

# Combining corpora with other language resources and tools in pedagogic audiovisual translation

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**Abstract** – This study focuses on the potential of combining various types of language resources and tools in pedagogic audiovisual translation in university level courses. It argues that the direct use of *ad-hoc* corpora compiled by students can be combined with other tools such as bilingual dictionaries, online resources and subtitling software in performing concrete translation tasks. The study reports on the positive results of the translation activity conducted with students of the degree course in the Italian Language and Literature program at the Ss. Cyril and Methodius University of Skopje in 2018. The first part of the study reflects on certain tendencies in the field of intersection between language pedagogy and audiovisual translation and presents concrete examples of this type of pedagogic tasks applied in teaching Italian as a foreign language. The central part of the study presents various aspects and stages of the activity: its aim, context, choice of video material, the complexity of the language of the videos, the tools used, the translation strategies, the creation of glossary, the revision of the subtitles and the discussion of the feedback. The study concludes with the results of the questionnaire and potential prospects for enhancing the task and reuse of the translated material for compilation of parallel corpus.

**Keywords** – corpus for pedagogic purposes; audiovisual translation; Italian as a foreign language; Macedonian

## 1. INTRODUCTION

Audiovisual translation (AVT) is defined as a “transfer of multimodal and multimedial content across languages and/or cultures” (Pérez-González 2020: 30). The multimodal aspect is related to the variety of signs that construct the message in the case of audiovisual material, such as language signs, images and music, while the multimedial nature refers to the different modes through which the message is mediated to the viewer. The recent technological development, the digitalization shift on a world scale and globalization tendencies have contributed to the introduction of new types of AVT, expansion of this field and its opening in the research topics towards adjacent domains (Pérez-González 2019, 2020). One of these areas of contact is language pedagogy,



undergoing itself a transformation driven by similar forces as in the case of AVT (Laviosa and González-Davies 2020). For example, the need to re-examine the role and potential of the L1 in language pedagogy in the process of learning a new one has renewed the interest in translation as pedagogic practice and has spurred the introduction of various types of translation-driven pedagogic practices, such as, for example, the use of AVT (Laviosa 2020).

The present paper reports on one teaching experience of the author of this article that uses the potential of AVT as a pedagogic practice in university context. It explores the possibility of using subtitling activities in the classroom both for language learning and for acquiring skills and knowledge related to various types of language resources and tools, such as dictionaries, corpora and subtitling software. Section 2 reflects upon some concepts that inspire the adopted pedagogical model and presents several examples of audiovisual translation activities in the teaching and learning of Italian as a foreign language. After these preliminaries, the core of the study is developed in Section 3, which describes various stages of the experimented activity: choice of input and analysis of the language, terminology search, subtitling, glossary compilation and review of translation. It also reflects on students' opinion about the activity and the prospects for its more frequent use as a teaching practice in degree courses. Finally, Section 4 provides some concluding remarks.

## 2. AUDIO-VISUAL TRANSLATION FOR PEDAGOGIC PURPOSES

The growing interest of using AVT in the language pedagogy is closely related to the recent development of the wider category of multilingual pedagogies that involve the use of two or more languages in the teaching and learning process (Laviosa 2020: 272). Multilingual pedagogies are becoming more important in today's plurilingual reality, conditioned by migration, movement and the need to create links between languages in real life and in the learning process. As Laviosa (2015: 85) points out:

[...] multilingual pedagogy [...] has considerable potential for developing the ability to operate between languages, allowing learners to enter the traffic of meaning and preserving global semiodiversity and glossodiversity. In order to unlock the untapped potential of multilingual teaching methods, it is crucially important to carry out interdisciplinary research that brings together scholars and educators working in literary, film and media studies as well as many convergent fields of applied linguistics.

Pedagogic translation is the domain where the interaction between translation studies and educational linguistics occurs. The exchange between these two fields stimulates the use of innovative and motivating practices in language teaching and learning (Laviosa 2019: 196). As pointed out in Laviosa (2020), under this perspective language learning is seen as an action:

in the classroom context, this language as an action perspective means that learners engage in meaningful activities as varied as projects, presentations and investigations. These activities are intended to engage students' interest and encourage language growth through perception, interaction, planning, research, discussion and the co-construction of academic output of various kinds. During such action-based work, language development occurs when it is carefully scaffolded by the teacher as well as by the students working together (Laviosa 2020: 273).

One of the translation pedagogies that has the potential to involve students in such activities is AVT. The interest in using AVT in the language classroom coincides with the growing in corpus of subtitled and revoiced text on a global scale in the last decades and, consequently, with the growing importance of AVT within translation studies (Bolaños-García-Escribano and Díaz-Cintas 2020). The particularity of AVT—both as a translation activity on its own and as pedagogic practice—relies on the multimodal and multimedial nature of audiovisual texts. They create challenges both in terms of their comprehension and translation, and in terms of the presentation of the translated texts in an appropriate mode.

Translators today make use of various types of resources and tools (O'Brien and Rodríguez Vázquez 2020). Reflecting on the education of translators in the field of AVT, Bolaños-García-Escribano and Díaz-Cintas (2020: 211) draw attention to the need for the development of different abilities related to digital technologies:

in the particular case of AVT training, the main difference with other translation specialisms, be they literary or non-literary, lies in its multimodal and multimedia nature, which calls for transversal abilities closely related to digital technology and audiovisual literacy [...] [T]he instrumental competence seems to be particularly relevant in the case of AVT courses as it entails the mastery of AVT-specific software and the ability to work with a plethora of multimedia files and technologies.

The *Process in the Acquisition of Translation Competence and Evaluation* research group (PACTE 2005) defines the need to develop the instrumental competence in

translators as “knowledge related to the use of documentation sources and information technologies applied to translation” (PACTE 2005: 611), which recalls the idea of developing skills in students to use language resources and tools in and outside the language classroom. This is related to the growing interest in using computers and technology in language learning and teaching, which, in the last decades, has given rise to the well-established domain of Computer-aided Language Learning (CALL).

Reflecting on the link between technology, translation and language teaching and learning on a broader scale, Enríquez Raído *et al.* (2020) suggest the new term ‘Computer-assisted L2 Learning and Translation’ (CAL2T). This further articulation of the field of CALL in the areas of intersection with translation studies is again related to idea to use translation as pedagogic practice, as noted in Enríquez Raído *et al.* (2020: 278)

we propose to introduce the term computer-assisted L2 learning and translation (CAL2T) with the aim of (1) re-conceptualizing L2 translation as a core skill in contemporary translator training, and (2) re-evaluating the pedagogical potential of L2 translation to further foster linguistic and intercultural mediation skills in other learning contexts involving the use of a second, or additional, language.

As far as AVT is concerned, the idea of involving students in concrete subtitling tasks has been explored in various studies (Incalcaterra McLoughlin and Lertola 2014, 2015; Incalcaterra McLoughlin 2019; Ivanovska-Naskova and Talevska 2021). They focus on the possibility of using subtitling activities for acquiring particular language knowledge and developing skills in students, such as writing skills, pronunciation, independent learning or translation skills (Incalcaterra McLoughlin 2019: 486). As Incalcaterra McLoughlin (2019: 488) argues, the most recent studies encourage the introducing of these practices in the curriculum in a systematic manner:

current research in this area is prioritizing the systematic integration of AVT tasks in the language curriculum. By providing detailed guidance on how to achieve an optimal level of curricular integration, specialists aim to ensure that AVT tasks are no longer dealt with as isolated add-ons, but combined with an array of pre- and post-task activities to help learners elicit and recall information and assist trainers with the feedback delivery process.

As far as future directions of research in this field, Incalcaterra McLoughlin (2019: 492) concludes that the studies need to expand in terms of language pairs, learning environments and degree of students’ familiarity with AVT. As in the case of translators’

education, students need to develop skills to use new tools, to combine them and to keep up with the fast-changing technological environment.

As far as audiovisual translation and the teaching of Italian as a foreign language is concerned, the number of studies dealing with AVT in educational contexts is constantly growing. In what follows, we briefly discuss some examples that are related to teaching Italian as a foreign language, which is also the context of the model presented in this paper.

Incalcaterra McLoughlin and Lertola (2014: 75) postulate a pedagogical model based on subtitling activities to be fully integrated in the foreign language curriculum. The model, grounded in the *Common European Framework of Reference for Languages*,<sup>1</sup> involves subtitling activities conducted in five stages: 1) motivation (presentation of the subtitling activity); 2) global perception (showing of the L2 audiovisual input); 3) analysis (deconstruction and comprehension of the L2 input); 4) synthesis (translation and subtitling of the video); and 5) reflection (discussion on the subtitling activity). This model has been implemented at the National University of Ireland (Galway) in four consecutive academic years, as part of a regular language course of Italian as a foreign language. Its evaluation —based on the students' opinion about their subtitling experience— is positive since they find subtitling a very motivating activity. Incalcaterra McLoughlin and Lertola (2014) encourage the use of this flexible model to other language pairs, learning environments, students' levels and learning objectives.

In another study, the same authors focus on the use of the platform *ClipFlair*<sup>2</sup> for teaching Italian in an online environment (Incalcaterra McLoughlin and Lertola 2015; Romero 2015). This platform was specifically designed in an EU-funded project to be used in foreign language teaching and learning through subtitling and revoicing of video material and can be used online for classroom or distance learning environments or autonomous learning. The model combines various types of intralingual subtitling activities, such as reordering of subtitles, inserting missing words or keywords, transcribing subtitles, and revoicing activities.

In a previous study, Lertola (2012) explores the possibility of using subtitle activities for vocabulary building. The subtitling task is integrated in an Italian studies

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<sup>1</sup> <https://www.coe.int/en/web/common-european-framework-reference-languages>

<sup>2</sup> <http://clipflair.net/>

curriculum in a university context and is piloted with a small group of learning students. Lertola (2012: 69) concludes that the results of this small-scale experimental subtitling activity are in line with:

the positive results obtained in recent studies on the use of the subtitling practice as an effective pedagogical tool in the FL class, and it [the subtitling activity] greatly encourages further research on the topic.

Laviosa (2015) explores the possibility of developing the translingual and transcultural competence through subtitling. The paper reports on a subtitling activity as a pedagogic methodology in a professional development course for secondary school EFL teachers and demonstrates that the proposed translating practices can be successfully integrated in language learning and teaching.

The study by Ivanovska-Naskova and Talevska (2021) is another example of subtitling activity whose aim is to increase students' awareness about the culture of the language they study and the differences with their own. This pedagogic activity, which mirrors Laviosa's (2015) idea that translation can be used for the acquisition of linguistic and transcultural competences, involves the subtitling of a documentary film about the feminist movement in Italy in the 1960s and 1970s. The video, which contains numerous cultural elements, proves very stimulative for the students who appreciate the possibility to learn about the culture they study through subtitling, and to present their translations to a wider audience at the screening of the documentary at a local festival.

Finally, Romero Ramos (2012) examines the idea of using subtitling activities for learning one variety of Italian, namely the Neapolitan dialect. This pedagogic activity is conducted with the *Learning via Subtitling* software (LVS; Romero Ramos 2012), specifically designed to be used in foreign language teaching and learning. Beside the area for viewing the video material and editing the subtitles, this software integrates two more windows: one for viewing the instructions for the activity and a communication window for the teacher and the student connected with the subtitles. The activity had a positive impact on the students' knowledge about the specific variety and their motivation to learn the language through subtitling.

### 3. TRANSLATION TASKS: SUBTITLING SHORT VIDEOS IN THE CLASSROOM AND COMPILATION OF A GLOSSARY

The present paper reports on a classroom experience inspired by recent tendencies in language pedagogy and translation presented in Section 2. It specifically involves two translation tasks that combine both individual and collaborative work: subtitling video-material and the compilation of a glossary. The learning objective is to strengthen the instrumental competence in university students of modern languages, in particular the development of skills related to terminology search, terminology management and subtitling. The key idea underpinning this activity is that various types of language resources and tools such as dictionaries, encyclopedias, search engines, corpora and translation software can be successfully combined in pedagogic translation at a university context.

#### *3.1. Outline of the activity and the context*

The translation activity consisted in subtitling short videos from Italian to Macedonian and in the compilation of a glossary. It was introduced in a double-semester module on software and tools for language learning, language teaching, and translation. This elective module is part of a four-year degree course in Italian Language and Literature at the Ss. Cyril and Methodius University of Skopje. The course includes activities with different types of language resources, such as electronic dictionaries, virtual libraries, online exercises software, terminology management tools, corpora, concordancers, tools for computer-assisted translation, and subtitling. In the module, the activities are mostly performed with freeware or a demo-versions of commercial software. The course is intended for students from both translation/interpreter and teacher stream with a B2-language level in their third academic year.

The translation activity was carried out in the academic year 2017–2018. 14 Macedonian-speaking students were involved in eight sessions of 45 minutes each. A small part of the translation assignment was carried out as homework.

The activity had several stages. In the first stage the teacher presented the activity, the resources, and the input. The students became acquainted with the language of the videos and analyzed the terminology used. By drawing upon previous translation experience, they outlined various translation strategies in a group discussion. In the

second stage, each student translated one video. The teacher reviewed the translation, provided the students with feedback, and engaged them in a group discussion on the translation strategies by drawing their attention to specific translation examples. In the third stage, the students finalized the subtitles by confirming or refining their initial choices in light of the discussion and teacher's comments. They also worked collaboratively in a shared document on the creation of the glossary.

### 3.2. *Translation input*

The translation input consisted of short educational videos on various topics related to art. The decision to focus the activity on this specific linguistic genre is closely related to its importance when it comes to the study of Italian as a foreign language. The Italian language is mainly studied because it is strongly associated with the Italian culture and its art (Magnatti 2016; Pizzoli 2018). Topics related to art are also present, though to a minor extent, in materials for beginners and they are more frequent in upper levels of language command.<sup>3</sup> Another motivation for the choice of the language of art is its significance when it comes to the spread of Italianisms in other languages. Some of the most frequent Italian loanwords in other languages derive from the semantic field of art (Pizzoli 2018: 154).

The complexity and the heterogeneity of the Italian art language depends on different factors (Biffi 2010). It is related to the osmosis between the language of art and other types of language, such as the standard or the literary language, the great diversity of texts that deal with arts (technical texts, reviews, inventories, archive materials, notes, and literary texts) and the existence of subfields (painting, sculpture, architecture, and restoration). The specific nature of the language of art is mainly related to its lexis rather than to its morphosyntactic structure.

Because of its importance and its complexity, the language of art poses many challenges both to the teachers and the students of Italian as a foreign language. The

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<sup>3</sup> See the syllabus for the PLIDA certification for Italian-language proficiency (*Sillabo della Certificazione PLIDA*) at <https://plida.it/certificazione-plida/documenti.html>.



general manuals for Italian address this issue through texts that deal with art topics. Also, several specialized manuals have been published in the last decade.<sup>4</sup>

The input consisted in 14 short educational videos (1–1.5 min. each) of the portal Treccani Scuola on various topics related to art.<sup>5</sup> At the time when the activity was conducted, this portal contained educational videos on various topics related to natural and social sciences and art. The playlist *Arte*, for example, offered more than 250 short videos about artistic movements, artworks, and artists. The video material was chosen for its quality, duration, and appropriateness for the language level of the students. The verbal and the visual message in the input complement each other. The main challenges in the process of translation related to the input regard the terminology used, the density of terms and the speed of the speech.

The language of the videos presents some particular features both at the structural and the lexical level. As far as the grammar is concerned, some of the most frequent features are the use of the *passato remoto*, impersonal verbs, the passive voice, and relative clauses. Lexis, however, is the most salient feature of the language of the videos. In line with Biffi's (2010) general outline of the composition of the lexis in Italian art discourse, a large part of the lexis consists of art and architecture terminology and collocations (for illustrative examples, see column 1 in Table 1). The second largest lexical group consists of general language words (see examples in column 2 of Table 1). The third and the smallest group involves terms from other domains, such as geometry, religion or history (see examples in column 3 of Table 1). The examples are classified according to the information about the distribution of the lexical items in Italian as presented in the *Dizionario della lingua italiana De Mauro*.<sup>6</sup> The examples in Column 1 are designated with the acronyms TS arch (*Tecnico-specialistico architettura* 'Technical-specialist architecture') and TS arte (*Tecnico-specialistico arte* 'Technical-specialist art'), the terms in Column 2 with FO (*Fondamentale* 'Fundamental'), AU (*Alto uso* 'High use'), AD (*Alta disponibilità* 'High availability'), and CO (*Comune* 'Common'), while those in Column 3 with acronyms for other domains, such as history, geometry and

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<sup>4</sup> For the general manual see Piantoni *et al.* (2017), for the specialized manuals see Bigliazzi *et al.* (2013) and Andriuzzi (2017).

<sup>5</sup> The videos are available at <https://www.youtube.com/c/TreccaniScuola> (accessed on 19 June 2018).

<sup>6</sup> <https://dizionario.internazionale.it/>

religion. In general, the density of terms is higher in videos devoted to architectural works, which makes them more difficult to translate when compared to others.

| Art language                                              | General language                      | Other domains                        |
|-----------------------------------------------------------|---------------------------------------|--------------------------------------|
| <i>Navata</i> ‘nave’                                      | <i>Arco</i> ‘arch’                    | <i>Ellittico</i> ‘elliptic’          |
| <i>Transetto</i> ‘transept’                               | <i>Disegno</i> ‘drawing’              | <i>Rettilineo</i> ‘rectilinear’      |
| <i>Cripta</i> ‘crypt’                                     | <i>Contorno</i> ‘outline’             | <i>Triangolare</i> ‘triangular’      |
| <i>Abside</i> ‘apse’                                      | <i>Proporzione</i> ‘proportion’       | <i>Oncentrico</i> ‘concentric’       |
| <i>Campata</i> ‘span’                                     | <i>Decorazione</i> ‘decoration’       | <i>Sfera</i> ‘sphere’                |
| <i>Contrafforte</i> ‘buttress’                            | <i>Ritratto</i> ‘portrait’            | <i>Consacrare</i> ‘to consecrate’    |
| <i>Complesso</i> ‘complex’                                | <i>Pilastrò</i> ‘pillar’              | <i>Canonizzazione</i> ‘canonization’ |
| <i>Tamburo</i> ‘tambour’                                  | <i>Affresco</i> ‘fresco’              | <i>Minoico</i> ‘Minoan’              |
| <i>Calotta</i> ‘calotte’                                  | <i>Culto</i> ‘cult’                   |                                      |
| <i>Lanterna</i> ‘lantern’                                 | <i>Fondo</i> ‘background’             |                                      |
| <i>Coro</i> ‘choir’                                       | <i>Maiolica</i> ‘majolica’            |                                      |
| <i>Costolone</i> ‘rib’                                    | <i>Facciata</i> ‘façade’              |                                      |
| <i>Pronao</i> ‘pronaos’                                   | <i>Nicchia</i> ‘niche’                |                                      |
| <i>Oculus</i> ‘oculus’                                    | <i>Composizione</i> ‘composition’     |                                      |
| <i>Iconografia</i> ‘iconography’                          | <i>Simbólico</i> ‘symbolic’           |                                      |
| <i>Gotico</i> ‘Gothic’                                    | <i>Astratto</i> ‘abstract’,           |                                      |
| <i>Chiaroscuro</i> ‘chiaroscuro’                          | <i>Retrostante</i> ‘at the back (of)’ |                                      |
| <i>Volta</i> ‘vault’                                      | <i>Ieratico</i> ‘solemn’              |                                      |
| <i>Allegoria</i> ‘allegory’                               | <i>Bizantino</i> ‘Byzantine’          |                                      |
| <i>Arco rampante</i> ‘flying buttress’                    | <i>Rinascimentale</i> ‘Renaissance’   |                                      |
| <i>Chiesa a una navata</i> ‘single nave church’           | <i>Classico</i> ‘classical’           |                                      |
| <i>Arco a tutto sesto</i> ‘round arch’                    | <i>Augusteo</i> ‘of Augustus’         |                                      |
| <i>Cupola a sesto acuto</i> ‘pointed dome’                | <i>Romántico</i> ‘Romantic’           |                                      |
| <i>Edificio a pianta centrale</i> ‘central-plan building’ |                                       |                                      |
| <i>Colonna corinzia</i> ‘Corinthian column’               |                                       |                                      |

Table 1: Examples of the terminology in the subtitled videos

### 3.3. Language resources and translation tools

In the translation process several tools were combined. The students used various paper and electronic dictionaries and terminological databases, such as the *Italian-Macedonian Dictionary* [Italijansko-makedonski rečnik] (2015, paper edition), *Dizionario della lingua italiana De Mauro* (Internet edition),<sup>7</sup> the set of dictionaries available at the site of the newspaper *Corriere della Sera*<sup>8</sup> and the portal *Wordreference*.<sup>9</sup>

With the use of texts from online sources, the students also compiled small-size comparable corpora with *AntConc* (Anthony 2014).<sup>10</sup> They also conducted free research

<sup>7</sup> <https://dizionario.internazionale.it/>

<sup>8</sup> <https://www.corriere.it/>

<sup>9</sup> <https://www.wordreference.com/>

<sup>10</sup> The students got first familiar with the basic functions of *AntConc* while performing another translation task in the same module related to the translation of legal texts from Italian to Macedonian.

on the web. The software *Subtitle Workshop* was used for the subtitling.<sup>11</sup> The translation process did not follow any strict pattern and the students were free to start and carry out their research as they thought was best for a given term.

The students received teacher's feedback about the quality of the translation and assistance with technical issues regarding the subtitles. Upon examining the feedback individually and in group discussion, they revised their translations and handed in the final version of the videos (see one example of the parallel text in Appendix 1). The videos were published in a private *YouTube* profile and shared with the rest of the group (see Appendix 2).<sup>12</sup> In the final stage of the activity, the students created collaboratively a bilingual glossary of more than 150 terms with *Google Drive*. Some of the terms of this shared resource are linked to the translated videos in those contexts in which the given term is used (see Appendix 3).

### 3.4. Students' translation

The review of students' translations showed that they had understood the texts of the videos and that they managed to conduct even complex terminological research. The majority of the terms and collocations had been translated correctly, such as the following examples: *abside* – *ancuda* 'apse', *peristilio* – *непучмил* 'peristyle', *transetto* – *nonпечен кораб* 'transept' / *трансенм*, *contrafforte* – *номнопен суд* 'buttress' and *volta a crociera* *свод во вид на крст* / *крстовиден свод* 'rib vault'.

Example (1) illustrates some of the challenges the students faced during translation:

- (1) La cupola, divisa a spicchi, viene realizzata sopra un *tamburo* ottagonale intervallato da finestre circolari che illuminano l'interno. Sulla sommità viene posta una *lanterna* utile a conferire una maggiore stabilità (*La cupola di Santa Maria del Fiore di Filippo Brunelleschi a Firenze*, Treccani Scuola).
- (1a) Куполата поделена на делови е изградена над осмоаголна *цилиндрична конструкција* разделена со округли прозорци коишто ја осветлуваат внатрешноста. На врвот е поставен *светилник* корисен за да даде поголема стабилност (traduzione di E.S.).<sup>13</sup>

<sup>11</sup> <http://subworkshop.sourceforge.net/> (accessed on 7 September 2022).

<sup>12</sup> Copy-right issues and the migration of the video content of *Treccani Scuola* from *YouTube* to its own portal prevented publishing the translated videos separately on *YouTube*.

<sup>13</sup> The Macedonian translations in the section are given in their initial and not in their reviewed version. See Appendix 1 for an example of a full text of one of the videos and its final version of the translation.

The first type of error is represented by the translation of the term *lanterna* ‘lantern’: the student did not understand that the word has a particular meaning in the architectonic discourse and, instead of using the correct Macedonian term *lanterna*, s/he translated it with its common meaning (*svetilnik* ‘lighthouse’). In the same example, the term *tamburo* ‘tambour’ is translated with the syntagm *cilindrična konstrukcija* (‘cylindrical construction’), which is an approximative translation with respect to the more precise term *tambur*. Other similar examples are *redica stolbovi* (‘sequence of columns’) instead of *kolonada* for the term *colonnato* ‘colonnade’, *izvor na svetlina* (‘source of light’) instead of *okulus* for the Italian term *oculus* or *oculo* ‘oculus’, *svetlo temno* (‘bright dark’) instead of *kjaroskuro* for the Italian term *chiaroscuro* (‘chiaroscuro’). The main reason for these errors may be that, although the terms are used in specialized texts in Macedonian, they are not present in the Macedonian dictionaries, so the students experienced difficulties in finding the exact equivalents.

The case of the names of art works is also interesting. In most cases the translation was correct, and this was mainly due to the fact that the described art works are worldwide known. As shown in (2), the names were usually transcribed: for some of them this was the most suitable solution (*Pjeta* for Michelangelos’s *Pietà* ‘Michelangelo’s Piety’), while for others, the corresponding name should have been used instead (*Bah* or *Bahus* in Macedonian for Michelangelo’s *Bacco*, and not *Bako*). In the case of Bramante’s *Tempietto*, the student decided to include both the translation (*mal hram* ‘little temple’) and its transcription (*Tempijeto*).

- (2) L’opra che meglio esemplifica il risultato di queste ricerche è il Tempietto di San Pietro in Montorio (*Il linguaggio classico e il modulo vitruviano: L’attenzione per il volto* Il tempietto di S. Pietro in Montorio di Bramante, Treccani Scuola).

- (2a) Делото што најдобро го илустрира резултатот од овие проучувања е малиот храм (Темпијето) на Св. Петар во Монторио (traduzione di T.M.).

At the structural level, the errors concern cases in which the boundaries between the utterances were not identified correctly. The texts of the videos are quite short, but dense with information, with small or no pauses between the utterances, which causes difficulties in identifying the structure of the discourse and reconstructing it in the source-text. This is the case in (3), below. The dependent clauses in the target-text that form one utterance with the main clause are separated in the Macedonian version, which might compromise its understanding in the target-text.

(3a) Quest'ultima è chiusa *da due bracci rettilinei leggermente divergenti per restringere la visuale* della facciata e farla sembrare più stretta e più alta (*Gli spazi sacri: Colonnato e piazza di San Pietro in Vaticano a Roma*, Treccani Scuola)

(3b) Овој вториот е затворен од две малку дивергентни правоаголни раце. За да го ограничи погледот на црковната фасада и да направи да изгледа потесен и повисок (traduzione di E.P.).

### 3.5. Class discussion and questionnaire

The students' answers to a questionnaire, which were collected at the end of the activity (see Appendix 4), reveal that students consider the experience very positive and motivating, mostly because they learned how to translate specialized discourse. They like the fact that the activity involved translation of video material and felt challenged to perform the task. They point out that, in general, they understood the content of the videos and that they feel to have expanded their knowledge about the topic of the video. Their answers further reveal that the most useful resources for the terminology search were the bilingual dictionary, the multilingual databases, and the specialized texts.

The students adopted various strategies in the translation process. Usually, they started their search by consulting the bilingual dictionary or some multilingual online resource, frequently engaging also a third language, and continued with testing their hypothesis for translation equivalents in various types of specialized texts. The students state that the *ad-hoc* corpora they created were useful in few cases in the phase of checking the translation equivalent through identification of examples with that particular word in authentic texts. Still, they consider the corpora as one of the outputs in the translation process that can be reused for similar translation tasks in the future. The main challenges with the process of corpus compilation and, in general, with the authentic specialized texts is the difficulty to find such texts and to decide whether the text has been automatically translated from another language.

All the students appreciate the collaborative work on the glossary: they think that this type of work is timesaving on a long run, it creates larger and thus more useful resources in comparison to individual work, and they find it fun. They also think that the teacher's comments and class discussion were very useful and helped them significantly

to improve the final version of their translation. The main difficulty in the translation process in general regards the terminology research, especially the difficulty to render rare terms in the target language. Some of the students faced difficulties during the final stage of the translation process, such as technical issues regarding the use of the subtitling software and the lack of practical skills for creating and synchronizing the subtitles. Most of them shared the view that they would like to have more activities of this type in their studies.

#### 4. CONCLUSIONS

Although it is not possible to draw definite conclusions because of the limited nature of this study, this teaching experience is in line with previous studies in this field, which conclude that the AVT is a stimulating pedagogic practice for the students. The fact that students feel that they have gained new knowledge both in terms of the vocabulary and the topic of the video is another important point that encourages this type of pedagogic practices also for spurring the intellectual curiosity in students and their personal growth. As far as the instrumental competence is concerned, the students' answers and the quality of the translations confirm that the objective of the activity was achieved and that the students appreciate the possibility to perform activities with different tools and especially.

As far as the corpora are concerned, this study shows that, particularly in the case of this rare language pair, they cannot be the only resource in the translation process. Nevertheless, they can be combined with other resources and reused later on in other translations task. Another important conclusion that can be drawn is that the activity raised the students' awareness of the need to develop skills to work with various resources and tools, to create reusable resources by themselves or collaboratively and to share them.

As also suggested in previous studies (Incalcaterra McLoughlin and Lertola 2014), this type of translation task can be included in other degree courses which are focused on the development of the instrumental competence and also in translation. When introducing this type of activity, attention should be paid to the selection of the input and the tools used. The input should be stimulative, comprehensive and the tools adopted, should be up to date. More time and attention should be paid to the creation of the corpus and to the development of critical skills in evaluating the reliability of the source of the texts. In the case of this specific translation task and in this particular context, some

modifications can be introduced. There are loanwords from Italian in the art and architecture terminology in Macedonian and some examples can be used to establish links between the two languages and to improve students' motivation in the first phase (Saržoska and Ivanovska-Naskova 2021: 208). Moreover, the video texts present some recurring patterns which can be used as examples for stimulating metalinguistic reflection. Another similar pedagogic experience (Ivanovska-Naskova and Talevska 2021) showed that translation activities are particularly motivating and rewarding when students know that their translation will be made public. The input could consist of text or material that can be freely published online or presented in other forms with its translation. This would significantly increase the motivation and the responsibility of students. Another possible development of the activity is the creation of parallel corpora with the translated texts. These corpora can grow with translations of various generations of students, thereby becoming a valuable pedagogic and research tool.

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## APPENDICES

## Appendix 1: Example of the text of one video and the final version of the translation

## Basilica di San Francesco ad Assisi

Nel quadro della diffusione del Gotico in Italia particolare rilevanza assume la Basilica di San Francesco ad Assisi centro dell'ordine mendicante dei Francescani. L'edificio fu costruito per celebrare la canonizzazione di San Francesco due anni dopo la sua morte e consacrato nel 1253. Concepita per rispondere alla duplice finalità di luogo di sepoltura del santo e meta di pellegrinaggio, la Basilica è articolata in due livelli sovrapposti: una chiesa inferiore o cripta e una superiore destinata alla predicazione. Entrambe le chiese sono una sola navata con un transetto e un abside sorrette all'esterno da lunghi e contrafforti cilindrici e in basso da archi rampanti. L'aula inferiore di fatto funge da basamento all'ambiente soprastante. Lo si intuisce dalle proporzioni schiacciate delle ampie volte a crociera impostate su archi a tutto sesto e poggiati su pilastri bassi e massicci. Nella chiesa superiore la vasta e slanciata navata è divisa in quattro campate a base quadrata. Le campate sono coperte da volte ogivali rete da alti pilastri a fascio addossati alle pareti completamente coperte di affreschi.

## Базиликата на Св. Франциск во Асизи

Во рамките на ширењето на готиката во Италија, особена важност има базиликата на Св. Франциск во Асизи, центар на монашкиот ред на Францисканците. Градбата е изградена со цел да се прослави канонизацијата на Св. Франциск, две години по неговата смрт, а осветена е во 1253. Осмислена за да ја задоволи двојната намена за гроб на светецот и место за ацилак, базиликата е поделена на две нивоа поставени едно врз друго долна црква или крипта и горна црква за проповедање. Двете цркви се еднокорабни со трансепт и апсида однадвор потпрени на долги и цилиндрични потпорни столбови, а надолу на лакови. Долната просторија, всушност, е основата на горниот дел. Тоа може да се забележи од широките заоблени сводови во вид на крст поставени врз полукружни лакови и потпрени на ниски и масивни столбови. Во горниот дел широкиот извишен наос е поделен на 4 дорати со квадратна основа. Доратите се покриени со шилести сводови, поткрепени од снопчести столбови на страните и целосно покриени со фрески.

(Translated by A. T.)

## Appendix 2: Playlist of the translated videos published in a private *YouTube* profile



## Appendix 3: Italian-Macedonian glossary of art terms

| Glossario Arte Treccani 2017/2018               |                                                                             |                                   |              |
|-------------------------------------------------|-----------------------------------------------------------------------------|-----------------------------------|--------------|
| File Edit View Insert Format Data Tools Add-ons |                                                                             |                                   |              |
| 100% \$ % .0 .00 123 Arial                      |                                                                             |                                   |              |
| fx                                              | A                                                                           | B                                 | C            |
| 23                                              | colonna                                                                     | столб                             | AU           |
| 24                                              | colonnato                                                                   | колонада, ред столбови            | TS arch.     |
| 25                                              | <a href="https://youtu....-uASG_g?t=29s">https://youtu....-uASG_g?t=29s</a> |                                   | TS arch      |
| 26                                              | composizione                                                                | копозиција                        | AU           |
| 27                                              | consacrato                                                                  | посветен, осветен, свечено прогла | TS lit       |
| 28                                              | contorno                                                                    | контура                           | AU           |
| 29                                              | contrafforte                                                                | потпорен сид, столб, контрафор    | TS edil.     |
| 30                                              | contrasto                                                                   | контраст                          | TS fotogr    |
| 31                                              | coro                                                                        | хор                               | TS arch      |
| 32                                              | costoloni                                                                   | кровна греда, носечки столб, ребр | TS arch      |
| 33                                              | cripta                                                                      | крипта, подземна просторија во цр | CO           |
| 34                                              | culto                                                                       | култ                              | FO           |
| 35                                              | cupola                                                                      | купола                            | TS arch      |
| 36                                              | cupola a sesto acuto                                                        | купола со шилести лакови          | collocazione |
| 37                                              | decorazione                                                                 | декорација, украс, додаток, декор | CO           |



#### Appendix 4: The questionnaire

1. Was the video translation a useful activity? Why do you think so?
2. Did you appreciate the collaborative creation of a glossary? Please explain why.
3. Was the feedback on the translation useful?
4. Did you have any prior knowledge about the topic of the video?
5. Did you experience any difficulties regarding the comprehension of the video?
6. What resources did you use in the translation?
7. What was the main difficulty you experienced during the activity?
8. Would you like to have more often similar translation tasks in your studies?
9. Please add any comment you might have.

Thank you.