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The Workflow of the Translation of "Siglo mío, bestia mía": A Case Study of Translation-Based Group Activities

The purpose of this article is to present the workflow of the group translation of the Spanish play "Siglo mío, bestia mía" performed by a Student Organisation of Literary Translation based in the Institute of Applied Linguistics of the University of Warsaw, as well as the educational outcomes of the endeavour. Moreover, the paper aims at highlighting the need of including group projects, which would simulate the environment of a translation office, in the curriculums of translation training university courses. The paper discusses the definitions of a project and the most common approaches to teaching translation. Later, it combines those two aspects and determines the importance of project-based learning in the field of translation, which is shown by the example of the translation of "Siglo mío, bestia mía". The article introduces the author of the play and presents a brief summary of the text. Afterwards, the workflow of the group is presented in detail, explaining the roles of particular participants, the challenges they faced, and the outcomes of such a form of translation. In the conclusion, the article emphasises the necessity of including project-based translation activities in the curriculums of translation training university courses.

Keywords: teaching translation, student organisations, project, Siglo mío, bestia mía

Der Arbeitsablauf bei der Übersetzung von „Siglo mío, bestia mía": Eine Fallstudie zu übersetzungsbasierten Gruppenaktivitäten

In diesem Artikel werden der Verlauf der Gruppenübersetzung des spanischen Theaterstücks „Siglo mío, bestia mía", die von einer studentischen Organisation für literarische Übersetzung am Institut für Angewandte Linguistik der Universität Warschau durchgeführt wurde, sowie die pädagogischen Ergebnisse des Projekts dargestellt. Darüber hinaus soll der Artikel die Aufmerksamkeit auf die Notwendigkeit lenken, Gruppenprojekte, die das Umfeld eines Übersetzungsbüros simulieren, in universitäre Übersetzungsstudiengänge aufzunehmen. In dem Artikel werden die Definitionen eines Projekts und die gängigsten Ansätze für den Übersetzungsunterricht erörtert. Anschließend werden diese beiden Aspekte miteinander verknüpft und die Bedeutung des projektbasierten Lernens im Bereich der Übersetzung am Beispiel der Übersetzung von „Siglo mío, bestia mía" aufgezeigt. Hier wird der Autor des Stücks vorgestellt und eine kurze Zusammenfassung des Textes gegeben. Anschließend wird der Arbeitsablauf der Gruppe detailliert dargestellt, wobei die Rollen der einzelnen Teilnehmer, die Herausforderungen, mit denen sie konfrontiert waren, und die Auswirkungen einer solchen Form der Übersetzung erläutert werden. In der Schlussfolgerung betont der Artikel die Notwendigkeit, projektbasierte Übersetzungsaktivitäten in die Lehrpläne von Übersetzungsstudiengängen aufzunehmen.

Schlüsselwörter: Lehrübersetzung, Studentenorganisationen, Projekt, Siglo mío, bestia mía

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1. Introduction

This paper aims to present and discuss the workflow of the group translation of the Spanish play "Siglo mío, bestia mía" performed by the Student Organisation of Literary Translation based at the Institute of Applied Linguistics of the University of Warsaw. It also discusses the educational results of the project. I begin the article with a review of the literature on the definitions of a project. The analysis of definitions of a project is followed by a brief investigation of practices common in Polish university courses dedicated to teaching translation. Later, I present the workflow of the Student Organisation within the frames outlined by the discussed authors. Then, I compare the practices applied by the students to the theoretical findings described in literature.

The next sections shift to a discussion of the translation of the play "Siglo mío, bestia mía" performed by a Student Organisation of Literary Translation. First, the paper presents the play "Siglo mío, bestia mía" itself, discussing its merits, as well as those of its author. Chapters dedicated to the presentation of the play aim both to clarify the plot for readers who may not be familiar with Lola Blasco's work and to justify the students' choice by presenting the value of the play.

After this brief discussion, the paper explains the proper workflow. First, I present and explain the general idea of splitting the group into smaller divisions. There were four such groups in total: project managers, terminologists, proofreaders, and translators. Later, I proceed to introduce the role of each subgroup in detail. I present challenges faced by the members, as well as the solutions employed to overcome them. The article concludes by highlighting the positive outcomes of a translation-based group activity and the need to include such practices into the curriculums of university courses dedicated to teaching translation.

2. Definitions of a project

According to researchers, the purpose of a project is to introduce progress, a change of some sort (see Dunne 2011: 265). O'Connell (2001: 2) presents a project as a way of achieving a certain, determined goal. What was then the goal that the Student Organisation of Literary Translation was seeking to achieve? It seems that we aimed at more than one. Foremost, we wished to promote the work of a young playwright, Lola Blasco, who is not particularly recognisable in Poland. We have hoped that our endeavour will make her body of work better known in our country. This wish stems from our belief that Blasco's plays cross cultural boundaries and are worthy of appreciation. The second goal was more academic: through our project, we wished to better understand the roles of particular participants of a translation project and to master our abilities in translation as well as broaden our vocabulary. The last goal stems from the fact that the play takes place at sea. For that reason, we had to learn new nautical vocabulary, both in Spanish and in Polish. The ultimate goal of our

project was, in a sense, a capper of the previous ones, that is to put on the play. The last goal is still in progress, and the date of the premiere is still not set because we have not yet secured funding.

Another quality attributed to a project is its uniqueness (see Project Management Institute 2008: 5). The translation of "Siglo mío, bestia mía" was unique in the sense that it was the first project of our Organisation. Our Organisation, which, in turn, was the first student organisation dedicated to literary translation to exist within the Institute of Applied Linguistics. Moreover, for the vast majority of participants, the project was the first occasion to translate literary texts outside of the classroom environment, which is undoubtedly a value in its own right. All of those factors add up to the fact that a unique project creates uncertainty. For the endeavour to be made for the first time and to become a known territory for our team, we had to introduce various changes and adjustments in the course of the months spent on the realisation of the project. The initial plan designed for our proceedings had to be revised accordingly to issues that arise while working, in compliance with the rules of adaptive learning (see Dunne 2011: 267). Initially, we were not able to foresee with a hundred percent accuracy certain challenges that had to be overcome later. All of this was due to new experience gained, though not expected initially.

According to Wysocki (2007: 4) a project is "a sequence of complex and connected activities that have one goal or purpose that must be completed by a specific date, within budget and according to specifications". Naturally, since the objective of our project was to learn new skills and it was conducted non-profit, our team did not need to worry about fitting into a budget – there was none. However, the remaining attributes of a project, i.e., the deadline and guidelines, were met. We set deadlines for particular steps, suggesting different dates for the terminology, translation proper, text formatting, and proofreading, and the first performative reading. As for the specification, the team worked on a particular material, used coherent sources for terminology, and every participant had a settled role within the project. According to Dunne and Dunne (see 2011: 3), the temporal limits of a project do not mean its shortness: the time envisioned for our translation of "Siglo mío, bestia mía" was the academic year of 2021/2022 and three additional months spent on preparations for putting on the play. Nevertheless, the dates of the commencement of the project and its finalisation were set; therefore, the project itself was temporal.

3. Teaching translation

It would seem that defining a translation course and deciding what such a course should encompass is a difficult one, especially since, as pointed out by Hao and Pym (2022), the majority of translation teachers lacks formal training in this discipline. Instead, their educational backgrounds primarily revolve around the fields of linguistics or literature. According to Kizeweter (2013: 78), the aim of a translation

course is "to develop the skills and attitudes necessary to build on the more general translation skill". Clearly, there is no emphasis put on teaching how to work on a translation project, hence preparing a student for what most probably will be the environment of their future work. Piotrowska (2003: 22) also appears to focus, above all, on translation competence, describing a translator as "an explorer" or "a second author".

It seems that teaching translation tends to be understood as either developing translation competence or expanding the theoretical knowledge of a student. This is also an approach described by Kałużna (see 2012: 211). She outlines the process of teaching translation she employs as first acquainting the students with the most important works of the key translation theorists, and later supervising translation workshops.

Contrary to the former approaches, Davies (2004) presents a differing perspective. According to the researcher "the aim of the teaching and learning process is to encourage intersubjective communication in a positive atmosphere, mainly through team work, to acquire linguistic, encyclopedic, transfer and professional competence and to learn to learn about translation." In light of this assertion, Davies puts forth three distinct approaches to the instruction of translation: transmission, transaction, and transformation. The transmissionist approach, being the most product-oriented, entails the teacher assigning a text for students to read and translate. On the other hand, the transactional approach introduces the element of cooperative engagement among a group of students. The third approach, referred to as the transformational approach, diverges from the former by entailing a paradigm shift in the teacher's role. In the transformational approach, teachers no longer assume the role of evaluators of the end product; rather, they serve as facilitators who guide students in their process of creative exploration (see Davies 2004).

Venuti (2017) provides an overview of diverse methodologies employed in designing university courses focused on teaching translation. The researcher explain that contemporary approaches in domain of translation tend to integrate insights from various disciplines including translation studies, cultural studies. Sociology or literature. Furthermore, Venuti highlights that the skills cultivated during the courses may vary depending on their alignment with specific genres or text types, as well as the language pairs under consideration. In addition to traditional translation workshops, educational institutions offering translation degrees may also offer optional courses such as audiovisual translation, CAT tools, the history of literature, etc. (see Venuti 2017).

Curiously enough, however, while papers and textbooks dedicated to teaching written translation focus on developing translation competence, articles about teaching interpretation encourage the introduction of other aspects of the job of an interpreter to the classroom environment. Not only the interlingual competence is taken into account. An example of such an approach is the article of Łopacińska-Piędel

(2013: 108) in which she describes various competencies developed during interpreting training courses. She explains that, due to the character of the job, university training of interpreters encompasses a variety of skills. It not only focuses on interlingual competence but also furthers the theoretical findings of the field, stress management techniques, note-taking skills, reformulation, entering the market and dealing with clients.

Similarly, according to Biel (2011: 70), university translation programs should focus on "training translation service providers rather than translators". Biel (2011) indicates the need to introduce elements of different roles that a graduate may assume after having graduated university and entering the job market. Unlike freelance translators, specialised in translation itself or proofreading, graduates of first- or second-cycle university translation programs may find work in a number of positions related to translation. They may work on translation, proofreading, revision, editing, reviewing, project registration, project documentation, pretranslation processing, source text analysis, consistency monitoring, graphic design or financing the project (see Biel 2011: 70). The curriculums of the university translation training courses should reflect such a wide array of employment possibilities – a result of various stages of the translation process.

But is this theory applicable in real life? Is it possible for students to work on a translation as a group? In the following sections, I will describe an attempt made by the Student Organisation of Literary Translation to perform a group translation. Our project proved that working on a translation project as students is, in fact, possible. Positive outcome of our endeavour indicates the necessity to include project-based activities into curriculums of translation teaching university courses.

4. "Siglo mío, bestia mía"

4.1 Choosing the play

The play that was being translated within our project is originally entitled "Siglo mío, bestia mía" and was written by a young Spanish playwright Lola Blasco. Our organisation chose this particular play to translate for several reasons. First of those, was the fact that, despite being translated by other students in Gdańsk as an exercise, the play hasn't been ever published in Poland. Another reason was the possibility of contacting the author: Lola Blasco is a young, prolific writer and an active internet user which enables writing to her in case of some doubts. When it comes to other reasons for choosing "Siglo mío, bestia mía" as the material for our project, it was its topic and the themes appearing in the play. Immigration, finding their own identity and literature were the topics close to the hearts of the members of our organisation. Lastly, we believed that the nautical motifs of the play would pose a challenge for our group as far as the vocabulary is concerned.

4.2 Plot

The action of "Siglo mío, bestia mía" takes place exclusively on a boat. It features the following characters: Yo ('Me'), El Piloto ('Navigator'), El Buzo ('Diver') and La Bestia ('The Beast'), the main character being Yo. There are eight scenes in the play, three of which end with an entry from a logbook kept by Yo and written i the first person. Unlike the action-filled plot, the entries in the logbook focus on the inner life of Yo, her feelings, and general reflections about current events, life, and love. However, not only the logbook is concerned with those themes. The dialogues refer to them as well. "Siglo mío, bestia mía" operates on many metaphors and literary allusions. For instance, La Bestia is both a symbol of the main character and a reference to "Moby Dick". Just as in the famous novel, the first time our protagonist spots the whale she cries '¡Por ahí resopla!' – 'There she blows!'

In the course of the play, the characters discuss different topics most often covered in the media at the time of the publication of the play, for example, the Syrian civil war. Usually, such topics are not introduced directly, but rather through what is happening to the boat, the stage of our play. In one scene, for example, the characters see a raft with refugee children seeking shelter. This sight leads to a lively debate about whether to let the children enter the boat or not – an obvious metaphor for the refugee crisis and different attitudes towards this issue.

5. The project

At the beginning of our project, that is, in October 2021, the first thing we did was to distribute roles. The group decided on the following division: two project managers, six translators, four proofreaders, and two terminologists. Such proportions seemed reasonable since they corresponded to our needs. Each subgroup faced different challenges but managed to overcome them through teamwork and mutual support. Nearing the end of the project, everyone claimed to be satisfied with their task and expressed a wish to develop further in that particular direction. Assessment of the participants' views, assures me in my opinion that the curriculums of translation training university courses must include group projects which would simulate the environment of the translation office. Such projects not only teach the student responsibility and teamwork but also inform of the wide array of job opportunities within the industry. The translation that we undertook made us realise the importance of each stage of translation and taught us respect to specialists responsible for each one of them.

The following chapters will present the tasks and issues that arose most frequently within each subgroup of our project. First, I will discuss the role of project managers, focusing on my experience. I will present problems that I faced and learning outcomes of assuming this particular position. The group analysed after project

managers consisted of terminologists. Unlike the previous section, this one will focus on solutions employed by the terminologists to overcome various issues particular to their task. After the terminologists, I present the job of proofreaders. It seems that students who worked in this group have come to highly positive conclusions. I will explain those conclusions in detail. The last group whose experience I discuss consists of translators.

5.1 Project managers

The small group of project managers consisted of me and one other student. Therefore, in this subsection, I will focus on my experience and the challenges I faced. During the past academic year, I had to learn (and, I believe, to some extent, did) many aspects of leading a team. It was not an easy task leading the first-ever project of the organisation, be it dealing with different needs, expectations and contributions of the participants or the tedious paperwork. There were many forms I had to fill out, a number of menial tasks I had to perform, and no one to explain how to do them properly, since I was the first president to chair the Organisation. At times, I was overwhelmed by those circumstances, but it was the task that I assumed, that I volunteered for and that I am glad was performed by me, as it presented me with a great learning opportunity. It was the first time when I had to lead a team of students. My university courses did not prepare me for this role. I wish that my experience and challenges I faced will be treated as a suggestion to putting students in a position of a project manager and teaching them about tasks and responsibilities such position entails.

There were many problems I had to face as a project manager. The first one that I want to mention was motivating the group. It was a very difficult task for me and whenever I was under the impression I failed, I felt demotivated myself. Encouraging a group of peers to perform their tasks did not feel right. It became easier as time progressed but, especially in the first months, I was clueless as to what to do. At the same time, I knew that our project does not make much sense if we are not fair towards one another and do not keep deadlines. At the moment, my personal takeaway from this situation is the value of assertiveness. Managing the project made me realise the importance of establishing rules and boundaries, even in such informal environment as meetings of a student organisation. Talking to the students and reflecting on my performance, I realised that a good leader is not necessarily someone who tries to please everyone but rather a person that can set some ground rules and help navigate the project towards its destination.

5.2 Terminologists

The task of the terminologists was to check nautical terminology, prepare a glossary for the translating group, and clarify potentially intangible terms during biweekly meetings of the Organisation. Despite the fact that we worked on a literary text, there was still a great need for consistency when it came to nautical terms, especially since

most of them would appear more than just once. To complete their task, the terminology team consulted various online dictionaries of nautical terminology. Among the dictionaries consulted for the meaning of terms were: the dictionary of the Royal Spanish Academy, a body dedicated to ensuring the stability of the Spanish language and a leader in Spanish dictionaries; the Dictionary of the Polish Language of the Polish Scientific Publishers PWN and Ling, a Polish online dictionary for foreign languages. As for dictionaries and knowledge bases dedicated solely to nautical terms, the following were used: Diccionario Náutico, an Argentinian website with definitions of Spanish nautical terms, and Szekla, a website purpose of which is the same, just in Polish.

No strangers to sailing, our terminologists sometimes struggled with finding proper terms. The reason was that they were not very common or even not present in the Polish vocabulary. The group explained that in such cases, the best solution was more in-depth analysis of the whole scene as, very often, the context provided clues as to what a particular term was supposed to mean.

5.3 Translators

The translation group consisted of six members, including myself (I acted as both project manager and translator). The workflow of our team was as follows:

1. We split the text into several parts (we worked on them in chronological order);
2. Before every biweekly meeting, each of us prepared their translation of the same part and added the final version to a shared drive;
3. During our meeting, we chose one of the prepared translations and displayed it with a projector;
4. Along with terminologists and proofreaders, we discussed what we liked and what we disliked about the version presented;
5. We compared the displayed translation with what was performed by the other translators and opted for the best solutions.

Naturally, the challenges that our group faced were somewhat different than in the case of other teams. The main issue laid in the absolute lack of experience in the area of translating theatre plays. None of us have ever taken classes on theatre translation. The first and foremost thing to do was to learn more about existing conventions concerning translation of plays. Our research began with reading and discussing three articles about Polish theatre translation: "Swoisty problem przekładu dramatycznego" (Skwarczyńska 1937), "'Jak działać przekładami?' O tłumaczeniu tekstów dla teatru w kontekście performatywnego zwrotu w humanistyce" (Bal 2015) and „Kwestia sceniczności tłumaczeń utworów dramatycznych w wybranych badaniach nad przekładem" (Parchem 2014). Interestingly, our team perceived the lack of experience in the matter in a positive light, noting that such a situation created a learning opportunity.

When asked about challenges, students often mentioned time constraints. Our group met every two weeks for two semesters during the academic year of 2021/2022. The members of the group were of different ages: some were only in their second year of university, others were already working on their Master's thesis. Since it was an extracurricular activity, it is even more admirable that everyone was prodded and eager to work towards a common goal.

As for the text itself, the problem that our team had to face laid in its intertextuality. Lola Blasco, the author, eagerly intervenes various hidden quotes and allusions to literature into her writing. "Siglo mío, bestia mía" was filled with wordplays based on referencing other books. Many debates have emerged on how to approach this issue. We found the matter particularly difficult to agree on as half of the group opted for maintaining the quotes, even if it meant losing the wordplay and sounding awkward, the rest however advocated for the opposite opinion. Obviously, the arguments of each side were valid, which made the decision difficult to make. Finally, we chose the first option, that is, translating the references. Postponing the decision, however, hindered the job of the proofreaders, as our relatively long lack of agreement meant that the employed solutions were inconsistent between the scenes. What makes "Siglo mío, bestia mía" particularly interesting is precisely those recurring leitmotifs based on literary allusions. If in some scenes they appeared less frequently than in others, the text was not coherent and had to be corrected. In the retrospective, I can see that it was a decision that should have been made sooner.

Working on a translation project as a group instead of individuals had one more important result: its social role. Such close collaboration, very rare in university courses such as our own, brought us closer. When I asked members of our organisation about the positive outcomes of the endeavour, students whose task was the proper translation very often mentioned this point. Most of them greatly enjoyed working alongside others, despite previous anxiety towards this new type of workflow. They were able to clearly see that dividing tasks facilitated not only the work itself but also the maintenance of good relations between each other. Since the roles were clearly divided, there was no room to unload the tasks and responsibilities onto someone else or overcharge yourself with too many tasks.

Working alongside other students also served as a motivator. The members of our organisation, knowing that they participate of their own will and without gratification in the form of good notes, are, by definition, a highly motivated, energetic group, eager to learn and broaden their horizons. I am glad that my teammates were able to appreciate it and thanks to the experience we learned not to fear future teamwork. The text that we worked on was a long one. At times, it was also complicated and alluded to historical events that were not always known to all the members. The possibility to consult others in a relaxed atmosphere, unlike the one in the classroom environment, made the students feel more secure.

All those factors amount to one clear conclusion: working as a team made the project easier. The possibility of consulting, exchanging ideas and supporting one another made the work much more pleasant and easy. This statement confirms the thesis of this paper. It is necessary to include group activities into translation teaching curriculums.

The last aspect I want to discuss was mentioned only by one translator. However, it is an issue worth noting. Since we translated a play, it was natural for us to read the text out loud at every meeting. Before our last one, each of us was assigned a particular role and read their lines. Hearing the dialogue pronounced aloud, especially in different voices, made it possible for us to make note of possible slips where the text sounded unnatural for the actual people to say. Thanks to those readings, we were able to fix such errors.

5.4 Proofreaders

Finally, the text, once translated, needed to be revised and corrected. Since the chunks of text were extracted from documents of different translators, our joined file tended to be nonuniform. The main discrepancies were: varying text formatting, inconsistent translations of proper names, distinct sources of translations of quotes, and, at times, different styles of writing (or translation strategy). Text formatting was by far the most conspicuous issue.

The group responsible for text editing opted for several notable solutions. First, they consulted Poradnia Językowa PWN, a website dedicated to answering questions about the proper usage of the Polish language. Poradnia Językowa PWN is a reliable body, as it is run by some of the greatest names among current investigators of the Polish language. The members of our organisation whose task it was to correct our translation consulted the page for two reasons. One of them was punctuation. It seems that often the punctuation of our text was either inconsistent or simply incorrect. I suppose that this may be due to the fact that the translators sometimes copied the rules of Spanish punctuation into the Polish text. The second reason for consulting Poradnia Językowa PWN that the proofreading group mentioned were circumstantial doubts regarding proper grammar usage, grammatical categories, one- or two-word spelling. An additional source of reference for the editing group was SJP – "Słownik Języka Polskiego" ('The Polish Language Dictionary') published by the editorial responsible for Poradnia Językowa.

Yet another challenge our proofreaders had to face was text consistency. This problem, actually, consists of two smaller ones: first is the consistency of the text formatting, second is the language use. Since the text was a combination of extractions from documents of different translators, it was repeatedly incoherent. Sometimes, the discrepancies were a result of absent-mindedness on part of the translators themselves: it would happen, for instance, that the translating group had already decided on a solution (e.g. how to translate a proper name) yet still another version appeared

as a result of distractedness. Those mistakes had to be corrected by the editing team. The group was also responsible for consolidating the fonts used, deciding how to refer to characters (uppercase, lowercase), and whether a new scene marks a new page. If that was the case, what about the logbook? The proofreaders needed to choose whether it should be kept in italics or not. There was also the matter of the titles of the scenes: the students in charge of editing had to decide if those should be bolded or not and where to place them. The editors were also responsible for what is the traditional form of writing stage directions in the Polish theatrical tradition.

However, proper text editing was not the only challenge that the proofreading group faced. Students who worked within this group pointed out the human factor: lack of cooperation, being late for meetings or ignoring them in general, not fulfilling their tasks, not being willing to compromise. It seems that the general problem was the lack of a leader. Again, I suppose this fact is due to the standard model of teaching translation in the university environment. As students, we are usually expected to work independently and without consulting others. Since this model of work functions well enough in translation workshops, that is, where the student first comes into contact with the art of translation, it seems safe to assume that it should work outside of the classroom as well. However, our experience with translating "Siglo mío, bestia mía" proved otherwise. In our project, communication, delegation of tasks, and cooperation were a must for everything to run smoothly.

When it comes to the challenges they faced, the group responsible for text formatting mentioned the lack of a coordinating leader. Indeed, a leader of a group was not appointed by the project managers, and, if in fact it was not chosen among the members of the subgroup, it seems like there was none. Clearly, this fact could have hampered the work in great measure. It seems, however, that this issue resulted in a lesson: students who were engaged in correction can now see the importance of delegating the task in microgroups and working on different roles. In my opinion, the lack of a leader stems from the fact in the classroom environment, the leader of our work is ourselves. It does not seem unnatural that our proofreaders did not think of appointing a leader since at university they are taught they are responsible for supervising their own work. I think that, just as in the case of the project managers group, including teaching some leadership skills or at least explaining the importance of the position, in the curriculums, would be beneficial for students.

Nevertheless, despite all the issues, the proofreading group assessed the general experience as clearly positive. The most often occurring positive comment expressed by the group in relation to their task was the pure joy of editing a text. It seems that plenty of members of the proofreading group selected their task adequately and truly enjoyed it. I consider it a positive outcome: due to coming to the realisation that they consider editing pleasant and engaging, students can feel more secure about their future, knowing that there are many different jobs in the translation industry they can take up.

6. Conclusions

Working as a group on a transition seemed to us, students, to be a difficult task to accomplish. This concern was understandable as it stemmed from a specific issue. The reason behind our concerns was the fact that our curriculum, despite the mission to prepare us for a job in the translation industry, does not include enough project-based activities. The programs of translation courses focus mostly on translation competence. Although such a skill is unarguably important, the project of our organisation proved to us that it is not enough. Working in the industry encompasses a spectrum of different jobs; some indeed focus on the proper written translation, others not necessarily. For a translation to become a final product, many people must become involved. The text (though not in every case) needs to be first chosen, later translated according to a terminology prepared beforehand, afterwards it must be revised and proofread and finally sent to the client. Additionally, the whole process needs to be supervised, the tasks must be delegated, the conflicts must be resolved, and compromises reached. These aspects tend to be forgotten at the moment of constructing the programs of translation studies, and therefore might constitute a challenge for students, one that they will have to eventually face, nevertheless.

In most cases, the students assumed their positions within the project without much conviction. Why was that the case? In my opinion, it clearly stems from the fact that they lacked previous knowledge about the role of each specialist engaged in the translation process. To some degree, the university courses we attended failed to teach us more broadly about the translation industry. Despite probably being aware of different roles we might assume in our future work, we had very little knowledge about what those role were in reality. Even if we did, though, the mere idea that a particular position exists and is required, is not enough. First of all, a student must know what are the task of such a specialist, how to execute them, what tools are needed, what are the supposed outcomes, what is the relation between the work of one person and that of another etc. The group translation performed by the Student Organisation of Literary Translation at the Institute of Applied Linguistics of the University of Warsaw proved that such knowledge can be acquired in the classroom environment. The same goes with skills. Clearly, it is apparent that we, the students, still lack those skills. Our endeavour gave us an opportunity to learn a bit about them and showed us its importance. However, in order to become true specialists, we should be properly trained. It is my intention, then, to stress the necessity of including project-based activities into curriculums of translation teaching courses. Learning about different job prospects under the tutelage of trained professionals, would benefit the young translation trainees indefinitely. Some of the investigators I mentioned in the theoretical part of this paper, see the need of expanding translation teaching courses so that they encompass wider array of skills required by the industry. The project in which I partook, confirms my belief that this is the right way.

The intention behind this article was to point out the need of implementing group projects, which would simulate the environment of the translation office, in the curriculums of translation training university courses. After graduating, students of faculties similar to ours should be able to perform different tasks within the translation industry so as not to restrict themselves to one activity only. The group translation performed by our organisation proved that introducing such a method into the classroom environment is possible and, moreover, enjoyable for students as it not only develops their translating competence but also prepares them for the professions of a project manager, proofreader, or terminologist as well as teaches the importance of teamwork.

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