrera, 2005) and the different types of subtitling in accordance with technical and linguistic dimensions. On the professional level, students are to be familiarised with the need for teamwork, practice in the real world, pay, prospective employers, taxes and copyright issues. As for the actual teaching of subtitling, Díaz-Cintas (2001) suggests students watch the whole film first and make gist summaries for the films so that they can internalise the basic requirement for renouncing word for word translation and the basic requirement for reduction. Such summaries should be rendered in the students' own language so as to test idiomaticity and also cleanse the subtitles of fillers, vocatives and other words for introductions. After translation per se, comes the spotting stage, that is, the process of defining the in and out times of individual subtitles. Since it is time consuming, this may be replaced by the use of templates (i.e. "working documents used in the professional world to maximise resources and cut costs", Díaz-Cintas, 2008b, p. 97), either in the original or in other languages, at least in the first stages. Furthermore, lessons ought to be of an interactive nature having the class involved in commenting both commercial subtitling and the work carried out by their peers. Students should also become accustomed to working with and without dialogue lists and with different audiovisual genres to establish a gradation of difficulty. As a final stage, students must subtitle a film at their own leisure and pace, and then another in the exam situation.

On the other hand, in 2008, Díaz-Cintas returns to the considerations he voiced in 2001 and delves into the role of technology in pushing the boundaries of AVT and also of translators' role, since now they must embrace new tasks, such as:

> digitising and encoding of audiovisual material; conversion from one video format (say .avi) into another (.mpg); conversion of linguistic variation within the same language (e.g. to 'convert' subtitles written in Brazilian Portuguese into Portuguese from Portugal); reconforming the subtitle file with new timings reviewed; export and import

subtitle files in different formats (.pac, .w32, .txt, .srl); and create a final single document with the video material and the subtitles merged. (2008a, p. 91–92)

In line with Kiraly (2005), Díaz-Cintas (2008b) advocates a "move from the traditional declarative knowledge-driven course (know-what) to a more skills, procedural knowledge-based approach (know-how)" (p. 92), which enables teachers to keep students engaged and at the same time enhance their sense of empowerment and autonomy. For Díaz-Cintas, this is achieved with a careful organisation of the course content, which starts with general issues, moves through technical and linguistic considerations and finishes with professional questions. In each of these sections, Díaz-Cintas (2008b) suggests a set of activities for subtitling teachers to consider that may be useful for students.

In our teaching practice, we follow Díaz-Cintas's proposal of a general overview of AVT theory, along with elicitation of different AVT modes, and then slowly approach the national and international norms and guidelines for subtitling – associated to a systematic practice that moves through different AVT genres – and conclude with professional considerations. During the semester, the students' practical work consists of regular subtitling exercises focusing on various genres, with individual feedback and correction, but also collective comments in a number of sessions. This methodology aims at preparing students for their personal subtitling/AVT project at the end of the semester. We also provide our students with two forms of individual assessment: one is a final exam and the other is made at students' own pace and involves the completion of a project. This project is to be based on an authentic audiovisual product, since what students usually select are short films by student filmmakers, winners of film festivals or other audiovisual productions, such as documentaries or reality shows. The aim is to avoid source material specifically prepared for subtitling courses, which is naturally biased by pedagogical concerns. In this sense, we wished to allow students to be autonomous in their choices and conduct their work independently, without direct collaboration with peers, though this inevitably occurred on an informal basis. Although collaboration is paramount in Kiraly's constructivism, the project-based approach does also allow such work to be developed individually.

3. Assessing Quality in Subtitling

Robert and Remael (2016) clarify the terminology used in the literature about translation quality, which are quality management, quality assurance and quality control. Although the discussion of these terms is not our current concern, we support the authors' explanation and their final choice for 'quality control'. In our specific pedagogical context, we opt for the designation of "quality assessment".

It is inevitable to refer to Juliane House's "Translation Quality Assessment" (1977, 1997) when approaching the topic, be it in the realm of Translation Studies or in AVT. Despite numberless discussions on the need to attain objectivity, the ultimate goal, Bittner (2011) states that this might be difficult if not impossible, because the "quality of a translation depends on an intricate network of interrelations between the target text, their respective text forms, the agents in the translation process (…) and the cultures and politics involved" (p. 76). Therefore, the translation process must conform to the "translator's daffodil" in Bittner's words, and the translator, in response to a client's commission:

> translates under certain conditions and to the best of his or her ability a source text, thereby implicitly or explicitly taking into account the form and genre of the text and the fact that the whole process of translation is embedded in a cultural and political context (p. 77).

Considering these assumptions, good quality in translation can only be understood as the most appropriate one under specific circumstances and in a particular context, since "there is no such thing as absolute quality in translation" (Bittner, 2011, p. 78). Based on Schippel (2006), Bittner argues that, though objectivity is hard to achieve when assessing a translation, a subjective approach "should at least be supported by as much sound objective reasoning as possible" (2011, p. 78). In other words, the reasons translation trainers give their trainees for approving or disapproving their translations are paramount for this assessment process.

As a consequence, the issue of quality in subtitling is far more complex than in other types of translation, mainly because of the flexibility allowed in this AVT mode. The traditional parameters taken into account when assessing the quality of translation – meaning and equivalence – "are taken a step further" (Kuo, 2014, p. 62) in subtitling, since as recurrently stated the visual verbal channel used by the subtitles is only one out of the four channels of meaning (i.e. non-verbal visual, verbal auditory and non-verbal auditory channels – cf. Delabastita, 1989). As Bittner (2011) emphasises, when it comes down to subtitling, quality assessment "goes hand in hand with the subtitler's ability to see and address linguistic nuances within the narrow confines of subtitling" (p. 85), devising "how to best distribute an optimised text so as to match perfect capturing of the time-codes at the beginning and end of each individual subtitle" (p. 86).

For Kuo (2014, p. 63), understanding quality in subtitling also implies an insight into its aim. For instance, Karamitroglou (1998) considers that the goal of subtitling is "to provide maximum appreciation and comprehension of the target film as a whole by maximising the legibility and readability of the inserted subtitled text" (online). By doing so, subtitles (i.e. the basic unit of subtitling, semantically and syntactically self-contained) are not intended to contaminate the screen nor to complicate the viewers' experience, since subtitles should be "attuned so thoroughly to their audiovisual environment that they appear to "melt" into the total fabric of the program" (McCormick, 1997, p. 5), ultimately making the viewers unaware of the action of reading. What Kuo (2014, p. 64)

calls subtitling invisibility is "a sign of good subtitling" and also "a form of cultural ventriloquism" (Béhar, 2004, p. 85).

We endorse Kuo's (2014) position, according to which "[t]he guidelines for the formal presentation of subtitling output are certainly important in terms of providing an objective standard against which good subtitling can be measured" (p. 99). For her, the assessment of quality in subtitling largely depends on two dimensions: on the one hand, temporal and spatial constraints, and, on the other, stylistic considerations, which Kuo (2014) discusses on the basis of Ivarsson and Carroll's "Code of Good Subtitling Practice" (1998) and Karamitroglou's "A proposed set of subtitling rules" (1998), briefly elicited henceforth.

As far as temporal constraints are concerned, Kuo (reminds us that most parameters only take into consideration European languages and those using the Roman alphabet, disregarding others, such as Chinese, whose norms are necessarily different. To start with, concerning European norms, it is essential to consider the duration of subtitles, be it one or two-liners, the 6 seconds rule for the latter, and the pause between subtitles, which should be at least 4 frames. Also related to this is the viewers' reading speed, which, for European languages, is usually identified between150 and 180 characters per minute or 15 characters per second, whereas for Chinese it would be 4 characters. Another issue identified by Kuo (2014) that has been revolutionising subtitling is 3D films and 3D subtitles, which bring along new challenges, such as 3 additional seconds for subtitle display time, depending on their difference of depth and position on the screen. Furthermore, the spotting (or timing or cueing) is to be considered, that is, the synchronisation with the dialogues which Kuo (2014) clarifies as being different in Ivarsson and Carroll (1998) and Karamitroglou (1998): whilst for the former there should be a total synchrony of the in and out times of the subtitles with the dialogues, the latter argues in favour of the subtitle entering or exiting 1/4 second after the beginning and the end of the dialogues, to allow the brain to process the information. At last, subtitles should not remain on the screen during shot changes, except if the dialogues start just before the shot change or the subtitle needs more reading time, the latter being due to the priority given to the soundtrack.

In terms of spatial constraints, Kuo (2014) speaks of a safe area or zone indicating that subtitles ought to occupy 1/12 of the entire screen and should normally be horizontally centred. She states that too many changes in the position of the subtitles on the screen may have negative consequences for the viewer as it happens with the dynamic positioning of subtitles in 3D films, which become elements of the visual design of the film itself. Subtitles are usually limited to 2 lines, sometimes 4 in bilingual countries (e.g. Belgium and Switzerland), and take the shape of a pyramid at a ratio of 2:3, though syntax should be preferred over aesthetics. Moreover, the number of characters per line varies between 35 and 39, or even 40–41 or 43, depending on the client, the software or the medium. As for the fonts, nowadays the use of monospaced fonts has been replaced by proportional ones that allow for the accommodation of more letters, as well as the traditional pale white or yellow that can give place to new colours, despite still being the most common in professional contexts. The subtitles

used to be shown against a "black box" (in fact grey), but shadowing or sharp contrast applied to the fonts is another possibility. Finally, condensation of the text is inevitable and Ivarsson and Carroll (1998) put forth the estimate of 25% to 50% loss of the original.

As far as stylistic considerations are concerned, Kuo (2014) argues that subtitles should possess higher lexical density, a more structured syntax and an appropriate and neutral language register, avoiding colloquial words, unless otherwise instructed. The same occurs with taboo language, whose translation will be determined by the client. Karamitroglou (1998) also considers a fourth dimension in his set of guidelines, which are typographical norms, mostly related to sparse and sensible use of punctuation marks.

Kuo (2014) argues that owing to "the spatial and temporal constraints, the translation of subtitles is more akin to creative writing than to literal translation on most occasions" (p. 62) or, as Bittner (2011) suggests, "[j]ust as poetry where the constraints of form render a proper translation virtually impossible, the verbal information to be translated in subtitling is similarly untranslatable" (p. 78). What might be a linguistically appropriate rendering may turn out to break subtitling norms. Furthermore, all these guidelines are reliant on

> the complexity of the language and the density of the information contained in the dialogue, the viewers' familiarity with the subject at hand, the language ability of viewers (children vs. adults), the genre and rhythm of the film, and so on (Kuo, 2014, p. 72).

Once concluded, subtitling work needs to be revised by the simulator, that is

> the one who revises the subtitled file along with its audiovisual material in order to see linguistically and technically whether or not the TT fits with the space and time on the screen (…) [so as] to improve the quality of subtitling (cf. Hussain & Khuddro, 2016, p. 38).

As Pedersen (2017) argues, "many people have to judge translation quality on a daily basis: revisers, editors, evaluators, teachers, not to mention the subtitlers themselves, and of course: the viewers" (p. 210). For this purpose, this author presents the FAR model, in line with the NER model (cf. Romero Fresco & Martínez, 2015):

> a tentative model for assessing that elusive beast, the quality of interlingual subtitles (as a product, not a process). The FAR model is generic, but is meant to be localised by including the appropriate norms. The model is tripartite: the first part assesses Functional equivalence. The second part assesses Acceptability: grammaticality, idiomaticity etc. The third part assesses Readability: technical aspects, such as reading speed, the use of italics and subtitling punctuation and so on. (Pedersen, 2017, p. 211)

This model is based on the analysis of errors made by the subtitler: for each error there is a penalty point (labelled "minor", "standard" or "serious") and, at the end of the analysis, the subtitling is given

a score to enable comparison with other films and programmes. Errors arise when the "contract of illusion" is broken by one of the parties. Pedersen (2017) based his metaphor on Romero Fresco's idea, for whom "the audience knows that they are hearing dubbing actors, [but] they suspend this knowledge and pretend that they hear the original lines" (p. 215). Accordingly, in subtitling, viewers also suspend their disbelief, they "pretend that subtitles are the actual dialogue, which in fact they are not" (p. 215), whereas "the subtitlers assist the viewers in suspending their disbelief by making their subtitles as unobtrusive as possible" (p. 216).

In this regard, Pedersen (2017, p. 217) states that if the errors are minor, they will go unnoticed; if they're regarded as standard, they may lead to a breach of the contract of illusion and ruin the subtitling experience; finally, if they are viewed as serious, then they affect the comprehension of the subtitles by providing misleading information. Pedersen (2017, p. 219–223) explains that the three-fold nature of the FAR model includes several levels of analysis: functional equivalence encompasses semantic and stylistic errors; acceptability includes grammar and spelling errors and errors of idiomaticity; at last, readability is concerned with technical issues, namely segmentation and spotting, punctuation and graphics, reading speed and line length. However, as Díaz-Cintas (2004, p. 29) cautions, acceptability depends on the accepted norms, in this case for subtitling, which regulate the relation between the original and the translation and thus may involve some degree of domestication (cf. Venuti, 1995) or, in other words, what is referred to as idiomaticity in the target language.

An alternative is also presented by Robert & Remael (2016, p. 583), who focus on general translation parameters to be used for the assessment of subtitling: content and meaning transfer; grammar, spelling and punctuation; readability; and appropriateness, partially overlapping the previous approaches.

Bearing in mind the aforementioned, we created a grid so as to analyse our students' projects in-depth, based on the parameters explained by Kuo (based on Ivarsson and Carroll, 1998, and on Karamitroglou, 1998), i.e. spatial and temporal constraints, typographical issues and stylistic considerations. Nonetheless, we also bore in mind the FAR model presented by Pedersen (2017), since we identified a parallel between the two authors: Pedersen's functional equivalence may match Karamitroglou's stylistic considerations; acceptability includes concerns related to idiomaticity and translation; and readability comprehends temporal and spatial constraints and typographical issues. These criteria will enable us to conduct both a qualitative and a quantitative approach, since for each film we shall note our students' various errors, as can be observed in Table 1.

Table 1.

Levels for the Analysis of Subtitling Quality

Temporal constraints	subtitle duration
	pause between subtitles
	spotting
	shot changes
Spatial constraints	line break
	line length
	condensed information
Stylistic considerations	lexical density
	syntactic structure
	padding expressions
	language register
	taboo language
	abbreviations, numerals and symbols
Typographical conventions	italics
	spelling
	punctuation
Translation issues	Idiomaticity
	faithfulness
	credits and authorship

4. A case study

In line with what Kiraly (2005) and Díaz-Cintas (2008a, 2008b) suggested, we believe that the introduction of projects in the AVT classroom enhances students' independent thinking, their problem-solving skills, their creativity, flexibility and adaptability, all of which are skills that will be highly valued in the job market. Therefore, we require our AVT students to complete a project as a means to demonstrate all these skills, as well as ascertain that they acquired the necessary knowledge and integrated the respective guidelines studied and applied during the courses, thus being prepared for their future as professionals.

The courses we teach are offered in two different Portuguese higher education institutions and they go under the same name: Audiovisual translation. However, the one offered at the University of Aveiro lasts one semester, focusing mainly on subtitling, whereas the other, taught at the Polytechnic of Bragança, covers a full year and entails not only subtitling, but also subtitling for the deaf and hard-of-hearing (SDH), and audiodescription (AD) for the blind and visually-impaired. For this reason, our projects will inevitably be different, since at the Polytechnic of Bragança students are expected to select a short film that may accommodate the three AVT types mentioned.

Although students are free to choose their short film, we provide them with a number of other constraints that will be detailed below. Along with the individual practical work, students are also expected to hand in a personal report where they include information on the film, such as the author and the genre of the film, and reflect critically upon their subtitling work, pointing out the difficulties they encountered and describing how they overcame them, commenting on their personal choices as for segmentation, language register, information omitted and/or condensed and the like.

Nonetheless, coherence-wise, we shall restrict our paper to the analysis of our students' subtitling work and, in the next section, to the identification of their main errors from the perspective of the simulator or proof-reader (cf. Hussain & Khuddro, 2016).

4.1.   Audiovisual Projects at the University of Aveiro

Between the academic years of 2013/2014 and 2017/2018, students at the University of Aveiro received training in subtitling for a semester and were expected to complete a final project. However, as previously mentioned, the course included discussion and activities focussing on AD and, in the last 2 years, SDH, which will not be considered in this paper.

Sixty-five projects were completed in the years mentioned. The criteria that were imposed on the students for the selection of the audiovisual product were as follows: the selected film, whether a work of fiction, an animation, a documentary or any other kind of production, was to be subtitled either in its entirety or in part, provided this would correspond to approximately 200 subtitles. The source languages could be English or French, as one of these has to be the main language option for the students of the Master in Specialised Translation. Added to this, the selected film could not have been officially or otherwise (e.g. fansubbing) subtitled.

As far as the genre is concerned, the selection included 27 fiction films, 20 documentaries, 9 talk shows, 2 animations, 2 advertisement and 2 enterprise videos (though there is a thin line separating these two, which we shall not explore), one debate and another a docudrama. Only three of these audiovisual products are from the past millennium: 1975, 1996 and 1998 respectively. The others are essentially from the second decade of the 21st century, but 8 are from the first decade. Among these, some are short films that have been screened at festivals, others are television documentary series and a few are more personal and independent productions intended for online viewing.

Tables 2, 3, 5, 5 and 6 present the information shown above, along with other relevant information.

Table 2.

AVT Projects Completed at the University of Aveiro 2013/2014

Academic Year	Title	Director	Source Language	AVT Genre	Year of Production	Duration
2013/2014	*How to represent yourself in court*	MLSA (Montana Legal Services Association)	EN	Pedagogical video	2013	13:42
	C'est pas sorcier: Peut-on améliorer sa mémoire?	Isabelle Hostalery	FR	Documentary	2012	11:26/26:00
	Once Upon a Time in Wonderland – Down the Rabbit Hole	Zack Estrin, Jane Espenson, Edward Kitsis	EN	Fiction	2013	16:30/43:12
	Brain divided	Josiah Haworth, Joon Shik Song, Joon Soo Song	EN	Animation	2013	04:58
	Girl's self-esteem	Dove	EN	Enterprise video	2013	02:54
	Real Beauty Sketches	Dove	EN	Enterprise video	2013	06:35
	Tech feed – Fact or fictional: Is breaking Bad's Science Real	Veronica Belmont	EN	Pedagogical video	2013	08:54
	Era	Emmanuelle Nicot	FR	Fiction	2012	19:18
	Once Upon a Time in Wonderland – Trust Me	Adam Horowitz, Zack Estrin, Jane Espenson, Edward Kitsis	EN	Fiction	2014	15:05/43:32
	Le jugement (La trilogie)	Tandem	FR	Fiction	2005	07:16
	C'est pas sorcier : Comment vaincre la faim dans le monde	Luc Baudonnière	FR	Documentary	2010	3:35/8:30

Table 3.

AVT Projects Completed at the University of Aveiro 2014/2015

Academic Year	Title	Director	Source Language	AVT Genre	Year of Production	Duration
2014/2015	*The Big Bang Theory Season 4: Live Show Taping*	Chuck Lorre, Bill Predy	EN	Fiction (sitcom)	2014	10:00/15:00
	The Mystery of Memory	Nobel TV	EN	Documentary	2010	13:00/29:11
	Doctor Who Extra – Deep Breath	BBC	EN	Documentary	2014	11:05
	Les pouvoirs extraordinaires du cerveau – Les bénéfices du bilinguisme	Stéphane Gillot	FR	Documentary	2014	09:52
	Dan Brown interviewed about The Lost Symbol – part1	NBC Universal Inc.	EN	Talk show	2009	09:00
	Comedians in Cars Getting Coffee – Kevin Hart	Jerry Seinfeld	EN	Talk show	2014	18:00
	McDo, une passion française	Stanislas Kraland	FR	Documentary	2010	12:31
	Bulletproof Clothing	Ryan Duffy	EN	Documentary	2009	10:05
	Mémoires d'une jeune fille dérangée	Keren Marciano	FR	Fiction	2010	17:45
	Love is all you need?	Kim Rocco Shiels	EN	Fiction	2011	19:12
	CRFPA, le film	Thiebault Guérin	FR	Fiction	2013	33:52
	The Wanderers	Jay Friedlander	EN	Documentary	2011	14:46
	C'est pas sorcier : La Réunion, dans les entrailles du volcan	Pascal Léonard	FR	Documentary	2012	14:50/25:58

Table 4.

AVT Projects Completed at the University of Aveiro 2015/2016

Academic Year	Title	Director	Source Language	AVT Genre	Year of Production	Duration
2015/2016	*Gripe Aviar – El Abrazo de las Especies*	Luis de Celia	ES/EN	Documentary	2013	15:00/25:00
	Bamako	Abderrahmane Sissako	FR	Documentary	2006	13:17/30:44
	How to get non-teaching jobs in Korea	Simon Stawski, Martina Stawski	EN	Documentary	2012	08:16
	The Sarah Jane Adventures – Invasion of the Bane	Russel T. Davies	EN	TV series	2007	16:00/24:13
	The Anti-Social Network	Shae-Lee Shackleford	EN	Fiction	2013	16:00
	5 Reasons to go Vegan	Nina Nelson, Randa Nelson	EN	Advertisement	2015	08:07
	Going Vegetarian is a Healthy Choice	Cristina Mutchler	EN	Advertisement	2013	02:56
	At Last – Mayweather/Pacquiao	HBO Sports	EN	Documentary	2015	16:52
	Al Pacino on David Letterman – 2013	Matt Roberts	EN	Talk show	2013	15:00
	Star Trek: Of Gods and Men	Tim Russ	EN	Fiction	2007	18:00/87:00
	L'Abolition	Jean-Daniel Verhaeghe	FR	Fiction	2008	15:00
	Le jugement (La trilogie)	Tandem	FR	Fiction	2005	07:16
	C'est pas sorcier : Comment vaincre la faim dans le monde	Luc Baudonnière	FR	Documentary	2010	3:35/8:30

Table 5.

AVT Projects Completed at the University of Aveiro 2016/2017

Academic Year	Title	Director	Source Language	AVT Genre	Year of Production	Duration
2016/2017	*Digging for the Truth – Secrets of the Nazca Lines*	Luke Lindhjem	EN	Documentary	2005	14:55/45:00
	Rien à dire	Jérémy Strohm	FR	Fiction	2011	12:41
	The Answers	Michael Goode	EN	Fiction	2015	08:00
	Beautiful Relics	Adrian Hedgecock	EN	Fiction	2014	17:40
	Between Two Ferns	Scott Aukerman	EN	Talk show	2014	06:36
	The Gunfighter	Erick Kissack	EN	Fiction	2014	08:50
	Bingo Night	Jordan Liebowitz	EN	Fiction	2014	14:27
	I'm Sixteen	Emilio Boutros	EN	Fiction	2016	11:59
	Because we're being spies right now	Kelly Moore	EN	Fiction	2014	12:02
	Jimmy Kimmel Live – Donald Trump interview	Andy Fisher	EN	Talk show	2016	03:30
	Jimmy Kimmel Live – What would it take for Donald Trump have lose your vote?	Andy Fisher	EN	Talk show	2016	02:14
	Jimmy Kimmel Live – FRIENDS	Sandra Restrepo, Zack Bornstein	EN	Talk show	2014	08:09
	Donald Trump and Hillary Clinton – The First Presidential Debate	NBC News	EN	TV debate	2016	19:50

Table 6.

AVT Projects Completed at the University of Aveiro 2017/2018

Academic Year	Title	Director	Source Language	AVT Genre	Year of Production	Duration
2017/2018	*Prego*	Usher Morgan	EN	Fiction	2015	13:00
	I'm in here	Willy Berliner	EN	Fiction	2017	07:25
	A favor for Jerry	D. W. Young	EN	Docudrama	2016	20:00
	Goodness gracious me	Nick Wood	EN	Fiction	1996	12:45/29:20
	AnimalsAnimalsAnimals	Dave Ogle	EN	Fiction	2016	14:42
	Your Mother and I	Anna Maguire	EN	Fiction	2016	13:20
	Fool's Day	Cody Blue Snider	EN	Fiction	2013	19:14
	Les nouveaux secrets de notre hérédité	Laurence Serfaty	EN	Documentary	2015	51:00
	If I Ruled the World	John F.D. Northover	EN	Talk show	1998	10:40
	Curmudgeons	Danny DeVito	EN	Fiction	2016	16:50
	Harry Potter & Fantastic Beasts: The Secret of The Wizarding World	BBC Radio1	EN	Documentary	2016	11:00/29:17
	The Monolith	Angelo J. Guglielmo, Jr.	EN	Documentary	2017	10:00
	The Sunshine Boy	Naaman Azhari	EN	Animation	2017	03:15
	Space Invaders: How Tiny Satellites Could Revolutionise the World	Journeyman Pictures	EN	Documentary	2017	13:25/29:46
	Would I Lie to You? Best Bits	Barbara Wiltshire	EN	Talk show	2011-2018	11:20/1:40:00
	The Private Life of Cows	Jude Ho	EN	Documentary	2010	11:50/59:00
	The Jeffersons – George's first vacation	Jack Shea	EN	Sitcom	1975	17:00/25:00

From this list of films, we selected four: *Rien à Dire* (Jérémy Strohm, 2011), *The Answers* (Michael Goode, 2015), *McDo, Une Passion Française* (Stanislas Kraland, 2010), and *Donald Trump and Hillary Clinton – The First Presidential Debate* (NBC News, 2016). This choice aimed at varying the genres, the number of subtitles and the source languages.

The following step consisted in the completion of the grid in Figure 1 and the identification and interpretation of a sample of 4 films. According to our analysis, one of the criteria that was clearly a difficulty for UA students was the duration of subtitles (with 10 instances in a total of 36 errors, i.e. 28%), followed, with a big gap between them, by line break errors (4 instances, i.e. 11% of the total errors) and spelling (3 instances, which represent almost 8.5%). The other instances are evenly distributed across the following criteria: pauses between subtitles, spotting, shot changes, line length, condensed information, padding expressions, language register, italics, punctuation,

idiomaticity, faithfulness to the original, and credits, all these being available for observation in Tables 7, 8 and 9 below.

Table 7.

Analysis of the Corpus from the UA Students – Errors in Temporal and Spatial Constraints

Films	Total number of subtitles	Temporal constraints				Spatial constraints		
		Subtitle duration	Pause between subtitles	Spotting	Shot changes	Line break	Line length	Condensed information
Rien à dire	154	9	1	1	0	0	1	0
The Answers	75	1	0	0	0	0	1	0
McDo, une passion française	199	0	0	0	1	1	0	0
Donald Trump and Hillary Clinton – The First Presidential Debate	195	0	0	0	0	3	0	2
No. of errors per type		**10**	**1**	**1**	**1**	**4**	**2**	**2**

Table 8.

Analysis of the corpus from the UA students – errors in stylistic considerations

Films	Total number of subtitles	Stylistic considerations					
		Lexical density	Syntactic structure	Padding expressions	Language register	Taboo language	Abbreviations, numerals & symbols
Rien à dire	154	0	0	0	0	0	0
The Answers	75	0	0	2	0	0	0
McDo, une passion française	199	0	0	0	0	0	0
Donald Trump and Hillary Clinton – The First Presidential Debate	195	0	0	0	0	0	0
No. of errors per type		**0**	**0**	**2**	**1**	**0**	**0**

Table 9.

Analysis of the Corpus from the UA Students – Errors in Typographical and Translation Issues

Films	Total number of subtitles	Typographical conventions			Translation issues			No. of errors per film
		Italics	Spelling	Punctuation	Idiomaticity	Faithfulness	Credits & authorship	
Rien à Dire	154	0	1	0	2	0	1	**16**
The Answers	75	0	0	0	0	1	1	**6**
McDo, Une Passion Française	199	1	2	1	0	1	0	**7**
Donald Trump and Hillary Clinton – The First Presidential Debate	195	0	0		0	0	0	**6**
No. of errors per type		**1**	**3**	**2**	**2**	**2**	**2**	

We shall now present some examples from our selected films that attempt to depict the variety of difficulties that UA students encountered:

4.1.1. Case study 1: *Rien à dire*

Subtitle 25 displays a duration problem and 154 the issue of line length, whereas the other subtitle examples reflect translation issues. As for subtitle 61, there is an erroneous grammatical construction and, instead of the choice made by the student, the outcome should have been "Estás a filmar-te?". At last, in subtitle 133, instead of the correct "argumento e realização", a false friend of French "scénario" is used.

25
[00:02:01.59] → [00:02:02.74]
Para a próxima, vem comer connosco.
[Translation: Next time, come and eat with us.]

154
[00:12:29.22] → [00:12:31.79]
NADA A DIZER - TOURNE-COURT - NOVEMBRO DE 2011
[Translation: NOTHING TO SAY - TOURNE-COURT - NOVEMBER 2011]

61
[00:05:10.74] → [00:05:13.47]
Estás-te a filmar?
Não!
[Translation: Are you filming yourself?
No!]

133
[00:11:33.78] – > [00:11:34.88]
CENÁRIO E REALIZAÇÃO
[Translation: SCENARIO AND DIRECTION]

In terms of his comments on the difficulties he encountered in his project, the student stressed out the high pace of the dialogues as a challenge for the subtitler, but not for subtitle no. 25. Apart from this, he also focused on some difficulty in translating informal language although there is no reflection concerning the subtitles with errors.

4.1.2. Case study 2: *The Answers*

Subtitles 45 and 11 show a duration problem and subtitle 11 retains the original expression which is an example of a calque. The decision to subtitle this dialogue specifically would have been acceptable were the Portuguese translation to be different, for example, "Está bem". As for subtitle 7, this reveals inadequate typography to convey the translation of the written information on the screen and adds a music reference that is not supposed to be present in this type of subtitling.

45
[00:03:43.20] → [00:03:44.20]
Quantos high fives já dei?
[Translation: How many high fives did I give?]

11
[00:01:06.02] → [00:01:07.02]
Ok.

7
[00:00:47.28] → [00:00:48.87]
♪Adeus♪ [FIM]
[Translation: Goodbye [THE END]]

This student considered the synchronisation of subtitles to be one of his main difficulties, especially with shot changes. In fact, many dialogues seem to occur just before a shot change and this can explain the short duration for these subtitles.

4.1.3. Case study 3: *McDo, Une Passion Française*

In this case, we have two examples of line break errors, which seem to have appeared only in this documentary and the following film, a debate. Subtitle 20 also contains a punctuation error, as in Portuguese the subject and its verb cannot be separated by a comma.

143
[00:09:02.27] → [00:09:05.35]
Se se devora tanto fast food, não será também porque
[Translation: If fast food is eaten so voraciously, is it not because]

144
[00:09:05.41] → [00:09:08.12]
as tascas francesas já não são o que eram?
[Translation: French *tascas* are not what they used to be?]

20
[00:01:26.96] → [00:01:29.65]
Sabe que o McDonalds em França, tem um volume de negócios de
[Translation: Did you know that McDonalds in France, has a turnover of]

In this case, one the difficulties identified by the student was the division of the subtitles. In fact, the subtitler has to think about the number of characters as well as the "geometry" of the subtitles themselves. She stated that the rectangular shape allowed for more information and so made reading easier. Unfortunately, she seemed to have forgotten that grammatical cohesion has to be taken into consideration when dividing subtitle lines.

4.1.3. Case study 4: Donald Trump and Hillary Clinton – The First Presidential Debate

Again, the first two examples (each with two lines) depict a line break problem and subtitle 60 contains an inappropriate language register, as well as an error in Portuguese punctuation.

79
[00:10:26.26] → [00:10:30.07]
Isso são negócios.
- 9 milhões de pessoas perderam
[Translation: This is business
- 9 million people lost]

80
[00:10:30.55] → [00:10:37.01]
o emprego, 5 perderam a casa e as famílias perderam 13 biliões.
[Translation: the job, 5 lost their houses and families lost 13 billion.]

179
[00:17:33.70] → [00:17:39.10]
Temos, portanto, um conjunto robusto de planos.
Quem olhou para ambos
[Translation: So we have a solid group of projects.
Those who looked at both]

180
[00:17:39.39] –> [00:17:43.49]
os planos concluíram que os meus criariam 10 milhões de empregos,
[Translation: projects concluded that mine would create 10 million jobs,]

60
[00:09:06.25] → [00:09:10.60]
Há milhares delas a sair, e estão a sair em rebanho.
[Translation: There are thousands of them leaving, and they are leaving in flocks.]

In this project, the student justifies the subtitle division by explaining that it was his intention not only to respect the limit of number of characters, but also to keep the dialogue in two separate lines, for greater readability and understanding. Therefore, in subtitle 79, he preferred to separate the verb (action) from its complement. For subtitle 60, the student chose a shorter expression in Portuguese ("em rebanho"), regardless of the difference in language register (much more informal than in English), just to present fewer characters this subtitle.

4.2.   Audiovisual Projects at the Polytechnic of Bragança

Between the academic years of 2013/2014 and 2017/2018, 43 projects were completed by the IPB's AVT students, who received training in subtitling, SDH and AD, with the latter two disregarded for the purpose of this paper. In the instructions for the project, the students were asked to choose a short film that had to present a whole story, be no more than 5 minutes long (without credits) and embrace different audiovisual genres.

We observed considerable differences in the duration of the films in the first year of implementation, which might have been due to the fact that it was the first experiment. From that year onwards, the duration limit was relaxed and films of up to 8 minutes were accepted, with the average being 5 minutes. When it comes to the language of the film, the students could choose between English, French and Spanish, though English proved to be the most popular choice as the source language (with 36 films, though one also partially in Greenlandic), followed by Spanish (5) and French (2). As for the AVT genre, 30 films are classified as fiction, 10 as animation and 3 as advertisement. All the films are from the new millennium, most of them from the second decade, with only 6 from the first decade of the 21st century. We should also point out that some of the selected films were cinema school projects and others participated in film festivals, where they actually won prizes, such as *We've All Been There* by Nicholas Clifford (2013).

Tables 10 and 11 systematise the aforementioned information and presents other levels of data.

Table 10.

AVT Projects Completed at the Polytechnic Institute of Bragança 2013/2014, 2014/2015 and 2015/2016

Academic Year	Title	Director	Source Language	AVT Genre	Year of Production	Duration
2013/2014	*Too Shy*	Ryan Hutchins	EN	Fiction	2011	08:10
	The Kinematograph	Tomek Baginski	EN	Animation	2009	13:00
	The Lego Story	Kim Pagel	EN	Animation	2012	17:00
	Granturismo	Denis Thybaud	FR	Fiction	2000	16:00
	Frontière	Nicolas Vasseur	FR	Fiction	2012	14:00
	Zero	Christopher Kezelos	EN	Animation	2010	13:00
2014/2015	*No offense*	F. C. Rabbath	EN	Fiction	2010	04:22
	Identity	K. J. Adames	EN	Fiction	2012	05:10
	Brain Divided	Josiah Hawthorn, Joon Shik Song, Joon Soo Song	EN	Animation	2013	05:00
	Table 7	Marko Slavnic	EN	Fiction	2010	04:20
	The Return	Harrison J. Bahe	EN	Fiction	2013	05:00
	Alone	Brock Torunski	EN	Fiction	2013	06:10
	I will. Thanks	Joseph Carroll	EN	Fiction	2012	03:00
	Francis	Richard Hickey	EN	Animation	2014	07:15
	The Alchemist's letter	Carlos Stevens	EN	Animation	2015	06:00
2015/2016	*Aunque tú no lo sepas*	Mario Arosemena	SP/EN	Fiction	2014	07:35
	Is this free?	Lauris Beinerts	EN	Fiction	2011	08:30
	Love Sick	Kevin Mark Lacy	EN	Fiction	2011	04:26
	Passing	Jolie Hales	EN	Fiction	2007	05:00
	Post-it	Michael Evans	EN	Fiction	2014	07:30
	The answers	Michael Goode	EN	Fiction	2005	07:40
	The Boss	Greg Glienna	EN	Fiction	2011	04:10
	We've All Been There	Nicholas Clifford	EN	Fiction	2013	06:46

Table 11.

AVT Projects Completed at the Polytechnic Institute of Bragança 2016/2017 and 2017/2018

Academic Year	Title	Director	Source Language	AVT Genre	Year of Production	Duration
2016/2017	*The Passenger*	Vick Kryshna	EN	Fiction	2015	04:23
	The Life and Death of a i-Phone	Paul Trillo	EN	Fiction	2015	07:04
	Debajo del Arbol	César Cepeda	SP	Animation	2011	07:54
	I Miss You	Anton Sheptooha, Nick L'Barrow	EN	Fiction	2014	06:40
	The Tangled wedding	Nathan Greno, Byron Howard	EN	Animation	2012	06:27
	Brain Divided	Josiah Hawthorn, Joon Shik Song, Joon Soo Song	EN	Animation	2013	05:00
	Passing	Jolie Hales	EN	Fiction	2014	05:00
	Love unexpected	Jackson Massey, Dylan Shepherd	EN	Fiction	2016	04:23
	The Chubb-Chubbs	Eric Armstrong	EN	Animation	2002	05:35
2017/2018	*One-minute time machine*	Devon Avery	EN	Fiction	2014	05:49
	The switch	Nike Football	EN/PT	Advertisement	2016	06:00
	Lifted	Lin Oeding	EN	Fiction	2015	05:39
	Los Colores de las Flores	Fundación ONCE	SP	Advertisement	2010	04:05
	Homing in	Parker Lee	EN	Fiction	2016	06:48
	5 Films About Technology	Peter Huang	EN	Fiction	2016	04:37
	36	Juan Andrés	SP	Fiction	2011	03:30
	The Arrival	Daniel Montanarini	EN	Fiction	2016	04:58
	Leave Me	Dustin Ballard, Ryan Dunlap	EN	Advertisement	2009	05:03
	Esto es Mexico	Daniela Frutos	SP	Fiction	2016	04:21
	Aningaaq	Jonás Cuarón	EN/KAL	Fiction	2013	06:49

From among these, we selected five films from the last four last academic years: *The Chubb-Chubbs* (Eric Armstrong, 2002), *Los Colores de las Flores* (Fundación ONCE, 2010), *Aningaaq* (Jonás Cuarón, 2013), *Aunque tú no lo sepas* (Mario Arosemena, 2014) and *The Alchemist's Letter* (Carlos Stevens, 2015), in order to try to represent the diversity of genres, durations and source languages.

After applying the analysis grid presented in Figure 1, we can conclude that the IPB students had more difficulty in dealing with the following three aspects: line breaks (with 25 instances), the duration of subtitles (18) and punctuation (13), with a total of 56 errors out of 86. The remaining instances are scattered in categories such as spotting, shot changes, padding expressions, language

register, italics, spelling, faithfulness to the original and credits, which can be observed in Tables 12, 13 and 14.

Table 12.

Analysis of the Corpus from the IPB Students – Errors in Temporal and Spatial Constraints

Films	Total number of subtitles	Temporal constraints				Spatial constraints		
		Subtitle duration	Pause between subtitles	Spotting	Shot changes	Line break	Line length	Condensed information
The Chubb-Chubbs	54	0	0	0	0	3	0	0
Los Colores de las Flores	41	4	0	1	1	12	0	0
Aningaaq	40	1	0	0	0	1	0	0
Aunque Tú No Lo Sepas	42	3	0	0	0	3	0	0
The Alchemist's Letter	41	10	0	1	0	6	0	0
No. of errors per type		**18**	**0**	**2**	**1**	**25**	**25**	**0**

Table 13.

Analysis of the Corpus from the IPB Students – Errors in Stylistic Considerations

Films	Total number of subtitles	Stylistic considerations					
		Lexical density	Syntactic structure	Padding expressions	Language register	Taboo language	Abbreviations, numerals & symbols
The Chubb-Chubbs	54	0	1	2	0	0	0
Los Colores de las Flores	41	0	0	1	2	0	0
Aningaaq	40	0	0	0	0	0	0
Aunque Tú No Lo Sepas	42	0	0	0	0	0	0
The Alchemist's Letter	41	0	1	0	0	0	0
No. of errors per type		**0**	**2**	**3**	**2**	**0**	**0**

Table 14.

Analysis of the Corpus from the IPB Students – Errors in Typographical and Translation Issues

Films	Total number of subtitles	Typographical conventions			Translation issues			No. of errors per film
		Italics	Spelling	punctuation	Idiomaticity	Faithfulness	Credits & authorship	
The Chubb-Chubbs	54	1	0	1	1	0	1	**10**
Los Colores de las Flores	41	1	2	0	0	1	0	**25**
Aningaaq	40	0	1	3	0	0	1	**7**
Aunque Tú No Lo Sepas	42	0	0	2	2	1	0	**11**
The Alchemist's Letter	41	0	3	7	2	3	0	**33**
No. of errors per type		**2**	**6**	**13**	**5**	**5**	**2**	

As stated, the most common errors were found in line breaks, due to poor segmentation in Kalantzi's (2008) view, and the "[m]ost common errors [involve] splitting articles or adjectives from nouns, splitting verbs or adverbs, splitting prepositions from their appropriate phrase and splitting conjunctions from their clause" (p. 71). Therefore, "segmentation should be a compromise between linguistics and geometry and that linguistic considerations should only take precedence if the result is a bad line-break" (Kalantzi, 2008, p. 66) because good segmentation is expected to enhance reading and comprehension.

We selected examples of our students' errors from our corpus in order to illustrate difficulties in line breaks, translation and punctuation:

4.2.1. Case study 5: Las cores de las flores

Subtitles 4 and 17 represent examples of segmentation issues, whereas 7 relates to a translation problem. We should point out that there is a part of this film that is spoken in English, to illustrate bilingual education.

4
00:00:16,243 --> 00:00:19,468
Para amanhã, quero que façam uma
redação do tamanho que quiserem.
[Translation: For tomorrow, I want you to make
a composition of the size you want.]

17
00:01:30,124 --> 00:01:32,865
Cor é uma percepção visual que tem
origem no cérebro.
[Translation: Colour is a visual perception that is
originated in the brain]

7
00:00:28,278 --> 00:00:31,486
Fechem seus livros, peguem suas coisas
e estão liberados.
[Translation: Close your books, pick your things and you are dismissed. Original: Close your books, pick up your things and line up.]

In her report, the student stated that she opted for literal translation in most of the instances, as well as modulation, adaptation and transposition, but she did not explain or provide examples. Furthermore, no other examples of difficulties were presented, which reflects a serious lack of critical analysis of her own work.

4.2.2. Case study 6: *The Chubb Chubbs*

Subtitle 15 shows the use of fillers or padding expressions (cf. Karamitroglou, 1998); 43 has to do with segmentation; and 46 is related to the misuse of the comparative structure in Portuguese which ought to be "do que" and it has been reduced only to "que", especially in spoken language.

15
00:01:19,942 --> 00:01:23,792
Oh, pelo amor de Deus!
Os Chubbchubbs estão a chegar!
[Translation: Oh, for God's sake!
The Chubbchubbs are arriving!]

43
00:04:17,655 --> 00:04:20,256
Vocês são como
pequenos trituradores peludos.
[Translation: You are like
small furry shredders.]

46
00:04:40,563 --> 00:04:43,742
<i>Os teus beijos
mais doces que mel</i>
[Translation: Your kisses
are sweeter than honey]

This film is partially sung by the main character, who does not know the correct lyrics. The student identified this as having been a concern: whether he should translate the lyrics into Portuguese and if he should translate the missung parts of the lyrics. He admits that, in most cases, he opted for not including these in the subtitles.

4.2.3. Case study 7: *Aunque tú no lo sepas*

The only subtitle selected lacks appropriate punctuation that would require the use of a comma before the vocative, followed by an exclamation mark, and then another sentence, from which the filler 'ok' should also be deleted.

17
00:02:03,425 --> 00:02:06,878
<i>- Adriana, responde!</i>
- Merda Júlia, ligo-te logo ok?
[Translation: - Adriana, answer me!
- Shit Júlia, I'll call you later ok?]

One of the main difficulties identified by the student was the fact that the characters spoke too quickly and, because of that, she had to listen to the film several times. She also admitted that she looked for the original script and subtitled versions in other languages, but without success. She also acknowledged that the segmentation of the subtitles did not pose any problems, because the length of the dialogues was acceptable.

4.2.4. Case study 8: *The Alchemist's Letter*

This was a particularly flawed case of subtitling, demonstrating that the basic rules of subtitling had not been acquired. The chosen examples show insufficient reading time and thus the need to merge subtitles to gain more time, along with segmentation, spelling (e.g. *familia) and punctuation issues, not to mention translation difficulties.

5
00:00:18,343 --> 00:00:19,844

<i>Mas, para dar
poder ao instrumento</i>
[Translation: But, to give
power to the instrument]

6
00:00:20,920 --> 00:00:22,697
<i>teve de alimentá-lo com
as suas memórias.</i>
[Translation: he had to feed it with
their memories]

7
00:00:24,470 --> 00:00:25,632
<i>Tinha uma familia</i>
[Translation: He had a family]

8
00:00:26,361 --> 00:00:27,823
<i>mas na procura pelo ouro</i>
[Translation: but in the search for gold]

9
00:00:28,130 --> 00:00:29,286
<i>ele abandonou-os.</i>
[Translation: he abandoned them.]

15
00:01:01,447 --> 00:01:04,321
<i>desenvolvi um
instrumento magnífico</i>
[Translation: I developed a
magnificent tool]

In her report, the student considered the film to have a slow pace, which she thought had allowed her to spot the subtitles correctly, a fact that was not supported by the final outcome. Despite this, she recognised she had difficulties in 4 instances, all of which we identified above.

In our view, segmentation issues are related to a limited understanding of (Portuguese) syntax, which added to other instances of incorrect punctuation, spelling errors and misinterpretation of the original may indicate serious flaws in students' command of their mother language which,

in turn, hinder viewers' reading. On the other hand, students appear not to have faltered in most of the technical aspects, although "The Alchemist's Letter" revealed serious issues as regards the duration of subtitles. This might be an indication that, by the end of the academic year, students have mastered the basic norms and guidelines for subtitling and acquired the temporal and spatial criteria.

5. Conclusions

For this paper, we presented our experience as professors of AVT and made use of our students' final projects as invaluable material to reflect upon not only the teaching of subtitling within higher education, but also the best way to assess the quality of students' work, attempting to ascertain whether they would be prepared to face the job market.

This necessity is also due to the ever-presence of AVT in the film polysystem, as well as within the larger cultural system, in line with Even-Zohar's theory (1978). This is corroborated by the fact that "modules in dubbing and subtitling" have been introduced "not only in translation degrees but also in other degrees such as Film and Television Studies, Journalism and Media Studies" (Díaz-Cintas, 2004, p. 23).

For these reasons, we decided to focus on different approaches to the teaching of subtitling, namely Brondeel (1994), Díaz-Cintas (2001, 2008) or Kiraly (2006), to name just a few. Apart from the proposals for the structuring of subtitling modules, we are constantly reminded of the need to inculcate certain subtitling routines in subtitlers-to-be that are closely connected with the norms generally accepted for subtitling, namely temporal, spatial, typographical and stylistic ones, without neglecting translation issues. And thus these concerns are present in the assessment of subtitling quality – following Kuo (2014), Robert and Remael (2016), Pedersen (2017) – and were merged in our analysis grid.

Methodologically speaking, we chose 9 projects out of the 108 we listed, which roughly represent 8.3% of the total sample. This was an inevitable step so as to narrow down the sample, as well as to make this analytical task feasible in the given time constraints. A first difference we must stress is the fact that there is a considerable gap in our identification of errors among the UA students (i.e. 36) when compared to the IPB students (that is 86). There are two possible justifications for this: on the one hand, as Kuo (2014) stated, no matter how objective one attempts to be in assessing, in this case subtitling, there is always a certain degree of subjectivity we cannot override (and even question if one must do so), whilst, on the other hand, this could also be due to students' profiles, skills and engagement in academic disciplines. Regardless of this, the main errors identified in both samples include three categories: subtitle duration, segmentation (also line break) and punctuation, followed by idiomaticity, padding expressions, condensation, line length and spotting, with fewer instances.

Despite endorsing Pedersen's (2017) view that the FAR model, as any other form of assessing subtitling quality, is "useful as subtitler feedback and as a didactic tool" (p. 224), we also contemplate the idea that we must accommodate the degree to which students were creative in condensing information or transforming it, maintaining the source language's concepts and the target's idiomaticity. In an error-oriented model, there is no space for the analysis and acceptance of out-of-the-box solutions, which we consider to be a gap in subtitling assessment and, as such, is a goal we wish to pursue in future research.

References

Arosemena, M., Suay, S., & Romero, A. (Directors). (2014). *Aunque tú no lo sepas*. Spain: Beyellow Films.

Barnbook, J. (Producer), Armstrong, E, & Cameron, C. (Directors). (2002). *The Chubb-Chubbs*. United States of America: Sony Pictures Animation & Sony Pictures Imageworks.

Béhar, H. (2004). Cultural ventriloquism. In A. Egoyan, & I. Balfour (Eds.), *Subtitles: On the foreignness of film* (pp. 79–86). London: The MIT Press.

Bittner, H. (2011). The quality of translation in subtitling. *Trans-kom. Journal of Translation and Technical Communication Research, 4*(1), 76–87.

Brondeel, H. (1994). Teaching subtitling routines. *Meta, XXXIX*(1), 26–33.

Cuarón, J., Penny, N., & Rodrigues, G. (Producers), Cuarón. J. (Director). (2013). *Aningaaq*. United States of America: Warner Bros.

Delabastita, D. (1989). Translation and mass-communication: Film and T.V. translation as evidence of cultural dynamics. *Babel, 35*(4), 193–218.

Díaz-Cintas, J. (2001). Teaching subtitling at university. In Cunico, S. (Ed.), *Training translators and interpreters in the new millennium: Conference proceedings Portsmouth.* 17 March 2001. University of Portsmouth. School of Languages and Areas Studies.

Díaz-Cintas, J. (2004). In search of a theoretical framework for the study of audiovisual translation. In P. Orero (Ed.), *Topics in audiovisual translation* (pp. 21–34). Amsterdam/ Philadelphia: John Benjamins Publishing.

Díaz-Cintas, J. (2008a). Introduction: The didactics of audiovisual translation. In J. Díaz-Cintas (Ed.), *The didactics of audiovisual translation* (pp. 1–18). Amsterdam/ Philadelphia: John Benjamins Publishing.

Díaz-Cintas, J. (2008b). Teaching and learning to subtitle in an academic environment. In J. Díaz-Cintas (Ed.), *The Didactics of audiovisual translation* (pp. 89–103). Amsterdam/ Philadelphia: John Benjamins Publishing.

Donald Trump and Hillary Clinton – The first presidential debate. (2016). United States of America: NBC News.

Even-Zohar, I. (1978). The position of translated literature within the literary polysystem. In J. Holmes *et al.* (Ed.), *Literature and translation* (pp. 117–127). Leuven: ACCO.

Fundación ONCE (Producer). (2010). *Los colores de las flores*. Spain: JWT.

Gambier, Y. (2003). Introduction. Screen transadaptation: Perception and reception. *The Translator, 9*(2), 171–189. https://doi.org/10.1080/13556509.2003.10799152

Goode, M., & Lissing, D. (Producers), Goode, M. (Director). (2015). *The Answers*. United States of America: Stagg Street Studios.

Hernández Bartolomé, A. I., & Mendiluce Cabrera, G. (2005). New trends in audiovisual translation: The latest challenging modes. *Miscelánea: A Journal of English and American Studies, 31*, 89–104.

House, J. (1997). *Translation quality assessment – A model revisited*. Tübingen: Narr.

Hussain, A. D., & Khuddro, A. (2016). Practical functional approach to quality assessment in subtitling: Pocahontas II – case study. *Advances in language and literary studies, 7*(2), 38–56.

Ivarsson, J., & Carroll, M. (1998). *Code of good subtitling practice*. Simrishamn: TransEdit.

Kalantzi, D. (2008). *Subtitling for the deaf and hard of hearing: A corpus-based methodology for the analysis of subtitles with a focus on segmentation and deletion* (Unpublished doctoral thesis, University of Manchester, United Kingdom).

Karamitroglou, F. (1998). A proposed set of subtitling standards in Europe. *Translation Journal, 2*(2). Retrieved from: https://translationjournal.net/journal/04stndrd.htm

Kelly, D. (2005). *A handbook for translator trainers. Translation practices explained*. Manchester: St. Jerome.

Kianbakht, S. (2016). Translation quality assessment in screen translation. *International Journal of Language and Linguistics, 3*(3), 51–56.

Kiraly, D. (2005). Project-based learning: A case for situated translation. *Meta, 50*(4), 1098–1111.

Kraland, S. (Director). (2010). *McDo, une passion française*. France: ARTE France, DOC EN STOCK.

Kuo, S.-Y. (2014). *Quality in subtitling – Theory and professional reality* (Unpublished doctoral thesis, Imperial College London, United Kingdom).

McCormick, (1997). Writ small: Subtitling for SBS Television: Address to "Language and the Media". *Style Council Sydney 97*, 21-23 November 1997: 5.

Orero (2009). Voice-over in audiovisual translation. In J. Díaz-Cintas, & A. Gunilla (Eds.), *Audiovisual Translation: Language Transfer on Screen* (pp. 130-139). London: Palgrave Macmillan.

Pedersen, J. (2017). The FAR model: assessing quality in interlingual subtitling. *The Journal of Specialised Translation, 28*, 210–229.

Robert, I., & Remael, A. (2016). Quality control in the subtitling industry: An exploratory survey study. *Meta, 61*(3), 578–605.

Romero Fresco, P., & Martínez, J. (2015). Accuracy rate in live subtitling: The NER model. In J. Díaz-Cintas, & R. Baños (Eds.), *Audiovisual translation in a global context: Mapping an ever-changing landscape* (pp. 28–50). Basingstoke & New York: Palgrave Macmillan.

Schippel, L. (2006). Vorwort. In L. Schippel (Ed.), *Übersetzungsqualität: Kritik – Kriterien – Bewertungshandeln* (pp. 7-9). Berlin: Frank & Timme.

Soler-Pardo, B. (2013). Translation Studies: An Introduction to the History and Development of (Audiovisual) Translation. *Linguax, Revista de Lenguas Aplicadas. Separata*, 3-28. Madrid: Universidad Alfonso X El Sabio.

Stevens C. (Director). (2015). *Alchemist's letter*. United States of America: Pixel Veil.

Strohm, J. (2011). *Rien à dire*. France: Tourne-Court.

Venuti, L. (1995). *The translator's invisibility: A history of translation*. London/ New York: Routledge.