Estudios de
lingüística inglesa aplicada

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ACADEMIC LITERACY, GENRES AND COMPETENCES: A DIDACTIC MODEL FOR TEACHING ENGLISH TO TRANSLATION STUDENTS

ALFABETIZACIÓN ACADEMICA, GÉNEROS Y COMPETENCIAS: UN MODELO DIDÁCTICO PARA LA ENSEÑANZA DEL INGLÉS A ESTUDIANTES DE TRADUCCIÓN

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DOI: http://dx.doi.org/10.12795/elia.2017.i17.11

Academic literacy has been the subject of many publications in the last decade. Yet, the practices to develop it still need to be carefully contextualised, in accordance with the field of studies, the academic context, and even the language in which they are to be implemented.

The aim of this work is to develop a didactic model that caters for the needs of (mainly advanced) students of a Certified Translation course. Achieving an acceptable standard of academic literacy involves linguistic and extra-linguistic –discursive, sociocultural, metacognitive–

competences, together with translation competence. Additionally, the study of English from a contrastive perspective –regarded as a problem-solving task and applied at the lexical, syntactic, textual and sociocultural levels– is deemed unavoidable.

This didactic model has an ESP (English for Specific purposes) and textual approach. The approach suggested for the implementation of this model includes metacognitive and metalinguistic reflection, cognitive and linguistic recognition and production, text analysis, design and assessment, discussion, negotiation, and social interaction.

Key words: *didactic model; academic literacy; translation training; translation competence*

La alfabetización académica es un tema sobre el cual mucho se ha publicado en los últimos diez años. Sin embargo, poco se ha escrito sobre las prácticas necesarias para llevarla a cabo. Para ello, es fundamental desarrollar actividades contextualizadas con respecto al área de especialización, el entorno académico e incluso el idioma en el que se impartirán.

Este artículo desarrolla un modelo didáctico para satisfacer los requerimientos de estudiantes avanzados de la carrera de Traductor Público en idioma inglés. En este caso, un nivel aceptable de alfabetización académica implica la adquisición de distintas competencias lingüísticas y extra-lingüísticas, como la discursiva, la sociocultural y la metacognitiva, además de la competencia traductora. Asimismo, en este contexto es imprescindible abordar el estudio del idioma ingles desde una perspectiva contrastiva, que lo considera una actividad de resolución de problemas aplicada a nivel léxico, sintáctico textual y sociocultural.

Este modelo didáctico está anclado en las áreas de inglés para propósitos específicos y el análisis del discurso. El enfoque propuesto incluye la reflexión metacognitiva y metalingüística, el reconocimiento y la producción a nivel cognitivo y lingüístico, así como el análisis de textos, y diseño y evaluación de actividades que incluyen discusión, negociación e interacción.

Palabras clave: *modelo didáctico; alfabetización académica; formación de traductores; competencia traductora*

1. Introduction

Academic literacy (AL) has been the focus of extensive research and debate in the last two decades. It has shaped educational policies worldwide by teaching the specificities of writing for each discipline. University programs in Latin America have also started to include AL development as part of their curricula (Carlino, 2005 & 2013; Desinano, 2009; Navarro, 2012; Parodi, 2005 & 2010). This article is based on the findings of Research Project D-100, entitled "*La comunicación académica: estrategias para el análisis y la producción textual*" (2014-2017), which deals with reading and writing practices and the dissemination of knowledge at *Universidad Nacional del Comahue* and has as its main aim the development of oral and written discourse in academic and professional contexts.

AL encompasses many different competences and extends across various fields. Studies in AL have focused on institutional policies, classroom practice and teaching objectives, among other areas. Carlino (2013), Desinano (2009) and Navarro (2012), for instance, agree on the need to develop the so-called "academic competences" in students, both in their mother tongue and in a second or foreign language. AL literature is extensive and easily available, both locally and internationally. However, it is also worth mentioning that the practices required for the development of the competences needed inevitably have to be contextualised. Therefore, different materials should be designed, depending on the field of studies, the academic context, and even the language (the mother tongue, or a second or foreign language) in which they are to be implemented. Some authors (Carlino, 2013; Prior & Bilbro, 2011) even put academic literacy on a par with second language acquisition, due to the enculturation process involved in both. This process can be defined as the acquisition of the strategies needed to perform a social activity successfully while actually taking part in it.

The aim of this work is to present a didactic model designed to develop AL and applied to the advanced English courses of the Translation Program at *Facultad de Lenguas, Universidad Nacional del Comahue*. This model, called *modelo/proceso–producto/valoración* –in English, the sample/process–product/assessment [SPPA] model (Massi & Liendo,

2016), was developed as part of the D-100 research project for students of the Teacher-training Program. This work explores how to best apply this model to students of the Translation Program at the same faculty and university. This model looks into the competences and strategies that students need to develop, as well as the potential fields of knowledge they may have to address. Additionally, it gives prior importance to the participants in the acts of communication involved and the academic community in which such communication takes place. In other words, the elements of any rhetorical communication are to be considered: *who* is writing/saying *what,* to *whom,* and *for what purpose*.

The next section summarises the theoretical tenets on which the SPPA model relies –rhetorical and textual pragmatics, the contrastive perspective, and English for Translation Purposes [ETP].

2. Theoretical Framework

In order to design a comprehensive model for the development of academic competence at university, some frames of reference and analytical categories from current approaches to Academic Writing have been adopted. One of them is *Writing across the Curriculum* (WAC), put forward by Charles Bazerman (2005, 2012, 2013). WAC encourages the exploitation of the rhetorical and epistemic potential of writing in every field of knowledge and subject at university. Bazerman sees writing as multidimensional – including linguistic, logical, rhetorical, emotional, personal, social, and referential aspects– and sustains that genres and identity (both disciplinary and personal) are closely linked and mutually dependent. He claims that we, as writers, resort to both for the dynamic organisation of the world.

Bazerman goes beyond the linguistic aspect of writing which implies familiarity with a language and the ability to use it effectively. He focuses on the cognitive perspective of writing, claiming that, as learners write, a "work memory" is created. Strategies gradually become more and more "automatic" in this "memory", and this allows for greater attention to the process of creating "text" (discursive and rhetorical aspects). This shifts the focus from the product to the process of writing, and it fosters

a sociocultural view of the process, where advancements in writing take place through socialisation in different groups, organisations or institutions. This link between the text and the social context enables understanding of genre peculiarities, potential significations, objectives, target audience, discursive identity, and positioning (Bazerman, 2013).

This social constructivist perspective provides categories for the identification of the key mechanisms of contextualisation as well as for the recognition of the genre of any given discourse. It resorts to categories from Grabe and Kaplan's (1998) psico-socio-linguistic model of writing. This model, grounded in ethnography, sociolinguistics and contrastive rhetoric, favours consideration of the situation or conditions in which the writing process takes place. According to this model, these questions should be asked before setting out to write:

- Who's writing?
- What?
- Who to?
- What for?
- Why?
- When?
- Where?
- How?

(Grabe & Kaplan, 1998)

Another frame of reference adopted is Genre Theory (Swales, 1990 & 2004; Bhatia, 2004; Swales & Feak, 2011), since it is relevant to the classification of text-types and use of the language for specific purposes. Academic discourse (also called disciplinary or specialised scientific discourse [*discurso científico disciplinar o especializado*, Parodi, 2005: 26] is a case of "specific-purpose" discourse, as it encompasses all the texts that fit the specific conventions of a discursive community. These specific-purpose texts show ways of understanding different aspects of reality with diverse scopes, in order to enunciate knowledge and transform

it (Scardamalia & Bereiter, 1992), or build and rebuild knowledge (Swales, 2004; Bazerman, et al.; Carlino, 2005). Swales´ tenets (2004) also resort to discourse analysis categories such as global textual structure or *macrostructure* –which observes adequacy to context, author's intention and information scanning before textualization per se, *microstructure* – which involves choices in terms of theme development, register and lexico-grammatical input, as well as the overall function of the text within its target community.

The authors presented share a common view of academic writing as a process guided by the communicative situation of which it is part and the discourse community in which it is inserted. They also propose certain conventional features which characterise communication patterns within a specific social group.

3. Model Proposal: Description of the SPPA Model

This model involves two main stages. The first one –the *sample/process* stage– starts with the analysis of "sample" texts which are thematically related to a specific subject. The texts are further deconstructed into their linguistic, textual, paratextual, and contextual components; and these are analysed and categorised for the creation of a linguistic and textual "reservoir", which is subsequently resorted to during the writing process. The second stage –*product/assessment*– involves the realisation of the communicative purpose of writing, and the texts produced by the students are read by their target audiences –be those fellow students, the teacher, or somebody beyond the academic community–, who will provide their assessment in terms of linguistic, discursive and contextual adequacy and allow for remedial redrafting and reassessment.

SPPA – Stage 1 (SP)

As stated above, the first half of the process combines methodological approaches for the analysis of authentic texts. It is divided into two parts, *S* (*sample or text analysis*), and *P (process or drafting)*. In the first (*sample*) part, texts are regarded as samples: not as fixed containers of prompts to

imitate –as it has been the case in other approaches– but as a source of observable data that position the learners within the communicative act and allow them to identify and analyse the rhetorical features dictated by the discourse community where communication occurs. In didactic terms, sample texts guide learners unequivocally as regards the conventions of different genres, the linguistic resources and strategies that work best when producing a certain text-type, and the expectations on their final output.

The analysis of the samples is guided by worksheets with tasks that aim to systematize observable linguistic regularities. Activities focus on the contextualisation of the rhetorical situation: the speaker/writer, the topic (what it is about, including the profundity of the discussion and the recipient's expected prior knowledge), the target audience (who for, including the degree of intimacy with them, their social status and role, and the shared knowledge of the world) and the purpose (why and what effect the text is expected to have on the recipient).

Then, the samples are explored in terms of textual organisation (macrostructure), prototypical organisation (superstructure), linguistic features and strategies (the text producer's selection of lexis and syntax or microstructure), and graphic features (paratextual or non-verbal elements). The overall aim of these activities is to develop awareness of the evident correspondence between a genre, its thematic content and its linguistic realisation. Figure 1 illustrates the steps covered at this stage.

S (Sample)
Genre Identification of context Purpose or pragmatic aim Interlocutor or audience *Who? What? (theme) To whom? (audience) Why? (purpose) How?*
Macrostructure and superstructure Resource/information selection and prototypical organization

Microstructure: rhetorical choices Linguistic features (lexis, syntax)
Graphic features Paratextual or structural elements (titles, captions), graphs, pictures (non-verbal codes)

Fig. 1. Steps for the analysis and categorization of authentic texts used as samples

The proposed tasks are realised through activities such as pre-reading tasks (contextualization and prediction), statement of purpose for reading, formal analysis of typical genre features, cooperative evaluation of comprehension, and construction of contextualized social interpretations through group discussion, among others. Once the initial reading part is complete, writing is addressed from a process-oriented perspective. Reflection upon the rhetorical composition of texts acts as a trigger to text production. Discussion of the context of situation, the topic and the genre of the new text will result in preliminary planning, the activation of previous knowledge and the selection of topic according to the potential audience. All these steps will lead to a first draft, which will be submitted to several revision situations by the writer himself under the teachers' supervision. This will result in redrafting and rephrasing. Finally, the text will be assessed by peer learners. It is worth noting that rubrics will resemble real contexts and common uses within the community beyond the classroom. The following figure illustrates the steps of this process-oriented approach to writing.

P (Process)
Text design 1 – individual (planning – drafting – revision – redrafting – self-assessment)
Text design 2 – pair-work (peer assessment)
Editing, revision and redrafting of own and peer work

Fig. 2. Steps and activities in a process-oriented approach to writing

SPPA - Stage 2 (PA)

The next stage in the implementation of the SPPA model focuses on the product –or the students' final output (*P*). This is when the

communicative function of writing is realised; and it might be related to an educational context –as with academic essays, whose readers and evaluators will be the students' teachers and peers– or a real-life context –as, for example, when students write an academic article or review for publication in a general interest magazine or academic journal.

This stage involves revision work –individually, in pairs or in small groups– to assess thematic progression and allow for redrafting, if necessary. Now learners are asked to focus on the prototypical features of genre, contextual adequacy and use of the language, with the aim of developing metacognitive –metalinguistic and metadiscursive– strategies and enhancing autonomy. Afterwards students are involved in individual reflection and redrafting, and eventually they are asked to retrieve a final version. This stage is summarised in Figure 3, below.

P (Product)
Individual, pair or group revision (focus on prototypical features of genre, contextual adequacy and use of the language)
Individual re-reading (reflection and redrafting)
Submission of written text

Fig. 3. Steps of the product stage

The last part of Stage 2, the actual assessment of the writing product (*A*), involves both teacher and learners in a final deconstruction of the text: who has written what to whom, situated in which discursive community, and what the intention of the writer and effect on the reader are, as shown in the microtextual selection of linguistic input. This evaluation materializes through the feedback received from peers and teachers. This is done through relatively standardised comments –previously agreed upon by teacher and students– under four main categories: content (task achievement, or the successful realisation of communication: adjustment to rubrics, themes and subthemes, text type and language function); text organization (coherence and cohesion, adequacy of register and tone in terms of the target audience, layout of text and paratext, paragraph development and topicalization, use of standard textual conventions –such as salutations in correspondence);

linguistic choices (grammatical, syntactic, morphological, lexical, collocational, idiomatic choices, the variety of use and their adequacy to the communicative context); and mechanical aspects (related to slips or inaccuracies in spelling and punctuation).

To complete the assessment picture, teacher and students can agree on editing guidelines for easier recognition and correction of mistakes, which can be:

- linguistic: grammatical (e.g. concordance, patterns, tenses); syntactic (word order); morphological (word formation or category); lexical (wrong use or collocation of a term, lack of idiomaticity);
- textual (limited development of an idea, missing cohesive tie);
- rhetorical/discursive (inadequate register or tone)
- mechanical (spelling and punctuation).

If necessary, the text is redrafted once again at this stage. Students are encouraged to resort to a genre-specific repository of linguistic and rhetorical input, which results in the repetition of the previous steps. The following figure summarizes the steps to follow for assessment:

A (Assessment)
Individual and peer assessment: comments (content, text organisation, linguistic choices and mechanical aspects)
Recognition and correction of mistakes
Individual redrafting, resorting to a genre-specific repository of linguistic and rhetorical input (repetition of previous steps, if necessary)

Fig. 4. Steps for the assessment stage

4. The SPPA Model for translation courses

A textual and contextualised approach like the one proposed by the SPPA Model is highly relevant to translation students. Translation involves, on the one hand, facing a source text [ST], which is adjusted to conventions ruled

by its source language [SL], its source culture [SC] and its community. On the other hand, translators must resort to problem-solving strategies in order to produce a target text [TT] which complies with the rules of the target language [TL], the conventions of the target culture [TC] and community, and the requirements of the customer in terms of the *skopos* or purpose of the TT (Reiss and Vermeer in Nord, 1997). Therefore, in order to apply this didactic model to the specific context of the Translation Program at *Universidad Nacional del Comahue*, it is important to take into account the competences needed by translators and the specific purpose that teaching English to translation students purports.

Among the desirable competences a future translator should develop (Clouet, 2010), there are many which are common to most language learners who want to communicate in a globalised world:

- *linguistic and communicative competence* (reflection over the English language system and use and development of communicative skills, textual and text-analysis competences and their application to text production);
- *sociocultural competence* (using language as a vehicle for social interaction; developing knowledge of linguistic conventions, genres, text-types, registers, and interpretation of cultural references; understanding the connotative and cultural significance of linguistic features; among others);
- *strategic competences* (oral and written expression and comprehension; mediation; meta-cognitive, cognitive, social and affective strategies; respect for cultural and linguistic diversity; development of attitudes that favour learning and a comfortable environment that fosters it);
- *autonomous-learning competences* (learning-to-learn strategies; management strategies; using technical, educational and field-specific resources).

It must be pointed out that an effective language course for trainee-translators will cater for the specific sub-competences they need. For instance, mediation strategies are fundamental for translators, for example, when no formal equivalent can be found for a certain phrase

and the translator must resort to different strategies to obtain dynamic equivalence (Nida, 1964). Among specific autonomous learning strategies that translators need, several examples can be mentioned, such as the development of documentation skills, the use of CAT (computer-assisted translation) tools, a high level of time management to comply with commissions and deadlines, among many others.

A further competence that is useful to most language learners, but especially relevant to translation students is contrastive competence, which is essential for translators to fulfil their role as linguistic and cultural mediators. Addressing the study of the Language B (LB, the main foreign language a translator learns and works with) from the perspective of the Language A (LA, or mother tongue) allows for the following:

- a better systematisation of and focus on comprehension and use problems,
- a better understanding and validation of the SC and the SL,
- the acknowledgement of the inalienable presence of the LA in the learning process and the easily transferable linguistic, cognitive and strategic knowledge it can contribute,
- increased motivation,
- conscious learning by encouraging reflection and metacognition
- the development of communicative competence through realistic and relevant activities

(Clouet, 2010; Cuéllar Lázaro, 2004; House, 2009)

According to Clouet (2010), the most significant contrastive sub-competences for translators are:

- the analysis of the LA and LB as independent systems that can be subjected to comparison;
- the discovery of difficulties and divergences that will eventually be useful in translation practice;
- the development of contrastive textual competence -being able to analyse cultural specificities of textual conventions in the source and target languages;
- the discovery of divergences in writing conventions across

languages (such as spelling, punctuation, capitalisation, use of acronyms);
- the analysis of lexical divergences (compounds, idioms, false friends);
- the exploration of morphosyntactic divergences (modal verbs, prepositions, verb tenses, adjective use, hypothetical tenses); and
- the study of textual divergences (connectors, formulas, cohesive ties, cohesion aspects).

Thus, the context in which this model is to be used can be labelled as a specific-purpose one due to the specificity of the competences needed by translators. ESP (English for Specific Purposes) involves the inclusion of methodologies and techniques related to the field of specialisation (in this case, translation), and the adaptation of the language and activities included to the grammar, lexis, register and skills specific to such field. This means addressing texts about current translation practices, norms, and advances made by researchers through the analysis of different approaches and critical standpoints contributing to translation theories. These texts can be categorised within the umbrella term Translation Studies [TS]. One of the main tenets of TS is that translating involves acting according to certain guidelines within a cultural poly-system; acquaintance with these guidelines enables translators to be updated with the current established practices, to rely on norms that may predict, with a certain degree of accuracy, the success of their translation and to make an informed decision when opting for a certain approach to translate a ST (Manfredi, 2008; Hurtado Albir, 2008; de Felipe Boto, 2004).

This specific-purpose context can be considered an *English for Translation Purposes* [ETP] (Liendo, 2015) one –namely, the subjects *Lengua Inglesa II Aplicada a la Traducción* and *Lengua Inglesa III Aplicada a la Traducción.* Teaching these courses involves dealing with extra-linguistic knowledge (such as knowledge of the world, of the source and target language cultures and specialized knowledge), which goes beyond the mere realm of languages. ETP courses should ensure that students can create coherent texts which share the same value –efficiently fulfil the same function– as the ST, using tools to solve text-construction or de-construction problems in the source or target language, including

both knowledge of the linguistic elements and a command of the cultural specificities of the source and target community (Clouet, 2010).

5. Putting the SPPA Model into Practice: Discussion

The application of the SPPA model in the Translation Program should not overlook, then, the relevance of the competences trainee translators must develop and the specific purposes of teaching English to Translation students. The model should thus incorporate texts that are rich in linguistic and textual features, fill the thematic needs of future translators, and are adequately graded and sequenced to suit the learners' level of competence development. The same applies to the components focused upon in the deconstruction stage: the linguistic, textual and contextual features identified and categorised must be accessible to learners in linguistic and thematic terms.

That is to say, learners should have the level of communicative competence to identify, label and subsequently put these components to use; and they should also have either previous knowledge of the themes discussed to be able to address the text in all its profundity or the right autonomous-learning strategies to retrieve the information needed to breach this knowledge gap. This will eventually ensure that students will have developed their metalinguistic and metadiscursive competences before the end of the second stage of the model, and will be able to discern between different linguistic and textual options when devising, reviewing and redrafting texts.

It may be interesting, at this stage, to draw a parallelism between the SPPA model and the translation process in terms of the treatment both give to the linguistic input. As stated above, the SPPA model analyses samples from the more comprehensive or situational components to the more discrete (from genre, purpose, and audience through macro and superstructure to microstructure and linguistic features); and then follows the reverse process for text construction (from the selection of linguistic and rhetorical input to the final production of the text, before its subsequent deconstruction– when the final product is assessed by the writers, their peers and teachers –to its eventual reconstruction, if needed).

This "hourglass" procedure, in graphic terms, very much resembles what happens in the translation process: the ST is analysed in its macro-components, then it is deconstructed into translation units, which are individually analysed linguistically in terms of potential translation problems. These are subsequently solved and the units are transformed into new units in the TL to finally produce a new text, the TT, which will again be deconstructed for revision, editing, proofreading and quality assurance purposes, and further reconstructed –if necessary. This comparison is illustrated in the figure below.

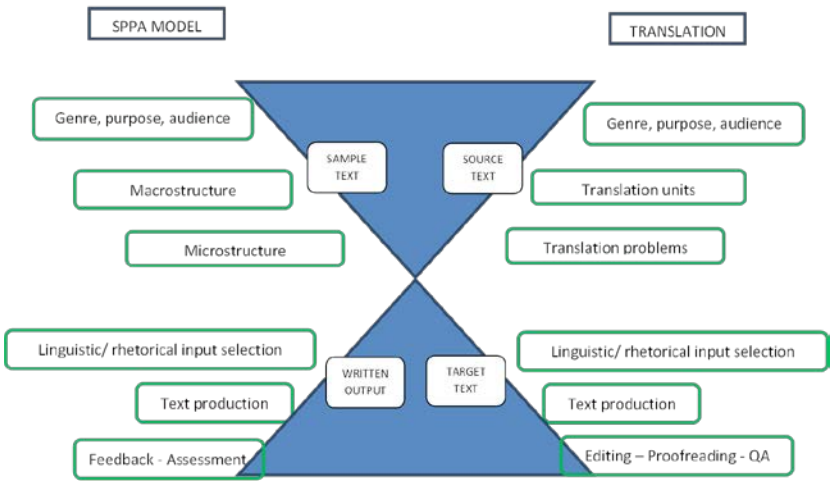

Fig. 5. The "hourglass" approach to texts in the SPPA model and in the translation process

The following sub-sections will discuss how to apply the different stages of the SPPA model to a translation course.

5.1. Stage 1 – Sample/Process

As a first step in this stage (analysis of sample texts), students are faced with several different authentic texts –written, oral and audio-medial. These are

grouped in thematic units, which are organised according to grading and sequencing criteria –namely, linguistic complexity, skills and strategies introduced– but each unit is organized around a main theme or "field", in Hallidayan terms (Baker, 1992), and different sub-themes. The fields are selected in accordance with learners' expected disciplinary interests: technical, scientific, journalistic, commercial, legal, and cultural /literary, among others.

An interdisciplinary focus is also encouraged, so that at times, within one theme (such as "the digital world"), some texts relate two sub-themes: one which is related to the field, and one that is not (for instance, an editorial about American presidential candidates' use of social media and the digital divide). For organisational reasons, and to enhance students' metadiscursive competences, the texts selected are divided into two categories; general interest [GI] and academic or specialised interest [AI]. General interest texts are drawn mainly from websites and the mass media, and deal with current issues of regional, national or international relevance. AI texts are selected from academic journals, specialised books, professional blogs, work manuals, legal texts, and government websites. As stated before, all texts are analysed as potential Source Texts (ST), in their context of occurrence and with a specific translation commission in mind. Thus, all pragmatic and discursive variables, such as source, purpose, target audience and intended reaction, register, tone, *strength of claim,* and *engagement* and *attitude markers* (Swales & Feak, 2011), among other features, are taken into account. In addition, a dynamic approach to equivalence is also adhered to when it comes to the discussion of potential translation problems and the selection of specific linguistic input for *interlinguistic*, *intralinguistic* or *intersemiotic* (Jakobson, in Hatim, 2013 and Hatim & Munday, 2004).

Activities at this stage include analytical questions designed specifically for the kind of input (written, oral or audiomedial), but all focusing on the discussion of:

- main rhetorical features: genre, text-type, purpose, target audience, and intended audience reaction;
- genre conventions and prototypical organization: standardized text-

specific linguistic input (opening salutations in correspondence, an assessment at the end of a review); coherence and cohesion; method of paragraph development; use of punctuation; thematic organisation and information flow; use of boosters and hedges; predominant tone and register; and use of irony and other figures of speech;

- featured phrases and clauses: intralinguistic translation (paraphrase); interlinguistic translation (with commission specifications such as *skopos*, context of publication, intended audience); and discussion of potential translation problems.

Additionally, sample texts written by former students are included, to serve as inspiration, as well as to establish a benchmark as to the linguistic and discursive complexity expected.

The second step of this stage (process writing) involves writing from a process-oriented standpoint. There is a focus on one text-type in particular in each unit, in the *Writing* section, but writing –as well as speaking– is an essential part of every task. Every writing task is a production task which spins off previous activities. Learners are expected to use the discrete-focus linguistic input they have collected in the previous stage (activation of linguistic and discursive knowledge). It must be noted that such tasks are always "situated": guidelines are given as to the medium of communication, the status and role of the writer, the purpose, the audience, and the intended effect. For instance, in the unit on *Digital Media*, after a general-interest article on the pervasiveness of selfies and the rise of narcissism, students write an academic essay discussing some humorous cartoons. They are asked to identify the potential source of the cartoons, the target readership and bias, to state which of the sub-themes discussed in the article they illustrate, and to identify potential translation problems for publication with a similar readership and bias.

There is also a Writing section at the end of each unit, exclusively devoted to the production of a text of a particular type, with specific rhetorical features: a defined theme, purpose, target audience, and intended effect. In the case of the unit cited above, *The Digital Media*, the task involves writing news stories. Before the actual writing, a discussion is held to either systematise or recycle students´ knowledge of the rhetorical

features of this type of text. For this purpose, notes are provided with writing tips, the stylistic and rhetorical features of successful news stories, and stylistic options regarding prototypical organisational models, length of sentences and paragraphs, choice of active or passive voice, variation between quotes and reported speech, use of acronyms, foreign words, and idiomatic expressions, among others, depending on the newspaper publishing it (quality or tabloid), its readership (target audience) and bias (purpose and intended effect). Following the steps described in Figure 2, students plan, draft, review, redraft and assess their own production and then submit a final draft.

5.2. Stage 2 – Product/Assessment

The students´ final draft is now put to the test when it is shared with other students and the teachers. In order to enhance learners´ autonomy, metacognition and learning-to-learn strategies, the amount of peer and group editing before turning in their work for grading is high at the beginning of the academic year and is gradually reduced, until students are asked to comply with a written assignment in class within a given time framework and without receiving any feedback from their peers. This progression towards individual work prepares students for a final exam, which is a course requirement, without undermining their confidence and motivation.

The set of standardised comments mentioned above regarding content, text organisation, linguistic choices and mechanical aspects, as well as the set of categories in the editing guidelines, have proved extremely useful, since they have facilitated and accelerated the identification and subsequent editing of errors and slips. However, it has been observed that some students continued making similar mistakes, and so a Self-Assessment Chart [SAC] was introduced. This functions as an error log, where students fill in a table with the contested chunk (the part of the text with the identified mistake), the category, the rate of recurrence (how many times they have made such mistake), an edited version, and the potential source of the mistake. This may be helpful in terms of linguistic development, but it is also very important for trainee translators, as editing is a fundamental part of their future practice. The same can be said about the chance of rewriting

and redrafting: learners have stated to welcome this opportunity as a way of developing their linguistic awareness and improving their attitude towards mistakes.

6. Students' and teachers' opinions on the SPPA model and further discussion

Two questionnaires have been filled by the students of *Lengua Aplicada a la Traducción II* and *III* after completion of each term in the last two academic years (*n* 28), and their answers show a general acceptance of the model. A very high percentage [89%] of respondents believe that the tailor-made materials are useful and relevant; 93% consider the options of peer work at the drafting, editing and redrafting stages beneficial and all of them have stated a positive appraisal of the development of their linguistic and textual awareness.

From the teachers' perspective, having been in charge of the same group of students for two consecutive years, despite other potential drawbacks, has allowed for a continuous assessment of their progress in terms of linguistic, discursive, strategic, and metacognitive competences. It has also revealed the need to focus more on students' metalinguistic skills, since the teaching teams of both subjects have observed the persistence of certain types of mistakes in some students, despite having addressed the linguistic issue from a discrete point, a textual –and more communicative– and a reflective –or post-production perspective. As a consequence, the use of the SAC was introduced this year, together with the analysis of texts from various sources –university websites, translation style manuals– and grades of complexity about editing and proofreading.

Another aspect to consider in further studies is learners' varying degrees of background knowledge and acquired strategies as they reach the specific subjects of language for translation purposes (the last three years of the five-year course). Changes in the curriculum were introduced only four years ago, and an assessment of the effectiveness of such changes is still to be made. This is going to affect the evaluation of the linguistic background and needs of the students.

Eventually, it is expected that with a clearer focus on academic writing and the relevance of contextualisation, further inroads can be made across the curriculum of the Translation Program in order to continue sensitising learners about the procedural, immanent nature of writing as well as its social nature, and thus the unavoidable need to consider the rhetorical elements –*who, to whom, what, why, what for*– when reading, writing –and obviously, translating– any type of text.

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First version received: June 2017

Final version accepted: October 2017