

THE CHINESE UNIVERSITY OF HONG KONG

DEPARTMENT OF TRANSLATION

2017-18

COURSE OUTLINE

COURSE CODE TRAN6108
ENGLISH TITLE Translation of Subtitles
CHINESE TITLE 字幕翻譯
NUMBER OF UNITS 3
DESCRIPTION The course teaches the skills required in translating film and television subtitles. Emphasis is placed on the particularities of these text types and their translation. Students are expected to adopt the receptor-oriented and market-based approaches and study the limitations imposed by the different media and their special requirements.

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.

LEARNING OUTCOMES

Expected learning outcomes

Upon completion of this module, students should be able to:

- solve the problems in translating film and television dialogues in a market-based setting;
- master the fundamentals of subtitling software;
- understand the differences between Chinese and foreign cultures and know how to deal with them in transferring messages from one language into another.

Implication for learning activities

Learning activities include lectures, class works and discussions of cases:

1. lectures: about 65% of the class time;
2. class works: about 15% of the class time;
3. discussions: about 20% of the class time.

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 hrs 15 mins	Hours per week	Hours per week

ASSESSMENT SCHEME

Task nature	Weight
Class Participation	10%
Mid-term Test	20%
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.
- Perego, Elisa and Silvia Bruti (eds.) (2015). *Subtitling Today: Shapes and their Meanings*. UK: Cambridge Scholars Publishing.
- 麻爭旗 (2005)。《影視譯製概論》。北京：中國傳媒大學出版社。

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.
- Egoyan, Atom and Ian Balfour (2004). *Subtitles: On the Foreigners of Film*. Cambridge, MA: MIT Press.
- Gambier, Yves and Henrik Gottlieb (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	Activities/Requirements	Deadline for Assignment
1	Introduction		
2	Basic Translation Strategies	Assignment (1)	
3	Time and Space Constraints		Assignment (1)
4	Condensation and Reduction (1)	Assignment (2) (E-C)	
5	Condensation and Reduction (2)		Assignment (2)
6	Cohesion and Coherence		
7	Dialogue List	Assignment (3) (C-E)	
8	Mid-term Test Answer Two questions E-C & C-E		Assignment (3)
9	Segmentation	Assignment (4) (E-C)	
10	Synchronization		Assignment (4)
11	Cultural Issues (1)	Assignment (5) (C-E)	
12	Cultural Issues (2)		
13	MV and Movie Song Translation		Assignment (5)
14	Multi-language Films and Subtitling		

CONTACT DETAILS

Professor/Lecturer/Instructor	
Name:	Dr. Wong Kim Fan
Office Location:	
Telephone:	
Email:	kimfan@netvigator.com
Teaching Venue:	
Website (optional):	
Office Hours:	

COURSE ANNOUNCEMENTS

Course announcements and materials will be posted on CU eLearning System / distributed in class

Policy on Absenteeism

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.

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 be given a failure grade.

ACADEMIC HONESTY AND PLAGIARISM

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/>.

With each assignment, students will be required to submit a signed **declaration** that they are aware of these policies, regulations, guidelines and procedures. In the case of group projects, all students of the same group should be asked to sign the declaration, each of whom is responsible should there be any plagiarized contents in the group project, irrespective of whether he/she has signed the declaration and whether he/she has contributed directly or indirectly to the plagiarized contents.

For assignments in the form of a computer-generated document that is principally text-based and submitted via VeriGuide, the statement, in the form of a receipt, will be issued by the system upon students' uploading of the soft copy of the assignment. Assignments without the properly signed declaration will not be graded by teachers. Only the final version of the assignment should be submitted via VeriGuide.

The submission of a piece of work, or a part of a piece of work, for more than one purpose (e.g. to satisfy the requirements in two different courses) without declaration to this effect shall be regarded as having committed undeclared multiple submission. It is common and acceptable to reuse a turn of phrase or a sentence or two from one's own work; but wholesale reuse is problematic. In any case, agreement from the course teacher(s) concerned should be obtained prior to the submission of the piece of work.