

**THE CHINESE UNIVERSITY OF HONG KONG**

**DEPARTMENT OF TRANSLATION**

**2018-19**

**COURSE OUTLINE**

<b>COURSE CODE</b>
TRAN3860
<b>ENGLISH TITLE</b>
Film and Television Subtitles Translation
<b>CHINESE TITLE</b>
電影與電視字幕翻譯
<b>NUMBER OF UNITS</b>
3
<b>DESCRIPTION</b>
This course aims to train students in translating film and television subtitles. Technical problems in translation are analyzed and cultural issues are discussed. Assignments are chosen from English-language films and television programmes. Students are also exposed to the varieties of English and Chinese used in film and television.

**COURSE OVERVIEW**

The course focuses on the mechanics of subtitling. It also studies existing subtitles as samples for discussion. Students learn how to solve the problems in translating film and television dialogues in a business and market-based setting. The approach is functionalistic and target audience-oriented, which involves flexibility and resourcefulness in the maximisation of communicability between languages, cultures and media.
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**LEARNING OUTCOMES**

<b>Expected learning outcomes</b>
Upon completion of this course, students should be able to:
<ul style="list-style-type: none"><li>• solve the problems in translating film and television dialogues in a commercial and market-based setting;</li><li>• understand the differences between Chinese and foreign cultures and know how to deal with them in transferring messages from one language to another;</li><li>• grasp the dynamics of the industry of foreign film subtitling and distribution.</li></ul>
<b>Implication for learning activities</b>
Learning activities include lectures, interactive tutorials and discussions of cases:
<ul style="list-style-type: none"><li>• lectures: about 60% of the class time;</li><li>• interactive tutorials: about 25% of the class time;</li><li>• discussions: about 15% of the class time.</li></ul>

### Implication for assessment

Assessment in the course takes into account four aspects, namely, class participation, assignments and mid-term test.

- (1) Class participation (10%) : - It aims to encourage students to actively participate in class discussion.
- (2) Assignments: (70%) - The assignments are designed to help them understand more about the practice of screen translation.
- (3) Mid-term test (20%): - The mid-term test serves as an indicator of whether the students can get grasp of the skills and techniques of translating subtitles.

### LIST OF TOPICS

- Subtitling and the translator: definition, form and aspects
- Technical Aspects of Subtitle Translation
  - Subtitling, captioning, teletext and DVD subtitle rendering software
  - Operating subtitling machinery
- Sociocultural Aspects of Subtitles Translation
  - Subtitling and Dubbing: The differences
  - Subtitling and drama translation: Semiotic consideration, the communication-reception process
  - The target audience and market concerns
- Linguistic Aspects of Subtitle Translation
  - The genres: drama, comedy, action, cartoon, documentary
  - Format and standards
  - Timing
  - Condensation and Segmentation
  - Space constraints: Theatre and television screens
  - Dialogue and “living” English/Chinese Vs written language
  - Character traits: registers and mannerism
  - Use of Cantonese and Standard Chinese
- Cultural Issues for Translator

### LEARNING ACTIVITIES

Lecture	Tutorial	Others: Please specify
Hours per week 2	Hours per week 1	Hours per week

### ASSESSMENT SCHEME

Task nature	Weight
1. Class Participation	10%
2. Mid-term Test	20%
3. Assignments	70%

## RECOMMENDED LEARNING RESOURCES

### Essential Reading:

- Anderman, Gunilla and Jorge Diaz-Cintas (2009). *Audiovisual Translation. Language Transfer on Screen*. Basingstoke, Hampshire: Palgrave Macmillan.
- Chiaro, Delia, Christine Heiss and Chiara Bucaria (2008). *Between Text and Image: Updating Research in Screen Translation*. Amsterdam/Philadelphia: John Benjamins.
- Fong, Gilbert and Kenneth K. L. Au (eds.) (2009). *Dubbing and Subtitling in a World Context*. Hong Kong: The Chinese University Press.
- Ivarsson, Jan and Robert F. Crofts (1992). *Subtitling for the Media: A Handbook of an Art*. Sweden: Transedit.
- Pérez-González, Luis. (ed.) (2018). *The Routledge Handbook of Audiovisual Translation (Routledge Handbooks in Translation and Interpreting Studies)* 1st Edition. New York: Routledge.
- Ranzato, Irene & Serenella Zanotti.(eds.) (2018). *Linguistic and Cultural Representation in Audiovisual Translation*. New York: Routledge

### Supplementary Reading:

- Dries, Josephine and European Institute for the Media (1995). *Dubbing and Subtitling: Guidelines for Production and Distribution*. Düsseldorf: European Institute of the Media.
- Egoan, Atom and Ian Balfour (2004). *Subtitles: On the Foreignes of Film*. Cambridge, MA: MIT Press.
- Gambier, Yves and Henrik Giotlieb (eds.) (2001). *<Multi>Media Translation: Concepts, Practices and Research*. Amsterdam; Philadelphia: J. Benjamins.
- Luykenn, Georg-Michael, et al. (1991). *Overcoming Language Barriers in Television: Dubbing and Subtitling for the European Audience*. Düsseldorf: European Institute of the Media.
- Nornes, Markus (2007). *Cinema Babel: Translating Global Cinema*. Minneapolis, MN: University of Minnesota Press.
- Orero, Pilar (2004). *Topics in Audiovisual Translation*. Amsterdam/Philadelphia: John Benjamin.
- 高福安，宋培義編 (2009)。《電視劇製片管理》。北京：中國傳媒大學出版社。
- 姜燕 (2008)。《影視聲音藝術與製作》。北京：中國傳媒大學出版社。
- 王明軍，閻亮 (2007)。《影視配音藝術》。北京：中國傳媒大學出版社。
- 趙化勇主編 (2000)。《譯製片探討與研究》。北京：中國廣播電視出版社。

## FEEDBACK FOR EVALUATION

Students are welcome to provide feedback on the course through

- mid-term questionnaires
- end-of-term questionnaires
- emails

## COURSE SCHEDULE

Week	Topic	Assignment	Deadline for Assignment
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1	Introduction		
2	Basic Translation Strategies I	Assignment (1)	
3	Basic Translation Strategies II		Assignment (1)
4	Time and Space Constraints	Assignment (2) (E-C)	
5	Condensation and Reduction (2)		
6	Cohesion and Coherence		Assignment (2)
7	Dialogue List	Assignment (3) (C-E)	
8	Mid-term Test Answer Two questions E-C & C-E		
9	Segmentation		Assignment (3)
10	Synchronization	Assignment (4) (E-C)	
11	Cultural Issues I		Assignment (4)
12	Cultural Issues II	Assignment (5) (C-E)	
13	MV and Movie Song Translation		Assignment (5)
14	Multi-language Films and Subtitling		

### CONTACT DETAILS

<b>Professor/Lecturer/Instructor</b>	
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Email:	kimfan@netvigator.com
Teaching Venue:	
Website (optional):	
Office Hours:	

### COURSE ANNOUNCEMENTS

<p>Course announcements and materials will be posted on CU eLearning System / distributed in class (please delete as appropriate)</p> <p><b><u>Policy on Absenteeism</u></b>  In respect of individual courses, a student who, without permission to take leave, has been absent for a continuous period exceeding 4 weeks shall, subject to the Department Board's approval, be given Grade F for the course(s) concerned.</p>
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### **Policy on Penalties for Late Submission of Written Work**

Late submission of written work 1-7 days: Minus **ONE** Sub-grade.

Late submission of written work beyond 7 days: The work will not be graded and **Grade F** be given.

### **ACADEMIC HONESTY AND PLAGIARISM**

(Please add relevant course-specific information if necessary)

Attention is drawn to University policy and regulations on honesty in academic work, and to the disciplinary guidelines and procedures applicable to breaches of such policy and regulations. Details may be found at <http://www.cuhk.edu.hk/policy/academichonesty/>.

All assignments must be submitted via the **VeriGuide** (<https://veriguide1.cse.cuhk.edu.hk/cuhk/>) for plagiarism detection. A declaration, in the form of a receipt, will be issued by the system upon uploading your assignment. Please submit the signed declaration statement together with the hard copy of the assignment to the course teacher, according to the instructions as stipulated by him/her. For group projects, all students of the same group should be asked to sign on the declaration.

Only the final version of the assignment should be submitted via VeriGuide. **Assignments without the receipt will not be graded.**