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TRANSLATION TEACHING IN PUBLIC UNIVERSITIES: A BRIEF
SURVEY AND A DIDACTIC PROPOSAL FOR TRANSLATION
TEACHING MATERIALS

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TEACHING MATERIALS

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**TRANSLATION TEACHING IN PUBLIC UNIVERSITIES: A BRIEF SURVEY AND A
DIDACTIC PROPOSAL FOR TRANSLATION TEACHING MATERIALS**

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There is no such thing as a perfect, ideal or 'correct' translation. A translator is always trying to extend his knowledge and improve his means of expression; he is always pursuing facts and words. (PETER NEWMARK, 1987)

ABSTRACT

Over the last few years, research about translation teaching has been expanding gradually and getting some recognition in the Translation Studies field. However, in the relevant literature, empirical studies show that there seems to be a lack of consistent pedagogical and methodological criteria to deal with all the aspects that surround the theme of Translation Teaching (COLINA, 2003). The purpose of this research is to discuss principles, concepts, and contemporary translation approaches based on the findings of the survey carried out in public universities in Brazil to propose didactic units as pedagogical materials to translation teaching. It is a theoretical discussion characterized as an empirical qualitative research. Based on a brief survey in the public universities in Brazil and drawing on the systemic-functional model of grammar (HALLIDAY and MATTHIessen, 2004; 2014) as a theoretical background for the exploration of the didactic units, the current investigation attempts to provide a discussion on contemporary translation theories and approaches aligning multiliteracies and multimodality to illustrate the study with a didactic proposal for translation teaching materials to courses of English applied to translation. More specifically, I carry out the ideational and interpersonal perspective which involve the meaning dimension associated with field and tenor to be used in the commands of the activities. Yet, the role of the multiple modes for making meaning and multimodal texts (KRESS, 2010) as teaching resources have become crucial in contemporary society since different verbal, visual, spatial, and gestural choices among others cause different effects in human beings. For this thesis, lexicogrammatical choices, semantics, besides images, colors and contextual elements were considered since an atmosphere for multiliteracies, multiculturalism and multissemsiosis should contemplate this new audience. The methodological perspective comprises translation pre-, while-, post-, follow-up activities format proposed by and adapted from Colina (2003) and Nunan (2004). The theoretical, pedagogical, and methodological framework serve for the sample proposals presented here which are meant to address the translation classroom and expected to contribute to materials design for undergraduate degrees in Translation focusing on the English-Portuguese language pair. It is observed that more in-depth discussion about didactics of translation, educational and pedagogical epistemology, classroom implementations deserve special ongoing attention.

Keywords: Translation Teaching. Didactic proposal. Materials design. Systemic Functional Linguistics. Multimodality.

RESUMO

Nos últimos anos, a pesquisa sobre o ensino da tradução vem se expandindo gradativamente e obtendo reconhecimento no campo dos estudos da tradução. No entanto, na literatura pertinente, estudos empíricos mostram que parece faltar critérios pedagógicos e metodológicos consistentes para lidar com todos os aspectos que envolvem a temática do Ensino da Tradução (COLINA, 2003). O objetivo desta pesquisa é discutir princípios, conceitos e abordagens contemporâneas de tradução a partir dos resultados da pesquisa realizada em universidades públicas do Brasil para propor unidades didáticas como materiais pedagógicos para o ensino de tradução. É uma discussão teórica caracterizada como uma pesquisa empírico qualitativa. Com base em um breve levantamento nas universidades públicas brasileiras e valendo-se do modelo da gramática sistêmico-funcional (HALLIDAY e MATTHIESSEN, 2004; 20014) como referencial teórico para a exploração das unidades didáticas, a presente investigação busca discutir teorias e abordagens contemporâneas de tradução que estejam alinhadas com os multiletramentos e a multimodalidade para ilustrar o estudo com uma proposta didática para disciplinas de inglês aplicadas à tradução. Especificamente, são exploradas as perspectivas ideacionais e interpessoais que envolvem a dimensão do significado associada ao campo e as relações que são usadas nos comandos das atividades. O papel dos múltiplos modos de construção de sentido e textos multimodais (KRESS, 2010) como recursos de ensino tornou-se crucial na sociedade contemporânea, uma vez que diferentes escolhas verbais, visuais, espaciais e gestuais entre outras causam diferentes efeitos nos seres humanos. Para esta tese foram consideradas escolhas léxico-gramaticais, semânticas, além de imagens, cores e elementos contextuais, uma vez que um ambiente de multiletramentos, multiculturalismo e multissemiótica deve contemplar esse novo público. A perspectiva metodológica compreende o formato das atividades de pré-, durante-, pós- e *follow-up* proposto por e adaptado de Colina (2003) e Nunan (2004). O referencial teórico, pedagógico e metodológico serve para as propostas aqui apresentadas, que visam a abordar a tradução na sala de aula e podem contribuir para o desenvolvimento de materiais a serem aplicados em cursos de graduação em tradução com foco no par linguístico inglês português. Observa-se que uma discussão mais aprofundada sobre a didática da tradução, epistemologia educacional e pedagógica, e implementações em sala de aula merecem atenção especial e permanente.

Palavras-chave: Ensino de Tradução. Proposta didática. Elaboração de materiais. Linguística Sistêmico Funcional. Multimodalidade.

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LIST OF ABBREVIATIONS

- EFL – English as a foreign language
MEC – Ministry of Education and Culture
SFL – Systemic Functional Linguistics
SFTS – Systemic Functional Translation Studies
ST – Source Text
TT – Target Text
TS – Translation Studies
TDU – Translation Didactic Unit
UT – *Unidade de tradução*
UFRGS – *Universidade Federal do Rio Grande do Sul*
UnB – *Universidade de Brasília*
UFJF – *Universidade Federal de Juiz de Fora*
UFOP – *Universidade Federal de Ouro Preto*
UFPR – *Universidade Federal do Paraná*
UFPB – *Universidade Federal da Paraíba*
UFPEl – *Universidade Federal de Pelotas*
UFU – *Universidade Federal de Uberlândia*
UFPE – *Universidade de Pernambuco*
UNESP – *Universidade Estadual de São Paulo*
UFMG – *Universidade Federal de Minas Gerais*

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1 INTRODUCTION

Translation Studies is genuinely seeking to promote the stance that research is not only something done *to* or *on* practitioners, but is also something done *by* practitioners. (HATIM, 2014)

I have always been fascinated by languages and I usually observe people's nonverbal behaviors while speaking in order to understand the implications behind each action. That curiosity led me to try to unveil how languages work across cultures. Even though I was taught and trained under very traditional language methods and concepts which prepared teachers to take their principles as truly right as well as reproduce them, after some years of teaching, I could feel the need to change and decided to take a move towards a variety and diversity of practices. As many versions of literacies have risen so fast and expanded considerably as an investigative field, so has my wish to accommodate the theories and methods to the practice of teaching.

Translation studies have been a new and different field of study for me which motivated me and enriched my way of viewing and analyzing language as well as language teaching. In fact, I started dealing more deeply with the translation teaching theme in 2015, and since then, I have changed the concept about language and culture with regards to teaching and learning.

Several concepts that were ingrained turned out to be destabilized, balanced, and rethought. I used to assume translation as unpleasant and rejected, which was exactly the way it was traditionally viewed in several language teaching approaches. Now, I agree with House (1980) and Costa (1988) that consider translation competence as a fifth basic foreign language skill, along with reading, writing, oral comprehension, and speaking.

The fact that contemporary texts impose new challenges to theories and new literacies, and consequently change the current educational pedagogy scenario made me reflect and decide to focus on translation teaching materials of contemporary multimodal texts following a pedagogical perspective of multiliteracies in the current study. As Kalantzis *et al.* (2016 p. 05) point out

the capabilities of literacy involve not only knowledge of formal conventions across a range of modes, but also effective communication in diverse settings and the use of tools of text design that are multimodal, rather than a reliance on the written mode alone.

In this new contemporary world, the texts are designed and displayed in an increasing visual way with access to different media and imply new challenges to the theories and the new literacies. The knowledge regarding the semiotic components that are available in so many printed materials does not account for the new literacies in our contemporary times (ROJO and MOURA, 2019). Today, it seems necessary to learn how to deal with different uses of languages in the most varied types of contexts.

Kress (2000) points out that, the majority of the space is given to images in contemporary texts and they have a significant role together with language in communicating the essential information about the topic. Likewise, as pointed out by Kalantzis *et al.*, (2016, p. 40), “If our learners become good at navigating across different contexts of languages use, they will be good at living in a highly interconnected, globalized, multicultural world”. It is important to enhance and value critical literacies at school, out of school and in college as much as possible in order to enable learners to deal with all kinds of contemporary texts and be able to perceive the intentions, values and the meaning effects of the discourses.

Furthermore, multimodal resources are extremely “rich” and dense media that integrate a great variety of visual elements and audio practice in addition to the contextualized spoken language they provide. Kress (2000, p. 339) states that, “It is now no longer possible to understand language and its uses without understanding the effect of all modes of communication that are copresent in any texts”. All kinds of informational materials and most texts and textbooks today involve a complex interplay of many different modes as written texts, images and other graphic or sound elements. As Salbergo, Heberle and Balen (2015) point out,

In order to take advantage of these affordances, learners may need some guidance and specific metalanguage to read these multimodal texts. Language teachers may thus play an important role in instructing their students to make sense of and explore the visual and verbal resources in these texts, [...] (SALBERGO; HEBERLE; BALEN, 2015, p. 6)

This citation indicates that students and teachers may be prepared to make use of different modes of meaning and get connected to online resources in order to be able to work together everywhere in the world in a collaborative way. It does not mean that concentrating on grammar or literary texts is not important, but today students have different interests and needs. Because these learners are expected to experiment with hybrid cultures, they need to receive an appropriate linguistic education in order to get job opportunities, participative civic life and

achieve personal success. “They come to recognize that texts are constructs tied to social and cultural practices; that texts are value-laden, never neutral (KALANTZIS et al., 2016, p. 185)”. The effects of texts, nowadays, relate to a variety of issues such as identity, power, difference, access, diversity, among others.

Concerning multiliteracies, nowadays, the world faces new challenges due to the speed of technologies and social diversity. Because our generation is exposed to the most varied kinds of social media 24/7 availability on the Internet, their interests and needs are different and varied. Since education in this new world requires a multiplicity of languages adequate to the contemporary times, it seems important to enable learners to be creative and actively involved in their learning, so that they can be prepared to contribute to their community. They should be people who know how to deal with changes and meaning making choices. Also, they should be able to take risks and assume leaderships instead of just accepting rules to be obeyed. As Unsworth (2001, p. 8) states,

In order to become effective participants in emerging multiliteracies, students need to understand how the resources of language, image and digital rhetorics can be deployed independently and interactively to construct different kinds of meanings.

It is exactly in this contemporary context of web pages written in so many different kinds of languages carried out across the globe and used by people of the most varied social and cultural backgrounds that institutions of higher education should provide translation majors in order to “spur global-level thinking” (RUBRECHT, 2005 p. 1). This line of thought is aligned with Kalantzis *et al.*'s (2016, p. 1) report about this changing scenario in which “communication increasingly requires that learners are able to figure out differences in patterns of meanings from one context to another and communicate across these differences as their lives require”.

In order to contribute with translation teaching in the federal universities in Brazil, this thesis aims to discuss principles, concepts, and contemporary translation approaches based on the findings of the survey carried out in public universities in Brazil to propose didactic units as pedagogical materials to translation teaching.

More specifically, it attempts to provide a discussion on contemporary translation theories and approaches aligning multimodality and multiliteracies to propose pedagogical materials for courses of English applied to translation in public universities based on systemic functional linguistics (henceforth SFL). Therefore, four TDUs are presented to illustrate the

study which may contribute to the didactics of translation within educational Translation Studies.

SFL supports the discussion regarding the meaning construction process in this study since language is not here seen as formal and abstract but considers the broader context of culture and narrows down to the microstructures based on a meaning and function focus.

As Crawford (2002, p. 84) points out, language is functional so

materials must contextualize the language they present. Without a knowledge of what is going on, who the participants are and their social and psychological distance in time and space from the events referred to, it is impossible to understand the real meaning of an interaction.

Systemic functional linguists try to describe the potentials of each level of language. As Butt *et al.* (2000, p. 18) evince “Language users tap this potential every time they choose to use a sound or a word, every time they structure words into grammatical patterns to make meaning, and every time they weave and shape meanings into a text in a context”. In a functional view of language, it is possible not only to explore how the main functions can be used in specific contexts but also to explain what range of choices are able to be used by the speakers. Butt *et al.* (2000, p. 222) present a list of suggestions for applications, which according to the authors, is far from being complete and Halliday (1994) provides a longer list. From the advantages presented in the first list, I selected a couple of them that support and are aligned with this study.

Since functional perspectives provide us with the possibility to analyze the patterns of language use in each particular context, it is fundamental that translation teachers as well as translation students have the knowledge of the language strata, mainly, the three metafunctions and their implications for fostering language learning and teaching. Teachers can use any of the three variables or all of them to describe the different kinds of language which may occur in any situational context.

In short, a translator also deals with a source culture and a target one, which are particularly different from one another. So, problems of identifying culture specificity may be often faced by the translator. Since trying to find a way to accommodate the cultural features to one or the other audience is a fundamental need, Manfredi 2008 suggests that, an “approach which focuses on language embedded in context can prove itself to be a real help in the act of translating”.

1.1 OBJECTIVES AND RESEARCH QUESTIONS

The main purpose of this research is to discuss principles, concepts, and contemporary translation approaches based on the findings of the survey carried out in public universities in Brazil to propose didactic units as pedagogical materials to translation teaching.

Firstly, I discuss the courses related to translation teaching in universities in Brazil. Next, I seek to establish a connection between the contemporary principles and approaches which I defend to support as basis for the development of the didactic materials for translation teaching. Then I present the TDUs (translation didactic units), designed in different multimodal genres that are part of the data to be discussed and analyzed.

Videos, songs, digital illustrations, were selected among other multimodal genres to be designed as pedagogical materials to meet the constant social and semiotic changes caused by the technological and globalized turnover. Yet, the development of the proposal for translation students, translation teachers or translators was meant to follow a pedagogical perspective of new literacies. According to Janks *et al.* (2014, p. 84), the subject of visual stereotyping helps us understand the relationship between images, positioning and power. Jewitt (2009, p.18) also argues that “the facilities and features of multimodal configurations can impact on design and text production and interpretative practices”.

I have made use of technologies and new literacies in the English classes as I use songs, videos¹, games, among others, which are part of multiliteracies activities. In order to deal with the emerging world of meaning that surrounds us, a new multimodal literacy is required. The electronic text with its hipertextual features and the Internet provide new communication resources and display a variety of interactive tools nowadays. Chats, fanclips, fansubs, posts, twits, Facebook stories, to name just a few are part of this era that demands a new understanding of language. In this sense, Kalantzis *et al* (2016, p. 04) highlight that “[t]he new communications environment presents challenges to heritage literacy teaching practices, in which the old habits of literacy teaching and learning need to be reconsidered and supplemented”. It means that the new reading profiles today are linked to moving image, static image, audio among other multisemiotic texts found in magazines, textbook materials (full of hyperlinks, QR codes) and digital environments.

¹ Videos, for the purpose of this study, refer to feature films, DVDs, films based on true stories, sitcoms, and soap operas, to name a few.

In order to achieve the general objective, I rely on the following steps in a non-chronological order: (1) review the literature regarding the main translation teaching approaches (2) trace an overview of translation teaching; (3) address contemporary translation theories; (4) discuss multiliteracies and multimodality; (5) explore SFL, mainly, the variables of context of situation for the TDUs; (6) approach the theme of contemporary texts and translation textbook material; (7) carry out a study on the federal universities about courses offered in Translation (8) keep in touch with the programs to find out the translation material used for the courses; (9) search for extra information in the pedagogical projects which were available in the websites; (10) define the textbook material used for translation teaching at the Federal universities in Brazil (11) and provide research material design principles in order to illustrate the theoretical discussions and contribute to the translation teaching field.

As specific objectives, I intend to:

1. Identify the material used for English applied to translation courses in the federal universities in Brazil;
2. Develop the exploitation of SFL, multiliteracies and multimodality in the TDU samples;
3. demonstrate the conceptual, pedagogical, and methodological perspectives applied in the TDUs;
4. Illustrate the theoretical discussion with the TDU proposals.

Reflections upon the choices for each step of activities and the methodological criteria may indicate how the didactic units can be managed and/or developed by professors and users of the Translation Teaching field and may also cast light on some translation educational applications that can be implemented in future studies.

As a member of the research group NUPDiscurso, coordinated by Professor Carol Parrini and my advisor Professor Dr. Viviane Heberle, I opted to follow the systemic-functional model of grammar as proposed by M.A.K. Halliday, the central figure of SFL (HALLIDAY, 1985, 1994; HALLIDAY and MATTHIESSEN 2004) as a theoretical background for the thesis. SFL will be introduced and after that multiliteracies and multimodality will also be part as a complementary support.

For the development of the theme of the current research, I have chosen studies which: (1) approach SFL; (2) deal with contemporary translation theories, translation teaching approaches and translation competence; (3) focus on multiliteracies and multimodality; (4) aim at the development of translation teaching materials; (5) address appealing cultural aspects,

apart from their purely linguistic interest; (6) deal with genres and contemporary texts; (7) aim at undergraduate translation majors.

The thesis is qualitative since it interprets the language functions and the strategic choices made within the stages of the song and the film activities in the proposed TDUs which configure the *corpus* selected. The study also aims at the application of the knowledge production in further practice.

The research questions addressed in this thesis attempt to answer the questions below and reflect (a) the uncomfortable current state of affairs in translation teaching, (b) the need for novelty triggered by contemporary trends, (c) the useful pedagogical and empirical reflections generated within Translation Studies.

In order to achieve the general and specific objectives presented above, I intend to answer the following research questions:

- 1) Based on the survey on the undergraduate translation majors of the federal universities in Brazil, how can translation teaching materials design contribute to courses of English applied to Translation?
- 2) How can SFL, multiliteracies and multimodality contribute to translation teaching materials design?
- 3) What steps can be developed for the TDUs to be useful illustrations for Translation Teaching material?

The first research question addressed in the present study is based on a survey on the undergraduate translation majors of the federal universities in Brazil with the purpose to find out the materials used and contribute with authentic translation teaching didactic units developed in different multimodal genres which may be used in the English applied to Translation courses.

The second research question explores first the situational and socio-cultural contexts of contemporary texts. From an SFL perspective, the context of situation with the three different variables, Field, Tenor and Mode, is taken into consideration in the TDU proposals. Besides, the multiliteracies and the impact of multimodality in both verbal and visual resources of the texts to produce meanings are approached.

The third research question seeks to describe the stages and steps that were developed for each TDU followed by the procedures that may be used by future translation teachers and the choices made for the components of the sequences to illustrate the theoretical discussion with the TDU proposals for Translation Teaching material.

1.2 RESEARCH GAP

As an English language student and four years later as an English language teacher in the 1970s, I experimented with the audiolingual method. Audiolingualism was a reaction to the lack of emphasis on oral-aural skills. Mimicry and memorization were used based on the assumption that language learning was habit formation. Errors were not allowed and had to be corrected immediately, and language was not contextualized, which is an unacceptable aspect in the teaching learning process today. Not to mention that, unfortunately, as Colina (2003, p. 46) says, “For many years, language teaching was divorced from communicative practice”. Audiolingualism is still criticized a lot, nowadays, despite presenting some good points. The drills that are the main characteristic of this method may be an effective technique, but not enough for the needs we deal with today. By the time of audiolingualism, it was clearly perceived that there was no room for translation.

Over the years, it was fortunate I could follow the alternative approaches and methods of the English language teaching and navigate through each one of them gradually and naturally until the communicative approach emerged. In the 1980s and 1990s the communicative properties of the language and authenticity were highly emphasized since it was the boom of the era. The real-world simulation and meaningful communicative activities were significantly valued in the teaching practice.

This approach has been largely used worldwide during these last decades making use of many different methods along the way, which makes it still remain the trend of our times. The communicative approach has caused a great impact on the role of didactics, making the foreign language learner search for the communicative competence fully rather than only the linguistic competence. Language is seen as an instrument of social interaction. In order to enable learners to use a foreign language effectively, it seems necessary to take into account extralinguistic factors related to the use of language, such as, the place, the purposes, and the people involved in the process of socio-cultural communication (HALLIDAY, 1985, 1994; HALLIDAY and MATTHIESSEN 2004, 2014; BUTT *et al.*, 2000).

The fact is that most methods or approaches used along the history of English language teaching did not foster translation (RICHARDS and RODGERS, 2001; SCRIVENER, 2011). Instead, translation was avoided and, in most times, forbidden, since it was associated with outdated methodologies of language learning. In reality, translation was well recognized and emphasized in the Grammar Translation Method (GTM) and was once more a respectable classroom procedure in the Reading Approach which was highlighted prior to the 20th century.

The GTM aimed to teach students in order to understand texts focusing on grammar rules. Richards and Rogers (2001, p. 5) state that “grammar translation is a way of studying a language that approaches the language first through detailed analysis of its grammar rules, followed by application of this knowledge to the task of translating sentences and texts into and out of the target language”.

By the communicative turnover, provided with more knowledge and expertise, I perceived the students’ demands to develop their translation skills but at that time I did not find resources or materials that could fulfill this need. As an English teacher I am convinced of the importance of dealing with translation since in many regions of Brazil, mainly, in the state of Pará, there is little room for translation training, translation courses and consequently translation materials to the best of my knowledge. Actually, pioneering the very first translation major within the North Region is our main goal at *Universidade Federal do Pará* (UFPA).

Although some universities located out of the North Region in Brazil are interested in translation and do offer the undergraduate programs in translation, they “face a serious problem: the lack of sound, consistent pedagogical and methodological criteria on how to approach the issues of Translation Teaching and course design” (COLINA, 2003, p. 1). This problem was clearly detected by the answers obtained from the universities I contacted along this research. In fact, as it is highlighted by Costa (2018, p. 191) most *syllabi* of translation degrees are composed mainly by subjects from the language courses intertwined with some subjects from the field of Translation Studies, since the greatest amount of public undergraduate majors which aim at translation training are not independent but linked to the language degrees. This course format might be a way of minimizing difficulties about teaching materials, classroom applications and curriculum among others.

I started to dedicate a special attention to translation as I realized that translation is not a simple act of message exchanges and it builds the bridge from one language and culture into another. Texts are contextualized units and cannot be translated in isolation. Translators have the tough job of negotiating meanings between producers and receivers, the source text and the target text respectively. We also have to bear in mind that the elements that make up the genres differ from one another. In this sense, in accordance with Hatim and Mason (1990, p.1), it is emphasized that “Translation is a useful test case for examining the whole issue of the role of language in social life”.

Many researchers such as Hurtado Albir (2005; 2009; 2015), PACTE² group (2000; 2003; 2017), Kiraly (1990, 1995), Kelly (2000), Schäffner and Adab (2000), Colina (2003) among others have contributed with studies in the didactics of translation. However, it seems that some consensual orientation is still needed regarding competences, translation skills, and translation teaching materials design. As Hurtado Albir (2015) comments, despite progress over recent years in research into the kind of translation teaching Delisle (1980) introduced, comparisons with the situation of related disciplines (for example, language teaching) show that much remains to be done.

Due to the challenges of translation in a broader landscape, I have tried not only to set the grounds for translation teaching in the modern history of translation, but I have also sought to provide the readers with a panoramic journey through the English language teaching evolution and the role of translation into the general scenario.

Aids to translators have improved gradually and although it has been a long time that Hatim and Mason (1990) point out three basic problems that challenge the translators in their work, I still consider them important in our current times. (i) Comprehension of source text; (ii) transfer of meaning; and (iii) assessment of target text. Although this list is not complete, it serves “[a]s a guide to the points on which linguistic theory might be expected to be of relevance to translation practice” (HATIM; MASON, 1990, p. 21). In this connection, it is clearly in harmony with the aims of Systemic Functional Linguistics paradigms which will be used as theoretical basis for this thesis. According to Butt *et al.* (2000, p. 24), this approach “empowers people to look closely at, and feel comfortable about, analyzing their own choices and those of others around them”. SFL has been of help both to translation teaching and to translation materials design.

For the present research, Systemic Functional linguistics (HALLIDAY and MATTHIESSEN 2004, 2014) is one relevant theory, as some of the speakers’ possible intentions may be unveiled with the analysis of the contextual variables of field, tenor, and mode.

For years, I have dedicated my academic career to designing materials for pedagogical purposes and I have applied them along the teaching practice with undergraduate students of English as a foreign language. I see the importance of developing pedagogical materials that are supported by theoretical principles. Nevertheless, based on my teaching expertise, what I

² PACTE stands for Process in the Acquisition of the Translation Competence and Evaluation. It is a research group formed in 1997 that developed an initial TC model (PACTE 2000).

have observed is that teachers are likely to design teaching materials by themselves relying only on their intuitions. Regarding this issue, sometime ago Tomlinson (2003, p. 3) warned “I have found that teachers throughout the world only need a little training, experience and support to become materials writers who can produce materials of relevance and appeal to their learners”. Following this line of thought, Crawford (2002, p. 82) argues that “[t]eachers and their experience have a crucial role to play in materials production as well as in their critical classroom use, and the best writers are probably practising teachers”. It sounds that it is not much different in Translation Studies with respect to teaching materials design.

I argue that the need for a “little training” which Tomlinson (2003) refers to has to do with the theoretical gap that most English teachers seem to have in order to become skilled material writers. This gap is also intimately related to the lack of authentic and updated material, which “is a fundamental requirement in Translation Teaching” as stated by Nord (1991, p. 147). In this sense, Hurtado Albir (2015, p. 264) advocates that “It is important that texts be *authentic*, although they may sometimes be adapted for teaching purposes (summarized, modified in terms of wording or cultural references, etc.)” (emphasis in original). For the author, texts should be pedagogically useful and translation students should be given specific translation problems to deal with.

Leffa (2007, p. 113) argues that “the use of songs as authentic input resources comprises an attractive tool for teachers and foreign language learners, mainly EFL ones”³. The citation evinces the importance of authentic listening exposure which I extend to translation contexts as one of the translation didactic units (henceforth TDU) is based on a song. In harmony with Leffa, Schoepp (2001, p. 3) points out

The exposure to authentic English is an important factor in promoting language learning. It relates directly to both the affective filter and automaticity. If students are exposed to songs which they enjoy, more learning is likely to occur since they may seek out the music outside of the classroom (Schoepp, 2001, p. 3).

As Kiraly (1995, p. _x) states, “a translation pedagogy without a theoretical basis will be a blind pedagogy”. One can never forget that, from a pedagogic perspective, just as a theory of translation does not make sense without a link to practice, so the practice of translation without a theoretical background is likely to be considered commonsense.

³ Do original: “O uso de músicas como fontes de input autêntico compõe um recurso bastante atraente para professores e aprendizes de línguas estrangeiras, especialmente de EFL”.

Although many normative, prescriptive theories have been proposed describing what translators should do and some attempts have been made to apply these theories in pedagogical contexts, no empirically based descriptions of translation processes have been proposed to serve as a basis for a systematic approach to translator education. (KIRALY, 1995:3)

The argument in the citation above seems to be old fashioned for our times at a first glance, but it is clearly understood when Kiraly (2016) describes his personal experience. In 1983 at the School of Applied Linguistics and Cultural Studies (FTSK) in Germany, he was introduced to a translation training approach which has been criticized by Nord (1996) and Echeverri (2008). Kiraly explained that the professor used to ask if students had any comments and after that he provided the students with his own translation solutions. This kind of class was perpetuated for the whole four years along his master's course. The author reports that approximately 30 years later, several similar translation teaching practices still remain the same.

More specifically, in the regional context of *Santa Catarina*, in a 2012 survey Gysel (2017) shows that innovations in the curriculum design, mainly regarding content (what to teach) and methodology (how to teach), were necessary in university majors and technical courses in order to adequately link teaching with the demands of the job market.

Based on the assertion reported previously and described in more details in the next section regarding the scenario of didactics of Translation in Brazil, the pedagogical proposal to be presented and discussed in this study aims to enrich the task of material writing. That means, the more skilled translation teachers can be to create or adapt materials to suit different contexts and students' interests, the better translation materials can be developed to meet learners' needs. In the scope of this research a translation didactic unit (TDU) refers to a sequence of pre-, while-, post- and follow-up translation activities which are interwoven for a particular communicative purpose. I believe proposing TDUs based on theoretical principles would contribute to the teaching and consequently to the Translation Studies field.

1.3 CONTEXT OF INVESTIGATION

The teaching of translation, the related areas of translation training, and didactics of translation, among others, have been emerging considerably around the world for the last few years. According to Hatim,

One obvious manifestation of the success of translation studies is the flourishing of translator and interpreter training as an academic pursuit in its own right. More and more graduate

programmes are being set up around the world and international conferences on training issues are being organised regularly, with almost every country now having its own professional association. (HATIM, 2014, p. 11)

In Brazil, as Gonçalves (2018) highlights, research on didactics of translation have not gained enough room to reach a high level in the academic and scientific environments. However, relevant trends have been changing this scenario, and this aspect could be clearly observed at the XIII ENTRAD 2019 event, that is the “*VII Encontro Internacional de Tradutores/XIII Encontro Nacional de Tradutores*” held in *João Pessoa*, in October, in which more than 40 talks focused on translation teaching and translation training, according to *Roberto Assis* in his oral presentation. Similarly, *Maria Lúcia Vasconcellos* in her closing lecture showed that three out of twelve round tables were dedicated to the renewed interest in translator training.

Taking this aspect into consideration, this study contemplates the reader with a woven integration of materials design for translation contexts supported by research in the Interface of Language Teaching for Translators and Translation in Language Teaching. In this sense, this research is addressed to students and teachers of translation as well as teachers of English as an additional language with an interest in translation in language teaching. Professional translators may also benefit from the pedagogical insights and theoretical perspectives to negotiate and justify their choices.

As I explore the interface of SFL and translation since it is argued that such an approach could serve as a helpful tool for translator education and training, a relevant point is worth mentioning concerning this aspect. Vasconcellos (2009, p. 589) mapped studies of Systemic Functional Translation Studies (SFTS) in the Brazilian academic context to demonstrate an overview of the application of the Hallidayan framework to TS. The author says that “the significance of this review can be claimed in terms of the absence, both in the literature on the applications of SFL, and in the literature on TS, of a critical assembly of information in a similar fashion”. I share what Vasconcellos (2009, p. 588) reports which is aligned with Matthiessen’s (2007) view that SFTS is now

[e]ntering a more ‘feverish’ phase involving both translator training and research into translation in a number of centres and research groups around the world, (<http://www.humaniora.sdu.dk/isfc2007/matthiessen.htm>). This ‘feverish phase’ is – in its own way - also productive in the Brazilian context, where research encompassing source text analysis, comparison of translations and source texts, comparison of translated and non-translated texts and annotated translation is informed by some kind of contrastive text analysis and contrastive stylistics, via SFL. (VASCONCELLOS, 2009, p. 588)

In Brazil, according to Costa (2018), plenty of research related to translator training focus on didactic matters and are based on approaches for learning purposes proposed by Delisle (1984), Nord (1991 [1988]; 2008; 2009) and, most recently, Hurtado Albir (2015a; 2015b). Most translation majors in Brazil attempt to provide a pedagogical formation that is adapted to their own reality. Due to the market demands, the programs try to contemplate the most different kinds of professional activity such as translation of specialized and non-specialized texts, text production and text revision, management of projects and software localization to name a few. Therefore, the profile of this professional must meet a humanistic approach and match the market requirements. For that to happen, students of translation are supposed to develop their skills to translate different genres, revise texts in the source and target languages of work in order to deliver good quality professional service.

Translation, as Kiraly (1995, p. xiv) points out “is a mixture of controlled and uncontrolled processes. Some translation processes are intuitive, others consciously applied”. Translation teaching in Brazil is basically held in translation majors since the post-graduate programs aim at training researchers in Translation Studies. Translation university majors teach and train students to become professional nonliterary translators. The purpose of these programs is to provide translators with the skills and knowledge to work as professional mediators between two messages in different languages.

A study developed by Costa (2018) showed that most undergraduate majors in Translation that were held in Brazil from the sixties and the nineties did not succeed. So, these institutions decided to offer Translation Studies linked to the language courses. However, Assis, Liparini Campos and Leipnitz (2018) explain that new translation majors disconnected from the language courses were created from 2009 on, due to the amount of research on translation and demands for qualified professionals. Interestingly, in this context, there are only two translation majors with this profile among the federal universities in Brazil (UFPB and UFU). These authors also highlight that such independent courses may achieve better results with regards to the development of the translation competence.

Although the scenario in Brazil has not changed much, it sounds clear that Translation Studies have become a promising area. It seems that there might be a turning shift concerning this aspect in the near future.

Costa’s (2018) study also revealed that the proposals of the translation majors’ curriculum design are far different from one another, but they have some convergent aspects. It was stated that most majors focus on translation practice and a few provide theoretical subjects. Also, it was pointed out that the subjects related to the foreign language were emphasized and,

in some universities, the Portuguese language was omitted. For this reason, it would be necessary to deepen the linguistic competence. On the one hand, for the translation majors, going deep into the linguistic competence could be justified, since there are no proficiency tests for the foreign language; on the other hand, most universities expect students to be fluent in their native language although, unfortunately, generally that is not the case.

To filter the data of the analysis which is constituted by four TDUs designed by the author, I considered two previous research studies by Benchimol-Barros (2017) and Costa (2018) which map the universities that offer translation undergraduate degrees in Brazil. Based on this study, I developed a survey with the purpose to know the material used for translation classes in such institutions. Then, I prioritized nine public universities to carry out the research and sent e-mails to collect the necessary information. I also considered some data available in the websites of the selected universities such as their Pedagogical projects or general descriptions that helped me to analyze the data.

Although I did not take into account the private institutions, they are not less important. In fact, they are widely recognized and have a fundamental role for both translation teaching and Translation Studies. There were two main reasons for choosing public universities: firstly, most of the private universities do not show information about the courses in the websites and, secondly, I intend to contribute straightforward to the federal institutions where I work.

The TDUs which have been tailor-made for the current research address practical purposes. In fact, I decided to use one pedagogical activity that was developed prior to this study and adapted it in order to create a TDU. The other ones have been made after some courses held along the study, more specifically the translation of poetic texts and the practice of translation.

The four TDUs will be described according to theoretical concepts and principles providing the reader with guidelines of how they can be applied in the teaching practice. They may be used for undergraduate students of the Public University Majors in Translation Studies in Brazil.

Having presented the objectives and research questions, the research gap and the context of investigation, I refer to the structure of the thesis now.

1.4 RESEARCH STRUCTURE

The present research is organized into 5 chapters: (1) **The introduction** – the main and specific objectives and the research questions are presented, the research gap and the

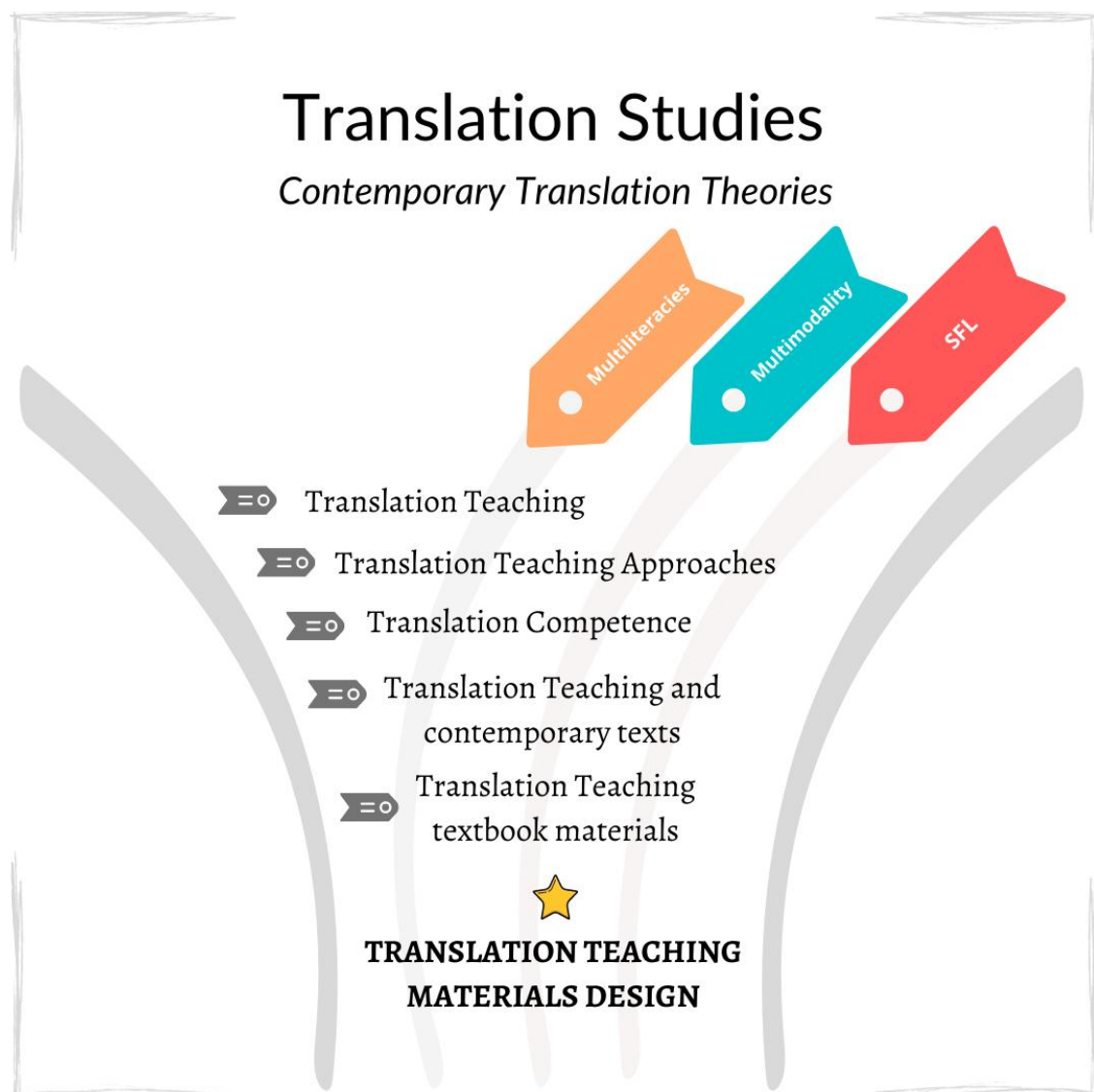
context of investigation are described, and the thesis organization is pointed out in order to be developed along the study. (2) **The theoretical background** – first, Translation Studies followed by some contemporary translation theories are introduced. Then, multiliteracies, multimodality and Visual Design are discussed. In the second section, regarding SFL, the Context of Culture, Context of Situation and Semantics (the stratum of the metafunctions) are presented. The Interpersonal and the Ideational Metafunctions are explored. In the third section, the main Translation Teaching approaches, a brief notion of translation competence, Contemporary texts and translation textbook materials are discussed under the theme of Translation Teaching. (3) **The methodology** – the research characteristics and the data are introduced. The instruments and procedures of data collection are reported. Data regarding the translation material used in the undergraduate degrees are described. Steps for the procedures concerning the development of the TDUs are presented and finally the design of the four TDUs is shown in this chapter. (4) **Analysis and discussion** – this stage is dedicated to the analysis of the Translation courses from the undergraduate degrees of the Brazilian universities, the development of translation teaching materials design and the methodological principles applied in the proposed TDUs. Also, the TDUs are described and analyzed accordingly. (5) **Final Remarks** – in this final part, the results are assessed, and the most significant findings are reported based on the research questions. Constraints and implications are shown, and I also refer to the significance and the possible contribution this study may have on current translation practice followed by suggestions for future research.

2 THEORETICAL FRAMEWORK

[...] from a pedagogic perspective, just as a theory of translation without a link to practice is simply an abstraction, so the practice of translation without a theoretical background tends toward a purely subjective exercise. (MANFREDI, 2008)

The figure below represents a theoretical methodological model that shows the course of action and stages of this research.

Figure 1 - THEORETICAL METHODOLOGICAL MODEL



SOURCE: DESIGNED BY THE AUTHOR

As already mentioned, the purpose of this research is to discuss the principles for tailoring didactic material for translation teaching. For this, I start from the premise that translation is a competence which can be taught so I seek to identify knowledge, abilities, attitudes, and domains that are articulated in the act of translating a particular text.

The current research study is part of the applied area of Translation Studies which is the starting point of the overall investigation, and then I move straightforward to Contemporary Translation Theories to situate the understanding of the plurality of paradigms as there are several ways of approaching translation. Also, it might be relevant for the translation students to learn the variety of theories and follow their evolution in order to be capable of dealing with problematic situations during the act of translating. According to Pym (2013) the theories provide the translators with fundamental tools that may be useful in the discussions.

As new trends demand new roles from teachers and learners, the theme of Translation Teaching followed by an overview of the main translation teaching approaches seem to be appropriate and necessary to be explored. Translation competence and its sub-competencies are briefly introduced and regarding this aspect, Hurtado Albir and Alves (2009 p. 234) affirm that “Translation competence is an acquired skill which undergoes different phases evolving from novice to expert knowledge”. I agree with the authors that translation is a competence which can be taught, and several studies have tried to describe these abilities, aptitudes and knowledge that are necessary for an adequate translation. I devote some interest in the notion of translation competence since the final goals of the didactic units for translation teaching are mainly to provide students with opportunities for communicative situations that allow them to develop and update their competence to translate. However, it is worth clarifying that it is not in the scope of this study to treat the cognitive dimensions involved in the translation competence process, but instead to take into account the bilingual and the extralinguistic subcompetences which are implicitly linked in the activities that compose the TDUs.

In the sequence, translation teaching and the contemporary texts and some comments on translation textbook materials will be addressed. It is important to reflect upon the didactic issues, that is, how to teach translation, the objectives and the key elements involved in this process. After that, I give special attention to translation teaching materials design to discuss proposals, guidelines, and applications to the field. As I mentioned before I am a member of NUPDiscurso and TraCor and these areas of research are followed in our research groups, from Universidade Federal de Santa Catarina, Brazil.

Last but not least, I chose SFL as the first core support of the aspects of language and theoretical foundations of this research. As SFL descriptions and typologies expand their scope,

understanding how multiple languages and multiple modes of making meaning are used to produce coherent texts may also be a fundamental matter. In this sense, two key elements are introduced, multiliteracies and multimodality. Nowadays, it is difficult to ignore this issue as future translators must deal with contemporary texts which are multimodal and approach different kinds of modes that make meanings.

2.1 TRANSLATION STUDIES

In the course of the history, and in particular as a result of the proliferation of the means of communication in modern times, almost all means of human symbolic interactions are involved in or become superimposed by translational exchanges. (Neubert, 2000)

The history of translation is linked to the origins of the humankind as translators have contributed to the development of languages and literatures as well as to the spread of knowledge worldwide. The translation activity is truly necessary in commercial negotiations at all universal settings. It is also crucial for science and technology environments. Never before, the need for communication among people who speak different languages was so intense, mainly because of the globalization, tourism, new technologies to list a few.

Translation is not a matter of finding a corresponding word in another language for a specific word from a given text. Instead, it is a question of communicating meaning in an accurate way. According to Shiyab (2006, p. 29) “Translation requires artistic skills and sometimes systematic and logical decisions”. I agree with the author and conceive that translation is both an art and a science.

[...] translation is a text-oriented activity; it involves the approximation of the text function. Translation is to be based on the interpretation of the contextual variables such as pragmatics, semiotics and the communicative contexts; these are the basic components and the determining factors that can lead to successful and adequate translation (SHIYAB, 2006 p. 63).

As Shiyab points out above, it is useless to ignore the situational context in which the textual forms are embedded. Also, not only the linguistic but the non-linguistic elements should be taken into consideration. In harmony with Shiyab, Kiraly (1995, p. x) argues that “A pedagogy of translation has to derive from an understanding of translation reality”. Since translation reality means including many different kinds of translation, the author adds that, if

this translation reality is defined by “what translators do and what translators produce as both practice and product then translation theory is the description and explanation of practice and product”. Kiraly (1995) argues that translation is a mixture of controlled and uncontrolled processes in which some of these processes are intuitive, others are consciously applied. Thus, in order to translate appropriately, it is necessary to understand not only the translation processes but also how they work together. Kiraly’s argument is in harmony with what Vermeer (2001, p. 62) assures regarding translation: for him “the idea is that while an engineer has to know how to build a bridge, the translator has to know how engineers talk about building a bridge”.

Hurtado Albir (2001) defines translation as “an interpretive and cognitive process which consists of reformulating a text through the means of another language which is elaborated within a social context and with a specific purpose” (p. 41). The professional translator normally faces a complex situational framework, under pressure and constraints with the purpose of communicating a text which is not familiar to the reader of the source language.

A communicative situation involves different participants of the two sides of the language: The author of the source text on one side and a commissioner on the other. “Professional translators have a responsibility to each of the actors in the translation situation”, argues Kiraly (1995, p. 2). He also points out that “a key outcome of any translator education program will be to assist translation students in the development of their own self-concept as professional translators”.

According to Pagano (2014, p. 14), “Translation requires training and specific studies which provide translators with skills and enough knowledge for a good performance”. Problems in the translation act may be lessened if appropriate skills, foreign language domain, cultural and technical knowledge are exercised for the recreation of a text.

For Schäffner and Adab (2000, p. viii), “translation is a complex activity, involving expertise in a number of areas and skills”. That means translators need to get the most of training in order to be competent enough to perform any task which is required. Following this line of thought, it is useful to provide translation learners with a variety of materials to develop all kinds of competences. For Hatim,

Translating is a complex phenomenon, and there is not one ‘right’ approach. But reflection is not about one-track choices of ‘right’ or ‘wrong’ – far from it. We could indeed reflect on different versions, different modes and different models, comparatively assessing the merits and demerits of a particular strategy, and in the process reshaping past and current experiences in a manner that could only lead to improved practices. (HATIM, 2014, p. 9)

The citation suggests that a reflective practice may enable translation students and translators to navigate through theories, approaches and models to make more conscious and appropriate decisions in face of the final production. Therefore, in the next subsection, some contemporary translation theories are approached.

2.1.1 Contemporary Translation Theories

People who promote the new pedagogy frequently make direct links with broader intellectual movements, such as feminism, gay rights and the anti-racist movements that have become more vociferous and effective since the last decades of the 20th century: movements that have focused on recognizing and respecting socio-cultural differences and identities. (Kalantzis *et al.*, 2016)

In the current section, I present a brief overview regarding the contemporary theories of translation but before getting into the theme it is important to highlight why it is fundamental to being aware of different translation theories. Although there are no empirical studies to validate if such knowledge really makes a translator better than another, Pym (2013) affirms that understanding the concepts may be beneficial for practice. Actually, the theories may raise relevant questions and provide reliable answers when translators face unpredictable problems which can only be solved with a great deal of creativity. These theories also empower the translators with tools and resources to protect and defend them in necessary discussions or persuade the clients in case any explanation is needed about terminology. “In fact, the best uses of the theory are in the animated discussions about the different ways of solving translation problems⁴” PYM (2013, p. 24).

Based on the assertion that translation competence can be taught as shown in the citation above, it is perceived that the knowledge of these theories may support and empower the translation professors in their teaching practice. There are other advantages of navigating through varied theories, but to sum up I do agree with Pym (2013) that the plurality of paradigms opens a range of options among these theories which may be useful for the translators.

⁴ Todas as traduções desta tese são de responsabilidade da autora. Do original: “Os melhores usos da teoria estão, na verdade, nas animadas discussões sobre as diferentes maneiras de resolver os problemas de tradução”.

For many years, the translation act prioritized the linguistic equivalence in a formalist perspective. However, in the 1980's, with the influence of a functionalist linguistic view, there was a paradigmatic shift in Translation Studies which sought to value the cultural, contextual and interactional aspects of translation favoring the communicative functions.

The functionalist approach to translation is represented by Katharina Reiss, Hans J. Vermeer and Christiane Nord. It views and interprets language according to its social and pragmatic functions. The Skopos Theory proposed by Vermeer and widely spread by Nord was designed in and for translator training. 'Skopos' is a technical term which means purpose in Greek, used to refer to the purpose of the translation and the translational action. Skopos theory is somewhat opposite to the equivalence paradigm, although they have some convergent points. As Nord (1997, p. 41) states, "from a functionalist point of view (cf. Reiss/Vermeer 1984, Nord (1991), the translator's decisions in the translation process should be governed by the function or communicative purpose the target text (TT) is intended to fulfill in a particular target-culture situation". In other words, this theory accepts the idea that the same source text may possibly be translated in different ways in order to achieve different purposes. "Functionalist approaches to translation suggest that it might be helpful to ask whether or not the product of a translation process achieves the intended communicative function" (NORD, 1997, p. 42).

Nord (1997) approaches the term "Translation brief" which refers to the definition of the intended purpose of the translation process. It is meant to give instructions to guide the translation task, taking into consideration all the target language and target culture features. The situational characteristics of the source text are of a crucial importance for the translator in the production moment.

The translation brief (or translation commission) is the set of specifications given by a client to the translator in relation to a particular translation job. A brief can give information as to the purpose of the translated text, the client or intended audience, the stylistic guidelines to be followed, the terminology to be preferred and other aspects such as layout and formatting. The notion of translation brief is often used in Translation Studies to refer to the explicit or implicit specifications for any given translation task. As such it may be used as a parameter in discussing the application of a particular translation strategy or in the assessment of translated texts (PALUMBO, 2009, p. 124-125).

That is, the brief establishes the rules that the target text will follow according to its particular function. The brief should be composed by as much information as possible about: "the target-text addressee(s), the prospective time and place of text reception, the medium over

which the text will be transmitted, and the motive for the production or reception of the text” (NORD, 1997, p. 47). In order to detect any divergence in the target text final production, a comparison between the source text and the target text profile based on the translation brief may be necessary. It is also useful for translators in training to interpret information and different situations which are unfamiliar to them due to their lack of experience.

The Skopos theory was criticized in many aspects and two among the ones presented by Pym (2013) deserve to be mentioned. The first refers to the fact that if too many questions about the source text are asked and analyzed in the brief, which would probably have to be rethought in the target text, then it might be time-consuming instead of saving time and money for the translator. Another negative comment was related to the vulnerability of the meaning of the text as it is always open to new interpretations. According to the author, there is no reason that explains why the change of the focus of the source text to the target text would provide stability. Also, it was pointed out that Nord prioritized the clients’ wishes rather than the translator’s freedom.

Neves (2018) points out that although there are peculiarities which distinguish the different functionalist models, they also share similarities that characterize the functionalist view of language. Since any functionalist approach of language is interested in how communication is performed effectively by the users of a language, this implies considering the communicative functions, the modes of meanings and the communicative competence.

Obviously, there is no methodology or approach that should be considered better than the other. Functionalism provides aspects which may be adequate and useful for specific tasks and particular contexts. However, I opted to focus on the translation materials design principles based on SFL because it provides users with strategic resources to produce meanings since language is a resource for making and exchanging meanings. Language is also a social semiotic activity which is practiced in our daily experiences. A systemic functional approach allows us to investigate how experiences are constructed in semantic terms and how these experiences are manifested in the different levels of language⁵. Our lexicogrammatical choices depend on the context, for instance, as Heberle (2018) illustrates, if a children’s story is told by a grandmother who describes a risky situation, the lexicogrammatical choices will be different compared to a dangerous situation reported by someone in a Police department. Semantically, there will also be differences between the purpose in both narratives.

⁵ Levels of language are described in detail in the SFL section.

Four recognized scholars gave their contribution to exploiting SFL in the practice of translation proposing four different models that enlightened more specifically the translation teaching and translation training fields.

Juliane House (1977; 1997; 2014) was the first pioneer scholar within Translation Studies to develop out of Halliday's functional approach an original Model for Translation Quality Assessment in 1977. This model was revised in 1997 and recently again in 2014. This updated version which was "based on a Hallidayan Register analysis, has reaffirmed the key role that linguistics, and of SFL in particular, has to play in the theory and practice of translation (MANFREDI, 2014, p. 2)". House gives special attention to the variables of Field, tenor and Mode in practical terms in this version since her model is based on the assumption that text and context are closely related. House also considers a Hallidayan approach to translation as she thought the skopos theory was not enough to distinguish between translation and other textual operations.

The author argues that Register is necessary in translation in order to deal with the microcontext and the Genre category is useful for the macrocontext analysis which involves the Context of Culture. It is of crucial importance for the translators to bear in mind that they will be dealing with two different Contexts of Culture. The author also introduces the terms "overt" translation and "covert" translation, which have become known as 'foreignization' and 'domestication' strategies commonly used by Venuti (1995) in literary translation. Domestication and foreignization are concepts which have been widely used and applied in Translation Studies. And some reasons why these concepts introduced by Lawrence Venuti in the late 1990's are so commonly known and adopted are linked to the relationship between the source and target texts, the translators' decisions, the readers' understanding or reception and the difference among cultures.

In the nineties, Bell's (1991) linguistic tripartite model was introduced which considers a text as the product of three types of meaning that are organized by the three metafunctions of Halliday's theory and are realized in language by three systems. Bell starts from the grammatical aspects in a source text and explores the meanings realizations within the Contexts of Culture and of the Situation, taking into account the ST and TT in a communicative situation.

Baker's (2011) main contribution was addressed to translation training. Baker provides a considerable range of concrete examples and tasks prioritizing the translators' professional world. The scholar presents her model using a bottom-up perspective as she believes a top-down approach would make it hard for translators in training. Baker dedicates the most attention to the textual function while Bell's SFL model was mainly concentrated on the Ideational

metafunction. Baker uses a special classification to establish the most common problems of non-equivalence as she deals with the meaning of words and the problems stemming from lexicogrammatical strata in order to show the problems of achieving equivalence.

At the end of the nineties, Steiner's model for Register analysis based on SFL with extra issues addressed to translation was proposed for translation students as a tool for the analysis production and evaluation of texts. According to Manfredi (2014, p. 29), "texts are not strings of sentences from some idealized language system, but are rather instantiations of language varieties determined by the Context of Situation. A text should be analyzed first in order to identify the meanings that it uses.

The summary of the four models (although with different purposes) approach the SFL perspective since all of them consider the language and text involved in both Contexts, of Culture and of Situation as well as focus their applications on the practice of translation.

There is also the analytical method proposed by Manfredi who investigates the lexicogrammatical realizations, the three metafunctions, the Context of Situation and the Context of Culture in translations from the source text to the target text. Manfredi was the first author to perform a systematic account of the literature with regards to the scholars mentioned above who have developed studies about translation and SFL.

The interface of Translation Studies and SFL has become stronger nationally and internationally since the 1990's as pointed out by Pagano and Vasconcellos (2005). The application of SFL to Translation production may empower the translator to make more informed decisions. This interface will be explored in the current study based on Halliday (1985; 1994); and Halliday and Matthiessen (2004), who view language as communication in a social practice and understand language as a social semiotic resource for making meaning. These meanings can be perceived in the linguistic choices selected by any speaker, writer or translator. Since these choices get linked in an interwoven way, they can be manifested in three different variables Field, Tenor and Mode that will be described in a further section. As soon as these variables were applied in the linguistic field, the scholars involved in Translation Studies started to explore the textual and discursive perspectives in order to unveil the translation act and explain how to get to the final production. Considering that different choices build different meanings, it might be expected that although the language selection made by someone is different, it may be represented by the same construct in the source and target texts.

Considering the different approaches described above, the proposal in this thesis addresses the SFL perspective to support the development of the didactic materials tailored to contribute to the teaching of translation in addition to enable the translator to make more

informed decisions, since the application of the language functions is relevant and valuable to the translation process and production.

With the purpose of aligning SFL with Multiliteracies, the next subsection presents the notion of the three elements of “Available Designs, Designing, and The Redesigned” proposed by The New London Group (2000).

2.1.2 Translation and Multiliteracies

The world of communication and meaning-making has changed. The members of this generation are showing signs of being frustrated by an old-fashioned literacy curriculum that expects them to be passive recipients of knowledge deemed by their elders to be good for them. (KALANTZIS *et al.*, 2016)

It seems important to define literacies before discussing about multiliteracies and its relationship with translation. “Literacies are additionally about the challenge of being faced with an unfamiliar kind of text and being able to search for clues about its meanings without the barriers of feeling alienated by it and excluded from it” (KALANTZIS *et al.*, 2016 p. 6). People who accept the contemporary dynamism and follow the lifeworld demands will be capable of navigating comfortably through diversity and move as many literacies as possible, since they will be flexible thinkers. “Forming people with these capacities requires not just new contents for literacy teaching but also new pedagogies, or ways of teaching” (KALANTZIS *et al.*, 2016 p. 06).

The term Multiliteracies was coined by The New London Group (1996) and refers to two aspects of making and participating in meanings. The first aspect is the social diversity and the second one is multimodality. The former is the variability of conventions in the way people interact daily in different contexts since texts vary according to these contexts. The latter is the aspect of meaning-making in which written-linguistics mode interface with the most varied patterns of meaning.

The Multiliteracies approach attempts to explain what still matters in traditional approaches to reading and writing, and to supplement this with knowledge of what is new and distinctive about the ways in which people make meanings in the contemporary communications environment (KALANTZIS *et al.*, 2016 p. 01).

As regards multiliteracies, it seems that people, and here I add translator students should be provided with the necessary abilities to translate in the contemporary society, that is, learners who can participate actively, who can take risks and solve problems. In other words, translation teaching and material must deal with and account for

[t]he context of our culturally and linguistically diverse and increasingly globalized societies; to account for the multifarious cultures that interrelate and the plurality of texts that circulate. They “[m]ust also account for the burgeoning variety of text forms associated with information and multimedia technologies.” (THE NEW LONDON GROUP, 2000, p. 9).

From this perspective the intention of this research is to guarantee that differences of culture, language, and gender are not barriers to the translation act.

Based on the pedagogy of multiliteracies approach argued by The New London Group (2000), it is clear that translation teaching and material “[n]eeds to mesh with different subjectivities, and with their attendant languages, discourses and registers, and use these as resource for learning” (p.18) in order to train skilled translators. Since the shifts in our personal lives have automatically been triggered by the so many different cultural and discourse options, those standardized social practices from the past have no room in our contemporary times anymore.

As The New London Group (2000, p. 15) state, “we live in an environment where subcultural differences – differences of identity and affiliation – are becoming more and more significant”. As these differences get wider and spread so drastically, we become more vulnerable in face of the multiculturalism and multiplicity of languages. Consequently, it seems that our privacy is open to public today. These authors say that “the challenge is to make space available so that different lifeworlds can flourish; to create spaces for community life where local and specific meanings can be made” (THE NEW LONDON GROUP, 2000, p. 16).

In this context, I argue the case for a multiliteracies approach to language and translation since the extreme shift in our social life nowadays is altering the global outcomes. As Fairclough (2000, p. 163) points out “these changes are changes in language, involving the breakdown and redrawing of boundaries between different language practices understood in the broadest sense”. The most varied differences have been seen between languages, dialects, genres, and discourses.

In face of this new context of meaning-making process we are part of; The New London Group have proposed a metalanguage of Multiliteracies based on the concept of Design

aiming to describe the forms of meaning which consider thoroughly the three dimensions of social life. This key concept was used at first, for professional work novelties but soon could be also used and extended for the personal dimension and civic participation. Based on the metalanguage proposed by the Group, teachers and leaders do not teach rules to be obeyed; instead, they are viewed as “designers of learning processes and environments”. The Group decided to use the notion of design because the term covers a powerfully connection to creative intelligence that people need to redesign their actions. Furthermore, the Group also decided to “propose to treat any semiotic activity, including using language to produce or consume texts, as a matter of Design involving three elements: Available Designs, Designing, and The Redesigned” (THE NEW LONDON GROUP, 2000 p. 20). In this sense, in connection with other theoretical perspectives, Rojo (2013) proposes to adopt the term design as the most adequate to refer to the new languages which are hybrid in form, in content, in style, in sphere, in modality, in materiality, that is in all possible semiosis.

The available designs are all the suitable ways of representation, the resources of the context, the culture, and the conventions. The designing is characterized by the ability to develop, reproduce, and transform any known content, social relations, and identities to achieve a new meaning. The redesigned are the resources which are produced and transformed through designing. In other words, as The New London Group (2000 p. 29) defines, “the concept of Design emphasizes the relationships between received modes of meaning (Available Designs); the transformation of these modes of meaning in their hybrid and intertextual use (Designing); and their subsequent to-be-received status (The Redesigned)”. Since the Redesigned is an act of transformation, Janks *et al.* (2014, p. 08) defends that “each redesign should contribute to creating a world where power is not used to disempower others, where difference is seen as a resource and where everyone has access to social goods and opportunities”.

For any theory of pedagogy to achieve profitable outcomes, it should be taken into consideration not only the nature of teaching and learning but also the views of the human mind within society since as The New London Group (2000, p.30) states “human knowledge is embedded in social, cultural and material contexts”. For a better understanding with regards to the complexity of pedagogy, the link of four components which were connected to the process of Design was suggested. **Situated Practice, Overt Instruction, Critical Framing and Transformed Practice.**

The situated Practice comprises the immersion in all kinds of meaningful experiences and the use of available Designs based on their backgrounds. After all, people learn things they

are interested in or motivated about learning or any other personal reasons. Also, learners need to feel confident that they will be skilled enough to use language functionally.

Overt Instruction is the second component to pedagogy that includes the teachers' interventions and collaborative efforts between teachers and students. The main purpose of this part of pedagogy is the conscious awareness of Designs of meaning and Design processes. An important aspect here is the development of the metalanguage which describes the 'what' and the 'how' of literacies.

Critical Framing aims at fostering learners to visualize and monitor their ongoing practice process with regards to the analysis and interpretation of the ideologies and social, cultural, and political contexts. It seems that this cycle may cause a transformation in order to help learners to alter and instigate their knowledge assumptions. In other words, Critical Framing is the ability to make a personal reflection after keeping a theoretical distance from what was once acquired.

Transformed Practice is the way students may show their own understandings based on their reflections, goals and values aiming to implement new practices in new social and cultural contexts. As The New London Group (2000, p. 36) points out, "in transformed practice we try to re-create a discourse by engaging in it for our own real purposes". It is the result of the learning transference and innovative applications of what students have learned and that is when the construction of new knowledge becomes explicit referenced by the Situated Practice.

The notion of Design elucidated above seems to be one of the central issues that must be present in the conception of translation teaching programs, approaches and materials design since it allows us to think about and contemplate the wholeness of the translation competence in order to provide translators-to-be with the knowledge, abilities and attitudes to interact with the variety of multimodal texts they will be exposed to in their professional practice. Knowledge is associated to the skill of using the language based on patterns recognition and this practice tends to advance according to experience.

As The New London Group (2000, p. 31) points out, "[h]uman knowledge, when it is applicable to practice, is primarily situated in sociocultural settings and heavily contextualized in specific domains and practices". The concept of Design is a fundamental reason why multiliteracies practices must be part of translation teaching and materials design. As Dionísio, (2006) points out, this contemporary view brought consequences for our ways of reading a text in the sense that there is not a supremacy of the image or the word in the textual organization but the harmony between them is what really matters. In this connection, Cani and Coscarelli (2016) argue that this view also implies in the educational and social scenario for the need to

prepare all kinds of learners for constructing new modes and meanings which approach the multisemiotic perspectives of the texts.

According to Silva and Araújo (2015) it would be interesting if the concerns related to visual language were the same as the reading and writing literacies. Unfortunately, the idea of a visual literacy is still a recent issue. Oliveira (2006) argues that the image plays a secondary status in a text leading the student to take into consideration the linear text as the main one and the image as an illustrative appendix of the text. In this context, it is necessary to provide the learners with instructions to develop skills of reading and understanding different codes rather than the written code.

In the next subsection, an updated summary of multimodality and its potential to Translation Teaching and Translation Teaching materials design is presented, since for the last few years the role of multimodal texts as teaching resources are crucial in contemporary society. It is known that different verbal, visual, spatial, and gestural choices among others cause different effects in human beings.

2.1.3 Translation and Multimodality

“Now there is an attempt to bring all means of making meaning together under one theoretical roof, as part of a single field in a unified account, a unifying theory” (Kress, 2010).

The technological speed has generated big challenges and new implications in the educational contexts, since languages have become increasingly more multimodal each day. Consequently, the search for new technologies as a pedagogical incentive combining all modes in order to make meanings based on genres which share all kinds of languages seem to be necessary. Research in the field of multiliteracies (Bezerra; Nascimento; Heberle, 2010; Kress; van Leeuwen, 2001; Jewitt, 2009; Oliveira; Dias, 2016; Kalantzis et al., 2016) have shown the relevance of taking into account the way that all the semiotic resources are linked in texts. That is, the linear and non-linear, the sentences, image, sound, movement, colors, gestures, the diagrams, the graphics among others (OLIVEIRA, 2006). Bezerra; Nascimento; Heberle (2011), among other researchers, start from the premise that there are no monomodal or monosemiotic texts, since even the ones which are mainly verbal, visual resources such as typography and formatting are used.

Translation Studies are devoting special and growing attention to the challenges that the multimodal texts pose to translators. As Jewitt (2009, p. 01) points out “comments on the multimodal character of communication, texts and media are increasingly commonplace across a range of disciplines”. It is not a novelty to say that communication is multimodal since all kinds of non-verbal behavior have always been part of communication. The social changes have impacted on the communicational contemporary scenario. According to Jewitt (2009, p. 03) “a key aspect of this is how image, action, sound and multimodal ensembles feature in this landscape and people’s daily lives”. The amount of images that spread the practice of writing opens room for new challenges of discourse, placing the visual language in evidence.

Translating multimodal texts requires considering the variety of modes involved and knowing how to deal with these multimodal texts is one of the main contemporary challenges of translation. Oliveira and Dias (2016, p. 104) also affirm that “every single text is multimodal” as the contextual, social, and technological traits are embodied in their production. Besides, the multimodal forms of interlingual translation and the study of multimodal meaning construction are fundamental to Translation Studies. It also seems to be relevant to examine the communicative functions of the different modes and observe how a translation interacts with the other modes. People have been living in this cyber era and have been exposed to the most varied multimodal texts ever; consequently, the pedagogical textbook materials have shown multiple languages in their texts and different modes of communication, which can be understood as the powerful reflection of the digital technologies.

The students from this era who are called digital natives by Mark Prensky have grown up dealing with digital technology, computers and Internet. “That is why literacy teaching in our modern times should not focus, as it has always been from a long time, on the rules of a single, standard form of the national language (KALANTZIS *et al.*, 2016 p. 1)”.

Digital technologies have transformed our communication scenario, since they have changed the ways people behave and how people do things in their daily routines. These technologies “impact on how we do literacy and why and how we need to do critical literacy”, as Janks *et al.*, (2014, p. 131) point out. Smart TVs, smart phones, tablets, iPods and iPads are devices of their daily use and this challenge requires new classroom communicative practices from the translation professors.

Cani and Coscarelli (2016) argue that these modern times demand a new kind of professor, that is, someone who can manage blogs, websites, apps among other digital hypertexts. In other words, a new professional that may help students to become critical and competent users of digital technologies is required. Concerning this aspect, it is important to

highlight what Royce (2007) commented about raising students' multimodal communicative competence:

Teachers are becoming increasingly aware that they should be more concerned with developing students' multimodal communicative competence, and that there is a need for specific and systematic approaches which can help them to raise students' consciousness of the fact that not only are there alternative ways of communicating meanings, but that those alternatives can be interpreted in concert with language (ROYCE, 2007, p. 389).

In this sense, it sounds coherent to question ourselves to what extent we have to be skilled text analysts in order to deal with all these changes. "As well as recognizing that all texts need to be read multimodally, we need to understand how these different modalities separately and interactively construct different dimensions of meaning" (UNSWORTH 2001, p. 10). These dimensions of meanings can be ideational, interpersonal, and textual. The ideational variable is explored through the system of transitivity and the interpersonal dimension is focused on defining the relations among people in the interaction and aspects of relative power, status, attitude, and personal involvement among others⁶. And the textual metafunction is related to the organization of the message. Analyzing language from the textual perspective, we seek to understand how speakers construct what they want to say in a way that their message fits naturally into the language context event.

Even though it is known that the three metafunctions are interwoven, it is sometimes necessary to separate them for the purpose of analyses. The textual metafunction is not taken into account in this thesis due to space and time constraints.

Multimodality is defined by Kress and Van Leeuwen (2001, p. 20) as "The use of several semiotic modes in the design of a semiotic product or event". The authors add that "[m]ultimodal research views language in its full in order to digest and explore the most different kinds of modes" (KRESS and VAN LEEUWEN, 2001, p. 20). Although it is considered more a field of application it can serve as good quality research support. According to Jewitt (2009), looking beyond multimodality, it is possible to see that so much has been written concerning the visual as a contemporary world phenomenon. Jewitt adds that with the variety of modes coming up "the need to understand the complex ways in which speech and writing interact with non-verbal modes can no longer be avoided" (JEWITT, 2009, p. 3). And

⁶ The themes of transitivity and relative power are developed in the SFL section.

it is a fact that technological development has provided so many possibilities in communication and social change that mediated interaction has become open and available worldwide.

The fact is that the impact of multimodality in society and people's lives marks a historical turn and the understanding of the visual gets a new format of making meaning. As Jewitt (2009, p. 01) states, "there is an increasing interest among academics, professionals and students in the role of image, gesture, gaze and posture, the use of space in representation and communication". The most important aspect in multimodality is the interaction of semiotic modes and the relationships between these modes is the main purpose for multimodal research. These semiotic modes integrate so much so that they constitute messages and make meanings under different formats to be displayed in the most varied multimodal textual genres. As an example, the song, the digital illustration, and the film are selected to be used as *corpus* of this study.

According to Kress (2009, p. 54), "Mode is a socially shaped and culturally given resource for making meaning". Kress adds that "[i]mage, writing, layout, music, gesture, speech, moving image, soundtrack are examples of modes used in representation and communication". Because people are living in a digital era and are deeply connected to the internet, it is expected that they know how to deal with a variety of texts which explore as many multimodal resources as possible. "Of the modes of meaning, the Multimodal is the most significant, as it relates all the other modes in quite remarkably dynamic relationships" (THE NEW LONDON GROUP, 2000, p. 28). The resources of modes are both similar to and different from one culture to another.

There are four theoretical assumptions that underlie multimodal research according to Jewitt (2009). The first assumption is that **language is part of a multimodal ensemble**. It means that representation and communication deal with different modes which contribute to meaning. The second assumption is that **each mode in a multimodal ensemble is understood as realizing different communicative work**. Social functions are realized and shaped by all kinds of modes. The third assumption is that **people orchestrate meaning through their selection and configuration of modes**. This assumption refers to the interaction between modes in which meanings are interwoven as a tapestry. Finally, the fourth assumption is that **the meanings of signs fashioned from multimodal semiotic resources are, like speech, social**. In other words, sign-makers choose meanings from verbal language and other semiotic resources linked to their social practices.

2.1.3.1 *Visual Design*

The social semiotics approach considers the modes of communication and several semiotic resources such as the speech, the gesture, the writing, and image among others at the same level of importance. Any image represents the world, plays a part in some interaction, and constitutes a recognizable kind of text. As Royce (2007, p. 63) argues, few studies that approach “[t]he nature of the intersemiotic semantic relationships between the visual and the verbal modes, to explain just what features make multimodal text visually-verbally coherent”. So, strong evidence fostering the importance of visual communication, and different ways and means for talking and thinking about what is communicated by images and by visual design seems to be crucial.

Still according to Royce (2007, p. 366) It is not enough, to meet students’ needs, to focus only on language; teachers should begin to focus on and develop students’ abilities in visual literacy, and to develop a pedagogical metalanguage to facilitate these abilities when images co-occur with spoken and written modes.

In this sense, Alves and Campos (2019) argue that the multisemiotics should be explored as a fundamental tool for teaching and I extend to translation teaching. It fosters students to deal with semiotic diversity that surrounds discursive genres and different multiliteracies. In other words, it is required from each one of us multimodal skills for reading and understanding texts in different social instances and different semiotic resources.

Social Semiotics was developed aiming at the process of meaning production based on Halliday’s (1985) systemic functional linguistics since it recognizes three main kinds of semiotic work. Kress and van Leeuwen (1996) have extended this idea to images labeling the terms, representational; interactive and compositional. Taking an SFL perspective, according to Royce (2007), a text, besides being social and semantic, is a metafunctional construct too. The author also points out that a simultaneous interplay of three elements, the represented participants, the interactive participants, and the coherent structural elements of the visual text correlate with the ideational, interpersonal and textual metafunctions proposed by Halliday (1985).

The represented participants as in the ideational metafunction refer to the elements that represent the view of the world. The interactive participants are the people who are the interactants in face of reading an image, that is, a relationship between the one who draws or designs something and the one who reads or views the picture or design. The third element is

the visual compositional features and the term compositional substitutes the textual Hallidayan term, due to the sense of gathering two modes interactively and coherently. The visual compositional features deal with the ways that elements are arranged to demonstrate a structural coherence in a verbal text or an image.

Representational meaning seeks to represent the relationships between things in the world and in our thoughts. Kress and van Leeuwen (1996) describe visual syntactic patterns in terms of their function of relating visual participants to each other in meaningful ways. There are two kinds of pattern. Narrative representations which relate participants in terms of ‘doings’ and ‘happenings’, of the unfolding of actions, events, or processes of change. And Conceptual patterns that represent participants as being something, or meaning something, or belonging to some category, or having certain characteristics or components.

Narrative structures within pictures or scenes can be identified by the presence of a vector. A vector is a line, an arrow or any other movement that connects participants. The vector expresses a dynamic, ‘doing’ or ‘happening’ kind of relation. It is ‘transactive’ when there are two parties in a picture or a scene within a picture, meaning that something is happening. But depending on the eyeline of the represented participants at the viewer, we may have a transactive or a non-transactive reaction. Facial expressions and gestures can emphasize the nature of the reaction expressed by the participants. The different concepts of narrative visual analysis help teachers to prepare questions concerning active or passive roles people play in these visual texts.

Conceptual structures refer to images that do not contain vectors. People, places, and things are defined, analyzed, or classified in the images. There are different kinds of conceptual patterns, the Classification structure, Symbolic structures, and Analytical structures, but they are not approached in this study.

In interactive meaning, images can create particular relations between viewers and the world inside the picture frame. In this way they interact with viewers and suggest the attitude viewers should take towards what is being represented. Three factors (contact, distance, and point of view) play a key role in the realization of these meanings.

Regarding contact, many pictures show people who establish an (imaginary) relation with the viewer, by looking directly at them. These kinds of pictures are named ‘demand’ pictures by Kress and van Leeuwen (1996). Facial expression and gestures may ‘demand’ according to Jewitt and Oyama (2004, p. 145), “deference, by unblinkingly looking down on the viewers, or pity, by pleadingly looking up at them; they can address viewers with an ingratiating smile or unsettle them with a penetrating stare”. On the other hand, the pictures that

are shown like a display case are called ‘offers’ by Kress and van Leeuwen (1996) which is taken from Halliday (1985) to refer to different classes of speech act.

Concerning the distance component, images can refer to people, places, and things close to or distant from the viewer. This translates into the ‘size of frame’ of shots. According to Kress and van Leeuwen (2006, p. 124), “In handbooks about film and television production, size of frame is invariably defined in relation to the human body”. To see people’s details of their faces and their expressions refers to close up. To see people from a distance is to see them as strangers. There are intermediate degrees between close-up and distance, just like different levels of intimacy that we establish in our relationships. The terminology of film and television are normally used to refer to these pictures. A close-up shows head and shoulders or less and suggests a personal relationship; a medium shot shows between the waist and the knees and suggests a social relationship, while a long shot shows the full figure and suggests an impersonal relationship.

The third factor to be considered is point of view or angle. The angle may indicate to what extent the image-producer and the viewer are involved with the represented participants. There are two angles according to Kress and van Leeuwen (1996), Horizontal and Vertical. The horizontal angle is related to the frontal plane, and the vertical angle can be linked to power.

The compositional meaning is composed by three resources: a) information value; b) framing; and c) salience and modality. Information values are realized by the place that a particular element is positioned in the picture, space, or page, that is, if it is placed on the right or left, in the center or at the bottom or anywhere else in the image. According to Kress and van Leeuwen (1996), the elements placed on the left are presented as ‘given’, or familiar to the viewer, the elements placed on the right as ‘new’, that is, something unknown. The same happens for top and bottom: what is placed on top is called ‘ideal’ by Kress and van Leeuwen (1996) and what is placed at the bottom, the ‘real’. Importantly, there are societies that use different direction regarding the reading of a text which may lead to different cultural values. In this sense, Royce (2007, p. 366) points out that, “what makes sense in one culture may not in another, or it may be differently framed” and then he adds, “the way in which language interrelates with other semiotic systems differs across cultures”. This aspect may be a fruitful source for teaching translation or any additional language. Some activities in the TDU about proverbs explore these aspects.

The term ‘framing’ is intimately linked to connection and disconnection among the elements in an image. It demonstrates elements represented as separate identities or as

belonging together. Disconnection can be shown at any form of discontinuity visually signified. Connection is expressed through vectors that join elements.

Kress and van Leeuwen (1996) use the term ‘saliency’ for elements that may attract the attention of the reader, which can be realized by size, color or tonal contrast or any other features that can show up being more eye-catching than others. Modality has to do with how viewers judge realism in images.

In short, the visual and the written elements may realize different functions so students need to be skilled in compositional meanings in a variety of texts. As Royce (2007, p. 376) argues, “They need to be aware of the various ways that multimodal texts map the modes to realize a coherent layout or composition and indicate degrees of information valuation. They should also be able to understand how visual and verbal modes combine in an effective way to produce coherent meanings on the page or screen. Kress (2000) and Kress and van Leeuwen (2001) have emphasized the need to introduce the concept of design, both as a category with general significance in representation and communication, and as a fundamental category to be developed in all educational contexts, or other formal websites of learning. Unsworth (2018, p. 6) also points out that

All modes of meaning can be used to convey the power or status of the created text, the viewer or reader, the represented subjects, and the relations between them. Thus, the reading or viewing of any multimodal text requires understanding of the historical, political, commercial, or ideological position of the text producers in relation to the reader or consumer. Similarly, readers must critically discern the interests that are served through the use of images, written words, gestures, sounds, and other modes.

Following Unsworth’s citation, in this study, a TDU sample is developed based on a multimodal text designed by Abnerdangelo extracted from the Internet posted in Instagram in August 2020. A brief analysis about the visual illustration is made in Chapter 4 and the TDU lesson plan is presented in full in the Appendix.

Based on the assumptions presented above which show how language, mode and meanings are orchestrated in a multimodal semiotic way and the fact that a genre is “a kind of text that serves a particular social purpose” (KALANTZIS *et al*, 2016 p. 147), I opt to use multimodal genres for the development of didactic materials for translation teaching. The authors still assert that “genre-based pedagogy makes explicit the ways in which different types of text are structured to serve different purposes”. According to The New London Group (2000, p. 25), “genre is an intertextual aspect of a text. It shows how the text links to other texts in the

intertextual context and how it might be similar in some respects to other texts used in comparable social contexts as well as its connections with text types in the order(s) of discourse”. I believe translation is an activity that requires different types of skills and knowledge which makes translators-to-be improve their linguistic repertoire regarding the elements of discourse linked to any text taking into consideration the function and the culture.

It is difficult to decide about the criteria to choose the genre to be worked in the classroom due to the variety of genres available. Selecting texts according to genre may be a great chance for the students to raise their awareness of genre-specific traits (Reiss 1971) which will contribute to the solution of translation problems since in many cases; similar genres contain similar translation issues. According to Bakhtin (2003), discourse genres expand, spread and differ as fast as they develop, since they refer to texts which are materialized in our day-by-day communicative situations. In this sense, Monteiro (2014 p. 145) suggests that the “criteria of texts selection for the classroom of translation practice should be of real and authentic texts that may be part of the students’ repertoires that they will be in contact with in their work market”. Therefore, Colina (2003, p. 16) suggests that “teachers of translation must make their students aware of the culture-specific features attached to a genre and the implications for translation”.

The role of the teacher who deals with translation practice is to work on texts, make suggestions and point out ways of making appropriate choices or give opinions on incongruences, since there is not a single sequence of procedures that can be considered the key correct answer in a translation production. However, professors can achieve the goals of the classes in their pedagogical actions using resources and strategies of communications based on multimodal languages and the multiple modes of making meaning.

Before starting to discuss about translation teaching it is important to understand how the advent of systemic functional linguistics has influenced not only the English language teaching but also translation teaching around the world.

2.2 SYSTEMIC FUNCTIONAL LINGUISTICS

Systemic theory gets its name from the fact that the grammar of a language is represented in the form of system networks, not as an inventory of structures. Of course, structure is an essential part of the description; but it is interpreted as the outward form taken by systemic choices, not as the defining characteristic of language. A language is a resource for making meaning, and meaning resides in systemic patterns of choice (Halliday and Matthiessen, 2004).

Functional approaches focus on how language is used in varied contexts expressed in different types of texts in order to achieve different social purposes. A song is different from a science report for instance, which is different from a video and so on. Surely, different kinds of writing will be produced followed by their organization and language patterns.

Contemporary functional linguistics differs from the formalist approaches because firstly, it views language as social interaction and secondly, it is linguistically interested in investigating beyond the grammatical structure. It takes texts and contexts into considerations as well as texts in contexts. “Register is a key concept in the analysis of text in context” according to Bnini (2016, p. 36).

Speakers become aware that they use language in different ways and change it naturally according to the context. That is, as they describe what is going on and interact with other people, they make different language choices. Using a functional approach allows analysts to understand the changes that occur in the language as they are perceived by the speakers as well as the reasons for these changes.

In order to illustrate that our language choices are influenced by the context in which such language is being used, one can say that the language used in a recipe is quite different from the language used in a leaflet for instance. “This discrimination has been built up from our accumulated experiences of different situations and language choices made within them”, according to Butt *et al.* (2000, p. 2). That is, as speakers of any language, people are able to use language appropriately in different situations anytime and for different purposes.

A functional approach as Kalantzis *et al.*, (2016, p. 153) state “is direct and open about the way that different genres are designed to create different kinds of meaning for different social purposes”. Speakers are skilled to use the language adequately in different contexts and for specific purposes.

Systemic Functional Linguistics is an approach developed by Michael Halliday in the 1960s and 1970s (HALLIDAY, 1978, 1994; HALLIDAY and MATTHIESSEN, 2004, 2014). According to Schleppegrell (2012, p. 21) “SFL recognizes the powerful role language plays in our lives and sees meaning-making as a process which language shapes, and is shaped by, the contexts in which it is used”. That means language provides us a variety of options for the construction of meaning. When people recognize the reasons and how language changes happen, that means they are viewing language within a functional perspective.

Language is used to make sense of experiences and to interact with others. Functional variation is not just the use of language to mean what people experiment, but also the interactions they carry out with other people. On the one hand, “it is this conception of language use as a system of paradigmatic choices that gives SFL its systemic dimension” (NØRGAARD, 2003, p.13). On the other hand, the functional dimension can be viewed by the different meanings that are created by the lexicogrammatical choices made by the speakers. A systemic functional investigation of language aims at uncovering how it is structured to make meaning in context. In a functional linguistics perspective, the term ‘text’ refers to any instance of language, in any medium, that makes sense to someone who knows the language. People can characterize text as language functioning in context (HALLIDAY and HASAN, 1976; HALLIDAY and MATTHIESSEN, 2004; 2014). A text can be explored in a variety of ways from the viewpoint of how it creates and expresses meaning.

Language is viewed as a network of choices and in order to identify what each of these choices mean, it is necessary to find out which contextual factors make one particular choice to be more adequate than another. This aspect is truly relevant to the translation field since “readers perceive an end-product, a result of a decision-making process; they do not have access to pathways leading to decisions, to the dilemmas to be resolved by the translator” (HATIM; MASON, 1990, p. 3). As Manfredi (2011, p. 51) reports, when “we argue for the key role of linguistics within Translation Studies, we are referring to those branches concerned with language in use, like discourse analysis, sociolinguistics, pragmatics and, most notably, SFL”.

The SFL approach is functional because it views language as a means of constructing meanings and the impact that it empowers over the context. Besides, in a social semiotic perspective, it focuses on meaningful choices that produce social meanings. This way, the text can be considered as a category of analysis rather than the phrase. The emphasis of the theory is not only on understanding how communication between people takes place, but also the relationship among these people, and among the community.

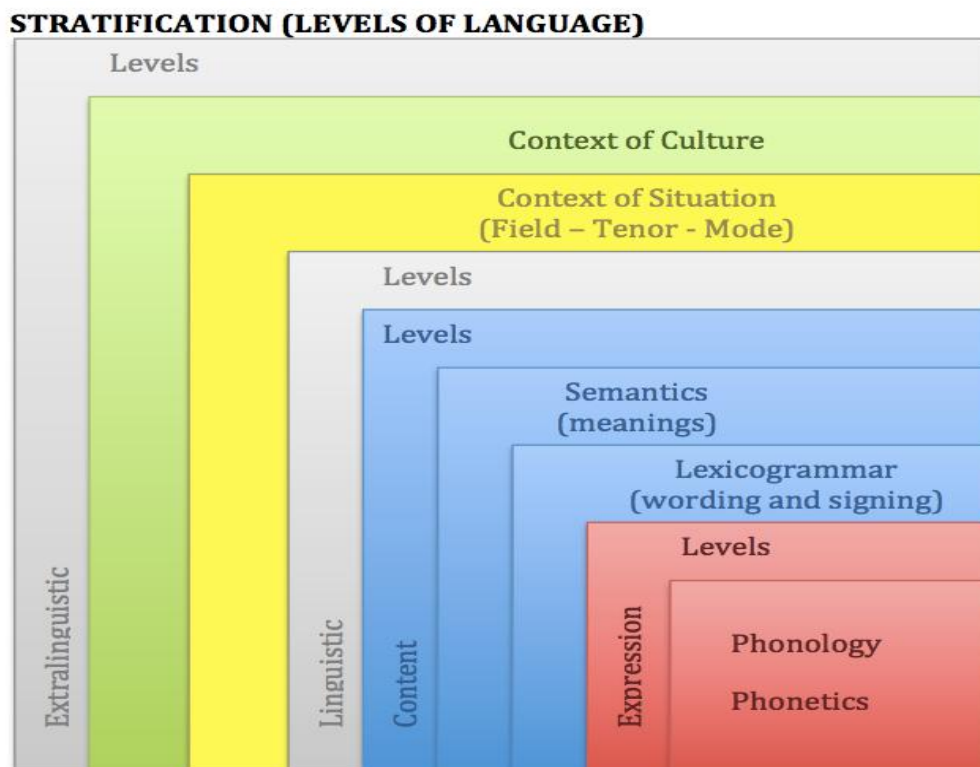
Studies and publications about language, multimodality, multiliteracies, translation studies and translation teaching under a Hallidayan social semiotic perspective are discussed by House (1977, 1997, 2014), Baker (2011), Nørgaard (2003), Heberle and Meurer (2004, 2006), Heberle (2005), Pagano and Vasconcellos (2005), Vasconcellos (2009), Barbara and Macêdo (2009), Motta-Roth and Nascimento (2009), Assis (2012), Manfredi (2008, 2014), Guo (2014), Fuzer e Cabral (2014), Rodrigues-Junior (2015), Bnini, C. (2016), Gualberto (2016), Gysel (2013, 2017), Pasakara (2017), and Neves (2018), among others. SFL is also a theoretical construct for describing language that is consistent with technology. As Ferraz (2018, p. 64)

says, “Technology and education have been under academic research focus for the last decades”. So, the pressure to implement all kinds of resources to support the use of technologies seems to be necessary to lessen the digital chasm.

SFL is a dynamic theory which contributes to explaining how the new digital media influence the way people use language, that is “how a community, a social network, or even two people make use of language across changing contexts, changing social memberships and changing modes” according to Butt *et al.*, (2000, p. 26). SFL also considers and investigates every aspect of who says what, to whom, how, why, and with what effect.

With the purpose of explaining the levels of language described by Halliday, the picture below adapted by me shows the four strata together since the levels of language do not function in isolation.

Figure 2 - STRATIFICATION OR LEVELS OF LANGUAGE (HALLIDAY AND MATTHIESSEN, 2014)



SOURCE: ADAPTED BY MENEZES

In the picture above we can see that a text is materialized within two contexts – the outer context is the context of culture which is broader and distinguishes activities from one culture to another. The inner context is named by the functional linguists as the context of situation that is “the immediate environment in which a text is actually functioning” (HALLIDAY and HASSAN, 1976, p. 46). It helps to explain why certain things and not others are expressed, and it has three abstract components, which correspond to the three metafunctions: Field, Tenor and Mode of discourse. The Field of discourse predicts experiential meaning which is associated with the ideational meaning; the Tenor of discourse predicts interpersonal meaning; the Mode of discourse predicts textual meaning.

Figure 2 above shows that language is divided and organized into strata as follows: phonology and phonetics which refer to the expression level, and lexicogrammar, and semantics, which refer to the content level. By lexicogrammar, Halliday means both grammar and vocabulary. In other words, Halliday and Matthiessen (2014) highlights,

We use language to make sense of our experience, and to carry out our interactions with other people. This means that the grammar has to interface with what goes on outside language: with the happenings and conditions of the world, and with the social processes we engage in. But at the same time it has to organize the construal of experience, and the enactment of social processes, so that they can be transformed into wording. The way it does this is by splitting the task into two. In step one, the interfacing part, experience and interpersonal relationships are transformed into meaning; this is the stratum of semantics. In step two, the meaning is further transformed into wording; this is the stratum of lexicogrammar. HALLIDAY and MATTHIESSEN (2014, p. 25)

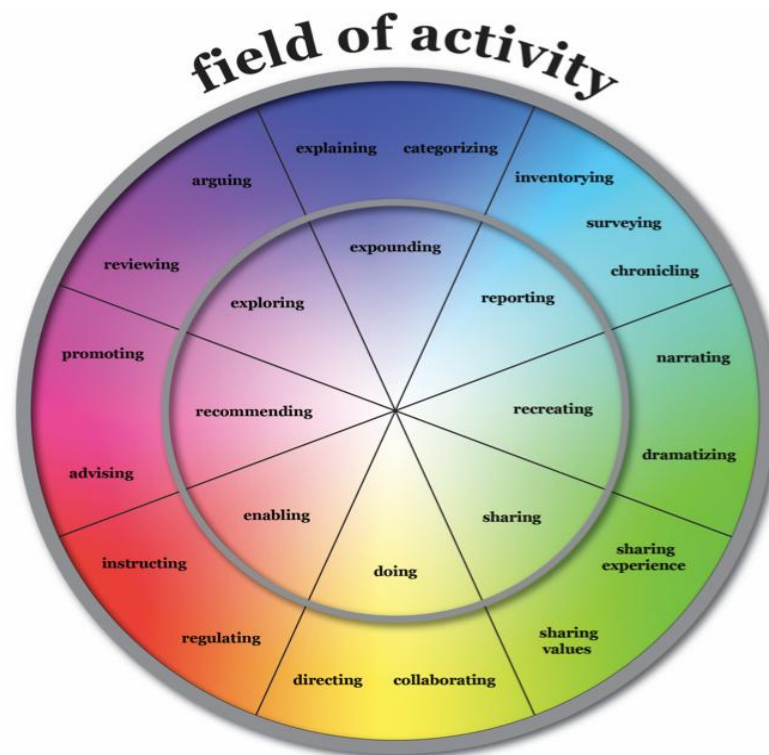
In order to develop register typologies based on the variables field, tenor and mode, which are the basis for any attempt to develop taxonomy of situations, Halliday and Matthiessen (2014) proposed eight primary fields of activities. They also grouped them into three categories referring to the field of activity as a process of making meaning, a process of behavior or a transition between both. The eight fields of activities are: expounding, reporting, recreating, sharing, exploring, recommending, enabling, and doing which are shown in Figure 3 below taken from Halliday and Matthiessen (2014). All these categories will be defined in detail based on Halliday and Matthiessen (2014, 170-171) in order to provide the reader with a clear explanation of each primary field of activities and their sub-types. These components will be discussed based on Halliday and Matthiessen (2014), which are also used by Guo (2014); Gysel, Vasconcellos and Espíndola (2015); Barbara and Macêdo (2009); Fuzer and Cabral, (2014); Heberle (2017); among others.

The socio-semiotic activity that constitutes a situation can be a situation of behavior, realized by ‘doing’ or a situation of meaning realized by seven types: expounding, reporting, recreating, sharing, enabling, recommending, and exploring.

- 1) **Doing:** performing some form of social behavior, on one’s favor or as part of a group. Language or other semiotic systems may be a facilitator in this action. It refers to ‘language in action’ according to Gysel, Vasconcellos and Espíndola (2015).
- 2) **Expounding:** expounding knowledge about general classes of phenomena, theorizing our experience of the world by explaining why some events take place or by categorizing general classes of entities;
- 3) **Reporting:** reporting particular phenomena via recording or chronicling the flow of particular events, inventorying particular entities or surveying particular places;
- 4) **Recreating:** recreating several aspects of human life through narration and/ or dramatization of events;
- 5) **Sharing:** sharing personal experiences and personal values as a way of calibrating interpersonal relationships. With regards to tenor, it may range from strangerhood to intimacy. Concerning mode, in private face-to-face interaction, but as Guo (2014) points out, “increasingly enabled by new technologies opening up new channels of sharing (epistolary, telegraphic, telephonic—and now with an explosion of mobile and Internet based possibilities, with a tendency to blur the distinction between private and public spheres)”;
- 6) **Enabling:** enabling some course of action, empowering people by instructing them in how to proceed in activities or regulating them by controlling their behavior;
- 7) **Recommending:** recommending some course of activity by promoting some type of goods-&-services for the sake of the speaker or by advising the addressee to undertake an action;
- 8) **Exploring:** exploring public values and positions by reviewing commodities or by arguing about positions, debating, or discussing in favor of an alternative. According to Guo (2014) in terms of tenor, between strangers; in terms of mode, typically using media channels, either ‘old’ media channels or “new” media channels.

The Social Semiotic Process ‘categorizing’ is explored in the extra follow-up listening/translation activity based on the song.

Figure 3 - FIELD – SOCIO-SEMIOTIC PROCESSES (ACTIVITY) REPRESENTED AS A TOPOLOGY



SOURCE: HALLIDAY AND MATTHIESSEN (2014, P. 37)

The socio semiotic processes are considered useful conceptual tools which are available to the translator. Gysel, Vasconcellos and Espíndola (2015) say that these tools may serve as strategic ways in recognizing the type which the text that is supposed to be translated belongs to. According to Halliday and Matthiessen (2014) any text type is realized by one or more social semiotic activities.

This diagram of socio-semiotic types of activity suggests that different types may shade into one another. Any type of text is realized by one or more socio-semiotic activities. These activities may be present in different parts of the same text or may be part of the same segment of the text. This is what Halliday and Matthiessen (2014) call ‘fuzzy regions’. In this connection, Baker (2011, p. 15) points out that “one of the most difficult tasks that a translator is constantly faced with is that, notwithstanding the ‘fuzziness’ inherent in language, he or she must attempt to perceive the meanings of words and utterances as precisely as possible in order to render them into another language”. Translators may ascertain that their translation products match the register expectations of their target audience.

Based on the perspective that systemic functional linguistics can also offer a model for translating language, culture, text and context (each one in its particular moment), it is true that such a model can be applied to a variety of text types, according to Manfredi (2008). House (2014) also states that SFL is useful to apply to translation. Every translation implies some kind of interpretation; therefore, it is one of the best ways to get to know the rhetorical and grammatical structures and the ways used to circulate information. In other words, when people translate, they represent their experiences, they establish interactive relationships and they also organize their messages in all kinds of texts, taking the context into account.

As Unsworth (2001, p. 32) states, “Systemic functional grammar is based on a view of the complete interconnectedness between the grammatical structures people select in using the language and key variables of the situation in which they are using the language”. It means that language consists of a set of choice systems so that speakers are free to express what they want to convey, and it serves particular communicative purposes. Language used in the text is an instantiated choice we select that corresponds to a particular context of situation among the choices of meaning making in the overall system.

2.2.1 The Context of Culture and the Context of Situation

The Context of Culture determines the way a “text is interpreted in its Context of Situation” (HALLIDAY and HASAN, 1976, p. 47). Some things go typically together in a text because they are produced within a specific culture. According to BUTT et al. (2000, p. 03) “within the context of culture, speakers and writers use language in many more specific situations”.

Language and culture do not exist in isolation, that is, they are linked as a tapestry. Consequently, it influences any translation task, which means that people translate not only linguistically but also culturally. Figueiredo (2010, p. 127), explains that “[t]he relation between language and context is one of ‘realization’: the text ‘realizes’ the situation and the linguistic system ‘realizes’ the culture”.

The context of situation is “the immediate environment in which a text is actually functioning” (HALLIDAY and HASSAN, 1976, p. 46). In accordance with Unsworth (2001, p. 17), “As well as the context of culture influencing the genres and their staging, key features of the particular context of situation are related to the grammatical and discourse forms that are used”. This citation refers to the extent the language variables influence the choices we make in a particular context. In this sense, BUTT *et al.* (2000, p. 03) argue that “the combination of

context of culture and context of situation results in the differences and similarities between one piece of language and another". Within the context of situation, there are three abstract components, which correspond to the three metafunctions: field, tenor and mode of discourse. These three main variables impact the choices that are made by the speakers while using the language.

- The Field of discourse predicts experiential meaning. The meaning dimension associated with field is known as ideational meaning;
- The Tenor of discourse predicts interpersonal meaning. The meaning dimension associated with tenor is known as interpersonal meaning;
- The Mode of discourse predicts textual meaning. The meaning dimension associated with mode is known as textual meaning;

Apart from the three dimensions that play a significant role in how a person chooses to use language, formal or informal situations also determine the language choice (Eggins, 2004). In an informal context, participants tend to perform equally in terms of power, showing high affective involvement and close, frequent interaction. The language used in informal situations tends to be more attitudinal and colloquial. In a formal situation, instead, participants seem to have unequal power, contact is far and not frequent and affective involvement is low. Since the situations are different, lexical choices are affected.

Tenor, which is the metafunction to be taken into account, mainly in the TDU based on the video proposed in this study, is related to the participants involved in any activity. It can be realized by different variables such as: agent roles, dyadic relation, and social distance. To exemplify in an interaction between a doctor and a patient, the agent roles are performed by the doctor and the patient in the speech. In this case, the interaction tends to be hierarchic and the doctor normally shows more power than the patient. On the other hand, if the relationship between the doctor and the patient is familiar or close, the relation is considered to be non-hierarchic since the degree of control shown by the two participants depends on the context. Social distance which is the last component of tenor refers to the extent of the degree of familiarity between the interactants which can be maximal or minimal, as in a relationship between mother and child or boyfriend and girlfriend.

There are significant reasons why Systemic Functional Linguistics perspective is worth adopting for solving translation challenges. Taking Thompson's words, (1996, p. 224) "[F]unctional grammar is a grammar of use for application". Among these reasons, for this

thesis, I intend to carry out the ideational and interpersonal perspectives which involve the meaning dimensions associated with field and tenor to be used in the commands of some activities in the TDUs. Now I discuss the interpersonal dimension.

It is useful to provide future translators with learning practices that cover the two main areas of the interpersonal meanings, the type of interaction that is taking place and the kind of commodity which is exchanged and also how participants take a position while they express their messages. According to Butt *et al.*, (2000, p. 15), teachers who take language as text into consideration usually “design activities in which students work with the language of whole authentic texts”. If teachers understand that context and text are linked, they will probably make their students explore the context of situation and the context of culture in any taught text. Also, teachers will be more empowered to design more contextualized classroom activities.

2.2.2 The Interpersonal Metafunction

If teachers are aware of the functions of the clause parts that express interpersonal meaning, they will be able to help students analyze authentic interactions to discover how people use interpersonal grammar to take part in the interaction. (BUTT *et al.*, 2000)

Communication is the interaction and interpersonal meanings are outcomes of language interaction. People need to share ideas or any kind of information for specific purposes, that is, give or receive information. People may want to influence someone else or explain something or ask for information. In fact, as we start communicating our purposes become broad since we may decide to invite, decline, confirm, apologize, judge, describe, to name just a few.

The clause is organized as a message and as an interactive event, so it involves speaker, or writer, and audience (HALLIDAY and MATTHIESSEN, 2014). When the speaker⁷ asks a question, he expects the listener to provide him or her with the required information. Both interlocutors take turns at the process. Halliday and Matthiessen (2004) approach the grammar of interaction from a semantic perspective. The two basic types of speech role are giving and demanding and these categories that seem to be simple constitute complex notions in which

⁷ I refer to speaker (hereafter) for both speaker and writer.

“giving implies receiving and demanding implies giving in response”, as pointed out by Halliday and Matthiessen, (2014, p. 135). Equally, a second relevant distinction has to do with the nature of the commodity that can be exchanged. They are (a) goods and services or (b) information.

The semantic system of speech function

Table 1 - Giving or demanding, goods and services or information

ROLE IN EXCHANGE	COMMODITY EXCHANGED.	
	(a) goods-&-services	(b) information
(i) giving	‘offer’ would you like this teapot?	‘statement’ he’s giving her the teapot.
(ii) demanding	‘command’ give me that teapot!	‘question’ what is he giving her?

Source: Halliday and Matthiessen (2014, p. 136)

Although only the last example requires necessarily a verbalized answer, the others may be optional between nonverbal or verbalized responses when used in our daily routines. In the interaction movement, both speakers and listeners have varied possibilities to deal with responding to questions in the most different ways possible. Normally, a statement is the most common way of giving information in a text, a question is the most common way of demanding information and lastly, a command, or an instruction or order are the most usual way of demanding goods and services. The fact is that there is no way of giving goods and services, linguistically. According to Butt *et. al.* (2000, p. 87) demanding and giving information are meanings at the semantic level which are most often realized at the lexicogrammatical level by asking questions or making statements. On the other hand, exchanging goods and services requires using the language to get things done, by asking someone to do things for us or by offering to do them ourselves.

The interpersonal metafunction is related to the choices made by language users to encode their interactions. It refers to the way people act and how they keep their social relationships, what is said or written in the discursive relationships. In the language structure,

the clause is viewed as an exchange and it is realized through the system of Mood. The interpersonal grammar chosen by the speakers during their interaction is motivated by the tenor of the context of situation, so the interpersonal metafunction as an analytical tool can be employed in activities in order to make students aware of what the grammar can reveal about the interactants and how it can be expressed in interactions.

Knowledge of the interpersonal grammar of interaction can be used by teachers to provide students with the opportunity to analyze authentic conversations to find out, as Halliday and Matthiessen (2014, p. 33) state, “The roles played by those taking part in the socio-semiotic activity”: (1) institutional roles, (2) status roles (power), (3) contact roles (familiarity) and (4) sociometric roles (affect). In this line of thought we can understand, as Butt *et al.* (2000, p. 105) point out, the relative power of the people who are interacting, that is, who speaks the most, who shares the conversation or who listens; the relative status of the interactants, that is, who initiates and who responds; or the level of personal involvement between the speakers in the talking, that is, if they are intimate or not, for instance.

Power relations are based on a role relationship between two communicative partners and are most commonly studied in terms of non-reciprocal power relations, that is, between the interactants. Basically, it involves one who has control over the other. As Janks *et al.* (2014, p. 05) states, “in an unequal relation of power there are topdogs⁸ and underdogs”, which means, who gets on top depends on what that particular society values which can be characterized by the most varied ways such as wealth, maleness, smartness, wisdom, religion, people’s color, among others. Topdogs may feel at ease to convince people everywhere that things happen this way naturally because that is the way to be. Social institutions like schools, families, the media, for instance, use language to maintain things the way they are or to challenge them. Changes can be possible by refusing to consent and through collaborative work.

In the context of Translation Studies, the notion of power relations has been analyzed by many translation scholars. Baker (2007), for instance, has looked at community translators as a party who can manipulate translation either to support or resist a capitalist regime, Chueasuai (2017) analyzed the interpersonal metafunctional and translation of power relations in a case study of the contemporary novel *Fifty Shades of Grey*, to name a few. The studies concerning power relations are mostly, according to Chueasuai (2017, p. 03), “between translators, translation agents and relevant authorities by means of the role each party plays in

⁸ The expression topdogs and underdogs come from the sport of dog fighting. The winner is called the topdog. The one that loses is the underdog. These expressions may also be used for people.

producing, negotiating, altering and legitimising media and political texts conveying certain ideologies to their audiences”. In taking up the issues of power relations, it is important to emphasize that in the TDU based on the video, I propose activities which foster the practice regarding the topic.

The interpersonal metafunction as an analytical tool is employed and is applied in this study to explore the expression and translation of power relations occurring at the conversation level established between two characters in two different scenes of the film. The situations are described further in the sequence of activities. The lexicogrammatical pattern of mood concerns the text producer’s connections with the text receiver via statements, questions, offers and commands presented in declarative clauses, interrogative clauses, and imperative clauses. The present study offers a perspective on what students are expected to get familiarized with in terms of functional grammar along the undergraduate degrees of translation.

2.2.3 The Ideational Metafunction

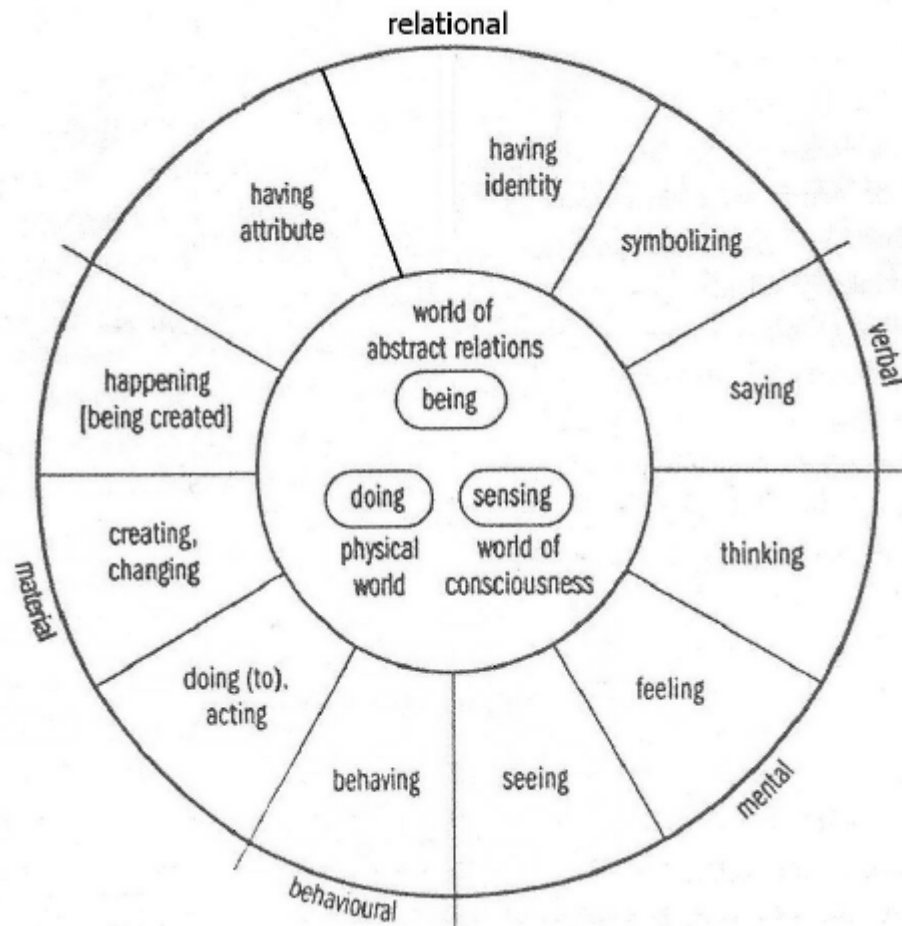
Language can be used to talk about the external world, that is, things, events, entities, etc... or our internal world, for instance, feelings, thoughts, beliefs, etc... The ideational metafunction is realized by two basic functions, according to Halliday and Matthiessen (2004, p. 29). The experiential is in charge of making meaning as a model of representation in the world and the sentence is the unit of analysis. The logic function is responsible for the combination of the lexical groups or groups of sentences. When the sentence is analyzed, transitivity is the relevant system to be considered. If functional labels are used, people can express what they have spoken about “the ‘content’ of clauses in terms of processes involving participants in certain circumstances” (BUTT *et al.*, 2000 p. 77).

Transitivity in SFL, as Butt *et al.* (2000, p. 78) point out, refers to “a system for describing the whole clause, rather than just the verb and its Object”. The concepts of process, participant and circumstance are semantic categories that explain how events of our world experience are built in the linguistic structure. The typical grammatical category of the process is the verbal groups, the grammatical category of the participants is the nominal groups and lastly, grammatical category of the circumstance is the adverbial groups.

As Halliday and Matthiessen (2004, p. 170) argue “The transitivity system construes the world of experience into a manageable set of **PROCESS TYPES**” (emphasis in original). From the six types of process in the English transitivity system, there are three main categories,

material, mental and relational. There are three other secondary types located as intermediate between the primary types which share characteristics from each side, the behavioral, mental and existential.

Figure 4 - THE GRAMMAR OF EXPERIENCE: TYPES OF PROCESS IN THE ENGLISH CLAUSES



SOURCE: HALLIDAY AND MATTHIESSEN (2004, P. 172)

The focus on the analyses regarding the song was given to the ideational metafunction, more specifically to the transitivity system of the experiential perspective within the SFL. Specifically, this aspect is explored in the while-listening/translation activity 2 based on the song. The central unit of analysis in the transitivity system is the clause which is identified by the presence of a verbal group. The relational clauses are used to represent beings in the world in terms of identities and features. In describing characters and landscapes in narrative texts, they may help define things, structures, and concepts. The relational processes 'be, seem or have' represent this category. Halliday and Matthiessen (2004) classify these clauses in three types of process: intensive, possessive, and circumstantial and there are two different types of

relational process, attributive relational process and identifying relational process. Things exist in relation to other things in the world and these relationships are established between two concepts.

In the TDU based on the song, language is seen as an instrument of two instances: (i) in communication as a system to model the reality and in the act of narrating the events of daily life, for instance, “the rest of a stump” and (ii) as an informative purpose in the sense that the text uses the language to present ordinary facts and describe them metaphorically in details to the audience as in “a float, a drift, a flight, a wing”. The song reports a sequence of images which describes a typical national culture scenario that occurs in the month of March. These aspects are analyzed and illustrated in Chapter 4 as I move to the next section which is considered the ‘heart’ of this study.

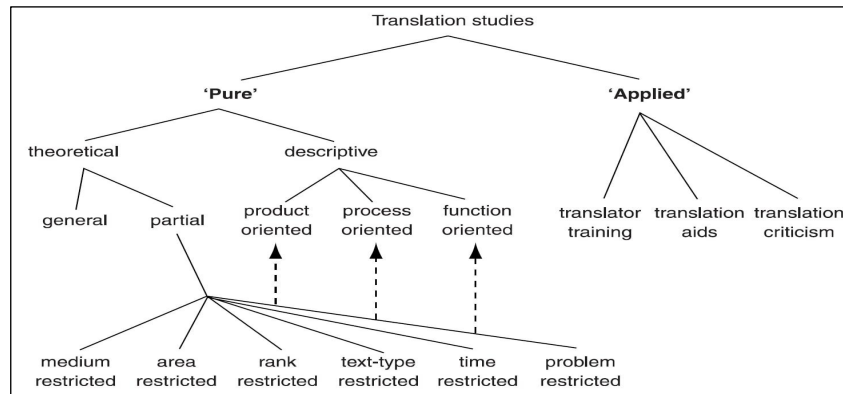
2.3 TRANSLATION TEACHING

Since no two texts and translation tasks are the same, instructors need to know how to create lessons that respond to the constraints and peculiarities of each text and task”. Since it is not easy to find authentic texts which are appropriate in degree of difficulties for the students, it is the professors’ job to make the necessary adjustments. (COLINA, 2003)

Translation is a complex process, and as such, any translator in training needs to develop specific skills and strategies⁹ to make appropriate decisions. Starting from the perspective that any area needs to be based on research findings, translation teaching refers to the applied branch of Translation Studies according to Holmes’s (1988) map of Translation Studies.

⁹ Some strategies drawing on Baker (2011) are provided in Chapter 4 in order to overcome some common translation problems.

Figure 5 - HOLMES' MAP OF TRANSLATION STUDIES



SOURCE: HOLMES (1988)

Given the newness of translation pedagogy, it seems pertinent to state that the relationship of theory to practice is one of its recurring issues. According to Kiraly (1995), “translation teaching has to be based on translation practice”, which means that what translators produce and how they perform their productions in a successful way is crucial in classrooms. One of the main purposes of translation teaching is to make students become familiar with the field and the skills required in communicative translation activities.

Colina (2003) states that, as long as the teachers of translation are provided with consistent methodological principles and are able to match these principles with research results together with classroom applications, they will make better use of materials. Consequently, they will feel empowered to match theory and practice and follow any instruction or guideline materials that may be ready to be applied in the classrooms. I am aligned with Colina’s thoughts that the more the instructors know about pedagogical and analytical tools, the better they will be able to create and/or adapt materials that suit the teaching situation and the students' needs. Therefore, they will also be capable of defending their decisions based on principled criteria.

Colina (2003) states that it is not realistic to find professional translators who do not have theoretical research knowledge and, at the same time are able to make use of effective materials in their practices. For one thing, they may not have the chance to be trained in order to understand specialized research; for another, transforming raw research results into meaningful classroom materials or pedagogical techniques is time consuming and requires specific and detailed training, which full-time translators or professors normally do not have.

Colina explains: “This methodological situation is, however, not surprising since it is only recently that TS research has started to study translator competence” (COLINA, 2003, p. 3). In fact, there is an agreement that translation competence can be developed, and it is even better if improved at any academic context. And the author also adds that “the application of the results of such research to develop methodology, teaching materials, and teacher training materials” is even rarer.

According to Vasconcellos (1997, p. 3), “What is needed then is a kind of linguistic approach to translation studies which can provide for the integration of textual, contextual, generic, semiotic and cultural aspects of the translational process”. It is also useful for future translators to know exactly what a translation class is all about and what they can achieve prior to entering a course with the purpose of presenting the aims and requirements regarding efforts and perspectives. For more information about what students should be aware of before starting a translation course in a university setting see Rubrecht (2005). In his article *knowing before learning*, he describes ten concepts he believes that are crucial for a novice translation student.

In the next subsection, an overview of the main translation teaching approaches is provided in order to show the evolution and the current trends on translation teaching.

2.3.1 Main Translation Teaching Approaches

Fortunately, with the consolidation of student-centred and theoretically grounded paradigms, translator training has evolved considerably since those early days, in tune with the development of educational approaches in general and alongside the development of the disciplines of Translation Studies and linguistics (with the consolidation of text linguistics, discourse analysis, pragmatics, for example). (KELLY, 2010b)

There are many different approaches to translation teaching which showed up from the 1980’s on and each one contributed with an important or helpful aspect to the teaching of translation. As an exception, the “Early training” or the “traditional didactic” did not provide an effective pedagogical perspective. Instead, the teachers had the mistaken belief that students learned how to translate by translating, that is, without any guidance. Or learners used to translate at home and correct in class and students’ translation difficulties were treated randomly in a very traditional style.

A huge step on the didactic of translation was given by Delisle in 1980 who proposed the teaching by learning objectives. Delisle was probably the first theoretician to establish clear and defined objectives for translation teaching. For the author, learning to translate means to make students understand the intellectual process of translation and he searched for pedagogical strategies, as he focused on the process instead of the translation product.

In the late eighties, the functionalist model proposed by Nord (1988) emphasized translation as a communicative act in which a translator in training experimented with a real context or a simulated activity of professional practice. Nord introduced the notion of the translation brief that is explicitly didactic making the students focus on meaningful realistic purposes of the translation, as exposed in section 2.1.1. That means, students would learn how to deal with the client by simulating professional practice, for instance. Nord (1988) emphasized in her translation pedagogy that the teaching of translation skills in a translator training environment should be held separately from foreign language learning.

Gile's (1995) process-centered approach viewed translation as a process and not as a product. In this sense, teaching how to translate means showing the student "how to go about translating". The students are supposed to identify the translation problems and find solutions for them in order to develop the reflective skills upon the process. The author suggests that this approach is basically more appropriate to beginners' phases.

In 1995, Kiraly was considered one of the major authors of the cognitive approach and an important core element in his proposal is the focus on the development of the translator's self-concept.

The translator self-concept is a mental construct that serves as the interface between the translator's social and psychological worlds. The self-concept includes a sense of the purpose of the translation, an awareness of the information requirements of the translation task, a self-evaluation of capability to fulfill the task, and a related capacity to monitor and evaluate translation products for adequacy and appropriateness. The translator's self-concept allows for the integration of the social world of translation into the cognitive one and is a requisite for the translator's ability to project a translation expectation the major indicator in the protocols of the translator's factoring of three contexts of situation. (KIRALY, 1995, p.100)

For kiraly (1995), translation is defined as a social process which is external and a cognitive process that is internal. The pedagogy is based on a theoretical description via main "think-aloud protocol studies". Jean Delisle's learning by objectives approach and Donald Kiraly's social constructivist approach, according to Echeverri (2014, p. 298) "epitomize the

transition from teacher-centered conceptions of translation teaching to learner-centered ones”. In this sense, Tudor (1993, p. 22) states that the “interest shown in learner-centredness in language teaching, apparent in concepts such as learner autonomy, self-directed learning, or syllabus negotiation, revolves around a redefinition of the role students can play in their learning of a language”. The learner-centered approach assumes that students should be involved in the decisions of how activities are structured to be motivated. Learners are expected to be more active and necessarily, teacher roles had to be rethought.

Regarding learners’ roles, I take Tudor’s (1993, p. 24-25) suggestions for the development of students’ awareness which involves at least the following areas: a) *Self-awareness as a language learner*. This aspect regards students' motivation to learn the target language and their efforts and attitudes to the whole learning process itself; b) *Awareness of learning goals*. This step is devoted to the students’ development of an understanding the purpose of studying the target language and the ability to analyze and discuss their goals; c) *Awareness of learning options*. This involves students’ understanding not only of what language learning entails but also of the learning strategies, study options and resources available.

Students should also bear in mind that the variety of activities can advance learning, in all contexts; d) *Language awareness*. In this stage, students need to master the structure of the language and how it is used, that is, the ability to recognize certain functional categories and some notions of register and unity. If teachers help students develop their awareness, which is an aspect to be considered in training programs, language learning and the rapport between teachers and students is likely to be open and positive. If building rapport seems to be an ongoing concern in the teaching learning process in normal periods without any emergent interferences, it is noteworthy that more attention and care are required to be managed instantly as classes were mandatorily drifted from face-to-face to virtual classes.

Kelly’s (2005) model is centered in the awareness of the role that the translator has in society. It highlights the centrality of the development of the translator’s “self-concept” awareness which is a key aim of the translator training.

The “situational approach” proposed by Vienne (1994) and Gouadec (2003) follows the functionalist theory with a particular pedagogical distinction. Vienne (1994) does not accept the simulation of professional tasks as he believes it is hard to be successful in a realistic analysis and respond to unpredictable questions of a specific situation. Gouadec (2003) proposed to use real translation commissions addressed to real clients that were held in workshops format as part of the program for translation training.

With the advent of the task-based learning for the foreign language teaching and learning in the early nineties, Hurtado Albir (1999) and González Davies (2004) decided to apply the approach to translation and developed a great amount of useful suggestions for translator training classroom activities. The key aspect in this paradigm is the focus on the learning outcomes based on a chain of creative different levels tasks with the same global aim. I will refer to Hurtado Albir more deeply along the study as I emphasize the similarities and differences between her framework and what I propose for the didactic units presented in the current study.

Translation is defined as recreation by González Davies (2004) which refers to a dynamic process of communication that happens in a professional context. In this process, both the declarative and the procedural knowledge are explored. The approach is supposed to be interactive, encouraging the learner to participate and communicate in a positive atmosphere to acquire different competences such as linguistic, encyclopedic among others. The learner should learn how to understand and manage the challenges in the act of translating. Davies views learning as a social act which helps learners to construct knowledge based on their past experiences and background knowledge that are brought to classroom context. I will also elude Davies here since he promotes learners' autonomy and emphasizes games among other aspects that I am closely aligned to.

The eclectic approach to translation training proposed by Douglas Robinson in 1997 and later in a revised edition (2003) offers a supportive grounded discussion about learning and a balance between the slow academic and the fast-real-world learning. According to Robinson, translation involves complex processes of conscious and unconscious learning. Teaching how to translate means to make learners risk problem-solving situations since translation is an ongoing learning cycle which goes through three different steps: instinct, experience, and habit. Although Robinson privileges induction, he considers deduction and abduction important as well when he proposes the development of the competences that are necessary for the translator to use "*roda da experiência*" (a concept created by him). The author is recognized for the university level translation majors.

Kiraly's (2000) proposal follows a socio-constructivist perspective that emphasizes interaction as a fundamental component for achieving a better learning. Translation is defined as a double way path and it aims at increasing the levels of critical awareness regarding the act of translating. A significant methodological contribution of this period is the collaborative teaching/learning context in which the students are expected to be conscious of their own

responsibility as active participants in the communicative process and the teacher's role is that of a facilitator.

One of the most important of all the aspects which characterize learner-centered education is that contemporary students have considerably much more access to information than before, thanks to all the electronic and other media sources that are available to them. With better accessibility to course content means that students can learn the content by managing the media and the time according to their own pace and availability. The teachers' roles should be of counselors and monitors who can guide students to this information and technological tapestry we live in the world today.

The fact is that, as Echeverri (2014, p. 304) points out, "the lack of significant classroom research in Translation Studies makes it difficult to determine how much has the field advanced in implementing a student-centered approach to translation learning". Echeverri adds that "This is actually one area to consider for future research". More recently, a well-established approach based on designing a series of tasks with the purpose to meet specific learning outcomes has also been applied to translator training. Hurtado Albir (1999) and González Davies (2004) have developed a great amount of class activities using task-based learning.

Colina's (2003) translation activities are also based on a sequence of activities following an organizational framework that focuses on different degrees and emphasizes various components linked to translation competence. The activities are shaped depending on the text that is being used. Hurtado Albir (1999), González Davies (2004) share some similarities with Colina, since the activities also aim to meet specific learning outcomes and may be applied to translator teaching and translation training.

"Empirical and theoretical research indicate that important aspects of professional translational competence – self-confidence, self-awareness, expert behavior, and the ability to defend translation decisions – are absent in translation students" according to Colina (2003, p. 61). In this sense, in order to provide translation students with the improvement of these particular roles and behaviors to facilitate learning in general, Colina (2013, p. 79-80) points out some techniques which are particularly adequate for the acquisition of translation-specific skills, and the creativity required by translation tasks can be fostered by means of the following:

Brainstorming. It is one of the most common techniques used to activate schemata in activities to practice reading comprehension. It may also be implemented in translation classroom, as it can be used to bridge the gap between the students' background and the desired

results. Shreve (1997) refers to this aspect as the restructured schemata. As a second step, students can be elicited for ideas or translation solutions orally or written randomly on the board so that as a third step a discussion can be developed based on the answers available aiming at organizing and selecting appropriate information. Besides encouraging fluency, this kind of negotiation serves to enhance self-confidence and self-awareness.

Relaxed, informal atmosphere. An enthusiastic and non-threatening classroom atmosphere is always welcome since it lowers affective filters that may spoil students' production. As it was suggested by Shreve (1997, p. 133), constant feedback and the monitoring agents are crucial for the acquisition of translational competence.

Discussions in the target language. Making choices and deciding translation solutions in the target language is also a valuable technique to foster paraphrasing. Due to the fact that, in any professional context, performance and specific kinds of competence are required in order to suit the market demands, there seems to be a consensus of most scholars that universities have a social responsibility to empower new translators for the professional environment of Translation Studies (COLINA, 2003).

These techniques among others will be used at different stages and at different levels of difficulty in the TDUs proposed in this study structure. Among all the approaches presented in this section, I am aligned with Colina's (2003) model of pre-while- and post-translation teaching sequences, PACTE's (2017) translation competence model but I will focus on Manfredi's (2014) studies since they follow a closer Hallidayan approach while analyzing the metafunctions. Manfredi proposes her own SFL model of translation and argues "that it could offer a productive metalinguistic toolkit in translation teaching, both from an analytical perspective and in the practice of translating" (MANFREDI, 2014, p. 02).

Having established the role of translation teaching methodology within Translation Studies, I turn to brief comments on translation competence which is the straightforward goal of Translation Teaching according to Colina (2003, p. 24).

2.3.2 Brief Overview of Translation Competence

Just as adaptability to varied situations is part of a translator competence, the ability to adapt the teaching materials to that variation is an essential element of teacher competence. (COLINA, 2003)

The first studies of the notion of TC in Translation Studies date the mid-1980s but only in the 1990s it became prominent, mainly after research by PACTE (2001) in which the first holistic model was proposed in 1997. The first definitions of Translation Competence were introduced by Wilss (1982) and Bell (1991) and Hurtado Albir in studies during the 1990s who defined TC as “the ability to know how to translate” (PACTE, 2017, p. 20).

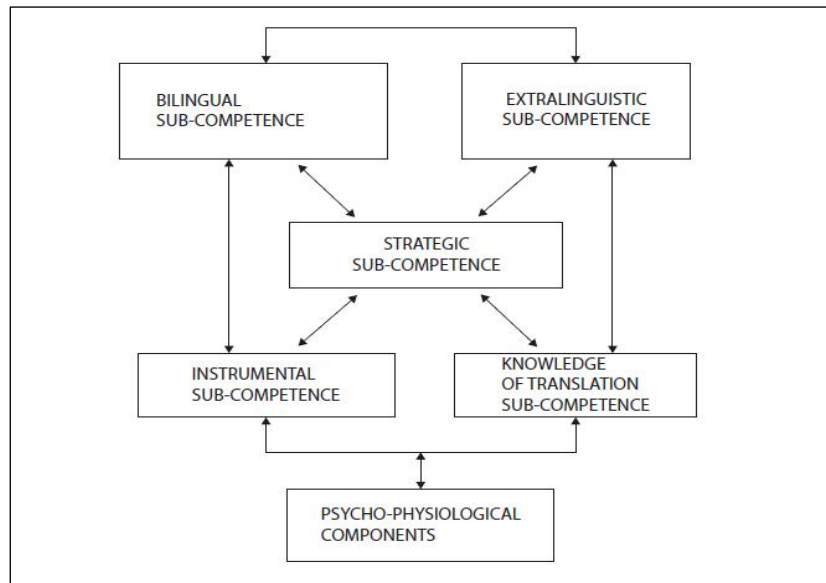
The fact that there was no validated research regarding TC or a TC model in Translation Studies elucidates why PACTE group was created. PACTE developed an initial TC model (PACTE 2000) and sought to build a model for the TC acquisition that could be both validated empirically. The former aimed to unify criteria to define the professional translator and the latter had the purpose to understand how such TC is acquired.

The first two models were designed in 1998 and they started from the concept of translation as a communicative activity which requires expert knowledge. TC is expert knowledge and involves declarative and procedural knowledge. Expert knowledge is categorical or abstract, conscious, and explicit and it can be applied to solve problems as it has organized complex structures. Declarative knowledge and procedural knowledge consist of knowing what and knowing how, respectively. While the Declarative knowledge is easily verbalized, its acquisition is accounted for the exposure to information and its use is controlled; the procedural knowledge is hard to verbalize, its acquisition relies on practice and its use is automatic.

PACTE (2003, p. 259) defines TC as “the underlying system of knowledge, abilities and attitudes required to be able to translate”. These studies highlight the difference between competence and the way this competence is activated under psychological and contextual factors.

As a result of changes and considerations made in all the previous models, the revised one which is considered a dynamic model PACTE (2003), points out the relevance of a set of inter-related sub-competencies to language use which form the TC. The five sub-competences which comprise TC are shown in the figure below:

Figure 6 - TRANSLATION COMPETENCE MODEL



SOURCE: PACTE (2003)

These five sub-competences activate psycho-physiological components (different types of cognitive and attitudinal components – memory, attention span, perseverance, critical mind etc. – and psycho-motor mechanisms). However, it is necessary to point out that although they involve cognitive dimensions, these aspects are not considered or measured in this study due to the limited scope as it was mentioned in the introduction.

The notion of translation competence may guide translation teaching materials in the sense that the textual and the communicative among the three essential traits which characterize translation proposed by Hurtado Albir (2011) and PACTE (2017) are taken into account and intimately linked to the SFL activities. The bilingual subcompetence, which is predominantly procedural knowledge, is made up of pragmatic, socio-linguistic, textual, grammatical, and lexical knowledge in the two languages. The sociolinguistic knowledge, for instance, includes knowledge of language registers which refers to variations according to field, tenor, and mode of the context of situation. According to Hatim and Mason (1990, p. 55),

[i]dentifying the register membership of a text is an essential part of discourse processing; it involves the reader in a reconstruction of context through an analysis of what has taken place (field), who has participated (tenor), and what medium has been selected for relaying the message (mode).

Concerning this aspect, register variables are significantly relevant to translators. I take into account the bilingual and extralinguistic sub-competences as I describe and refer to the materials design proposal accordingly. But since the strategic sub-competence is considered the most important of all, it may also be considered a necessary component for decision-making in translation situations. After all, the problem-solving ability is intimately connected to the strategic sub-competence. The motivation behind this choice relies on the fact that the bilingual sub-competence supports the whole linguistic knowledge in both languages and cultures. The extralinguistic sub-competences cover the knowledge of two language cultures, encyclopedic knowledge, and subject knowledge.

The bilingual sub-competence is composed of pragmatic, sociolinguistic, textual, grammatical, and lexical knowledge in the two languages. While pragmatic knowledge is necessary to put into practice the language acts in certain contexts, socio-linguistic knowledge comprises knowledge of language registers, for instance, field, tenor and mode variations and dialects which are the geographical, social, and temporal variations. According to Matthiessen, Teryua and Lam (2010, p. 178), “approaching text typology “from above”, we can—and must—take all categories of context into consideration—the variables within field, tenor and mode”. The field and tenor contextual parameters are referred to in the translation didactic unit samples by applying Matthiessen’s (2014) context-based register typology.

The extralinguistic sub-competence involves implicit and explicit knowledge including world and specific knowledge. That is knowledge of two language cultures, encyclopedic knowledge, and subject knowledge. Based on the exploration of the sub-competences, the translator-to-be will learn how to develop translation strategies and solve translation problems via a dynamic methodology of didactic units informed by the model of the Context-based Text Typology (MATTHIESSEN *et al.*, 2017). These authors also point out the importance of the texts in their communication contexts as a raw material for translators and interpreters.

The awareness of the trainee translator about the difficulties in the translation process and the need to monitor their actions to make appropriate decisions is intimately linked to an autonomous posture that involves a contemporary concept of learning. In order to translate appropriately, it is necessary to understand not only the translation processes but also how they work together. Kiraly (1995, p. xiii) argues that,

Skills that serve the student best if they are intuitive and applied automatically need to be instilled and encouraged by appropriately designed methods. Skills such as problem-solving that

need to be consciously evoked and controlled must be imparted a different way. An assemblage of translation teaching methods must have a contour that matches the contour of the evolution of translator competence. To build the competence we want in our students we have to design precise pedagogical tools for particular purposes that will yield specific desired effects. (KIRALY 1995, p xiii)

The citation shows that developing contemporary materials for translation teaching demand a solid theoretical framework and a solid empirical data on the theme concerning translation process and translation competence. Professors of translation need to consider the didactic competences and knowledge in order to teach how to translate.

2.3.3 Translation Teaching and the Contemporary Text

Every reading of a text is a unique, unrepeatable act and a text is bound to evoke differing responses in different receivers. (HATIM AND MASON,1990)

As I have mentioned above in *section 2.1.2*, we are living in a multimodal society surrounded by a lot of new modes of communication and devices to support them. That is the reason why it is inevitable that translation teaching should deal with contemporary texts. “Contemporary texts involve complex relationships between visuals, space and the written word” (KALANTZIS *et al*, 2016 p. 04). In this sense, the contemporary translator needs to learn how to deal with the relationship between text and context since communicating a message depends on context. As Shiyab (2006, p. 39) states, “translators must juggle not only languages, but also understand cultures, and the religious and political environment in which texts are produced”. The more all these aspects are taken into consideration, the more likely the translation will be adequate and successful.

Kalantzis *et al.*, (2016, p. 187) argue that “it is clearly important to incorporate popular culture texts into the curriculum and to utilize them into our classrooms in pedagogically productive, critically oriented ways”. For that to happen, teachers need to know how to deal with different kinds of contemporary texts and value the students’ background knowledge as a linguistic, social, and cultural potential. The evolution of the teaching practices has happened so drastically that it also requires a new kind of professional.

Translators, and professionals nowadays have to cope with digital technologies and digital media, since they have changed the ways in which we make and produce meanings as

well as find new information. As Kalantzis *et al.*, (2016, p. 189), defend “Digital media add another layer of pedagogical opportunity for teachers by creating a contemporary space where student voices can be expressed”. The authors add that “the new teacher manages multifaceted environments in which not every student has to be on the same page at the same time. They navigate on the most varied spaces ever and they progress according to their learning levels following their personal interests and needs”.

With the help of these new technologies, students can produce videos, blogs, podcasts, and stories, among other authentic ways to express their voices instead of simulating those practices from the past. This way, teachers will be stimulating learners to be not only media consumers but also media productive users.

2.3.4 Translation Textbook Materials

Materials development is both a field of study and a practical undertaking. As a field it studies the principles and procedures of design, implementation and evaluation of language teaching materials. As an undertaking it involves the production, evaluation and adaptation of language teaching materials, by teachers for their own classrooms and by material writers for sale or distribution (TOMILINSON, 2003)

It seems that many English as foreign language programs, mainly in Brazil in which this study is being developed, the textbooks or coursebooks still are a significant component since they are sometimes the only source of input that learners get. Ur (2012, p. 199) expresses her personal comment about it

In my own situation – teaching English in a state school in a non-English-speaking country – I preferred to use a coursebook. I found that a set of framework helped me to regulate and time my programme. Perhaps surprisingly, it also provided a firm basis for my own supplementary teaching ideas. I could do my own thing occasionally, knowing that I had a structured programme to return to.

And she also adds, “it seems that having a coursebook may carry a certain prestige”. In the context of the North Region of Brazil, for those students who live far from the Campus, it is even harder because it constitutes the only basis for language practice that they can have both inside and outside the classroom. At Bragança campus, the place where I used to work, some students do not have access to different kinds of technology outside their classrooms. Many of them come from the most varied countryside around Bragança which is more than 200

kilometers away from the main campus of *Universidade Federal do Pará*, located in Belém, the capital of the state.

Although the improvement of textbook materials has expanded a lot in recent years, the selection is not an easy task for teachers or administrators. In this sense, when it comes to evaluating textbook materials for any language program, the criteria have to be carefully established before its choice and use. According to Mohammadi and Abdi (2014, p. 1150), “despite the fact that textbooks are an important element in most of EFL classes, there has been little investigation done in terms of how and why materials are selected by teachers”. Not always do they fit the curriculum or correspond to the aims of the teaching program and students’ needs, especially concerning translation teaching.

I have observed along this research that there is a significant gap with regards to specific material for translation teaching in Brazil. Gonçalves and Machado (2006, p. 46) have affirmed that “as students, researchers, professors or professionals of translation we have found out that it still lacks into the didactics of translation, a consensual orientation with regards to the skills, competences and the necessary knowledge for the professional translator in training¹⁰”.

As I have already said, several research studies on materials design, textbook materials and materials evaluation have been developed by Bohn (1988), Ur (1999, 2012), Tomlinson (2003) and Harmer (2007) among others. Nevertheless, I noticed that there is little research on production, adaptation, implementation, and evaluation of translation teaching material. That lack of material motivated me to develop the current research on principles to translation teaching material design. In this sense, the present research aims at proposing principles of translation teaching material design that allows teachers to create and add extra activities in the book or even tailor brand new textbook material in accordance to the students’ translation competence development needs.

A research project developed by Thuy-Minh Nguyen (2015) on textbook evaluation sought to examine the communicative nature of a new series of English textbooks currently developed for use at the upper secondary school level in Vietnam. It also aimed at proposing practical implications for the textbook authors and users. The results revealed that despite the strengths, the books also showed several shortcomings, however, the new series ended up being

¹⁰ “seja na condição de estudante, pesquisador, professor ou profissional da tradução, temos verificado que ainda falta à didática da tradução uma orientação consensual em relação às habilidades, competências e aos conhecimentos necessários para a formação do tradutor profissional”.

more effective instructional materials since the problematic aspects could be modified, adapted, replaced and/or supplemented in order to suit the teaching and learning purposes of the program.

It seems that some teachers do not feel comfortable using textbooks, either because they think the book is not interesting enough or they do not want to follow the instructions straightforward or even because they feel the subject is not appropriate for the class they are planning to teach. After all, as Harmer (2007, p. 146) states, “our own material probably interests us more than the coursebook and it may well be more appropriate for our students”. It is possible that teachers may need or would like to add different tasks which foster students’ engagement with the language.

On the other hand, other teachers seem to be very positive and enjoy following a textbook as they opt for a consistent material which provides adequate language and vocabulary exposure and all kinds of skills practice. “With a good coursebook, there is a strong possibility that the language, content and sequencing in the book will be appropriate, and that the topics and treatment of the different language skills will be attractive”, according to Harmer (2007, p. 146). It seems to be a lot easier to plan a lesson based on a teacher’s manual which usually accompanies the book as a plus for extra ideas and basic procedures than to plan from the very starting point to get something new and different for each class.

As Harmer (2007, p. 146) highlights, there are four alternatives to consider possible changes if we decide that part of coursebook is not appropriate. First, one can omit the textbook lessons, which is a common practice, but caring not to omit too many pages; otherwise, students may complain about the money spent on the book. Second, the textbook lesson could be replaced by one of the teacher’s preference, which seems to be a suitable option as teachers usually know what should be changed in order to meet students’ interests. Third, extra activities can be used to add what is already in the book, which is in accordance with what Mohammadi and Abdi (2014, p. 1149) point out that “using only textbooks, from cover to cover, without any supplemental material is not the most satisfactory method for meeting students’ needs”. Finally, the fourth and last option is to adapt what is in the book. Once again, teachers can be free to use the material on their own.

I feel pretty much aligned with Harmer when he says “using coursebooks creatively is one of the teacher’s premier skills” (HARMER, 2007, p.147). That is, teachers may accommodate the positive aspects of the book with their own perceptions and skills. That would be an open door for introducing the complementary translation materials to match translation majors’ audience. Far from being misunderstood, it is relevant to pinpoint that it does not mean

textbooks are inappropriate or that there is anything wrong with them, but instead, they can be used in a variety of different and flexible ways, mainly, appropriately.

In the present chapter I have discussed the main theoretical background that supports this thesis. In the next chapter, the methodology of the research is reported. The research characteristics, the instruments and the procedures of data collection are presented. Also, the proposed activities are described.

3 METHODOLOGY

Although very varied approaches to teach translation are still found around the world (DELISLE, 1998; COLINA, 2003, 2015; KIRALY, 2014), new teaching paradigms and practices have paved their way into the translation classroom, both in Brazil and worldwide. (SILVA and ESQUEDA, 2018)

3.1 RESEARCH CHARACTERISTICS AND THE DATA

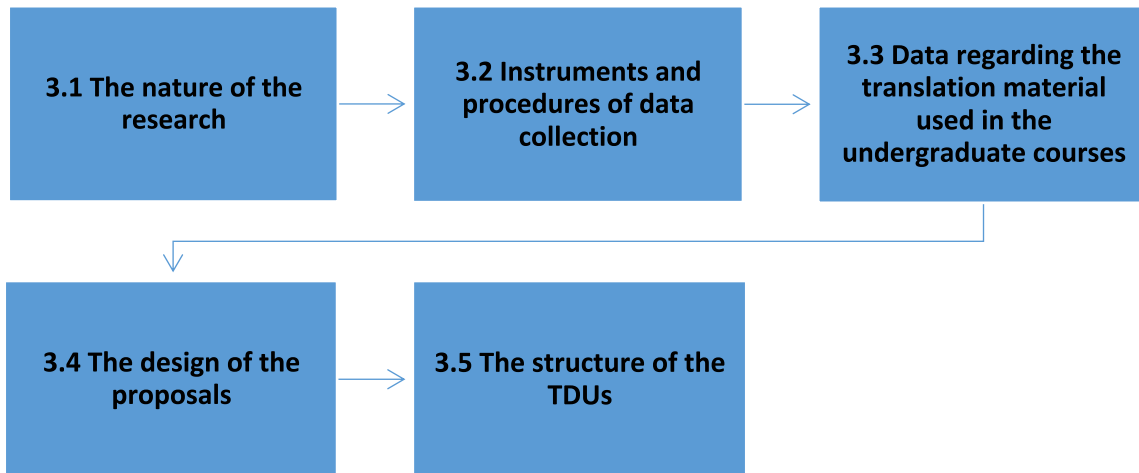
In this chapter, the methodology adopted in the research is presented. First, I introduce the features of the research concerning the approaches, nature, and procedures. Regarding the approach, the current research can be characterized as qualitative since it aims at contributing to the field of translation teaching by presenting TDUs as a result of a theoretical discussion about the didactics of translation. This way, no statistical data will be needed as Mackey and Gass (2005) highlight, the qualitative research refers to any study based on descriptive data without using statistical procedures.

It is also an empirical research since I gathered all the knowledge acquired managing teacher training courses in private institutions, in coordinating teacher development programs for public teachers and in supervising courses at language undergraduate majors which are part of my personal experience about teaching EFL and classroom practices and added studies of translation teaching following a pedagogical perspective. There are two possibilities that empirical researchers may feel at ease to be engaged in. They are: “**basic or applied research**” according to Saldanha and O’Brien (2013, p. 15, emphasis in original) and they add “applied research is generally understood to mean research on practical problems, research that has an application in life”. Considering that one of the possibilities of the applied research within the literature of Translation Studies refers to the didactics of translation, Hurtado Albir (2011) points out that the researcher may opt to elaborate didactic proposals. Based on that, I decided to take a step forward in this direction. Yet, as Silveira and Córdova (2009) point out, the applied research aims at generating knowledge for practical application which focuses on the solution of specific problems.

In a chronological order, I present a visual outline of the stages that follow for a better overview of the structure of this chapter. As the nature of the research was presented above, the second step of the sequence is described and so on. In a further moment, that is, in the next

chapter, the methodological concepts are introduced and the descriptions of the proposed TDUs which have been tailored for the study are shown.

Figure 7 - A VISUAL OUTLINE REGARDING THE STRUCTURE OF THE METHODOLOGY



SOURCE: DESIGNED BY THE AUTHOR

3.2 INSTRUMENTS AND PROCEDURES OF DATA COLLECTION

The instruments used for data collection concerning the kind of translation material applied in the undergraduate translation majors in Brazil were basically a survey and a questionnaire (Appendix A) composed by a single open question sent via e-mail that are described and shown below. According to Saldanha and O'Brien (2013, p. 21, emphasis in original), “[t]he qualitative approach will generate **semi** or **unstructured** data. In questionnaire surveys, for example, structured data are generated by asking the same questions to all research participants and limiting the ways in which they can provide answers”. In this specific context, respondents are not limited; instead, they are allowed to have some freedom to answer as the question was straightforwardly focused. According to Vieira (2010) the process of data collection via questionnaires addressed to a group of people may be better used if open questions are required. This way, answers will vary among the participants and they may feel

free to express not only what is needed but more useful information about the process. This aspect might help the researcher to achieve more appropriate conclusions. This format prevents participants to follow closed questions in which they have to fit in particular standardized responses.

In order to contribute with discussions and reflections upon the theories mentioned previously which are reported in the next chapter and suggest materials proposal for Translation Teaching, I followed the procedures below.

Firstly, as it was pointed out in the introduction, based on two research studies Benchimol-Barros (2017) and Costa (2018), which map the universities that offer translation undergraduate degrees in Brazil, nine public universities were selected to carry out the current research. The private universities were left out for the reasons explained previously which concern the lack of information about the courses in the websites and also because I wish to contribute straightforward to the federal institutions where I work.

Secondly, e-mails were sent to these institutions as it was necessary to know the kind of material used for the teaching of translation in the undergraduate translation majors. Some information available in the websites of the universities regarding the pedagogical projects was also taken into consideration. The information obtained from the universities about the textbook material used for translation teaching helped me to identify the gap and the necessities concerning pedagogical procedures of the undergraduate translation majors to discuss and tackle theories and approach the specialized literature.

Currently, there are about 30 translation majors in Brazil according to Costa's (2018) study. Eleven are offered by public universities and 17 by private universities. Since the private institutions will be not taken into account, the nine public universities involved in this study are: (1) *Universidade Federal do Rio Grande do Sul* (UFRGS), (2) *Universidade de Brasília* (UnB), (3) *Universidade Federal de Juiz de Fora* (UFJF), (4) *Universidade Federal de Ouro Preto* (UFOP), (5) *Universidade Federal do Paraná* (UFPR), (6) *Universidade Federal da Paraíba* (UFPB), (7) *Universidade Federal de Pelotas* (UFPe), (8) *Universidade Federal de Uberlândia* (UFU) and (9) *Universidade Estadual Paulista "Júlio de Mesquita"* (Unesp). It is necessary to clarify that the data collected reflect the results until 2018 for the purpose of this study. For this reason, *Universidade Federal de Minas Gerais* (UFMG) was not taken into account, since this program would start in 2018. The course was not then institutionalized by the Ministry of Education and Culture (MEC) due to its newness. Also, *Universidade Estadual de Maringá* (UEM) was not taken into consideration because the major in Translation is a

secondary course, that is, the student has to take the English language undergraduate course as mandatory and take subjects for one extra year as a complement to get a diploma in Translation.

Table 2 below provides a general view of the translation undergraduate majors which are offered in the eleven public universities in Brazil.

Table 2 - Public universities which offer undergraduate translation majors in Brazil

Public universities which offer undergraduate translation majors		
Institutions	Electronic addresses	
<i>Universidade de Brasília</i>	http://www.unb.br/unidades_academicas/il	UNB
<i>Universidade Federal de Juiz de Fora</i>	http://www.ufjf.br/faclet/graduacao/bacharelado-em-letras/diurno/traducao/#	UFJF
<i>Universidade Federal de Ouro Preto</i>	http://www.prograd.ufop.br/arqdown/matriz/LET.pdf	UFOP
<i>Universidade Federal da Paraíba</i>	http://www.cchla.ufpb.br/ctrad/ http://www.ufpb.br/sods/consepe/resolu/2011/consepe/resolu/2011/Rsep31_2011.pdf	UFPB
<i>Universidade Federal do Paraná</i>	http://www.letras.ufpr.br/graduacao/opcoes_de_cursos/modalidades.html	UFPR
<i>Universidade Federal de Pelotas</i>	http://wp.ufpel.edu.br/traducaoingles/grade-curricular/	UFPEL
<i>Universidade Federal do Rio Grande do Sul</i>	http://www.ufrgs.br/ufrgs/ensino/graduacao/cursos/exibeCurso?cod_curso=334	UFRGS
<i>Universidade Federal de Uberlândia</i>	http://www.ileel.ufu.br/traducao/	UFU

<i>Universidade Estadual de São Paulo</i>	http://www.vunesp.com.br/guia2013/letradu.html http://www.ibilce.unesp.br/#!/graduacao/cursos/tradutor/apresentacao/	UNESP
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Source: Elaborated by the Author.

As soon as e-mails were sent to the nine universities listed above to search for information about the textbook or any other type of material used in the translation majors for the data collection, I took some time to explore relevant information available in the pedagogical projects. Since only one open question was used to find out about the didactic material applied in the universities, they were free to provide me with a straightforward answer or in a detailed way either explaining about specificities of the courses or how the textbook is managed according to the levels, for instance. Reflections about the profile of the courses and the didactic material used for the courses in English applied to translation in the undergraduate majors are reported in the discussions chapter. The institutions are referred in the text by capital letters in an alphabetical progressive way in order to safeguard the universities.

Next, the translation material is described showing the advantages and disadvantages of the textbook used for translation teaching as well as a possible way out of using authentic material for classroom practices.

3.3 DATA REGARDING THE TRANSLATION MATERIAL USED IN THE UNDERGRADUATE COURSES

New Framework textbook (2009), *Santillana Educación*, S.L./Richmond Publishing, by Ben Goldstein and Leanne Gray was the only material used by one of the institutions. The textbook is used for the first level of the English applied to Translation course. For this reason, reflections upon how the textbook was structured and to what extent it approached translation matters seemed to be necessary.

The textbook is a multi-level course for adults and young adults. It is updated in the sense that it includes new website with extra resources for students and the teacher. Another important aspect is that it is developed in line with the Common European framework objectives. It also emphasizes learner's autonomy, and it contains an integrated "World

English” DVD with authentic interviews for cross-cultural comparison. The set addressed to the students include: a student’s book, a reference guide with grammar and vocabulary references and transcripts and a CD-ROM. In this sense, Hall (2011) says that

Well-designed textbooks have a number of obvious benefits for teachers and learners. They provide language input and exposure for learners; they can provide interesting and motivating material, organized in an appealing and logical manner; and they provide a written record of what has been studied, allowing for revision and continued study beyond the classroom. Hall (2011, p. 213).

The citation presents many advantages of using a textbook material in a broad sense which matches the textbook in question, and I appreciate the author’s ideas but, on the other hand, textbooks in general are written to cater for a worldwide audience profile. And New Framework does not evade the rule. This is another aspect that impacts students’ learning and here I add translators’ too. Since people live in different places, have different nationalities, and share different cultures, these people may face diversity in different levels and degrees. What fits to some people in a particular context may not suit others. For instance, people who are from the north region of Brazil might have specific interests and needs which differ from people who live in the south.

Although New Framework is carefully designed and it focuses on communicative competence which is a positive aspect for any kind of learner, it is appropriate to be used for English language classes for intermediate or upper intermediate students of general English, which means that it needs some adaptations in case it is used for translation classes. This fact, in particular, made me reflect upon the need for translation materials based on specific criteria for translation practice.

Although the textbook material is not specific for translation, it provides support for the development of the linguistic competences which are necessary for the students who do not have domain of the language; consequently, this aspect may contribute to the bilingual competence. Another important issue concerns the contents of the units, mainly composed by contemporary texts that can be explored approaching the functional dimensions of the context of culture, the context of situation, multimodal aspects, interlinguistic translations, among others. However, for that to happen, adaptations may be necessary.

In order to provide the reader with a general view of the contents of the book, an illustration is shown below. It is important to pinpoint that only six units (from seven to twelve) of the book are taken into account, since it was a decision taken by the institution that units one up to six would not be used.

Figure 8 - NEW FRAMEWORK 3 – CONTENTS PAGES 2 AND 3

Unit	Language focus	Vocabulary	Reading	Speaking	Listening	Writing	Pronunciation	Takeaway English / Zoom in
7 Crime doesn't pay page 62	Alternatives to modal verbs Reported questions Verb patterns Recycling: Modal verbs	Crimes Punishments Identity theft Piracy The Real Thing: bribe	Crimes in world cities Cyber bullying Rock stars' opinions on music piracy	Describing local crimes Debating suitable punishments Discussing music piracy	Crime & punishment in Singapore Radio report about identity theft Opinions on music piracy	A campaign poster WORKBOOK: A news article	Sounding grateful or annoyed	Zoom In: Collocations: rob & steal WORKBOOK: Takeaway English: Accepting & rejecting offers
8 In the hot seat page 70	Unreal conditionals: present & past Recycling: Real conditionals	Prepositional phrases Local problems The Real Thing: Who cares? / I don't care	Quotations by famous politicians Infamous scandals	Talking about political leaders Telling & detecting lies Discussing local problems WORKBOOK: How to talk on the telephone	Opinions on politics How to spot a liar Radio phone-in about problems in Los Angeles	A letter to the editor	Word-building & word stress (2)	Takeaway English: Making excuses WORKBOOK: Zoom in: care
9 Global inequality page 78	Future forms Recycling: will & going to	Charities NGOs Global concerns The Real Thing: still, mind you, though	UN World Food Programme Amnesty International, Friends of the Earth & Oxfam Nike	Discussing ads Talking about charities Discussing donations to charity	Lecture on advertising World forums	A protest leaflet WORKBOOK: A job application letter	Stressed & unstressed syllables: schwa	Zoom In: Collocations: mind WORKBOOK: Takeaway English: Applying for voluntary work
World English DVD 3 Riding the storm / White-collar prisoners page 86								
Flashback 3 page 88								
10 Culture shock page 90	Articles Expressing contrast Recycling: Comparatives & superlatives	Personality adjectives Compound adjectives Marriage & gifts The Real Thing: that's all / and all (that)	Global beauty Wedding presents around the world Prejudice in the workplace WORKBOOK: How to interpret small ads	Discussing cultural misconceptions & comparisons Discussing global beauty Predicting survey results	Cultural misconceptions Unlikely couples Radio programme on a marriage survey	Taking notes A short report on marriage	Review of strong & weak forms of pronouns, articles & conjunctions	Takeaway English: Generalising WORKBOOK: Zoom In: Compound adjectives with prepositions
11 Icons page 98	Defining & non-defining relative clauses what Modals of deduction (past) Recycling: Modals of deduction (present)	Types of music Music words Homophones The Real Thing: that kind / sort of thing	Biographical texts Quotations about & by Eminem Good luck charms	Talking about tastes in music Talking about cultural icons Discussing the role of protest songs	Top five CDs People giving opinions about Eminem People discussing lucky charms Songs: Strange Fruit	A description of a lucky charm WORKBOOK: Writing text messages	Homophones	Zoom In: Phrasal verbs with out WORKBOOK: Takeaway English: Signs & notices
12 On the couch page 106	some- / any- / no- / wish & if only	self- Phrasal verbs Madness & genius The Real Thing: it / that depends...	An extract from <i>Bridget Jones' Diary</i> The Emotional Intelligence quiz Link between madness & genius WORKBOOK: How to use your dictionary	Doing & discussing a quiz about emotional intelligence Talking about dreams Discussing madness & genius	A radio phone-in on people's problems People talking about their childhood dreams Two biographies Song: I've Never Been to Me	A biography	Prepositions & sentence stress	Takeaway English: Feeling blue WORKBOOK: Zoom in: Adjectives + dependent prepositions
World English DVD 4 Bantu refugees page 114								
Flashback 4 page 116								
Communication bank page 118								

SOURCE: NEW FRAMEWORK TEXTBOOK 3

As it can be seen above, there is no room for translation activities, therefore, it lessens the opportunities to develop the students' translation skills to solve translation problems and make appropriate decisions in the act of translating. Since few universities in Brazil adopt a specific material to be used for English applied to translation classes and the fact that it is not appropriate enough methodologically motivated me to develop the TDUs for the current research. At first, I thought to develop six TDUs based on six different genres aiming to suit the six units of the New Framework textbook material but then I realized it would not be feasible due to time constraints. Therefore, I ended up designing four TDUs approaching four different multimodal genres. The description and procedures of the design are discussed in Chapter 4.

3.4 THE DESIGN OF THE DIDACTIC PROPOSAL

This proposal is composed by four TDUs. Each one is designed with eight activities, two for each stage and four extra activities to provide users with flexibility in the application comprising forty-eight activities in all. Two TDUs addressing to listening, one TDU focusing on reading and one TDU approaching writing skills. In harmony with Liberatti's (2017) questions with regards to the design of the didactic material, I do agree that before starting to prepare any didactic material some reflections arise. (i) What learning objectives should be part of the translation didactic proposal? (ii) What basic concepts should the undergraduate students of translation majors acquire? (iii) What contemporary genres should be selected? (iv) What methodological resources, strategies or skills can be used to facilitate learning? (v) What sequential structure of activities based on SFL perspective should be designed for the teaching of translation? These questions are developed in the next chapter. Here, I present the criteria for the TDU's genre selection.

The choice for the song selection were basically because the song was motivated after an assignment for a course on Poetics of Translation in which the metaphors were analyzed in the poem. Also, it could be profitable to provide learners with different kinds of multimodal genres to help them understand the role of textual and pragmatic structures. Colina (2003, p.70) refers to research indications that “[s]tudents do not pay attention to text types and genres and are unaware of the differences in procedure imposed by such factors on the translator and translator process”. I adhere the idea that source texts should be selected with the purpose to offer a variety of text types and genres like videos, songs, scientific papers, general articles, digital illustrations, advertising, blogs, to name a few.

Concerning the video, some activities had already been developed prior to this current investigation so I decided to use one of them as part of the *corpus* and adapt it to translation in order to provide students who take translation majors with authentic ways to practice translation skills. Rocha (2018) points out that, since the song is a genre composed by different modes of communication and expression which is thought to work in harmonic cohesion, it represents a significant challenge for the translator in terms of considering all the aspects, choices, components and levels of meaning from the source text to the target text.

With regards to the digital illustration, the criterion was due to the constant social and semiotic changes that we have been challenged to. This new scenario triggered new consequences to the ways we read texts in our daily contexts, which need to be reviewed or

elaborated again and again (ALVES AND CAMPOS, 2019). Nowadays, the combination and the harmony between words and images is what matters as a social interactive process. This perspective implies the need for empowering the students to make and produce new meanings and to approach different semiotic modes as Cani and Coscarelli (2016) also share the same view.

The decision to use the academic abstract accounts for the need and usefulness in academic settings since it is a piece of language that is usually required to be written in English rather than another language. Besides being a growing field of study in linguistics, Lorés (2004, p. 281) argues that “the interest that linguists show in the genre of the RA abstracts stems from the need to understand the mechanisms which underlie these multifunctional texts”. It is a research report that cannot be split apart because it functions “[a]s independent discourses as well as being advance indicators of the content and structure of the following text” (SWALES, 1993, p. 179). Yet, it is also a concise summary that has a specific rhetorical structure which constitutes a challenge for translators since it is the gateway that leads any reader to lean on the article or neglect it.

The analyses are followed by the discussions to show evidence and explain the choices made for the steps and procedures of the activities that comprise the didactic units. The details to be described and commented demand a more rigorous reflection on the part of the researcher. The data are treated qualitatively by description and methodological proposals suggested to following the SFL theory of language which can also be applied to other data contexts. The four texts (song, film, digital illustration, and abstract) are analyzed to generate didactic unit sample results. They are all discussed in the next chapter.

3.5 THE STRUCTURE OF THE TDUS.

The design of the TDUs was inspired by Colina (2003), Nunan (2004) and Hurtado Albir (2005) regarding the sequence of the activities. The four proposed TDUs are based on pre-, while-, post- and follow-up translation sequences designed to provide undergraduate students and teachers of translation with step-by-step support and guidance in understanding and working with different contemporary genres, verbal and non-verbal language and cultural diversity. Language learners are given the opportunity to develop not only translation but listening, reading, and writing skills and strategies as well as expand their cultural awareness. Videos, songs, and pictures serve as a vehicle for introducing cultural aspects, understanding language functions, and practicing conversational language.

Besides being authentic materials they both motivate and entertain learners and they also enhance comprehension since they enable learners to use visual information and experiment with a variety of modes of making meaning. These elements of multiple perspectives foster students' interest, self-confidence, and skills development.

Each TDU starts from a pre-activity which explores the background knowledge of the students that is familiar to them. After that, new contents are added and presented in different activities increasing the level of complexity. The activities may differ in length, in time, in space, in layout and how it is performed but they should be organized in a sequence of eight steps to follow the framework proposed. Each TDU ends up with a reflective activity that activates the development of translation skills, and foster autonomy. The model of a TDU is shown in the table below.

Table 3 - Structure of the Translation Didactic Unit

STRUCTURE OF EACH TRANSLATION DIDACTIC UNIT	
LEARNING GOALS	
FOUR CORE STAGES	EIGHT PROGRESSING STEPS
Pre-listening/translation activity-1	➤ Activating the known
Pre-listening/translation activity-2	➤ Getting to know the new
While-listening/translation activity-1	➤ Familiarizing with concepts
While-listening/translation activity-2	➤ Applying functionally
Post-listening/translation activity-1	➤ Interpreting critically
Post-listening/translation activity-2	➤ Producing creatively
Follow-up listening/translation activity-1	➤ Consolidating autonomously
Follow-up listening/translation activity-2	➤ Reflecting purposefully

Source: Designed by the author

The next chapter refers to the analyses of the activities which comprise each TDU and the choices made while developing the material, followed by the TDU samples that wrap up as illustrations of the discussions.

It is expected in this research that the TDUs may contribute to the availability of tailor-made didactic materials for translation teaching mainly based on SFL perspective. It also aims to enable the translation students to deal with translation of multimodal texts such as songs, videos, visual designs, etc., applying appropriate strategies and resources to solve translation

challenges. The sequence of activities may fit as complementary material to meet the theme of related to ethnic, racial, and environmental subjects required by MEC. The TDUs may be useful to be applied as isolated lessons for the courses of Translation Practice. Each step of the four core stages presented in the figure above is described and discussed in the following chapter.

4 RESULTS AND DISCUSSIONS

In this chapter, the evidence of the results from the theoretical discussions, mainly regarding translation teaching and reflections related to the undergraduate courses in translation majors is presented (4.1) followed by the development of the methodological framework applied in the proposed translation didactic units (4.2) which compose the corpus under study. The reasons that guide the decisions made in the framework proposed are described accordingly in this chapter. Lastly, the Translation Didactic Units are presented (4.3) and the subsections are displayed in Figures 13, in order to provide the reader with a clear overview of the sequence and categories for the two listening/translation didactic units based on the song and the video first. Next, the reading/translation didactic unit based on the proverbs and the writing/translation sequence based on the abstract are introduced.

4.1 REFLECTIONS UPON THE UNDERGRADUATE TRANSLATION MAJORS IN THE FEDERAL UNIVERSITIES IN BRAZIL

In order to develop the material for translation teaching, it is fundamental to start with a reflection upon the demands regarding the materials used or needed among the courses offered (mainly the teaching of English applied to translation) in the undergraduate majors at the federal universities in Brazil.

Table 4 - Results of e-mail answers and materials used in the institutions involved.

Public universities which had the e-mails sent to the undergraduate translation majors		
INSTITUTIONS	E-MAIL ANSWER	MATERIAL USED
UNB	Answered the e-mail	Materials produced by the teachers
UFJF	Did not answer the e-mail	
UFOP	Did not answer the e-mail	
UFPB	Answered the e-mail	New Framework Textbook

		Levels 3,4 and 5
UFPR	Answered the e-mail	Materials produced by the teachers
UFPEL	Did not answer the e-mail	
UFRGS	Did not answer the e-mail	
UFU	Answered the e-mail	Materials produced by the teachers
UNESP	Did not answer the e-mail	

Source: Designed by the author

The result of the data based on the e-mails received from the universities which are described below revealed that the gap observed concerning the teaching material for the courses of English applied to translation deserved special attention. Another gap worth noting is the needs for training translation students to enable them to design their own didactic materials. I have observed from my teaching experience that the undergraduate students have been more frequently exposed to the analysis of didactic materials instead of being enhanced to develop the abilities to produce them.

Also, it seems that when teachers are challenged towards a field of study in which there are not enough materials available to be used, these students may feel a bit lost for not finding a thread to prepare activities on their own. In this sense, the proposals presented here may serve as a model for this purpose.

From the nine universities considered in this study, only four of them responded to the request but they enriched the study with their contribution, and they were also valuable enough to make me reflect upon our own epistemologies of pedagogical practice. Institution A¹¹ was the first to provide me with the answer in a detailed way. There was a concern for letting me be aware of the descriptions about the course, the synopsis of each subject from the first level of English applied to Translation until the fifth level and how they are held. The textbook used is New Framework 3, from unit 7 on, until New Framework 5, for the teaching of the English language applied to Translation Studies. The third level book is used for the very first level of the course, which means that students are supposed to start having an intermediate linguistics competence level.

¹¹ I will refer to the universities as Institution A, B, C and D for ethical reasons.

It is important to highlight that English applied to translation one is the only subject which is free of any requirement. This first level aims to consolidate the study of simple structures of the English language in its morphological, syntactic, semantic, lexical, phonological, and pragmatic aspects, developing translation skills and oral and written production. It also focuses on the identification of translation problems in English and Portuguese exploring environmental, ethnic, and racial themes. Besides the content developed based on the textbook mentioned above, it is required from the professors to introduce new materials in order to identify translation problems, mainly, concerning the exploration of themes related to ethnic, racial and environmental issues. These theme exploitations are a requirement from the Ministry of Education (MEC) for any undergraduate major in Brazil. And they may be inserted in any course of the whole degree. However, it was institution A's decision to use the English language courses to approach these themes.

The extra material used for ethnic, racial, and environmental issues which are apart from the textbooks varies from semester to semester and from professor to professor, according to students' needs and specificities of each group. Apart from the English language applied to Translation subjects, there is one entitled Practice of Reading and Text Production in English and also some other courses of Translation Practice which do not follow any textbook and obviously need to rely on extra material preparation.

In this perspective, I see that the sequence of activities proposed in the didactic units of this current research might fit as complementary material to suit those themes required by MEC, since there is plenty of room for the implementation of flexible extra material. Furthermore, the tailor-made sequence of activities might even be helpful as isolated lessons for the Translation Practice subjects, depending on the professors' goals and students' needs.

The bachelor's degrees in Translation at Institution A got separated from the Language degree only in 2009 (COSTA, 2018), so it is one of the most recent university degrees in Translation. More detailed information about the history of translation majors in Brazil and its contribution to Translation Training, can be seen in Benchimol-Barros (2017) and Costa (2018).

Institution B was the second one to answer my request informing that there was no official textbook addressed to any English language applied to Translation courses, which means that professors are expected to prepare their own materials. Therefore, any extra material may be welcome or necessary if it is ready to be used. The Bachelors in Translation (Portuguese/English) degree started at Institution B in 2010, so it is quite a new degree. It is mentioned in the pedagogical project that they provide learners with different reinforcement

actions to balance the proficiency and avoid evasion which might be triggered by possible linguistic difficulties, both in the native language and in the foreign language.

It is also explained that although the language degrees and the translation majors are distinct the official project was developed according to the language degree considering the need for a didactic progression that starts from the linguistic knowledge and extends to specific levels of skills needed in translation. Some of these skills include knowledge of the main translation theories and of differences between the English language and the Portuguese language and probable interference problems, as well as a concern for cultural knowledge and genres, among others.

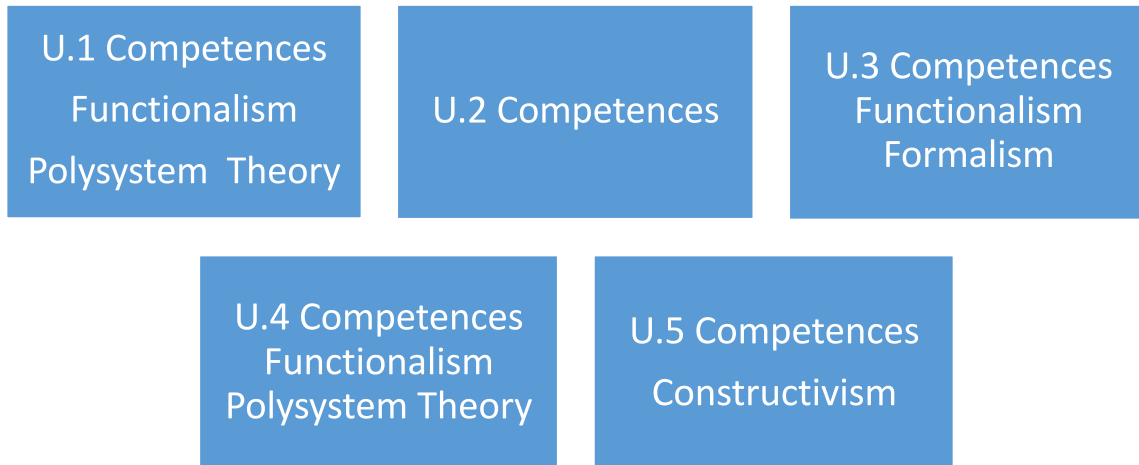
Institution C was in fact the second one to answer the e-mail, but it was redirected three times. The Translation Studies Major was established in 1979, more than 20 years ago. English language classes are not offered in the Translation Studies major and they do not follow any textbook for the English language courses. Instead, each professor develops his/her own material. It was also reported by the coordinators of Translation and English language department that they use a lot of authentic material which again reinforces the hypothesis that it is useful to have didactic samples available with guidelines to be applied anytime when necessary.

The fourth and last university that responded my inquiry was Institution D. There the Translation Studies Major nowadays is characterized as a branch of the Language Bachelor's course, and it is about to become a Bachelor of Language and translation. In fact, there are not courses in translation training. It seems that their concern is to establish an ongoing reflection on translation problems of all kinds, without specifically emphasizing translation training, even though some students do decide to work as translators later.

Besides, professors try to avoid developing research dealing with only one language, since students who share the same groups may focus on different languages. For this reason, they would rather have a mix of several subjects labeled as the Philosophy of Language, Translation Studies, and Poetics, among others.

The scenario described above suggests some reflections concerning the didactics of translation, so it seems important to provide the reader with an overview of the approaches used for the teaching of translation and translation training followed by some federal universities in Brazil. Five out of nine universities that are part of the study appear in the graphic below. My decision to use these institutions rely on the fact that the information I needed was available in the interviews presented by Pereira and Costa, (2018) which were results of scientific data. They are identified by U which stands for University and a number in a progressive order.

Figure 9 - OVERVIEW OF THE APPROACHES USED FOR THE TEACHING OF TRANSLATION AND TRANSLATION TRAINING FOLLOWED BY FIVE FEDERAL UNIVERSITIES IN BRAZIL.



SOURCE: DESIGNED BY THE AUTHOR

At U.1, the approach based on competences proposed by Hurtado Albir (2003) is used in the pedagogical project and the Functionalist approach is used for specialized translation and the Polysystem theory for literary translation.

At U.2, on the other hand, the pedagogical project does not refer to the use of any theoretical approach to the didactics of translation, but some professors follow the methods and principles of the competence-based approach proposed by Hurtado Albir (2003).

Meanwhile, at U.3, the curriculum design was built considering the competences proposed by Hurtado Albir (2003), the construction of thoughts and the practice of the translator. Besides, other different linguistic views are considered establishing an interface with Translation Studies from formalism to functionalism.

At U.4, a competence-based approach proposed by Hurtado Albir (2003) and a constructivist approach to learning (KIRALY, 2000) are used. The methodological proposals for the theoretical or practical courses of the degree seek to enhance the students to search for their own strategies beyond translation problems. The students are expected to perceive that the complexity of society is manifested by different forms and modes of language.

At U.5, there is a balance between theory and practice. Professors follow the approach based on competences proposed by Hurtado Albir (2003), the functionalist approach and the Polysystem theory. Diversity is considered a positive aspect since exposing the students to different approaches may enable them to reflect critically upon translation as an object of a scientific study.

Based on the results above, it is understood that the approach based on competences proposed by Hurtado Albir (2003) is the most commonly used and recognized around Brazil since it is the most complete and up-to-date research on TC worldwide. According to PACTE (2017), this is the first time that conclusions have been established about how TC functions as a whole and that all the data collecting instruments have been published in a way that they can be used by other researchers providing a great contribution to the field.

Another important aspect observed is that the linguistic pair English/Portuguese is the only one which is common among the various language combinations in all federal institutions around Brazil.

After carrying out the survey with the federal universities and the data results concerning the textbook material used, it was observed that the textbook seems to be a relevant material to help students master linguistic skills by practicing different aspects of their routines simulating real contexts. Instead, it does not seem to provide the necessary support for the teaching of translation as it lacks translation activities, and consequently, it lessens the opportunities to develop the students' translation skills. I believe that it is worthy trying to tailor materials which should focus on enabling learners to solve translation problems and make appropriate decisions. Based on the facts presented, this study attempts to provide pedagogical insights for translation teaching and materials design for translation contexts.

From a socio-semiotic perspective, this thesis also focuses on TDUs which approach both verbal texts and images, exploring meaning construction via multimodal resources. To shed some light and contribute to this subject matter, I list some advantages of creating translation materials based on **Systemic Functional Translation Studies (SFTS)**:

- Selecting authentic texts according to whatever subject matter or specific goals;
- Using up-to-date news or fresh themes;
- Varying genres in all kind of modalities;
- Addressing to any particular language function or translation problem;
- Linking the translation practice to theories and new technologies at once;
- Keeping a record of the guiding notes from class plan and re-use or adapt them for the next time.

- Choosing audio, video, or other multimodal materials including a variety of people from different English-speaking countries in order to compare aspects of culture and vocabulary which are used and spoken particularly in specific countries. For instance: trash, garbage, rubbish, litter, waste.
- Last, but not least, using textbooks focusing on translation practice may seem out of date very soon due to the speed new technology shifts and meaning making moves.

As everything has their good and bad aspects, preparing these materials are surely time-consuming. Extra time is needed for the material selection and for the planning of the sequences of each didactic unit. A second concern is searching for updated material focusing on fresh topics and specific language functions. Another aspect is preparing the tasks according to the language function that is provided by the content of the text. These are some of the constraints that may interfere in planning activities for developing materials.

As many of the theoretical and methodological aspects of the conceptual framework proposed by Hurtado Albir (2003), Colina (2003), Nunan (2004) and the Multiliteracies Pedagogy (THE NEW LONDON GROUP, 2000) provide a basis for this research, I take these aspects into consideration to develop the principles to be applied in the design of the translation teaching materials.

4.2 THE DEVELOPMENT OF THE METHODOLOGICAL FRAMEWORK APPLIED IN THE PROPOSED TRANSLATION DIDACTIC UNITS.

New trends emerge and the teachers' and students' roles should be thought and discussed for communicative translation classroom purposes (NEUBERT, 2000; COLINA, 2003). Today, professors are not the only agents responsible for the instruction process since students have an active role in this communicative learning process. Teachers can explore the relationship between text and context in a systematic way and create the atmosphere for developing interaction (KIRALY, 2000; HARMER, 2007; BROWN, 2007; UR, 2012).

The didactic unit samples presented here are based on SFL (HALLIDAY, 1985, 1994; HALLIDAY and MATTHIESSEN, 2004, 2014), multimodality (KRESS, 2000; JEWITT, 2009), multiliteracies (KALANTZIS *et al.*; THE GROUP, 2000) and the organizational structure proposed by COLINA (2003), in the context of the linguistic pair English-Portuguese,

in both directions, for possible teaching use in university undergraduate translation majors. The samples are an illustration of the result of the theoretical discussion.

Since creating a successful learning environment is a teacher's responsibility, it seems pertinent to provide learners with a sequence of pre-listening, while-listening and post-listening tasks as an aid for teaching when using songs or videos (NUNAN, 2004; 2006, SHERMAN, 2008; MENEZES, 2011). For teaching translation students via songs, videos or any other multimodal materials would not be different.

The first step in preparing any teaching units or didactic units (as I opted to label the ones proposed in this study) is the text selection. The content, authenticity, new knowledge, and abilities should be taken into consideration. The authentic content that approaches cultural issues in the TDUs, for instance, serves as illustrations. The type of content depends, mainly, on the objectives of the course. Home culture, the culture of the English-speaking peoples, the cultures of other speech communities and global cultural norms are fundamental to teaching materials and classroom process according to Ur (2012, p. 218). These components are more relevant in contemporary materials since due to the widespread use of communications, students keep contact with a variety of people around the world via different social media, therefore, a reasonable degree of intercultural competence is required from them.

As Kelly (2000, p. 159) points out "I believe that text selection is one of the most important aspects of our teaching activity" and adds that any genre or text from different fields may be essential in teaching to be systematic and efficient. The author criticizes reactions which persist that "translation is only worthy of a place at university if it is literary translation" (Kelly, 2000, p. 159). I do agree with the author in the sense that working with these kinds of multimodal texts such as the song, the video and the digital illustration about proverbs proposed here introduce a crucial aspect of the translator's professional activity which is the role of nonverbal elements in the process of translating.

The second step is to decide on the sequence of the activities, the goals and the levels of progression. The teacher's concern on preparing pre-, while- and post-activities for the students to get a better and meaningful comprehension of the content is perceived in Johnson's (2006) study on EFL and is also valued in Colina's (2003) research on Translation Teaching. According to Colina (2003, p.162), "translation activities should have a basic organizational structure that emphasize in different levels and stages the varied components of the translation competence".

It is important to point out that the proposals do not aim at developing the translation competence but working on the translation itself. This organizational structure is composed by

a set of pre-translation activities, a textual comprehension section followed by a linguistics focus phase and post-translation activities.

In my data, I opted to provide learners with a sequence of pre-, while-, post- and follow-up listening/translation activities in the song and in the video TDUs used in the study, as well as for the proverbs and the abstract TDUs too.

Regarding the video, I have chosen one among a series of video teaching units which were previously prepared for English language learning and adapted to a TDU. For instance, the TDU based on the film *Crash* (2005) directed by Paul Haggis was thought for upper intermediate to advanced students of Translation or ESP students of Law (due to the content) with the purpose of developing students' listening for critical thinking and translation. Since it is a drama movie, students are also challenged to analyze the different roles that different characters play in the interactions according to the interpersonal grammar realized in the text. Yet, the combination of different modes may facilitate the interpretation of the message.

For any listening/translation didactic unit to be effective, I argue that it should follow the three steps already mentioned which are: pre-, while- and post-activities (COLINA, 2003, NUNAN, 2004) plus a fourth step labeled follow-up to work as a key closure in the translation sequence. An example to illustrate this aspect can be shown in the **extra post-listening/translation activity based on the video**.

Activity: In pairs, after watching the video, discuss the issue of power concerning the scene which shows the abuse that occurs when the cop victimizes the black TV director's wife by exercising his power in a hateful manner just because he has the gun and works for the police.

The discussion attempts to raise students' awareness concerning the way power is exercised on the scene, since it can be as harmful as crime and may even lead to death. A relevant debate may be raised about the theme of race and the teacher can use an up-to-date news report or event like the one against George Floyd which happened in May 2020.

Since language and power are intimately connected, the second example below illustrates how language is used to show the different forms of power. After the students have discussed about different types of interaction and to what extent the relationships between the speakers may influence what the speakers talk and how they talk about it, it might be useful to explore conversations between teachers and students in other films, since they sound familiar to them. According to Butt *et al.* (2000, p. 106), "analyzing typical classroom interactions can

give teachers ideas for making more space for student contributions in class and for building relationships with students which might lead to more effective learning outcomes”. This aspect is shown in the **follow-up listening/translation activity-1 based on the video**.

Activity: In trios, search for an example of a classroom interaction in English, making use of any online resource (for instance, other videos, films, podcasts, etc...) and discuss how speakers initiate, respond to and manage meanings exchanged. You may also analyze how the relative power and status of the speakers and their involvement are expressed.

Therefore, when I prepare these activities, I structure them considering this perspective. A second criterion regards authenticity. I care for prioritizing authentic materials to be used in the lessons in the sense that they may provide students with the interactional features which do not appear in materials designed for classroom purposes or scripted texts. Sherman (2008) states that “authenticity itself is an inducement – there is a special thrill – in being able to understand and enjoy the real thing”. They are also motivational tools to enhance students’ skills as a whole. In this sense, a fundamental type of authenticity which is probably the most important of all is ‘learner authenticity’ according to Nunan (1988),

By this is meant the realization and acceptance by the learner of the authenticity of a given text, task, set of materials or learning activity. For learners to authenticate materials, these need, minimally, to fulfill two conditions. In the first place, they need to be recognized by learners as having a legitimate place in the classroom. Secondly, they must engage the interests of the learner by relating to his interests, background knowledge and experience, and, through these, stimulate genuine communication. (NUNAN, 1988, p. 102)

The citation shows an ideal situation, but the fact is that these conditions are too specific, and some problems may arise since learners may not be ready to experiment with authentic materials or activities. Rather they may try to avoid these activities by giving the most different types of excuses possible. Teachers may consider alternatives regarding the materials to be used and some negotiations may be established between teachers and students. In my data, ‘deals’ are part of the learning process. Mostly, pros and cons are shown and discussed beforehand. The use of materials and the sequences of activities are balanced in such a way that authenticity should not spoil students’ confidence. They are planned to ease the difficulties and raise learners’ interests.

The disadvantage of using audios and videos which are prepared for classroom purposes is that they can lead students into false expectations regarding spoken discourse since the speech displays unnatural and artificial language among other characteristics. It is of paramount importance that the teachers should limit their choices when dealing with these kinds of materials even though they are very well accepted by the students, since they are easily understood. My personal view is that there are various possible ways of not sacrificing the authenticity of the texts and instead, design materials which aim exactly at each kind of passage so that the difficulties can be lessened. If authentic audios or videos are used from the earliest stages, for instance, the sequence of activities should be prepared with purposes which the students are able to achieve (MENEZES 2011).

As Stemplesky (2010, p. 367) states, “it is worth emphasizing that the teacher, not the video, is responsible for making any video-based lesson a rewarding language learning experience”. And here I extend this to translation as any subject matter or any teaching resource with video, song or any other multimodal text is best used when applied adequately and tactfully.

The pre-activity is usually the starting point, which serves to activate the top-down and bottom-up schema (NUNAN, 2003). Baker (2011) also considers a top-down and a bottom-up approach to translation. However, as House (2014, p. 22) points out “although recognizing that a top-down approach, starting with a text embedded in its context (of situation and Culture), would be theoretically more valid, Baker presents her model within a bottom-up perspective, starting with single words”.

In general, the purpose of the pre-activity is to give reasons to support the choices and make students understand that any skill should be seen as a communicative activity. Regarding pre-translation activities, Colina (2003) considers pragmatic issues for the source text and target text, translation brief and analysis of parallel texts. For instance, in the **video pre-listening/translation activity-1 (TDU2)** students are asked to translate the plot summary of the film. The idea is that, as students describe the sequence of facts reported in the text while answering the questions, they have a chance to analyze the source text step-by-step and reflect upon their translation choices by changing and improving their drafts.

Activity: translate the plot summary of the film from English to Portuguese based on the questions below to get familiarized with the characters and the whole story before viewing the film.

1. What is the sequence of facts described in the text?

2. Split the text in possible units of translation (UTs).
3. Analyze and reflect upon the UTs and make changes if necessary.
4. Draft the first translation for the text.
5. After the first version, see if any changes need to be made.
6. If necessary, improve your translation and make a second version.

A second example is shown in the **pre-listening/translation activity-2 based on the video (TDU2)** in which students are expected to:

Activity: Look at the source and target texts of the plot summary and search for differences and similarities concerning the genre. Which aspects were kept, and which ones were left out?

As a third example, I present two pre-translation activities of a commented translation based on an abstract suggested by Dr. Lincoln Fernandes at a class on Translation Practice held at UFSC in 2018. I developed the commands of each step of the task and adapted them to a TDU for the purpose of this study. To illustrate the sample the text was previously selected from the Research Gate Publications in the Linguistics field as a model, but in a real class situation the teacher may leave students free to search for an abstract on their own explaining the reasons for their choices. **Pre-writing/translation activity-1 (TDU4)**

Activity: Search for an abstract of your subject interest and write an introductory purpose saying the title and the field of study, and answering, where the text was taken from, who the text was written by, and where the text was published.

The fourth example is devoted to learning how to deal with a translation brief. According to Nord (1997), the intended communicative function of the target text is the crucial criterion for the translator's decisions in the translation process. It means that the tasks should be followed by a brief which encompasses the function that the target text should accomplish in the new context. For instance, the activity in the TDU is shown below. **Pre-writing/translation activity-2 (TDU4)**

Activity: Fill in a translation brief chart with necessary information about the source text to serve as a translation guideline. It may also help you establish criteria to support your decisions and produce good translation quality.

TRANSLATION BRIEF	
Translation cliente:	
Purpose function:	
Target audience:	
Type of text register:	
vehicle of communication:	
Extra information:	

Source: Designed by the author

The while-activity focuses on meaning and form or any other core comprehension or linguistic aspect. Colina (2003) splits this stage into two sections: the textual comprehension and linguistic focus. Instead, as I use two steps for each stage, this one accounts for familiarizing with concepts and applying functionally. For instance, **in the while-writing/translation activity-2 (TDU4)** of the commented translation on an abstract, students are given the following command.

Activity: Translate the abstract and choose a category (terminology, noun groups, verbs, among others) to develop your comments. You should write a narrative reporting the reasons, criteria and explanations for each term chosen.

For this example, the terminology category was selected and the reasons, criteria and explanations for each term are expected to be reported as a narrative. This is an opportunity for the students to be aware that terminology is only one among many aspects of technical translation.

Eliciting questions to discuss the overall theme of the text in this stage is another possibility that may engage learners in critical reflections. Linking social purposes to text structures provides learners with an understanding of language that takes into consideration the text as a whole and its social functions which is far from the traditional grammar style. As pointed out by KALANTZIS et al., (2016, p. 146), “Functional pedagogies equip students to

work out how texts are organized to achieve different purposes, and to learn how to use these texts in real-life contexts to enact socially powerful meanings”. In other words, functional approaches aim at making learners understand why texts exist and how they work in order to make meanings in each context. This meaning production may empower learners to succeed in life, in society and in the world. And they are important for translation too.

The post-activity normally aims at helping students think critically by synthesizing key ideas, summarizing, or even connecting background information to their own experiences in order to express their ideas freely. **In the post-listening/translation activity-2 regarding the video (TDU2)**, students are asked to work in two big groups since there are two different types of interaction involving the same speakers in the scene.

Activity: Join one group to discuss and reflect upon what the characters “Antony and Peter” talk about and to what extent the relationships between them influence what they talk and how they talk about it in the first example of interaction shown. The second group analyzes the same aspects in the second conversation.

In cooperative groups, students do not simply work together on the same assignment; each person must have a key role to play and everyone is responsible for the success of the group. Interpersonal grammar has been used by researchers to analyze the different roles that different kinds of people play in casual talks. Post-activities should also help students raise awareness about the procedures followed in the task, so that they can expand their knowledge of vocabulary, new expressions, or translation skills (NUNAN, 2003, COLINA, 2003). To illustrate this aspect, the **post-writing/translation activity-1 (TDU4)** of the commented translation on an abstract is devoted to a short narrative.

Activity: Write a conclusion text to learn how to support your translation decisions in a professional way. Specifically, write one or two paragraphs justifying the effectiveness of managing the brief, telling if any machine translation was used while translating the text and the steps followed for the revision.

After the post-activities, follow-ups may be useful and welcome, which function usually as an extension of any didactic unit, but it is considered by some authors (NUNAN,

2003) rather, optional. Colina (2003) for instance, does not make any reference to this step. Such a step is relevant in the framework proposed in the current study.

In this sense, Crawford (2011, p. 86) points out that “The materials writer can also suggest follow-up activities to encourage this process and to provide additional practice for those who need it”. The process the author refers to has to do with learner autonomy improvement. Specific time can be devoted for this task that could be carried out before class ends or as homework as a way of promoting opportunities to turn them into more autonomous learners. The **follow-up writing/translation activity-2 based on the abstract (TDU4)** was suggested to be done as homework. Since the activity requires the knowledge of moves in abstracts, it is fundamental to point out that according to Swales (2004), move is a “discoursal or rhetorical unit that performs a coherent communicative function in a written or spoken discourse” (p. 228-9). Graetz (1985) and Swales (1990) claim that abstracts should comprise the following structure: problem-solution-results-conclusion. This organization is normally referred to as ‘moves’ and can be found in academic articles as background information about the domain (which can be optional), the problem, the solution to the problem, the evaluation and the conclusion.

Activity: As homework, highlight the sequence markers that normally establish the four moves in abstracts following Swales.

	Source Text	Target Text	Similarities/Differences
First move			
Second move			
Third move			
Fourth move			

Source: Designed by the author

Another example would be to analyze the steps that were used in the activity or suggest a brief search for different materials aiming to find any core element which was seen or discussed in class and can be expanded or any missing aspect of the activity perceived by someone. For instance, the **extra follow-up reading/translation activity (TDU3)** is illustrated below.

Explanation: Humor, creativity and beliefs are aspects of the human nature; therefore, people make use of discursive resources to innovate or adapt particular components of the language in a funny way. In this sense, it is possible to create new proverbs based on proverbs from the past.

The examples below were altered creatively in order to adequate under the theme of “post-graduation” <http://www.posgraduando.com/humor/proverbios-na-versao-academica> and “technology” (PRADO E BATISTA, 2011, p. 4). Students are provided with the opportunity to express their ideas freely and feel autonomous to produce their versions in a comic way.

Activity: In groups of four, look at the examples below which were taken from the link above. Then, make a consensus, choose 5 proverbs in Portuguese that are familiar to you and adapt them to the theme of “Translation field”. After that, translate them and see how they fit in English.

Examples for “post-graduation”	Examples for “technology”
“Cada banca, uma sentença”	“A pressa é inimiga da conexão”
“A união faz boa pesquisa”	“Amigos, amigos, passwords à parte”
“Nem todo periódico que reluz é qualificado pela CAPES”	“Não adianta chorar sobre arquivo apagado”
“Em terra de mestres, quem tem doutorado é rei”	“Melhor prevenir do que formatar”

Source: Designed by the author

With regards to assessment performance, the TDUs proposed here address a formative assessment as the most adequate kind of evaluation since the focus is on the learning process and students’ awareness of their progress. In some examples used in the TDUs, students are expected to reflect on the ways the activities were performed so that they can be aware of the process and what needs to be improved. They may also monitor their own progress by taking notes of their strengths and weaknesses and record on “my TON”. In contemporary times, it seems that most of the assessment managed by the teachers who care for an ongoing learning process is formative. As an example, the extra **follow-up writing/translation activity about the abstract (TDU4)** is based on the knowledge that they have learned about syntactic features and the identification of the different moves which characterize the abstracts.

Activity: Write a paragraph reflecting on what you have learned about textual analysis and rhetorical organization for translation purposes describing similarities or differences that you found between the source text and target text.

As Ur (2012, p. 168) argues formative assessment “[h]as the primary aim of enhancing future learning”. Grades do not need to be expressed in numbers, as there are many different possibilities of assessment. Evaluative comments for instance, may raise students’ confidence

and the sense of being able to achieve success. Expressions such as good job! Well done! among others, may be enough although there are some students who feel the need to know exactly and clearly how well they are doing. (UR, 2012)

Moreover, peer assessment may be encouraged because as students assess others and themselves, they develop their assessment skills from different perspectives making students learn and improve from their classmates' mistakes, give assertive feedback, and acquire cooperative learning. Another aspect that I find crucial is the student self-assessment perspective. After all, as future professionals, their perceptions of their own learning and the sense of appraisal must be sharpened for improvement purposes. Learners should be conscious of their strengths and weaknesses in order to manage and monitor their process.

A relevant issue worth mentioning is that I do not intend to evaluate the activities themselves. Instead, the purpose is to enable learners to reflect upon the process of their own production. What I did in this respect can be seen in the **post-reading/translation activity-2 (TDU3)**.

Activity: Based on the five proverbs listed below, follow the instructions in the activity:

Group A: paraphrase the proverbs.

Group B: give examples of situations in which such proverbs may be applied.

Group C: look for another proverb that can be used in the same context.

“Once bitten twice shy”

“The apple never falls far from the tree”

“Don’t judge a book by its cover”

“A closed mouth catches no flies”

“Grain by grain, the hen’s stomach is full”

In this example, the teacher selects five proverbs from the digital picture about proverbs and divides the class into three groups. At the end of this activity, members of the same group get involved in peer assessment and then each group provides the others with peer feedback.

Taking into consideration that classroom learning may be best required when pedagogical procedures can be broken down into simple but achievable tasks (NUNAN, 2004) and arranged methodologically into sequence of steps to enable students to go beyond problem-

solving, it is understood that the framework that is proposed in Table 5 below may be relevant to the didactics of translation.

According to Hurtado Albir (2011, p. 488), the situation in use, the three categories of Field, Tenor, and mode and also the conventional linguistic ways differ from one language to another and from a certain culture to another. In this sense, identifying types of texts which are specific from one area and searching for similarities or differences in order to compare languages and cultures are core interests for the Translation Studies field. Based on such needs, the current research proposes a framework adapted from Hurtado Albir's (2005) model to support the Conceptual, Theoretical, Pedagogical and Methodological foundations of the study.

4.3 THE DEVELOPMENT OF THE TRANSLATION DIDACTIC UNITS

Discussing principles for the development of didactic materials for translation teaching implies at a first instance, an investigation concerning knowledge and abilities that translators need in order to translate adequately. In this section I illustrate some didactic units that provide some reflections on how the teaching of Translation combined with textual genres may encompass a close relationship with SFL, multimodality and multiliteracies. It is important for the translator to have the knowledge and understanding of the textual typology since it may influence straightforward the process of the translation act as well as the target product (Reiss, 2000; Matthiessen, 2007).

Table 5 - Scope for the structure of the TDUs

SCOPE FOR THE STRUCTURE OF THE TDUs				
	TDU 1	TDU 2	TDU 3	TDU 4
Genre	Song	Video	Digital Illustration	Abstract
Communicative Purpose	Inform Entertain Get to know	Inform Entertain Get to know	Inform Entertain Get to know	Acquire Research Academic skills

	Cultural diversity	Cultural Diversity	Cultural diversity	
Category explored	Translation Strategies	Intersemiotic translation Visual Elements	Intersemiotic translation Visual Elements Paraphrasing	Terminology/ organizational features
Skills	Listening and Translation	Listening and Translation	Reading and Translation	Writing and Translation
Language Function	SFL perspective Relacional Process Transitivity system	SFL perspective Relacional Process, Interpersonal process Power Relations	SFL perspective Context of Culture and Context of Situation	SFL perspective Textual elements

Source: Designed by the author

In harmony with the translation teaching perspective, Reiss (2000, p. 17) states that “it is the type of text which decides the approach for the translator”. She adds that, “the type of text is the primary factor influencing the translator’s choice of a proper translation method”. (p. 17). These didactic units aim at building up knowledge, abilities, strategies, and attitudes which are requirements for being able to translate. For instance, the four different multimodal genres cited above and described in the methodology comprise the four TDUs presented in the study. The input stimulus for learning used in the TDU based on the song is a written and listening text for discussion. For the TDU based on the film, some scenes are used for interpretation. For the third one, which approaches the proverbs, a visual illustration taken from the media is used for analysis. And the last TDU that addresses a research article, an abstract is considered for identification of thematic structure and rhetorical organization.

The intention of any language user while speaking is the purpose to communicate with others which seems to interact with text features in different but every level of discourse. In this sense, it is aligned with SFL perspectives since the choice speakers unconsciously make depend on the communicative purpose that involves the three variables from register theories (Halliday and Hasan, 1976) and constitute the metalanguage to analyze any text.

Regarding genres, a common shared view by some recognized scholars is that the communicative purpose is considered to be the key characteristic feature of a genre. Swales (1990) emphasized the role of the communicative purpose in any proposed definition and Johns (1997, p. 24) stated that “because purpose is an important consideration, genres have often been categorized according to the particular jobs they are used to accomplish”. As shown in the figure above, the three genres, the song, the video and the digital illustration intend not only to inform, entertain but also to provide the students and any reader with cultural diversity which may be intrinsically embedded in humans’ customs and behaviors. The fourth TDU aims at developing students’ academic skills to master specific terminology in papers, dissertations, conferences, among others.

I have chosen some categories to be explored in the TDUs which were subjected to the kind of text and language functions perspectives. To illustrate this aspect, Translation strategies were emphasized in the song TDU, Intersemiotic Translation analysis of Visual Elements were explored both in the video and the proverb TDUs, and terminology, organizational features, and paraphrasing were used in the TDU based on the abstract.

In terms of skills, I opted to integrate translation, listening, reading, and writing since it is relevant to plan a good distribution of different kinds of activity types across varied subjects, genres, skills, and different levels to be achieved. The purpose of joining two skills or more in the activities in the TDUs stem from the fact that reflecting and answering questions of different types which involve both receptive and productive skills may be an opportunity for learners to develop and gain confidence in their production.

Regarding language functions, SFL perspective is explored in all the TDUs approaching different components of the Context of Situation, as well as through the Transitivity system in the relational processes, Power Relations realized in the Interpersonal process, and textual structures. With regards to the Context of Culture, just some aspects are briefly commented since Halliday and Matthiessen (2014, p. 33) point out that, “While there are still no comprehensive descriptions of the context of culture, the general categories of context [...] have been explored under the headings of **field**, **tenor** and **mode**. (emphasis in the original)

The TDU proposals are aligned with the theoretical framework proposed by Hurtado Albir (2005, p. 34). Table 6 was designed with the purpose of building a framework model for the Conceptual, Pedagogical and Methodological Perspectives of the Didactics of Translation followed in the didactic units that were planned for this research:

Table 6 - Conceptual, Pedagogical, theoretical and Methodological Perspectives of the Didactics of Translation

CONCEPTUAL, PEDAGOGICAL, THEORETICAL AND METHODOLOGICAL PERSPECTIVES OF THE DIDACTICS OF TRANSLATION	
CONCEPTUAL PERSPECTIVES ON TRANSLATION	<ul style="list-style-type: none"> ➤ Concept of translation (MANFREDI, 2014) ➤ Translation subcompetences – Bilingual and Extralinguistic (HURTADO ALBIR, 2003) ➤ Available designs, Designing, and The Redesigned (THE NEW LONDON GROUP, 2000)
THEORETICAL AND PEDAGOGICAL PERSPECTIVES ON LITERACIES	<ul style="list-style-type: none"> ➤ Systemic functional linguistics (HALLIDAY and MATTHIESSEN, 2004; 2014) ➤ Multiliteracies Pedagogy (THE NEW LONDON GROUP, 2000) ➤ Functional and Critical literacies (KALANTZIS <i>et al.</i>, 2016)
PEDAGOGICAL ACTIVITIES APLIED IN THE TRANSLATION UNITS	<ul style="list-style-type: none"> ➤ Pre- While- Post and follow up activities – translation Didactic units (COLINA, 2003), (NUNAN, 2004); ➤ Context-based Text Typology (MATTHIESSEN <i>et al.</i>, 2017) ➤ Situated Practice, Overt Instruction, Critical Framing, Transformed Practice (THE NEW LONDON GROUP, 2000)

Source: Adapted from Hurtado Albir (2005)

The framework shown above is constituted by a conceptual perspective that starts from the concept of translation based on Manfredi (2014), the five subcompetences proposed by Hurtado Albir (2003) and the three concepts of Available Designs, Designing and The Redesigned from The New London Group (2000).

The theoretical and pedagogical perspective is composed by SFL developed by Halliday and Matthiessen (2004), multiliteracies pedagogy from The New London Group (2000), and functional and critical literacies based on Kalantzis et al., (2016).

Meanwhile, the methodological perspective follows a sequence of pre- while- post and follow-up activities which rule the TDUs (COLINA, 2003; NUNAN, 2004), the Context-based Text Typology by Matthiessen et al., (2017) and the four components proposed by The New London Group (2000).

In this section, the design of the proposed TDUs is presented, following the conceptual, pedagogical, and methodological perspectives of the didactics of translation presented above. Besides, it aims to guide professors concerning the use and preparation of new didactic units for translation classroom practice, since the steps of the activities are explained in detail with notes and implications for teaching.

The song translation activities in the TDUs are from Portuguese into English as the source text is a Portuguese version and there was already an official translation in English made by the same author, that is, Tom Jobim. This aspect seems to be positive in the sense that students can make comparisons between the source and target texts and analyze the process of translation. Students can also benefit with acquiring skills as producers as well as texts analysts. For instance, in the **video extra pre-listening/translation activity (TDU2)**, students are asked to:

Activity: Discuss the questions in pairs and answer them.

1. Where does the film take place and how does it start?
2. Describe the place. Do you think it is the perfect stage to express the distance between strangers?
3. Describe two of your most favorite characters of the film.
4. After answering the questions, analyze the components of the clauses in the three responses and decide if they are attributives or identifiers.

The video translation activities are from English into Portuguese since the film takes place in Los Angeles and the source text is in English. The **video extra follow-up listening/translation activity (TDU2)** is shown as an example followed by a brief explanation before the command.

Explanation: texts may realize eight socio semiotic process (SSP) activities according to Matthiessen (2008, 2012); Halliday and Matthiessen (2004, 2014), and this model is a relevant

tool to help the translator in the pre-translation phase, although it does not mean this task should be done in the pre-activity stage. It enables students to raise their awareness in terms of what is going on and, later about the subject matter.

Activity: Look at the socio semiotic process in the figure provided and recognize the socio semiotic process (activity) ‘Categorizing’ (Matthiessen, 2012) in the song source text. This activity is related to the way the reader is held to the topic that is being described. Is there any difference regarding nominal groups between the source and the target texts?

Interestingly, the selection of languages is rather flexible depending on the pedagogical potential of the texts for exploration, as most of the activities can be easily adapted to any other language situation. For instance, the **song extra pre-listening/translation activity (TDU1)** shown below involves students in group discussion and critical reflection upon the text as a whole, how the readers are positioned to engage in transforming and redesigning texts while answering the following questions.

1. What is the song about?
2. What is the purpose of this text? (To inform, to convince...)
3. How is the text structured?
4. Why might the author have written this text?
5. What knowledge does the listener/reader need to bring to this text in order to understand the lyrics of the song?
6. How is the listener/reader ‘positioned’ in relation to the author?
(e.g. as a friend, as an opponent, as someone who needs to be persuaded, as invisible or as someone who agrees with the author’s views)
7. What does the author say about the world and the people in it? What does this suggest? Does this ‘fit’ with what you believe about the world and about people? Why/why not?

Source: adapted from Kalantzis *et al.*, (2016, p. 186).

The TDUs that are used to illustrate the study were not developed for one and only specific course subject, but instead, they may be used at any intermediate to advance translation class context. They are organized into different activities which may progress in level of difficulty. Depending on the didactic unit, the challenges vary significantly in terms of grammar, lexis, cultural issues just to name a few. Some of them may even require multimodal skills to achieve the outcomes of the sequence. To illustrate this aspect, the instruction is shown

below in the **follow-up reading/translation activity-1 based on the digital visual design (TDU3)**.

Explanation: Apart from the literary function, Honeck (1997, p. 27) proposed properties that make the proverbs have some practical function for everyday purposes. “They are relatively short, poetic, typically concrete, and used as indirect comments”. They have pragmatic functions, and they have several purposes such as teach, advise, warn, persuade, among others (XATARA and SUCCI, 2016). These aspects might be the reason why they develop in cultures fast and easily.

Activity: Form two groups and based on the explanation above, the first group chooses a proverb in which its communicative purpose is to convince, and the second group looks for a proverb that aims to teach. Then, you create an ad, a cartoon, a *meme* or any other multimodal production on your own.

The number of activities and length of the TDUs follow the sequence proposed by the framework. The idea is that each TDU should have at least eight activities, but extra activities may also be useful and welcome, mainly if there is one for each stage of the sequence. Some activities can be performed individually, or in pairs or trios, and others in groups. Depending on the kind of activity, they may be held in class or outside the classroom. For instance, in one of the extra activities, students are given two options, since one of them depends on the students’ profiles and competences of other languages. For instance, this aspect is shown in the **song extra post-listening/translation activity (TDU1)**.

Activity: Choose one of the alternative situations and join a group. The first activity may happen if: a) there are students who know French or Spanish and opt to compare similarities and differences between the target language version and Portuguese or even among the three languages following the same steps discussed previously; b) there is a class consensus and agreement on the application, otherwise, it turns out to be invalid. The second option is choosing another song which has not been translated yet. It could be shorter and if possible, from the same author so that some aspects of style might sound familiar. Each pair or trio is supposed to be in charge of one stanza and they should make relevant notes during the translation.

Even though collaborative work does not match some students' learning styles, students should be motivated since they can choose about how to do the activity. With regards to working in groups, Ur (2012, p. 234) argues that for many students, "it is pleasant to cooperate with others to produce a joint result, and students enjoy the sense of group solidarity and warmth that results". It is also said that, even though collaborative work does not match some students' learning styles, it is normally very motivating since the students can choose about how to carry out the activity. Another aspect worth noting is that depending on the length of the sequence, the TDUs may be managed from three to five classes.

Based on my experience as a teacher, the expectations that might come from translation professors or trainers who may read this study are threefold. There are those professors who may not need or avoid using the material for particular reasons, but there are some others who may feel shy or not confident or experienced enough to create different classroom materials and may appreciate them. There might be still others who may be surprised for being asked to think about different translation strategies or reflect upon translation communicative teaching while using them or even try to be innovative by preparing new materials based on the didactic unit sample for further needs.

In the development of the three didactic units, there is some room for culture tasks since they provide countless topics for cross-cultural discussion and because culture constitutes a core element of EFL and Translation Teaching. According to Corbett (2003, p. 2) "a language course concerned with 'culture', then, broadens its scope from a focus on improving 'the four skills'" and he also states that it can "help learners, acquire cultural skills such as strategies for the systematic observation of behavioral patterns". I agree with Corbett's thoughts and I would even add translation as the fifth skill to be worked on in accordance with Costa (1988, p. 290-291), who suggests translation as a skill that can be considered as important as reading, writing, listening, or speaking. In fact,

[...] translation can be considered the fifth skill together with oral and written comprehension and oral and written production. Language learning would gain the cultural dimension (which, in general, it does not present nowadays) and it could be more effective as long as specific learning problems could be detected.¹² (COSTA, 1988, p. 290-291, my translation)

¹² Translated version of: *Na realidade, a tradução pode ser considerada como uma quinta habilidade ao lado da compreensão oral e escrita e da produção oral e escrita. O ensino de línguas ganharia a dimensão cultural (que ele, em geral, não apresenta atualmente) e poderia mesmo ser mais eficaz na medida em que certos problemas de aprendizagem fossem melhor identificados.*

In this sense, proverbs were selected to be used in the TDUs as they are popular sayings that provide original pieces of wisdom, which can improve students' English language skills at different levels. Here I add translation skills since according to Dabaghi, Pishbin and Niknasab (2010, p. 810), "Proverbs are speech entities that can be used in every aspect of discussions such as poetry, wise saying, and contemplative argument as well as daily lives of all cultures to address situations or just in leisurely discourse". The authors also say that, proverbs have not lost their usefulness in modern society as they are used by all kinds of people from ordinary to literate ones and by people who perform the most different professions. Proverbs are a significant rhetorical force in various modes of communication. To illustrate this issue, the **extra while-reading/translation activity based on the digital visual design (TDU3)** is shown below.

Activity: Choose a proverb from the visual design above and translate it to any non-linguistic code, that is, produce an intersemiotic translation. This activity can be done individually or in pairs and it is a fruitful opportunity to share their productions with their peers.

Since the very beginning of the evolution of the English language teaching, after several turns and shifts concerning methods in language learning across years, the role of translation in the foreign language learning has approached new dimensions, as it was briefly commented in the introduction. The evolution of methods is not described in this study because it is beyond the scope of this research but for those who would like to read more about the theme see Leffa (1988) and Liberatti (2012).

Currently, translation can be considered an ally aiming to ease the learning process. It can also be welcome if used appropriately at the right moment. As Liberatti (2012) points out, the slight differences between the first and the second languages can be clearly indicated and solved with translation since the practice of translation can be developed in any sort of method used by language professionals. For instance, the **extra pre-reading/translation activity based on the digital visual design (TDU3)** was selected to illustrate this aspect.

Activity: List 3 proverbs in Portuguese from the picture which you are familiar with and which have close counterparts in the English language. Make comments on any differences in meaning, form or context of use between each proverb and its 'equivalent'. After that, try to find a proverb which has the opposite meaning of the ones chosen for this activity.

Furthermore, it becomes easier to demonstrate that certain expressions may differ from one language to another and it may be difficult to find equivalent expressions to convey the same meaning in another language. In this sense, it is worth discussing together with the students to approach which expression would be the closest in the other language (Corbett, 2003). To illustrate this aspect, the extra while-listening/translation activity based on the song is an example of classroom application.

Figure 10 - EXAMPLE OF A TDU CLASSROOM APPLICATION

**THE APPLICATION OF THE SONG "WATERS OF MARCH"
WHILE-LISTENING/TRANSLATION ACTIVITY**

Activity: compare the two excerpts taken from both versions and reflect on the author's decisions concerning some expressions and why he came up with such strategy. Next, search for more examples which are present in the song, and describe the possible reasons for the writer's choices.

Portuguese version	English version
<i>É peroba no campo São as águas de março fechando o verão É a promessa de vida no teu coração</i> <small>(Elaborated by the author)</small>	The oak when it blooms And the river bank talks of the waters of March It's the promise of life, it's the joy in your heart

SOURCE: DESIGNED BY THE AUTHOR

Learning about cultural aspects (Corbett, 2003) is relevant for translators and language learners for many reasons. The first is getting to know the way people behave in particular places around the world. One cannot understand a foreign language without considering the culture of which it is a part. As pointed out by Kress (2011), language and culture are intrinsically connected, that is, the way people think is intimately connected to language. Kramersch (2017) argues that there are two ways of perceiving culture in language teaching which depend on epistemological and intellectual orientations.

The modern and the post-modern perspectives regarding culture have remained until today in theory and practice in the language teaching and learning field. According to the author, before 1970, culture was considered as a component of the language studies associated to the Grammar Translation Method but after that, with the communicative turn, culture became a synonym of lifestyles and behaviors of people who join the same speech community and share common experiences. Languages are used to present ideas, values, lifestyles, and other cultural aspects. In this respect, the PACTE group (20013, p. 58) mapped, identified, and systematized 17 categories of knowledge, abilities and sub competences related to translation competence and the results showed that knowledge of both cultures of the source language and target language ranked the second most emphasized of all.

According to Hurtado Albir (2001), one of the reasons translation is so dynamic and challenging is the necessity to overcome barriers that come from linguistic and cultural differences. It is understood that deep knowledge about the cultural aspects of the languages which are being translated empowers the translator-to-be in the process of retextualization in the target language. As Dweik and Thalji (2016, p. 120) point out, translation is “[a] process of rendering the original text and all of its features or aspects semantically, culturally, and pragmatically, into another language”. In this sense, students should be exposed to reading and translating different genres in both source and target languages. The reading of any type of text is also valid when the reader interprets the ideological aspects of the text, the conceptions that sometimes are implicit between lines. As an example, in the **pre-reading/translation activity-2 based on the proverbs (TDU3)**, students discuss these questions adapted from Motta-Roth and Heberle (2015).

Activity: In groups of four, answer the questions and one member of each group becomes in charge of reporting their answers to the whole class.

1. Which non-verbal elements are in the foreground and background? How can this visual arrangement be interpreted? Why have they been positioned this way?
2. Do images present a concept, a state of affairs, a sequence of events, a system of classification? Can you say that sociocultural aspects (stereotypes related to nationality, profession, gender, sexuality, race, economic status, class) can be recuperated from these multimodal elements? How? Why?

Since culture is a constant backdrop to the everyday use of language, in the process of developing the TDUs, I have tried to equip the learners with cultural knowledge and diversity. Cultural aspects of films, videos, and songs, for instance, such as customs and humor, or culturally specific use of language, like idioms among many other expressions, could be discussed with learners, as a resource to introduce authentic content. This aspect can be seen in the **extra post-reading/translation activity about proverbs (TDU3)** as the example below:

Activity: the proverbs used in this activity are common and easy to be understood. Although the language seems to be contemporary, some proverbs present words which are not used anymore, or not used often. What are they and what do they mean? Then, compare with the English version and check if the same happens. Comment on cultural aspects too.

- 1) “*Cão que ladra não morde*” (**barking dogs seldom bite**)
- 2) “*Nem tudo que reluz é ouro*” (**All that glitters is not gold**)
- 3) “*Quem não arrisca, não petisca*” (**He who dares, wins**)
- 4) “*Depois da tempestade vem a bonanza*” (**The darkest hour is that before dawn**)

Besides, students’ concern in terms of translation are often related to how specific features of a given culture can be translated to another language in order to make it understandable, especially in the context of the state of *Pará* where people are usually surrounded by an increasing mysticism, full of weird characters such as *Matita Pereira*, *Boto* or *Cobra Grande*. Besides, people from *Pará* express themselves in Portuguese in a very particular way approaching many words from *Tupi* language and many other indigenous languages which convey specific meaning and are difficult to be translated.

The didactic units’ samples developed for translation classroom practice which illustrate the discussions aim to suit contemporary literacies pedagogy and fulfill the cultural aspects mentioned above. Regarding the objectives to materials preparation, it seems that when aims are clearly defined, they provide directions and orientations about the activities that are being developed with the use of the material. They guide learners because they become aware of what is being expected from them and they help the one who is developing the material, since it allows observation and checking if the aims were achieved or not (LEFFA, 2007; UR, 2012).

To orchestrate the methodological perspective with the conceptual paradigm in harmony with the functional theory for the translation activities, a framework design is

proposed below. The framework describes the activity stages for a conscious, productive sequence designed to provide translators-to-be with autonomous learning. The organizational structure of the TDU takes into consideration the notion of the bilingual and the extralinguistic subcompetences and different levels of difficulty with the purpose of activating scaffolding. According to Echeverri (2014, p. 301) “Scaffolding is adapting task difficulty in such a way that tasks represent a challenge for the students without demotivating them”. This framework consists of two steps within each of the four core stages:

Table 7 - Framework Design for the Translation Didactic Units

CORE STAGES	
1 – The pre-translation activities	SITUATED PRACTICE
➤ Activating the known	
➤ Getting to know the new	
2 – The while-translation activities	OVERT INSTRUCTION
➤ Familiarizing with concepts	
➤ Applying functionally	
3 – The post-translation activities	CRITICAL FRAMING
➤ Interpreting critically	
➤ Producing creatively	
4 – Follow-up activities	TRANSFORMED PRACTICE
➤ Consolidating autonomously	
➤ Reflecting purposefully	

Source: Designed by the author based on The new London Group, Colina and Nunan

Figure 11 - ORIGINAL VERSION OF THE FRAMEWORK, BY THE NEW LONDON GROUP
(1996):

<i>Situated Practice:</i>	Immersion in experience and the utilization of available discourses, including those from the students' lifeworlds and simulations of the relationships to be found in workplaces and public spaces.
<i>Overt Instruction:</i>	Systematic, analytic, and conscious understanding. In the case of multiliteracies, this requires the introduction of explicit metalanguages, which describe and interpret the Design elements of different modes of meaning.
<i>Critical Framing:</i>	Interpreting the social and cultural context of particular Designs of meaning. This involves the students' standing back from what they are studying and viewing it critically in relation to its context.
<i>Transformed Practice:</i>	Transfer in meaning-making practice, which puts the transformed meaning to work in other contexts or cultural sites.

This framework, which was provided by The New London Group (1996), demonstrates how the four core stages with their respective two-phase steps match each of the four elements of the process of Design. Additionally, the stages are directly or indirectly aligned with the linguistic and extralinguistic subcompetences previously mentioned and which are in connection with the objectives related to the language of the texts that belong to different multimodal genres. In this sense, it is important for the translator students to be able to recognize specific features of the genre they may have to work with in both source and target texts since textual conventions may vary between languages and from culture to culture.

The structure of the TDUs is organized into a sequence of eight activities and the stages are described in detail below so that the reader can follow a methodological explanation. Four extra activities were added in each TDU to provide probable users with the opportunity of flexible choices in the application or implementation. Some activities provide moments in which the sharing of information is enhanced to be performed in small groups or as a whole group in a debate format, but it depends on the type of activity as shown in the examples along the discussions. Therefore, the assessment of the TDUs may happen partially based on these oral participations. The set of activities are intended to foster the learners' reflections upon their own performance. The framework offers a step-by-step direction which guides how the TDU may be developed and applied. It enables the translator students to get familiarized with the

procedures to develop translation didactic materials for classroom practice based on pre-, while-post- and follow-up activities.

- Activating the known – in this stage, students are supposed to activate their background knowledge bringing to their translation learning contexts different kinds of information which are familiar to them. After all, besides being learners, they are individuals who have expectations, different past experiences, fears, beliefs, aspirations, goals, among others, that should be considered in the learning process. With regards to beliefs, it seems that there are some translators or translation students who have some misconceptions about other languages and think that some languages are more practical or objective or even more conceptual and rational than others. That would be a good moment to discuss about these representations and any other aspect that may affect the translation act. In the **pre-listening/translation activity-1 proposed in the song (TDU1)**, an example that activates student's previous knowledge can be seen. Before the activity, students are asked to install the kahoot app and access spotify to listen to the Portuguese version which is the source text.

Activity: Make two lists. The first list should contain words that are familiar, and you feel comfortable to translate into English and the second list with unknown words which may be difficult to translate. Then, listen to the English version to confirm your first list and check how the unfamiliar words were translated by the author. You should work in pairs helping each other either in the activity itself by activating background knowledge or dealing with the app effectively. By this time, reflecting on beliefs and expectations about language and translation may be useful.

- Getting to know the new – Students are presented new information or new knowledge and situations which are not familiar to them. This stage can be useful to present the different types of language for the students so that they can identify the variety of genres. It is also a good moment to make students take into consideration “pragmatic factors and to do it at the right time in the translation process, so that these factors will guide global and local translation decisions” COLINA (2003, p. 81). To illustrate this aspect, the **pre-listening/translation activity-2 based on the song (TDU1)** is shown.

Activity: Find out which words or expressions about culture were omitted in the English version since the song in Portuguese refers to some Brazilian cultural aspects which are difficult to

translate into the target culture such as: *febre terçã*, *feira da cumeeira*, and *garrafa de cana*. Look for explanations about these particular cultural aspects. Next, based on such touchy aspects to be decided while translating cultural characteristics or traits, students answer the questions in order to explore local translation decisions: a) What elements of the Brazilian culture are involved and valued in the song? b) Are there local cultural issues?

- Familiarizing with concepts – learners may get familiar with the language functions or the theory that underlie these concepts. Students are expected to build up their critical skills based on analyses and reflections regarding the context. In this case, following SFL as one of the theoretical perspectives of this research, students might undertake tasks in which they can analyze the relational processes or ways that different types of people interact, or any other register parameters. For example, in the **while-listening/translation activity-1 based on the song (TDU1)**, students are asked.

Activity: In the first stanza, sort and italicize the *verbal groups* that realize the relational processes in the text and underline the participants. It is clearly seen how language can be used to attribute characteristics and identities for particular participants (a person or a thing). Follow the example provided in the first line.

Question adapted from Fuzer and Cabral (2014, p. 92).

É pau, é pedra, é o fim do caminho (EXAMPLE)

É um resto de toco, é um pouco sozinho

É um caco de vidro, é a vida, é o sol

É a noite, é a morte, é o laço, é o anzol

- Applying functionally – students should be able to link structure and functions assessing different language perspectives. It is important to bear in mind how language is shaped, and they may experiment with using the language for varied communicative purposes. In the proposed TDU, this aspect is shown in the **while-listening/translation activity-2 based on the song (TDU1)**.

Activity: In the second stanza, analyze the lexicogrammatical functions of the clauses in the transitivity system. Write the groups that constitute the clause in the first line and

identify the process, the participant(s) and the circumstance(s) in the second line. Follow the example below which was taken from Fuzer and Cabral (2014, p. 82) and not from the song so that students can be more challenged in functional terms. Here, it is shown only one sentence to illustrate it but the activity is composed by eight sentences.

Brasil vence Costa do Marfim no jogo de estreia na Copa 2010.

<i>Brasil</i>	<i>Vence</i>	<i>Costa do Marfim</i>	<i>no jogo de estreia</i>	<i>na Copa 2010.</i>
<i>Participante</i>	<i>Processo</i>	<i>Participante</i>	<i>Circunstância</i>	<i>Circunstância</i>

É o vento ventando, é o fim da ladeira

Adapted from Fuzer and Cabral (2014, p. 82)

- **Interpreting critically** – learners should keep a theoretical distance and view what they have studied in a critical way with the purpose of interpreting it in order to extend and apply it constructively in different contexts. They are expected to examine critically contemporary controversial topics concerning human, social, political issues, to name a few. **In the post-listening/translation activity-1 of the TDU based on the song (TDU1)**, the instructions are explained in detail to facilitate comprehension. In order to provide the readers with a better visual understanding about the activity as a whole, I decided to present it in full, exactly the way it is shown in the plan so that the information written in the envelopes can be seen.

Teachers' notes: Class is divided into three groups by the label A, B and C students. Each group receives two envelopes containing descriptions of field, tenor and mode regarding the song and another envelope with expressions that designate who writes the song, what is sung, when it is sung, and so on. Then, group A receives a colored set of information (e.g. orange), group B gets a different color (e.g. blue) and group C gets another color (e.g. purple). All the groups receive the same set of information. Students are given ten minutes to match the appropriate information while the teacher circulates just to monitor time and doubts. In order to correct the activity, teacher asks group A to stick on the wall or spread on the floor the orange combinations concerning field. Group B comes to the front and puts only information regarding tenor using the blue slips and group C sorts the Mode information in purple to end up the activity. The students may take a picture to keep a record of the complete checking and share with

colleagues. This activity could also be carried out with digital technology, via MOODLE, for instance, or glogster, or any software which can help students visualize their findings, collectively, from their personal computers or cell phones!

Activity: Based on an explanation about the three metafunctions of the context of situation previously taught, match the expressions with the appropriate descriptions which are mixed in the envelopes.

Activity	
The “field” refers to the subject matter, or activity of which the language is a part (UNSWORTH, 2001, p.32). In other words, the field of discourse is what is going on in the context. In this case, the song composed and translated by Jobim reports a series of characteristics or attributes caused by the rains. Regarding this aspect, it seems that the song realizes the recreating socio semiotic activity as it describes the damages related to the waters of March in a poetic tone that can be recognized by its rhythm, structure and form. It also realizes the reporting sociosemiotic activity, since it tells us what is happening. The manipulation of objects is reflected in the language through processes of existence, and possession. Movement is also realized by relational processes, at the same time that indicates movement (<i>vento ventando, fechando o verão...</i>).	FIELD
The poetic text is a representation of national identity. Tom writes the lyrics in March, which sets the end of Brazilian summer. It is also Brazil’s rainiest month.	The song (what is written)
The song in Portuguese was composed in March 1972 and the English version was released for the first time in June 1973.	The time (when it is written)
March is considered to be affected by floods caused by heavy rains. The melody, the musicality and the lyrics show a constant downward progression which is similarly seen in water flowing from the pouring rains of March.	The reason (why it is written)
Activity	
Concerning the variable tenor, the interaction between the singer and the listeners is identified by someone who writes a poem describing several social and political problems approached mainly in Rio de	TENOR

<p>Janeiro and a broad audience who appreciates it and interprets the lyrics. “Tenor” refers to the nature of the relationships among the people involved in using the language (UNSWORTH, 2001, p. 33). The composer and singer are authorities, as they use categorical assertions to paint reality!</p>	
<p>The song “Waters of March” was composed by the Brazilian poet, singer, composer, melodist, conductor, pianist and violinist, Antonio Carlos Brasileiro de Almeida Jobim. He was born in Rio de Janeiro in 1927 and died in New York in 1994</p>	<p>The writer (who writes)</p>
<p>The audience is broad since the song is addressed to anyone in the whole world. The song enchants anyone who appreciates good national and international music. Good in the sense that it is informative, and it represents aspects related to Brazilian landscape. Regarding the relations, there is a spatial distance between the interlocutors considering the author as a remarkable Brazilian pop music singer and the people’s origins, places and culture. On the other hand, there is a close relationship in the sense that the song is also addressed to a broad circle of musicians who share, among them, interests and expertise in music. They play with the beat, rhythm, meanings, text, and context at the same time in a very tactful way.</p>	<p>The audience (who it is written to)</p>
<p>“‘Mode’ is concerned with a number of factors such as the physical channel used for communication (graphic/aural) and the medium or the extent to which the language uses the grammatical forms conventionally culturally associated with each channel” (UNSWORTH, 2001, p. 35). With regards to the mode of discourse in the song, the language is written in a poetic style. The main function of the text is to describe scenes in a rural environment emphasized by the verb “to be”. The written channel used by the author takes place only at the moment the text is composed but, instead, for further communicative actions presented in public, the oral language will be used with the purpose to show the song to society.</p>	<p>MODE</p>
<p>Tom Jobim’s poetic style is full of metaphors and his most remarkable feature is his incredible ability to write about complex sociocultural themes in a sophisticated and smooth way. The English version shows alliteration, pleonasm, and an ongoing interwoven alterability of</p>	

<p>opposites. There are references to some Brazilian cultural aspects which were not translated but rather omitted. For instance, <i>feira da cumeeira</i>, <i>matita-pereira</i>. But the writer was attentive to the social-cultural expressions, and he cared for the words and verses combination, the rhythm, the rhymes, and the melody.</p>	<p>The writer's style (how it is written)</p>
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Source: Designed by the author.

- Producing creatively – this phase is meant for learners to put their knowledge into practice. Learners may be guided by the teachers and given opportunities to explore the different levels of language through practical use trying to innovate on their own. For instance, in the **post-listening/translation activity-2 of the song TDU (TDU1)**, students are expected to analyze the length in each version; eventually, they get to the conclusion that the English version ended up having more verses than the Portuguese one and discuss about the reasons. After that, students will hopefully be confident enough to fill in the template chart independently with information of both versions.

Figure 12 - TEMPLATE FOR THE SONG POST-LISTENING/TRANSLATION ACTIVITY EXAMPLE

The Application of the Song “Waters of March” Post-listening/translation activity

- **Activity:** Students analyze the length in each version; eventually, they get to the conclusion that the English version ended up having more verses than the Portuguese one and discuss about the reasons. After that, students fill in the template chart individually.

Student:	Portuguese	English
Song title and author:		
Song summary: write a one-sentence meaning:		
Reflections on the strategy translation choices:		
Difficult vocabulary to be translated:		

Elaborated by the author

SOURCE: DESIGNED BY THE AUTHOR

- Consolidating autonomously – learners may try to explore online topics or subjects linked to what was taught in class in order to develop their self-confidence. According to Kalantzis *et al* (2016, p. 10),

the new learners take greater responsibility for their learning, in part because they are given greater autonomy and scope for self-control. They are knowledge-producers, drawing together a range of available knowledge resources, instead of being knowledge-consumers fed from just one source – the reader or textbook – like students in the classrooms of the recent past.

This kind of activity is intended to make students learn how to search for supportive materials and question the reliability of the information so as to foster their responsibility for making translation decisions effectively and professionally. To illustrate this step the **follow-up listening/translation-1in the TDU1 based on the song** is devoted to some autonomous exploitation. Students are given some references and opportunity to search for extra online material to explore the topics of metaphors and song translations in order to write a short essay on one of the themes. Two questions are suggested in case students need some direction.

- 1) Both versions of the lyrics, every line begins with “it is...” and “é” since the very beginning and it keeps on for almost all along the song. What might this mean?
- 2) What main features may be taken into account in song translations? Discuss the quotation below taken from Rocha’s thesis:

“A tradução não se baseia fundamentalmente em um texto escrito, mas recorre simultaneamente a uma variedade de tecnologias, mídias, instituições e discursos públicos. Nesse sentido, o termo bricolage pode ser aplicado em relação à apropriação verbal, vocal e musical. No processo de tradução, uma série de elementos, incluindo música, linguagem, estilo vocal, instrumentação, e também valores, ideologia, cultura, etc. são apropriados da cultura de origem e misturados com elementos da cultura alvo. O tradutor, nesse sentido, torna-se um bricoleur, que escolhe vários componentes do texto múltiplo, os quais ele combina e interconecta para formar um novo sistema unificado e significante. (Kainld, 2005, p. 242, in Rocha, 208, p. 66)

- Reflecting purposefully – as a last step, students should show how they can implement new practices reflectively in different contexts based on knowledge and conscious understandings acquired in previous stages. As Colina (2003, p. 70) explains, “[i]n order to stress the nature of translation as a process (students often think of it only as a

product), translations can be annotated”. The author also adds that “annotations include reflections and thoughts on the translation task. She also explains that “[i]n addition to bringing forth the procedural aspect of translation, annotated translations facilitate evaluation of learning and translation processes rather than evaluation of product only”.

The follow-up listening/translation activity-2 of the song (TDU1) is addressed to ‘gist translation’.

Activity: ‘gist translation’ – Read or listen to the song source text again to summarize it in the target language, that is, the production should be written in English. The sequence and information used in the previous activities may be used as support. Also, making use of the paraphrasing strategy in notetaking on texts section of “My TON” may be helpful regarding annotations and reflections upon the process.

Besides following a conceptual, pedagogical perspective aligned with a methodological theoretical model, the TDUs are developed in the current study via two particular types of genres used as multimodal learning tools. As Janks *et al.* (2014, p. 84) point out

genres guide our responses. When we know something is a cartoon we adopt a cartoon-reading position as opposed to the position we take up when we know something is, by way of contrast, a portrait.

Thus, the characteristics of any type of text make us recognize the sort of genre it belongs to due to its communicative purpose.

Current teaching trends emphasize the importance of exposing learners to the most different kinds of genres possible. Genre refers to a kind of text that serves a particular social purpose. (KALANTZIS *et al.*, (2016, p. 147) point out that “genre-based pedagogy makes explicit the ways in which different types of text are structured to serve different purposes”. Depending on the purpose, a new kind of text is produced. Each piece of writing will have a particular organizational pattern. The purpose of the whole text is what really matters in the genre approach and after that, the other structural stages will be taken into account. According to Holden and Nobre (2018, p. 40) “The reader who is familiar with a variety of genres in his or her own language and culture should be encouraged to look for the similarities when encountering the same genres in English” or in any other language.

Our ability to make predictions about genres shows that people know how to use language to achieve different purposes. We get familiarized with the schematic structure, the types of realizations, of meanings and words of many genres. According to Eggins (2004, p. 84) “Genre theory is about bringing this unconscious cultural knowledge to consciousness by describing how we use language to do things and reflecting critically on just what our cultural life involves”. The link with genres in the TDUs can be seen in the sequence based on the digital picture involving proverbs. The proverb is a genre that has various exploration possibilities as it brings substantial contributions to the teaching of translation. For this reason, it should be present in translation classes since activities may involve issues related to phonology, lexicogrammar, semantics, pragmatics, context of situation, context of culture and discourse.

Translation lessons may become more interesting and fruitful, providing students not only with an analysis of linguistic and extralinguistic elements of their social contexts, but also the ideological and cultural load present in the proverbs, expanding students’ translation skills and discursive proficiency. Due to the rich discursive tool, it is unquestionable that the power of proverbs is recognized not only in folklore but in texts of the most varied types.

Regarding the use of songs, understood here as a genre, as Holden and Nobre (2018, p. 20) say, “It is often productive to use songs to arouse interest in themes which can then be explored further through reading, writing and discussion”. And I add translation in this sequence. The students may enjoy comparing different translations of the same song or versions of songs in different languages, just to name a few.

To provide students with opportunities of a dynamic and cozy learning atmosphere, four categories based on Gee’s (2007) analysis of video games as learning environment presented in Kalantzis *et al.*, (2016, p. 184) are selected to be taken into account in the two multimodal genres chosen for the TDUs. The categories are (i) Interactive learning; (ii) Commitment; (iii) Multimodality; and (iv) Empathy. In this sense, Colina (2003, p. 53) points out that,

Teachers are also resource persons who know how to guide and direct translational interaction in the classroom; experts who can create the right environment and conditions for the development of social aspects of translation, for the fostering of translation as a communicative activity, and for the acquisition of skills; and professionals who can offer the information and resources that students need to perform aspects of their translation tasks and assignments.

The citation suggests that new roles are required for everyone in an academic community. Contemporary interactivity calls into question the traditional translation classroom

in which the teacher is viewed as a repository of knowledge that is, the know-it-all. Instead, in this new translation classroom, “interaction is multisided” (COLINA, 2003, p. 77). This new communicative context demands new roles, new profiles from the part of the teachers who should provide diverse room for effective learning.

The first category used for the song activity is **Interactive learning** in which listening is seen as a pleasant interpreting receptive input. **Commitment** is the second one which considers establishing emotional engagement, feeling motivated by the lyrics and sound. In a broader sense, according to West (2009, p. 286)

It has been shown in a growing number of studies that the choice of music has an impact on consumer behavior. Classical and popular music have more positive effects on purchasing intentions than easy listening and no music, and music can create a specific atmosphere to distinguish a restaurant from competitors. Absence of music seems to have negative effects on both atmosphere and spending behavior. (WEST, 2009, p. 286)

This citation elucidates the powerful resource of the genre song to learning since it encompasses the four categories at once as the third category refers to Multimodality which makes use of audio and linguistic modes activating the meaning making production. It is crucial for the students to be aware that resources of different modes are sometimes similar to and other times different from culture to culture. And the last one is Empathy which refers to reflection on active social agents who may generate human emotional changes.

The same four categories chosen for the song may also fit the video and the digital illustrations, which are the genres selected for the second and the third TDU except for some slight differences in relation to the meaning making modes. For instance, I present some examples of activities related to the video.

Regarding Interactive learning, viewing is considered as a pleasant interpreting way of receiving information represented on the screen. The post-listening/translation activity-1 based on the video (TDU2) is an example.

Activity: Several times in the film, the director suggests that the same people who suffer from prejudice are also prejudiced. In other words, characters seem not to react in a consistent way and their racism is never a straightforward matter. Based on this, how are the changes in attitude performed by the same characters translated in the scenes?

Characters	Action 1	Action 2
Anthony (Chris "Ludacris" Bridges) and Peter Example 1		
Example 2		
Officer Hansen (Ryan Phillippe) Example 1		
Example 2		

Source: Designed by the author

Commitment is the category that maintains feeling motivated by the images, verbal and non-verbal behavior establishing emotional and sometimes progressive engagement. In my data, I opted to use only some passages of the films in order to suit the concentration span of the learners, as according to Stempleski (2010), it is better to exploit a short segment of video effectively rather than use a long sequence which may result in less active viewing. The fact is that watching a film in class seems to be enjoyable and welcome for students, even if only a few scenes are used. Fiorito and Heather (2009) argue that the complete video experience can hold students' attention for longer than a short segment. In this sense, based on my teaching experience, I assume a different point of view from theirs regarding the whole video watching. Yet, Stempleski (2010, p. 364) expresses a word of warning concerning this aspect as she points out that "teachers must be prepared to respond to students' interest in other parts of the film when short, isolated sequences from authentic video documents are used". Indeed, students may get anxious to watch the film in full, but they may be encouraged to do this at home.

Regarding **Multimodality**, it refers to making use of visual, audio, linguistic, tactile, gestural, and spatial modes activating the meaning making production. When different modes are repeated and reinforced they may generate comprehension of meanings. A fruitful debate may arise, since cultures differ widely regarding eye contact, clothing, touching, olfactory dimensions and physical proximity. Distance is a meaningful communicative aspect to be considered in cultures because they vary considerably in acceptable distances for conversation. In the **while-listening/translation activity-1 based on the film (TDU2)**, firstly, an explanation is provided of the definitions of *close-up*, *medium close-ups*, *medium-shots*, and *long-shots* used in film theory before doing the activity.

Activity: Based on the explanation above, interpret the social distance relation between the characters in the scene to fill in the chart and then, answer how Jean’s judgment towards the locksmith is translated in the film.

Social distance relation between Jean and her husband	Social distance relation between Jean and the locksmith	Social distance relation between Jean and the maid

Source: designed by the author

The Empathy category considers reflecting as an active actor of the film, provoking emotional feelings. The grammatical functions may be used depending on the kind of meaning and how these meanings are exchanged in the required activity. Basically, students need to learn how to master effectively “the most straightforward grammatical realisations of the interpersonal meanings used in interactions”, according to Butt et al. (2000, p. 101). To demand information, interrogative clauses are used to ask questions. To give information, declarative clauses are used to make statements and to demand goods and services; imperatives are used to give instructions.

Students are also supposed to learn that giving or withholding information is performed to respond to a question and acknowledging and contradicting the information are used to respond to a statement. Students need to learn that complying or not should be used to respond to an instruction, but if they want to respond to offers, they may accept or decline it. The fact is that the more teachers of translation, ELT professional and students are aware of the interpersonal grammar of exchange, the better they can use language to exchange meanings with others. This point can be seen in the **(TDU2)** based on the film: in the **while-listening/translation activity-2**, students are expected to answer the questions for activities 1, 2 and 3 based on the relative power, relative status and the level of personal involvement.

- 1. Concerning the relative power of the people who are taking part in the interaction in the scene, answer the following questions:** a) who does most of the talking and who shares the conversation? And b) who listens and acknowledges?
- 2. Regarding the relative status of the couple who are interacting:** a) Does Sandra Bullock start her talk by demanding, giving information, instructing, or offering? And, how about her husband? And b) what interpersonal grammar is used to exchange these meanings? (Declarative, interrogative, imperative)
- 3. With respect to the level of personal involvement between the couple:** a) How often do they meet and how do they treat each other? And b) how close are they related emotionally?

For the exploration of SFL activities, as proposed by Butt *et al.* (2000, p. 88), the metalanguage for discussing language as interaction is used randomly in the activities along the study. For instance, this aspect is illustrated in the extra while-listening/translation activity-1 based on the video (TDU2) in which the students need to learn how to deal with the most straightforward grammatical realizations of the interpersonal meanings that people use in daily talks. For this means, the questions provided below are meant to activate this understanding.

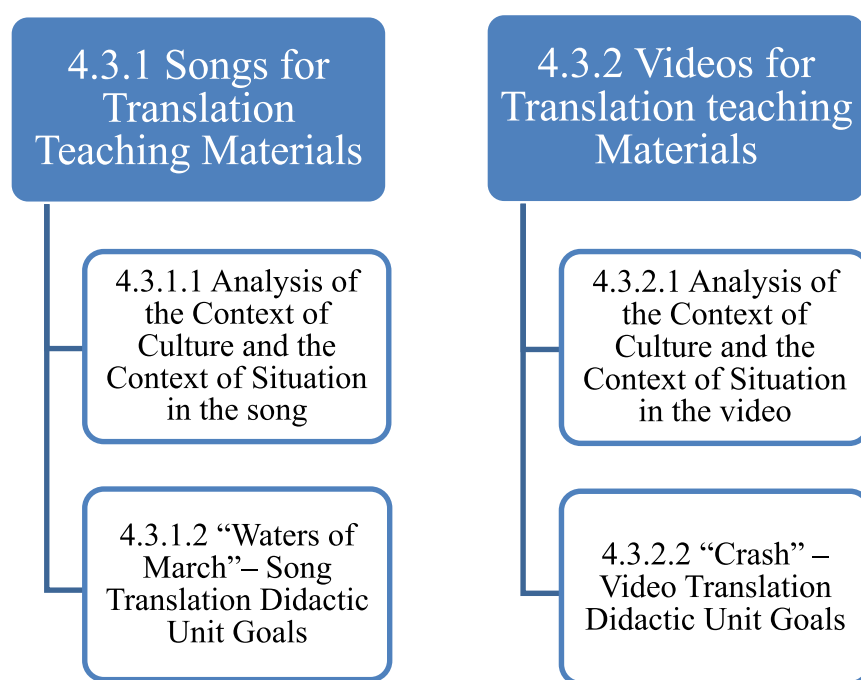
1. What is the most straightforward way to give information?
2. What is the most straightforward way to demand information?
3. What is the most straightforward way to demand goods and services?
4. What is the most straightforward way to give goods and services?

Source: adapted from Butt *et al.*, (2000, p.102)

According to Butt *et al.* (2000, p. 07), “systemic functional grammar is a way of describing lexical and grammatical choices from the systems of wording so that we are aware of how language is being used to realize meaning”. A specific kind of vocabulary is needed to write about texts. This specialized descriptive language used to establish differences and similarities between texts is known as metalanguage. As The New London Group (2000, p. 24) points out, “the primary purpose of the metalanguage should be to identify and explain differences between texts, and relate these to the contexts of culture and in which they seem to work”. The metalanguages of interaction are: Finite, subject, mood, modal finite, polarity, residue, predicator, complement, adjunct, vocative, person, declarative mood, interrogative mood, and imperative mood.

The next section provides the readers with the description of TDU based on the song followed by a step-by-step activity sequence. After that, discussions and analysis are provided. The discussions are illustrated with examples extracted from the song and the film, respectively. The figure below shows a visual representation of the two TDUs that emphasize the listening skill in this subsection. The third TDU based on a digital visual design about proverbs which addresses the reading skill and the fourth TDU that refers to a commented translation based on an abstract and approaches the writing skills are presented at the end of the chapter.

Figure 13 - VISUAL DESIGN OF SUBSECTION 4.3



SOURCE: DESIGNED BY THE AUTHOR

4.3.1 Songs for Translation Teaching Practice

“Music is now no longer seen as a form of communication but as a means of expression”.
(KRESS, 2000, p. 182)

Music is a universal language that has specific features which aim to reach international audiences. The selected text, which in this case is the song, is usually written in verses and the music refers to the melody and rhythm among other aspects. The song is the result of the verbal and musical languages, so it constitutes a hybrid genre with an intersemiotic function. Although much has been discussed about music, “the ways in which music is used in current media that forms the musical understanding of young people are rarely focused on in literature” (WEST, 2009, p. 287). The complexity of music and sound cannot be analyzed in a disconnected way from their contexts. A deeper analysis for a clear perception of how the different components interact as resources for representation is worth investigating.

The analysis of the song *The Waters of March* in this study deals with linguistic, cultural and multimodal perspectives rather than literary and musical aspects. However, recognizing the multidisciplinary dimension in the translation of songs a broader study could be developed concerning the theme (see Franzon, 2008; Low, 2017; and Rocha, 2018). Also, the analysis is linked to the use of songs as a tool for teaching which may provide the translation students with the learning based on an intercultural perspective in a relaxing and pleasant atmosphere. The use of activities involving songs maximizes dynamism and an interest in the learning process since it links the content with people’s feelings and emotions. It may be one of the reasons why the academic interest in the translation of songs has increased recently as pointed out by Rocha (2018), mainly involving discussions about lexicogrammatical, semantic and translation implications.

In song translations, as is the case here, it is crucial to think about the target audience, the message to be addressed, and how much of the original message is expected to be kept. Besides, it should also be thought of how the cultural aspects might be dealt with. As songs usually reflect widespread socio-cultural aspects of identity and values, a special concern related to the choice of words and verses combination should be devoted as well as the rhythm, the rhymes, the melody, and the translation strategies among other resources.

As Rocha (2018) points out Apter and Herman (2000, 2005, 2010, 2012, 2016) have contributed significantly to song translation in academic contexts. Besides, a great number of theses and dissertations have been published in the field according to the study carried out by Rocha. For instance, two theses in Translation of popular songs emphasizing translation strategies and some considerations on musical aspects (KAROSS, 2013; JIMÉNEZ 2013), one thesis in song translation under a social/cultural perspective (TOOGE, 2014) and two theses

about song translation in the foreign language teaching (SILVA-ROS, 2006; CINTRÃO, 2006). Yet, Rocha presents that there are also two current books in the theme of song translation that are worth mentioning, “Translating for Singing: The Theory, Art and Craft of Translating Lyrics” (APTER AND HERMAN, 2016). Besides, “Translating Song: Lyrics and texts – Translation Practices explained” (LOW, 2017).

According to Paulo Rónai (1981), translation is an art and based on the fact that art aims at the impossible, it means that the poet expresses or tries to express what is inexpressible, the painter produces a unique painting, and it is not surprising that the translator is also able to translate what might not be translated. In terms of translation of songs, Rocha (2018) argues that song translation deserves more attention regarding multimodal approaches. Therefore, Rocha’s study proposes a model of analysis which takes into consideration the multimodal nature of the song in the translation activity. In this multimodal perspective, the translation of creative texts will always be a recreation or a similar creation but seductive in the sense that, there are open possibilities of recreation. Based on that, not only the meaning is translated but the linguistic sign itself with all its particularities as sound properties, visual imagery among others, which is far to be considered a literal translation should be taken into account.

Song translators make use of creative tools of good writers and Tom Jobim, being a great one, also used paraphrases, compensations, modulations, and metaphors, among others. Lakoff and Johnson point out that:

Metaphor is one of our most important tools for trying to comprehend partially what cannot be comprehended totally: our feelings, aesthetic experiences, moral practices, and spiritual awareness. These endeavors of imagination are not devoid of rationality; since they use metaphor, they employ an imaginative rationality (Lakoff and Johnson, 1980, p. 193).

The selection of the song to be part of this study was made after a written assignment for a course on Translation of poetic texts in which I analyzed metaphors and translation strategies in the lyrics of the song “Waters of March”. Also, it seems that a song has the power to convince what books and hours of talk cannot achieve, because it touches the emotional and inner side of people’s feelings.

My concern was not to provide the learners with an exercise of translation for the sake of translating but to enable them to improve their intercultural skills. For the purpose of the present research, the TDU that addresses the song aims at analyzing some cultural challenges which naturally emerge during the translation act, reflecting upon some translation strategies.

Another relevant aspect to be highlighted is that the characteristics of Context of Culture and Context of Situation, analyzed in the category of the next subsection are approached in the TDU activities designed for this study.

4.3.1.1 Analysis of the Context of Culture and the Context of Situation in the selected song.

This section presents the Context of Culture and the Context of Situation followed by a lexicogrammatical analysis of the song. Manfredi (2014, p.11) points out that

House still considers ‘Register’ indispensable in translation to dealing with the microcontext, i.e. the Context of Situation, she argues that the category of ‘Genre’ is necessary to analyze the macrocontext, i.e., the Context of Culture. Since translation entails two different Contexts of Cultures, the translator will need to be aware that Genre conventions may vary across cultures.

For that, I explain the theoretical concepts underling the choices and show examples to illustrate the analysis.

- **The Context of Culture**

The song chosen for the TDU, Waters of March, was composed in a controversial and tense period of the military dictatorship in Brazil and shows a poetic metaphorical style. At that time, people could not criticize the government since any negative comments were forbidden. Also, because of this feeling of unhappiness that surrounded the composer Antonio Carlos Jobim, he used to drink a lot as he reported to Cleusa Maria in a long interview for *Jornal do Brasil* on March 1st, 1992. A year before composing the song, Jobim had suffered the worst personal moments in life, mainly, regarding politics, which consequently influenced his writing.

Songs usually reflect widespread socio-cultural aspects of identity and values. Waters of March is closely related to flood problems, chaos, death, which is associated with culture more than a matter of a phenomenon of nature. Depending on the listener or reader, they may infer that there are no worries about protecting people or avoiding national damages from the part of the government.

The song refers to the Brazilian flora when “the oak when it blooms” is used to refer to *peroba do campo*. Jobim establishes a relationship with an American known kind of wood making an effort to provide a more familiar and universal perspective. As Gevers (2010, p. 43)

argues “I believe that Jobim tried to ensure that his song made sense to English-speaking listeners, and therefore came up with an English-language version that could be interpreted as a complete, self-contained work in its own right”.

Other aspects in the song lyrics that remind us of a scenario which is not urban at all, but instead refers to a more natural context without human performance are the use of the words such as *pau*, *pedra*, *toco*, *anzol* which are culturally related to nature and suggest a primitive way of living. Jobim highlights the use of the elements regarding nature, mainly the reference to the kinds of Brazilian trees, for instance *Caingá*, *candeia* and *peroba do campo*. These choices may be associated with his public role as an ecological activist and “*é um resto de toco*”, which was translated as “it’s a rest of stump” may be interpreted as an awareness of the deforestation according to Gevers (2010).

Another aspect that deserves to be illustrated refers to *matita-pereira* (or *matita-perê*) that is described by Gevers (2010, p. 54) as “an indigenous bird species that is important in Brazilian folklore, where it has become synonym with a well-known mythological character known as the Saci”. My interpretation for the legend from the forest “*Matita Pereira*” stands for the fact that Jobim uses the word “hunch” in the English version, that means “*corcunda*” probably to mean the Brazilian folklore symbol who is an old, hunch woman that whistles and startles people looking for tobacco in the forests. The American listener, who is not aware of such particular cultural aspect, may not associate that or come up with this conclusion.

Interestingly, the English and Portuguese versions differ in terms of the seasons of the year and this aspect is explored in the activity. The English version refers to waters of defrost *i. e.* the ice from the winter melting in the prosperous spring and not the waters from the rains of March indicating the end of Brazilian summer in the South Hemisphere as mentioned in the Portuguese version. In this case, the source text not only contains an aspect which is linked to an American Context of Culture, but it also shows the author’s concern to keep the same opposite meaning of renovation using an expression which is culturally known for cleaning your soul, hoping for better perspectives. It seems that the author refers to the meaning of something solid like ice that may fade and disappear by turning into a liquid substance that flows easily, fast, and open to new directions.

The fact that both versions were written by the same author may have been crucial to accommodate the Context of Culture concerning theme, folk characters, seasons, flora, and fauna, among others, which are present in the source text. Gevers (2010, p. 55) points out that Jobim explains his wish to translate “*Águas de março*” into English:

I had never been satisfied with American versions of my lyrics because they weren't exactly translations. People just wrote them without knowing what they were talking about. So, I decided to write the English lyrics myself.

It is easy to understand his concern about the translation of the song, as Jobim seemed to be concerned with important musical features, such as melody, rhythm, tone, or harmony, among others. In taking up this aspect, Gevers (2010, p. 56) points out that

Jobim maintained the strong connection between words and music in "Waters of March." Like in "Águas de março," the impression of an endlessly looping, circular motion created by the music is also apparent from the lyrics of "Waters of March," which are fragmentary but at the same time suggest a cyclic recurrence.

In the next subsection, information which characterizes the social historic contexts of production will be described so that the straightforward relationship between texts and society can be seen as well as how discourse aspects and social structures influence each other in an interwoven way.

- **The Context of Situation**

For each TDU sample, the main dimensions of the Context of Situation (field, tenor and mode) are analyzed. According to Halliday and Matthiessen (2014, p. 34) "The combinations of field, tenor and mode values determine different uses of language – the different meanings that are at risk in a given type of situation". The description and application of these variables are explored in activities along the TDU based on the song.

In the following examples from the lyrics, some specificities show the hybridism of the text. Its movements can be seen in the alliteration "*É o vento ventando*", "the wind blowing", "a fish, a flash", "a drip, a drop". Although alliteration is more commonly used in prose, it is even brighter when used in poetry as the author feels freer to evoke his emotions through words and sounds involving the reader's auditory senses. Also, the effects are felt in its rhythm and sounds as so many items are spread along the road.

Another interesting aspect along the song is that one sentence seems to respond the other in a constant dialogue as if something is said and unsaid. Metaphorically, it seems that there is one and another, the composer and the singer, the writer and the listener. Hence, the waters which move back and forth, involve the participants too, so that the singer, the audience,

the artist are all in contact as a whole. The Waters of March may be associated to the heyday of the summer with its climax and which is soon taken by the time in its seasons' cycle, giving room to the following season. In this sense, this image may also let the listener think about the clouds getting compact in the sky before a storm at the same time that the wind joins these clouds, and this union gets denser and the sky darker until the rain falls suggesting a metaphorical image of a proceeding course of the time. Then, it seems that the opposites “*é pau, é pedra, é o fim do caminho*” make sense, but also, “*é a luz da manhã, é o tijolo chegando*”, like good and bad, “*é o projeto da casa, é o corpo na cama*”; “*no rosto, o desgosto*”, life and death, beginning and end. “*caco de vidro*”, no “*pedaço de pão*”, the natural and the human.

Summing up, all these things together also involve the composer, the author, the singer and us as listeners. All the detailed descriptions do not express only the destructions made by the storms, but also the promises of life seen in the Portuguese version as *é promessa de vida no teu coração*. There is also an additional phrase in the English version two lines before this one: “it’s the promise of life. It’s the joy in your heart” which is “the promise of spring”. An indication that would be pertinent to a native English speaker due to the seasonal reference. In the English version, American people experiment with the winter season as the promise of spring, in which new plant and animal life emerge referring to a natural metaphorical concept of life passage.

4.3.1.2 Song translation didactic unit goals (TDU1)

The TDU based on the song attempts to enable students to develop the necessary skills to bridge the cultural gap between the source text (ST) and the target text (TT). The song TDU sample model plan is described in Appendix B to illustrate the study with the steps and procedures to demonstrate the way it can be applied in the classroom and explored by the professors. The answer sheet follows the plan although in the TDUs based on the song and the proverbs, there are many activities that need to be developed. It is important to clarify that I do not defend the use of materials which provide ready answers but the use of a situated approach which may be adapted to the context and can be developed along the process. In this sense, I present the principles for designing the materials and how the sequence may happen in the real classroom practice or may be worked by the teachers of translation. Even though not all the responses in the answer sheets could be provided in full due to time constraints, the TDUs based on the film and the abstracts are presented in a more detailed way.

The first step of the pre-listening/translation activity is devoted to background knowledge exploitation and reflections upon students' beliefs and expectations about language and translation. I argue that songs may aim at deep translation reflections and productive debates about cultural aspects.

4.3.2 Videos for Translation Teaching Practice

Perspective and gaze work interpersonally in pictorial systems because they imply a location of the viewer in an extension of what is represented. (Matthiessen, 2003:20).

The most varied kinds of modes of meaning other than Linguistic modes are getting significantly relevant in our modern times, for instance, Visual, Audio, Gestural, Spatial, and other Multimodal Meanings (KRESS, 2009). Arcario (1993) and Lonergan (1984) point out that the extended context, interesting content, rich visual imagery, and often exaggerated actions and gestures of film provide students with multi-sensory input that is close to what they would find in real-life communication.

Videos address different senses and cognitive channels at the same time. They are eye-catching so they can involve viewers fully. They are stimulating to be used in a classroom environment because they mix pleasure and learning. Certainly, there are many reasons to support why video can add an extra dimension to the learning experience and should be incorporated in the translation class context. Concerning videos and films, subtitles can also develop students' translation skills with the possibility of choosing the dubbing language, freezing pictures, among other useful techniques (ARCARIO, 1993; DONLEY, 2000; SHERMAN, 2008; STEMPLESKI, 2010).

Besides all the advantages listed above, the nonverbal features provide viewers with valuable meaning clues that help them see beyond what they are listening to and therefore interpret the text more deeply, which means that wherever there is interpretation, translation is also involved. As pointed out by The New London Group (2000, p. 30), "Videos are full of cross-references, either made explicitly by the movie-maker or read into the movie by the viewer-as-Designer: a role, a scene, an ambience". These authors also add that "the viewer takes a good deal of their sense of the meaning of the movie through these kinds of intertextual chains". According to Stempleski (1993) and Donley (2000), videos provide a focus for discussing language and culture.

The choice of the film *Crash* (PAUL HAGGIS, 2005) rests on two main reasons: First of all, because it seeks to examine racial tension and the collision of culture and social classes: it is clearly seen that the characters cannot accept these different races and cultures and this aspect leads to misunderstandings and violence. Second, it deals with individualism in the sense that an accident can be the most usual form of personal interaction. Certainly, someone who is engrossed in oneself and one's own affairs will fail to interact or keep contact with others and in society.

4.3.2.1 Analysis of the Context of Culture and the Context of Situation in the video.

- **The Context of Culture**

The purpose of this section is to analyze *Crash* in the outer Context of Culture by exploring dimensions of racial difference. For this, I draw on the notion of racial representation as difference in order to discuss how such representations may hurt or help members of different races (LEHMAN AND LUHR, 2004). I also discuss some aspects concerning relations of power illustrating with examples from the film. Then, I present some brief comments on the isolation of the individual (BAUMAN, 2001) since it is connected to race and it is a central issue in *Crash*.

Race is a term for a large body of persons who may be thought of as a unit because of common characteristics in a broader sense, but there are different uses of the concept of race. According to the Collins Dictionary of Sociology, race is “a scientifically discredited term previously used to describe biologically distinct groups of persons who were alleged to have characteristics of an unalterable nature”. The concept has been in use for ages, but the meanings differ in accordance with changing concepts. If race may be considered as physical characteristics of a certain group that is different in any aspect, it seems to be more likely that this group may become isolated from society as a whole, and consequently, the more one is partially isolated from others, the further and more difficult the interaction with others will be.

According to Stuart Hall (1997), there have been four theoretical approaches to the representation of race/racism. The first explanation in the perspective of linguistics is that ‘difference’ matters, because it is essential to meaning: without it, meaning could not exist. That is, black exists because it can be contrasted with white. The second account takes into consideration that ‘difference’ is necessary because people can only construct meaning through

a dialogue with the “Other”. A dialogue must be sustained between two or more people in order to have meaning. The third kind of explanation is anthropological, and the argument is that culture depends on giving things meaning by assigning them to different positions within a classificatory system. Taking into account this perspective, ‘difference’ is fundamental to cultural meaning. Finally, the psychoanalytical explanation that relates to the role of ‘difference’ in our psychic life, uses the argument that the “Other” is fundamental to the constitution to our self, to us as subjects, and to sexual identity (HALL, 1997, p. 234). The notion of racial representation as difference and binary oppositions seems to be the notion that fits the film as there is a relation of power between the poles.

Discussing the topic of race in film, people may make three assumptions according to Lehman and Luhr (2004). At a first stance, they refer to representation of people of color, secondly, they can think to what extent such representations are harmful or not to the members of those races and there are others who may view differently how race is represented between films directed by white or African people to name a few.

In *Crash*, the second argument seems to fit as a suggestion, since it does not represent black men as threatening figures such as gang members, drug addicts, among others, and white men as the unquestioned norm against which the blacks appear unstable and undesirable. Instead, it is a clear example of a film that is optimistic in the sense that all the characters learn a lot about themselves and from their own experiences. It avoids the chance of hurting the members of those races, and instead, tries to help people fight for solutions. What is really interesting is that the film asks tough questions, and the audience struggles with the answers, since things are left unexplained. It also makes the audience reflect on why ‘difference’ is so compelling a theme and at the same time so contested, and maybe, even change their attitude about races.

Bauman (2001, p. 24) points out that “The present-day uncertainty is a powerful *individualizing* force”. He continues: “It divides instead of uniting, and since there is no telling who might wake up in what division, the idea of ‘common interests’ grows ever more nebulous and, in the end, becomes incomprehensible”. In the movie *Crash*, the fears and anxieties expressed by Graham (Don Cheadle), an African-American detective happens in such a way as to be suffered alone. He is so disconnected from his family and he is even accused by his drug-addicted mother for not finding his criminal younger brother as he had promised. His mother seems to be so insensitive and affected by social problems that she cannot appreciate any positive attitude from her older son.

Although all the characters in *Crash* seem to be very different from one another, they share common behaviors and similar fears and hopes. For instance, they live in the same city. They unconsciously discriminate against others, but they do not accept being discriminated. Each one shows exactly two sides, that is, there is good and bad in everyone. Most of them belong to different cultures but there is always an atmosphere of intolerance around. There are moments in which they are racially insensitive and criticize others for being immigrants or people of color, but there are also special moments in which the same people even risk their lives for someone else, no matter their age, color, or race. This difference in behavior is present in some moments in the story.

There are two examples to illustrate this aspect. At one moment in the story, Ria (Jennifer Esposito), the detective, is shown to be racist towards Asians, as she criticizes an Asian woman's driving. The other example is the scene in which John Ryan (Matt Dillon), who plays the racist cop, stops the traffic unnecessarily to humiliate a woman with an invasive body search, while her husband is forced to watch everything and still has to stand powerless without being able to lean on his wife. The cop's attitude is inadequate as he takes advantage of his position and power and makes the couple feel inferior. On the other hand, Ryan, the same cop, risks his own life to save the woman he has once molested, from death.

Racism has been a permanent social challenge because it is always changing due to the variety of social powers and social values (HALL, 1997). More than ever, the racial question shows particularly how society works with its identities, inequalities, domination. As such, it challenges not only individuals, but also philosophers, scientists, film critics, and society as a whole. It is evident that the field of representation is still a place of struggle when people critically analyze the contemporary representations of black people.

Representation is a complex issue, especially regarding 'Difference' and 'Otherness'. It is particularly complex in this case because it engages feelings, attitudes and emotions and it mobilizes fears and anxieties in the viewer. The other is undoubtedly necessary to contrast meaning, since meaning never belongs to one speaker only but it arises while people are communicating. As Janks *et al.* (2014, p. 02) points out,

People who grow up in different communities learn different languages and different social and linguistic conventions. They have different rules for interacting, for dressing and for comporting their bodies. They are exposed to different discourses and have different beliefs and values. They read different texts for different purposes and go to schools that privilege different kinds of knowledge. These are just a few of the differences that produce human diversity and variation in our ways of constructing and experiencing the world. (JANKS *et al.* 2014, p. 06)

The citation shows a clear example of how constructing and experiencing the world is divided and hierarchized between ordinary people, that is, the ones who make a move and expand their own way of surviving and strange people as the ones who do face threat and are excluded in society. These questions have also been addressed in different ways and levels of analysis by different disciplines. I approach the theme in the TDU based on the video.

Following Hall (1997), the notion of racial representation as difference and binary oppositions seems to be the notion that fits the film *Crash* as there is a relation of power between the poles.

Following this line of thought Jacques Derrida has argued that one pole of the binary oppositions is the dominant one, which means, there is always a relation of power between the two poles (in Hall, 1997, p. 35). In the film, characters do not react in a consistent way and their racism is never a straightforward matter. Anthony (Chris “Ludacris” Bridges), the thief who steals cars and negotiates them with a shop owner, believes that society is unfairly biased against blacks and at a certain point in the film, contradicting to what he has said about not hurting black people, he forgets all about it when he asks his thief friend to shoot Cameron (Terrence Howard).

Several times in the film, it is observed that the same people who suffer from prejudice are also prejudiced. In the scene which shows one of the two thieves complaining about the many problems the black people face in society, he asks if a white man would ever wait one hour and a half for some spaghetti in a diner and realizes that the waitress would never spend her time waiting for a tip from someone who is black. He shows disapproval and wonders why they do not change their minds about it but, on the other hand, he contradicts himself by refusing to tip as if changing attitudes were everyone else’s responsibility except his. This is a clear example that some particular behavior may not seem discriminatory at first but then, depending on someone else’s behavior, one can feel uncomfortable and change one’s attitude so that prejudice is perpetuated instead of breaking the cycle.

It is interesting to see that, as soon as one of the two thieves describes the repression and discrimination suffered by the “blacks” he gets angry at the white woman’s behavior and decides to rob the couple by confirming that “whites” are right to distrust them. Throughout the narrative, the characters look for a safe place in a world full of intolerance in which they need to release their anxieties in order to justify their tiredness and vulnerability. During their talk in the diner, other relevant issues about black people are mentioned, including the

difference between salaries showing the reason why “blacks” cannot even tip, and the fact that the worst jobs in the diners are usually given to black people. As Lehman and Luhr (2004) say:

The situation is different with racial minorities. Because of long-standing histories of economic and social discrimination, many racial minorities have been oppressed and marginalized within our society. They have not had equal access to education and the professions and in many ways lack the cultural power that white businessmen enjoy. Anything that contributes to demeaning their image may help perpetuate the unjust social circumstances in which they find themselves. (LEHMAN; LUHR, 2004, p. 288)

- **The Context of Situation**

As it was previously discussed, language, either written or spoken, can be described in terms of field, tenor, and mode. So, concerning field, the film is reflected in the language through processes of movement and location. Transitivity is developed briefly in the **extra pre-listening/translation activity of the TDU based on the video (TDU2)** as it is more explored in the TDU based on the song but for those who wonder to read more about the theme see Vasconcellos (1997) and Gysel, Vasconcellos and Espíndola (2015).

Activity: Discuss the questions in pairs and answer them.

1. Describe the place where the film takes place. Do you think it is the perfect stage to express the distance between strangers?
2. How does the film start and how does it end?
3. Describe two of your most favorite characters of the film.
4. After answering the questions, analyze the components of the clauses in the three responses and decide if they are attributives or identifiers.

The video (what is produced or shown) entitled *Crash* shows some widespread social problems and cultural assumptions of people being joined but at the same time, interacting through collisions, shootings, carjacking among other crime dilemma during a 36-hour period. Interestingly, the film begins as it ends with a crash that might suggest that the lack of emotions and human connections is a matter of real concern in Los Angeles where everyone seems to live behind metal and glass. Based on the beginning and the end of the film, it also suggests that a crash is the only way left to reach out and touch someone in the big L. A., so nowhere else would be the perfect stage to express the distance between strangers.

The time (when it is produced) is important historically. The film is a 2005 American Drama and it shows the extent of the effect of the September 11 attack which may be seen as the consequence of the lack of bonds between the individual and society (Bauman, 2001). This date marked the end of an era of mutual engagement and a certain conception of American society and the world. There was a disintegration of the social network and some tension between races in the U.S. after that tragedy (Bauman, 2001).

The reason (why it is produced) The film approaches the most varied forms of racial and ethnic discrimination and it is about the frayed nerves and mistrust that have shaped different sorts of public encounters in the wake of the September 11 disaster. This aspect is well described in the film when Jean reports nervously “I am angry all the time, and I do not know why”. Obviously, she demonstrates the amount of insecurity she feels and how someone can be so impotent and unsafe in modern times.

Regarding tenor, the interaction between the director and the listeners is shown by a film producer who designs a script describing several social and cultural problems in Los Angeles. The actors seem to be trained so that the audience can perceive that all the characters suffer from self-conflict concerning the way they should behave beyond common situations and different people.

The film *Crash* was directed by **the producer (who produces)** Paul Haggis in 2005, a Canadian screenwriter, film producer, and director of film and television. He was born in 1953 and he is the award-winning filmmaker who, in 2006, became the first screenwriter to write two Best Film Oscar winners.

The film is produced to a wide **audience (who it is produced to)**, *i.e.*, everyone who is a movie viewer and likes drama. On the one hand, because the movie is addressed to a great amount of people there is a spatial distance between the interlocutors considering Paul Haggis as a well-known screenwriter and producer and people around the world with the influence of their culture, origins and geographic dimensions. On the other hand, there is a close relationship with viewers due to the fact that the film also addresses a broad circle of film directors and television producers who have particular interests in movie production and film festivals, so they share a worldwide expertise in movies.

With regards to mode, **the producer’s style (how it is produced)** is expressed in a narrative way, since the story constructs a number of events with problematic outcomes that entertains but at the same time instructs the listeners. The film introduces the complexity of the human being by showing their limits, contradictions, and different attitudes when subjected to a specific moment in time or a historical situation. It makes the readers think about forms of

prejudice that people face in their modern world, and the way they act towards them. The colors, shades and lights also play a significant role in the characters' feelings and personalities. As Moscariello (1985, p. 39) points out, "The color in the film should play a particular psychological function"¹³.

4.3.2.2 "Crash" – Video Translation Didactic Unit Goals (TDU2)

The overall goals of the TDU based on the film are to develop students' understandings about what is going on when the combination of visual and verbal elements is shown at once in any multimodal text as students need to be aware that both modes can be used to interpret the message and recognize how Interpersonal grammar has been used to analyze the different roles that different kinds of people play in interactions. The knowledge of these language variables makes a difference in the translation process and meaning production. It also aims to increase students' motivation towards videos as they seem to be a fresh approach instead of feeling tired of the traditional textbook use (ROYCE, 2001).

It is important to note that at some stages during the activities, students may be allowed to use their native language in the group discussions as classrooms are not expected to be homogeneous. The sequence of video sample activities is described in order to illustrate the study.

As Janks *et al.* (2014, p. 02) point out, "the use of the oral mode on television or film includes, in addition, moving images, sound effects, music, colour, facial expressions and so on". In accordance with Gysel, Vasconcellos and Espíndola (2015, p. 25), "in the international world of audio-visual communication, where entertainment plays an important role in people's lives, film watching has become a common practice". Thus, films have been part of people's ordinary routine in addition to the pleasant feeling provided. This aspect opens up a wealth of possibilities of matching the use of these resources to the sequence of activities applied in the TDUs as a powerful tool for learning.

The TDU based on the video itself, exactly the way it can be applied and explored in classes devoted to translation can be seen with the answer sheet, in the Appendix. For this thesis, I carry out an interpersonal perspective which involves the meaning dimension associated with tenor to be used in the commands of some of the activities.

¹³ "a cor no filme deverá cumprir uma função essencialmente psicológica".

4.3.3 Proverbs illustrated in a digital design for translation teaching materials.

The interpretation of visual designs, such as cartoons, comics (LIBERATTI, 2017), memes, among other kinds of visual illustrations, enables the students' critical thinking (MOTTA-ROTH and HEBERLE, 2005) as the knowledge constructed by them in daily life is a crucial aspect in the process of transforming their social reality. In this sense, the use of multimodal genres, songs, videos, digital illustrations, to name a few, either in Translation or EFL classes may be a way of fostering critical literacy providing students with a better understanding of their role in society. It also enables students to reflect on the act of translating through practical activities. For instance, in the first **pre-reading/translation activity based on the digital illustration (TDU3)**, the students are asked to brainstorm these questions adapted from Motta-Roth and Heberle (2015) in pairs and share the comments in a big group.

1. How are color, size, volume, spatial orientation used in this picture? Can you identify correspondence between referents in the world and these non-verbal elements?
2. How are the images oriented to the reader: sideways, horizontally, vertically, in perspective?

Although people may not perceive that proverbs are present in their spontaneous conversation, VELLASCO (2000) argues that they emerge in the speech automatically. It is common to hear them on a daily basis, since most of them are so familiar to us. They may carry out the most varied themes possible. Interestingly, many people who use proverbs do not know exactly where they come from or how they learned them, but they are able to use them adequately in a certain context. That might happen because they are learned easily, and people repeat them naturally from generation to generation as part of a tradition or cultural heritage. For instance, in the **extra follow-up reading/translation activity about proverbs (TDU3)**, students are asked to create new proverbs under theme of "Translation field". Students are provided with the opportunity to express their ideas freely and feel autonomous to produce their versions in a humorous and creative way.

Activity: In groups of four, take a look at the examples below which were altered creatively in order to adequate the proverbs to the theme of "technology" (PRADO E BATISTA, 2011, p. 4) and "post-graduation" <http://www.posgraduando.com/humor/proverbios-na-versao-academica>. Then, make a consensus, choose 5 proverbs in Portuguese that are familiar to you and adapt

them to the theme of “Translation field”. After that, translate them and see how they fit in English.

Examples for “post-graduation”	Examples for “technology”
“Cada banca, uma sentença”	“A pressa é inimiga da conexão”
“A união faz boa pesquisa”	“Amigos, amigos, passwords à parte”
“Não adianta chorar sobre o artigo recusado”	“Não adianta chorar sobre arquivo apagado”
“Em terra de mestres, quem tem doutorado é rei”	“Melhor prevenir do que formatar”
“É melhor um artigo publicado do que dois no prelo”	“O barato sai caro e lento”
“Nem todo periódico que reluz é qualificado pela CAPES”	“Quem muito clica, seus males multiplica”
“A minha autoria acaba onde começa a autoria dos outros”	“Quem não tem banda larga caça com modem”

In this sense, Dabaghi, Pishbin and Niknasab (2010, p. 813) say that “Proverbs have been and remain most powerful and effective instrument for the transmission of culture, social morality, manners and ideas of a people from one generation to another”. In other words, all cultures possess a repertoire of formulations to transmit accumulated knowledge and experience. Cultural translation exists only because it is a phenomenon that is inherent to the human species which is social by nature (MEDEIROS, 2020). In this connection, I argue that any activity in which people interact with others, mainly when these people use different languages to communicate; they are making use of cultural translation since language and culture are interwoven. According to Chi Ren[a] and Hao Yu[a] (2013, p. 78) “Language reflects culture, provides access to culture, and in many aspects consists of a model of culture”. And the author also adds, “Culture is a unit of beliefs and practices of a society. It covers customs, religions, arts and social instructions of each individual group or people in a society”. The fact that the proverbs represent the identity of a nation is intimately associated to language and culture which do not exist in isolation.

The origin of the Proverbs is indefinite and unknown, and it is said they have been used for long worldwide since before Christ. At that time, the main purpose was basically to teach moral concepts and philosophical thoughts. In contemporary times, according to Côrtes (2008), it is observed that the use of proverbs tends to approach more a social criticism communicative function than before and found as support for arguments in Politics, arts, science, economy, etc. It is surprising that in spite of their ancient origins, they are still pertinent nowadays. This might be because they provide reflections upon universal aspects of life and

society that is an ordinary issue among all cultures. In this perspective, proverbs represent universal truth.

As Xatara and Succi (2016, p. 36) illustrate, “*Tal pai, tal filho*”, “*A ocasião faz o ladrão*” e “*Beleza não se põe à mesa*” are proverbs since they constitute complex lexical units which do not vary and are perpetuated by a linguistic community. A proverb may be everywhere either in time or in meaning. It is present in all kinds of professions and it judges all sorts of people. As Ferreira and Vieira (2013) point out proverbs carry out a strong cultural value as they maintain traditions and offer varied possibilities for researching the language of a culture and its people, history, identity, customs, and beliefs. Proverbs have a paramount importance in some cultures, but they may be considered vulgar in others. Normally, they are short, anonymous, and based on common sense of a particular context and in cultural, economic, and social features of each specific community.

Ferreira and Vieira (2013) also argue that proverbs are rich in language styles, so rhythm, rhymes, metaphors among others, turn their use into dynamic resources and make people feel at easy to memorize them. According to Mieder (2004, p. 6) “Proverbs have distinguished features, for instance, the structure of proverbs is not like any simple sentence that everyone is familiar with. They have their own structure, pattern and style”.

As Dweik and Thalji (2016, p. 120) argue “Translating proverbs requires knowledge in both languages, their cultures and knowledge in strategies that are suitable for rendering the intended meaning as well”. Mollanazar (2001, p. 54) proposed two strategies in translating proverbs: a) Some similar proverbs can be found in the two languages with more or less similar form, vocabulary and meaning and; b) Many proverbs may be found in the two languages which have similar meanings and can be applied in the same contexts, but they have different form and vocabulary.

Baker (2011, p. 75-84) has proposed four strategies for the translation of idioms and fixed expressions including proverbs which are as follow: (i) Using an idiom of similar meaning and form to one in the SL; (ii) Using an idiom of similar meaning but a dissimilar form from an idiom in SL; (iii) Borrowing the source language idiom; (iv) Translation by paraphrase and (v) Translation by omission. An example from the data is illustrated in the **post-reading/translation activity – 1 about proverbs (TDU3)**, in which students are asked to discuss the proverbs listed in the chart and they choose the appropriate pair that refers to the paraphrase written in the same language. After that, they should answer what ideological load is present in the text. Only four proverbs were selected here as a sample of the activity with a correspondent paraphrase to be matched. In fact, the activity is composed by 10 proverbs.

1. It takes two to tango.	() Misfortune does not occur twice in the same way to the same person.
2. Lightning never strikes twice in the same place.	() If you don't object to what someone says or does, you may be assumed to agree to some extent
3. Never put off until tomorrow what you can do today.	() Where two parties are involved in a situation, fault usually lies with both if things go wrong. Rarely can one party be blamed entirely.
4. Silence is half consent.	() Don't delay doing something if you can do it immediately.

Source: Proverbs taken from <https://lemongrad.com/proverbs-with-meanings-and-examples/>

Providing the use of proverbs in the teaching of translation or EFL classes means to promote students' knowledge about language and cultural values. In this sense, I do agree with Reis and Brock (2010) as they say there is an aspect that should be taken into consideration which is to respect differences and values of all cultures, avoiding any kind of bias either from the part of the teachers or the students.

Unfortunately, Santos (2013) reports that, besides the importance of proverbs and even though they are strongly present in texts which circulate in all contexts and media, works in the classroom teaching practice involving proverbs are not contemplated as much. In this perspective, I advocate for this study that proposing a TDU based on a digital illustration involving proverbs in translation classes contribute to the development of students' lexical, discursive and intercultural competence. As Corbett (2003, p. 41) argues, "The goals of cultural tasks normally involve a combination of intercultural exploration and linguistic development".

Fostering the use of proverbs in the teaching practice provides a fruitful means of learning about other cultures with their customs, languages, beliefs, myths, popular wisdom and even superstitions. As Dabaghi, Pishbin and Niknasab (2010) say, they are orally transmitted values that fuse present, past, and future which may favor the students a closer connection with their reality and between their experience in the classrooms and their social practice in the world.

A reactional process can be illustrated in the small picture located in the center of the image in which one of the human participants (reactor), is looking at the other participant. The phenomenon is formed by the other participant at whom the vector is looking. The same example seems to illustrate the mental process too, since the dialogue balloons link the drawings of what they are thinking to their speech. As Kress and van Leeuwen (2006, p. 68) evince “Today they increasingly crop up in other contexts, too; for instance, in connection with quotes in school textbooks or on the screens of automatic bank tellers”. From the point of view of interactive meaning, the participants are across from each other. In short, what seems to be important is not the detail of the analysis, as Kress and van Leeuwen (2006, p. 46) point out that “the semiotic modes of writing and visual communication each have their own quite particular means of realizing what may be quite similar semantic relations”.

While action verbs realize language linguistically, vectors realize language visually. Interestingly, that does not mean all the relations can be realized linguistically and visually at once. They may depend on several aspects, especially cultural ones. The balance of realization possibilities across the semiotic modes is ruled by historical and social aspects and depend on strengths and constraints of a semiotic mode.

The two pre activities foster the understanding of multimodal elements in visual designs, since by this stage they may be presented to different types of language. For instance, the elements in the picture seem to be arranged randomly, although in an organized way against a neutral background. Each mini picture that represents the proverbs is exposed in a similar way that is represented as equal in size, placed at reasonably equal distance from each other and oriented in the same way from left to right and top to bottom creating a sense of similarity among all the elements. There seems to be a logical sense of meaning in the tiny pictures but there is no logical sequence among them all. It seems that the use of the colors produce cohesion and meaning to the context and to the sayings they refer to. These drawings that present the proverbs may ease the construction of semantic relation. The visual illustration can be characterized according to Kress and van Leeuwen (2006) as impersonal and dynamic pictures.

These while-activities are devoted to language structures and functions assessing SFL perspectives. The translation of phrasal expressions, idioms or proverbs usually demand the need to find a correspondent idiom within the source language. These expressions require some knowledge about the history of a language, its culture and the people who create them, therefore, that is why they have particular lexicogrammatical and semantic features which may not be found in the target language. The translator needs to be aware of the cultural aspects that surround the texts to interpret them appropriately.

The post-activities presented in the TDU based on the proverbs were designed for the practice of paraphrasing since these stages are dedicated to the development of language through practical use.

4.3.3.2 “Proverbs” - Translation Didactic Unit Goals (TDU3)

The overall goals of the TDU based on the digital picture are to develop students’ understandings about what is going on when the combination of visual and verbal elements is shown at once in any multimodal text. It also aims to increase students’ motivation towards the analysis of proverbs, observing not only their meanings and contexts of use but also their opposite or synonym situations as well as get to know about folklore, customs, and cultural aspects of different groups around the world. Yet, as a third objective, the activities may enhance the development of students’ skills to examine the social-discursive construction of the world from a critical literacy perspective based on the questions proposed by Motta-Roth And Heberle (2015). The linguistic, extralinguistic and the strategic competences underlie implicitly along the activities. The complete TDU plan concerning proverbs can be seen in Appendix F.

4.3.4 Abstracts for Translation Teaching Materials

Abstracts are a growing field of study in linguistics. The relevance of analyzing the genre abstract is that first of all, it plays a significant role in the academia, secondly, it aims at minimizing difficulties found by undergraduate students and post-graduate students while writing them. Also, the lexicogrammatical elements that are more frequently used in abstracts may be a useful clue in the act of translating. Because the abstract is the introductory subject matter of any article or oral presentation among other genres, it should be written the clearest way possible. It is a fundamental criterion because depending on the readers’ selection, only the ones who do get interested will read the article or attend to the presentation. The abstract provides a general idea of what the work is about, and it guides the reader to get an overall understanding of that specific piece of writing. In this sense, Swales (1993, p. 179) states that “Abstracts function as independent discourses as well as being advance indicators of the content and structure of the following text”. Another aspect is that “[E]nglish is THE language used in scientific discourse, especially in research articles published in journals through which the work becomes accessible for the international scientific community” (PEZZINI, p. 76).

Genre and register are linked, and register can be analyzed in terms of Field, Tenor and Mode in consonance with SFL. The field signals the kind of activity that in the case of abstracts is related to the field of science, the tenor regards the writer and the reader produced in a formal way and the mode refers to the channel that is the writing mode, which is the physical form made for a thesis or any article.

4.3.4.1 Abstracts Translation Didactic Unit Goals (TDU4)

The overall goals of the TDU based on abstracts are to develop students' abilities to support translation decisions in a professional way and recognize the importance of text organization elements. It also aims to increase students' motivation towards using translation briefs and machine translations effectively as well as notetaking on translation comments and revision procedures. For the purpose to illustrate this TDU, the text was previously selected as a model, but the teacher may leave students free to search for an abstract on their own explaining the reasons for their choices.

4.4 OVERALL DISCUSSIONS OF THE PROPOSED TDUS

The TDUs presented here aimed at illustrating how theoretical, pedagogical, and methodological concepts can be articulated via a sequence of translation activities in order to contribute with the didactics and the teaching of Translation. Supported by SFL, aligned with Multiliteracies and Multimodality, the TDUs are benefited with the approximation of different linguistic systems from several perspectives and provide insights for applications in translation classroom contexts.

When we understand how language works as a system of communication among human beings, we become aware that a particular approach may be more attractive than another because we are sure of where we want to get to. SFL enables us to analyze any kind of communicative phenomenon in our contemporary times in an ongoing development, according to Matthiessen, Teruya and Lam (2010). Among the most useful applications that the theory may support, there are some which provide this study with useful help and focus. It fosters the comprehension of why a text means what it means; the comprehension of language variation according to its functions and users; the relationship between language and culture and language

and situation and mainly, it helps in the act of translating an interpreting as well as the learning of any foreign language.

SFL has also allowed me to explore the Context of Culture and the Context of Situation involving the field and the tenor contextual parameters in the TDU samples by applying Matthiessen's (2014) context-based typology. Since multimodal texts are used in the TDUs, it was necessary to approach other theories to develop the analysis of the materials. Therefore, multiliteracies, multimodality and the visual grammar design were selected for this purpose. These theories were of a paramount importance for the integration of the various semiotic modes to compose the TDUs.

In order to interpret the multimodal texts proposed in this study, many aspects were taken into consideration such as lexicogrammatical choices, semantics, besides images, colors, and contextual elements. The outcome of the TDUs consisted mainly of oral, written, or new multimodal genre productions, for instance, video editing, cartoons, ads, to name just a few. The use of digital genres favors a collaborative work and provides a new perspective of multiliteracies pedagogy.

It is necessary to rethink that an appropriate atmosphere for multiliteracies, multiculturalism and multimediation should consider that the use of technologies, hybrid media, the way people manipulate information and how it is circulated, and spread are modeling a new contemporary audience. This is because the profile of these learners has approached new ways of processing readings and productions (TANZI NETO *et al.*, 2013). In this sense, Rojo (2009) comments that the reading and the text production in different languages and modes such as: oral and written, musical, moving images, in moving pictures, photos, videos, dances, performances, sports, among others, constitute the varied multiliteracy practices which support and develop resources, processes and goals required in the contemporary social life.

In face of the accelerating changes in our current society due to the advent of digital technologies, it is clearly seen that different ways of teaching and learning should also be taken into account. The advance of technology, the most varied resources and the use of didactic and pedagogical materials in all kinds of learning contexts have accelerated the pace, the need from institutions to adapt and get familiarized with this new digital scenario.

Translation Studies and the translation teaching theories have significantly contributed to the development of the teaching material design proposed in this study since they provide the theoretical foundations of what translation is, what it means and the understanding of what is necessary and required from the teaching of translation in the academic context. More specifically, Nunan (2004), Colina (2003), Hurtado Albir (2011, 2017) have empowered me in

planning the organizational structure of the activities and provided insights for the steps that are used to develop the material.

Motta-Roth and Heberle (2015) inspired me to create opportunities to analyze patterns of language in the texts and explore the ways these patterns make meanings, as people learn by creating their own understandings and making meaning of the world. Besides, the text seen as a sample of social and cultural meanings and it is motivated ideologically. In this sense, all these aspects are relevant and should be observed carefully in the act of translating.

Likewise, kirally (1995, 2016), Kelly (2003, 2005), Echeverri (2014), Hurtado Albir (2005, 2011, 2015, 2017), Colina (2003), PACTE group (2003), Manfredi (2008, 2014) among others, helped me to reflect upon the didactics of translation and its teaching and classroom implications. The fact is that there is not a perfect approach, but reflection is a core component of this equation. Reflection is an important human activity and there is no right or wrong but different ways of digesting and evaluating our thoughts. According to Hatim,

We could indeed reflect on different versions, different modes and different models, comparatively assessing the merits and demerits of a particular strategy and in the process reshaping past and current experiences in a manner that could only lead to improved practices. (HATIM, 2014, p. 9)

In taking up the aspect of strategy, Baker's (2011) contributions regarding translation strategies enriched not only the TDUs but also the Translation Organizer notebook (My TON) presented in the Appendix. Reflecting adequately on translation strategies and deciding on appropriate choices are worthy of attention in the translation process. Yet, guiding and motivating the translation students to write in "My TON" with the purpose to gather and record their efforts and choices made, so that they can be aware of their step-by-step progression in the translation of the text and manage their ongoing process.

Chapter 4 has brought about the articulation of all the elements which comprise the framework provided for the TDUs. It is shown how they can be aligned in order to support the sequence of activities used in the proposals. By this means, the TDU samples illustrate how the theoretical methodological connection can be realized in concrete practical production. Additionally, the detailed description of the TDUs is presented followed by analyses and discussions. Finally, chapter 5 introduces the final considerations, showing the implications of the study and answering the research questions. After that, contributions for future research are suggested.

5 CONCLUDING REMARKS ON THE STUDY: AN ENDLESS ACADEMIC LOVE STORY

Experienced translators have internalized a typology of situations, but they have to rise to the occasion of ever-new situational challenges (Neubert, 2000).

The words by Neubert in the epigraph to this chapter show how unpredictable teaching is and how hard it can be if knowledge, commitment, and pedagogical aspirations are not involved in the teaching process. In this sense, Echeverri (2014, p. 305) points out that “given the lack of pedagogical training of translation teachers, it becomes understandable that any advance in educational science takes several decades to be noticed or implemented by the translation studies community”. This citation reflects how uncomfortable I feel with regards to this educational context. I share Kiraly’s (2014) concerns due to the lack of deep discussion about pedagogical epistemology, classroom praxis, in the academic community of translator educators. I do believe that all about the educational context, mainly, classroom practices should be discussed, analyzed, replanned, rethought and reflected for contemporary reasons.

Apart from this disquieting feeling, in this final chapter, I provide the reader with an overall summary of the study, then I bring the research and analyses together to present the most relevant conclusions. First, I provide the theoretical contributions and pedagogical implications resulting from the study. Then, I revisit the research questions. Lastly, I outline the limitations of the research and propose suggestions for future projects and new investigations. In this thesis I conducted a review of research in translation teaching, in systemic functional linguistics, in the field of multimodality and multiliteracies. I then established a theoretical framework for the TDU samples and proposed some guidelines to be applied in the translation teaching classrooms.

5.1 IMPLICATIONS OF THE STUDY

This study puts forward to contributing for the didactics of translation, mainly, for the teaching of translation and translation training. The TDU samples tailored for this thesis seek to collaborate for the enrichment of proposals in a broader pedagogical sense and they may be used in other different materials for translation teaching. As Kiraly (2014) points out “translator

education remains on the periphery of the general discipline of education and is still largely dependent on teachers' intuitions about what it means to know and learn, or what Jerome Bruner (2006) has called 'folk pedagogy'". This study aims to fill this gap in the context of translation teaching. Interestingly, although the TDU samples focus on English and Portuguese languages, they can be worked with other languages.

Another fundamental aspect is that this proposal is meant to be used, reproduced, reused or adapted depending on the learning context, professors' interests, and students' needs or to provide varied multimodal classroom dynamics. Moreover, the TDU samples proposed here can also be used or adapted for different courses at undergraduate translation majors or as extra material to be presented at workshops for instance. Besides, due to the flexible features, the proposals are open to receive any constructive feedback along the testing.

The conceptual perspective based on Available Designs, Designing and The Redesigned, the pedagogical foundations and the methodological framework model followed by a pre- while- post- follow-up activities which advance progressively and compose the TDUs for translation teaching are meant to be useful implications for materials design and syllabus planning to name a few.

5.2 RESEARCH QUESTIONS REVISITED

Based on the main goal of this study, three research questions were proposed. For that to happen, the research questions are answered one by one in order to determine if the appropriateness of the approach has been achieved in the context of the study.

R.Q. (1) Based on the survey on the undergraduate translation majors of the federal universities in Brazil, how can translation teaching materials design contribute to the English applied to Translation courses?

According to Costa (2018), the number of teachers and researchers who have been graduating in TS have been increasing lately. This fact may have fostered the discussions about the need for new translation majors as well as the students' interests in the emerging field. Consequently, new translation undergraduate degrees have been offered for the last decade in Brazil. Also, deeper reflections on the theme of methodologies and didactic materials turned out to be a relevant need since the results of the survey in the federal universities point out that

the lack of didactic materials seems to be a real concern in the field of translation teaching in Brazil. Meanwhile, events in Translation Studies have dedicated plenty of room to the sharing of expertise on translation teaching and translation training. Appendix F shows evidence of this scenario and provides the reader with a general overview of the lectures and oral presentations which focused **specifically** on translation teaching.

Besides, the first Brazilian event dedicated fully to the didactics of translation and translation training, *I Seminário Internacional de Pedagogia e de Didática da Tradução* (SEDITRAD), was held in Brasília (UnB) in December 2016, organized by Germana Henriques Pereira and Patricia Costa (POSTRAD/UnB). A second version took place in October 2018 and the third and most recent one managed virtually due to the pandemic time happened in September and October 2020. Yet, new books, articles and reviews written by Brazilian researchers have been published. For instance, “*Formação de Tradutores: por uma pedagogia e didática da tradução no Brasil*” organized by Germana Henriques Pereira and Patrícia Rodrigues Costa comprising 15 chapters and 7 interviews with remarkable professors and coordinators of universities who reported about their pedagogical projects and challenges.

Another example is the Review comparing Colina’s book on translation teaching: from theory to practice and its translation, published at *Cadernos de Tradução* in May 2019, written by me. As it can be seen, more attention has been given to translation teaching and knowledge has been shared about didactics of translation so that new investigations and materials developers can shed lights on new ways to approach translation teaching theory and practice.

Specifically, this study may contribute with proposals of varied genres. According to the interview conducted with Igor, Daniel and Marileide Esqueda (2018, p. 444), UFU takes into consideration the need for a didactic progression which starts from the linguistic knowledge and expands along to other competences such as the main translation theories, differences and the interferences between the two languages, and cultural and thematic knowledge about genres. These aspects which are embedded in the TDUs may provide the students of translation with the most varied options of multimodal materials so that they are able to choose what genres they may be interested in translating.

Interestingly, it was also pointed out by the interviewers that with the expansion of the market, the possibilities offered by the translation majors at UFU were enlarged and consequently, the future translator may be skilled to perform professionally in the most varied industries, companies ONGs and offices in general, to name a few.

Based on the answers reported in the interviews (PEREIRA and COSTA, 2018), some of the literary translation courses work with the practice of translation discussed and

commented collectively in the classroom. In this sense, the song, considered here a poem, could be an option to foster the students to discover and build their own methods and translation strategies. Among the aspects presented in an extensive list answering what a difference the translation degrees at UFPB makes (PEREIRA and COSTA, 2018), I decided to emphasize 7 items which may be favored with the application of the materials that are proposed in this study. Students should be able to: (i) read and produce texts of different types in English, (ii) identify different literary genres and linguistic registers in a foreign language; (iii) identify and reflect critically about political and ideological aspects of the source texts; (iv) identify in the source texts, cultural characteristics of different foreign language speaking regions; (v) learn how to work in a team and manage translation projects; (vi) identify specific terminology of a given source text theme; and (vii) develop strategies for solving translation problems. Importantly, UFRGS also shares most of these aims shown above.

The TDUs' proposals presented here are evidently not exhaustive, but they seem to cover a great amount of components and aims set by the institutions. For this, I present 4 TDUs comprising 48 activities in all which may empower the students to deal with not only the translation itself but with any kind of texts possible no matter the language or the genre, that is, to be a professional of the text, a text analyst. For the translator, identifying the register membership of a source text and then relaying it in a target text thus constitutes a crucial stage in the translating operation.

And finally, approaching a text analysis based on an SFL perspective may help students get away from the surface structure of the ST and reflect more deeply on different aspects of language functions. In an SFL paradigm, a speaker makes choices from within the total meaning potential of the language, *i.e.*, its system.

R,Q. (2) How can SFL, multiliteracies and multimodality contribute to translation teaching materials design?

This preliminary discussion and exploration have shown the potential value of SFL as a socio-semiotic perspective either to propose translation teaching and learning materials or to empower professors providing a framework for practical translation teaching materials design guidelines to be applied in classroom practices. "Once we take a functional view of language, we begin to think about language as a process of making meanings, weaving these meanings together coherently, and shaping them into purposeful wholes, or texts". BUTT et al. (2000, p.

15). In this sense, I explore the field and the tenor contextual parameter in the TDU samples by applying Matthiessen's (2014) context-based typology as the author assures, the clause is a strong candidate for the 'unit of analysis' in translations. As Matthiessen, (2019, p. 34) points out "since register has been theorized as a central feature of semiotic systems from the start, register studies have been part of this evolutionary progress". The great influence of Matthiessen's (2019) work on this study comes from his valuable suggestions regarding socio semiotic processes and context-based register text typology.

Also, I attempt to demonstrate how the notion of power relations appears in the ST by applying SFL perspective, more specifically, the ideational and the interpersonal dimensions in some activities of the translation didactic units as an effective analytical tool. It is known that on the one hand, language can be used to shape people's identities, to hurt, or to disempower someone, but on the other hand, Janks *et al.* (2014, p. 33) argues that "language can also be used to encourage, to praise, to give support or advice, to show love and to speak out against injustice". Besides addressing the power relations that involve the participants taking part in the process, the relational process through the transitivity system is also used in some activities too. Other activities approach components at the level of context of culture.

Last but not least, regarding SFL, I suggest that organizing TDUs or even a translation teaching course by using a text-based approach to teaching translation may be a fruitful opportunity to explore the language functions as Butt *et al.* (2000, p. 282) presents:

- a) Elements at the level of context of culture;
- b) Elements at the level of context of situation: Field, Tenor and Mode;
- c) Macro-elements of texts at the level of semantics: text and text structure;
- d) Micro-elements of texts at the level of lexicogrammar: morphemes, words, phrases, groups and clauses;
- e) And elements at the level of expression: spoken and written.

Additionally, I tried to put together research carried out in the fields of multiliteracies, multimodality, textual genres in order to suggest a functional framework for translation teaching. After all, a great amount of students and future translators may not have had access to multiliteracy practices along their academic path. As Gorovitz says (2014 p.172) "each textual genre and its challenges has its own charms with regards to translation". The author reports from a study analyzed that there are some students, at the end of their courses, who decide to translate some types of texts which do not belong to the traditional category of genre such as film subtitles, advertisings, and songs among others. Since there are few studies and not

enough concepts to support these subcategories, it is necessary to build bridges between the theoretical tools that come from other fields and try to be creative.

The multiliteracy practices linked to the multiple kinds of language in the production of multimodal texts may attract people's perceptual imaging. Cultural diversity may also be taken into consideration as it influences everyone's routines. As Kress (2000, p. 184) highlights, "we have to rethink 'language as a multimodal phenomenon'". The digital era characterized by the technology turnover increases the speed of knowledge within society and embraces every aspect of our lives. In this sense, according to Janks *et al.* (2014, p. 84), "Multimodality is increasingly the norm for a wide range of texts that we encounter in daily life". The author also adds that "it is important to remember that in a book it is not really possible to work with moving images, such as those we encounter in film, television and videos". Aligned with the previous authors, Rojo (2013) illustrates as examples, the widest preference for the journalism on TV rather than the printing format; for the TV soap opera instead of reading a novel; for the song in place of the poetry; for the oral instruction (of call services) instead of reading instruction manuals. In this sense, I have tried to show that issues investigated from multimodal and multiliteracies perspectives can be fruitfully explored by an interface of SFL and translation.

R.Q. (3) What steps can be developed for the TDUs to be useful illustrations for Translation Teaching material?

Although much has been written about translation teaching over the years, "we need to establish a dialogue with the broader community of educational theory and praxis and consider its methods, history, failings, and successes as we work to improve our own translation-specific pedagogical approaches -- in theory and praxis (KIRALY, 2014)". In this sense, I hope this study can be a starting point for open dynamic dialogues on methodological, theoretical, and empirical discussions and new epistemological investigations of pedagogical practice. As Echeverri (2014, p. 304) points out, "the lack of a strong tradition on empirical research in translation pedagogy still makes it difficult to know what is actually happening in translation classrooms".

The TDUs presented as samples to illustrate the theoretical methodological model match the pre- while- post- and follow-up activities which were designed to develop the SFL functions and translations strategies in the multimodal genres proposed in the study. For such, the description of the samples was provided in the discussions showing how they were structured and organized. The choice for prioritizing the listening skill apart from the translation in two TDUs is first of all, to please learners' needs. From my expertise along the years, I could

realize that students find listening as the most difficult receptive skill to learn as well as they also report difficulties regarding speaking as the productive skills. Students may feel that because listening and reading as input skills and speaking and writing as output skills are very different in many ways. Promptness and unpredictability are key features in listening and speaking since fast and natural speech is involved, that is, there is not enough time for organizing ideas.

In the song TDU, in one of the steps, the students are given the opportunity to see the lyrics since they need to compare the texts and they do not have any visual to rely on. But on the video TDU they are expected to count on the nonverbal features. Students are involved in what I call ‘a double authentic learning’ since they are influenced by two different formats of authenticity. They have to deal with the listening to perform the activity and next, they have to manage the authentic text to be translated. This kind of text is real language which is hardest to understand. Authentic language is the one in which no concessions are made to foreign speakers (HARMER, 2007).

In taking up an aspect of the methodology proposed by Colina (2003, p. 71) who argues that “translation activities consist minimally of the following: • pre-translation • translation • post-translation • focus on language” steps supported by a functionalist approach, I explore the issue of translation teaching materials design and classroom applications by proposing a new framework. The framework is composed by pre-, while-, post- and follow-up activities via the SFL perspective. Activating the known and getting to know the new refer to the pre translation stage; familiarizing with concepts and applying functionally regard the while translation stages; interpreting critically and producing creatively are related to the post translation stages and finally the consolidating autonomously and reflecting purposefully compose the follow-up stages. I tried to prepare a paced sequence of activities composed by simple but achievable tasks leading to more complex ones.

Since I understand that such a framework is useful and may contribute to the didactics of translation, I assure the advantages I list below, demonstrates the paramount importance for translation teaching, for the learning process and classroom practices in the Translations Studies field.

- ❖ The dynamic conceptual perspective of Available Design, Designing and The Redesigned add an understanding of how texts are constructed and shaped and may be transformed in the sequence of activities. In this connection, as students can be given opportunities to learn by doing and to contextualize new contents by recalling information from previous experiences, they may be activating scaffolding. In other

words, the more students construct new knowledge based on their background knowledge, the more they learn something by discovery in order to carry out learning activities.

- ❖ The use of authentic materials may empower the students to deal with novelty. Exposure to authentic materials may enable students to internalize how language is presented spontaneously. In this connection, authentic texts are genuine and already there available in real life context. Since they are not produced for the sake of learning, these kinds of materials may provide an alternative to outdated textbooks. The translation practice classes based on authentic contemporary materials are the most crucial opportunity for students to acquire translation skills.
- ❖ The use of strategies to expose learners to deal with complex aspects of translation and solve translation problems may enable them to self-discover language features and promote scaffolding. As GALÁN-MAÑAS (2011, p. 112) points out, “according to scaffolding, when students learn something, they recall information from previous experiences, and their learning is most effective when they learn by discovery”.
- ❖ The ease to adapt the materials may favor professors in the designing of their classes to suit students’ needs and set realistic goals for their classroom contexts. Good materials might be used in order to help learners understand the learning process, the nature of the language and communication, what language resources are available to them and what specific language learning strategies they might use to improve all skills. There is an interesting research developed by Nicolaidis (2008, p. 8) which indicates that for some students, knowledge means not only “the content of learning but also knowledge about the best way of learning”. It is also crucial for the teachers to understand and analyze their teaching context taking not only their students into consideration but also their own teaching, their teaching methods and overall classroom style. According to Costa, and Bena, (1996, p. 222) “teachers who promote reflective classrooms ensure that students are full engaged in the process of making meanings”. These authors also say that teachers “organize instructions so that students are the producers, not just the consumers, of knowledge”. Professors and translators should attempt to keep up with world changes mainly, in this tempestuous scenario. It is time to reflect upon the increasingly complex innovations in pedagogical practices and research progress. In

this sense, the teachers who reflect on their own positive and negative experiences are more likely to be successful in developing ‘strategic competence’ in their students.

- ❖ The role of the teacher as a guide may be of one who facilitates and monitors the learning process and who allows learners to express their thoughts freely. The teachers are not the providers of knowledge, instead, they have to help students manage their own learning and enable them to.
- ❖ The learner-centered approach may foster collaborative work so much so that they learn to use interpersonal skills effectively. A real student-centered approach is one in which learners have the chance to externalize what they have learned through the most varied ways possible. The students’ new roles involve assuming responsibilities for their own learning. Students may assume that it is their effort to learning that will help them be communicative competent. It is essential to encourage learner reflection. It is an incredible fact that six years from now (KIRALY, 2014) argues that despite the highly innovative learner-centered teaching approaches reported in two volumes, “a striking feature in both of them is the virtual absence of any discussion of pedagogical epistemology, or in fact, of any general educational principles or theory in any of the chapters in the book with just a few exceptions”.
- ❖ The focus on the formative evaluation may guide professors in relation to what they are teaching, aligning goals, competences, content, and evaluation and help learners to express their knowledge in the most varied formats. Assessment in ways that can go from written forms such as tests, to oral presentations. They can also demonstrate what they have learned through practice even when no grade is to be assigned for the task. The more students are actively involved in the translation process, the more aware they will be of what is expected from them and feel more in charge of their own responsibilities.

It is relevant to make sure if the progression of the activities is adequate and if the students are learning or if some changes need to be made so that students can feel confident about their progress. As Hurtado Albir comments, learning should be productive for any learning environment and serve as a starter of designing flexible tasks, which means that difficulties should be taken into account by professors since they are free to adapt and alter any learning goals. In this case, no evidence concerning this aspect could be analyzed since the

TDUs are still a proposal. Last but not least, the TDUs are also linked to the linguistic, extralinguistic and strategic subcompetences according to Hurtado Albir (2011). The author argues that the key concept to a competence-based learning is integration.

5.3 LIMITATIONS OF THE RESEARCH

As limitations of the study, three aspects were taken into account: Given the lack of empirically tested TDU samples and validated data instruments, I had to begin with a proposal before embarking on a future exploratory and pilot tests experiment. Therefore, the TDU samples presented here are not fixed but a dynamic and an open to feedback material subject to reflections and changes in order to be improved. Another aspect that has limited the study and even made me feel quite uncomfortable was that I had to start the research based only on four responses out of ten e-mails sent to the Federal Universities that offer undergraduate Translation degrees in Brazil. For this reason, I could not have a concrete dimension regarding the kind of materials used in all the institutions so that a selection could be made and a straightforward specific material or a more expanded sequence could be developed. Furthermore, the last constraint refers to not being able to explore more multimodal genres such as blogs, podcasts, telegram, to name a few.

5.4 UNFOLDING AND SUGGESTIONS FOR FUTURE RESEARCH

I see every academic work as a piece of a huge puzzle and a never-ending process. Kiraly *et al.* (2016) considers learning a dynamic, ever-changing process. And I share Kiraly's idea and Robinson's (2016, p. 320) view when he says that "learners in an emergent learning context develop in unpredictable ways as a consequence of their lived experience and their environment". Robinson continues: "They are changed by and through their learning". This research study may be seen as a step into the field of translation teaching which is expanding as a branch of Applied Translation Studies.

The analysis in the current study comprises comments on various aspects: the communicative situation, the decision to opt for an overt or covert translation, a selection of translation problems and possible strategies to cope with them, ideational variables, interpersonal meanings regarding Tenor, and Context of Culture, although many issues often cross section boundaries. I decided to select and illustrate some elements which seem

particularly relevant to translation in each text, but no complete text analysis is offered in order to leave room for classroom activities and improve students' awareness and critical reflections.

I believe it is fundamental to point out that although students are usually anxious for final solutions or ready responses and sometimes it may happen that teachers end up proposing alternatives, the main purpose here is not to be prescriptive, but instead to open a range of possibilities for translators to work as analysts of texts. Summing up the current study, I ascertain that SFL is a theory that provides a round methodological and practical perspective which provides a great amount of possibilities and benefits for the teaching of translation. I also assure that the combination of SFL, multimodality, multiliteracies are essential theoretical foundations to support this study. I do not mean this is the one and only option but rather a viable perspective which suited the needs of the current research.

It seems that professors long for feasible achievements to stimulate students' creativity and autonomous learning. Suggestions include the use of different technologies in the classroom; better use of machines for translations; new reflections concerning the role of the professors and the students of the new digital era; improvement of the self-confidence and self-awareness of the future translators or translator professors, thus allowing them to feel free and at ease to make their own translation decisions. It is also important to highlight some new research possibilities for translation teaching and translation training as follows:

- This study accounts for the need to carry out a pilot study to test the TDUs to validate the research design and the analysis developed for pedagogical purposes. This implementation will be part of a future research due to the scope and limitations of this study;
- The implementation of a research group for translation and internationalization matters;
- An extension project for researching translation genres in college contexts that can be applied in public schools as refreshment courses for the teachers;
- varied proposals for updated teaching materials and methodologies;
- The launching of a translation laboratory;
- A study project to brainstorm ideas for different projects to be developed as a final translation practice assessment at the end of the course which may be prepared in one or two semesters of the academic context.

I hope this study can be viewed as a starting proposal for the exploration of didactic units that approach different academic genres such as abstracts, reviews, research article conclusions, among others and also a starting point for the elaboration

of new translation didactic proposals followed by applications and validation of the sequence of units;

Last but important to the translation Education field, I suggest the implementation of an innovative methodological tool for the translation students to use in their daily activities in the classroom and register their notes and problems found during the translation process. By now, only a sample of the personal translation organizer notebook entitled (MY TON), elaborated by the author is presented with some theoretical explanations, the graphic design and the step-by-step descriptions may be subject to alterations according to more improvements and welcome suggestions from the board. The development of these procedures will be the focus for an early future personal project to be made just after defending this thesis and published as soon as possible.

This pedagogical material seeks to help the professors in the teaching practice and help the students to achieve their learning. It seems that each person has a particular straightforward relationship with translation and demonstrates this aspect in different ways of performing a translation act. According to some comments reported by some participants in a research developed by Rossi (2014), there are some people who do not feel comfortable with the first drafts of translation. There are others who perceive the need for recording all the questions that arise as well as the solutions found in the translation process. Based on such specificity, 'My TON' would suit each student's needs. The main advantage of the use of 'My TON' is that every single student can work at his or her own speed. Besides, it may foster learners' autonomy, that is being conscious of their role in the learning context. (NICOLAIDES, 2008) Regarding the theme of autonomy, Tudor (1993) evinces that

Interest in learner autonomy arises from the need to cater for language teaching in situations where a traditional classroom-based approach is not feasible. Faced with real-world constraints of this nature, the teaching profession has looked for new approaches to teaching which allow students to attain their goals with less direct teacher support. This has involved a re-examination of what students can contribute to their learning of a language, and experimentation with teaching methods designed to exploit students' 'autonomous' learning potential. (TUDOR, 1993, p. 23)

‘My TON’ may be a useful resource to provide learners with the opportunity to reflect about the process of translation. It may assume the role of a methodological tool to empower students in the exercise of understanding the whole process of translation since the very first step of learning about learning how to translate until the critical reflections upon all the problems realized. It might be a good idea to encourage students to add notes of translation problems, some explanations, or comments on translation or even examples in order to personalize their notebooks while doing their activities in class.

My TON’ can also serve as a Translation diary “*diário da tradução*” as Rossi (2014, p. 81) called, in the sense that the students will be able to reflect upon their own language and the importance of the role of languages in our lives, making comparisons and establishing relationships between their native language and any other language previously learned. I also believe that awareness is likely to be possible if the choices made and the difficulties found during the translation process are thought carefully. ‘My TON’ slightly differs from the diary because it does not function as a journal only. Instead, its main purpose is to remind the translators-to-be of all the possible difficulties and problems faced during the translation process as many times as a revision may be needed. After all, “Readers perceive an end-product, a result of a decision-making process; they do not have access to pathways leading to decisions, to the dilemmas to be resolved by the translator” (HATIM and MASON, 1990, p. 3). In this sense, one of the most advantages of the notebook is that the diversity of activities fosters a variety of learning possibilities and evokes different competences providing the students with a plurality of learning.

Another aspect of ‘My TON’ is that it may sound similar to the idea of portfolio that Galán-Mañas and Hurtado Albir (2015) point out in a translation training context. It is argued that the learning portfolio goes beyond a summative evaluation tool; in fact, it is an ongoing report of the students’ learning improvements leading to a formative outcome. In harmony with the authors mentioned above, the notebook means a way of keeping a record of their step-by-step moves facilitating the access to daily reflections.

As an extra e-learning tool, the possibility of implementing the virtual version of “My TON” via an app or a platform is a contemporary demand to be considered and it will be put into practice soon.

This study is not meant to be finished, mainly because it is a proposal which was developed to be applied in a near future pedagogical context. Besides, the final version

may be subject to alteration as any ongoing process which relies on feedback for improvement. Suggestions from the members of this committee will be welcome and enriching as well as the feedback from the students, teachers and readers concerning the use of the material for the effectiveness of the applications and process as a whole.

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<https://www.englishexperts.com.br/category/proverbios-em-ingles/>

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APPENDIX A – E-MAIL SAMPLE SENT TO THE NINE PUBLIC UNIVERSITIES.

<https://outlook.live.com/mail/deeplink>

Informações para pesquisa de doutoramento

cileia menezes

Fri 7/6/2018, 6:43 PM

To: coordletras@ufpe.br <coordletras@ufpe.br>

Prezado (a) Coordenador (a) do curso de Tradução-Inglês da UNB,

Meu nome é Ciléia Alves Menezes e faço parte do programa de doutorado Interinstitucional UFSC/UFGA em Estudos da Tradução. Sou professora de língua inglesa da faculdade de letras do Campus de Bragança, Pará e estou desenvolvendo uma pesquisa sobre materiais didáticos multimodais para o ensino de tradução. Levarei em consideração 10 universidades públicas brasileiras que oferecem o curso de graduação em tradução. Para levantar os dados da pesquisa, peço por gentileza, que me informe qual é o livro adotado nas disciplinas de Língua Inglesa no curso (ou outro tipo de material) e se todas as unidades são trabalhadas. Também gostaria de saber se a coleção completa é utilizada. Agradeço antecipadamente pela atenção.

Prof. Ciléia Alves Menezes
Universidade Federal do Pará
Campus Universitário de Bragança

**APPENDIX B – OVERVIEW OF PRESENTATIONS ON TRANSLATION
TEACHING PERFORMED IN RECENT EVENTS.**

XII CONGRESSO INTERNACIONAL DA ABRAPT E VI CONGRESSO INTERNACIONAL DE TRADUTORES - 2016 – UFU	
PRESENTATION TITLE	SPEAKERS
Novas perspectivas para o ensino de tradução	Amparo Hurtado Albir (Universidad Autonoma de Barcelona, Espanha)
Mesa-redonda: Ensino de tradução	José Luiz Vila Real Gonçalves (UFOP), Roberto Carlos de Assis (UFPB) e Georges Louis Bastin (UdeM, Canadá)

XIII CONGRESSO NACIONAL DE TRADUTORES E VII CONGRESSO INTERNACIONAL DE TRADUTORES ENTRAD - 2019 – UFPB	
PRESENTATION TITLE	SPEAKERS
Didática da formação de tradutores e intérpretes: aquisição e desenvolvimento da competência em tradução e interpretação	Cleci Bevilacqua (UFRGS) Luciane Leipnitz (UFPB) Patricia Ramos Reuillard (UFRGS)
Translation and emancipation: multicultural knowledge as a basis for training and research in translation and interpreting	Adail Ubirajara Sobral (UCPel) Denise Regina de Sales (UFRGS) Sandra Dias Loguercio (UFRGS)
Pedagogy and Didactics of Translation	Patrícia Rodrigues Costa (UnB) Tânia Liparini Campos (UFPB) Gleiton Malta (UnB)
Estudo da revisão de traduções como aporte à elaboração de materiais didáticos para o ensino de Tradução no par português-espanhol	Bruna Macedo de Oliveira (USP/UNILA)
The use of a corpus of texts about cooking from Project Comet as basis for the creation of ludic-pedagogical activities in order to teach translational competences	Talita Serpa (Unesp)
The role of metalanguage in promoting self-regulation in Translation learners	Filipe Mendes Neckel (UFSC)
An approach proposal in Translation teaching for Secretariat Undergraduate Programs in Brazil	Aline Cantarotti (UEM)
Interdisciplinary teaching: Terminology, Corpus and Translation Technologies	Silvana Maria de Jesus (UFU) Tânia Liparini Campos (UFPB) Francine de Assis Silveira (UFU)
Ensino de Língua Francesa para estudantes de Tradução: proposta de objetivos de aprendizagem e material didático	Lavinia Teixeira Gomes (UFPB)
The Tradcorpus-habitus Platform: a proposal of a corpora tool in a digital environment that aims at teaching a habitus guided by translation activities for the acquisition of professional competences	Talita Serpa (Unesp) Diva Cardoso de Camargo (UNESP)
Teaching Translation through a reflexive practice	Giovana Cordeiro Campos de Mello (UFF)
Simpósio: Didactics and Practical Experiences in Interpreting and Cultural Mediations	Anelise Freitas Pereira Gondar (UERJ) Tito Lívio Cruz Romão (UFC)
Understanding, practicing and applying Heinz Matyssek's note-taking techniques in consecutive interpreting	Tito Lívio Cruz Romão (UFC)
Teaching of terminology for translators and interpreters of/for Brazilian Sign Language - LSB: why not?	Erivaldo de Jesus Marinho (IFBA) Elizabeth Reis Teixeira (UFBA)
Teaching materials in Brazilian Sign Language: indications of language policy and translation policy?	Eduardo Andrade Gomes (UFSC)

Reflections on the translation of cultural aspects in the approach of the text genre “music” in a French as a Foreign Language class: challenges and strategies	Sandra Helena Gurgel Dantas de Medeiros (UFPB) Cyntia Silva Teixeira Lima (UFPB) Thayaná Carla Linhares (UFPB)
Translation and technologies: theory, practice and teaching	Marileide Dias Esqueda (UFU) Camila Nathália de Oliveira Braga (UFPB)
Collaborative translation, collaborative pedagogy and translation technologies	Marileide Dias Esqueda (UFU)
Corpus-driven terminology and translation: didactic experiences in the specialized translation classroom	Elisa Duarte Teixeira (UnB)
Travessias: intersemiotic translation as an instrument of critical reading development	Luiza Braga (UFRJ)
Tradução funcionalista e o ensino de língua estrangeira: a correlação entre o modelo de Christiane Nord e o dispositivo de sequências didáticas	Livya Lea de Oliveira Pereira (UFSC) Valdecy de Oliveira Pontes (UFC)
Functional translation in the Spanish didactic books of the PNDL 2012	Tatiane Xavier da Silva (UFC) Valdecy Oliveira Pontes (UFC)
A tradução e ensino das formas de tratamento por meio de tirinhas da Maitena e Mafalda.	Ricardo Freire da Silva (UFC) Lilian Sanders de Oliveira Sousa (UFC) Valdecy de Oliveira Pontes (UFC)
From foreign language to native language: collaborative translation process in the Higher Education	Maria Hozanete Alves de Lima (UFRN)
Studies of collaborative translation process by undergraduate students	Maria Hozanete Alves de Lima (UFRN)
Translation as a tool in teaching Italian as a foreign language: sharing culinary memories	Renata Santos (UFSC)
Translation in the foreign language teaching/learning process: the importance of the teacher’s mediation)	Lylían Nara Pires Bandeira (UFG) Newton Freire Murce Filho (UFG)
From translating-reading to reading-translating: a case study in context of foreign language teaching	Rita Jover-Faleiros (Unifesp)
Gêneros textuais no ensino de tradução no par linguístico Português-Espanhol: um olhar para os marcadores evidenciais e modais	Viviane Cristina Poletto Lugli (UEM)
Translational equivocation: translation and subtitling in foreign language class	Silvana Matias Freire (UFG)
Simpósio 18.2: A Tradução Pedagógica para o Ensino de Línguas sob o viés funcionalista	Camila Teixeira Saldanha (UFSC) Maria José Laiño (UFFS) Noemi Teles de Melo (UFJF)
A prática de tradução de HQs: o ensino de língua espanhola sob um olhar funcionalista	Camila Teixeira Saldanha (UFSC) Maria José Laiño (UFFS)
A tradução funcionalista e o ensino da variação linguística: o caso dos pronomes de tratamento de segunda pessoa no par linguístico Espanhol-Português	Valdecy de Oliveira Pontes (UFC) Lilian Sanders de Oliveira Sousa (UFC)
Tradução colaborativa: o uso do google drive como ferramenta de construção do conhecimento em rede	Ana Paula de Carvalho Demétrio (UFSC)
Tradução na formação do profissional de Letras – projetos e desafios	Ebal Sant’Anna Bolacio Filho (UFF) Maria Alice Gonçalves Antunes (UERJ) Magali dos Santos Moura (UERJ)
Acquisition of translation competence	Candice Helen Glenday (UFPB)
Projeto de tradução na formação de professores de alemão	Ebal Sant’Anna Bolacio Filho (UFF) Magali dos Santos Moura (UERJ)
Training student-translators in outreach projects: experiencing literary translation	Maria Alice Gonçalves Antunes (UERJ)
A tradução na formação em Letras: relato de experiência de um projeto de pesquisa	Carolina Ogushi Bach Dias (UFFS) Maria José Laiño (UFFS) Gessica Luiza Kozerski (UFFS)
A tradução pedagógica no ensino de ELE	María del Mar Paramos Cebey (UnB)

The issue of the identity and difference: representations of language and translation on a translators training course	Andressa Franco Oliveira (IBILCE / UNESP)
A student-centered approach to interpreting training at undergraduate level	Stephanie Diaz Galaz (Pontificia Universidad Catolica de Valparaiso, Chile)
Tradução e Ensino de línguas Estrangeiras	Meta Elisabeth Zipser (UFSC) Maria José Roslindo Damiani Costa (UFSC)
Uma experiência funcionalista na aula de literatura alemã: é possível?	Meta Elisabeth Zipser (UFSC)
Refração ou Reflexo Cultural :o diálogo construído entre a cultura-base e cultura-meta no ELE	Maria José Roslindo Damiani Costa (UFSC)
Ensino de Tradução: perfis e abordagens pedagógicas de docentes brasileiros e canadenses	Marileide Dias Esqueda (UFU)
A Tradução no Ensino de Línguas Estrangeiras Translation in Language Teaching	Maria Cristina Reckziegel Guedes Evangelista (Unesp-Araraquara) Valdecy de Oliveira Pontes (UFC)

**APPENDIX C - LESSON PLAN FOR THE TDU BASED ON THE SONG
“ÁGUAS DE MARÇO” AND THE ENGLISH VERSION “WATERS OF
MARCH”**



Composed, translated and sung by Antonio Carlos Brasileiro de Almeida Jobim

Pre-listening/translation activity-1

Teachers’ notes: before the activity, students are asked to install the kahoot app and access spotify to listen to the Portuguese version which is the source text.

Activity: Make two lists. The first list should contain words that are familiar, and you feel comfortable to translate into English and the second list with unknown words which may be difficult to translate. Then, listen to the English version to confirm your first list and check how the unfamiliar words were translated by the author. You should work in pairs helping each other either in the activity itself by activating background knowledge or dealing with the app effectively. By this time, reflecting on beliefs and expectations about language and translation may be useful.

Pre-listening/translation activity-2

Activity: Find out which words or expressions about culture were omitted in the English version since the song in Portuguese makes references to some Brazilian cultural aspects which are difficult to translate into the target culture such as: *febre terçã*, *festa da cumeeira*, and *garrafa de cana*. Look for explanations about these particular cultural aspects. Next, based on such touchy aspects to be decided while translating cultural characteristics or traits, students answer the questions in order to explore local translation decisions:

- a) What elements of the Brazilian culture are involved and valued in the song?
- b) Are there local cultural issues?

While-listening/translation activity-1

Activity: In the first stanza, sort and italicize the *verbal groups* that realize the relational processes in the text and underline the participants. It is clearly seen how language can be used to attribute characteristics and identities for particular participants (a person or a thing). Follow the example provided in the first line

Question adapted from Fuzer and Cabral (2014, p. 92).

É pau, é pedra, é o fim do caminho (EXAMPLE)

É um resto de toco, é um pouco sozinho

É um caco de vidro, é a vida, é o sol

É a noite, é a morte, é o laço, é o anzol

É peroba do campo, é o nó da madeira

Caingá, candeia, é o Matinta Pereira

É madeira de vento, tombo da ribanceira

É o mistério profundo, é o queira ou não queira

While-listening/translation activity-2

Activity: In the second stanza, analyze the lexicogrammatical functions of the clauses in the transitivity system. Write the groups that constitute the clause in the first line and identify the process, the participant(s) and the circumstance(s) in the second line. Follow the example below which was taken from Fuzer and Cabral (2014, p. 82) and not from the song so that students can be more challenged in functional terms. This question was also adapted from Fuzer and Cabral (2014, p. 82).

Question adapted from Fuzer and Cabral (2014, p. 82).

Brasil vence Costa do Marfim no jogo de estreia na Copa 2010.

<i>Brasil</i>	<i>vence</i>	<i>Costa do Marfim</i>	<i>no jogo de estreia</i>	<i>na Copa 2010.</i>
<i>Participante</i>	<i>Processo</i>	<i>Participante</i>	<i>Circunstância</i>	<i>Circunstância</i>

É o vento ventando, é o fim da ladeira

É a viga, é o vão, festa da cumeeira

É a chuva chovendo, é conversa ribeira

Das águas de março, é o fim da canseira

É o pé, é o chão, é a marcha estradeira

Passarinho na mão, pedra de atiradeira

É uma ave no céu, é uma ave no chão

É um regato, é uma fonte, é um pedaço de pão

EXTRA WHILE-LISTENING/TRANSLATION ACTIVITY

Activity: Students compare the two excerpts taken from both versions and reflect on the author's decisions concerning some expressions and why he came up with such strategy. Next, search for more examples which are present in the song and describe the possible reasons for the writer's choices.

Portuguese version	English version
<i>É peroba do campo</i>	The oak when it blooms
<i>São as águas de março fechando o verão</i>	And the river bank talks of the waters of March
<i>É a promessa de vida no teu coração</i>	It's the promise of life, it's the joy in your heart

Post-listening/translation activity-1

Teachers' notes: Class is divided into three groups by the label A, B and C students. Each group receives two envelopes containing descriptions of field, tenor and mode regarding the song and another envelope with expressions that designate who writes the song, what is sung, when it is sung, and so on. Then, group A receives a colored set of information (e.g. orange), group B gets a different color (e.g. blue) and group C gets another color (e.g. purple). All the groups receive

the same set of information. Students are given ten minutes to match the appropriate information while the teacher circulates just to monitor time and doubts. In order to correct the activity, teacher asks group A to stick on the wall or spread on the floor the orange combinations concerning field. Group B comes to the front and puts only information regarding tenor using the blue slips and group C sorts the Mode information in purple to end up the activity. The students may take a picture to keep a record of the complete checking and share with colleagues. This activity could also be carried out with digital technology, via MOODLE, for instance, or glogster, or software which can help students visualize their findings, collectively, from their personal computers or cell phones!

Activity: Based on an explanation about the three metafunctions of the context of situation, match the expressions with the appropriate descriptions which are mixed in the envelopes.

Activity	
The “field” refers to the subject matter, or activity of which the language is a part (UNSWORTH, 2001, p.32). In other words, the field of discourse is what is going on in the context. In this case, the song composed and translated by Jobim reports a series of characteristics or attributes caused by the rains. Regarding this aspect, it seems that the song realizes the recreating socio semiotic activity as it describes the damages related to the waters of March in a poetic tone that can be recognized by its rhythm, structure, and form. The manipulation of objects is reflected in the language through processes of existence, and possession. Movement is also realized by relational processes, at the same time that indicates movement (<i>vento ventando, fechando o verão...</i>).	FIELD
The poetic text is a representation of national identity. Tom writes the lyrics in March, which sets the end of Brazilian summer. It is also Brazil’s rainiest month.	The song (what is written)
The song in Portuguese was composed in March 1972 and the English version was released for the first time in June 1973.	The time (when it is written)
March is considered to be affected by floods caused by heavy rains. The melody, the musicality and the lyrics show a constant downward progression which is similarly seen in water flowing from the pouring rains of March.	The reason (why it is written)

<p>Concerning the variable tenor, the interaction between the singer and the listeners is identified by someone who writes a poem describing several social and political problems approached mainly in Rio de Janeiro and a broad audience who appreciates it and interprets the lyrics. “Tenor” refers to the nature of the relationships among the people involved in using the language (UNSWORTH, 2001, p. 33). The composer and singer are authorities, as they use categorical assertions to paint reality!</p>	<p>TENOR</p>
<p>The song “Waters of March” was composed by the Brazilian poet, singer, composer, melodist, conductor, pianist and violinist, Antonio Carlos Brasileiro de Almeida Jobim. He was born in Rio de Janeiro in 1927 and died in New York in 1994</p>	<p>The writer (who writes)</p>
<p>The audience is broad since the song is addressed to anyone in the whole world. The song enchants anyone who appreciates good national and international music. Good in the sense that it is informative, and it represents aspects to Brazilian landscape. Regarding the relations, there is a spatial distance between the interlocutors considering the author as a remarkable Brazilian pop music singer and the people’s origins, places, and culture, On the other hand, there is a close relationship in the sense that the song is also addressed to a broad circle of musicians who share, among them, interests, and expertise in music. They play with the beat, rhythm, meanings, text, and context at the same time in a very tactful way.</p>	<p>The audience (who it is written to)</p>
<p>“‘Mode’ is concerned with a number of factors such as the physical channel used for communication (graphic/aural) and the medium or the extent to which the language uses the grammatical forms conventionally culturally associated with each channel” (UNSWORTH, 2001, p. 35). With regards to the mode of discourse in the song, the language is written in a poetic style. The main function of the text is to describe scenes in a rural environment emphasized by the verb “to be”. The written channel used by the author takes place only at the moment the text is composed but, instead, for further communicative actions presented in public, the oral language will be used with the purpose to show the song to society.</p>	<p>MODE</p>

<p>Tom Jobim's poetic style is full of metaphors and his most remarkable feature is his incredible ability to write about complex sociocultural themes in a sophisticated and smooth way. The English version shows alliteration, pleonasm, and an ongoing interwoven alterability of opposites. There are references to some Brazilian cultural aspects which were not translated but rather omitted. For instance, <i>febre terçã</i>, but the writer was attentive to the social-cultural expressions, and he cared for the words and verses combination, the rhythm, the rhymes, and the melody.</p>	<p>The writer's style (how it is written)</p>
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Post-listening/translation activity-2

Activity: Analyze the length in each version and discuss the conclusions you got and the reasons too. After that, you will be confident enough to fill in the template chart independently with information of both versions.

Template for the song activity

Student:	Portuguese version	English version
Song title and author:		
Song summary: write a one-sentence meaning.		
Reflections on the strategy translation choices:		
Difficult vocabulary to be translated:		
Extra information: omitted or repeated words, etc...		

Source: elaborated by the author.

EXTRA POST-LISTENING/TRANSLATION ACTIVITY

Activity: Choose one of the alternative situations and join a group. Students are given two options, since this first suggestion depends on the students' profiles and competences of other languages. The first activity may happen if: a) there are students who know French or Spanish and opt to compare similarities and differences between the target language version and Portuguese or even among the three languages following the same steps discussed previously; b) there is a class consensus and agreement on the application, otherwise, it turns out to be

invalid. The second option which might be more receptive and more challenging for the students' interests and accounts for choosing for example, another song which has not been translated yet. It could be shorter and if possible, from the same author so that some aspects of style might sound familiar. Each pair or trio is supposed to be in charge of one stanza and they should make relevant notes during the translation. Even though collaborative work does not match some students' learning styles, students should be motivated since they can choose about how to do the activity.

Follow-up listening/translation activity-1

Suggested material for the activity: students are given some references such as:

- ✓ FRANZON, J. Choices in Song Translation. In: SUSAN-SARAJEVA, Sebnem (Ed.). **The Translator: Translation and Music**. Manchester, v. 14, n. 2, 2008, p. 373-399.
- ✓ LAKOFF, George; JOHNSON, Mark. **Metaphors We Live By**. Chicago: University of Chicago Press, 1980.
- ✓ ROCHA, N. F. F. **Olha que coisa mais linda:** As Traduções da Canção 'Garota de Ipanema' em Inglês, Alemão, Francês e Italiano sob a Ótica do Sistema de Transitividade. 2013. 153 f. Dissertação (Mestrado em Estudos da Tradução) – Programa de Pós-Graduação em Estudos da Tradução, Centro de Comunicação e Expressão, Universidade Federal de Santa Catarina Florianópolis, 2013.
- ✓ ROCHA, N. F. F. **Relações e inter-relações de aspectos multimodais em tradução de canção:** proposta de um modelo de análise. 2018. 300 p. Tese (Doutorado em Estudos da Tradução) – Programa de Pós-Graduação em Estudos da Tradução, Centro de Comunicação e Expressão, Universidade Federal de Santa Catarina Florianópolis, 2018.
- ✓ LOW, Peter. **Translating Song: Lyrics and Texts – Translation Practices Explained**. London/New York: Routledge, 2017.
- ✓ Students may search for extra online material on their own.

Activity: Students can explore the topics of metaphors and song translations in order to write a short essay on one of the themes. Two questions are provided as suggestions in case students need some guide or direction.

- 1) Both versions of the lyrics, every line begins with “it is...” and “é” since the very beginning and it keeps on for almost all along the song. What might this mean?
- 2) What main features may be taken into account in song translations? Discuss the quotation below taken from Rocha's thesis:

“A tradução não se baseia fundamentalmente em um texto escrito, mas recorre simultaneamente a uma variedade de tecnologias, mídias, instituições e discursos públicos. Nesse sentido, o termo bricolage pode ser aplicado em relação à apropriação verbal, vocal e

musical. No processo de tradução, uma série de elementos, incluindo música, linguagem, estilo vocal, instrumentação, e também valores, ideologia, cultura, etc. são apropriados da cultura de origem e misturados com elementos da cultura alvo. O tradutor, nesse sentido, torna-se um bricoleur, que escolhe vários componentes do texto múltiplo, os quais ele combina e interconecta para formar um novo sistema unificado e significante. (Kainld, 2005, p. 242, in Rocha, 208, p. 66)

Follow-up listening/translation activity-2

Teachers' notes: students are given the opportunity to try 'gist translation' which according to Hurtado Albir (2015, p. 264) means "summarizing a source text in the target language" that in this case, the song text has to be written in English. Although the author points out that these are tasks involving preparation for translating texts, I advocate it may be a useful activity to wrap up the content knowledge and review the cultural problems discussed in the previous activities. Furthermore, this activity is intended to help students to develop their strategic competence and improve their bilingual competence.

Activity: 'gist translation' – Read or listen to the song source text again to summarize it in the target language, that is, the production should be written in English. The sequence and information used in the previous activities may be used as support. Also, using the paraphrasing strategy in the notetaking on texts section of "My TON" may be helpful regarding annotations and reflections upon the process.

EXTRA FOLLOW-UP LISTENING/TRANSLATION ACTIVITY

Explanation: texts may realize eight socio semiotic process (SSP) activities according to Matthiessen (2008, 2012); Halliday and Matthiessen (2004, 2014), and this model is a relevant tool to help the translator in the pre-translation phase, although it does not mean this task should be done in the pre-activity stage. It enables students to raise their awareness in terms of what is going on and, later on about the subject matter.

Activity: Look at the socio semiotic process in the figure provided and recognize the socio semiotic process (activity) 'Categorizing' (Matthiessen, 2012) in the song source text. This activity is related to the way the reader is held to the topic that is being described. Is there any difference regarding nominal groups between the source and the target texts?

**APPENDIX D – TDU BASED ON THE SONG “ÁGUAS DE MARÇO” AND THE
ENGLISH VERSION “WATERS OF MARCH” - ANSWER SHEET**



**Composed, translated and sung by Antonio Carlos Brasileiro de Almeida Jobim
(Tom Jobim)**

Pre-listening/translation activity-1

Teachers’ notes: before the activity, students are asked to install the kahoot app and access spotify to listen to the Portuguese version which is the source text.

Activity: Make two lists. The first list should contain words that are familiar, and you feel comfortable to translate into English and the second list with unknown words which may be difficult to translate. Then, listen to the English version to confirm your first list and check how the unfamiliar words were translated by the author. You should work in pairs helping each other either in the activity itself by activating background knowledge or dealing with the app effectively. By this time, reflecting on beliefs and expectations about language and translation may be useful.

Answers may vary in this activity since students have to rely on their background knowledge to make the lists and words that may be familiar or unknown to ones may not be to others. Decisions should be discussed in pairs and negotiated.

Pre-listening/translation activity-2

Activity: Find out which words or expressions about culture were omitted in the English version since the song in Portuguese makes references to some Brazilian cultural aspects which are difficult to translate into the target culture such as: *febre terçã*, *festa da cumeeira*, and *garrafa de cana*. Look for explanations about these particular cultural aspects. Next, based on such touchy aspects to be decided while translating cultural characteristics or traits, students answer the questions in order to explore local translation decisions:

- a) What elements of the Brazilian culture are involved and valued in the song?
- b) Are there local cultural issues?

Possible answers: *febre terçã*, *festa da cumeeira*, and *garrafa de cana* are cultural aspects without correspondents in the target culture.

EXTRA PRE-LISTENING/TRANSLATION ACTIVITY

Activity: Students discuss (in pairs or in trios) about the questions to be answered and reflect critically upon the text as a whole, how the readers are positioned to engage in transforming and redesigning texts while answering the following questions.

8. What is the song about?
9. What is the purpose of this text? (To inform, to convince...)
10. How is the text structured?
11. Why might the author have written this text?
12. What knowledge does the listener/reader need to bring to this text in order to understand the lyrics of the song?
13. How is the listener/reader ‘positioned’ in relation to the author?
(e.g. as a friend, as an opponent, as someone who needs to be persuaded, as invisible or as someone who agrees with the author’s views)
14. What does the author say about the world and the people in it? What does this suggest?
Does this ‘fit’ with what you believe about the world and about people? Why/why not?

Source: adapted from Kalantzis *et al.*, (2016, p. 186)

Answers may vary.

While-listening/translation activity-1

Activity: In the first stanza, sort and italicize the *verbal groups* that realize the relational processes in the text and underline the participants. It is clearly seen how language can be used to attribute characteristics and identities for particular participants (a person or a thing). Follow the example provided in the first line.

Question adapted from Fuzer and Cabral (2014, p. 92).

***É pau, é pedra, é o fim do caminho* (EXAMPLE)**

É um resto de toco, é um pouco sozinho

É um caco de vidro, é a vida, é o sol

É a noite, é a morte, é o laço, é o anzol

É peroba do campo, é o nó da madeira

Caingá, candeia, é o Matinta Pereira

É madeira de vento, tombo da ribanceira.

É o mistério profundo, é o queira ou não queira

Answers to be developed.

While-listening/translation activity-2

Activity: In the second stanza, analyze the lexicogrammatical functions of the clauses in the transitivity system. Write the groups that constitute the clause in the first line and identify the process, the participant(s) and the circumstance(s) in the second line. Follow the example below which was not taken from Fuzer and Cabral (2014, p. 82) and not from the song so that students can be more challenged in functional terms. This question was also adapted from Fuzer and Cabral (2014, p. 82).

Brasil vence Costa do Marfim no jogo de estreia na Copa 2010.

<i>Brasil</i>	<i>Vence</i>	<i>Costa do Marfim</i>	<i>no jogo de estreia</i>	<i>na Copa 2010.</i>
<i>Participante</i>	<i>Processo</i>	<i>Participante</i>	<i>Circunstância</i>	<i>Circunstância</i>

É o vento ventando, é o fim da ladeira

É a viga, é o vão, festa da cumeeira

É a chuva chovendo, é conversa ribeira

Das águas de março, é o fim da canseira

É o pé, é o chão, é a marcha estradeira

Passarinho na mão, pedra de atiradeira

É uma ave no céu, é uma ave no chão

É um regato, é uma fonte, é um pedaço de pão

Answers to be developed.

EXTRA WHILE-LISTENING/TRANSLATION ACTIVITY

Activity: Students compare the two excerpts taken from both versions and reflect on the author's decisions concerning some expressions and why he came up with such strategy. Next, search for more examples which are present in the song, and describe the possible reasons for the writer's choices.

Portuguese version	English version
<p><i>É peroba do campo</i></p> <p><i>São as águas de março fechando o verão</i></p> <p><i>É a promessa de vida no teu coração</i></p>	<p>The oak when it blooms</p> <p>And the river bank talks of the waters of March</p> <p>It's the promise of life, it's the joy in your heart</p>

Source: Elaborated by the author

Answers to be developed.

Post-listening/translation activity-1

Teachers' notes: Class is divided into three groups by the label A, B and C students. Each group receives two envelopes containing descriptions of field, tenor and mode regarding the

song and another envelope with expressions that designate who writes the song, what is sung, when it is sung, and so on. Then, group A receives a colored set of information (e.g. orange), group B gets a different color (e.g. blue) and group C gets another color (e.g. purple). All the groups receive the same set of information. Students are given ten minutes to match the appropriate information while the teacher circulates just to monitor time and doubts. In order to correct the activity, teacher asks group A to stick on the wall or spread on the floor the orange combinations concerning field. Group B comes to the front and puts only information regarding tenor using the blue slips and group C sorts the Mode information in purple to end up the activity. The students may take a picture to keep a record of the complete checking and share with colleagues. This activity could also be carried out with digital technology, via MOODLE, for instance, or glogster, or software which can help students visualize their findings, collectively, from their personal computers or cell phones!

Activity: Based on an explanation about the three metafunctions of the context of situation, match the expressions with the appropriate descriptions which are mixed in the envelopes.

<p>The “field” refers to the subject matter, or activity of which the language is a part (UNSWORTH, 2001, p.32). In other words, the field of discourse is what is going on in the context. In this case, the song composed and translated by Jobim reports a series of characteristics or attributes caused by the rains. Regarding this aspect, it seems that the song realizes the recreating socio semiotic activity as it describes the damages related to the waters of March in a poetic tone that can be recognized by its rhythm, structure, and form. The manipulation of objects is reflected in the language through processes of existence, and possession. Movement is also realized by relational processes, at the same time that indicates movement (<i>vento ventando, fechando o verão...</i>).</p>	<p>FIELD</p>
<p>The poetic text is a representation of national identity. Tom writes the lyrics in March, which sets the end of Brazilian summer. It is also Brazil’s rainiest month.</p>	<p>The song (what is written)</p>
<p>The song in Portuguese was composed in March 1972 and the English version was released for the first time in June 1973.</p>	<p>The time (when it is written)</p>

<p>March is considered to be affected by floods caused by heavy rains. The melody, the musicality and the lyrics show a constant downward progression which is similarly seen in water flowing from the pouring rains of March.</p>	<p>The reason (why it is written)</p>
<p>Concerning the variable tenor, the interaction between the singer and the listeners is identified by someone who writes a poem describing several social and political problems approached mainly in Rio de Janeiro and a broad audience who appreciates it and interprets the lyrics. “Tenor” refers to the nature of the relationships among the people involved in using the language (UNSWORTH, 2001, p. 33). The composer and singer are authorities, as they use categorical assertions to paint reality!</p>	<p>TENOR</p>
<p>The song “Waters of March” was composed by the Brazilian poet, singer, composer, melodist, conductor, pianist and violinist, Antonio Carlos Brasileiro de Almeida Jobim. He was born in Rio de Janeiro in 1927 and died in New York in 1994</p>	<p>The writer (who writes)</p>
<p>The audience is broad since the song is addressed to anyone in the whole world. The song enchants anyone who appreciates good national and international music. Good in the sense that it is informative, and it represents aspects to Brazilian landscape. Regarding the relations, there is a spatial distance between the interlocutors considering the author as a remarkable Brazilian pop music singer and the people’s origins, places, and culture, On the other hand, there is a close relationship in the sense that the song is also addressed to a broad circle of musicians who share, among them, interests, and expertise in music. They play with the beat, rhythm, meanings, text, and context at the same time in a very tactful way.</p>	<p>The audience (who it is written to)</p>
<p>“Mode’ is concerned with a number of factors such as the physical channel used for communication (graphic/aural) and the medium or the extent to which the language uses the grammatical</p>	

<p>forms conventionally culturally associated with each channel” (UNSWORTH, 2001, p. 35). With regards to the mode of discourse in the song, the language is written in a poetic style. The main function of the text is to describe scenes in a rural environment emphasized by the verb “to be”. The written channel used by the author takes place only at the moment the text is composed but, instead, for further communicative actions presented in public, the oral language will be used with the purpose to show the song to society.</p>	<p>MODE</p>
<p>Tom Jobim’s poetic style is full of metaphors and his most remarkable feature is his incredible ability to write about complex sociocultural themes in a sophisticated and smooth way. The English version shows alliteration, pleonasm, and an ongoing interwoven alterability of opposites. There are references to some Brazilian cultural aspects which were not translated but rather omitted. For instance, <i>festa da cumeeira, matita-pereira</i>. But the writer was attentive to the social-cultural expressions, and he cared for the words and verses combination, the rhythm, the rhymes, and the melody.</p>	<p>The writer’s style (how it is written)</p>

Source: elaborated by the author.

Answer: sentences are organized accordingly. They should be mixed in the envelopes before giving to the students.

Post-listening/translation activity-2

Activity: Analyze the length in each version and discuss the conclusions you got and the reasons too. After that, you will be confident enough to fill in the template chart independently with information of both versions.

Template for the song activity

<p>Student:</p>	<p>Portuguese version</p>	<p>English version</p>
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Song title and author:		
Song summary: write a one-sentence meaning.		
Reflections on the strategy translation choices:		
Difficult vocabulary to be translated:		
Extra information: omitted or repeated words, etc...		

Source: elaborated by the author.

Answers may vary.

EXTRA POST-LISTENING/TRANSLATION ACTIVITY

Activity: students are given two options, since this first suggestion depends on the students' profiles and competences of other languages. It is fundamental to pinpoint that the activity may happen if: a) there are students who know French or Spanish and opt to compare similarities and differences between the target language version and Portuguese or even among the three languages following the same steps discussed previously; b) there is a class consensus and agreement on the application. Otherwise, it turns out to be invalid. The second option I believe might be more receptive and more challenging for the students' interests account for choosing another song which has not been translated yet. It could be shorter and if possible, from the same author so that some aspects of style might sound familiar. Each group is supposed to be in charge of one stanza and they should make relevant notes during the translation. Even though collaborative work does not match some students' learning styles, students should be motivated since they can choose about how to do the activity.

Answers may vary.

Follow-up listening/translation activity-1

Suggested material for the activity: students are given some references such as:

- ✓ FRANZON, J. Choices in Song Translation. In: SUSAN-SARAJEVA, Sebnem (Ed.). **The Translator: Translation and Music.** Manchester, v. 14, n. 2, 2008, p. 373-399.

- ✓ LAKOFF, George; JOHNSON, Mark. **Metaphors We Live By**. Chicago: University of Chicago Press, 1980.
- ✓ ROCHA, N. F. F. **Olha que coisa mais linda**: As Traduções da Canção 'Garota de Ipanema' em Inglês, Alemão, Francês e Italiano sob a Ótica do Sistema de Transitividade. 2013. 153 f. Dissertação (Mestrado em Estudos da Tradução) – Programa de Pós-Graduação em Estudos da Tradução, Centro de Comunicação e Expressão, Universidade Federal de Santa Catarina Florianópolis, 2013.
- ✓ ROCHA, N. F. F. **Relações e inter-relações de aspectos multimodais em tradução de canção**: proposta de um modelo de análise. 2018. 300 p. Tese (Doutorado em Estudos da Tradução) – Programa de Pós-Graduação em Estudos da Tradução, Centro de Comunicação e Expressão, Universidade Federal de Santa Catarina Florianópolis, 2018.
- ✓ LOW. Peter. **Translating Song: Lyrics and Texts – Translation Practices Explained**. London/New York: Routledge, 2017.
- ✓ Students may search for extra online material on their own.

Activity: Students can explore the topics of metaphors and song translations in order to write a short essay on one of the themes. Two questions are provided as suggestions in case students need some guide or direction.

Activity: Explore the topics of metaphors and song translations in order to write a short essay on one of the themes. Two questions are provided as suggestions in case students need some guide or direction.

- 1) Both versions of the lyrics, every line begins with “it is...” and “é” since the very beginning and it keeps on for almost all along the song. What might this mean?
- 2) What main features may be taken into account in song translations?

Answers to be developed.

Follow-up listening/translation activity-2

Activity: ‘gist translation’ – Read or listen to the song source text again to summarize it in the target language, that is, the production should be written in English. The sequence and information used in the previous activities may be used as support. Also, making use of the

paraphrasing strategy in notetaking on texts section of “My TON” may be helpful regarding annotations and reflections upon the process.

Answers to be developed.

EXTRA FOLLOW-UP LISTENING/TRANSLATION ACTIVITY

Explanation: texts may realize eight socio semiotic process (SSP) activities according to Matthiessen (2008) and this model is a relevant tool to help the translator in the pre-translation phase, although it does not mean this task should be done in the pre-activity stage. It enables students to raise their awareness in terms of what is going on and, later on about the subject matter.

Activity: Look at the socio semiotic process in the figure provided and recognize the socio semiotic process (activity) ‘Categorizing’ (Matthiessen, 2012) in the song source text. This activity is related to the way the reader is held to the topic that is being described. Is there any difference regarding nominal groups between the source and the target texts?

Answers to be developed.

APPENDIX E – LESSON PLAN FOR THE TDU2 BASED ON THE FILM

“CRASH”



Film: Crash (2005) - Directed by: Paul Haggis - Genre: Drama

Cast: Matt Dillon (Officer J, Ryan) and Thandie Newton (Christine Thayer)

Level: Upper Intermediate to Advanced Students of translation/ESP students of Law

Purpose: Translation, Discussion, Listening for critical thinking.

Pre-listening/translation activity-1

Plot Summary

Several stories interweave during two days in Los Angeles involving a collection of inter-related characters, a police detective with a drugged out mother and a thieving younger brother, two car thieves who are constantly theorizing on society and race, the white district attorney and his irritated and pampered wife, a racist white veteran cop (caring for a sick father at home) who disgusts his more idealistic younger partner, a successful Hollywood director and his wife who must deal with the racist cop, a Persian-immigrant father who buys a gun to protect his shop, a Hispanic locksmith and his young daughter who is afraid of bullets, and more. ({Lewison<dr@martinlewis.com}).

Activity: translate the plot summary of the film from English to Portuguese based on the questions below to get familiarized with the characters and the whole story before viewing the film.

1. What is the sequence of facts described in the text?
2. Split the text in possible units of translation (UTs).
3. Analyze and reflect upon the UTs select and change them if necessary.
4. Draft the first translation of the text.
5. After the first version, see if any changes need to be made.
6. If necessary, improve your translation and make a second version.

Pre-listening/translation activity-2

Activity: Look at the source and target texts of the plot summary and search for differences and similarities concerning the genre. Which aspects were kept, and which ones were left out?

EXTRA PRE-LISTENING/TRANSLATION ACTIVITY

Activity: Discuss the questions in pairs and answer them.

1. Describe the place where the film takes place. Do you think it is the perfect stage to express the distance between strangers?
2. How does the film start and how does it end?
3. Describe two of your most favorite characters of the film.
4. After answering the questions, analyze the components of the clauses in the three responses and decide if they are attributives or identifiers.

For the stages of the while-listening/translation activities and post-listening/translation activities, students will make use of the QR code in order to watch the scenes to do the activity about the film. The instructions for the two steps of each stage are described according to the chronological sequence that they appear. Some reasons for using the QR code for the video TDU include: a) it is a way of linking a contemporary technological resource to any teaching unit which is already planned; b) it might be an appealing and updated way of substituting the sophisticating illustrations used in the textbook materials; c) It is a fact nowadays that almost all undergraduate students have mobile smart phones and tablets mainly for communication, for dealing with the most varied apps and online games available and for social media but unfortunately, as Marques-Schäfer and Rozenfeld (2018) emphasizes that it is not used for education as much as it could be.

In this sense, Janks *et al.* (2014, p. 132) report that “some people argue that we are living through an age as profoundly disruptive as the industrial revolution”. She adds that “[s]ome would even argue that machines have extended our physical capabilities so that we are now part human and part machine-cyborgs¹⁴”. This citation shows to what extent the new technologies have been changing our lives in such a powerful way. Attention must be doubled since the easier things or decisions become; the more critical people need to be.

Pagano (2014, p. 40) shows the need, from the part of the translators, of searching for external resources when translation problems arise. Translators cannot master all fields of

¹⁴ Cyborn according to Janks *et. al.*, (2014, p. 144) “is short for cybernetic organism, which in the case of human beings has come to be thought of as someone who is part human and part machine. Cyborgs have abnormal abilities that have been enhanced by technology”. See also Heberle (2005) on cyborg.

knowledge neither different kinds of demands even though they are expert, talented and have a good training. The use of dictionaries, parallel texts consultation, internet toolkits and machine translation, among others, are some of the ways that may help the task of the translator.

While-listening/translation activity-1

Teachers' notes: firstly, the teacher has to provide the file with the scenes that will be used in the activities at any platform of file sharing such as google drive, dropbox or one drive, and turn the link to a public resource. After that students look for a website that generates QR CODE, insert the link to be shared, create the QR code and save the image in order to be presented in the classroom. This resource is rather useful and interesting as each student can watch the film individually and do the activities separately. Students are expected to read the explanation below and answer the following question.

Explanation: The distance people keep from one another in interactions depend on the nature of their social relationships. In intimate contexts, the viewer can observe the person's face only with the entire head showing the expressions and emotions. In close situations, the head and the shoulders can be seen. If there is a social relationship involved, people are shown from the waist up until the head. And with strangers in whom some distance is kept, the whole figure is framed. These tendencies constitute the basis of the definitions of *close-up*, *medium close-ups*, *medium-shots* and *long-shots* in film theory. A fruitful debate may arise, since cultures differ widely regarding eye contact, clothing, touching, olfactory dimensions and physical proximity. Distance is a meaningful communicative aspect to be considered in cultures because they vary considerably in acceptable distances for conversation.

Activity: Based on the explanation above, interpret the social distance relation between the characters in the scene and how Jean's judgment towards the locksmith is translated in the film?

Social distance relation between Jean and her husband	Social distance relation between Jean and the locksmith	Social distance relation between Jean and the maid

A fruitful debate may arise, since cultures differ widely regarding eye contact, clothing, touching, olfactory dimensions and physical proximity. Distance is a meaningful

communicative aspect to be taken into account in cultures because they vary considerably in acceptable distances for conversation.

In order to validate this aspect, there is a scene in which a couple is at home but the atmosphere is tense because they had their car just stolen some hours before. At this moment, there is a guy who is changing the door locks and Jean looks at the guy and asks him how long it would take him to get it fixed. He answered he was about to finish and soon the big close shows the tattoos in his neck. Jean, the attorney's wife had the impression that the Mexican-American locksmith was a gang member and Jean showed her racial prejudice by assuming he would be back to enter her house and hurt them just because he had a tattoo on his body and looked like a Latin guy. Jean got nervous because her husband ignored her when she said she would like to have the locks changed again the next day. Then, she said once again in a louder voice that not only she wanted to have the locks changed but also someone else that did not look like another gangster. Not satisfied, Jean said the guy would sell their house keys to the first thief friend as soon as possible, which means she would never accept the idea that the locksmith could be a decent family man.

Later, the locksmith is seen as a caring father who loved his daughter and was probably one of the most innocent characters of all. Jean was so lonely and such a self-centered person that only by the end of the film can she realize that her Hispanic maid is the kindest and the only person she can count on, while her friends and mainly her husband are always too busy to help her when she needed. Jean's attitude can be seen as an example of what Bauman (2001) points out: "someone who is poking around in the fog of his or her own self is no longer capable of noticing that this isolation, this 'solitary-confinement of the ego' is a mass sentence" (BAUMAN, 2001, p. 50). And living in society means that people should agree, share, and respect what they share. As Bauman states, it is the sole recipe for living happily.

While-listening/translation activity-2

Activity: Answer a sequence of questions for activities 1, 2 and 3 based on the relative power, relative status, and the level of personal involvement.

1. Concerning the relative power of the people who are taking part in the interaction in the scene, answer the following questions:

- a) Who does most of the talking and who shares the conversation?
- b) Who listens and acknowledges?

2. Regarding the relative status of the couple who are interacting:

a) Does Sandra Bullock start her talk by demanding, giving information, instructing or offering?
What about her husband?

b) What interpersonal grammar is used to exchange these meanings? (Declarative, interrogative, imperative)

3. With respect to the level of personal involvement between the couple:

a) How often do they meet and how do they treat each other?

b) How close are they related emotionally?

Source: Designed by the author

EXTRA WHILE-LISTENING/TRANSLATION ACTIVITY

Teacher's notes: since students need to learn how to deal with the most straightforward grammatical realizations of the interpersonal meanings that people interact in daily talks, the questions provided below are meant to activate this understanding.

Activity: Answer the questions:

1. What is the most straightforward way to give information?
2. What is the most straightforward way to demand information
3. What is the most straightforward way to demand goods and services?
4. What is the most straightforward way to give goods and services?

Source: Questions adapted from Butt et al., (2000, p.102)

Post-listening/translation activity-1

Activity: Several times in the film, the director suggests that the same people who suffer from prejudice are also prejudiced. In other words, characters seem not to react in a consistent way and their racism is never a straightforward matter. Based on this, how are the changes in attitude performed by the same characters translated in the scenes?

Characters	Action 1		Action 2
Anthony (Chris "Ludacris" Bridges) and Peter Example 1			
Example 2			
Officer Hansen (Ryan Phillippe) Example 1			

Example 2			
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The first example occurs when Anthony steals a van with lots of Asian people but then refuses to keep on the negotiation and instead, lets the Chinamen, as he calls them, free in a street of Los Angeles and, surprisingly, gives them all the money in his pocket. The second example is in the scene which shows one of the two thieves complaining about the many problems the black people face in society. He asks if a white man would ever wait one hour and a half for some spaghetti in a diner and realizes that the waitress would never spend her time waiting for a tip from someone who is black. He shows disapproval and wonders why they do not change their minds about it but, on the other hand, he contradicts himself by refusing to tip as if changing attitudes were everyone else's responsibility except his.

The illustration presented above is a clear example that some particular behavior may not seem discriminatory at first but then, depending on someone else's behavior, one can feel uncomfortable and change one's attitude so that prejudice is perpetuated instead of breaking the cycle. As if this were not enough, as soon as Anthony describes the repression and discrimination suffered by the "blacks" he gets angry at the white woman's behavior and decides to rob the couple by confirming that "whites" are right to distrust them. It seems that these people do not help to eliminate such actions but instead, feed prejudiced forms of behavior.

Post-listening/translation activity-2

Teacher's Notes: The class is divided into two groups. Since there are two different types of interaction involving the same speakers, each group focus on one specific interaction. In cooperative groups, students do not simply work together on the same assignment; each person must have a key role to play and everyone is responsible for the success of the group. Interpersonal grammar has been used by researchers to analyze the different roles that different kinds of people play in casual talks.

Activity: Join one group to discuss and reflect upon what the characters "Antony and Peter" talk about and to what extent the relationship between them influences what they talk and how they talk about it. The first group refers to the first example shown, and the second group analyzes the same aspects focusing on the second conversation.

EXTRA POST-LISTENING/TRANSLATION ACTIVITY

Activity: In pairs, after watching the video, discuss the issue of power concerning the scene which shows the abuse that occurs when the cop victimizes the black TV director's wife by exercising his power in a hateful manner just because he has the gun and works for the police.

Follow-up listening/translation-1

Teachers' notes: It might be useful to explore interactions between teachers and students since these kinds of interactions sound familiar to them. According to Butt *et al.* (2000, p. 106), "analyzing typical classroom interactions can give teachers ideas for making more space for student contributions in class and for building relationships with students which might lead to more effective learning outcomes". This kind of exercise will function as a review since it is similar to the one practiced in the post-activity.

Activity: In trios, search for an example of a classroom interaction in English, making use of any online resource (for instance, other videos, films, podcasts, etc...) and discuss how speakers initiate, respond to and manage meanings exchanged. You may also analyze how the relative power and status of the speakers and their involvement are expressed.

Follow-up listening/translation activity-2

Activity: Join the same trios and use the example selected in the previous activity or (depending on your interests and time availability) sort any other dialogue. Translate it into Portuguese and compare similarities and differences between the talks regarding interpersonal, intertextual or interdiscursive components.

EXTRA FOLLOW-UP LISTENING/TRANSLATION ACTIVITY

Activity: As homework, use the dialogue which you have just translated in the follow-up activity 2 and edit your own video. Films or videos, scripted or unscripted and edited or unedited are not the same as real life. As Willis (1983, p, 41) pointed out quite long ago that "watching and analyzing an interaction on a video is useful, but students still need to practice doing things for themselves after viewing".

APPENDIX F - TDU BASED ON THE FILM “*CRASH*” ANSWER SHEET



Movie: *Crash* (2005) - **Directed by:** Paul Haggis - **Genre:** Drama

Cast: Matt Dillon (Officer J, Ryan) and Thandie Newton (Christine Thayer)

Level: Upper Intermediate to Advanced Students of translation/ESP students of Law

Purpose: Translation, Discussion, Listening for critical thinking.

The overall goals of the TDU based on the film are to develop students' understandings about what is going on when the combination of visual and verbal elements is shown at once in any multimodal text as students need to be aware that both modes can be used to interpret the message and recognize how Interpersonal grammar has been used to analyze the different roles that different kinds of people play in interactions. The knowledge of these language variables makes a difference in the translation process and meaning production. It also aims to increase students' motivation towards videos as they seem to be a fresh approach instead of feeling tired of the traditional textbook use (ROYCE, 2001).

Pre-listening/translation activity-1

Plot Summary

Several stories interweave during two days in Los Angeles involving a collection of inter-related characters, a police detective with a drugged out mother and a thieving younger brother, two car thieves who are constantly theorizing on society and race, the white district attorney and his irritated and pampered wife, a racist white veteran cop (caring for a sick father at home) who disgusts his more idealistic younger partner, a successful Hollywood director and his wife who must deal with the racist cop, a Persian-immigrant father who buys a gun to protect his shop, a Hispanic locksmith and his young daughter who is afraid of bullets, and more. ({Lewison<dr@martinlewis.com}).

Activity: translate the plot summary of the film from English to Portuguese based on the questions below to get familiarized with the characters and the whole story before viewing the film.

7. What is the sequence of facts described in the text?

8. Split the text in possible units of translation (UTs).
9. Analyze and reflect upon the UTs and make changes if necessary.
10. Draft the first translation for the text.
11. After the first version, see if any changes need to be made.
12. If necessary, improve your translation and make a second version.

Answers may vary.

Pre-listening/translation activity-2

Activity: Look at the source and target texts of the plot summary and search for differences and similarities concerning the genre. Which aspects were kept, and which ones were left out?

Answers to be developed.

EXTRA PRE-LISTENING/TRANSLATION ACTIVITY

Activity: Discuss the questions in pairs and answer them.

5. Where does the film take place and how does it start?
6. Describe the place. Do you think it is the perfect stage to express the distance between strangers?
7. Describe two of your most favorite characters of the film.
8. After answering the questions, analyze the components of the clauses in the three responses and decide if they are attributives or identifiers.

Answers may vary.

While-listening/translation activity-1

Teachers' notes: firstly, the teacher has to provide the file with the two scenes that will be used in the activities at any platform of file sharing such as google drive, dropbox or one drive, and turn the link to a public resource. After that look for a website that generates QR CODE, insert the link to be shared, create the QR code and save the image in order to be presented in the classroom. This resource is rather useful and interesting as each student can watch the film individually and do the activities separately.

Explanation: The distance people keep from one another in interactions depend on the nature of their social relationships. In intimate contexts, the viewer can observe the person's face only with the entire head showing the expressions and emotions. In close situations, the head and the shoulders can be seen. If there is a social relationship involved, people are shown from the waist

up until the head. And with strangers in whom some distance is kept, the whole figure is framed. These tendencies constitute the basis of the definitions of *close-up*, *medium close-ups*, *medium-shots* and *long-shots* in film theory. A fruitful debate may arise, since cultures differ widely regarding eye contact, clothing, touching, olfactory dimensions and physical proximity. Distance is a meaningful communicative aspect to be considered in cultures because they vary considerably in acceptable distances for conversation.

Activity: Based on the explanation above, interpret the social distance relation between the characters in the scene and how Jean's judgment towards the locksmith is translated in the film?

Possible Answer: In order to validate this aspect, there is this scene in which a couple is at home, but the atmosphere was tense because they had their car just stolen some hours before. At this moment, there is a guy who is changing the door locks and Jean looks at the guy and asks him how long it would take him to get it fixed. He answered he was about to finish and soon the big close shows the tattoos in his neck. Jean, the attorney's wife had the impression that the Mexican-American locksmith was a gang member and Jean showed her racial prejudice by assuming he would be back to enter her house and hurt them just because he had a tattoo on his body and looked like a Latin guy. Jean got nervous because her husband ignored her when she said she would like to have the locks changed again the next day. Then, she said once again in a louder voice that not only she wanted to have the locks changed but also someone else who did not look like another gangster. Not satisfied, Jean said the guy would sell their house keys to the first thief friend as soon as possible, which means she would never accept the idea that the locksmith could be a decent family man. Later on, it was proved that the locksmith was a caring father who loved his daughter and was probably one of the most innocent characters of all. She was so lonely and such a self-centered person that only by the end of the film can she realize that her Hispanic maid is the kindest and the only person she can count on, while her friends and mainly, her husband are always too busy to help her when she needed. Bauman (2001) points out that "someone who is poking around in the fog of his or her own self is no longer capable of noticing that this isolation, this 'solitary-confinement of the ego' is a mass sentence" (BAUMAN, 2001, p. 50). And living in society means that people should agree, share, and respect what they share. As Bauman states, it is the sole recipe for living happily.

While-listening/translation activity-2

Teachers' notes: Students answer a sequence of questions based on the relative power, relative status and the level of personal involvement between the couple in the scene. Concerning the

relative power of the people who are taking part in the interaction in the scene, the students should answer who does most of the talking, who shares the conversation, and who listens and acknowledges. Regarding the relative status of the couple who are interacting, students should take notes if Jean starts her talk by demanding, giving information, instructing or offering. Then, they do the same about Jean's husband. After that, students will decide what interpersonal grammar is used to exchange these meanings, if declarative, interrogative or imperative. Finally, with respect to the level of personal involvement between the couple, students will share ideas about the frequency the husband and wife meet, how close they are and how they treat each other.

Activity: answer the questions for activities 1, 2 and 3 based on the relative power, relative status, and the level of personal involvement.

1. Concerning the relative power of the people who are taking part in the interaction in the scene, answer the following questions:

- a) Who does most of the talking and who shares the conversation?
- b) Who listens and acknowledges?

2. Regarding the relative status of the couple who are interacting:

- a) Does Sandra Bullock start her talk by demanding, giving information, instructing or offering? And her husband?
- b) What interpersonal grammar is used to exchange these meanings? (Declarative, interrogative, imperative)

Answers to be developed.

3. With respect to the level of personal involvement between the couple:

- a) How often do they meet and how do they treat each other?
- b) How close are they related emotionally?

Source: Elaborated by the author.

Answers may vary but some options are provided.

The clues may indicate that between these people contact is probably very high, and affective involvement is strong since power they are husband and wife. The speakers interrupt each other freely, without the use of politeness formulae; there is frequent swearing and equal use of

colloquial lexis. Strong attitudes are expressed very openly; speakers use each other's first names, etc. In other words, this talk illustrates many of the characteristics of an informal tenor

EXTRA WHILE-LISTENING/TRANSLATION ACTIVITY

Teacher's notes: since students need to learn how to deal with the most straightforward grammatical realizations of the interpersonal meanings that people interact in daily talks, the questions provided below are meant to activate this understanding.

Activity: Answer the questions:

5. What is the most straightforward way to give information?
6. What is the most straightforward way to demand information?
7. What is the most straightforward way to demand goods and services?
8. What is the most straightforward way to give goods and services?

Source: Questions adapted from Butt et al., (2000, p.102)

Answers to be developed.

Post-listening/translation activity-1

Activity: Several times in the film, the director suggests that the same people who suffer from prejudice are also prejudiced. In other words, characters seem not to react in a consistent way and their racism is never a straightforward matter. Based on this, how are the changes in attitude performed by the same characters translated in the scenes?

Characters	Action 1	Action 2
Anthony (Chris "Ludacris" Bridges) and Peter Example 1		
Example 2		
Officer Hansen (Ryan Phillippe) Example 1		
Example 2		

Possible Answer: The first example occurs in which Anthony steals a van with lots of Asian people but then refuses to keep on the negotiation and instead, lets the Chinamen, as he calls them, free in a street of Los Angeles and, surprisingly, gives them all the money in his pocket. The second example is in the scene which shows one of the two thieves complaining about the many problems the black people face in society. He asks if a white man would ever wait one hour and a half for some spaghetti in a diner and realizes that the waitress would never spend her time waiting for a tip from someone who is black. He shows disapproval and wonders why they do not change their minds about it but, on the other hand, he contradicts himself by refusing to tip as if changing attitudes were everyone else's responsibility except his. This is a clear example that some particular behavior may not seem discriminatory at first but then, depending on someone else's behavior, one can feel uncomfortable and change one's attitude so that prejudice is perpetuated instead of breaking the cycle. As if this were not enough, as soon as he describes the repression and discrimination suffered by the "blacks" he gets angry at the white woman's behavior and decides to rob the couple by confirming that "whites" are right to distrust them. It seems that these people do not help to eliminate such actions but instead, feed prejudiced forms of behavior.

Post-listening/translation activity-2

Activity: The class is divided into two groups. Since there are two different types of interaction involving the same speakers, the first group is supposed to discuss and reflect upon what the characters "Antony and Peter" talk about and to what extent the relationships between them influence what the speakers talk and how they talk about it in the first example of interaction shown and the second group analyzes the same aspects in the second conversation. In cooperative groups, students do not simply work together on the same assignment; each person must have a key role to play and everyone is responsible for the success of the group. Interpersonal grammar has been used by researchers to analyze the different roles that different kinds of people play in casual talks.

Answers to be developed.

EXTRA POST-LISTENING/TRANSLATION ACTIVITY

Activity: In pairs, after watching the video, students are supposed to discuss the issue of power concerning the scene which shows the abuse that occurs when the cop victimizes the black TV director's wife by exercising his power in a hateful manner just because he has the gun and works for the police.

Answers to be developed.

Follow-up listening/translation-1

Teachers' notes: It might be useful to explore interactions between teachers and students since these kinds of interactions sound familiar to them. According to Butt *et al.* (2000, p. 106), “analyzing typical classroom interactions can give teachers ideas for making more space for student contributions in class and for building relationships with students which might lead to more effective learning outcomes”. This kind of exercise will function as a review since it is similar to the one practiced in the post-activity.

Activity: In trios, search for an example of a classroom interaction in English, making use of any online resource (for instance, other videos, films, podcasts, etc...) and discuss how speakers initiate, respond to and manage meanings exchanged. You may also analyze how the relative power and status of the speakers and their involvement are expressed.

Answers may vary.

Follow-up listening/translation activity-2

Activity: Join the same trios and use the example selected in the previous activity or (depending on your interests and time availability) sort any other dialogue. Translate it into Portuguese and compare similarities and differences between the talks regarding interpersonal, intertextual, or interdiscursive components.

Answers may vary

EXTRA FOLLOW-UP LISTENING/TRANSLATION ACTIVITY

Activity: As homework, use the dialogue which you have just translated in the follow-up activity 2 and edit your own video. Films or videos, scripted or unscripted and edited or unedited are not the same as real life. As Willis (1983, p, 41) pointed out quite long ago that “watching and analyzing an interaction on a video is useful, but students still need to practice doing things for themselves after viewing”.

Answers may vary.

Pre-reading/translation activity-2

Activity: discuss these questions in groups of four and one member of each group becomes in charge of reporting their answers to the whole class.

1. Which non-verbal elements are in the foreground and background? How can this visual arrangement be interpreted? Why have they been positioned this way?
2. Do images present a concept, a state of affairs, a sequence of events, a system of classification? Can you say that sociocultural aspects (stereotypes related to nationality, profession, gender, sexuality, race, economic status, class) can be recuperated from these multimodal elements? How? Why?

Activity adapted from Motta-Roth and Heberle (2015, p. 27).

While-reading/translation activity-1

Teachers' notes: divide the class into two groups. Group 1 answers the first question and group 2 answers the second one. Each group agrees on the students who should come to the front to present their findings to the other group. Concerning the semantic organization that is approached in the activity below, Neves (2018, p. 141) points out that the text represents linguistically the extralinguistic experience which can be either the interior or exterior world such as thoughts, perceptions and feelings.

Activity: Discuss the questions below.

1. Which is the semantic field or topic covered in the text? Where, when and by whom was the text produced? Where was the text published? What is the target audience, the communicative objective or the genre of this text? Which elements help you in this identification (Motta-Roth and Heberle, 2015)?
2. Which actions, events or processes (e.g., material, mental, verbal, relational) are represented by the verbal text? Who are the represented social actors in these actions and processes in which associated circumstances (Van Leeuwen, 2008)?

Some intermediate-level proverbs challenge students with a less common vocabulary. They need to interpret the meanings, but the allegories used are less culturally based. However, some more advanced sayings explore archaic terms and meanings which demand detailed discussions of cultural understanding and variations. For instance, the activity below illustrates this aspect.

While-reading/translation activity-2

Activity: Make comments on any similarities or differences in context of use and context of culture between each proverb in Portuguese and its counterpart in English.

<i>“Melhor um pássaro na mão do que dois voando”</i>	
“A bird in the hand is worth two in the bush”	
Similarities	Differences

<i>“Deus ajuda quem cedo madruga”</i>	
“The early bird catches the worm”	
Similarities	Differences

<i>“Diga-me com que andas que te direi quem és”</i>	
“Birds of a feather flock together”	
Similarities	Differences

<i>“Colocar a carroça na frente dos bois”</i>	
“Don’t put the cart before the horse”	
Similarities	Differences

<i>“Em terra de cego, quem tem um olho é rei”</i>	
“Among the blind the one-eyed man is king”	
Similarities	Differences

Post-reading/translation activity-1

Activity: Discuss the proverbs listed in the chart below and choose the appropriate pair that refers to the paraphrase written in the same language. After that, answer what ideological load is present in the text?

It takes two to tango .	Where two parties are involved in a situation, fault usually lies with both if things go wrong. Rarely can one party be blamed entirely.
Lightning never strikes twice in the same place.	Misfortune does not occur twice in the same way to the same person.
Never put off until tomorrow what you can do today.	Don't delay doing something if you can do it immediately.
Silence is half consent.	If you don't object to what someone says or does, you may be assumed to agree to some extent
The grass is greener on the other side of the fence.	People are never satisfied with their own situation; they always think others have it better.
While the cat's away, the mice will play.	Without supervision, people will do as they please, especially in disregarding or breaking rules
You can lead a horse to water but you can't make it drink.	You can show people the way to do things, but you can't force them to act.
Don't bite off more than you can chew.	Don't take more responsibility than you can handle.
Two wrongs don't make a right.	You shouldn't harm a person who has harmed you, even if you think that person deserves it.
Laughter is the best medicine.	Thinking positively and laughing will help you to feel better.

Source: Proverbs taken from <https://lemongrad.com/proverbs-with-meanings-and-examples/>

Post-reading/translation activity-2

Teachers' notes: the teacher selects five proverbs from the picture and divides the class into three groups. Group "A" paraphrases the proverbs, group "B" gives examples of situations in which such proverbs may be applied, and group "C" looks for another proverb that can be used in the same context. At the end of this activity, members of the same group get involved in peer correction and then each group provides the others with peer feedback.

Activity: Based on the five proverbs listed below, follow the instructions in the activity:

Group A: paraphrase the proverbs

Group B: give examples of situations in which such proverbs may be applied

Group C: look for another proverb that can be used in the same context.

1. "A closed mouth catches no flies"
2. "The apple never falls far from the tree"
3. "Don't judge a book by its cover"

4. “Once bitten twice shy”
5. “Grain by grain, the hen’s stomach is full”.

The post-activities presented above were designed for the practice of paraphrasing since these stages are dedicated to the development of language through practical use.

Follow-up reading/translation activity-1

Explanation: Apart from the literary function, Honeck (1997, p. 27) proposed properties that make the proverbs have some practical function for everyday purposes. “They are relatively short, poetic, typically concrete, and used as indirect comments”. They have pragmatic functions, and they have several purposes such as teach, advise, warn, persuade, among others (XATARA and SUCCI, 2016). These aspects might be the reason why they develop in cultures fast and easily.

Activity: Group 1 chooses a proverb in which its communicative purpose is to convince and Group 2 looks for a proverb that aims to teach and they create an ad, a cartoon, a *meme* or any other multimodal production on their own.

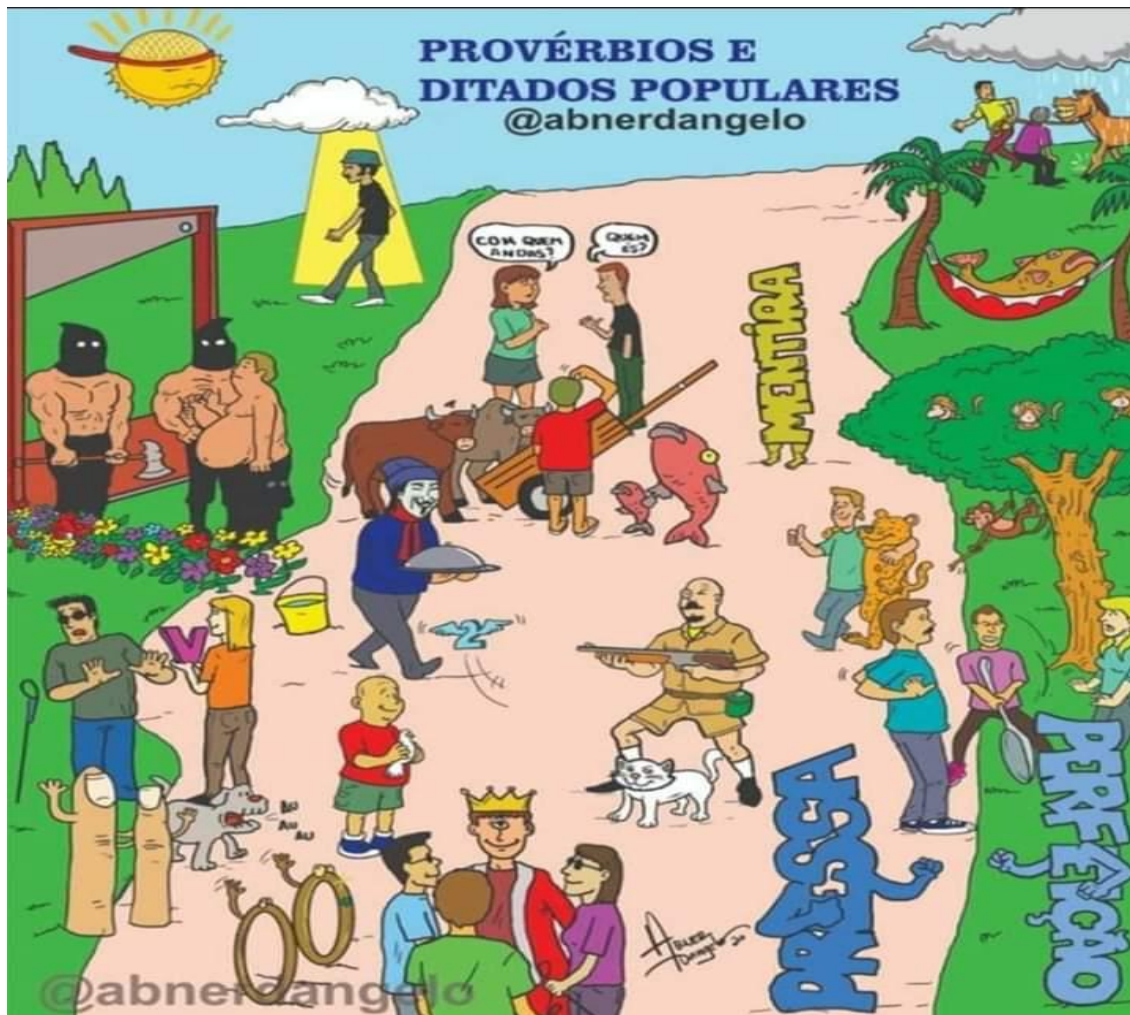
Follow-up reading/translation activity-2

Explanation: as Honeck (1997) points out, proverbs are used in prose, poetry and song, among others, varying the communicative purpose according to the genres.

Activity: There are some proverbs, in their original or with some slight variations that are present in many songs. As an example, it is heard in the song “*Saudosa maloca*”, sung by Adoniran Barbosa, the proverb “*Deus dá o frio conforme o cobertor*”. Find a song in your native language that shows the proverb used and who the song is sung and composed by?

Activity adapted from Santos (2013, p. 36)

**APPENDIX H - TDU BASED ON THE DIGITAL ILLUSTRATION ABOUT
PROVERBS – ANSWER SHEET**



The overall goals of the TDU based on the digital picture are to develop students' understandings about what is going on when the combination of visual and verbal elements is shown at once in any multimodal text. It also aims to increase students' motivation towards the analysis of proverbs, observing not only their meanings and contexts of use but also their opposite or synonym situations as well as get to know about folklore, customs and cultural aspects of different groups around the world. Yet, as a third objective, the activities may enhance the development of students' skills to examine the social-discursive construction of the world from a critical literacy perspective based on the questions proposed by Motta-Roth And Heberle (2015). The linguistic, extralinguistic and the strategic competences underlie implicitly along the activities.

Pre-reading/translation activity-1

Activity: Brainstorm these questions in pairs and share the comments in a big group.

3. How are color, size, volume, spatial orientation used in this picture? Can you identify correspondence between referents in the world and these non-verbal elements?
4. How are the images oriented to the reader: sideways, horizontally, vertically, in perspective?

Activity adapted from Motta-Roth and Heberle (2015, p. ..).

Answers to be developed.

Pre-reading/translation activity-2

Activity: discuss these questions in groups of four and one member of each group becomes in charge of reporting their answers to the whole class.

1. Which non-verbal elements are in the foreground and background? How can this visual arrangement be interpreted? Why have they been positioned this way?
2. Do images present a concept, a state of affairs, a sequence of events, a system of classification? Can you say that sociocultural aspects (stereotypes related to nationality, profession, gender, sexuality, race, economic status, class) can be recuperated from these multimodal elements? How? Why?

Activity adapted from Motta-Roth and Heberle (2015, p. ..).

Answers may vary

EXTRA PRE-READING/TRANSLATION ACTIVITY

Activity: List 3 proverbs in Portuguese from the picture above which you are familiar with and which have close counterparts in the English language. Make comments on any differences in meaning, form or context of use between each proverb and its 'equivalent'. After that, try to find a proverb which has the opposite meaning of the ones chosen for this activity.

Answers to be developed.

While-reading/translation activity-1

Teachers' notes: divide the class into two groups. Group 1 answers the first question and group 2 answers the second one. Each group agrees on the students who should come to the front to present their findings to the other group. Concerning the semantic organization that is

approached in the activity below, Neves (2018, p. 141) points out that the text represents linguistically the extralinguistic experience which can be either the interior or exterior world such as thoughts, perceptions and feelings.

Activity: Discuss the questions below.

3. Which is the semantic field or topic covered in the text? Where, when and by whom was the text produced? Where was the text published? What is the target audience, the communicative objective or the genre of this text? Which elements help you in this identification (Motta-Roth and Heberle, 2015)?
4. Which actions, events or processes (e.g., material, mental, verbal, relational) are represented by the verbal text? Who are the represented social actors in these actions and processes in which associated circumstances (Van Leeuwen, 2008)?

Answers to be developed.

While-reading/translation activity-2

Explanation: Some intermediate-level proverbs challenge students with a less common vocabulary. They need to interpret the meanings, but the allegories used are less culturally based. However, some more advanced sayings explore archaic terms and meanings which demand detailed discussions of cultural understanding and variations.

Activity: Make comments on any similarities or differences in context of use and context of culture between each proverb in Portuguese and its counterpart in English.

<i>“Melhor um pássaro na mão do que dois voando”</i>	
“A bird in the hand is worth two in the bush”	
Similarities	Differences

<i>“Deus ajuda quem cedo madruga”</i>	
“The early bird catches the worm”	
Similarities	Differences

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<i>“Diga-me com que andas que te direi quem és”</i>	
“Birds of a feather flock together”	
Similarities	Differences

<i>“Colocar a carroça na frente dos bois”</i>	
“Don’t put the cart before the horse”	
Similarities	Differences

<i>“Em terra de cego, quem tem um olho é rei”</i>	
“Among the blind the one-eyed man is king”	
Similarities	Differences

Answers to be developed.

EXTRA WHILE-READING/TRANSLATION ACTIVITY

Activity: Choose a proverb from the visual design above and translate it to any non-linguistic code, that is, produce an intersemiotic translation. This activity can be done individually or in pairs and it is a fruitful opportunity to share their productions with their peers.

Answers may vary.

Post-reading/translation activity-1

Activity: Discuss the proverbs listed in the chart below and choose the appropriate pair that refers to the paraphrase written in the same language. After that, answer what ideological load is present in the text?

Answers are listed in a correct order in the chart.

It takes two to tango.	Where two parties are involved in a situation, fault usually lies with both if things go wrong. Rarely can one party be blamed entirely.
Lightning never strikes twice in the same place.	Misfortune does not occur twice in the same way to the same person.
Never put off until tomorrow what you can do today.	Don't delay doing something if you can do it immediately.
Silence is half consent.	If you don't object to what someone says or does, you may be assumed to agree to some extent
The grass is greener on the other side of the fence.	People are never satisfied with their own situation; they always think others have it better.
While the cat's away, the mice will play.	Without supervision, people will do as they please, especially in disregarding or breaking rules
You can lead a horse to water but you can't make it drink.	You can show people the way to do things, but you can't force them to act.
Don't bite off more than you can chew.	Don't take more responsibility than you can handle.
Two wrongs don't make a right.	You shouldn't harm a person who has harmed you, even if you think that person deserves it.
Laughter is the best medicine.	Thinking positively and laughing will help you to feel better.

Source: Proverbs taken from <https://lemongrad.com/proverbs-with-meanings-and-examples/>

Post-reading/translation activity-2

Teachers' notes: the teacher selects five proverbs from the picture and divides the class into three groups. Group "A" paraphrases the proverbs, group "B" gives examples of situations in which such proverbs may be applied and group "C" looks for another proverb that can be used in the same context. At the end of this activity, members of the same group get involved in peer correction and then each group provides the others with peer feedback.

Activity: Based on the five proverbs listed below, follow the instructions in the activity:

Group A: paraphrase the proverbs.

Group B: give examples of situations in which such proverbs may be applied.

Group C: look for another proverb that can be used in the same context.

- 1) **“A closed mouth catches no flies”** – “Em boca fechada não entra mosca”.

Alternative answer: “se a palavra vale prata, o silêncio vale ouro”.

- 2) **“The apple never falls far from the tree”** – “*Filho de peixe, peixinho é*”.

Alternative answer: “Like father, like son”. “*Tal pai, tal filho*”.

The tree is known by its fruit

- 3) **“Don’t judge a book by its cover”** – “*Não julgue o livro pela capa*”.

Alternative answer: “O hábito não faz o monge”. Or “*as aparências enganam*”

- 4) **“Once bitten twice shy”** –

Alternative answer: “gato escaldado de água fria tem medo”.

- 5) **“Grain by grain, the hen’s stomach is full”** *De grão em grão a galinha enche o papo*”

Alternative answer: “*De raminho em raminho o passarinho faz seu ninho*”

EXTRA POST-READING/TRANSLATION ACTIVITY

Activity: the proverbs used in this activity are common and easy to be understood. Although the language seems to be contemporary, some proverbs present words which are not used anymore, or not used often. What are they and what do they mean? Then, compare with the English version and check if the same happens. Comment on cultural aspects too.

- 5) “*Cão que ladra não morde*” (**barking dogs seldom bite**)
 6) “*Nem tudo que reluz é ouro*” (**All that glitters is not gold**)
 7) “*Quem não arrisca, não petisca*” (**He who dares, wins**)
 8) “*Depois da tempestade vem a bonanza*” (**The darkest hour is that before dawn**)

Answers to be developed.

Follow-up reading/translation activity-1

Explanation: Apart from the literary function, Honeck (1997, p. 27) proposed properties that make the proverbs have some practical function for everyday purposes. “They are relatively short, poetic, typically concrete, and used as indirect comments”. They have pragmatic functions and they have several purposes such as teach, advise, warn, persuade, among others (XATARA and SUCCI, 2016). These aspects might be the reason why they develop in cultures fast and easily.

Activity: Group 1 chooses a proverb in which its communicative purpose is to convince, and group 2 looks for a proverb that aims to teach and they create an ad, a cartoon, a *meme* or any other multimodal production on their own.

Answers may vary.

Follow-up reading/translation activity-2

Explanation: as Honeck (1997) points out, proverbs are used in prose, poetry and song, among others, varying the communicative purpose according to the genres.

Activity: There are some proverbs, in their original or with some slight variations that are present in many songs. As an example, it is heard in the song “*Saudosa maloca*”, sung by Adoniran Barbosa, the proverb “*Deus dá o frio conforme o cobertor*”. Find a song in your native language that shows the proverb used and who the song is sung and composed by?

Activity adapted from Santos (2013, p. 36)

Answers to be developed.

EXTRA FOLLOW-UP READING/TRANSLATION ACTIVITY

Explanation: Humor, creativity and beliefs are aspects of the human nature; therefore, people make use of discursive resources to innovate or adapt particular components of the language in a funny way. In this sense, it is possible to create new proverbs based on proverbs from the past. The examples below were altered creatively in order to adequate under the theme of “post-graduation” <http://www.posgraduando.com/humor/proverbios-na-versao-academica> and

“technology” (PRADO E BATISTA, 2011, p. 4). Students are provided with the opportunity to express their ideas freely and feel autonomous to produce their versions in a comic way.

Activity: Activity: In groups of four, take a look at the examples below which were altered creatively in order to adequate the proverbs to the theme of “technology” and “post-graduation. Then, make a consensus, choose 5 proverbs in Portuguese that are familiar to you and adapt them to the theme of “Translation field”. After that, translate them and see how they fit in English.

Examples for “post-graduation”	Examples for “technology”
“Cada banca, uma sentença”	“A pressa é inimiga da conexão”
“A união faz boa pesquisa”	“Amigos, amigos, passwords à parte”
“Não adianta chorar sobre o artigo recusado”	“Não adianta chorar sobre arquivo apagado”
“Em terra de mestres, quem tem doutorado é rei”	“Melhor prevenir do que formatar”
“É melhor um artigo publicado do que dois no prelo”	“O barato sai caro e lento”
“Nem todo periódico que reluz é qualificado pela CAPES”	“Quem muito clica, seus males multiplica”
“A minha autoria acaba onde começa a autoria dos outros”	“Quem não tem banda larga caça com modem”

Answers may vary.

APPENDIX I - PLAN FOR THE TDU ASED ON AN ABSTRACT: A
Commented Translation on an Abstract

Source text: Abstract

Multimodality

Elisabetta Adami

The chapter reviews the growing field of multimodality in relation to the study of language, text and society. It introduces the concept of multimodality as an increasingly visible phenomenon of communication and it traces the developments of multimodality as a field of research, along with the extant theoretical approaches to multimodal analysis. The chapter further discusses and exemplifies key notions of a social semiotic perspective to multimodal analysis and mentions potentials and limitations, pointing to future directions of research in the field. Rather than a comprehensive review of extant studies in multimodality, the chapter discusses selected key assumptions, topics and analytical developments in multimodal research that are relevant to its relationship with language and society.

Keywords: multimodality, social semiotics, sign-making, text, multimodal analysis.

Pre-writing/translation activity-1

Activity: Search for an abstract of your subject interest and write an introductory purpose saying the title and the field of study, and answering where was the text taken from? who was the text written by? and where was the text published?

Pre-writing/translation activity-2

Activity: Fill in a translation brief chart with necessary information about the source text to serve as a translation guideline. It may also help you establish criteria to support your decisions and produce good translation quality. According to Nord (1997), the intended communicative function of the target text is the crucial criterion for the translator's decisions in the translation process. It means that the tasks should be followed by a brief which encompasses the function that the target text should accomplish in the new context.

TRANSLATION BRIEF	
Translation cliente	

Purpose function	
Target audience	
Type of text register	
vehicle of communication	
Extra information	

EXTRA PRE-WRITING/TRANSLATION ACTIVITY

Activity: Write a brief theoretical foundation regarding abstracts. Start from a definition, and then explain what they are written for. Next, describe the communicative purposes or any other relevant information based on scientific references. Make a brief comment if English is a mandatory language for abstracts in the scientific community.

These pre-activities were thought aiming to enable students to get familiarized with the genre since they are expected to give information about the subject matter, the producer, the audience, among others. In this phase they may have the chance to contextualize the field, the tenor and the mode of discourse through the register variables. They are also given the opportunity to practice filling out a translation brief sample which is an important aspect to be considered before starting to translate a text.

While-writing/translation activity-1

Explanation: Abstracts can be produced following the three variables of register parameters: The ideational function representing what the author is writing about which is related to field. The interpersonal function indicating how the writer is expressing his ideas and showing the relationship established between the writer and reader which is linked to tenor and finally, the textual function that is connected to mode indicates the channel that the subject matter is communicated by the writer, which may be written or spoken. (adapted from Pezzini, p. 82)

Activity: Based on the explanation above, discuss how the three variables are represented in the current abstract on multimodality.

While-writing/translation activity-2

Activity: Translate the abstract and choose a category (terminology, noun groups, verbs, among others) to develop your comments. You should write a narrative reporting the reasons, criteria and explanations

for each term chosen. For this example, the terminology category was selected and the reasons, criteria and explanations for each term are expected to be reported as a narrative. This is an opportunity for the students to be aware that terminology is only one among many aspects of technical translation.

EXTRA WHILE-WRITING/TRANSLATION ACTIVITY

Activity: Can you identify stages in the development of the text with metadiscourse devices that signal text organization (e.g., theme/rheme, connectors that signal sentence relations such as addition, opposition, cause, consequence, passive/active voice)? Which intertextual/interdiscursive elements (e.g., reported speech) can be identified? (MOTTA-ROTH AND HEBERLE, 2015, p. 27)

The three while-activities provided above lead students to deal with different SFL perspectives in order to master the language functions and contextualize experience linking structure and function.

Post-writing/translation activity-1

Activity: Write a conclusion text to learn how to support your translation decisions in a professional way. Specifically, write one or two paragraphs justifying the effectiveness of managing the brief, telling if any machine translation was used while translating the text and the steps followed for the revision.

Post-writing/translation activity-2

Activity: Individually, search for an abstract in a different field of study and bring to class. Join a group of four and pick up the first source text or the parallel text required on the same theme. Then, check if syntactic or organizational features are similar or not.

EXTRA POST-WRITING/TRANSLATION ACTIVITY

Activity: Even though abstracts and research articles share some important features “there seems to be general agreement on three ways in which abstracts differ from RAs” (LORÉS, 2004). Based on the proposition, discuss, and comment on the three aspects that distinguish them.

The post-activities displayed above engage the students in recognizing the three metafunctions by the exploration of different levels of language and interpreting the texts

critically in order to support translation decisions effectively and apply what has been taught in the most varied contexts.

Follow-up writing/translation activity-1

Activity: Look for another abstract in English on the same theme to function as a parallel text to get familiar with the terminology used and compare the similarities and differences with regards to metadiscourse devices or intertextual/interdiscursive elements between the two texts in English.

Follow-up writing/translation activity-2

Activity: As homework, highlight the sequence markers that normally establish the four moves in abstracts and identify what similarities or differences of the genre can be found in the source text and target text.

	Source Text	Target Text	Similarities or Differences
First move			
Second move			
Third move			
Fourth move			

EXTRA FOLLOW-UP WRITING/TRANSLATION ACTIVITY

Activity: Write a paragraph reflecting on what you have learned about textual analyses and rhetorical organization for translation purposes describing similarities or differences that you found between the source text and target text.

In the follow-up stages, students are expected to show in practical terms and should be critical to interpret the knowledge and language functions regarding what they have just learned. In this last extra activity above, students may hopefully get to the conclusion that the abstracts differ from research articles in their function, in their rhetorical structure and in their linguistic realizations. These factors seem to be crucial in the act of translation. This stage is dedicated to

productions and applications of the new content in varied social situations in which students may express their ideas creatively.

APPENDIX J – A COMMENTED TRANSLATION ON AN ABSTRACT
ANSWER SHEET

The overall goals of the TDU based on abstracts are to develop students' abilities to support translation decisions in a professional way and recognize the importance of text organization elements. It also aims to increase students' motivation towards using translation briefs and machine translations effectively as well as notetaking on translation comments and revision procedures. For the purpose to illustrate this TDU, the text was previously selected as a model, but the teacher may leave students free to search for an abstract on their own explaining the reasons for their choices.

Source text: Abstract

Multimodality

Elisabetta Adami

The chapter reviews the growing field of multimodality in relation to the study of language, text and society. It introduces the concept of multimodality as an increasingly visible phenomenon of communication and it traces the developments of multimodality as a field of research, along with the extant theoretical approaches to multimodal analysis. The chapter further discusses and exemplifies key notions of a social semiotic perspective to multimodal analysis and mentions potentials and limitations, pointing to future directions of research in the field. Rather than a comprehensive review of extant studies in multimodality, the chapter discusses selected key assumptions, topics and analytical developments in multimodal research that are relevant to its relationship with language and society.

Keywords: multimodality, social semiotics, sign-making, text, multimodal analysis

Pre-writing/translation activity-1

Activity: Search for an abstract of your subject interest and write an introductory purpose saying the title and the field of study, and answering where was the text taken from? who was the text written by? and where was the text published?

Answer: The analysis of translation with comments of the abstract selected was randomly taken from the Research Gate Publications in the Linguistics field. The Chapter was written by Elisabetta Adami and published by Oxford University Press in the 2016 Oxford Handbook of Language and Society.

Pre-writing/translation activity-2

Activity: Fill in a translation brief chart with necessary information about the source text to serve as a translation guideline. It may also help you establish criteria to support your decisions and produce good translation quality. According to Nord (1997), the intended communicative function of the target text is the crucial criterion for the translator's decisions in the translation process. It means that the tasks should be followed by a brief which encompasses the function that the target text should accomplish in the new context.

Answer:

TRANSLATION BRIEF	
Translation cliente	Research article magazines.
Purpose function	They function as stand-alone mini-texts, screening devices, and as an option for the reader to keep on reading it as whole.
Target audience	Professors, researchers, students and professionals of the humanities field.
Type of text register	Formal language.
vehicle of communication	Academic language prioritizing jargons and elaborated vocabulary, avoiding informal expressions or swearing words.

EXTRA PRE-WRITING/TRANSLATION ACTIVITY

Activity: Write a brief theoretical foundation regarding abstracts. Start from a definition, and then explain what they are written for. Next, describe the communicative purposes or any other relevant information based on scientific references. Make a brief comment if English is a mandatory language for abstracts in the scientific community.

Answer:

Abstracts are a growing field of study in linguistics. According to the American National Standards Institute, “an abstract is an abbreviated, accurate representation of the contents of a document, preferably prepared by its author(s) for publication with it”. (ANSI, 1979, p. 1) Also, we have to take into consideration that “abstracts function as independent discourses as well as being advance indicators of the content and structure of the following text” (SWALES, 1993, 179). Abstracts from different fields of study are usually written in a quite similar way because writers follow conventional criteria concerning the types of information to be included and the logical order that they should be placed. Abstracts have at least four distinct uses according to Huckin (1987). First, they are the shortest piece of writing in an article which provides readers with a quick summary of the study's topic, methodology and findings. Secondly, they enable the reader to decide whether to read the article or not. Thirdly, they serve as previews that may guide reading for those who decide to read the whole article. Finally, they serve as aids to indexing for large database services.

While-writing/translation activity-1

Explanation: Abstracts can be produced following the three variables of register parameters: The ideational function representing what the author is writing about which is related to field. The interpersonal function indicating how the writer is expressing his ideas and showing the relationship established between the writer and reader which is linked to tenor and finally, the textual function that is connected to mode indicates the channel that the subject matter is communicated by the writer, which may be written or spoken. (adapted from Pezzini, p.82)

Activity: Based on the explanation above, discuss how the three variables are represented in the current abstract on multimodality.

Answers to be developed.

While-writing/translation activity-2

Activity: Translate the abstract and choose a category (terminology, noun groups, verbs, among others) to develop your comments. You should write a narrative reporting the reasons, criteria and explanations for each term chosen. For this example, the terminology category was selected and the reasons, criteria and explanations for each term are expected to be reported as a

narrative. This is an opportunity for the students to be aware that terminology is only one among many aspects of technical translation.

Answer: Translation

Target Text: *Resumo*

Multimodalidade

Elisabetta Adami

O capítulo revisa o crescente campo da multimodalidade em relação ao estudo da linguagem, texto e sociedade. Introduz o conceito de multimodalidade como um fenômeno de comunicação visivelmente em progresso e traça os desenvolvimentos da multimodalidade como um campo de pesquisa, juntamente com as abordagens teóricas existentes para a análise multimodal. Posteriormente, o capítulo discute e exemplifica noções-chave de uma perspectiva semiótica social à análise multimodal e mencionam potenciais e limitações, apontando para futuras direções de pesquisa no campo. Mais do que uma revisão aprofundada dos estudos existentes em multimodalidade, o capítulo discute pressupostos-chave selecionados, tópicos e desenvolvimentos analíticos em pesquisa multimodal que são relevantes para sua relação com a linguagem e a sociedade.

Palavras-chave: *multimodalidade, semiótica social, construção de signos, texto, análise multimodal.*

Answer: Development

I will choose the terminology category as the main focus of the abstract selected, but I will also dedicate some comments on the first verb used and another aspect concerning the expression “rather than” which called my attention. The first issue to be commented according to the sequence is the verb “reviews” at the very beginning. At first, I was not sure if the author really meant “reviews” or “analyses”. I thought that maybe she did not want to use “analyses” because she would need to use the word analysis, that appears twice in the abstract, to refer to multimodal analysis, and that would sound repetitive. Also, because after checking in the google translator to confirm my hypothesis, I was surprised that *analisa*, instead of *revisa* was the suggestion given. Then, again, I felt uncomfortable since analyze and revise are far different in Portuguese. So, I decided to keep the word *revisa* as the article deals with theories,

approaches and extant studies in progress. Yet, I assured my decision because the verb is repeated in the last lines of the abstract. The second aspect to be discussed in this paper concerns the term “language” which intrigued me while translating it. We all know that language as an umbrella term is the capacity that human beings have in order to produce, develop and understand a spoken language and other manifestations, such as music, drawing and dancing. Language that is spoken is an organized set of elements, sounds and gestures that make communication happen. Based on that, we get to a crucial dilemma since *língua* and *linguagem* belong to Portuguese, and it seems that there is not a logical operator to English that can count on just one specific term which is language. Human beings can communicate, interact and express their feelings by exchanging knowledge, beliefs, opinions, wishes, promises, among many others. For instance, we can laugh to express happiness, or disrespect, we can shriek to express anger, excitement, or fear, we can raise our eyebrows to express surprise or disapproval, and so on, but language is our system of communication which comes before anything else. All these factors made me reflect that "we have to rethink 'language' as a multimodal phenomenon" as pointed out by Kress (2003, 184). As the abstract is about multimodality, I got pretty convinced that *linguagem* would be the best term to suit the translation since it would be covering the meaning at a broader perspective. The google translator result was *linguagem* too, which reassured my assumptions. It is also important to highlight that I checked other abstracts from different journals on the same field to confirm the instances referring to *língua* or *linguagem* and validate the term. The third element in the sequence was the expression “rather than” which I translated *mais do que* as I realized the research was not a matter of introducing concepts but instead, it aimed at revising and discussing deeper and relevant studies on multimodality. The finding in the translator machine was *em vez de* which I do not agree since it does not mean an opposite sense.

EXTRA WHILE-WRITING/TRANSLATION ACTIVITY

Activity: Can you identify stages in the development of the text with metadiscourse devices that signal text organization (e.g., theme/rheme, connectors that signal sentence relations such as addition, opposition, cause, consequence, passive/active voice)? Which intertextual/interdiscursive elements (e.g., reported speech) can be identified? (MOTTA-ROTH AND HEBERLE, 2015, p. 27).

Answers may vary

Post-writing/translation activity-1

Activity: Write a conclusion text to learn how to support your translation decisions in a professional way. Specifically, write one or two paragraphs justifying the effectiveness of managing the brief, telling if any machine translation was used while translating the text and the steps followed for the revision.

Answer: Conclusion

I translated the whole abstract first as I followed my brief. Believe it or not, I am the kind of person who has always translated everything first and then has used the google translator just for checking. I have acted this way in order not to be influenced by a text which is not part of my production. It also means to me a satisfaction of self-testing. The only difference is that I had never used a brief before and from now on, this resource will take part in my translations. After all, a translation brief may be useful and part of each translation task as it joins important information about the source text, serves as a translation guideline and establishes criteria which support the translator in order to produce good translation quality.

Post-writing/translation activity-2

Activity: Individually, search for an abstract in a different field of study and bring to class. Join a group of four and pick up the first source text or the parallel text required on the same theme. Then, check if syntactic or organizational features are similar or not.

Answers may vary depending on the abstract selection.

EXTRA POST-WRITING/TRANSLATION ACTIVITY

Activity: Even though abstracts and research articles share some important features “there seems to be general agreement on three ways in which abstracts differ from RAs” (LORÉS, 2004). Based on the proposition, discuss, and comment on the three aspects that distinguish them.

Answers may vary but basically, they differ in (1) their function, in (2) their rhetorical structure and in (3) their linguistic realizations

Follow-up writing/translation activity-1

Activity: Look for another abstract in English on the same theme to function as a parallel text to get familiar with the terminology used and compare the similarities and differences with regards to metadiscourse devices or intertextual/interdiscursive elements between the two texts in English.

Answers may vary depending on the abstract selection.

Follow-up writing/translation activity-2

Activity: As homework, highlight the sequence markers that normally establish the four moves in abstracts and identify what similarities or differences of the genre can be found in the source text and target text.

Answer:

	Source Text	Target Text	Similarities or Differences
First move	Reviews, introduces	Revisa, introduz	There are similarities
Second move	Discusses, exemplifies	Discute, exemplifica	
Third move			
Fourth move			

EXTRA FOLLOW-UP WRITING/TRANSLATION ACTIVITY

Activity: Write a paragraph reflecting on what you have learned about textual analyses and rhetorical organization for translation purposes describing similarities or differences that you found between the source text and target text.

Answers may vary depending on the abstracts.

APPENDIX L – MY TON

MY TON

TRANSLATION ORGANIZER NOTEBOOK

HOW TO MAKE THE
BEST USE OF MY

TRANSLATION ORGANIZER NOTEBOOK

BY CILÉIA
MENEZES

“Translation
builds bridges”
Robert Frost

DESIGNER: VITOR CASTRO

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MY TON IS ...

by Ciléia Menezes

A **pedagogical material** for the translation students to monitor their own learning process.

A **methodological tool** to foster the exercise of understanding the whole process of translation.

A **translation diary** to record translation challenges and classroom tips, explanations, comments or examples.

A **guide to facilitate** the access to adequate routes which lead to appropriate translation problem-solving outcomes.

A **personal planner** to remind of all the possible difficulties faced during the translation process as many times as a revision may be needed.

A **reflective device** to encourage students to think about the importance of the role of languages in our lives.

A **useful resource** to enhance learners to compare and establish differences and similarities between languages.

UNDERSTANDING ABOUT LEARNING

As Allwright and Hanks (2009, p. 80) say, "Classroom language learning is not equally successful for all". Substantial investments of effort, energy and academic learning time are necessary to develop willingness to learn, improve self-awareness and self-reflection as a learner. According to the UC Berkely Division of Undergraduate Education at the Berkely Center of Teaching and Learning, the process of learning

is active

builds on prior knowledge

occurs in a complex social environment

is situated in an authentic context

requires learners' motivation and cognitive engagement



The learning process involves connected knowledge, scaffolding, commitment in social activities, engagement with concepts and approaches and deep effort and dedication for understanding complex ideas. According to Lepota and Weidman (2002, p. 217) "good language learners use certain strategies that depend, for example, on a preceding willingness to take risks, as well as on an independent inclination towards learning".

The citation illustrates that effective learners are active and make use of different approaches for different contexts and purposes. They are able to plan their activities, set their goals and monitor their own learning.



As Crawford (2011, p. 86) points out "Although language is a social practice, learning a language is largely an individual process as learners seek to integrate newly perceived information into their existing language system".

UNDERSTANDING ABOUT TRANSLATION



Do you know what translation is all about? As Hatim and Mason (1990, p.64) argue, “seeing the meaning of texts as something which is negotiated between producer and receiver and not as a static entity, independent of human processing activity once it has been encoded, is, we believe, the key to an understanding of translating, teaching translating and judging translations”.

According to Baker (2011, p. 4), translators should not rely only on intuition and experience to justify the decisions to be made in the translation process, instead they should be supported by theoretical perspectives and approaches since “among the many skills they need to acquire through training is the skill to understand and reflect on the raw material with which they work: to appreciate what language is and how it comes to function for its users”. Another aspect that may be taken into account is that according to Colina (2003, p. 40)

“since a certain degree of awareness as to what expectations the students bring to the classroom is extremely beneficial in any teaching context, and many student translators have been in foreign/second language classrooms before the start of translator training, it is more than fitting to talk about foreign language teaching (FLT) in translation methodology.”

What does translation mean to me?

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The author also adds that empirical evidence based on Kussmaul's (1995) Think Aloud Protocol studies show that translation students demonstrate several features which are more typically found in language students than in professional translators.

UNDERSTANDING ABOUT TRANSLATION COMPETENCE

Translation competence is the underlying system of knowledge needed to translate. There are five sub-competences which comprise Translation Competence. All of them activate psycho-physiological components (different types of cognitive and attitudinal components – memory, attention span, perseverance, critical mind etc. – and psycho-motor mechanisms) (PACTE, 2003).

They are:



Bilingual sub-competence: constituted by procedural knowledge which is necessary for being able to communicate in two different languages;



Extralinguistic sub-competence: composed by declarative knowledge which is made up of encyclopedic, thematic and bicultural knowledge; it refers to both implicit and explicit knowledge about the world in general and field-specific



Knowledge of Translation sub-competence: predominantly declarative knowledge. It is knowledge of the principles that guide translation (processes, methods and procedures, etc.) and the profession (types of translation briefs, users, etc.);



Instrumental sub-competence: it is procedural knowledge related to the use of documentation resources and information and communication technologies applied to translation; and



Strategic sub-competence: the most important component of TC as it controls the translation process by activating and creating links between all other sub-competences as they are required

According to Pagano (2014, p. 12) research show that competent and recognized translators have pursued a career which involve experience and qualification.

UNDERSTANDING ABOUT INTERCULTURAL COMPETENCE



The concept of intercultural competence according to Ur (2012, p. 219) “refers to a person’s ability to function in a cultural context that is not his or her own, to be aware of and respect the cultures of other people, and to behave in a way that will be acceptable to them”. It has been widely recognized that culture and language are interrelated and that language is used as the main medium through which culture is expressed.

Before interacting with a person it is relevant to know about the features of the language and the culture in order not to use inappropriate behaviors or touchy topics and maybe hurt the one who is being addressed to. Students’ curiosity towards the target culture and their own should be enhanced since language and culture have the same level of importance. Establishing comparisons among cultures may enrich students’ experience and make them aware that although some culture elements are being globalized, there is diversity among cultures and each single aspect should be respected

UNDERSTANDING ABOUT LEARNING STYLES



It is perceived that each kind of learner is able to identify how they can help themselves in order to compensate the possible lacks in their studies. Active learners, for instance, should study in a group in which the members take turns explaining different topics to each other. Reflective learners cannot simply read or memorize the material; they have to write short summaries in their own words.

The sensing learners should look for specific examples of concepts and procedures, and find out how the concepts apply in practice. Intuitive learners have to look for theories that link the facts in order to help themselves. The visual learners should consult reference books and list key points and draw lines between concepts to show connections. Working in groups can be particularly effective for verbal learners as well as hearing classmates’ explanations.

On the other hand, the sequential learners must take some time to outline the lecture material for them in logical order. And, lastly, the global learners need the big picture of a subject before they can master details

FOLLOWING MY LEARNING STYLES

Learning styles are the approaches students prefer to adopt when learning. As Harmer (2007, p. 202) points out, "Individual students learn at different speeds and in different ways". Willing (1987) categorized four types of learners after working with adult students in Australia. Willing's suggestion is only one among a series of descriptions several researchers have proposed to explain the variety of learner styles available. I am in line with such a suggestion due to the fact that this study addresses undergraduate students of translation.

They are:



Convergers who are basically solitary and independent. They are skill confident and can decide regarding their structures on learning.



Conformists are the learners who prefer the well-organized teachers as they are obedient and feel at ease to work in non-communicative classrooms.



Concrete learners are the ones who feel comfortable with the social aspects of learning as working in groups and participating in games. They are interested in language as communication.



Finally, Communicative learners are confident and risk-takers. They are oriented by language use and they enjoy social interaction. They are also participative and do not depend on teacher guidance. It is known that there are learners of all kinds. There are even those learners whose drafts or note-taking seem to be chaotic for other people but which make total sense to themselves, since this aspect is intimately linked to their learning styles.



Based on the categories shown above or even on any other inventory, it is time to reflect upon one's own learning style. It is worth noting that Learners can take steps to change actions and behaviors that for any particular reason do not favor their own learning.

UNDERSTANDING ABOUT LEARNING STRATEGIES



The changing focus from the teacher-centered to the learner-centered perspective instilled researchers to discuss broadly about autonomy, learning styles, multiple intelligences and learning strategies in order to help learners achieve their main goals and be competent in the target language.

According to Oxford (1990) learning strategies are steps taken by students to enhance their own learning, that is, they are ways that learners look for studying and learning the target language in order to acquire the language successfully. It is worth noting that learning how to translate texts is not an exception.

The importance of the learning strategies lies in the fact that they are tools for active, self-directed involvement which is essential for developing communicative competence, and here I add the translation one. In harmony with Oxford, Brown (2007, p. 260), points out that strategies are “specific methods of approaching a problem or task, modes of operation for achieving a particular end, or planned designs for controlling or manipulating certain information”. Appropriate language learning strategies result in improved proficiency and greater self-confidence.

Select two good strategies each for improving your skills:

Reading

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Writing

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Listening

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Speaking

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Vocabulary

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Grammar

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Pronunciation

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Translation

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UNDERSTANDING ABOUT LEARNING STRATEGIES



The features of language learning strategies involve information and memory. They are learner generated and they may be visible or unseen. The language learning strategies can be classified as 'direct and indirect'. The direct strategies deal with the new language, working with the language itself in a variety of specific tasks and situations and the indirect strategies are used for general management of learning.

Oxford (1990 in Cohen & Weaver, 1998) differentiates learning strategies into the following categories:

Cognitive strategies

(what learners do to learn) involve the identification, retention, and retrieval of language elements. Examples of cognitive strategies are imitating a language model, making guesses and others.

Metacognitive strategies

(what learners do to regulate their learning) deal with the planning, monitoring, evaluation of language learning activities. When learners read carefully through the teacher's comments on their written work, they are using metacognitive strategies to assist them in their learning.

Affective strategies

regulate emotions, attitudes and motivation. An example is when students look for academic or scientific books to read as a reading habit.

Social strategies

refer to actions that learners take to interact with people who speak the language. An illustration for this is when students search for opportunities to practice the target language with native speakers personally or via internet.

APPLYING MY OWN LEARNING STRATEGIES



Since strategies are extremely individual, each single person should develop his or her own ways of doing things that really work, based on the most varied and necessary attempts. It is known that successful learners know how to manage, control and monitor their strategy levels to perform tasks. In order to overcome the “passivity that is an enemy of true learning, students need to develop their own learning strategies so that as far as possible they become autonomous learners” (Harmer, 2001 p. 335).

A possible effective way to raise awareness of successful strategies is making a timetable to manage self-progress and an informal checklist such as the one illustrated below. Engage in the studies with interest and do not waste time and energy doing unimportant things. Set goals that can be achieved in a short or long-term. Set priorities in order not to lose focus. What really matters is to develop a large repertoire of learning strategies.

WHAT I DO TO HELP MYSELF LEARN TO BE A GOOD TRANSLATOR

Strategies	Day 1	Day 2	Day 3	Day 4	Day 5
I focus on translation instructions					
I take translation notes in class					
I check my notes on my TON					
I approach cultural issues					
I practice translating pieces of text					
I revise the translations at least twice					

Source: adapted from (Chamot, O'Malley and kupper, 1992, p. 98)

SOME COMMON STRATEGIES FOR DEALING WITH TRANSLATION CHALLENGES



According to Baker (2011) there are some common types of non-equivalence which normally pose difficulties for the translator and some strategies for coping with them are presented by the author followed by some warnings. The choice of an appropriate equivalent in a certain context depends on a variety of factors. Some of them may be linguistic and other factors may be extralinguistic. Not always guidelines for dealing with the various types of existing non-equivalence can be provided. So suggesting strategies to solve problems depending on some contexts is an option to be taken into account.

Baker (2011, p. 18) argues that “non-equivalence at word level means that the target language has no direct equivalent for a word which occurs in the source text”. The non-equivalence type and level of difficulty demand different strategies which vary from simple to more complex ones. Baker would rather discuss the types of non-equivalence separately from what the professional translators decide regarding the use of strategies as it is pointed out by the author that there is not a perfect match between the specific types of non-equivalence and specific strategies. Some most common types of non-equivalence at word level are presented by Baker (2011, p. 18-23).



Culture-specific concepts

The source-language word may express a concept that may be abstract or concrete which is totally unknown in the target culture. These concepts are labeled as ‘culture-specific’. An example of a concrete concept is airing cupboard in English which is not known to speakers of most languages.



The source-language concept is not lexicalized in the target language

The source-language word may express a concept which is known in the target culture but simply not lexicalized, that is not ‘allocated’ a target-language word to express it. The word savoury has no equivalent in many languages, although it expresses a concept which is easy to understand”.



The source-language word is semantically complex

Sometimes a single morpheme may express a complex set of meanings. Languages automatically develop ways to mean complex concepts when these concepts become important to be used regularly. We never know how complex a word is semantically until it is necessary to translate it into another language which there is no equivalent for it.



The source and target languages make different distinctions in meaning

The target language may make more or fewer distinctions in meaning than the source language. What one language regards as an important distinction in meaning another language may not perceive as relevant.



The target language lacks a superordinate

The target language may have specific words (hyponyms) but no general word (superordinate) to head the semantic field”.



The target language lacks a hyponym

“More commonly, languages tend to have general words (superordinates) but lack specific ones (hyponyms), since each language makes only those distinctions in meaning which seem relevant to its particular environment”. The author points out that “Under house, English again has a variety of hyponyms which have no equivalents in many languages, for example bungalow, cottage, croft, chalet, lodge, hut, mansion, manor, villa and hall”.



Differences in physical or interpersonal perspective

Physical perspective may differ according to importance from one language to another. It is connected to where things or people are in relation to each other or to a certain place. As Stenglin (2009, p. 278) says “the spaces that we occupy in our daily lives, especially our homes, provide the setting for all our activities and impact significantly on the ways we behave and interact with other people”. Tenor of the discourse may also differ in different languages.



Differences in expressive meaning

Differences in expressive meaning take place causing a translation problem in a certain context when the target-language word and the source-language word have the same propositional meaning but a different expressive meaning. If the target-language equivalent is neutral in relation to the source-language word, the translator may need to add the evaluative element, or may use it somewhere else in the text. This aspect becomes more difficult to deal with when the target-language equivalent poses a more emotionally load than the source-language item, which is often the case with items related to touchy issues such as religion, politics and sex.



Differences in form

Differences in form refer to certain items which do not have an equivalent in the target language for a particular form in the source text. Some suffixes and prefixes which express propositional and other types of meaning in English such as interviewer/interviewee. Also suffixes like (-ish) and (-able) as in childish, bookish, and understandable to name a few, usually do not have equivalents in other languages. Affixes which create buzz words as cafeteria and the ones which convey expressive meaning such as journalese and translationese. It is reasonably simple to paraphrase propositional meaning, but not always other types of meaning are able to be translated. Baker (2011, p. 21) affirms that “their subtle contribution to the overall meaning of the text is either lost altogether or recovered elsewhere by means of compensatory techniques”.

Affixes make a valuable contribution to the meaning of words and expressions as they are used to coin new words for filling semantic gaps and provide humor. Affixes are used in a creative way in advertisements and other types of promotional magazines and it is also fundamental for terminology and standardization. The fact is that the more translators understand the role of affixes in languages, the more they will make better translation choices.



Differences in frequency and purpose of using specific forms

There are particular forms which have an equivalent in the target language but may present a difference in the frequency while using them or a difference in the purpose for which they are used. Baker (2011) illustrates that with the continuous -ing form that is more used for joining clauses in English than other languages.

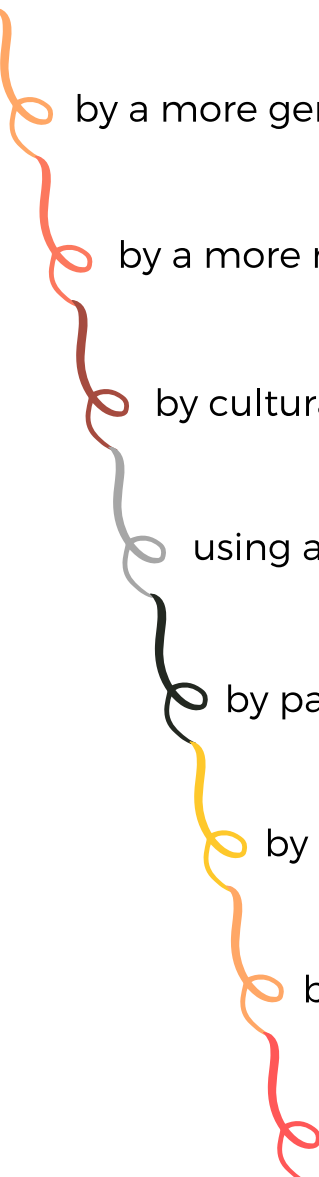


The use of loan words in the source text

Loan words are frequently used in source texts for their sophisticated style, beauty, prestige or value to name a few. Loan words may cause some specific problems in translation and for this reason translators should be aware of ‘false friends’ as they are known, for instance.

The descriptions of such common problems of non-equivalence presented above may guide translators to look for strategies to cope with the most various types of non-equivalence. Different strategies are chosen depending on the kind and nature of non-equivalence. Some of the most common strategies that can be used by translators are listed below, but as Baker (2011, p. 44) highlights, they do not “represent an exhaustive account of the strategies available for dealing with non-equivalence at word level”. Instead, translators may be free to find out more strategies on their own and learn how to manage and balance problems and strategies in different contexts.

Translation ...

- 
- by a more general word (superordinate);
 - by a more neutral/less expressive word;
 - by cultural substitution;
 - using a loan word or loan word plus explanation;
 - by paraphrase using a related word;
 - by paraphrase using unrelated words;
 - by omission;
 - by illustration.

SETTING MY LEARNING ENVIRONMENT



First, choose the best time of the day that can be the most productive so that studying should be done efficiently as a “business”. Second, find the quietest place at home to avoid losing concentration and be far away of visual distractions. Finally, choose a comfortable seat and for night hours, good light is needed

TIDING MY STUDY SETTING



An organized place is quite motivating. Keep the desk or table neat and assemble all necessary school supplies. Use post-it to sort useful or extra information. If possible, set some useful formula to decorate around the study area

PLANNING MY STUDY ROUTINE

Some tips on keeping my planning routine before filling out the chart



List what should be done



Plan ahead the available time



Take notes in class and be alert at lectures



Review college translation subjects



Plan how long should be taken for home study



Take notes from books and search for online materials



Try to anticipate deadlines to avoid “the last minute”



Review assignments before the final version



Record any necessary comment

CHECKING AND MONITORING MY PLANNER DAY BY DAY



Dates and time for study	Studying at College	Studying at home	Assignments deadlines	Extra remarks

REFLECTING UPON MY EVERY DAY ACTIVITIES

This is the core key to improvement. Students need to be humble enough to analyze strengths and weaknesses. Reflecting upon everyday activities is an opportunity to think if progress is being achieved, if learning is taking place, what is being learned, what has been easy or difficult, what has been left behind and why things have happened that way, among many other aspects. Taking a chance to reflect carefully on every single step of the learning process leads students to different insights towards their improvement and foster them to keep a track of their actions

STRENGTHS

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WEAKNESSES

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UNDERSTANDING ABOUT NOTE-TAKING



Ask questions and make notes of book references, sites, apps, directories, or important quotes. It might be a good idea to encourage students to add notes of translation problems, some explanations or comments on translation or even examples in order to personalize their notebooks while doing their activities in class. As Harmer (2007, p. 398) points out “one of the skills that our students need, especially (but not only) at tertiary level is that of note-taking”. However, there are several different ways of taking notes, since it is rather a personal issue. Harmer even suggests some options such as Spidergram, Point by point and Spaguetti. Consequently, in face of an umbrella of possibilities that students may rely on to organize their ideas I selected some techniques which may be used and are listed below

BRAINSTORMING

NOTE-TAKING ON TEXTS

According to Colina (2003, p. 37) “Brainstorming is a technique that trains fluency and should therefore be part of the translation classroom”.



Brainstorming is a dynamic technique that is normally performed in group to share ideas in order to explore the students’ creative thinking, develop new projects, to name just a few. It is commonly used in companies for business purposes since it enhances creativity to solve specific problems.

PARAPHRASING

NOTE-TAKING ON TEXTS

According to the freeonlinedictionary.com, “Paraphrase” means



- To restate using different words, especially to clarify.
- To adapt or alter (a text or quotation) to serve a different purpose from that of the original

OUTLINING THE FUNDAMENTAL ASPECTS OF THE TEXTS

NOTE-TAKING ON TEXTS



Texts contain lots of information that may be organized and filtered in items, so drafting the outline by subjects that answer some specific questions such as: what, why, how and others may be a useful tip. Another clue is highlighting what seems to be significant on the text and make connections to information that was eventually marked previously.

SUMMARIZING THE ESSENTIAL POINTS OF THE TEXT

NOTE-TAKING ON TEXTS



Summarizing a text is a useful writing resource for practicing how to synthesize concepts and express ideas of the most important issues in a condensed way. Information which is not really relevant should be omitted. Watch out how the theme is developed and how the argument is organized in the text in order to summarize the main aspects into a paragraph or two.

According to Leora Freedman of the English Language Learning, Arts & Science of the University of Toronto, a “summary has two aims:

- to reproduce the overarching ideas in a text, identifying the general concepts that run through the entire piece, and
- to express these overarching ideas using precise, specific language”.

For more details about methods for summarizing, the ELL site offers a list of steps which are available at:



REFLECTING CRITICALLY ON PARTICULAR ASPECTS ABOUT THE TEXT

NOTE-TAKING ON TEXTS



Reflecting critically requires exploring details, making comparisons, identifying similarities or differences, looking for problems, evidence and implicit themes, examining concepts or discussing theories in order to draw conclusions about the text. Also, consider the odd or unfamiliar words, any striking images, idioms or information that raises questions among others.

NOTE-TAKING ON TEXTS CHART

NOTE-TAKING ON TEXTS

Brainstorming	
Paraphrasing	
Outlining the fundamental aspects of the texts	
Summarizing the essential points of the texts	
Reflecting critically on particular aspects	

NOTE-TAKING ON TRANSLATION UNITS

Translation Unit

Meaning

Translation Options

My personal example

My personal extra notes

NOTE-TAKING ON SYSTEMIC FUNCTIONAL ASPECTS TO BE APPLIED ON TRANSLATION TASKS

“Any actual context of situation, the particular configuration of field, tenor and mode that has brought a text into being, is not just a random jumble of features but a totality - a package, so to speak, of things that typically go together in the culture. People do these things on these occasions and attach these meanings and values to them; this is what culture is.”

According to Halliday (1989, p. 46).

The citation means that the context of situation is realized by the combination of the three variables which can be separated only for the purposes of analyses but at some point there will be a moment that the three perspectives become joined again and intimately linked to culture too. These variables are described according to Matthiessen (2014, p. 34).

FIELD OF DISCOURSE

refers to ‘what is going on’ that is relevant to the speaker’s choice of linguistic items. For example, linguistic choices will be different depending on whether the speaker is making food or talking about a recipe.

TENOR OF DISCOURSE

accounts for the different roles that participants play while they are taking part in a particular socio-semiotic situation. They can be institutional roles, status roles, contact roles and sociometric roles.

MODE OF DISCOURSE

concerns the role that is played by language and other semiotic systems in the moment of the interaction. They are as follows: the division of labour between semiotic and social activities; the division of labour between linguistic activities and other semiotic activities; rhetorical mode; turn; medium and channel.

Egins explains Halliday’s claims that, “of all the things going on in a situation at a time of language use, only these three have a direct and significant impact on the type of language that will be produced”.

SYSTEMIC FUNCTIONAL CHART

Context of Culture

Context of Situation

Field

Tenor

Mode

EXTRA CONSIDERATIONS THAT MIGHT INTERFERE IN THE LEARNING PROCESS

Some aspects should be considered and dealt with in case something does not work accordingly in the learning progress. Actions and suggestions that may be helpful if:



- get some sleep. Get some meal or have some fun for a while. The fact is that some relaxation is needed



- get up and move around for a while. Get some water or take a shower or just stretch and go back to the subject.

But in case everything is ok and the development is going well. You may be:



- get some treat as reward. Do something memorable or meet someone interesting.

“—————
WITHOUT
TRANSLATION, WE
WOULD BE LIVING IN
PROVINCES
BORDERING ON
SILENCE.
—————”
George Steiner

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