

**Al Farabi Kazakh National University
International Relations Faculty
Diplomatic Translation Department**

APPROVED

Dean of the Faculty

Delovarova L.F.

2024



METHODOLOGICAL COMPLEX OF THE DISCIPLINE

97874 «Film Translation and Audio-Visual Translation»

Specialty 6B02311 – Translation in the sphere of international and legal relations

Course – 4
Semester – Autumn
Credits – 5

Almaty 2024

SYLLABUS

Fall semester 2024-2025 academic year

Educational program "6B02311 Translation studies in the sphere of international and legal relation"

ID and name of course	Independent work of the student (IWS)	Number of credits			General number of credits	Independent work of the student under the guidance of a teacher (IWST)
		Lectures (L)	Practical classes (PC)	Lab. classes (LC)		
[97874] Film Translation and Audio-Visual Translation	4	1.7	3.3	-	5	6

ACADEMIC INFORMATION ABOUT THE COURSE

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Learning Format	Cycle, component	Lecture types	Types of practical classes	Form and platform final control
Offline	Profile course of elective component	Traditional Lecture Interactive Lecture Flipped Classroom	discussion, problem-solving	Oral Exam (Standard) Univer System (Offline)
Lecturer - (s)	Assan Kanagat Aitbaiuly			
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Assistant - (s)	-			
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Phone :	-			

ACADEMIC COURSE PRESENTATION

Purpose of the course	Expected Learning Outcomes (LO) *	Indicators of LO achievement (ID)
The purpose of the discipline: to identify theoretical and practical foundations of film and audiovisual translation, develop skills of applying translation strategies and techniques. Subject area: theoretical foundations of film and audio-visual translation, classification and specifics, techniques of translation cursive and paragraph-phrase translation, features of cross-cultural communication, ways to achieve	1. To identify the main methods of audiovisual translation (subtitling, dubbing, voice-over), their key features, techniques, and tools.	1.1 Understands the key distinctions between subtitling, dubbing, and voice-over translation.
		1.2 Explains the steps involved in creating subtitles and synchronizing audio for dubbing.
	2. To explain the key strategies for translating dialogue and non-verbal content across different audiovisual genres (comedy, drama, documentary, etc.).	2.1 Identifies cultural elements, idiomatic expressions, and non-verbal communication that need to be adapted in translation.
		2.2 Able to analyze the genre and apply appropriate strategies for different audiovisual works.
	3. To apply appropriate linguistic and technical skills to create accurate subtitles and dubbed versions that align with timing and technical limitations.	3.1 Able to produce well-synchronized subtitles and/or dubbing scripts, ensuring timing accuracy and fidelity to the original dialogue.
		3.2 Uses audiovisual tools and software to perform translation tasks (subtitling and dubbing) effectively.
	4. To analyze and evaluate audiovisual translations for accuracy, fluency, and cultural relevance.	4.1 Able to review peers' translations and identify areas for improvement in accuracy and synchronization.
		4.2 Evaluates the effectiveness of cultural adaptation and idiomatic translations in audiovisual works.
	5. To provide feedback based on audiovisual translation standards, ensuring the translated material meets professional industry standards for timing, accuracy, and audience engagement.	5.1 Able to assess the accuracy and appropriateness of subtitling and dubbing in real-world scenarios (e.g., films or documentaries).

translation equivalence.		5.2 Critically evaluates audiovisual translations against professional industry benchmarks for timing, accuracy, and engagement.
Prerequisites	Fundamentals of Theory and Practice of Translation	
Postrequisites	-	
Learning Resources	Main literature: 1. Bogucki, L., & Deckert, M. (Eds.). The Palgrave Handbook of Audiovisual Translation and Media Accessibility. Palgrave Macmillan, 2020. 747 p. 2. Jankowska, A., & Szarkowska, A. Introducing Audiovisual Translation. Routledge, 2024. 320 p. 3. Chaume, F. Audiovisual Translation: Dubbing. Routledge, 2020. 224 p. 4. Pérez-González, L. (Ed.). The Routledge Handbook of Audiovisual Translation. Routledge, 2019. 570 p. 5. Díaz Cintas, J., & Anderman, G. (Eds.). Audiovisual Translation: Language Transfer on Screen. Palgrave Macmillan, 2009. 256 p. 6. Díaz Cintas, J., & Remael, A. Audiovisual Translation: Subtitling. – Routledge, 2007, 272 p. 7. Chaume, F. Audiovisual Translation: Dubbing. – Routledge, 2012, 216 p. 8. Gambier, Y., & van Doorslaer, L. Handbook of Translation Studies, Volume 1. – John Benjamins Publishing, 2010, 232 p. 9. Luyken, G.-M. Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience. – European Institute for the Media, 1991, 204 p. 10. Pym, A. Exploring Translation Theories. – Routledge, 2014, 224 p. 11. O'Sullivan, C. Translating Popular Film: Subtitling, Dubbing and Voice-over. – Palgrave Macmillan, 2011, 272 p. 12. Kazakhstan Cinema Studies: Audiovisual Translation Challenges. Edited by Sabitov, A., Almaty: Kazakhfilm, 2018, 186 p. Additional literature: 13. Munday, J. Introducing Translation Studies: Theories and Applications. – Routledge, 2016, 376 p. 14. Chaume, F. Film Studies and Audiovisual Translation. – Routledge, 2020, 286 p. 15. Remael, A., & Orero, P. Media for All 4: Audiovisual Translation and Media Accessibility at the Crossroads. – Rodopi, 2014, 368 p. 16. Abylkasymova, A. Translation in Central Asian Media: A Study of Audiovisual Adaptation. – Nur-Sultan: Eurasian National University Press, 2017, 210 p. 17. Audiovisual Translation and Kazakhstan's Film Industry: Practices and Innovations. Edited by Ismailov, K., Almaty: Qazaq University Press, 2019, 230 p. 18. Bogucki, L., & Deckert, M. The Palgrave Handbook of Audiovisual Translation and Media Accessibility. – Palgrave Macmillan, 2020, 486 p. Professional scientific databases: 14. Scopus: https://www.scopus.com 15. ScienceDirect: https://www.sciencedirect.com 16. JSTOR: https://www.jstor.org 17. Wiley Online Library: https://onlinelibrary.wiley.com 18. Taylor & Francis Online: https://www.tandfonline.com 19. ERIC: https://eric.ed.gov 20. Қазақстан Ұлттық Электронды Кітапханасы (Kazakh National Electronic Library): https://kazneb.kz Internet resources: 21. English-Russian Online Dictionary: https://www.multitran.com 22. LingvoLive Dictionary: https://www.lingvolive.com/en-us 23. Oxford Learner's Dictionary: https://www.oxfordlearnersdictionaries.com 24. Collocation Online Dictionary: https://www.ozdic.com 25. Ted Talks: https://www.ted.com/talks 26. British Council Teaching Resources: https://www.teachingenglish.org.uk 27. Kazakhfilm Studio News on Audiovisual Translation: https://www.kazakhfilmstudios.kz 28. Kazakhstan Translation Studies Journal: https://www.kaztransstudies.kz 29. Audiovisual Translation and Cultural Adaptation in Kazakhstan by Ismailov, K., published in Translation and Interpreting Studies Journal, 2020, accessible via https://www.tandfonline.com 30. Audiovisual Translation Blog: https://www.avtranslation.blogspot.com	
Academic course policy	The academic policy of the course is determined by the <u>Academic Policy and the Policy of Academic Integrity of Al-Farabi Kazakh National University</u>. Documents are available on the main page of IS Univer .	

Integration of science and education. The research work of students, undergraduates and doctoral students is a deepening of the educational process. It is organized directly at the departments, laboratories, scientific and design departments of the university, in student scientific and technical associations. Independent work of students at all levels of education is aimed at developing research skills and competencies based on obtaining new knowledge using modern research and information technologies. A research university teacher integrates the results of scientific activities into the topics of lectures and seminars (practical) classes, laboratory classes and into the tasks of the IWS, IWS, which are reflected in the syllabus and are responsible for the relevance of the topics of training sessions and assignments.

Attendance. The deadline for each task is indicated in the calendar (schedule) for the implementation of the content of the course. Failure to meet deadlines results in loss of points.

Academic honesty. Practical/laboratory classes, IWS develop the student's independence, critical thinking, and creativity. Plagiarism, forgery, the use of cheat sheets, cheating at all stages of completing tasks are unacceptable.

Compliance with academic honesty during the period of theoretical training and at exams, in addition to the main policies, is regulated by the "Rules for the final control", "Instructions for the final control of the autumn / spring semester of the current academic year", "Regulations on checking students' text documents for borrowings".

Documents are available on the main page of IS Univer .

Basic principles of inclusive education. The educational environment of the university is conceived as a safe place where there is always support and equal attitude from the teacher to all students and students to each other, regardless of gender, race / ethnicity, religious beliefs, socio-economic status, physical health of the student, etc. All people need the support and friendship of peers and fellow students. For all students, progress is more about what they can do than what they can't. Diversity enhances all aspects of life.

All students, especially those with disabilities, can receive counseling assistance by e- mail

asan.kanagat@alumni.nu.edu.kz

(https://us05web.zoom.us/join/chat?src=direct_chat_link&email=asan.kanagat@alumni.nu.edu.kz)

Integration MOOC (massive open online course). In the case of integrating MOOC into the course, all students need to register for MOOC. The deadlines for passing MOOC modules must be strictly observed in accordance with the course study schedule.

ATTENTION! The deadline for each task is indicated in the calendar (schedule) for the implementation of the content of the course, as well as in the MOOC. Failure to meet deadlines results in loss of points.

INFORMATION ABOUT TEACHING, LEARNING AND ASSESSMENT

Score-rating letter system of assessment of accounting for educational achievements				Assessment Methods	
Grade	Digital equivalent points	points, % content	Assessment according to the traditional system	Criteria-based assessment is the process of correlating actual learning outcomes with expected learning outcomes based on clearly defined criteria. Based on formative and summative assessment. Formative assessment is a type of assessment that is carried out in the course of daily learning activities. It is the current measure of progress. Provides an operational relationship between the student and the teacher. It allows you to determine the capabilities of the student, identify difficulties, help achieve the best results, timely correct the educational process for the teacher. The performance of tasks, the activity of work in the classroom during lectures, seminars, practical exercises (discussions, quizzes, debates, round tables, laboratory work, etc.) are evaluated. Acquired knowledge and competencies are assessed. Summative assessment - type of assessment, which is carried out upon completion of the study of the section in accordance with the program of the course. Conducted 3-4 times per semester when performing IWS. This is the assessment of mastering the expected learning outcomes in relation to the descriptors. Allows you to determine and fix the level of mastering the course for a certain period. Learning outcomes are evaluated.	
A	4.0	95-100	Great		
A-	3.67	90-94			
B+	3.33	85-89	Fine		
B	3.0	80-84			
B-	2.67	75-79			
C+	2.33	70-74	Satisfactorily	Formative and summative assessment	
C	2.0	65-69		Points % content	
C-	1.67	60-64	Unsatisfactory	Activity at lectures	5
D+	1.33	55-59		Work in practical classes	25
D	1.0	50-54		Independent work	20
				Design and creative activity	10
				Final control (exam)	40
				TOTAL	100

Calendar (schedule) for the implementation of the content of the course. Methods of teaching and learning.

A week	Topic name	Number of hours	Max. ball
MODULE 1 Introduction to Audiovisual Translation (AVT) and Its Methods			

1	Week 1: Introduction to Audiovisual Translation and Its Types Lecture: - History of film translation and audiovisual translation (AVT). - Main types of AVT: Subtitling, Dubbing, and Voice-over. - Overview of technologies used in AVT. Seminar 1: - Discussion of well-known films and their translations. What AVT methods were used? Seminar 2: - Analyze cultural and linguistic barriers in film translation.	3	9
	IWST 1: - Consultation on the essay topic: "Challenges in Film Translation in Modern Cinema." - Guidance on how to structure an analysis of audiovisual translation techniques.	2	
2	Week 2: Introduction to Subtitling Lecture: - Subtitling theory: basic rules and standards. - Exposure time and subtitle length. Subtitling limitations. - Challenges in translating humor, idioms, and cultural elements in subtitles. Seminar 1: - Watch a short film clip with subtitles. Analyze how well the translation matches the original. Seminar 2: - Group work: Adapt selected dialogues to subtitles, considering time and length limitations.	3	9
	IWST 2: - Supervision of the analysis task: how to approach challenges in subtitling, identifying cultural and linguistic barriers.	2	
3	Week 3: Subtitling Tools and Techniques Lecture: - Introduction to subtitling software: Aegisub, Subtitle Workshop, and others. - Subtitling technology: text synchronization with video. - Challenges in translating profanity and cultural allusions in subtitles. Seminar 1: - Hands-on learning with Aegisub. Step-by-step subtitling of a film fragment. Seminar 2: - Practical task: Create subtitles for a 2-minute film fragment in a foreign language.	3	9
	IWST 3: - Consultation on using subtitling software. Troubleshoot any difficulties with timing and synchronization in Aegisub.	2	
4	Week 4: Advanced Subtitling Techniques Lecture: - Advanced subtitling techniques: translating complex dialogues and maintaining cultural context. - Timing and synchronization challenges in fast-paced scenes. Seminar 1: - Peer review of previous subtitling projects. Feedback on timing, accuracy, and cultural adaptation. Seminar 2: - Practical task: Work on subtitling scenes with complex dialogue (e.g., overlapping speech).	3	9
	IWS 1: - Subtitling projects. Focus on refining timing, cultural accuracy, and language fluency.	2	20
5	Week 5: Dubbing and Voice-over Translation (Part 1) Lecture: - Introduction to dubbing and voice-over translation. - Technical and linguistic aspects of dubbing: lip-sync and voice tone. - Differences between dubbing for films and animation. Seminar 1: - Watch different dubbed film fragments. Discuss the quality of the translation and lip-sync. Seminar 2: - Analyze the tone, emotion, and speech style in dubbing. Compare it to the original.	3	9

	• IWS 2: Individual task: review a dubbed scene and suggest improvements to the translation and synchronization.	2	17
MODULE 2 Dubbing Strategies and Voice-over Techniques			
6	Week 6: Dubbing and Voice-over Translation (Part 2) • Lecture: ○ The dubbing process: text adaptation, actor selection, and voice recording. ○ Synchronizing dialogue with visual cues. • Seminar 1: ○ Group activity: Write and practice dubbing scripts for a short scene. Focus on maintaining emotional tone. • Seminar 2: ○ Practical task: Perform the voice-over for the prepared dubbing script and receive feedback.	3	9
	• IWS 4: ○ Supervision on lip-sync techniques and voice-over adjustments. Guidance on improving voice delivery and tone.	2	
7	Week 7: Cultural Adaptation in Audiovisual Translation • Lecture: ○ Cultural elements and their translation in cinema: challenges and solutions. ○ Examples of adapting humor, idioms, slang, and cultural expressions. • Seminar 1: ○ Discuss examples of successful and unsuccessful cultural adaptations in films. • Seminar 2: ○ Practical task: Adapt culturally specific expressions in selected film fragments.	3	9
	• IWS 5: ○ Guidance on how to approach culturally specific elements in film translation. Focus on strategies for humor and idiom translation.	2	
Midterm control 1			100
8	Week 8: Translating Jokes and Humor in Films • Lecture: ○ The intricacies of translating humor: challenges in conveying wordplay, cultural jokes, and idioms. ○ Humor translation strategies: literal translation, adaptation, omission. • Seminar 1: ○ Translate jokes from a short comedy film. Discuss your translation approaches. • Seminar 2: ○ Subtitling humorous scenes considering cultural and linguistic barriers.	3	10
	IWS 6: ○ Review translation strategies for humor and how to adapt jokes for a new cultural audience.	2	
9	Week 9: Translating Films of Different Genres • Lecture: ○ Features of translating different film genres: comedy, drama, action, sci-fi. ○ Challenges in translating emotionally charged scenes. • Seminar 1: ○ Discuss examples of genre film translations. Compare the original and translated versions. • Seminar 2: ○ Practical task: Translate film fragments from different genres.	3	10
10	Week 10: Practical Work on Dubbing • Lecture: ○ Dubbing workflow: from translation to final recording. ○ Character speech adaptation in dubbing: synchronization with articulation. • Seminar 1: ○ Create dubbing for a short film fragment. Focus on voice tone and emotions. • Seminar 2: ○ Analyze the quality of dubbing from the viewer's perspective.	3	10
	IWS 3: ○ Dubbing projects. Focus on synchronization and voice delivery.	2	10
MODULE 3: Advanced AVT Techniques and Project Work			

RUBRIC FOR SUMMATIVE ASSESSMENT OF INDEPENDENT WORK (IWS) IN THE FORM OF A PRESENTATION (25% of 100% MC)

Criteria	«Excellent» 25-30%	«Good» 20-24%	«Satisfactory» 15-20%	«Unsatisfactory» 0 – 15%
Content	The presentation thoroughly covers the topic with in-depth analysis of audiovisual translation methods (subtitling, dubbing, voice-over). Examples are well-chosen and thoroughly analyzed. Clear evidence of independent research and original thinking.	The presentation covers the topic well, with a clear understanding of AVT methods. Some analysis is present, though examples could be more thoroughly examined. Some evidence of research and thinking.	The presentation provides basic coverage of the topic, though it lacks depth in the analysis of AVT methods. Examples may be too general, and there is minimal evidence of additional research.	The presentation lacks understanding of the topic and fails to analyze AVT methods properly. No examples or relevant research provided.
Structure	The presentation is logically structured, with a clear introduction, body, and conclusion. Transitions between points are smooth and enhance understanding.	The presentation is structured well but may have minor issues with the flow of information. Introduction and conclusion are clear, though transitions could be smoother.	The structure is somewhat disorganized, with unclear transitions between sections. Introduction and conclusion are present but not well-developed.	The presentation lacks structure and logical flow. Introduction, body, and conclusion are either missing or poorly developed.
Use of Examples	Excellent and relevant examples from films, both international and Kazakh, are integrated into the presentation to illustrate AVT methods and cultural challenges.	Good examples are used, though they may not be as varied or fully integrated into the analysis of AVT methods and challenges.	Limited examples are used, and they may not always be relevant or fully support the analysis of AVT methods.	Few or no examples are provided, and they do not illustrate key points related to AVT methods.
Visual Aids	The presentation uses effective and visually appealing aids (e.g., slides, video clips) to enhance understanding of the topic. Visuals are clear and support key points.	Visual aids are present and generally useful, though they may not always be fully integrated into the presentation.	Visual aids are used but are basic and do not significantly enhance the understanding of the content.	Little or no use of visual aids, or the visuals are confusing and detract from the content.
Language and Delivery	The presentation is delivered fluently with excellent command of academic language. Pronunciation and intonation are clear and appropriate. The speaker engages the audience effectively.	The delivery is generally fluent, with minor issues in pronunciation or intonation. The speaker attempts to engage the audience but may lack confidence at times.	The delivery is somewhat hesitant, with noticeable issues in pronunciation or language use. The speaker may struggle to engage the audience.	The presentation is poorly delivered, with significant issues in pronunciation, intonation, and audience engagement.
Timing	The presentation fits perfectly within the time limit, with no sections rushed or drawn out.	The presentation is slightly too long or too short, but the timing does not significantly impact the overall quality.	The presentation is noticeably too long or too short, affecting the coverage of key points.	The presentation is significantly under or over the time limit, resulting in a rushed or incomplete delivery.

RUBRIC FOR SUMMATIVE ASSESSMENT OF WRITTEN ASSIGNMENTS (25% of 100% MC)

Criteria	«Excellent» 25-30%	«Good» 20-24%	«Satisfactory» 15-20%	«Unsatisfactory» 0 – 15%
Content and Depth of Analysis	Comprehensive understanding of audiovisual translation (AVT) methods. The essay shows critical analysis and original thought. Strong examples from films (including Kazakh and international). In-depth exploration of cultural and linguistic challenges.	Good understanding of AVT methods. Some critical analysis present, but lacks depth in certain areas. Examples are relevant, though they could be explored further. Some engagement with cultural and linguistic issues.	Basic understanding of AVT methods. Limited analysis, mostly descriptive. Examples are present but lack depth and detailed explanation.	Poor understanding of AVT methods. Lacks analysis and fails to provide relevant examples. Cultural and linguistic challenges are not addressed.
Structure and Organization	Well-organized essay with clear introduction, body, and conclusion. Arguments are presented logically and build upon each other effectively. Transitions are smooth and enhance the flow of the essay.	The essay has a clear structure, though the transitions between ideas may be weak. The organization is mostly logical, but some ideas are not fully developed or connected.	The essay lacks strong structure. There are issues with transitions, and the argumentation is difficult to follow. Introduction and conclusion may be present but not well-developed.	The essay is poorly structured with little to no logical flow. Introduction and conclusion are weak or missing. Transitions are unclear or absent.
Use of Examples and Evidence	Excellent use of relevant examples from films, including international and Kazakh cinema. Examples are well-integrated into the argument and support the analysis effectively.	Good use of examples, though they may not always be fully integrated or analyzed in depth. Examples are relevant but could be more varied or explained more clearly.	Limited examples are provided. They may be relevant but are often too brief or not fully explained. Examples may not effectively support the argument.	Few or no examples provided, or the examples are irrelevant to the analysis. The essay lacks supporting evidence for claims made.
Language and Style	Excellent command of academic language. Writing is fluent, concise, and clear. There are few to no errors in grammar, punctuation, or spelling. The tone is appropriate for the academic context.	Good use of academic language. Writing is mostly clear, but there may be minor issues with grammar or style. The tone is mostly appropriate, though there may be occasional lapses.	Language use is inconsistent. There are noticeable errors in grammar, punctuation, and spelling. The style may be too informal or unclear at times.	The essay is poorly written, with frequent errors in grammar, punctuation, and spelling. The tone is inappropriate for academic writing, and the style makes the content difficult to understand.
Critical Thinking and Originality	The essay demonstrates strong critical thinking and originality. The student engages deeply with the material and presents unique perspectives on AVT issues.	The essay shows some critical thinking, though it may rely too heavily on summarizing rather than analyzing. There is some originality, but it could be developed further.	Limited critical thinking. The essay is mostly descriptive, summarizing AVT methods without deep analysis. There is little originality in the approach.	Lacks critical thinking. The essay is purely descriptive with no original thought or analysis of AVT methods.