

## TENTATIVE SYLLABUS

*This syllabus is subject to change and will be updated in early Spring 2024.*

### Department of Romance Languages

Hunter College-CUNY

SPAN 391\* - Summer 2024

*\*course number to be finalized in December 2023.*

### **Audiovisual Translation**

Monday, Tuesday, Wednesday, and Thursday

4:00 pm- 7:00 pm



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Office hours by appointment

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COURSE DESCRIPTION: "Audiovisual Translation" (AVT) explores the complexities of translating visual content across diverse platforms such as films, TV series, documentaries, mobile applications, video games, web pages, and emerging media. In today's globalized content landscape, grasping the subtleties of cultural references, idioms, and other linguistic elements is essential for delivering an uninterrupted and relatable viewing experience for global audiences.

This course will allow students to learn about audiovisual translation (AVT) and its applied practice. With today's rapid expansion of digital content, there arises a natural demand for such content to be localized and translated. As the digital age advances, translators in the professional world find themselves increasingly tasked with translating video content, web

pages, video games, mobile applications, etc. that can be streamed, embedded online, or otherwise distributed. AVT is a unique and specialized field in translation, encompassing various modalities: subtitling, dubbing, SDH (closed-captioning), audio-description, localization, surtitling, and script translation, among others. Each modality presents its own set of characteristics, challenges, and requirements.

Throughout the duration of this course, participants will delve deep into the historical context, inherent challenges, and specific techniques associated with subtitle and dubbing translation. They will investigate the impact of linguistic variations, censorship constraints, and technological progress on the decision-making processes of translators. A particular focus will be placed on understanding the intricate interplay between culture, language, and visual presentation.

The course intends to introduce the main modalities of AVT to students, arming them with essential tools, strategies, and best practices. The format includes a mix of theoretical lectures, practical workshops, and screening sessions. Meeting from Monday to Thursday, the course will span a total of 45 hours. Fourteen of these sessions will be scheduled from xxpm-xxpm. On days designated for midterm and final exams, classes will be 1.5 hours each. By the end, students should be equipped with the skills and knowledge to critically analyze and contribute to the field of audiovisual translation.

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Prerequisite: SPAN 202 or SPAN 208

#### COURSE OBJECTIVES

- 1) Students will immerse themselves in course materials to gain a comprehensive understanding of the challenges and intricacies of audiovisual translation (AVT) in the context of global content consumption.
- 2) Students will analyze various case studies, screening sessions, and translated content to better understand the nuances of cultural, linguistic, and technological aspects in AVT.
- 3) Students will compose critical assessments and evaluations of real-world examples of subtitled and dubbed translations, highlighting successful and suboptimal practices.
- 4) Students will engage with state-of-the-art software tools and platforms, gaining hands-on experience in producing subtitles, dubbing scripts, and other AVT modalities, ensuring they're equipped with the practical skills needed in the contemporary translation industry.

#### GRADING

Participation.....	20%
Oral presentation.....	20%
Midterm.....	20%
Final Exam.....	20%

Final Project..... 20%

#### PARTICIPATION

Regular attendance in all classes is mandatory and anticipated. Any absences without a valid reason will result in penalties. For fruitful class interactions, it's imperative that students come prepared, having fully completed the assigned readings and tasks. Once a session commences, students are advised not to leave the classroom. A brief ten-minute intermission will be provided approximately halfway through each class.

#### ASSIGNMENTS

Students are expected to turn in your work and read through it by the due date, as indicated in the course calendar below. In instances of excused absences, all tasks should be submitted before the subsequent class session.

#### MIDTERM AND FINAL EXAM

For the audiovisual translation course, the midterm and final assessments may encompass a mix of the following formats: brief definitional responses, analysis of translated clips, identification and critical commentary on subtitled or dubbed passages, along with short and extensive essay prompts. Both examinations will cover all material presented throughout the course. It is compulsory for all students to undertake the final examination.

#### COURSE PROJECT

For the audiovisual translation course, your assignment involves crafting an eight to ten-page analysis paper, referenced following the MLA Style guidelines. Students are advised to discuss their project specifics with the instructor. Deadline: xxxxxxxx

STUDENTS WITH DISABILITIES: Hunter College and CUNY have expressed a firm commitment to maintaining access for people with disabilities. Sometimes this necessitates special test taking procedures or other accommodations for students. If any such students have registered for this course, the Office for Access and Accommodation will send me a memo identifying the accommodation you require. This information will remain confidential and I will only discuss these issues in private. If you need further information please call the Office for Access and Accommodation at 212-772-4891 or visit their website at <http://studentservices.hunter.cuny.edu/DisabilitiesOffice.html>

#### ACADEMIC HONESTY-PLAGIARISM-CHEATING:

“Hunter College regards acts of academic dishonesty (e.g., plagiarism, cheating on examinations, obtaining unfair advantage, and falsification of records and official documents) as serious offenses against the values of intellectual honesty. The college is committed to enforcing the CUNY Policy on Academic Integrity and will pursue cases of academic dishonesty according to the Hunter College Academic Integrity Procedures.”

“Any deliberate borrowing of the ideas, terms, statements or knowledge of others without clear and specific acknowledgement of the source is plagiarism. It is, in fact, intellectual theft. Serious students, scholars, and teachers agree that they cannot tolerate plagiarism. It is not, of course, plagiarism to borrow the ideas, terms, statements, or knowledge of others if the source is clearly and specifically acknowledged. Plagiarism will result in disciplinary proceedings. A more detailed explanation of plagiarism and the accepted procedures for acknowledging sources is available from the Department of English or the Office of the Hunter College Senate” (Undergraduate Catalog, p. 49).

GRADING SYSTEM:

A+	100-97.5%	C+	79.9-77.5%
A	97.4-92.5%	C	77.4-70%
A-	92.4-90%	B+	89.9-87.5%
B	87.4-82.5%	D	66-63%
B-	82.4-80%	F	59-0%

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\*Syllabus may be subject to changes

TENTATIVE COURSE CALENDAR

**Sunday, June 30<sup>th</sup>**

Arrival at Gran Canaria Airport. Get settled at the university dorms.

WEEK 1

**Monday, July 1<sup>st</sup>**

On Monday students will visit the facilities at the University of Las Palmas de Gran Canaria. We will meet at 10am for an orientation session at the University of Las Palmas de Gran Canaria, and a Historic Tour of Vegueta.

Trip to the Museo Canario. The permanent exhibition on display at the Canarian Museum is devoted solely to the aboriginal population of Gran Canaria, the canarios. The exhibition explains the way of life of this human group of berber origin who inhabited the islands from the second half of the first millennium BC to the 15th century, when the conquest and colonization by the Crown of Castile took place.

**Tuesday, July 2<sup>th</sup>**

Subordinate Translation: Forms and Comics. Specifics of comic book translation: space constraints, colloquial language, visual context, cultural references, entertainment resources, onomatopoeia. Review of basic translation techniques I.

Readings: Capítulo 9 – Introducción a la traducción. La traducción subordinada, Antonio F. Jiménez Jiménez

**Wednesday, July 3<sup>th</sup>**

Introduction to Subtitling. Differences between subtitling, dubbing, and other translation methods. Script Analysis and Spotting. Condensation and Adaptation. Simulation and Testing. Cultural Considerations and Localization. Challenges and Solutions. Professionalism and Ethics Review of basic translation techniques II.

Readings: Capítulo 10 – Introducción a la traducción - La traducción subordinada, Antonio F. Jiménez Jiménez / Chapter 1 – The Routledge Handbook of Audiovisual Translation. Luis Pérez-González.

#### **Thursday, July 4<sup>th</sup>**

Historical field trip: **The Cueva Pintada de Galdar**. It is a rock chamber decorated with geometric paintings that lends its name to the present-day archaeological zone and museum center associated with the cave. The Galdar painted motifs are the most authentic manifestation of pre-Hispanic murals, an exceptional testimony to the artistic and symbolic expression of the early Canarians. **Sugarmill in Agaete**, used by conquistador Alonso Fernandez de Lugo to finance the conquest of the islands of Tenerife, La Palma and Africa. **Cenobio de Valerón** is a network of approximately 200-300 caves, which were used as granaries. Within a large basalt arch in the volcanic rock are rows of round and rectangular chambers dug out with stone or animal bone tools. The caves are connected by steps and passages and were once flanked by towers, according to accounts from the time of the Spanish conquest.

#### WEEK 2

#### **Monday, July 8<sup>th</sup>**

Dubbing. Overview of dubbing in the context of audiovisual translation. Casting and Voice Direction. Recording Sessions. Synchronization and lip-sync. Review of basic translation techniques III.

Readings: Chapter 5 – The Routledge Handbook of Audiovisual Translation. Luis Pérez-González.

#### **Tuesday, July 9<sup>th</sup>**

Dubbing: Next Steps. Post-production and Mixing. Quality Control and Review. Cultural Localization. Software and Tools. Review of basic translation techniques IV.

Readings: Selections of Cultural Localizaton articles and texts.

#### **Wednesday, July 10<sup>th</sup>**

Voice-over. Introduction. Different types of voice-over work (e.g., commercials, animation, narration, dubbing). The Human Voice: Understanding Its Potential (Anatomy and physiology of the voice, Voice care and maintenance, Warm-up exercises and techniques) Voice and microphone training and techniques. Recording and post production. Editing for Voice-Over (understanding waveforms and audio timelines, cutting, trimming, and arranging voice clips). . Synchronization.

Readings: Chapter 1 and 2 - The Voice Over Actor's Handbook: How to Analyze, Interpret, and Deliver Scripts -Jhon Burr.

**Thursday, July 11<sup>th</sup>**

**Historical field trip: Columbus House.** The Christopher Columbus House is an architectural complex, including what was originally the Island Governors' House, and now functions as a five hundred years old museum. The rooms of the museum are mainly devoted to the New World and the role played by the Canary Islands in its Conquest of America. **Museum Nestor de la Torre.** The museum is located in the Pueblo Canario neighborhood, in Las Palmas de Gran Canaria. Néstor Martín-Fernández de la Torre was a leading figure of the European symbolist and modernist movements. He was also an essential part of the culture of the Canary Islands for his efforts to create an indigenous artistic expression.

WEEK 3

**Monday, July 15<sup>th</sup>**

MIDTERM EXAM

This day we will meet for 2 hours

**Tuesday, July 16<sup>th</sup>**

Fansubbing (Amateur Audiovisual Translation). Introduction (Evolution and history of fansubbing, the role of fansubbers in bridging cultural gaps, the distinction between professional subtitling and fansubbing). Script (Techniques to extract scripts from source material). Cultural nuances and localization challenges. Timing and Spotting. Subtitle Formatting and Typesetting (Fundamentals of subtitle design: readability vs aesthetics, Font selection, colors, and positioning). Fansubbing tools and software. Collaboration and Group Dynamics. Ethical considerations and Fandom impact (How fansubbing affects global content consumption The influence of fansubbed content on fandom culture).

Readings: Chapter 2 - Fans, Bloggers, and Gamers: Media Consumers in a Digital Age, Henry Jenkins.

**Wednesday, July 17<sup>th</sup>**

Karaoke. Introduction to Karaoke in Audiovisual Content (Historical evolution of karaoke globally, Significance of karaoke in pop culture and media, Differences between traditional karaoke and its portrayal in audiovisual content). Song Analysis and Translation (Breaking down song structures and lyrical themes, Challenges in translating songs while maintaining rhyme, rhythm, and meaning, Preserving cultural nuances and expressions). Typography and Visual Design. Quality Control and Revision. Ethical and Legal Considerations(Copyright issues surrounding song lyrics and translations, Ethical implications of adapting or changing original lyrics, The role of fansubbers and unofficial translators in karaoke content)

Readings: Introduction – Chapter 1 - Karaoke Around the World: Global Technology, Local Singing (Routledge Research in Cultural and Media Studies), Shuhei Hosokawa y Toru Mitsui

**Thursday, July 18<sup>th</sup>**

Field trip: **Roque Bentayga**. Three rocks sit up at the mountain peaks on the island. Together they represent the perfect union between the natural landscape and the cultural landscape of the Bentayga, right on the spiritual axis of Gran Canaria's indigenous world. Visit **Caldera de Bandama, Siete Lagares y Santa Brígida**.

## WEEK 4

**Monday, July 22<sup>th</sup>**

Closed Captioning (Defining closed captioning and its distinctions from subtitles, The importance of closed captioning for inclusivity and accessibility). Introduction to Closed Captioning in Audiovisual Content. Historical context (Evolution and origins of closed captioning). Captioning standards and guidelines (Overview of international and regional standards, FCC guidelines on closed captioning for broadcasters in the U.S.). Elements and technical aspects.

Readings: The Closed Captioning Handbook, Dobson, Gary D.

**Tuesday, July 23<sup>th</sup>**

Supertitling. The importance of Surtitling. Translation challenges Specific to Surtitling. Technical aspects. Practical challenges and problem-solving. Localization. Introduction to audiovisual translation of Websites, Software applications, Video games, Mobile applications and Multimedia content. Cultural and Linguistic Adaptation. Character encoding and right-to-left languages. Interface resizing, date/time format changes.

Readings: Introduction and Chapter 1 - Uttering Lamentations, Morgan, Brian

**Wednesday, July 24<sup>th</sup>**

Song translation. Lyrics as both poetry and music. Recognizing and translating cultural references, idioms, and historical contexts. Managing potential cultural taboos or sensitivities. Synchronizing translated lyrics with music and on-screen visuals.

Readings: Selections - Translating Song (Translation Practices Explained), Low, Peter

**Thursday, July 25<sup>th</sup>**

Conclusions. This day we will meet for 2 hours  
FINAL EXAM

**Friday, July 26<sup>th</sup>**

Students will depart back home.