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# The Pedagogy of Translation: Didactic Strategies in Translation Education (Portuguese-English) for Translator Training at the Graduate Level

The Pedagogy of Translation: Didactic Strategies in the Teaching of Translation (Portuguese-English) for Translator Training at the Undergraduate Level

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**Summary**

This article investigates "Translation Pedagogy" as an autonomous and fundamental field within Language and Literature courses, focusing on the Portuguese-English language pair. The central problem is that bilingual fluency, although a prerequisite, does not automatically translate into translation competence, creating a pedagogical vacuum that undergraduate courses need to fill. Based on a full Bachelor's degree in Translation Studies (Portuguese/English) and complementary courses in Translation Studies and technologies (such as "Trados"), this research analyzes the transition from "knowing about" languages to "knowing how to do" translation. The objective is to discuss methodological challenges, such as the interference of the L1 (traits of Portuguese) and cultural asymmetry, and to propose didactic strategies that overcome merely prescriptive (product-oriented) teaching. We advocate a process-oriented and socio-constructivist approach that integrates the teaching of textual genres, technology (CAT Tools), and the development of the translator's "critical thinking". It can be concluded that the training of translators requires a specific pedagogy, based on the simulation of real projects, teamwork, and metalinguistic reflection.

**Keywords:** Translation Pedagogy; Translator Training; Translation Studies; Portuguese-English; Translation Technology.

**Abstract**

This article investigates the "Pedagogy of Translation" as an autonomous and fundamental field within Language Arts programs, focusing on the Portuguese-English linguistic pair. The central problem is that bilingual fluency, while a prerequisite, does not automatically translate into translation competence, creating a pedagogical vacuum that undergraduate courses must fill. Based on a degree in Portuguese/English Language Arts and complementary courses in Translation Studies and technologies (such as "Trados"), this research analyzes the transition from "knowing about" the languages to the "know-how" of translation. The objective is to



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discuss methodological challenges, such as L1 interference (marks of Portuguese) and cultural asymmetry, and to propose didactic strategies that overcome merely prescriptive (product-oriented) teaching. We advocate for a process-oriented and social-constructivist approach, integrating the teaching of textual genres, technology (CAT Tools), and the development of the translator's "critical thinking". We conclude that translator training requires a specific pedagogy, based on real project simulation, teamwork, and metalinguistic reflection.

**Keywords:** Pedagogy of Translation; Translator Training; Translation Studies; Portuguese-English; Translation Technology.

## 1. Introduction: The Gap Between Bilingualism and Translation Competence

Undergraduate courses in Languages, especially dual degrees such as Portuguese-English, have historically produced professionals with a remarkable degree of bilingualism and a solid theoretical foundation in linguistics and literature. However, the contemporary job market, driven by globalization and technology, increasingly demands not only proficient speakers but also competent translators. It is at this point that a significant pedagogical gap emerges: the belief, long since overcome in Translation Studies but still present in academic common sense, that "knowing" two languages is synonymous with "knowing how to translate." The author's specific background, which included complementing her degree in Languages with active participation in events such as the "VII Week of Languages and Translator-Interpreter" and the "Translation and Interpretation Conference," illustrates the perception of this gap.

This article focuses on "Translation Pedagogy" as a fundamental field of study and practice to fill this gap. The research problem that drives us is: how to structure the teaching of translation practice (Portuguese-English) at the undergraduate level, in order to take the student beyond linguistic proficiency and develop "translation competence" in them?
This competence, as defined by theorists such as the PACTE group (2003), is a complex system of sub-competencies that includes, in addition to bilingualism, instrumental (use of technology), strategic (problem-solving), and extralinguistic (world knowledge). The mere correction of texts (a product-oriented approach) proves insufficient to develop this complexity of knowledge.

The transition from a teaching degree to a bachelor's degree in Translation, or the inclusion of translation subjects in teaching degrees, reflects a market demand that academia needs to address with specific methodologies. Training in "Pronunciation" or the analysis of "Traces of Portuguese in Communication" (2007 Seminar) are examples of how metalinguistic awareness of L1 interference is crucial, but this article argues that such awareness needs to be channeled into translation practice systematically. "Critical and reflective thinking," listed as a key skill, should be applied not only to literature but to the act of translating itself, questioning choices and their consequences.



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The objective of this investigation is, therefore, to discuss and propose didactic strategies for teaching translation (Portuguese-English) that are process-oriented, socio-constructivist, and aligned with technological demands. We will do this by exploring the profile of the translator in training and the methodological challenges inherent in the Portuguese-English pair, such as linguistic interference and cultural asymmetry. Furthermore, the integration of the teaching of textual genres (explored in the "VI SELETI – Language, Genre and Technology") and the impact of computer-assisted translation tools (CAT Tools), such as "Trados" (Mini-course from 2005), will be central to our pedagogical proposal.

The methodology adopted is that of a bibliographic review, anchored in central theorists of Translation Pedagogy, such as Don Kiraly (2000), Christiane Nord (1991), and Anthony Pym (2013), as well as in language theorists such as Bakhtin (1995), to substantiate the importance of genres. The author's practical experience and complementary training serve as the motivating context for this analysis, seeking to transform the "appreciation for reading and writing" into an "appreciation for rewriting," which is the essence of the act of translation.

This study is justified by the need to train more well-rounded and reflective translators who understand their role not as "traitors" or "copyists," but as ethical and competent intercultural mediators. In a world dominated by information and technology, the "ability to adapt to different contexts" (whether academic or market-related) invariably involves the ability to manage and transfer meaning effectively, a competence that translation pedagogy deliberately aims to build, requiring "organization and creativity in teaching activities" on the part of the teacher.

## 2. The Profile of the Translator in Training: Beyond Bilingual Proficiency

The starting point for any effective pedagogy is a deep understanding of the learner. In the context of a Literature degree, the student who ventures into translation courses (Portuguese-English) arrives with a very particular profile: they generally possess high linguistic proficiency in Portuguese (L1) and an advanced level of English (L2), but rarely have a developed translation competence. They know how to *use* languages to communicate, but they don't know how to analyze them contrastively to mediate the communication of others. They are an excellent user, but a novice translator. The confusion between these two identities is the source of many of the first pedagogical obstacles, such as the student's frustration upon realizing that their fluency does not guarantee a good translation.

The great challenge for translation professors is, therefore, to guide students on the journey of developing "translation competence" (TC). This concept, extensively researched by groups such as PACTE (2003), is a macro-concept that breaks down "knowing how to translate" into multiple sub-competencies. Bilingual sub-competence (knowing the languages) is only one of them, and often not even the most problematic. The others include: extralinguistic sub-competence (knowledge of the world, of the cultures of both languages), translation knowledge sub-competence (knowing what the market is, what the theories are), instrumental sub-competence (knowing how to research, use dictionaries, glossaries and, crucially, technology) and, in



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At the heart of everything, the strategic sub-competency (knowing how to manage the process, identify problems, apply solutions, and evaluate the result).

Students of Portuguese/English Literature, upon entering the translation discipline, generally present a significant gap in the instrumental sub-competency. They may be excellent critical readers of literature, but may never have used a specific terminological dictionary or a CAT (Computer-Assisted Translation) tool. The inclusion of a "Mini-course 'Trados – What do I want you for?'" (2005) in the author's training is symptomatic of this need. The translation professor, therefore, needs to assume the responsibility of technologically "literate" their students, demonstrating that technology is not a threat (like pure machine translation), but an indispensable tool for productivity, consistency, and quality management in computer-assisted translation.

Strategic sub-competence is perhaps the most difficult to teach and the most essential. Students, accustomed to the "right answer" paradigm (typical of grammar-focused language teaching), seek the "correct translation" from the teacher. The translation teacher, in turn, must break this expectation and foster "critical and reflective thinking." Pedagogy should be centered on problem-solving: "Why is this word difficult? What are the 5 possible options? What are the losses and gains of each option? Which best serves the *skopos* (purpose) of the text?" The goal is to develop the student's autonomy, so that they can justify their choices based on theoretical and contextual criteria, and not just on guesswork or the first entry in the dictionary.

Another aspect of the profile of a translator in training is the management of psychophysiological factors, also part of the PACTE model. This includes "adaptability," stress management (deadlines), confidence (self-efficacy), and the "organization" of the work itself. Many Literature students, with their "appreciation for reading," are detail-oriented and perfectionistic, which is great, but they can freeze up when faced with the pressure of a real translation project, with its ambiguities and tight deadlines. Translation pedagogy should, therefore, simulate these real conditions, not to punish, but to develop the student's resilience and organizational and cooperation strategies.

In conclusion, analyzing the profile, the translation professor receives highly skilled human material (fluency in L1 and L2, critical reading ability), but this needs to be "reprogrammed." It is necessary to deconstruct the idea of translation as an act of word substitution (literal translation) and construct a vision of translation as a complex act of rewriting, intercultural mediation, and decision-making. The professor's "clear and empathetic communication" is vital to guide the student through this transition, which is often uncomfortable but fundamental for their transformation from a Literature student into a translator in training.



**3. The Role of the Translation Professor: From Prescriptivism to Socioconstructivism**

Historically, translation education in universities, when it existed, was dominated by a prescriptive approach. The professor, usually an experienced translator or a literature lecturer, presented a text, the students translated it, and the professor corrected the "errors" with...

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Using a red pen, presenting their own version as the template. This approach, centered on the final product and the teacher's authority, is deeply demotivating and pedagogically flawed. It ignores the most important aspect of translation: the mental, strategic, and research *process* the student went through to arrive at that result. The student's "critical thinking" is not stimulated, only their ability to guess what the teacher expects.

Modern translation pedagogy, influenced by currents such as Vygotsky's socio-constructivism and applied to translation by theorists like Don Kiraly (2000), proposes a radical inversion of this role. The teacher ceases to be the "owner of the correct translation" and assumes the role of "facilitator" or "architect of learning experiences." The socio-constructivist translation classroom is a "workshop" where the teacher does not lecture on how to translate, but creates "problem-situations" (authentic translation projects) so that students, often in "pedagogical team cooperation," construct knowledge collaboratively and in a situated manner.

In this procedural model, "error" ceases to be a taboo and is reinterpreted as a "window of pedagogical opportunity." When a student presents an inadequate translation solution, the teacher-facilitator does not correct it immediately; instead, they use it as a starting point for a discussion with the class: "What does this solution tell us about the interference of Portuguese?" Does it work in this context? Why? What other solutions could we find?" This requires the teacher to have "clear and empathetic communication," capable of creating a safe classroom environment where the student is not afraid to make mistakes, but sees mistakes as an essential part of learning and developing their strategic competence.

The author's dual training (Portuguese/English) is particularly advantageous for this facilitator role. The translation teacher needs a deep metalinguistic command of *both .* Languages, not just to translate, but to *explain* contrastive differences clearly. He needs to be able to articulate why a structure that sounds perfectly natural in Portuguese (L1) becomes a "trademark of Portuguese" (as discussed in the IV Language Seminar) when transposed literally into English (L2), discussing topics such as English's preference for active voice or the use of *phrasal verbs* instead of Latin verbs.

"Ethics and professional commitment," skills listed by the author, are also central to the teacher's role. The translation professor is the student's first ethical role model. They must openly discuss issues such as plagiarism (including machine translation plagiarism), client confidentiality, the importance of refusing work for which one is not qualified, and the fair negotiation of deadlines and fees. The professor must prepare the student not only for linguistic challenges but also for the ethical dilemmas of the job market, training professionals who are ethical and aware of their social responsibility as mediators.



Therefore, the modern translation teacher is a multifaceted professional. They are an architect of "teaching activities," a facilitator of collaborative processes, a mediator of cognitive conflicts, and an ethical role model. They must possess the "adaptability" to deal with the unpredictable nature of the socio-constructivist classroom and the "organization" to manage projects

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complex translation programs that simulate the market. Their ultimate goal is not to produce copies of themselves, but rather to foster the autonomy and "critical and reflective thinking" of each student, so that they become translators capable of learning how to learn throughout their professional lives.

**4. Methodological Challenges: L1 Interference and Cultural Asymmetry**

Teaching translation in the Portuguese-English pair is permeated by specific methodological challenges that the teacher-facilitator must be able to identify and address. The most persistent and immediate is, without a doubt, the **interference of the mother tongue (L1).** The student, even with advanced proficiency in English (L2), has spent their entire life thinking about and structuring the world through Portuguese. When translating (especially in the direct direction, PT-EN), they tend to transfer not only words, but also syntactic structures, collocations, and stylistic preferences from L1 to L2. The author's training, which included the "IV Language Seminar" focused on "Traces of Portuguese in Communication," touches precisely on this crucial point, which is the basis of the pedagogy of contrastive translation.

The teacher needs to develop "contrastive sensitivity" in the student. This goes beyond correcting obvious "false cognates" (e.g., *pretend* vs. *pretender).* The challenge lies in the subtle structures: the Portuguese tendency towards longer, subordinate clauses (stylistic "gerundism"), the preference for abstract nouns (e.g., "a realização da reunião"), while English prefers more direct, verbal structures (e.g., "holding the meeting"). The student needs to be trained to identify these "marks of Portuguese" in their target text (English) and to employ reformulation strategies (such as transposition) to produce a text that sounds natural and idiomatic to the reader from the target culture, without seeming like a "betrayal" of the original.

This linguistic challenge deepens when we delve into the second major methodological challenge: **cultural asymmetry.** Translation is not a linguistic operation in a vacuum; it is an act of intercultural mediation. The Literature professor, with their "appreciation for reading," is well-positioned to teach that many concepts are "culture-bound" and have no direct equivalents. How to translate "jabuticaba," "saudade," or "jeitinho brasileiro" into English? And, conversely, how to translate "Thanksgiving," "gerrymandering," or the concept of "privacy" into Portuguese without resorting to lengthy footnotes (which the client may not want)? The pedagogy of translation must address these issues head-on.

The teacher should use teaching strategies that force the student to engage with culture. This may involve the use of functionalist theories, such as Vermeer's Skopos Theory (1989), teaching the student that the "best" translation depends on the *purpose* (skopos) and the *target audience.* Regarding translation. For example, the translation of "jeitinho brasileiro" in a tourist text (where it can be domesticated as "our special Brazilian way") will be completely different from the translation in a sociological article (where it will require an explanation, perhaps with a loanword and a gloss). The student's "critical thinking" is activated when he realizes that there is not a single answer, but rather a strategic choice based on the client's *brief* .



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The author's background, having participated in the "Translation and Interpretation Workshop," suggests a familiarity with the complexities of going beyond the written text. The cultural challenge also manifests itself in tone, register, and pragmatics. Brazilian Portuguese, for example, tends to be more relational and less direct in business contexts than American English. The translator in training needs to be trained to identify these pragmatic nuances and decide, strategically, whether the tone of the original should be maintained (preserving the "local color") or adapted (making it more palatable to the target reader), a decision that touches on "professional ethics."

To address these challenges, the teacher should use specific "teaching activities." For example, the analysis of parallel translations (comparing several published translations of the same text) is excellent for showing how different translators have dealt with interference and culture. The teacher's "organization and creativity" are evident in the curation of these materials, bringing authentic texts (from blog posts to simple contracts) that present real problems, forcing the student to develop their extralinguistic (cultural research) and strategic (decision-making) sub-competencies, going far beyond grammar and the dictionary.

**5. The Centrality of Textual Genres in Translation Practice**

A pedagogical approach that has proven extremely effective in structuring translation instruction is the one based on **Textual Genres.** The author's background in Literature, which inevitably draws on theorists such as Bakhtin (1995) or Marcuschi (2002), already provides the theoretical framework for this. The premise is simple: no one translates "the language"; people translate "texts." And each text belongs to a genre (a contract, a poem, an instruction manual, a scientific article, a film subtitle), which has its own social, structural, and stylistic conventions. Translation competence, therefore, includes the ability to identify, analyze, and recreate these conventions in the target language and culture.

The author's participation in the "VI SELETI – Language, Genre and Technology" (2005) points precisely to this intersection. The teaching of translation cannot be a generic practice of "version" (PT-EN) or "translation" (EN-PT). The teacher must organize their curriculum around "families" of genres, in increasing complexity. For example, one can begin with more "closed" and informative genres (such as a birth certificate or a cooking recipe), where the terminology is precise and the structure is predictable, before moving on to more "open" and expressive genres (such as literature or advertising), where "creativity" and reinterpretation are required.

This genre-based approach is fundamental to the Portuguese-English pair. The conventions of the same genre can be radically different in the two cultures. An academic resume (CV) in Brazilian Portuguese has a structure and level of personal detail (e.g., marital status, photo) that are not only different, but often unacceptable, in an American or British *resume* . The translation teacher, when using this genre as a teaching activity, is not only teaching vocabulary (e.g., "education" vs.



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"education"); he is teaching cultural *adaptation* (localization), one of the most profitable areas in the translation market.

The author's central skill, "appreciation for reading and writing," is the foundation for working with genres. The teacher should foster in the student an "appreciation for *comparative reading."* Before translating an opinion article from Portuguese to English, the student should be guided to read several opinion articles *originally written in English* (in newspapers such as *The New York Times* or *The Guardian).* The goal is for them to absorb, through immersion, the conventions of that genre in the target culture: what is the tone? How are the arguments structured? What are the most common argumentative connectors ? This transforms translation from an act of guesswork into an act of professional emulation.

The teacher's "organization and creativity in teaching activities" shine through in this approach. Instead of a final exam where the student translates a surprise text, the assessment could be a "genre project." For example, the class could be divided into "agencies" (fostering "teamwork") that receive a *brief* to translate the marketing material of a Brazilian hotel (a specific genre) for the American market. This involves translating the website, adapting the *slogans* (transcreation), subtitling a promotional video, and, crucially, justifying their choices in a report (developing "critical thinking").

Therefore, genre-based translation pedagogy unifies theory and practice. It gives the student a clear roadmap of "what to observe" and "how to do it." It respects the "context" (Bakhtin) and the "purpose" (Skopos). For the Literature (Portuguese/English) teacher, this is a natural approach, as it utilizes their expertise in textual analysis (literary, journalistic genres, etc.) and applies it directly to the challenge of translation, making teaching more structured, professional, and aligned with market demands, which do not hire "English translators," but "contract translators," "marketing translators," or "game translators."

**6. The Impact of Technology (CAT Tools) on Translation Pedagogy**

No discussion of translation pedagogy in the 21st century would be complete without directly addressing the role of technology. The presence of a "Mini-course 'Trados – What do I want you for?'" (2005) and the "VI SELETI – Language, Genre and Technology" (2005) in the author's curriculum is extremely significant, showing an early awareness of a trend that is now the absolute industry standard. Undergraduate translation professors can no longer treat technology as an "advanced topic" or a threat; they must integrate it as a central component of their pedagogy, because it redefines what "translating" means and what skills the market demands.

The first point to demystify for Literature students is the difference between Machine Translation (MT), such as Google Translate, and Computer-Assisted Translation (CAT Tools), such as Trados, Wordfast, or Memsource. Students accustomed to using MT for their own consumption need to understand that the professional market operates with CAT Tools. These tools don't "translate on their own"; they are integrated work environments that assist...



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The human translator manages *consistency* (via Translation Memory - TM), *terminology* (via Terminology Databases - TB), and *workflow* (project management).

Translation pedagogy must therefore include "technological literacy" as part of the instrumental sub-competency (PACTE, 2003). The teacher needs to go beyond the "mini-course" and integrate the CAT Tool into the classroom routine. This presents a didactic challenge: the teacher is not giving a "software course"; they are using the software to *teach translation.* The teacher's "organization and creativity" are tested. For example, instead of simply teaching *what* a Translation Memory is, the teacher can create an activity where the class collaboratively translates a manual (using a shared TM) so that students experience in practice how consistency is maintained and how the work is optimized.

The rise of high-quality Neural Machine Translation (NMT) has further changed the game, creating a new market demand: **post-editing.** Today, the market often doesn't ask translators to translate "from scratch," but to "post-edit" (correct and improve) a text pre-translated by a machine. Literature students, with their "appreciation for writing" and "critical thinking," are ideal professionals for this task, but they need training. Translation pedagogy should include post-editing modules, teaching students to identify the types of errors the machine makes (e.g., lack of textual cohesion, context errors) and to apply the exact level of correction requested by the client (light vs. full post-editing).

Technology also impacts "ethics and professional commitment." The professor should discuss the implications of using TMs that contain confidential client data, the pricing of post-editing work (which is different from translation), and the translator's responsibility for a text generated by AI. The 2005 "VI SELETI" already pointed to the intersection of "Language, Genre, and Technology," and today this is more relevant than ever. Technology shapes genres: the translation of *software strings* or social media *posts* (technological genres) has character and context restrictions that the translation of a novel does not.

Therefore, the translation professor in a Portuguese/English undergraduate program has a duty to prepare the student for the *real market.* Ignoring Trados (or similar tools) is like a journalism course ignoring the internet. The professor's "adaptability" is tested, as they themselves need to be constantly updated. By integrating technology critically and practically, the professor is not just teaching how to use a button; they are teaching a new way to manage information, collaborate in teams, and optimize the translation process, preparing the student for the challenges and opportunities of the 21st century.

### 7. Concrete Teaching Strategies for the Translation Workshop

For the transition from prescriptivism to socioconstructivism (item 3) to be successful, the translation teacher needs an arsenal of "didactic activities" that materialize this processual and collaborative approach. The translation classroom, or "atelier," should be a space for "doing" and "reflecting on doing." The teacher's "organization and creativity" are fundamental to designing these activities, which should be structured to develop the...



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multiple sub-competencies of the trainee translator (item 2), going beyond simply correcting the final text and focusing on the development of "critical thinking".

One of the most effective strategies, aligned with Kiraly's (2000) socio-constructivism, is **Collaborative Translation and Project Simulation.** Instead of individual tasks, the teacher proposes a complex project (e.g., translating a chapter of an academic book or the website of an NGO) and divides the class into "teams" or "agencies." This activity, in itself, develops "leadership and cooperation in a pedagogical team," a key skill of the author.

Students need to divide tasks, research terminology together, create a common glossary (perhaps using Trados), review each other's work (peer review), and deliver a cohesive final product. The professor acts as a "project manager" or "client," providing clear *briefings* and mediating conflicts.

Another procedural technique is the use of **Think-Aloud Protocols (TAPs).** Although it is a research tool, it can be adapted pedagogically. The teacher asks a student (or a pair) to translate a "difficult" paragraph aloud, explaining *why* they are making each choice: "I'm looking up X in the dictionary," "I'm undecided between A and B because B sounds more natural, but A is more accurate," "I'm going to search for images of this technical term." This makes the decision-making process (the "black box" of translation) visible to the whole class, generating a rich metalinguistic discussion and showing that translation is a problem-solving process, not an act of magic.

Critical Analysis **of Published Translations** is a low-cost, high-impact activity that cultivates an "appreciation for reading and writing." The teacher selects a source text (e.g., a short story by Edgar Allan Poe) and brings two or three different published Portuguese translations to the classroom. In groups, students analyze a specific passage and compare the solutions of the professional translators. They are forced to discuss: "Which translation is more 'faithful'? Which is more 'fluent'? What is the skopos (purpose) of each? Which do you prefer and why?" This activity deconstructs the notion of a "single correct translation" and develops the student's critical repertoire.

**Glossary Construction and Terminological Research** is a practical activity that develops instrumental and extralinguistic sub-competencies. The teacher can use genres (item 5) as a starting point. When working with legal translation (a genre), the class is tasked with building a bilingual Portuguese-English glossary of specific terms (e.g., "agravo de instrumento," "liminar"), researching in reliable sources (legal databases, specialized dictionaries) and discussing the challenges of equivalence. This teaches students how to *research,* one of the most important skills for a translator, and generates useful material for the entire class.



Integrating technology (item 6), **post-editing of machine translation** is an essential activity. The teacher can generate a machine translation (Google/DeepL) of a text and give it to the students. The task is to transform that "raw" text into a high-quality translation. This activity is excellent for training "contrastive sensitivity" (item 4), because the

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The student needs to identify the subtle errors of interference, cohesion, and style that the machine makes, sharpening their "critical thinking" about language and their ability to revise, a fundamental skill in the market.

Finally, the **Translation Justification (Choices Report)** should accompany almost all activities. The professor should require the student (or team) to submit, along with the translation, a brief report (or "translator's comments") explaining the three or four most difficult decisions they made and why they made them. This forces the student to articulate their "critical thinking," to connect their practice with theory (e.g., "I opted for domestication here, according to the theory of...") and gives the professor a much richer assessment tool than simply grading the final text, evaluating the *process* and not just the *product.*

**8. Conclusion: Towards a Critical and Situated Pedagogy of Translation**

The journey proposed in this article, starting from a background in Letters (Portuguese/English) enriched by experiences in Translation Studies and technology, sought to demonstrate that the teaching of translation at the undergraduate level is a complex and autonomous pedagogical field.
We have demonstrated that the gap between bilingual fluency and professional translation competence can only be filled by a "Pedagogy of Translation" that is deliberate, process-oriented, and critical. Mere exposure to texts and error correction, a model inherited from outdated prescriptivism, is fundamentally inadequate for training the translators that the 21st century demands—professionals who must be, above all, intercultural mediators and information managers.

We argue that the profile of the trainee translator, the Literature student, has immense potential, but requires the teacher to deconstruct myths, such as that of "literal translation" or the "correct answer." The development of "translation competence," in the mold of the PACTE group, demands a holistic approach that goes beyond bilingual sub-competence and invests massively in instrumental (technology), extralinguistic (culture), strategic (problem-solving), and psychophysiological (project management and ethics) competencies. The student's "critical thinking," previously focused on literary analysis, should be redirected to the analysis of their own translation process.

We therefore advocate for a shift in the teacher's role: from a prescriptive authority figure to a socio-constructivist facilitator, as Kiraly proposes. A teacher with "clear and empathetic communication" and "adaptability" creates a "workshop" where mistakes are reinterpreted as learning opportunities and where "teamwork" is the norm, not the exception. This teacher does not offer ready-made answers, but designs "didactic activities" that force students to think, research, and justify their choices, fostering autonomy.



The methodological challenges of the Portuguese-English pair, such as the interference of the L1 (the "marks of Portuguese") and the profound cultural asymmetry, were presented not as insurmountable obstacles, but as the core of the program content. It is in confronting these...

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The challenges that the student learns. "Contrastive sensitivity" and "intercultural competence" are muscles that need to be trained through exposure to real problems, analysis of textual genres, and reflection on the *skopos* (purpose) of each translation, as functionalists suggest.

The centrality of textual genres, an approach already familiar to Literature professors (as evidenced by the "VI SELETI"), was proposed as the backbone for organizing the curriculum.
By focusing on the social and stylistic conventions of specific genres (legal, marketing, technical, literary), the professor makes teaching more practical, focused, and aligned with the market. The "appreciation for reading and writing" transforms into the ability to analyze and produce texts in bilingual contexts, preparing the student to work in specific niches.

Technology, as evidenced by the importance of the "Mini-course 'Trados – What do I need you for?'", was positioned not as an appendix, but as an integral part of the pedagogy. Mastery of CAT Tools and competence in post-editing of machine translation are no longer optional; they are requirements for professional survival. The undergraduate translation professor has an ethical duty to "technologically educate" their students, preparing them for the reality of a market where human-machine interaction is the new norm.

The proposed concrete teaching strategies (collaborative translation, TAPs, translation analysis, post-editing, justification reports) are the materialization of this process-oriented pedagogy. They demand "organization and creativity" from the teacher and focus on the development of the *know-how* and the *know-how of being* a translator. They shift the evaluation from the product (the final text) to the process (the argumentation, the research, the collaboration), which is a much fairer and more formative assessment of translation competence.

It is concluded that the Pedagogy of Translation, especially in the context of a degree in Letters (Portuguese/English), is a fertile and essential field. The author's multidisciplinary background, which combines Letters, Translation, and Technology, is the ideal profile for the teacher-facilitator of the future. By adopting a socio-constructivist, process-oriented, genre-based approach integrated with technology, the undergraduate course goes beyond simply training fluent bilinguals and begins to train translators at the start of their careers, endowed with "critical thinking," "professional ethics," and, most importantly, the autonomy necessary to continue learning in a profession that is undergoing constant and rapid transformation.

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