



C1 level of Spanish (listening, reading, writing, speaking)

### Final competences

- 1 Recognize contextual factors that influence the audiovisual translation process from English to Spanish (e.g., type of client, imposed modality, target audience, style guide)
- 2 Identify challenges of audiovisual translation (taking into account the diversity of English and Spanish variants) and resolve them with appropriate translating techniques and strategies, on the basis of exercises and group discussions
- 3 Implement the norms and conventions of the different modalities of audiovisual translation (i.e., subtitling, dubbing, audiodescription)
- 4 Conduct the necessary research on the linguistic, cultural, and institutional contexts of English source texts (e.g., series, films) and Spanish target texts (e.g., audiodescription, subtitling)
- 5 Produce well-informed audiovisual translations that are appropriate for and adapted to the correctly identified target audience, while adhering to an assigned deadline
- 6 Efficiently and adequately rely on relevant translation tools (e.g., dictionaries, reference works, electronic databases) from a critical and independent point-of-view
- 7 Acquire advanced listening skills in English (C1). Students can understand audiovisual products (television programs, films, etc.) in different English language variants without too much effort, even when these are not clearly structured and information is only implied.
- 8 Finetune creative writing skills in Spanish (C2). Students can craft original and imaginative subtitles, dubbing scripts, and audiodescriptions in their preferred Spanish variant, while adhering to an imposed style guide and respecting the current audiovisual translation norms and conventions.
- 9 Apply quality control to audiovisual translations by systematically analyzing and evaluating both the translation process and the final product, with explicit attention to choices made, strategies used, and possible areas for improvement. The students thus develop a metacognitive awareness and are able to critically and substantiatedly evaluate audiovisual translations based on provided criteria, norms, and quality guidelines.

### Conditions for credit contract

Access to this course unit via a credit contract is determined after successful competences assessment

### Conditions for exam contract

This course unit cannot be taken via an exam contract

### Teaching methods

Seminar, Practical, Independent work

### Extra information on the teaching methods

After a theoretical introduction to each of the modalities of audiovisual translation (dubbing, audio description, subtitling), students engage in practical sessions during seminars. They also complete an assignment for each modality. The assignments are discussed in class afterwards. Students learn to work independently with specialized software during the seminars, as well as through independent work (assignments).

### Study material

Type: Slides

Name: slides

Indicative price: Free or paid by faculty

Optional: no

Language : Other

Available on Ufora : Yes

Type: Laptop

Name: Windows OS (MacOS not allowed)

Indicative price: Free or paid by faculty

Optional: no

Additional information: Students will need to download and use free specialized translation software. Windows OS is required. MacOS does not work and is therefore not accepted in this course unit. Borrow a laptop through the Social

Type: Software

Name: SubtitleEdit

Indicative price: Free or paid by faculty

Optional: no

Online Available : Yes

Type: Audiovisual Material

Name: various fragments (series, films, etc.)

Indicative price: Free or paid by faculty

Optional: no

Language : English

Available on Ufora : Yes

## References

- Chaume Varela, F. (2012). *Audiovisual Translation: Dubbing*. St Jerome Publishing
- Martí Ferriol, J.L. (2013). *El método de traducir*, Universidad Jaumi I, Castellón de la Plana
- Matamala, A. & P. Orero (2016). *Researching Audio Description: New Approaches*. Barcelona: Palgrave MacMillan.
- Pérez-González, Luis (2018). *The Routledge Handbook of Audiovisual Translation*.
- Díaz Cintas, Jorge & Aline Remael (2020). *Introducing Subtitling: concepts and practices*.

## Course content-related study coaching

The material is practiced in class and via Ufora. Support for the tasks via Ufora and email.

## Assessment moments

continuous assessment

## Examination methods in case of periodic assessment during the first examination period

Participation, Peer and/or self assessment, Assignment

## Examination methods in case of periodic assessment during the second examination period

Participation, Peer and/or self assessment, Assignment

## Examination methods in case of permanent assessment

Participation, Peer and/or self assessment, Assignment

## Possibilities of retake in case of permanent assessment

examination during the second examination period is possible in modified form

## Extra information on the examination methods

Students participate in continuous assessment throughout the semester, completing assignments across various modalities of audiovisual translation. These assignments are aimed at developing professional skills, including working towards deadlines and critically evaluating audiovisual translation. Active participation in class is required.

The final evaluation consists of a portfolio that constitutes one integrated assignment. This portfolio includes (1) audiovisual translation assignments produced by the students, based on the principles and techniques covered in class, (2) a substantiated reflection on their own translation process and products, and (3) a critical evaluation of their work, based on provided quality criteria and quality control guidelines.

Students must comply with a set deadline for the submission of this portfolio.

Submission of the portfolio in accordance with the specified requirements and deadline is a necessary condition for passing the course.

## Calculation of the examination mark

The final grade is the sum of the results of:

A. participation throughout the semester, including submitted assignments (25%)

B. the portfolio (75%)

In the second examination period, the final grade is based solely on the portfolio (100%).

**Facilities for Working Students**

To be requested through the academic advisor ("studietrajectbegeleider").