

TRADIT26

Book of abstracts

2nd International Conference on
Didactic Audiovisual Translation and
Media Accessibility

15 and 16 October 2026

Facultad de Psicología
(Faculty of Psychology) UNED.
C/ Juan del Rosal, 10
Madrid, Spain



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Authors:

Adriana Bausells Espín & Elia Ramírez Barroso

Conference Programme

Thursday, 15th October 2026

9.00. Reception desk				
9:30 - 10:00 TRADIT26 OPENING				
D ^a Laura Alba Juez (Vicerrectora de Internacionalización), D. Rubén Chacón Beltrán (Decano de la Facultad de Filología), Pilar Rodríguez-Arancón (President of TRADIT26) and Noa Talaván (Vide-president of TRADIT26)				
10:00-11:00 PLENARY SESSION/WORKSHOP. Auditorium (Salón de actos) Facultad de Psicología Jorge Díaz Cintas (University College London, UK) <i>Mediating Sensitive Language in Subtitling: A Hands-on Approach</i>				
PARALLEL SESSIONS 1				
Room	Auditorium	Room 0.07	Room 2.25	Room 1.26
Topic	DAT Implementation and Validation	Practice-Based DAT and Teacher Training	DAT for ESP	Technology-Enhanced Subtitling
Chair	Alejandro Romero	Mar Ogea	Adriana Bausells-Espín	Ying Li
11:00 11:30	Paula Buil-Beltrán & María Pilar González-Vera <i>CATDAT: Scaling Didactic Dubbing for Intercultural Learning Design and Implementation across Proficiency Levels</i>	Katrin Pieper <i>Learning by Doing Audio Description—not Just for the Students, but for the Teacher Too</i>	Valentina di Francesco <i>DAT, ESP and SLD in Higher Education: Towards an Inclusive Audiovisual Framework for English L2</i>	Tuuli Ahonen <i>Multimodal Cues in Subtitling: Results of an Eye-Tracking Study</i>
11:30 12:00	Miguel-Ángel Sánchez-Muiño <i>Pilotaje y validación de lesson plans TAD en la plataforma TRADILEX</i>	Anna Marzà & Olaia Andaluz-Pinedo <i>Does Practice Really Make Perfect? The Impact of Active DAT in Teacher Training</i>	Krystel Thaler <i>Reverse Subtitling as a Pedagogical Tool in ESP: Exploring Student Motivation in Spanish VET</i>	Sveva Zafferri <i>Technology-Enhanced Audiovisual Translation Training: A Pilot Study in Subtitling Pedagogy</i>
12:00-12:30 COFFEE BREAK (Cafetería Facultad de Psicología)				

PARALLEL SESSIONS 2				
Room	Auditorium	Room 0.07	Room 2.25	Room 1.26
Topic	AD Pedagogy and Professional Training	User-Centred and Accessibility-Oriented AVT	Personalised AVT Experiences	DAT for Translation Competence
Chair	Ying Li	Adriana Bausells-Espín	Paula Buil	Carolina Gonzalo
12:30 13:00	Lucía Pintado Gutiérrez & Alejandro Romero Muñoz <i>From Professional Practice to Translator Training: Quality Control in Audio Description in Spain</i>	Patricia Rodríguez <i>Rethinking Audio Description: Towards User-Centred and Adaptive Accessibility in Audiovisual Translation</i>	María José García Vizcaíno <i>Accesibilidad con tacto en los museos de arte: ¿ofrecer un servicio o generar una experiencia?</i>	Elia Ramírez Barroso <i>Enhancing Translator Competence through Videogame Localisation in the Legal Translation Classroom</i>
13:00 13:30	Alejandro Romero Muñoz <i>Intersemiotic and Interlingual Audio Description in Translator Training. A Competence-Based Approach for Future Audio Describers</i>	Luz Belenguer Cortés <i>Integrating Didactic Respeaking in Language Learning: An Accessibility-Oriented Approach</i>	Claudia Acosta Velásquez <i>Para gustos, películas... y maneras de verlas</i>	Mariazell Bosch Fábregas & Mariona Sabaté Carrové <i>Students' Perceptions of Interlingual Voiceovers on Linguistic Competence in Translation</i>

13:30 14:00	Guest talk (AUDITORIUM): Iván Villanueva Jordán <i>Claves para investigar género, sexualidad y traducción audiovisual</i>
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14:00-16:00 LUNCH (Cafetería Facultad de Educación)

PARALLEL SESSIONS 3

Room	Auditorium	Room 0.07	Room 2.25	Room 1.26
Topic	Innovative and Inclusive DAT	DAT for Scientific and Technical Knowledge	Film Accessibility: SDH and AD	AI-Assisted DAT
Chair	<i>Mariazell Bosch</i>	<i>Pilar Couto</i>	<i>Soledad Díaz Alarcón</i>	<i>Ying Li</i>
16:00 16:30	M^a Azahara Veroz González <i>Assessing Creativity in the Language Classroom through Didactic Audiovisual Translation</i>	María Pilar Castillo Bernal <i>Cultural References in Scientific and Technical Didactic Audiovisual Translation</i>	Abigail Grimaldo Mendoza <i>Subtitulación creativa para sordos en el cine de animación: propuesta para la película Robot Salvaje</i>	Irene Casanova & Lucas Baeyens Morata <i>Balancing Human and Artificial Input: AI Use in Creative Intralingual Dubbing Projects</i>
16:30 17:00	Francisco Rodríguez Rodríguez <i>Accesibilidad y traducción intralingüística de narrativa gráfica: la audiodescripción de cómics</i>	Mar Ogea-Pozo <i>Bridging Fiction and Documentary on the Opioid Crisis: A Proposal for Scientific AVT Training</i>	Beatriz Reverter-Oliver & Juan José Martínez Sierra <i>Terror sin imágenes: un análisis de la audiodescripción del film La abuela</i>	Verónica Arnáiz-Uzquiza <i>Collaborative AI-Assisted Subtitling in Higher Education: A Blended Intensive Programme for Multilingual Audiovisual Translation Training</i>

17:00-17:30 COFFEE BREAK (Cafetería Facultad de Psicología)

17:30-18:30 PLENARY SESSION. Auditorium (Salón de actos) Facultad de Psicología
Leonor María Martínez Serrano (Universidad de Córdoba, Spain)

Where Didactic Audiovisual Translation Meets CLIL: Converging Pathways to Integrated Language Learning

21:30. Conference Dinner at Duduá Palacio
(Cta. de San Vicente, 2)



Friday, 16th October 2026

PARALLEL SESSIONS 4				
Room	Auditorium	Room 0.07	Room 2.25	Room 1.26
Topic	DAT Across Educational Levels	DAT for Oral Production	DAT for Domain-Specific and Social Knowledge	Creativity in DAT and AVT Training
Chair	Elia Ramírez	Ying Li	Edurne Goñi-Alsúa	Paula Igareda
09:00 09:30	Carolina Gonzalo Llera & Pilar Couto Cantero <i>Didactic Free Commentary as a DAT Mode for Second Language Learning in Primary Education</i>	Lucas Baeyens Morata <i>Didactic Intralingual Dubbing for Pronunciation Development: The Case of /d/ in Spanish EFL Learners</i>	Jennifer Lertola <i>The ECODAT Project: Didactic Audiovisual Translation to Raise Ecological Awareness—Pedagogical Innovation and Knowledge Transfer</i>	Aleksandra Stodolna <i>Creativity as a Missing Parameter? Rethinking Quality Criteria in Audiovisual Translation and AVT Training</i>
09:30 10:00	Gloria Torralba Miralles & Lucía Pintado Gutiérrez <i>Evaluación por pares y audiodescripción didáctica: estudio comparativo sobre su valor pedagógico en educación superior</i>	Beatriz Ruiz Espejel <i>Exploring Sustained Monologue through Didactic Audio Description Tasks</i>	Dylan Omar Higgs <i>Enhancing CEFR Mediation through Didactic Audiovisual Translation in L1–L3 Contexts</i>	Francesca Nicora <i>CREATEDAT Project: Fostering Creativity through Didactic Audiovisual Translation in the Italian Language Classroom</i>
10:00-11:00 ROUND TABLE on Media Accessibility (Spanish). Auditorium (Salón de Actos) Facultad de Psicología Pablo Romero-Fresco, Ángel Mancebo, Ana Tamayo, Javier Jiménez & Elena Prous Chair: Noa Talaván				
11:00-11:30 COFFEE BREAK (Cafetería Facultad de Psicología)				

PARALLEL SESSIONS 5				
Room	Auditorium	Room 0.07	Room 2.25	Room 1.26
Topic	DAT in Primary and Secondary Education	AI in AD	AVT in Language-Learning Classrooms	Accessibility and Mediation in AVT
Chair	Andrés García	Sveva Zafferri	Anca Daniela Frumusele	Mariona Sabaté
11:30 12:00	Lucía Pintado Gutiérrez & Floriane Bardini <i>HOW TIMELY: Promoting Minority and Endangered Languages in Post-Primary Education through Audiovisual Accessibility and Translation</i>	Ying Li <i>Large Language Models in Audio Description Translation: System Performance and Human–AI Interaction</i>	Paula Igareda <i>ALFA-LAB: integración de la subtítulos didáctica en alemán y francés</i>	Cláudia Martins <i>Culture for All: Media Accessibility Professionals as Universal Access Translators</i>
12:00 12:30	Edurne Goñi-Alsúa <i>Traducción audiovisual didáctica: opiniones de maestros en formación sobre la Secuencia 52 (Educación Primaria)</i>	Beatriz Cerezo Merchán & Beatriz Reverter-Oliver <i>La inteligencia artificial en el aula de audiodescripción: una experiencia exploratoria y crítica</i>	Luz Martínez-Villermosa & Laura Cacheiro Quintas <i>Armonización de la enseñanza del subtítulo didáctico y accesible en formaciones LEA en Francia</i>	María del Pilar Canales <i>Mediation, Subtitling and Language Accessibility in Language Teaching</i>

12:30 13:00	Book presentation José Javier Ávila-Cabrera, Noa Talaván, Jennifer Lertola & Pilar Rodríguez-Arancón <i>Presente y futuro de la traducción audiovisual y accesibilidad en los medios</i>	María Pérez López de Heredia <i>Arte y cultura para todas las personas: sensibilización, accesibilidad e inclusión, un reto pedagógico (y docente)</i>	Rayco H. González-Montesino, Elena López-Burgos & Stéphanie Papin <i>La traducción audiovisual didáctica aplicada a la lengua de signos española: una experiencia de innovación docente desde la accesibilidad y la diversidad social</i>	María Luisa Rodríguez Muñoz <i>La lucha contra los mitos de violencia sexual en traducción jurídica mediante la TAD</i>
13:00-14:00 PLENARY SESSION. Auditorium (Salón de actos) Facultad de Psicología Alejandro Bolaños García-Escribano (University College London, UK) <i>Rethinking Automation and Competence in Audiovisual Translation Education</i>				
14:00-16:00 Lunch (Cafetería Facultad de Educación)				
PARALLEL SESSIONS 6				
Room	Auditorium	Room 0.07	Room 2.25	Room 1.26
Topic	DAT in Higher Education	AD in Translator Training	DAT in Education and Training	Accessibility and Mediation in AVT
Chair	<i>Adriana Bausells-Espín</i>	<i>Ying Li</i>	<i>María Luisa Rodríguez Muñoz</i>	<i>Beatriz Ruíz Espejel</i>
16:00 16:30	María Durán Eusebio <i>Audiovisual Translation as a Catalyst for Linguistic, Digital, and Accessibility Competences in ESP</i>	Louisa Desilla <i>'Idylls' and 'Horrors' in Netflix's Maestro in Blue: Implications for (Interlingual) AD Pedagogy</i>	Violetta Dmitrenko <i>Audiovisual Subtitling in the Teaching of French in Secondary Education</i>	Inma Rosal <i>The Sound of Soundtracks: SDH as a Preliminary Stage for DAT in the EFL Classroom</i>
16:30 17:00	Anca Daniela Frumuselu <i>From Accessibility to Pedagogy: The AVTIA Project and the Role of AVT in Higher Education</i>	Jūlija Rastorgujeva <i>Designing an Audio Description Training Module for Translator Education</i>	Soledad Díaz Alarcón <i>El doblaje creativo como catalizador de aprendizaje traductor y multimodal</i>	Angela Sileo <i>DIDAT (Deaf-Inclusive DAT): Applications and Challenges</i>
17:00-17:30 pm COFFEE BREAK (Cafetería Facultad de Psicología)				
17:30-18:30 pm PLENARY SESSION. Auditorium (Salón de actos) Facultad de Psicología Carla Botella (Universidad de Alicante, Spain) <i>When DAT met Specialised translation. A true romance in translator training</i>				
18:30-18:45. Closing & Farewell				

TRADIT26: ACTIVIDAD ESPECÍFICA DEL PROGRAMA DE DOCTORADO EN FILOLOGÍA. ESTUDIOS LINGÜÍSTICOS Y LITERARIOS

PLENARY SESSIONS, GUEST SPEAKERS AND ROUND TABLES

Thursday, 15th October 2026

Jorge Díaz Cintas (University College London, UK)
Plenary conference 1: “Mediating Sensitive Language in Subtitling: A Hands-on Approach”
10:00-11:00h. – Auditorium (Salón de actos) Facultad de Psicología
Abstract Sensitive language poses particular challenges for audiovisual translators, who must negotiate linguistic and cultural meaning, audience expectations, ethical considerations, and the technical constraints of subtitling. The session will begin with a short theoretical introduction to the many areas that fall under the umbrella term of “sensitive language” and will consider how certain approaches can support more responsible and inclusive practices, particularly in the representation of traditionally marginalised communities. Drawing on authentic audiovisual examples, it will then explore some of the strategies activated by professional subtitlers when dealing with the transfer of this type of language. The session will then conclude with a short practical exercise, allowing participants to apply some of the strategies discussed and reflect on subtitling as a form of mediation. Keywords: audiovisual translation; DEI; inclusive translation; sensitive language; subtitling
Bionote Jorge Díaz-Cintas is Professor of Translation and founding director of the Centre for Translation Studies (CenTraS) at University College London. He is the author of numerous articles, special issues and books on audiovisual translation, including <i>Subtitling: Concepts and Practices</i> (with Aline Remael, 2021). Jorge is a frequent speaker at international conferences and has offered consultancy services to the European Parliament, European Commission, OOONA, Deluxe and Netflix, among others. He is the Chief Editor of <i>New Trends in Translation Studies</i> and the recipient of the Jan Ivarsson Award (ESIST, 2014) and the Xènia Martínez Award (ATRAE, 2015) for invaluable services to the field of audiovisual translation.

Iván Villanueva Jordán (Universidad Peruana de Ciencias Aplicadas, Perú)
Guest talk: “Claves para investigar género, sexualidad y traducción audiovisual”
13:30-14:00h. – Auditorium (Salón de actos) Facultad de Psicología
Abstract La investigación sobre género y sexualidad en traducción audiovisual plantea desafíos conceptuales y metodológicos que deben abordarse de manera explícita en la formación de investigadores. Esta ponencia presenta una serie de pautas para orientar el diseño de investigaciones centradas en la representación y traducción de identidades y prácticas sexogenéricas en productos audiovisuales. En primer lugar, se revisarán algunos conceptos básicos relacionados con el posicionamiento del investigador frente al objeto de estudio, prestando especial atención a la reflexividad y a su importancia durante las distintas etapas del proceso de investigación. En segundo lugar, se examinarán las coordenadas metodológicas del estudio de caso en traducción audiovisual, entre ellas la reconstrucción del contexto mediático y

tecnológico de los productos analizados, así como la valoración de su tipicidad. Finalmente, se propondrán criterios para construir y organizar categorías analíticas vinculadas con el sexo, el género y la sexualidad, sin asumir estas dimensiones como realidades fijas o universales. Dichas categorías permitirán estudiar, entre otros aspectos, la caracterización de los personajes y los discursos sobre el sexo y el género integrados en los productos audiovisuales. Las pautas propuestas buscan facilitar la enseñanza de herramientas conceptuales y metodológicas que puedan adaptarse al análisis de películas, series de televisión y otros productos audiovisuales.

Keywords: estudio de caso; género; sexualidad; televisión; traducción audiovisual

Bionote

Iván Villanueva Jordán is a Research Associate Professor in the Department of Professional Translation and Interpretation at the Universidad Peruana de Ciencias Aplicadas (UPC). He holds a PhD in Translation from Universitat Jaume I, where he also held a postdoctoral position within the TRAMA Research Group (2022–2023). He has been a visiting professor at the Middlebury Institute of International Studies at Monterey (2015–2016, 2017). His work has appeared in leading journals and edited volumes on translation, audiovisual translation, and gender and queer studies. He is the author of *Traducción audiovisual y teleficción queer: teoría y metodología* (Editorial UPC, 2024) and is currently co-editing *The Palgrave Handbook of Translation, Gender and Sexuality*. His research focuses on audiovisual popular culture, translation, and LGBTQ+ studies.

Leonor María Martínez Serrano (Universidad de Córdoba, Spain)

Plenary conference 2: “Where Didactic Audiovisual Translation Meets CLIL: Converging Pathways to Integrated Language Learning”

17:30-18:30h. – Auditorium (Salón de actos) Facultad de Psicología

Abstract

This plenary examines the theoretical and pedagogical principles underpinning Didactic Audiovisual Translation (DAT) and Content and Language Integrated Learning (CLIL), an instructional strategy and a widespread approach which have developed largely in parallel yet share fundamental tenets in terms of meaning-focused, cognitively engaging, learner-centred, and multimodal language education. Drawing on an anatomy of the strengths and promises of DAT and CLIL, the talk argues that the former offers a set of powerful tools – including subtitling, voice-over, dubbing, audio description, and other forms of media accessibility – for realising the latter’s pedagogical potential, with a special focus on the 4Cs Framework (i.e., Content, Communication, Cognition, and Culture). In light of their special sensitivity to language as being the stuff mediating the processes of knowledge construction taking place in bilingual classrooms, the plenary explores the ways in which the converging pathways of DAT and CLIL can result in fruitful synergies around three fundamental axes, i.e., pluriliteracies, deep learning, and creativity. Implementing DAT strategies in CLIL settings can lead to enhanced academic literacy and metalinguistic awareness, promote translanguaging practices that mobilise student’s entire linguistic repertoire, encourage long-term retention of discipline-specific content, and boost students’ creativity in ways that neither approach can fully achieve alone. Thus, both DAT and CLIL reveal themselves to be perfect allies when it comes to cultivating citizens’ plurilingual and intercultural competence, critical thinking skills, and civic responsibility in the framework of democratic societies. The plenary concludes with recommendations for teacher education and future research on the intersection of DAT and CLIL.

Keywords: bilingual education; CLIL; creativity; DAT; deep learning; intercultural education;

pluriliteracies
Bionote Leonor María Martínez Serrano is an Associate Professor in the Department of English and German Philology at the Faculty of Arts and Humanities at the University of Córdoba, where she pursued her doctoral studies and gained a PhD in Canadian Literature. She teaches courses on literatures in English, EFL methodology, academic writing, digital humanities and CLIL for content teachers at undergraduate and postgraduate level. She is a member of the research group “Research in English and Related Literature” (HUM-682), a research team devoted to the study of literary texts written in English from the early modern period to the present. Her research interests include literatures in English, with a special focus on Canadian Literature, American Literature, High Modernism and Ecocriticism, First Nations and Oral Literatures, Literary Translation, CLIL and bilingual education. More specifically, her research focuses on modern and contemporary Canadian and American poetry, as well as on such Modernist authors as T. S. Eliot, Ezra Pound and Virginia Woolf. She has presented papers at international conferences and published articles on her research interests in scholarly journals. In addition, she has been a Visiting Scholar at the University of Toronto and the University of British Columbia (Canada), where she has done research on Canadian poetry and has made use of the Rare Books and Special Collections at the university libraries, as well as at the University of the West of Scotland (UK), the University of Białystok (Poland), and the Carl von Ossietzky Universität Oldenburg (Germany).

Friday, 16th October 2026

Pablo Romero Fresco, Ángel Mancebo, Ana Tamayo, Javier Jiménez and Elena Prous Chair: Noa Talaván
ROUND TABLE on Media Accessibility (Spanish)
10:00-11:00. – Auditorium (Salón de actos) Facultad de Psicología
Bionotes Pablo Romero Fresco is a Professor of Translation and Accessibility at Universidade de Vigo (Spain) and Honorary Professor of Translation and Filmmaking at the University of Roehampton (UK). He is the author of the books <i>Subtitling through Speech Recognition</i> (Routledge) and <i>Accessible Filmmaking</i> (Routledge). He is the leader of the international research group GALMA, for which he is currently coordinating several international projects on media accessibility. He has worked as a consultant for institutions and companies such as the European Parliament, Ofcom, Netflix or the Spanish Film Academy, with which he has set up a training course to introduce accessible filmmaking and access coordination in the Spanish film industry. Pablo is also a filmmaker. His first short documentary, <i>Joining the Dots</i> (2012), was used by film schools, universities and film festivals all over the world to raise awareness about audio description. His first feature-length documentary, <i>Where Memory Ends</i> (2022), premiered at the London Spanish Film Festival and the Seminci Festival (Spain) and its accessible version has been screened at special events in New York, London and Montreal. In 2024 he was awarded a Lifetime Achievement Award by the international subtitlers’ association SUBTLE for his lifelong impact on the areas of audiovisual translation and media accessibility around the world. Ángel Mancebo, holder of a PhD in Education from the Universidad Nacional de Educación a Distancia (UNED), a Master’s degree in Audiovisual Business Management from the

Universidad Carlos III de Madrid, and a degree in Audiovisual Communication from the Universidad Complutense de Madrid, combines solid academic credentials with extensive experience in the educational and audiovisual fields. He is Director of Technical Media and Educational Resources at UNED Media, with direct responsibility for the production of all the university's educational audiovisual content. As a distance-learning institution, audiovisual production has been a cornerstone of UNED's methodology since its founding in 1972. Moreover, as the university with the largest number of students with disabilities in Spain, the institution holds an added commitment to accessibility. In this area, he has led the implementation of a range of technological tools that have made it possible to deliver accessibility effectively and efficiently.

Ana Tamayo is an Associate Professor at the University of the Basque Country (UPV/EHU). Currently, she is a member of the research groups TRALIMA/ITZULIK (GIU21/060, UPV/EHU) and collaborates with TRAMA (Universitat Jaume I) and GALMA (Universidade de Vigo). Her research interests focus on audiovisual translation and accessibility in different modalities. She is especially interested in contributing to the research on media accessibility and minoritized languages, mostly Basque and Sign Language(s).

Javier Jiménez Dorado is a social entrepreneur and co-founder of Aptent Soluciones, a technology and accessibility company with more than 10 years of experience whose mission is to make culture and education accessible to more people, particularly individuals with disabilities. He holds a degree in Telecommunications Engineering from Universidad Carlos III de Madrid and has a Master's degree in Telemedicine and Bioengineering, as well as another Master's degree in Accessibility for Smart City. Before becoming an entrepreneur, he worked as a researcher at Carlos III University of Madrid and at the Spanish Centre for Subtitling and Audio Description (CESyA) for six years. Through APTENT, he has promoted initiatives such as Accessible Theatre (Teatro Accesible), through which more than 2,000 performances have been adapted, enabling nearly 20,000 people with sensory disabilities and older adults to enjoy theatre on equal terms. This project received the CERMI Award in 2013. APTENT also develops R&D and technology projects aimed at removing communication barriers, including solutions such as the STARTIT software and the COPLA platform.

Elena Prous (Madrid, 1984) holds a degree in Nursing. After acquiring tetraplegia, she redirected her academic path to study Anthropology and complete a postgraduate degree in creative writing. She delivers training sessions and consultancy on disability and functional diversity, approaching them through a range of methodologies, including performance, writing, and cultural mediation. In 2023–24, she was an artist-in-residence at the CRA (Centro de Residencias Artísticas) at Matadero Madrid with the project *Sintomatologías: Aprendizajes espásticos*. She was also part of *Caravana de centáurides*, a collective artistic residency at Nau Ivanov within a European programme focused on the performing arts and diversity. She is currently developing a performance-based research project on fear and disability. She writes at [Laincontentida.com](https://laincontentida.com) and shares her work on Instagram as [@coja_indigna](https://www.instagram.com/coja_indigna).

Alejandro Bolaños García-Escribano (University College London, UK) Plenary session 3: “Rethinking Automation and Competence in Audiovisual Translation Education” 13:00-14:00h. – Auditorium (Salón de actos) Facultad de Psicología
Abstract Generative artificial intelligence (GenAI) is transforming the translation industry (Moorkens et al. 2025). Together machine translation and speech technologies, automation is increasingly being incorporated into audiovisual translation (AVT) and media accessibility. Technological innovation has been pervasive (Baños 2023; Bolaños García-Escribano 2023; Díaz-Cintas & Massidda 2019; Granell & Chaume 2023) in AVT, but language automation still raises important questions about the knowledge, skills and competences that need to be developed in a rapidly changing professional landscape (Orrego-Carmona 2026; Slator 2025). The opportunities and challenges of GenAI in language and translation education place emphasis on curriculum design, assessment practices and the development of transferable skills (Cui et al. 2025; Penet et al. 2026). Recent developments compel us to revisit a longstanding question: what does it mean to be a competent (audiovisual) translator in the age of automation? Translation competence has traditionally been conceptualised as a dynamic and interconnected system of sub-competences (see PACTE 2020). Alongside linguistic and translation-specific skills, the EMT Competence Framework sought to align training with changing professional realities by emphasising technological, personal and interpersonal dimensions of competence (EMT Board 2022). These are echoed in the (scarce) literature on AVT education (Bolaños García-Escribano 2025; Cerezo-Merchán 2018; Díaz-Cintas 2008), but recently scholars have set out to identify and redefine the competences required of subtitling professionals (Díaz-Cintas & Massidda 2025). In this keynote, I will argue that current competence models, albeit valuable, require re-evaluation in light of the increasing integration of automation technologies into professional workflows and the classroom. Ultimately, my aim is to promote a space for dialogue on the future of (audiovisual) translator education and its place within wider debates on language education. Keywords: Audiovisual translation education; language automation; industry workflows; competence and skills References: Baños, R. (2023). Key challenges in using automatic dubbing to translate educational YouTube videos. <i>Linguistica Antverpiensia, New Series: Themes in Translation Studies</i> , 22, 61–79. https://doi.org/10.52034/lans-tts.v22i.763 Bolaños García-Escribano, A. (2023). Editing machine-generated subtitle templates: A situated subtitler training experience. <i>Cadernos de Tradução</i> , 43(1). https://doi.org/10.5007/2175-7968.2023.e93050 Bolaños García-Escribano, A. (2025) <i>Practices, Education and Technology in Audiovisual Translation</i> . Routledge. Cerezo Merchán, B. (2018) ‘Audiovisual translator training’. In L. Pérez-González (ed.) <i>The Routledge Handbook of Audiovisual Translation</i> (pp. 468-482). Routledge Cui, F., Li, D., & Zhuang, C. (2025). Introduction: transforming translation education through artificial intelligence. <i>The Interpreter and Translator Trainer</i> , 19(3–4), 227–233. https://doi.org/10.1080/1750399X.2025.2561258 Díaz-Cintas, J. (ed.) (2008) <i>The Didactics of Audiovisual Translation</i> . John Benjamins. Díaz-Cintas, J. & Massidda, S. (2019). Technological advances in audiovisual translation. In M. O’Hagan (Ed.), <i>The Routledge Handbook of Translation and Technology</i> (pp. 255-270). Routledge. https://doi.org/10.4324/9781315311258-15 Díaz-Cintas, J., & Massidda, S. (2025). Raising the bar in audiovisual translation: Developing a subtitling competence framework. <i>Lingue e Linguaggi</i> , 69, 255–271.

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Bionote

Dr Alejandro Bolaños García-Escribano is Associate Professor in Audiovisual Translation at University College London (UCL), UK, where he teaches (audiovisual) translation at the Centre for Translation Studies (CenTraS). He is a Senior Fellow of the Higher Education Academy (SFHEA) as well as a Member (MCIL) and Chartered Linguist (CL) of the Chartered Institute of Linguists (CioL). He currently serves as Editor-in-Chief for *The Interpreter and Translator Trainer* (Taylor & Francis), has co-edited special issues for translation journals such as *The Translator and Interpreter Trainer* (2021), *Transletters* (2023) and *Parallèles* (2024), and is co-editor of *Inclusion, Diversity and Innovation in Translation Education* (UCL Press 2024). His first research monograph, entitled *Practices, Education and Technology in Audiovisual Translation* (Routledge 2024), forms part of the Routledge Research in Audiovisual Translation series.

Carla Botella (Universidad de Alicante, Spain)

Plenary session 4: “When DAT met Specialised translation. A true romance in translator training”

17:30-18:30. – Auditorium (Salón de actos) Facultad de Psicología

Abstract

Didactic audiovisual translation (DAT) has demonstrated its effectiveness across multiple educational levels, ranging from primary education to higher university studies (Talaván & Lertola, 2024). In fact, research shows that it can have an impact on language learning (Talaván, Lertola & Fernández Costales, 2023), since the use DAT activities “allows for a holistic enhancement of language competence in general, as well as mediation, production, and reception skills in an integrated manner” (Talaván & Lertola, 2024). However, DAT is also a valuable resource in translator training, helping with vocabulary, terminology and phraseology comprehension and acquisition, enhancing skills related to textual conventions and pragmatic contextualisation, developing specific translation skills while motivating students, etc.

This presentation will explore the “love story” between DAT and specialised translation by reviewing literature and different projects, (with special emphasis on TranslateDAT, Botella et al.,

2025), showing its pedagogical potential and providing an innovative framework for enhancing translator education through media-rich, competence-based learning. Finally, examples of lesson plans (LPs) that combine the TRADILEX methodology (Talaván & Lertola, 2022) and the EFFORT competence model (Hurtado et al., 2023), and integrate five DAT modalities (didactic dubbing, didactic audio description, didactic voice over, didactic subtitling and didactic subtitling for the deaf and hard of hearing) for C1-level learners will be explored and discussed.

Keywords: didactic audiovisual translation; specialised translation; translator training; translation competences

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Bionote

Carla Botella Tejera is senior lecturer at the University of Alicante and a certified English-Spanish Translator/Interpreter. She holds a Ph.D. in Translation and Interpreting from the University of Alicante (2010), a MA in New Technologies Applied to Education (2010) and a Postgraduate Diploma in Multilingual Advertising Transcreation (2020). In the last few years, Carla has published several articles on audiovisual and creative translation, DAT, humour, accessibility and intertextuality, and she has coedited 6 books (2018, 2020, 2020, 2021, 2022, 2024) and 2 special issues (Panace@ XXIII(56), 2022; Transletters 1(07), 2023). She is part of the ARENA (Accessibility, Audiovisual Translation and Language Learning) teaching innovation group and the TRADIT (Didactic Audiovisual Translation) research group at the Universidad Nacional de Educación a Distancia (UNED), and of the TEATRADSUAL and INCOGNITO research groups from the University of Alicante. Carla is the editorial coordinator of the *Encyclopedia of Translation and Interpreting* (ENTI), the web editor of the Iberian Association for Translation and Interpreting Studies (AIETI), she is part of the editorial board of the journal *Monografías de Traducción e Interpretación* (MonTI) and she is co-director of the Cinema and Audiovisual Cultural Programme of the University of Alicante.

PARALLEL SESSIONS

(Alphabetical order)

Acosta Velásquez, Claudia
“Para gustos, películas... y maneras de verlas”
Thursday, 15 th October 2026 – 13:00-13:30h. – (Room 2.25)
Abstract The consumption of audiovisual content does not constitute a homogeneous experience for all individuals. Differences in attention, information processing, and sensitivity to stimuli influence how audiovisual narratives are experienced. From a neurodiversity-informed perspective, understood as variability in human neurocognitive functioning (Walker, 2021), this study adopts an approach in which difficulties emerge from the interaction between individual characteristics and the environment (Dwyer, 2022). In this context, attention deficit hyperactivity disorder (ADHD) is particularly relevant, as attention is modulated by contextual factors that may facilitate or hinder the viewing experience (Ginapp et al., 2023). The aim of this study is to identify the main difficulties experienced by adults with ADHD when watching films, as well as to analyse their audiovisual consumption habits. Given the lack of research focusing on this population, an exploratory approach is adopted, based on data collection through an online questionnaire administered to individuals with and without ADHD. Preliminary results point to difficulties related to sustained attention, comprehension, and the management of audiovisual information, as well as to viewing practices such as pausing, rewinding, or multitasking. Based on these findings, the potential of existing support and accessibility resources in audiovisual translation—such as subtitling, audio description, and audio introduction—is considered for adaptation to different neurocognitive profiles in order to contribute to the comprehension and enjoyment of audiovisual content. Keywords: accessibility; attention; comprehension; movies

Ahonen, Tuuli
“Multimodal cues in subtitling: Results of an eye-tracking study”
Thursday, 15 th October 2026 – 11:00-11:30 h. – (Room 1.26)
Abstract Audiovisual texts are inherently multimodal, conveying meaning through multiple communicative modes that are processed via different sensory channels. Information is transmitted simultaneously through acoustic and visual means and articulated through a diverse range of semiotic codes, structured according to established filmic conventions (Díaz Cintas & Remael, 2021). Importantly, these channels do not function independently; rather, they interact dynamically, contributing collectively to the construction of meaning. Subtitlers operate within this complex, interwoven system when translating audiovisual material, making interpretive decisions that must account for both auditory and visual inputs. Professional guidelines emphasize the importance of considering multimodal elements during the subtitling process. For instance, quality standards for Finnish subtitlers (SKTL, 2020) and industry guidelines (Lång, 2013) explicitly instruct practitioners to attend to both image and sound. Despite these recommendations, there remains a need for empirical research examining how subtitlers actually engage with multimodal cues in practice.

This study addresses this gap by employing eye-tracking methodology to investigate subtitlers' processing strategies. Participants are asked to translate a short video clip while their eye movements are recorded, enabling detailed analysis of visual attention distribution. In addition, post-translation interviews are conducted to gain insight into participants' use of the audio track during the translation process.

The central research question guiding this study is: How do subtitlers utilize multimodal cues during translation? The findings provide empirically grounded insights into subtitling practices and have practical implications for translator training, particularly in fostering awareness of multimodal integration in audiovisual translation contexts.

Keywords: audiovisual material; translation

Arnáiz-Uzquiza, Verónica

“Collaborative AI-assisted subtitling in Higher Education: A Blended Intensive Programme for multilingual audiovisual translation training”

Thursday, 15th October 2026 – 16:30-17:00h. – (Room 1.26)

Abstract

The growing integration of machine translation (MT) and generative artificial intelligence (GenAI) into AVT workflows has reshaped both professional practice and pedagogical approaches. In response to these developments, this paper presents the design, implementation, and pedagogical value of the Erasmus+ Blended Intensive Programme (BIP) Collaborative Machine and AI-Assisted Subtitling, jointly developed by the University of Valladolid, Universität Innsbruck, Université de Mons, and Stiftung Universität Hildesheim. The programme, which has just completed its second edition in Austria following its first edition in Spain, was designed with a threefold aim: to enhance students' linguistic competence through work in multilingual teams; to develop their translation competence in an already technology-rich field; and to promote critical engagement with the integration of MT and GenAI into their translation practice.

The methodology adopted combined a blended learning approach with collaborative, task-based activities. On both editions, the virtual component incorporated a wide number of preparatory tasks, while the in-person phase focused on hands-on collaborative work in multilingual teams, where students completed tasks that reflect real-world scenarios, with the integration of MT and GenAI tools in the subtitling workflow. These teaching/learning activities were complemented by expert talks and discussions addressing professional practices and the benefits and limitations of current technologies. The presentation will offer a concise account of how the BIP was structured and the programme adapted between editions, with particular attention to the shift towards pedagogical proposals that encouraged students to critically reflect on the role of AI in AVT, beyond its mere technical integration.

Keywords: artificial intelligence; blended learning; machine translation; multilingual training; subtitling

Baeyens Morata, Lucas
“Didactic intralingual dubbing for pronunciation development: The case of /d/ in Spanish EFL learners”
Friday, 16 th October 2026 – 9:00-9:30 h. – (Room 0.07)
Abstract In an increasingly globalised world, English functions as the primary lingua franca for international communication (Jenkins, 2000). Within this context, fostering intelligible pronunciation becomes a key objective, particularly regarding phonological features that may hinder effective communication. One such feature is the voiced alveolar plosive /d/, particularly problematic for Spanish learners of English in intervocalic and final positions, since it is frequently realised as an approximant or fricative [ð] in Spanish, a pattern that does not occur in English and may lead to intelligibility issues (Walker, 2010). Against this background, didactic intralingual dubbing (DID) has emerged as a promising pedagogical tool for enhancing pronunciation in EFL contexts. Previous studies have highlighted its benefits for motivation, oral skills, fluency or intonation (Chiu, 2012; Sánchez-Requena, 2018; Talaván & Costal, 2017), although its application to specific phonemes remains underexplored (Baeyens, in press, 2023). This study investigates, then, whether DID can support the accurate production of /d/ in intervocalic and final positions among intermediate-level Spanish EFL learners. A quasi-experimental design was implemented with 71 intermediate-level undergraduate participants divided into an experimental and a control group, with pre- and post-test phonological data collected and analysed using non-parametric statistical tests (Wilcoxon and Mann-Whitney). The results revealed significant improvements in the experimental group, particularly in intervocalic position, where the phoneme was more problematic, suggesting a positive effect of DID in the learners’ phonetic awareness, thus contributing to a more intelligible pronunciation. Keywords: innovation; motivation; phonetics; second language instruction; translation References: Baeyens, L. (in press). Didactic intralingual dubbing as a novel pedagogical tool for enhancing English aspirated plosives in Spanish EFL learners. <i>Revista de Lingüística y Lenguas Aplicadas</i>, 21. Baeyens, L. (2023). Improving the pronunciation of problematic /v/ in Spanish learners of English using intralingual dubbing activities. In E. Castro (Coord.), <i>Interrelaciones entre la imagen, el texto y las tecnologías digitales. Nuevas perspectivas en la enseñanza de las ciencias sociales</i> (pp. 1158-1182). Dykinson Chiu, Y. H. (2012). Can film dubbing projects facilitate EFL learners' acquisition of English pronunciation? <i>British Journal of Educational Technology</i>, 43(1), 24-27. https://doi.org/10.1111/j.1467-8535.2011.01252.x Jenkins, J. (2000). <i>The phonology of English as an international language</i>. Oxford University Press. Sánchez Requena, A. (2018). Intralingual dubbing as a tool for developing speaking skills. in L. Incalcaterra McLoughlin, J. Lertola & N. Talaván (Eds), <i>Special issue of Translation and Translanguaging in Multilingual Contexts. Audiovisual translation in applied linguistics: beyond case studies</i>, 4(1), 102-128. https://doi.org/10.1075/ttmc.00006.san Talaván, N., & Costal, T. (2017). iDub – The potential of intralingual dubbing in foreign language learning: how to assess the task. <i>Language Value</i>, 9(1), 62-88. http://dx.doi.org/10.6035/LanguageV.2017.9.4 Walker, R. (2010). <i>Teaching the Pronunciation of English as a Lingua Franca</i>. Oxford University Press.

Belenguer Cortés, Luz
“Integrating didactic respeaking in language learning: An accessibility-oriented approach”
Thursday, 15 th October 2026 – 13:00-13:30 h. – (Room 0.07)
Abstract In recent years, didactic audiovisual translation (DAT) has gained increasing attention as a pedagogical approach that fosters both linguistic competence and mediation skills (Talaván & Fernández-Costales, 2026). Within this framework, in the context of Media Accessibility (MA), respeaking has emerged as a particularly promising activity combining oral reformulation, real-time processing and accessibility-oriented practices. Nevertheless, its potential as a tool in the foreign language (FL) classroom remains unexplored. This presentation presents the design of an ongoing study that investigates the role of didactic respeaking as a pedagogical tool among students of translation and foreign languages. Building on previous conceptual and pedagogical proposals (AUTHOR), the study adopts a pedagogically oriented research design aimed at exploring how respeaking tasks can foster oral mediation and accessibility awareness in the FL classroom. It is envisaged that participants will engage in a sequence of guided activities combining shadowing, reformulation and subtitling-oriented tasks based on audiovisual materials. Data collection is expected to follow a mixed-methods approach, combining performance-based assessment and analysis of oral productions. The study will focus on variables such as fluency, pronunciation, reformulation strategies and audience-oriented adaptation, all of which are central to both mediation and accessible communication. It is hypothesised that didactic respeaking can contribute to the development of oral skills while fostering inclusive and accessibility-aware communication practices. Expected outcomes include improvements in fluency, strategic reformulation and learners’ awareness of accessibility needs. By moving from conceptual exploration to empirical design, this study seeks to bridge the gap between pedagogy, innovation and inclusion in DAT and FL teaching. Keywords: Audiovisual translation; Didactic Audiovisual Translation; Foreign Language Teaching; media accessibility; respeaking

Bosch Fábregas, Mariazell & Sabaté Carrové, Mariona
“Students’ perceptions of interlingual voiceovers on linguistic competence in translation”
Thursday, 15 th October 2026 – 13:00-13:30 h. – (Room 1.26)
Abstract The current work started off as a hands-on initiative based on the Teaching and Innovation Project (PID) ECODAT (Didactic Audiovisual Translation to Raise Ecological Awareness), a project of intralingual translation. For the purposes of this study, we adapted ECODAT for university students of interlingual translation. Our study presents the results of a questionnaire that collects and examines the perceptions of students on their linguistic competence after completing a Lesson Plan (LP) of interlingual voiceover tasks in direct and reverse translation (English and Spanish). The focus of this study is on the perceptions questionnaire administered at the end of the translation tasks, following the perceptions questionnaire proposed by Botella et al. (2025) to analyse students’ perceptions of linguistic competence in the translation classroom. The LP was applied and conducted with a small group of nine final-year translation students at the University of Lleida and involved the languages English and Spanish. The integration of ECODAT in this LP is justified by its thematic context and content, as ecological topics can be motivating for our students

due to its increasing importance in today's society. The social impact of DAT has been described in previous research (Fernández-Costales et al, 2023; McLoughlin et al, 2020) identifying it not only as a language and learning tool but also as a pedagogical resource capable of fostering critical and social awareness. The results suggest the validity of DAT activities as an incentive to improve linguistic competence in translation, as well as increasing awareness and understanding of ecological issues.

Keywords: audiovisual media; questionnaires; linguistic competence; motivation; translation

Buil-Beltrán, Paula & González-Vera, María Pilar

“CATDAT: Scaling didactic dubbing for intercultural learning design and implementation across proficiency levels”

Thursday, 15th October 2026 – 11:00-11:30h. – (Auditorium)

Abstract

This paper presents CATDAT (Cultural Awareness Through Didactic Audiovisual Translation), a pedagogical innovation project that applies Didactic Audiovisual Translation (DAT), specifically didactic dubbing (DD), to the development of intercultural competence and integrated English language skills in pre-service primary teachers. Building on the TRADILEX methodological framework, the project contributes to ongoing DAT research by foregrounding intercultural learning across a range of English-speaking contexts beyond the traditional UK/US dichotomy.

CATDAT was initially designed as a set of four DAT-based didactic units targeting B2–C1 learners and implemented in the fourth-year subject Planning Effective Teaching within the Primary Education Degree at the University of Zaragoza. Each unit focuses on a different cultural context and combines task-based DD activities with pre- and post-tests on cultural knowledge and learner experience questionnaires adapted from TRADILEX.

Following a pilot implementation, the didactic units were subsequently adapted to an A2–B1 proficiency level and are currently being implemented in a second-year compulsory English course for Primary Education students. This second phase addresses methodological scalability and pedagogical transferability by adjusting task complexity, linguistic demands, and assessment instruments while maintaining the core DAT and intercultural objectives.

Preliminary findings from the advanced-level implementation indicate significant gains in cultural knowledge, improved identification and verbalisation of socio-cultural references, and progress in oral skills, including pronunciation, intonation, lexical range, and fluency. Initial classroom observations from the lower-level cohort suggest high learner engagement and confirm the feasibility of DAT-based intercultural tasks at earlier stages of teacher education. Therefore, the study highlights DAT as a flexible pedagogical framework for integrating intercultural and linguistic objectives across proficiency levels.

Keywords: Didactic Audiovisual Translation; didactic dubbing; intercultural competence; task-based learning; teacher education

Canales, María del Pilar

“Mediation, subtitling and language accessibility in language teaching”

Friday, 16th October 2026 – 12:00-12:30 h. – (Room 1.26)

Abstract

Since the publication of the Common European Framework of Reference for Languages in 2001 and its subsequent expansion in the Companion Volume in 2018, mediation has become a

language-related activity whose impact extends beyond the simple translation of a text, whether written, spoken or audiovisual. The aim of this study is to explore and analyse how Didactic Audiovisual Translation (DAT) can contribute, as a pedagogical tool, to improving the mediation competence of students in Specialized language education, specifically at C1 level in the Official Language Schools of the Community of Madrid.

The theoretical framework of this research focuses on studies carried out by various experts in the academic field (Bolaños García-Escribano & Navarrete, 2022; del Valle Cacela, 2024; Giralt, 2010; Navarrete, 2020; Navarrete & Bolaños, 2022; Talaván, 2013; Torralba & Pintado, 2024), who have highlighted the benefits that can be derived from the use of audiovisual translation methods to enhance the communicative competence. With the aim of building bridges of understanding, we approach the field of new technologies and generative artificial intelligence from an accessible and inclusive perspective, making use of the TRADILEX platform.

Keywords: accessibility; communicative competence; language activity; language mediation; subtitling

Casanova, Irene & Baeyens Morata, Lucas

“Balancing human and artificial input: AI use in creative intralingual dubbing projects”

Thursday, 15th October 2026 – 16:00-16:30h. – (Room 1.26)

Abstract

Creative didactic intralingual dubbing (creative DID) involves learners reworking audiovisual content by producing alternative scripts and dialogues subsequently dubbed, enhancing motivation, creativity, and engagement through its playful and often humorous nature (Talaván et al., 2024). Previous research has highlighted its benefits for oral competence (Ávila-Cabrera, 2022) and learner motivation (Talaván, 2019). Building on this pedagogical potential, recent studies have begun to explore how emerging technologies, particularly Artificial Intelligence (AI), can further enhance didactic audiovisual translation, positioning it as a promising area for innovation (Tinedo-Rodríguez et al., 2026), with initial developments already underway in didactic dubbing (Baeyens & Casanova-Mata, 2025).

This study examines, then, the pedagogical potential of creative DID, focusing on the integration of AI tools. The study involved 30 pre-service Primary Education teachers at the University of Castilla-La Mancha. Participants completed a short creative dubbing project declaring varying degrees of AI use. A correlational design examined the relationship between AI usage intensity and performance across creative, phonetic, and overall academic dimensions. Spearman’s correlations revealed a robust, significant link between AI intensity and script quality ($p = .58$, $p < .001$), explaining 33.6% of variance. Conversely, no significant effects were found for phonetic dimensions or final grades ($p > .05$), suggesting that AI provided a powerful cognitive scaffold for linguistic creativity and performance baselines in writing, yet its impact did not extend to oral production. Pedagogically, AI could offer interesting possibilities for script creation, while the performative-oral dimension that requires distinct instructional focus could significantly benefit from DID (Baeyens, 2023).

Keywords: Artificial Intelligence; audiovisual materials; creativity; innovation; translation

Castillo Bernal, María Pilar

“Cultural references in scientific and technical Didactic Audiovisual Translation”

Thursday, 15th October 2026 – 16:00-16:30h. – (Room 0.07)

Abstract

This presentation examines a set of audiovisual texts and specialised textual genres in German from scientific and technical fields as to the presence of cultural references, the possibilities of machine translation and translation techniques. The research method is based on Didactic Audiovisual Translation (DAT) principles as set forth by Talaván and Lertola (2022), specifically for teaching specialised translation (Tinedo-Rodríguez & Ogea, 2023) as well as studies on cultural references by Albaladejo (2024), Ogea, Botella and Bolaños (2023) and Igareda (2011). In this study, up to 60 cultural references were observed, mainly from the fields of medicine, technology and the food industry. Suggested translation techniques tend towards particularisation, adaptation and linguistic variation. Machine translation may assist at an initial stage, but it is insufficient to tackle the translation of these cultural references. Results show that the translation of cultural references in scientific and technical texts requires an interdisciplinary approach and a broad mastery of translation techniques, especially for documents with restrictions such as audiovisual texts.

Keywords: cultural references; DAT; German; machine translation; scientific and technical translation

Cerezo Merchán, Beatriz & Reverter-Oliver, Beatriz

“La inteligencia artificial en el aula de audiodescripción: una experiencia exploratoria y crítica”

Friday, 16th October 2026 – 12:00-12:30h. – (Room 0.07)

Abstract

La irrupción de la inteligencia artificial (IA) generativa en la traducción audiovisual y la accesibilidad plantea interrogantes sobre su papel en modalidades como la audiodescripción (AD). Aunque algunos estudios exploran el potencial de la IA en AD (Hasegawa-Johnson et al., 2017; Kruszielski et al., 2025; Yan y Sin, 2025), se requieren nuevas investigaciones que evalúen su capacidad para apoyar, igualar o mejorar la AD humana.

Esta comunicación presenta una experiencia de innovación educativa desarrollada en el Grado en [anonimizado] de la [anonimizado]. Mediante una secuencia de tareas de AD humana y con IA, posesición e ingeniería de *prompts*, el alumnado exploró críticamente el potencial de la IA para audiodescribir imágenes estáticas de un museo de su universidad.

Los resultados preliminares son de dos tipos. En cuanto a la calidad de la AD, las IA generan descripciones detalladas, pero suelen producir inferencias y errores factuales —acciones, edades, atributos, disposición espacial— además de problemas de naturalidad y sesgos. La posesición resulta imprescindible, y la ingeniería de *prompts* mejora la estructura y el ajuste a restricciones, pero no elimina sistemáticamente las *alucinaciones*. En cuanto al aprendizaje del alumnado, la experiencia ha favorecido el pensamiento crítico hacia las limitaciones y sesgos de la IA, pero también hacia sus posibilidades reales. También ha permitido comprender cómo las instrucciones que se dan a la IA condicionan el *output* y qué estrategias pueden mejorar (o no) los resultados automáticos, lo que contribuye a una formación más reflexiva sobre el uso de estas herramientas.

Keywords: accesibilidad; inteligencia artificial; innovación educativa; pensamiento crítico; traducción

Desilla, Louisa

“‘Idylls’ and ‘Horrors’ in Netflix’s ‘Maestro in Blue’: Implications for (interlingual) AD pedagogy”

Friday, 16th October 2026 – 16:00-16:30h. – (Room 0.07)

Abstract

Although there is a growing body of literature on audiovisual translation (AVT) in video-on-

demand streaming platforms, comparatively few studies have investigated media accessibility in this context, let alone regarding Greek productions. As Aitaki (2024, p. 245) observes, “Greek television has not had a significant effect on wider European or global production cultures, aesthetic or narrative trends”. As the first Greek drama series to launch on Netflix, *Maestro in Blue* (Papakaliatis, 2022-2024) can be considered a game-changer, paving the way for a new era of extroversion and visibility while perfectly illustrating Netflix’s glocalisation strategy. The role of the *mise-en-scène* is crucial in achieving the right balance between local flavour and global resonance, thus endowing the series with transnational audience appeal (Aitaki, 2024). Season I of *Maestro in Blue* is almost exclusively set on the Ionian islands of Corfu and Paxos. The *mise-en-scène* here is intimately linked not only to exportability but genre hybridity, as well: locations, colours and lighting jointly construe *island idylls* and *island horrors* (cf. Scott & Staines, 2023).

Against this backdrop, the present paper analyses audio description (AD) choices for *Maestro in Blue* (Season I) from an interdisciplinary perspective which brings together media studies, island studies, AVT/media accessibility and pragmatics. Moreover, an attempt will be made to explore what kind of adjustments would be required if an English AD were commissioned to accompany the English dubbed version available on the platform. Importantly, the paper aspires to demonstrate the advantages of using such audiovisual material in media accessibility training.

Keywords: audio description; media accessibility; pragmatics; training; transnationalism

di Francesco, Valentina
“DAT, ESP and SLD in Higher Education: Towards an inclusive audiovisual framework for English L2”
Thursday, 15 th October 2026 – 11:00-11:30h. – (Room 2.25)
Abstract The pedagogical potential of Audiovisual Translation has developed over the past twenty years as a field of research, widely referred to as Didactic AVT (Lertola, 2019a; Talaván & Lertola, 2022). DAT has shown effectiveness in enhancing linguistic, metacognitive, and mediation competences (Jao et al., 2024) as well as accessibility and inclusion (Rica Peromingo, 2025). However, systematic applications of DAT for university students with Specific Learning Disorders (SLD) in English for Specific Purposes (ESP) are underexplored. This study investigates how audiovisual materials and inclusive education can support ESP acquisition in English L2. It combines two data sources: the first consists of a thematic analysis of interviews with SLD students who have attended English workshops run this year within the BE.IN.UNIFE project, which explores students’ opinions on online activities and potential interest in ESP-oriented didactics. The second data source involves empirical research on the use of Tradilex activities (Talaván et al., 2024) to support learning methods during the English course in Education Sciences (BA degree, B1 level) at the University of Ferrara. Students’ interviews and surveys reveal their perceived improvements and engagement in English learning. Since they study social sciences, pedagogy and psychology, they can offer perspectives that differ from those of Language students, whom DAT tends to address. The combined qualitative analyses offer insights into the challenges and opportunities of inclusive ESP teaching and the extension of DAT research beyond its traditional use. Overall, the paper argues that integrating DAT, ESP and SLD-oriented education through the ‘Tradilex approach’ may offer a replicable model for English L2 teaching across different university

courses.

Keywords: audiovisual materials; inclusive education; learning methods; social sciences; university courses

Díaz Alarcón, Soledad

“El doblaje creativo como catalizador de aprendizaje traductor y multimodal”

Friday, 16th October 2026 – 16:30-17:00 h. – (Room 2.25)

Abstract

En el presente trabajo presentamos los resultados de un proyecto intermedial que integra traducción editorial y audiovisual realizado por estudiantes universitarios de Traducción. La singularidad de esta materia radica en que reúne a alumnado hispanohablante y francófono, de modo que nos ha permitido comparar no solo la calidad de las traducciones según su dirección (directa e inversa) sino especialmente medir la motivación percibida, la adquisición de la competencia traductora y la ansiedad en el desarrollo del proyecto. Dicho proyecto simuló un encargo profesional de traducción francés-español de un álbum infantil, traducción que se adaptó a un guion para locutar el cortometraje mudo homónimo. Para ello combinamos la metodología de aprendizaje basado en proyectos (Kolotsaki et al., 2016) con las secuencias estructurales de una *lesson plan* de Traducción Audiovisual Didáctica (Talaván et al., 2024) adaptadas a las diferentes etapas del encargo.

Los resultados del cuestionario final muestran que tanto la motivación del alumnado como la competencia percibida se mantuvieron en niveles altos en ambos grupos; sin embargo, en lo que respecta a la ansiedad, en la traducción inversa (hacia la L2) se aprecia mayor inseguridad y percepción de dificultad. Asimismo, constatamos que pese a las diferencias cuantitativas, los comentarios libres destacan la originalidad de la propuesta sustentada en un aprendizaje transversal y profesional en el que el trabajo en equipo ha posibilitado la superación de los distintos retos enfrentados.

Keywords: ansiedad traductora; aprendizaje intermedial; competencia traductora; doblaje creativo; Traducción Audiovisual Didáctica

Dmitrenko, Violetta

“Audiovisual subtitling in the teaching of French in Secondary Education”

Friday, 16th October 2026 – 16:00-16:30 h. – (Room 2.25)

Abstract

This paper aims to contribute to research on the didactic use of audiovisual subtitling for teaching French as a Foreign Language in Secondary Education. The first study compares the use of intralingual (French, L2) and interlingual (Spanish, L1) subtitles with a group of second-year Secondary learners of French (aged 13-14). The study combines a quasi-experimental pre-test/post-test design with a survey. The findings indicate that L1 subtitles contribute more to listening comprehension and to vocabulary acquisition. The participants perceived Spanish subtitles as the most useful for overall comprehension, while French subtitles were more efficient for vocabulary learning. The study suggests using L1 subtitles for beginners and progressively introducing L2 subtitles to enhance learners' exposure to the target language.

The second study explores the use of audiovisual subtitling in grammar instruction for first-year secondary students (aged 12-13). Combining quasi-experimental methods, classroom observation, and motivation surveys, it compares an experimental group practicing French

subtitling with a control group following conventional activities. Although the control group showed greater quantitative improvement, the subtitling group demonstrated notable gains in textual coherence, motivation, and positive attitudes toward audiovisual tools. Subtitling appears to be a promising strategy for fostering active engagement and the development of both linguistic and digital competencies.

Keywords: didactic audiovisual subtitling; Didactic Audiovisual Translation; French as a foreign language; Secondary Education

Durán Eusebio, María

“Audiovisual translation as a catalyst for linguistic, digital and accessibility competences in ESP”

Friday, 16th October 2026 – 16:00-16:30 h. – (Auditorium)

Abstract

Technological advances and the digitalisation of audiovisual media facilitated the emergence of specialist subtitling software and, alongside European-funded projects and scholarly support, contributed to the consolidation of audiovisual translation (AVT) as an academic field (Cintas & Wang, 2022; Sánchez-Requena & Frumuselu, 2024). The pedagogical application of AVT, known as didactic audiovisual translation (DAT), has gained prominence for fostering linguistic, mediating, and creative competences while promoting accessible and motivating learning environments. This study examines students’ perceptions of DAT—specifically, interlingual subtitling—in university-level English for Specific Purposes (ESP) classes regarding accessibility awareness and the development of digital and AI-related literacies (Danan, 2015; Talaván, 2010).

The instructional sequence included an initial analysis of accessibility practices across visual, auditory, and tactile modalities, considering permanent, temporary, and situational disabilities. Students then completed two tasks: (i) creating image-based tutorials with alternative text verified using screen readers, and (ii) transforming these tutorials into short videos with intralingual subtitles. Throughout the process, students engaged with basic AI-supported tools and reflected on the role of technology in accessibility. Data from student productions, classroom observations, and reflective feedback indicate high engagement with these creative and multimodal tasks, which, in turn, translates into an enhanced awareness of digital accessibility (Talaván & Lertola, 2025). Overall, DAT supports ESP instruction as it promotes language learning and students’ self-perception as active agents facilitating accessible communication (Ávila-Cabrera, 2022; Bausells-Espín, 2024; Lertola, 2019; Talaván & Lertola, 2022). This aligns with universities’ commitment to inclusive digital practices, opening the door to future collaboration with different stakeholders.

Keywords: accessibility; AI; didactic audiovisual translation; English for Specific Purposes; intralingual subtitling

Frumuselu, Anca Daniela

“From accessibility to pedagogy: The Avtia project and the role of AVT in higher education”

Friday, 16th October 2026 – 16:30-17:00 h. – (Auditorium)

Abstract

According to the World Health Organization (2023), the European Region includes approximately 90 million blind or partially sighted people and 190 million individuals who are deaf or hard of hearing. These figures highlight the urgent need to strengthen the role of Audiovisual Translation (AVT) in promoting accessibility and inclusion. Subtitling—particularly Subtitling for the Deaf and Hard of Hearing (SDH)—and Audio Description (AD) have become essential tools for producing accessible audiovisual content. Beyond their technical function, AVT can also serve as a pedagogical resource that supports inclusive education and the development of digital literacy, understood as the knowledge, skills, and attitudes needed to critically engage with media. As noted by Marcus-Quinn (2024), subtitles enhance the accessibility of eLearning for diverse audiences, including individuals with hearing impairments and non-native speakers, while also encourage reflection on issues such as gender, accessibility, and inclusivity.

Despite strong evidence supporting the pedagogical value of SDH and AD in educational settings, there is still a lack of practical methodologies that help teachers and students effectively integrate digital literacy into their curricula. This proposal is part of the Erasmus+ KA2 project AVTIA (Audiovisual Translation for Inclusion and Accessibility, 2024–2026), which aims to equip university lecturers and students with the knowledge, skills, and tools needed to teach, assess, and learn about inclusive practices through AVT, SDH, and AD. The project combines theoretical foundations with practical materials, including subtitling techniques, software tools, and AVT pedagogical platforms, as well as guidance for integrating AVT into language and translation courses. It also introduces a framework for understanding European audiovisual accessibility legislation and will produce a guide with policy recommendations to support inclusive professional practices across Europe.

Keywords: accessibility; AD (Audio Description); Audiovisual Translation (AVT); inclusion Subtitling for the Deaf and Hard of Hearing (SDH)

García Vizcaíno, María José
“Accesibilidad con tacto en los museos de arte: ¿ofrecer un servicio o generar una experiencia?”
Thursday, 15 th October 2026 – 12:30-13:00 h. – (Room 2.25)
Abstract La presencia del tacto ha cambiado radicalmente en las últimas décadas: de ser algo prohibido e indeseado (Candlin 2007, 2010, 2017) a convertirse en el eje central de exposiciones específicas o visitas táctiles en prestigiosas instituciones de arte. Las iniciativas de accesibilidad han contribuido a otorgar al tacto un lugar más destacado en el panorama artístico, especialmente como herramienta para que las personas ciegas puedan disfrutar del arte. Sin embargo, las restricciones que los espacios museísticos imponen a estas exploraciones táctiles plantean dudas acerca de qué tipo de accesibilidad fomenta y qué función se le asigna al sentido del tacto. El presente trabajo consiste en una comparación entre dos tipos de encuentros táctiles: los realizados en espacios museísticos y aquellos organizados en los estudios de los artistas. Mientras que en el primer grupo la accesibilidad consiste básicamente en ofrecer una acomodación a personas con discapacidad visual, en el segundo, el enfoque de accesibilidad es el de “access intimacy” (Mingus 2011): una forma totalmente única de comunicarse y conectar donde la accesibilidad genera interdependencia y se convierte en una experiencia verdaderamente liberadora (Mingus 2017). Esta accesibilidad consiste en compartir la experiencia artística entre los participantes y los facilitadores de acceso creando un entorno cómodo y de

confianza donde la accesibilidad se nutre de los comentarios y sugerencias de todas las partes implicadas (García Vizcaíno 2024, 2025) y donde el acceso resulta en una forma de conexión humana (Romero Fresco 2024), más que un servicio prestado al colectivo con discapacidad visual.

Keywords: accesibilidad; ceguera; museos de arte; tacto

Goñi-Alsúa, Edurne

“Traducción Audiovisual Didáctica: opiniones de maestros en formación sobre la secuencia 52 (Educación Primaria)”

Friday, 16th October 2026 – 12:00-12:30 h. – (Auditorium)

Abstract

En los últimos años, la Traducción Audiovisual Didáctica (TAD) ha dejado de ceñirse a la enseñanza de adultos para extender su alcance a las aulas de Educación Primaria. En esta propuesta, vamos a proporcionar los resultados de una encuesta de satisfacción que se realizó a los estudiantes del Doble Grado Internacional de Educación Primaria y Educación Infantil (grupos de castellano y euskera) de la Universidad Pública de Navarra, con respecto a la implementación de la TAD en las aulas de Educación Primaria. Tras una explicación teórica sobre la disciplina a la que eran totalmente ajenos, los 35 estudiantes realizaron las cuatro *lesson plans* de la Secuencia 52, preparadas especialmente para Educación Primaria (<https://www.tradilex.es/secuencias/52>).

Tras haberlas completado, se les pidió que contestaran a un cuestionario que evaluaban su experiencia con la plataforma, se les pedía sus opiniones sobre la metodología implementada y, desde su punto de vista como futuros docentes, se les preguntaba si consideraban que la TAD es una metodología adecuada para trabajarla en las aulas de Educación Primaria. Las respuestas, positivas en general, nos llevan a concluir que este grupo de maestros en formación se muestra favorable al uso de esta metodología y que lo harán en sus futuras aulas.

Keywords: Educación Primaria; maestros en formación; plataforma TRADILEX; secuencias didácticas; Traducción Audiovisual Didáctica

González-Montesino, Rayco H., López-Burgos, Elena & Papin, Stéphanie

“La Traducción Audiovisual Didáctica aplicada a la lengua de signos española: una experiencia de innovación docente desde la accesibilidad y la diversidad social”

Thursday, 15th October 2026 – 12:30-13:00 h. – (Room 2.25)

Abstract

En las últimas décadas, la Traducción Audiovisual (TAV) se ha consolidado como un recurso didáctico eficaz para la enseñanza de competencias lingüísticas en lenguas extranjeras y para la adquisición de habilidades traductológicas e interpretativas en lenguas orales. En este marco, la Traducción Audiovisual Didáctica (TAD) permite explotar el potencial pedagógico de modalidades como el subtítulo, el doblaje o la audiodescripción en contextos educativos diversos. Sin embargo, pese al desarrollo de la TAD en el ámbito académico español, no se han identificado referencias sobre el uso didáctico de la TAV para la enseñanza-aprendizaje de la lengua de signos española (LSE) ni para la formación en traducción e interpretación entre lenguas orales y signadas. La presente comunicación tiene como objetivo presentar un proyecto de innovación docente desarrollado con alumnado de tercer curso del Grado en Lengua de Signos Española y Comunidad Sorda de la Universidad Rey Juan

Carlos.

El proyecto propone el uso de la TAV como motor pedagógico para desarrollar competencias lingüísticas específicas en LSE y consolidar habilidades traductológicas. Para ello, se plantea la traducción a LSE de la reel-serie *Contando los días*, una microficción lésbica de 34 capítulos diseñada para su difusión en redes sociales. La elección de este material se fundamenta en su idoneidad para trabajar la expresión referida en LSE y en su potencial para abordar de forma transversal la diversidad sexual y de género. De este modo, el proyecto trasciende una aproximación técnica y fomenta el desarrollo de una conciencia social crítica desde una perspectiva educativa inclusiva.

Keywords: accesibilidad; diversidad sexual y de género; innovación docente; Lengua de Signos Española (LSE); Traducción Audiovisual Didáctica (TAD)

Gonzalo Llera, Carolina & Couto-Cantero, Pilar

“Didactic free commentary as a DAT mode for second language learning in Primary Education”

Friday, 16th October 2026 – 9:00-9:30 h. – (Auditorium)

Abstract

This action-research study examines the potential of Didactic Audiovisual Translation (DAT) as an innovative pedagogical tool to enhance oral production in Primary Education. Although DAT has gained visibility in language-learning contexts, its application in the final years of primary schooling remains underexplored. This study focuses on sixth-grade students in schools located in the Autonomous Community of Madrid. An ad-hoc DAT learning project was designed using the creative free commentary modality. The intervention was implemented with 65 students aged 11–12. Data collection combined performance-based evidence from students’ DAT tasks with self-reported perceptions gathered through structured reflection instruments. The analysis examined both linguistic outcomes and students’ views on the learning process.

Findings indicate that students perceived notable improvements in oral production, particularly in aspects related to dramatization, intentionality, and functional use of language. Participants highlighted that the creative free commentary format encouraged expressive delivery and purposeful communication. Additionally, students valued the feedback received on mediation strategies, reporting that the DAT tasks helped them become more aware of how to adapt and convey meaning effectively. The results suggest that DAT, and specifically the creative free commentary modality, can serve as a meaningful pedagogical resource in upper primary education. Its emphasis on expressive oral production and mediation appears to foster student engagement and linguistic awareness. Further research could explore long-term effects and compare DAT with other multimodal language-learning approaches.

Keywords: action-research; Didactic Audiovisual Translation; English as a second language; free commentary; Primary Education; second language learning

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Grimaldo Mendoza, Abigail
“Subtitulación creativa para sordos en el cine de animación: propuesta para la película Robot Salvaje”
Thursday, 15 th October 2026 – 16:00-16:30 h. – (Room 2.25)
Abstract
El contenido de las películas está diseñado no solo para comunicar, sino también para

disfrutarse, a lo cual las personas sordas no tienen acceso si no existe una traducción creativa del sonido. Aunque la creatividad como herramienta en los subtítulos para sordos ha sido objeto de estudio, las investigaciones que evalúan su efectividad son limitadas. Por eso, esta investigación emplea un enfoque mixto y presenta una propuesta con ejemplos de Subtítulos Creativos para Sordos (SCpS) en tres escenas de una película. Para analizar el contenido audiovisual previo a la subtitulación se realizó una transcripción de los elementos sonoros con una versión optimizada de la Partitura Blarduni. A su vez, la elaboración de los subtítulos fue guiada por estrategias creativas a nivel visual y semántico inspiradas en el formato de subtítulos en redes sociales, la interpretación del significado del sonido en su contexto (Sound In Context) y la manera de describir el sonido en la literatura. Las escenas con SCpS se proyectaron ante algunas personas sordas de México, quienes también respondieron una encuesta. Los resultados mostraron una reacción positiva al tipo de subtítulos, pero al mismo tiempo, las personas sordas identificaron áreas de oportunidad y brindaron varias sugerencias. Esto demuestra el gran potencial de la creatividad para ayudarnos a interpretar el sonido e idear cómo representarlo en pantalla, lo que puede lograrse al seguir puliendo las estrategias creativas en colaboración con la comunidad sorda. La información recabada aquí será un buen punto de partida.

Keywords: creatividad; interpretación; sonido; traducción; transcripción

Higgs, Dylan Omar

“Enhancing CEFR Mediation through Didactic Audiovisual Translation in L1–L3 Contexts”

Friday, 16th October 2026 – 09:30-10:00 h. – (Room 2.25)

Abstract

Didactic Audiovisual Translation (DAT) is an innovative pedagogical approach that integrates language learning, accessibility, and inclusive education across L1, L2, and L3 contexts. Grounded in the mediation descriptors of the Common European Framework of Reference for Languages (CEFR), this doctoral research examines DAT as a bridge between mediation, innovation, and inclusion in multilingual higher education. A mixed-methods quasi-experimental design was implemented with university students using subtitling and audio description tasks supported by professional tools such as Aegisub and Subtitle Edit. Findings show significant improvements in linguistic competence, mediation skills, and intercultural communication, alongside increased awareness of accessibility. The study confirms that CEFR-aligned DAT tasks enhance multilingual competence more effectively than traditional approaches, while also highlighting the need for stronger teacher training and curricular integration.

Keywords: accessibility; access to education; language teaching; intercultural communication; educational innovation

Igareda, Paula

“ALFA-LAB: integración de la subtitulación didáctica en alemán y francés”

Friday, 16th October 2026 – 11:30-12:00 h. – (Room 2.25)

Abstract

En el marco del creciente interés por la Traducción Audiovisual Didáctica (TAD) como herramienta para el aprendizaje de lenguas (Talaván y Tinedo-Rodríguez, 2023), el proyecto

ALFA-LAB (Laboratorio audiovisual para el aprendizaje de alemán y francés) se configura como una iniciativa docente innovadora en red interuniversitaria. Su objetivo es integrar la subtítulos intralingüística en la enseñanza del alemán y del francés como lenguas extranjeras en los primeros cursos de los grados en Traducción e Interpretación y Lenguas Aplicadas. Frente al amplio desarrollo de la TAD en inglés, su aplicación a lenguas como el alemán y el francés (Sanz, 2023; Veroz, 2020) en niveles iniciales (A2-B1) sigue siendo limitada. Esta comunicación presenta los resultados preliminares de los pilotajes realizados durante el curso 2025-2026 en asignaturas obligatorias, a partir de tareas diseñadas conforme la metodología Tradilex.

El estudio adopta un enfoque mixto que combina el análisis de producciones del alumnado, rúbricas de evaluación, cuestionarios de percepción y grupos de discusión. Los resultados apuntan a mejoras significativas en la comprensión oral y escrita, así como en la competencia léxica y gramatical, junto con un aumento notable de la motivación y la autonomía del estudiantado. Asimismo, se identifican desafíos específicos, como la segmentación subtítulos, la disponibilidad de materiales auténticos o la alfabetización técnica, y se analizan las estrategias implementadas para abordarlos. En conjunto, los resultados confirman la viabilidad de transferir esta metodología a lenguas con menor tradición en TAD y abren nuevas vías para su integración en contextos multilingües de educación superior.

Keywords: alemán como lengua extranjera; aprendizaje de idiomas; francés como lengua extranjera; subtítulos intralingüística; Traducción Audiovisual Didáctica

Lertola, Jennifer
“THE ECODAT PROJECT – Didactic audiovisual translation (DAT) to raise ecological awareness: Pedagogical innovation and knowledge transfer”
Friday, 16 th October 2026 – 9:00-9:30 h. – (Room 2.25)
Abstract This paper presents the ECODAT teaching innovation project, which explores the potential of didactic audiovisual translation to foster ecological awareness within higher education. It describes the design of an online university course developed at the UNED for B2-level English as a Foreign Language students, as well as additional knowledge transfer activities that extend the project's impact beyond the university setting. The four-week online course was offered to BA students via the Moodle-based MyDATLab platform. It included asynchronous communication tools (e.g. newsboard and forums), an AI-generated introductory video and pre- and post-questionnaires (ITIS and FITIS) (Fernández-Costales et al., 2023). The core of the course consisted of a sequence of three 60-minute didactic voice-over lesson plans integrating language learning and ecological justice issues. Subsequently, learners were required to select three articles and videos about Sustainable Development Goals (SDGs) related to ecological justice, followed by a recorded oral reflection on SDGs. Considering encouraging previous results (Lertola & Goñi-Alsúa, 2025), a knowledge transfer action was implemented through the piloting of ECODAT Light. A sequence of three 30-minute didactic voice-over lesson plans on the tradilex.es platform, developed in collaboration with the European Speak4Nature project, was piloted with B1-level secondary school students (aged 15–16) in Spain. Project dissemination was further supported through a radio programme addressing ecological justice and language education (Lertola et al., 2025). These interventions support the pedagogical viability of combining DAT and sustainability-driven content in both

higher and secondary education, thereby prompting further research.

Keywords: didactic audiovisual translation; didactic voice-over; English as a foreign language; ecological awareness; higher education

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Li, Ying

"Large Language Models in audio description translation: System performance and human-AI interaction"

Friday, 16th October 2026 – 11:30-12:00 h. – (Room 0.07)

Abstract

Recent advances in large language models (LLMs) have driven progress in written translation research (Robison et al., 2024; Zhang & Zhao, 2025), yet their application in multimodal translation remains comparatively underexplored. Audio description (AD) renders visual information verbally to enhance accessibility for persons with visual impairments. As AD script production is labour-intensive and costly, AD translation has been proposed as a more economical alternative (Jankowska, 2015). However, empirical evidence on LLM-based AD translation in the Chinese context remains limited. This study therefore compares different LLMs for English–Chinese AD translation and examines how AI-generated AD drafts impacts audio describers' interaction with the technology.

This study adopts a two-stage design. First, selected English AD scripts were translated into Chinese by four LLMs (DeepSeek; Kimi; Gemini; ERNIE 4.5) and two neural machine translation (NMT) systems (DeepL; Google Translate). The outputs were evaluated using automatic metrics (BLEU, TER, chrF++, and BERTScore) and human assessment (adequacy, fluency, and overall quality). Audio describers then completed AD translation tasks with and without the AI-generated draft. Human-AI interaction data—including the frequency, duration, and types of AI-related queries—were analysed to examine how AI-generated drafts shape describers' interaction patterns.

The findings indicate that DeepSeek outperforms other selected systems. When AI-generated drafts were available, audio describers posed fewer queries, spent less time interacting with the AI, and focused more on language refinement and condensation. This study provides empirical evidence for the application of LLMs in multimodal translation and contributes to the growing dialogue between AI and translation studies.

Keywords: AD; AD translation; human-AI interaction; large language models; translation quality assessment

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Martins, Cláudia
“Culture for all: Media accessibility professionals as universal access translators”
Friday, 16 th October 2026 – 11:30-12:00 h. – (Room 1.26)
Abstract It is undeniable that access to culture is a human right, acknowledged in international legislation that enforces people’s cultural rights. Such access takes different formats and can be directed to people from all walks of life, not necessarily people with disabilities. Greco (2018) encapsulates the future of accessibility, what he calls the accessibility revolution, by enunciating his paradigm shifts: from a particularist to universalist, from a maker’s to user’s and from reactive to proactive approaches. Without this revolution, access to cultural settings can be daunting and overwhelming to a variety of people and preparing resources and materials to ease people’s experiences is a “small price” to pay. It is against this backdrop that Media Accessibility (MA) professionals can play an important role. “Universal access translators” (Neves, 2018) will be, thus, paramount in enabling mediation in cultural settings. “Cultura para Todos Bragança” (NORTE-07-4230-FSE-000058) posits the case of universal access translation. In this project, the scientific team made 5 cultural venues in Bragança accessible to everyone, by producing resources based on a participatory and cocreative approach established with people with disabilities from local charities and hired specifically for this project. Over 400 resources were created for this project, e.g., subtitling, audiodescription and translation into sign language for videos promoting exhibitions and cultural spaces, audiodescription, easy and plain language, audio narration, braille and large print for cultural visits, and subtitling, audiodescription and interpreting into sign language for live events. We will draw on concrete examples from the 5 venues to describe the resources created, and seek to demonstrate how pertinent MA professionals are and can become an asset in making cultural spaces accessible. Keywords: approach; cultural rights; Media Accessibility; participatory and cocreative; people with disability; Universal Access Translators

Martínez Villermosa, Luz & Cacheiro Quintas, Laura
“Armonización de la enseñanza del subtitulado didáctico y accesible en formaciones LEA en Francia”
Friday, 16 th October 2026 – 12:00-12:30 h. – (Room 2.25)
Abstract Este trabajo descriptivo se centra en un experimento de armonización del subtitulado didáctico intra e interlingüístico para personas sordas en formaciones LEA (Lenguas Extranjeras

Aplicadas) en Francia. Para ello comenzaremos describiendo las particularidades del contexto en el que se ha desarrollado el estudio: dos programas de máster LEA en la Universidad Bourgogne Europe y en la Universidad de Rouen Normandie. Continuaremos detallando el trabajo de unificación de los criterios y recomendaciones para el subtitulado para personas sordas vigentes en Francia que hemos realizado con fines pedagógicos. Para ello, precisaremos las especificidades de un marco de referencia elaborado en torno a tres aspectos: visuales, temporales y de redacción del texto.

Abordaremos, además, su aplicación práctica en dos proyectos pedagógicos en los masters arriba mencionados: el primero, el subtitulado al francés de la serie animada web *Pajarones* creada por Kike Ortega y Coty Luzoro y el segundo, el subtitulado al español del cortometraje *L'autre* realizado por estudiantes de la Universidad de Rouen Normandie en el marco de un taller de cine y ganador del primer premio en la categoría Made in Normandie otorgado por el festival À l'Est en 2025. Terminaremos con un análisis de los resultados de esta experimentación y con las perspectivas de investigación que esta abre.

Keywords: accesibilidad; Lenguas Extranjeras Aplicadas; marco referencial; máster subtitulado didáctico

Marzà, Anna & Andaluz-Pinedo, Olaia

“Does practice really make perfect? The impact of active DAT in teacher training”

Thursday, 15th October 2026 – 11:30-12:00h. – (Room 0.07)

Abstract

The benefits of Didactic Audiovisual Translation (DAT) for language learning among secondary and tertiary education students have been widely documented in previous research (Talaván et al., 2024). Building on this research, the present study focuses on a largely unexplored area within DAT: the training of Primary Education (PE) pre-service teachers to implement DAT at this educational level. Although research in this area remains scarce (Fernández-Costales, 2021), interest is growing, as evidenced by initiatives such as the LearnDAT project led by the TRADIT group, a reference in the field of DAT. This study draws on previous work by the authors, which examined pre-service teachers' perceptions of DAT and their proposals for pedagogical adaptations in Primary Education (Torralba & Author, 2024; Author & Author, 2025). The main aim of the present study is to analyse the value of experimenting with DAT in teacher training, with particular attention to the development of pre-service teachers' ability to design DAT activities for PE. An exploratory study is presented involving a control group (CG) and an experimental group (EG) enrolled in the same course (English Pronunciation and Its Didactics) within a Primary Education teaching degree. Both groups will receive training in DAT, but only the EG will carry out intralinguistic dubbing. Data will be collected through students' teaching proposals and a questionnaire, and will be analysed both quantitatively and through qualitative content analysis. The results, expected in May 2026, will be examined with the aim of informing future proposals for teacher training in DAT.

Keywords: DAT; didactic dubbing; intralingual dubbing; lesson planning; teacher training

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Nicora, Francesca

“CREATEDAT Project: Fostering creativity through didactic audiovisual translation in the Italian language classroom”

Friday, 16th October 2026 – 9:30-10:00 h. – (Room 1.26)

Abstract

Didactic Audiovisual Translation (DAT) has attracted increasing scholarly attention due to its pedagogical potential and capacity to promote learner engagement, mediation and communicative competence (Incalcaterra McLoughlin et al., 2020; Plaza-Lara et al., 2024; Talaván et al., 2024). Creativity, as a multifaceted concept encompassing originality, is a key component of authentic language use and sophisticated cognitive processing (Lertola, 2019a; Talaván & Lertola, 2025). Nevertheless, despite the proliferating body of research on DAT, investigations investigating its impact on fostering creativity remain scarce, particularly in the context of Italian as a foreign language (IFL), where research is limited (Incalcaterra McLoughlin & Lertola, 2011; Nicora, 2024; Nicora & Lertola, 2024).

This paper addresses this gap by presenting an exploratory follow-up study from the CREATEDAT project, which was developed at the Universidad Nacional de Educación a Distancia in Madrid. The study examines how subtitling and creative dubbing tasks can promote creativity in the teaching of IFL at the University of Galway. The 12-week intervention, based on the TRADILEX methodology (Fernández-Costales et al., 2023), was conducted during the 2025/26 academic year and involved 21 university students. Materials were adapted for the Italian classroom and implemented as part of the course design. The creativity assessment rubric proposed by Talaván (2019) was used to assess students’ audiovisual productions. The results suggest that learners engaged in advanced creative reformulation processes, demonstrating greater originality, flexibility, and metalinguistic awareness. Overall, the findings support the use of DAT as a valuable pedagogical resource for nurturing creativity in foreign language education.

Keywords: audiovisual materials; creativity; language laboratories; language learning; second language instruction

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Ogea-Pozo, Mar
“Bridging fiction and documentary on the opioid crisis: A proposal for scientific AVT training”
Thursday, 15 th October 2026 – 16:30-17:00 h. – (Room 0.07)
Abstract This study presents research on specialized audiovisual translation training using two audiovisual products that address the opioid crisis in the United States from complementary perspectives: the drama series Dopesick (Strong, 2021) and the documentary series The Crime of the Century (Gibney, 2021). Both materials serve as the core of a project-based training methodology in which students complete a structured translation assignment organized into guided phases, including project management, documentation, pre-translation analysis, translation, revision, and final reflection on the process. From an educational perspective, the study focuses on the challenges inherent in translating scientific audiovisual content, where specialized terminology, discursive variation, social contexts, and the need to convey information clearly and engagingly for audiences converge. In this regard, the proposal highlights the pedagogical value of comparing the fictional series and documentary formats, enabling students to identify differences in the construction of audiovisual discourse, as well as the translation strategies required for each genre. Results from a sample of 50 students suggest that both genres present specific yet complementary difficulties that enhance translation competence in distinct ways. The documentary format promotes terminological accuracy and instrumental competence, while the series strengthens pragmatic, sociolinguistic, and cultural adaptation skills. Overall, their integration in the classroom contributes to more comprehensive training in specialized AVT and in handling scientific discourse in audiovisual media. Keywords: audiovisual Translation; didactics; documentary; series; subtitling

Pérez López de Heredia, María
“Arte y cultura para todas las personas: sensibilización, accesibilidad e inclusión, un reto pedagógico (y docente)”
Friday, 16 th October 2026 – 12:30-13:00 h. – (Room 0.07)

Abstract

Tomando como punto de partida la traducción multimodal (Boria et al, 2019) y la accesibilidad como forma de la misma, la propuesta proyecta una actividad docente que busca sensibilizar no solo al alumnado de Traducción e Interpretación, sino también a la sociedad en general, al visibilizar el hecho de que la cultura debe ser accesible para todas las personas, en tanto que derecho humano (Greco, 2016). Como se viene probando la utilidad didáctica de la accesibilidad en disciplinas afines (Marzà y Cerezo, 2025; Talaván y Fernández Costales, 2026; Talaván y Tinedo Rodríguez, 2025), se plantea un reto tanto pedagógico (concienciación y mentalización) como docente (formación en accesibilidad, en otras destrezas y competencias también traductoras).

Se ha elegido un espacio cultural reducido y abaricable para lograr completar el proyecto docente de manera efectiva: una exposición fotográfica a la que el alumnado tendrá acceso cercano en espacio y tiempo, en forma y fondo. A partir de una experiencia didáctica previa (Conde Ruano, 2021), la tarea docente incluirá una serie de acciones consecutivas y vinculadas: se cartografiarán las necesidades que plantea el espacio cultural de traducción y contacto (Apter, 2006; Gentzler, 2017; Pratt, 1991) elegido, se elaborará y ejecutará un plan de accesibilización del mismo y, en última instancia (y a más largo plazo), se llevará a cabo un estudio de recepción a varias escalas. Con el objetivo de que la acción resulte de utilidad, pero sin olvidar que también ha de ser viable, en los diferentes pasos se consultará con los potenciales usuarios (personas con discapacidad o necesidades de cualquier tipo), teniendo en cuenta también a los encargados de la exposición (creadores, comisariado, responsables del espacio).

Keywords: accesibilidad; cultura para todas las personas; espacio cultural; traducción multimodal

Pieper, Katrin

“Learning by doing audio description – not just for the students, but for the teacher too”

Thursday, 15th October 2026 – 11:00-11:30 h. – (Room 0.07)

Abstract

This paper offers a reflective account of introducing audio description (AD) into a media accessibility course for MA students at the Polytechnic Institute of Bragança (IPB). Although students already had experience with subtitles for deaf and hard-of-hearing audiences (SDH), AD was new territory for both the learners and the instructor. The module consisted of four intensive sessions combining theory, analysis, collaborative activities, and hands-on production. Students first explored AD through short films with existing descriptions and image-description exercises before progressing to the creation of their own AD scripts for film sequences. The course emphasised learning through experimentation, discussion, and feedback. Students reflected on key challenges such as visual interpretation, timing, and objectivity.

While their previous experience with SDH increased their awareness of accessibility and audience needs, it also led to some confusion between the two modalities: they occasionally included visual information in SDH and auditory information in AD, blurring the boundaries between the two practices. A distinctive feature of this experience was the instructor's own position as a learner. While familiar with AD theory, she had limited practical experience, which transformed the course into a shared pedagogical journey. Teacher and students navigated uncertainties, tested solutions, and developed practical skills together, highlighting the value of collaborative, practice-based learning in translator and accessibility training.

Keywords: accessibility training; audio description; collaborative learning; media accessibility

Pintado Gutiérrez, Lucía & Bardini, Floriane

“HOW TIMELY: promoting Minority and Endangered Languages in Post-Primary Education through audiovisual accessibility and translation”

Friday, 16th October 2026 – 11:30-12:00 h. – (Auditorium)

Abstract

The decline in the use of Minority and Endangered Languages (MELs) among younger generations poses a major challenge for linguistic diversity and inclusive education in Europe. The Erasmus+ project HOW TIMELY – Handling Our Wor(l)ds in Translation: Intersemiotic Strategies for Minority and Endangered Languages’ Promotion among Youngers (2024–2027) addresses this challenge (Hilton, 2011) by integrating didactic audiovisual translation (DAT) (Talaván et al., 2024) and media accessibility (MA) into post-primary education. By combining subtitling, revoicing and audio description as pedagogical tools, the project promotes students’ engagement with heritage languages in Catalonia (Catalan), Ireland (Irish) and Sardinia (Sardinian), while fostering innovative teaching practices, media literacy and digital competences.

This presentation explores how the HOW TIMELY portal supports teachers in exploiting audiovisual accessibility and translation (AVAT) to make media content linguistically relevant and accessible. Through specialised online training in AVAT and DAT, teachers learn to adapt audiovisual materials into MELs and design meaningful activities that foster translational awareness, reflection and intercultural sensitivity. DAT activities are co-designed with schools, piloted through eTwinning, and supported by a dedicated teaching portal, with all resources made openly accessible. By demonstrating how AVAT strategies support MEL revitalisation in formal education, HOW TIMELY aligns with TRADIT26’s focus on innovation, mediation and inclusivity in audiovisual translation pedagogy and accessibility, building on initiatives such as PluriTAV (2017–2019) and TRADILEX (2020–2023).

Keywords: Didactic Audiovisual Translation; languages; language revitalisation; media accessibility; minority and endangered languages

Pintado Gutiérrez, Lucía & Romero Muñoz, Alejandro

“From professional practice to translator training: Quality control in audio description in Spain”

Thursday, 15th October 2026 – 12:30-13:30 h. – (Auditorium)

Abstract

Audio description (AD) is an audiovisual translation and accessibility mode which has expanded significantly in recent years due to growing legislation and also to social awareness. In Spain, AD is regulated by the UNE 153020 standard, but the limited scope on AD quality assessment and the lack of international consensus on this particular topic create challenges for both professional practice and higher education. These gaps directly affect translator training, where evaluation criteria do not always reflect industry needs and realities. The study we propose presents an interuniversity research project that examines current quality control practices in the Spanish AD sector and compares them with assessment approaches in university and vocational training education. Data were collected through two questionnaires. One was

addressed to AD practitioners, accessibility companies, broadcasters, and cultural institutions, and the other was answered by AD trainers at university and vocational training level.

Preliminary findings reveal considerable variability in quality control procedures across the industry and notable discrepancies with academic assessment criteria and methods. While professionals tend to apply flexible, context-dependent criteria, educational settings often rely on more static models, highlighting a misalignment between training and practice. To address this gap, the project proposes the development of a pedagogically oriented evaluation tool aligned with professional workflows. By integrating quality-oriented practices related to AD from both professional and higher education contexts, this tool aims to strengthen translator training, foster professional competences, and facilitate students' transition into the labour market.

Keywords: audio description; higher education; professional practice; quality control; vocational training

Ramírez Barroso, Elia

“Enhancing translator competence through videogame localisation in the legal translation classroom”

Thursday, 15th October 2026 – 12:30-13:00 h. – (Room 1.26)

Abstract

Recently, the field of professional translation is experiencing an evolution that is transforming its workflows. In this new context, training prospective translators who can provide high-quality translations is key, especially now that machine and AI translations are ever more present (Ogea Pozo, 2025). In this context, a Lesson Plan (LP) based on the use of videogame localization for the development of specialized translation skills, specifically in the field of legal translation, has been carried out. The main goal of this study is to ascertain whether this type of activity can help translation students develop their translation competence and increase their knowledge of legal terminology. The study took place in an Economic and Legal translation course, with a total of 31 participants (n = 31). They were asked to complete several activities following the structure proposed in the TRADILEX project (Talaván et al., 2024) based on the translation of a fragment extracted from the legal-themed videogame Ace Attorney.

Preliminary results showed a very positive attitude of the students toward the activity, with a high motivation rate. In addition, they believe that this LP has helped them to improve their knowledge of legal terminology and that they would like to have similar activities in the future. The perception of the students and these results come to show that activities based on audiovisual translation modes can be quite beneficial for future translators, particularly in the case of specialised translation, since they allow them to enhance their translator competence and acquire thematic knowledge in an integrated manner.

Keywords: legal terminology; specialised translation; translator competence development; translator training; videogame localisation

Rastorgujeva, Jūlija
“Designing an audio description training module for translator education”
Friday, 16 th October 2026 – 16:30-17:00 h. – (Room 0.07)
Abstract In higher education, audiovisual translation has become an established component of translator training, yet audio description (AD) pedagogy often relies on dialogue-driven films. This study aims to examine whether silent cinema can function as an effective didactic environment for developing visual literacy and accessibility awareness within translator training. A structured AD training module was designed and piloted in a higher education translator training seminar as part of ongoing doctoral research on audio description for silent films. The module included guided visual analysis, narrative segmentation, identification of salient elements, script drafting, and peer reflection. The pedagogical design was informed by intersemiotic translation theory and competence-based teaching methods in audiovisual translation. Observations from the pilot implementation indicate that the absence of dialogue required students to engage more systematically with composition, gesture, and montage. Participants demonstrated greater attention to visual detail, improved descriptive precision, and increased awareness of accessibility as a professional responsibility. The silent film format appeared to intensify mediation processes central to audiovisual translation. These findings suggest that silent cinema operates as a productive pedagogical constraint within translator training. By foregrounding visual literacy and accessibility, the proposed module strengthens competence development in audiovisual translation and contributes to the diversification of teaching methods in higher education. Keywords: accessibility; audiovisual translation; higher education; translator training; visual literacy

Reverter-Oliver, Beatriz & Juan José Martínez Sierra
“Terror sin imágenes: un análisis de la audiodescripción del film <i>La abuela</i>”
Thursday, 15 th October 2026 – 16:30-17:00 h. – (Room 2.25)
Abstract El cine de terror se apoya en una compleja combinación de técnicas cinematográficas que incluyen recursos visuales y sonoros para generar emociones como miedo, tensión o angustia (Fu, 2016; Park, 2018). Para las personas con discapacidad visual, el acceso a los elementos visuales —y, parcialmente, a los sonoros— depende en gran medida de la audiodescripción. Sin embargo, los estudios centrados específicamente en cómo se audiodescribe el cine de terror son escasos hasta la fecha (Cabajal Velarde y Granados Romaní, 2022; Remolina Beltrán, 2021; Wiffler Stefanini, 2021). Esta comunicación presenta un estudio cualitativo y exploratorio de la audiodescripción del largometraje de terror español <i>La abuela</i> (Plaza, 2021), disponible en Prime Video. A partir de una selección intencional de veintiuna escenas con alto potencial para generar miedo, se analiza si la audiodescripción recoge de manera suficiente la información visual y sonora clave para la comprensión narrativa y la construcción de la atmósfera del filme, o si, por el contrario, se omiten elementos relevantes que podrían dificultar la experiencia de visionado de las personas con discapacidad visual. Tras la transcripción del guion audiodescriptivo, se llevó a cabo un análisis textual e interpretativo centrado en la audiodescripción de las técnicas

cinematográficas fundamentales del género —como la actuación, el espacio, la iluminación, el sonido, el montaje o los efectos especiales— y en la relación entre los distintos modos semióticos implicados.

Los resultados ponen de manifiesto una tendencia a priorizar la descripción de acciones, gestos y configuraciones espaciales, lo que contribuye a la comprensión básica de la historia, pero también revelan la omisión o atenuación de ciertos recursos visuales y atmosféricos clave del terror. Estos vacíos informativos abren interrogantes sobre el impacto que dichas omisiones pueden tener en la comprensión y el disfrute del filme, así como sobre la adecuación de los modelos normativos de audiodescripción cuando se aplica a un género tan sensorial como el cine de terror. El estudio plantea, así, reflexiones sobre los límites actuales de la audiodescripción y sobre posibles vías para mejorar la accesibilidad de este género cinematográfico.

Keywords: accesibilidad; acceso a la información; análisis cualitativo; ciego; cine

References:

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Rodríguez, Patricia

“Rethinking audio description: Towards user-centred and adaptive accessibility in audiovisual translation”

Thursday, 15th October 2026 – 12:30-13:00 h. – (Room 0.07)

Abstract

The increasing presence of accessibility services in audiovisual media has highlighted the importance of audio description (AD) within audiovisual translation (AVT). Despite the expansion of streaming platforms, AD is still commonly conceived as a relatively uniform practice, which does not fully reflect the diversity of users’ communicative needs. In this context, this study aims to reconceptualise audio description as a flexible and adaptive practice that may require different versions depending on users’ profiles. The study adopts a conceptual approach drawing on existing research in AVT and media accessibility. It examines three key dimensions of accessibility: visual accessibility (audio description), auditory accessibility (e.g. subtitles for the deaf and hard of hearing), and cognitive accessibility, where simplified language can support comprehension.

The findings suggest that AD may benefit a wider range of users beyond blind and visually impaired audiences, including individuals with intellectual disabilities, autistic users, elderly audiences, and second-language users, who may require different levels of detail and linguistic complexity. These results challenge the one-size-fits-all model of accessibility and highlight the need for a more user-centred approach. The study emphasises the importance of integrating this perspective into translator training in order to promote more inclusive audiovisual accessibility practices.

Keywords: accessibility; inclusive education; media; professional training; translation

Rodríguez Muñoz, María Luisa

“La lucha contra los mitos de violencia sexual en traducción jurídica mediante la TAD”

Friday, 16th October 2026 – 12:30-13:00 h. – (Room 1.26)

Abstract

La TAD se ha convertido en una herramienta efectiva para la enseñanza-aprendizaje del lenguaje especializado como el empresarial (Ávila-Cabrera, 2021, 2022; Talaván, 2006). Sus bondades también se han demostrado en la adquisición del conocimiento experto en derecho y la traducción jurídica (Rodríguez Muñoz, 2019, 2020a, 2020b, 2025). Además, ha permitido aumentar la conciencia de género en el aula de lengua extranjera (Talaván y Ogea Pozo, 2024; Tinedo Rodríguez, 2022, 2024a y 2024b) y de traducción (Ogea Pozo, 2023; Rodríguez Muñoz, 2022).

Habida cuenta de estos antecedentes, se diseñó e implementó una unidad didáctica de TAD en la asignatura Traducción Intercultural de la Universidad de Córdoba sobre interrogatorios de la serie Creedme (Unbelievable) para mejorar la sensibilización sobre la violencia sexual. Con este fin, se siguió la metodología de Talaván y Lertola (2022) en 4 fases: tareas preliminares, visualización, traducción audiovisual (subtitulado) y tarea de consolidación. Para medir la conciencia de género antes y después de la intervención, se realizó un estudio cuasiexperimental de tipo pre-test y post-test aplicando la versión reducida de la Rape Myth Acceptance Scale (IRMA-SF) (Payne et al., 1999) de preguntas en torno a 7 variables que responden a los mitos sociales que justifican las agresiones sexuales.

Los resultados muestran que la unidad didáctica ha mejorado la conciencia del estudiantado sobre todos los estereotipos que refuerzan la justificación de la violencia sexual y, de forma estadísticamente significativa, los posicionamientos relacionados con el consentimiento

Keywords: derecho; didáctica; estereotipos de género; traducción; violencia sexual

Rodríguez Rodríguez, Francisco

“Accesibilidad y traducción intralingüística de narrativa gráfica: la audiodescripción de cómics”

Thursday, 15th October 2026 – 16:30-17:00 h. – (Auditorium)

Abstract

Desde la entrada del siglo XXI, se ha observado un esfuerzo creciente por parte de las instituciones españolas para garantizar el acceso no discriminatorio a los productos culturales y su traducción, como evidencian iniciativas normativas tales como el *Plan Nacional de Accesibilidad 2004-2012*, la *Ley 51/2003* o el *Real Decreto 193/2023*. Estos avances han

centrado su atención, principalmente, en productos audiovisuales como el cine y la televisión, extendiéndose progresivamente al teatro, la ópera o los museos. El cómic, por su parte, ha quedado al margen de estas políticas de accesibilidad, sin que se aprecie un desarrollo significativo ni en el ámbito académico ni en el aplicado.

Esta laguna puede explicarse por el limitado reconocimiento histórico de la narrativa gráfica como objeto de estudio, si bien esta tendencia ha experimentado un cambio notable en los últimos años. En el contexto español, donde más del 80 % de la producción editorial en este ámbito son traducciones, el creciente interés por la historieta plantea la necesidad de abordar su accesibilidad. En este sentido, esta propuesta pretende examinar las posibilidades que ofrece la audiodescripción partiendo de las particularidades de su traducción.

Para ello, nos basamos en una revisión bibliográfica que concibe la narrativa gráfica como un producto de naturaleza semiótica compleja (Groensteen, 1999), enmarcando su accesibilidad dentro de la traducción intralingüística (Pillière y Albachten, 2024). Asimismo, se adoptan enfoques funcionalistas (Calvo, 2018; Nord, 2005), en diálogo con los estudios sobre traducción del cómic (Rodríguez, 2019) y la audiodescripción (Reviers, 2016; Romero-Fresco, 2019).

El objetivo principal es establecer un marco teórico específico, así como analizar y guionizar la obra *Medea a la deriva* (Fermín Solís, 2021) para su futura audiodescripción en el marco del proyecto en curso “Accesibilidad y traducción intralingüística en contextos de narrativa gráfica: estudio de recepción de la audiodescripción de cómics” VI Plan Propio de Investigación y Transferencia (2023-2026) de la Universidad Pablo de Olavide. Los resultados muestran que la unidad didáctica ha mejorado la conciencia del estudiantado sobre todos los estereotipos que refuerzan la justificación de la violencia sexual y, de forma estadísticamente significativa, los posicionamientos relacionados con el consentimiento

Keywords: accesibilidad; audiodescripción; cómics; narrativa gráfica; traducción intralingüística

Romero Muñoz, Alejandro
“Intersemiotic and interlingual audio description in translator training. A competence-based approach for future audio describers”
Thursday, 15 th October 2026 – 13:00-13:30 h. – (Auditorium)
Abstract Audio description (AD) is an audiovisual translation and media accessibility mode that is present in many Translation and Interpreting programmes and is gaining prominence in professional contexts. However, translator training still faces challenges in aligning classroom activities with industry workflows, particularly regarding quality control and the integration of emerging technologies. This study explores the pedagogical potential of distinguishing between intersemiotic AD (from image to text) and interlingual AD (machine translation followed by post-editing) in future audio describers’ training. The study is based on a classroom experience conducted with fourth-year Translation and Interpreting students specializing in audiovisual translation across two consecutive academic years (2024–2025 and 2025–2026). Learners worked in small groups on two tasks: producing an intersemiotic AD and post-editing an interlingual AD generated through machine translation. The pedagogical design incorporated structured reflection through questionnaires focusing on quality control, effort, and task perception for both types of AD. Preliminary results show that intersemiotic AD supports the development of core audiovisual

translation competences, such as reformulation, textual cohesion, and audience awareness. Interlingual AD seems to foster instrumental competence and critical engagement with machine translation, particularly in identifying recurrent errors and applying quality control strategies. In both cases students reported increased awareness of professional workflows. The integration of both types of AD enhances translator training by linking translation, accessibility, and educational innovation within a competence-based framework. The proposed approach contributes to employability by approximating real working conditions, reinforcing occupational qualifications, and promoting reflective practice aligned with current industry demands.

Keywords: accessibility; higher education; interlingual audio description; intersemiotic audio description; translation

Rosal Bustamante, Inmaculada

“The sound of soundtracks: SDH as a preliminary stage for DAT in the EFL classroom”

Friday, 16th October 2026 – 16:00-16:30 h. (Room 1.26)

Abstract

The inherent heterogeneity of the UNED student body requires a tutoring environment that prioritizes student engagement as a key factor for success. Several innovation projects, such as TRADISUB (Bolaños García-Escribano & Ogea-Pozo, 2023) and CreateDAT (Talaván & Lertola, 2025), have demonstrated the effective use of DAT activities in FLL classrooms. However, first-year students who are still adapting to both blended learning and self-regulated learning may struggle to fully engage with these multimedia instruction tasks.

This exploratory study presents a design proposal for a pre-DAT activity and its implementation in the EFL classroom (B1 level) on SDH designed as pedagogical scaffold, with students attending UNED tutorial sessions. The aim is to allow more accurate language development and accessibility awareness before engaging in DAT translation tasks involving educational technology. First, an integrated listening-speaking task activated prior knowledge through a video-based task, followed by a focused grammar component on verb–preposition patterns. Then, students described soundtrack fragments using adjectives frequently employed in SDH subtitles which they shared via Mentimeter for real-time feedback. The experience concluded with a collaborative reflection on the semiotic role of music and an optional final written task on quality control and accessibility across streaming platforms.

Results indicate that students effectively transformed abstract auditory stimuli into precise linguistic descriptions, reinforcing grammar and specialized vocabulary through meaningful production. This preparatory approach is essential prior to full DAT implementation to guarantee proficiency in core linguistic constructs before tackling digital literacy demands.

Keywords: blended learning; educational technology; language development; multimedia instruction; translation

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Ruiz Espejel, Beatriz
“Exploring sustained monologue through didactic audio description tasks”
Friday, 16 th October 2026 – 9:30-10:00 h. – (Room 0.07)
Abstract Audio Description has consolidated in recent years as a didactic audiovisual translation technique with the potential to promote the development of various communicative skills in the teaching and learning of foreign languages. However, few studies have specifically focused on oral skills related to the CEFR descriptor "Sustained Monologue: describing experiences". This study examines the potential of didactic audio-description tasks to enhance continuous oral production among university students of English as a foreign language. In particular, this study focuses on the discourse elements that support sustained monologue, discourse organisation, pause management, and the use of insertions. Several audio description tasks were analysed using a mixed-methods approach. Oral performances were examined using tools for discourse and lexical analysis to identify patterns related to the construction and maintenance of descriptive discourse. The results revealed patterns in key areas related to sustained monologues, especially the ability to maintain longer, more structured, and more coherent descriptions. The management of pauses and other discourse resources was also observed, as were patterns that are associated with fluency and discourse consistency. These findings suggest that didactic audio description is a suitable pedagogical tool for favouring skills related to sustained monologue in English-learning contexts, reinforcing the potential of didactic audiovisual translation techniques as a learning resource. Keywords: audiovisual aids; communication skills; foreign language learning; oral expression; teaching methods

Sánchez-Muiño, Miguel-Ángel
“Pilotaaje y validación de lesson plans TAD en la plataforma TRADILEX”
Thursday, 15 th October 2026 – 11:30-12:00 h. – (Auditorium)
Abstract La plataforma TRADILEX supone in avance significativo en investigación-acción con las distintas modalidades de TAD, ofreciendo un entorno de aprendizaje con más de 60 unidades diácticas ideales para contextos de inglés como lengua extranjera y segunda lengua. A pesar de su potencial, es necesario un marco de evaluación y pilotaaje sistematizado. Este estudio pretende establecer un modelo estandarizado y sistematizado que sirva de guía para evaluar y hacer el pilotaaje de las unidades didácticas integradas en la plataforma de aprendizaje TRADILEX u otras plataformas de aprendizaje similares. Keywords: enseñanza de inglés; materiales audiovisuales; pilotaaje; traducción

Sileo, Angela
“DIDAT (Deaf-Inclusive DAT): Applications and challenges”
Friday, 16 th October 2026 – 16:30-17:00 h. – (Room 1.26)
Abstract Over the past years, Audiovisual Translation (AVT) has drawn worldwide scholarly attention as a highly effective foreign language teaching tool (see, among others, Bianchi, 2015; Hornero-Corisco & Gonzalez Vera, 2020), gradually evolving into a dedicated sub-branch known as Didactic AVT (DAT). A prominent example of this evolution is the Spanish project TRADILEX –

coordinated by Talaván (2013; 2019; 2023) – which demonstrates the countless pedagogical benefits inherent in using dubbing, subtitling, voice-over, and audio description for teaching English. Building upon these theoretical premises, this contribution explores the adaptation of DAT within an Italian university context. Over the course of the last two years, this methodology has been applied to mixed classes comprising deaf, hard-of-hearing (DHH), and hearing students learning English as a Foreign Language (EFL). These undergraduate learners are currently being trained as future translators and interpreters in Italian Sign Language (LIS) and Tactile Italian Sign Language (LIST). Drawing from this pedagogical experience, this presentation highlights the practical applications, benefits, and inherent challenges of DIDAT (Deaf-Inclusive DAT). The primary objective is to develop and formalize a teaching method capable of breaking acoustic barriers and achieving full educational accessibility through the strategic use of interlingual and creative subtitling. Ultimately, the insights, empirical observations, and methodological advancements gathered from this inclusive academic practice have culminated in the recent publication of a dedicated monograph, entitled *Accessible EFL Teaching: Introducing DIDAT (Deaf-Inclusive DAT)*.

Keywords: AV rewriting modalities; DAT; DIDAT; EFL inclusive teaching

References:

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Stodolna, Aleksandra

“Creativity as a missing parameter? Rethinking quality criteria in audiovisual translation and AVT training”

Friday, 16th October 2026 – 9:00-9:30 h. – (Room 1.26)

With the advent of the “hegemony of streaming platforms,” project management in audiovisual translation has become increasingly internationalized, parameterized, and standardized. As a scholar, practitioner, and educator in translation studies, who analyses, applies, and teaches the “quality criteria and guidelines” relevant to streaming platforms, I was struck to discover that these guidelines make only cursory—if any—reference to creativity as a determinant of translation quality. While scholars have addressed this issue from various perspectives, they rarely argue for the need to expand such guidelines in this particular direction.

In my presentation, I will propose a set of criteria that could be incorporated into the guidelines used by audiovisual translation companies. These proposals draw both on my professional experience as a translator—including recent developments related to the increasing use of

machine translation and artificial intelligence in the industry—and on my work as a translation educator, where I teach students in AVT courses how to make their translations less “transparent” and more capable of reproducing the effect that the original text has on its audience. These criteria are also considered in terms of their pedagogical implications, particularly with regard to fostering creative competence in AVT training and enhancing students’ ability to engage critically with industry-driven standards. Given that audiovisual texts are artistic in nature, the proposed criteria are partly inspired by research on creativity in literary translation, particularly the work of Hewson and Bayer-Hohenwarter.

Keywords: artificial intelligence; audiovisual translation; creativity; translation teaching

Thaler, Krystel

“Reverse subtitling as a pedagogical tool in ESP: Exploring student motivation in Spanish VET”

Thursday, 15th October 2026 – 11:30-12:00 h. – (Room 2.25)

Abstract

Despite growing interest in audiovisual instruction as an approach to language pedagogy, empirical evidence of its motivational effects in vocational education contexts remains scarce. This study investigates the impact of a reverse subtitling task as a Didactic Audiovisual Translation (DAT) intervention on learner motivation in a B1 English language teaching context within the Spanish VET system. A quasi-experimental pre/post design compared an experimental group (n = 15) who completed the subtitling task against a control group (n = 17) who received traditional grammar instruction. Motivation was operationalized across four dimensions derived from Expectancy-Value Theory (Eccles & Wigfield, 2000, 2002), Self-Determination Theory (Deci & Ryan, 1985; Ryan & Deci, 2020), and Gardner’s socio-educational model (Gardner, 1985, 2010), and measured through Likert-scale questionnaires, open-ended responses, and a semi-structured focus group.

Quantitative results revealed a null finding ($t = 0.011$, $p = .991$, $d = .004$), interpreted as a limitation of instrument resolution rather than treatment ineffectiveness. Item-level and qualitative analyses reveal consistent directional patterns favouring the experimental group across intrinsic value, utility value, and self-efficacy dimensions. The co-occurrence of high perceived difficulty and near-unanimous intention to repeat the activity provides contextual support for the claim that DAT-based translation tasks generate productive challenge in VET learners.

Keywords: audiovisual teaching; language teaching; professional training; motivation; translation

Torralba Millares, Gloria & Pintado Gutiérrez, Lucía

“Evaluación por pares y audiodescripción didáctica: estudio comparativo sobre su valor pedagógico en educación superior”

Friday, 16th October 2026 – 9:30-10:00 h. – (Auditorium)

Abstract

La revisión por pares se ha consolidado como una práctica pedagógica eficaz en la didáctica de lenguas extranjeras, donde los enfoques centrados en el alumnado (Bell y Lygo-Baker, 2017) encuentran en esta metodología una herramienta clave para fomentar el pensamiento crítico y el juicio evaluativo, además de desarrollar la autonomía y la regulación del propio aprendizaje (Evans, 2013). En este contexto, la audiodescripción didáctica y su potencial a la hora de

vincular mediación y enseñanza de lenguas, se perfila como un recurso especialmente útil en la coevaluación. Concretamente, la interacción entre pares durante la revisión de audiodescripciones configura un proceso dialógico en el que el significado puede construirse mediante la interpretación y la retroalimentación. Este estudio analiza las percepciones del alumnado sobre la evaluación por pares en una tarea de audiodescripción didáctica. La metodología adopta un enfoque cuantitativo basado en el análisis estadístico de datos de dos grupos: 18 estudiantes de lingüística y traducción, y 15 futuros maestros de inglés como lengua extranjera. Los resultados muestran una correlación positiva entre la utilidad percibida en la evaluación por pares y su valoración equiparable a la del profesorado. Asimismo, se observan diferencias entre ambos grupos que subrayan la necesidad de adaptar las rúbricas y directrices a las características del alumnado para maximizar su valor pedagógico (Mercader et al., 2020). Las conclusiones recalcan la importancia del perfil profesional a la hora de potenciar el valor pedagógico de la evaluación entre iguales en la traducción audiovisual didáctica.

Keywords: aprendizaje cooperativo; audiodescripción didáctica; enseñanza de lenguas; evaluación por pares

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Veroz González, M^a Azahara

“Assessing creativity in the language classroom through Didactic Audiovisual Translation”

Thursday, 15th October 2026 – 16:00-16:30 h. – (Auditorium)

Abstract

This paper presents the methodological design and preliminary results of the educational innovation project CREATEDAT Phase 2, which focuses on assessing the impact of creative Didactic Audiovisual Translation (DAT) on the development of creativity in the foreign language classroom (Talaván & Lertola, 2025). In this context, creative DAT should be understood as the inclusion of creativity in the pedagogical design, given that students are asked to recreate the original audiovisual texts by employing strategies such as humour, critical thinking, and textual reflection in their mediation tasks (Fernández-Costales, et al., 2023; Lertola, 2019; Plaza, et al., 2024; Talaván, et al. 2024). The intervention consisted of 12 lesson plans based on different modes of creative DAT, including subtitling, dubbing, voice-over, and free commentary, and was implemented with students enrolled in the Degree in English Studies at UNED. These lesson plans were designed with a creative approach to DAT, encouraging students to employ creative skills in various stages of the communicative situation or lesson plan (Plaza, et al., 2024; Talaván & Lertola, 2025). To assess the impact of the intervention on the development of creativity, a one-group pretest-posttest pre-experimental design was adopted. This made it possible to analyse changes in students' perceived creativity before and after working with creative DAT over a six-week period. The main data collection instrument was a pretest-posttest questionnaire that included an adapted version of the Kaufman Domains of Creativity Scale (K-DOCS) (Kaufman, 2012), previously validated in the Spanish university context (González-

López et al., 2024). This scale was designed to evaluate creativity as little-c creativity, or everyday creativity, understood as a form of creativity that can be fostered through educational practice. The instrument covers five domains of creativity: everyday, scholarly, performance, mechanical/scientific, and artistic creativity. Thus, the assessment does not focus solely on the final product (subtitles, dubbing scripts, or other audiovisual outputs) but also captures changes in students' self-perception of their creative skills after the intervention (Talaván & Lertola, 2025). The results point to a significant improvement in students' creativity after the implementation of the DAT tasks, particularly in activities that require decision-making and multimodal problem-solving. This study therefore contributes to strengthening the empirical basis of DAT as an effective methodology for developing creativity in language learning.

Keywords: creative didactic audiovisual translation; creativity; DAT; educational innovation; foreign language learning

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Zafferri, Sveva

“Technology-enhanced audiovisual translation training: A pilot study in subtitling pedagogy”

Thursday, 15th October 2026 – 11:30-12:00 h. – (Room 1.26)

Abstract

This study explores the integration of Automatic Speech Recognition (ASR) and Machine Translation (MT) tools in a 12-week subtitling course for final-year BA students of Italian as a Foreign Language at the University of Galway. It examines how technology-supported workflows can be embedded into audiovisual translation training within higher education, focusing on students' learning processes, decision-making, and reflective engagement. Using a mixed-methods approach, the study investigates both the pedagogical affordances and limitations of these technologies. Preliminary findings suggest that technology-enhanced subtitling tasks foster critical awareness of MT output and support the development of digital literacy, while also highlighting the need to balance technological efficiency with human judgement in translation practice.

Keywords: accessibility; audiovisual materials; higher education; inclusive education; multimedia instruction

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