



SYLLABUS

Audiovisual translations. Subtitling / Localisation (A + B + C) (1)

Academic year 2025-2026

1. Information about the study program

1.1. University	Babeș-Bolyai University
1.2. Faculty	The Faculty of Letters
1.3. Department	Applied Modern Languages
1.4. Field of study	Philology
1.5. Study cycle (BA/MA)	University, Master's level
1.6. Study programme/Qualification	European Master's Degree in Translationology-Terminology/ Master's Degree
1.7. Enrolment frequency	Full time

2. Information about the subject

2.1. Course title			Audiovisual translations. Subtitling / Localisation (A + B + C) (1)				Course code		LMT2112			
2.2. Course tutor					Cristina Varga, Ph.D. Lecturer							
2.3. Seminar / practical course (laboratory) tutor					Cristina Varga, Ph.D. Lecturer							
2.4 Year of study		2	2.5 Semester		1	2.6. Type of assessment		E	2.7. Course status		Contents	DA
											Mandatory	

3. Total estimated time (teaching hours per semester)

3.1. Number of hours per week	2	of which: 3.2 course	1	3.3 seminar / practical course (laboratory)	1
3.4. Total number of hours in the curriculum	28	of which: 3.5 course	14	3.6 seminar / practical course (laboratory)	14
Allotted time for individual study (ID) and self-study activities (SA)					hours
Study based on textbook, course manual, recommended bibliography, personal notes (SA)					14
Additional research (in the library, online scientific databases/platforms, or field documentation)					20
Preparation for seminars / laboratory classes/ essays/ projects/ homework/ portfolios and reports					20
Tutoring					14
Assessment (examinations)					2
Other activities:					-
3.7. Total hours for individual study (ID) and self-study activities (SA)	5 X 14 = 70				
3.8. Total hours per semester	7 X 14 = 98				
3.9. Number of credits	4				

4. Prerequisites (if necessary)

4.1. curriculum	Not applicable
4.2. skills	Not applicable



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400202, Cluj-Napoca
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5. Conditions (if necessary)

5.1. for delivering lectures	
5.2. for teaching seminars / practical courses (laboratory classes)	Computer lab, projector, white board, laptop, internet connection

6. Acquired specific skills

Professional skills	<ul style="list-style-type: none"> C3. Familiarity with and use of techniques, methods, and tools specific to localizing and subtitling, according to student's option and language combination: A (Romanian), B and C (foreign languages) C4. Familiarity with and use of IT tools in computer-aided specialized translation
Transversal skills	<ul style="list-style-type: none"> CT1. Optimal management of professional tasks and ability to meet the deadlines in a rigorous, effective, and responsible manner. Knowledge acquisition relating to the Code of ethics and compliance with the rules of ethics specific to the field (e.g. fairness, confidentiality).

7. Course objectives (derived from the acquired specific skills)

7.1 General objective of course	<ul style="list-style-type: none"> to provide a general theoretical framework, highlighting the mechanisms, principles, concepts and basic notions of the audiovisual translation field.
7.2 Specific objectives	<ul style="list-style-type: none"> acquiring skills in the use of electronic tools specific to this field, which will enable students not only to carry out the actual translation but also to subtitling. to improve skills and abilities in teamwork, interaction and collaboration with others, which is very important in audiovisual translation.

8. Contents

8.1 Course	Teaching methods	Remarks
1. Introduction. Audiovisual translations. Professional skills: professional subtitling, audiovisual translation market, subtitling training, language skills, ICT skills.	<ul style="list-style-type: none"> the use of an interactive lecture-based course; in-class discussion/examination based on film examples/sequences; presentation of papers in practical classes; debate on given topics. 	
2. Subtitling. The subtitling process, stages of subtitling, participants in the subtitling process, specific aspects of types of subtitling. Classification of different types of audiovisual translation.		



3. Fundamental concepts of subtitling: spatial limits, temporal limits, timing, duration. Reduction, explanation, domestication, adaptation.		
4. SubtitleHorse: Presentation. Features and functions. Workflow.		
5. The script. General features. Script typology in AVT. The role of the script in subtitling.		
6. Translation of the script. General approaches and issues. Translating the orality of the audiovisual text.		
7. From script to subtitling. Explicit and implicit subtitling. Rephrasing and linguistic expressiveness in audiovisual context.		
8. Subtitling strategies. Adaptation. Reduction. Condensation. Omission.		
9. Characteristics of subtitling. Complementary tools. Character sets. Formats.		
10. Dialogue vs. monologue. Problems of conversation and oral speech translation.		
11. Techniques of analysis of film sequences. Plan. Rhythm. Composing the plan. Sequences. Adaptation of subtitles.		
12. Processing visual elements and their role in subtitling. The image and its role in understanding the film. Translating visual and auditory, verbal and non-verbal channels.		
13. Online audiovisual databases. Copyright issues.		
14. Online subtitling vs. offline subtitling. Advantages and disadvantages. Specific contexts of use.		
Bibliography Gambier, Y. & Gottlieb, H., (2001) (Multi) Media Translation, Amsterdam, John Benjamins. Gottlieb, H. (1998) 'Subtitling', in BAKER, M. (ed.) Routledge Encyclopedia of Translation Studies. London, Routledge. Gottlieb, H. (1994) Perspectives: Studies in Translatology 2(1). Ivarsson, J. (1992) Subtitling for the Media: A Handbook of an Art, Simrishamn: Transedit. Ivarsson, J. & Carroll, M. (1998) Subtitling, Simrishamn, Transedit. Linde De, Z., (1995) Perspectives: Studies in Translatology 3(1).		
8.2 Seminar / practical course (laboratory class)	Teaching methods	Remarks
Practical course - week 1 Topic: audiovisual text. Communication channels. Translation skills of the subtitler. Heterogeneity of audiovisual text. Students' obligation: Watch an audiovisual material and describe in writing, with examples, the characteristics of the audiovisual text, its diversity. Debate on this topic.	<ul style="list-style-type: none"> the use of an interactive lecture-based course; in-class discussion/examination based on film examples/sequences; presentation of papers in practical classes; debate on given topics. 	
Practical course - week 2 Topic: Subtitles. Professional skills. Student's obligation: to subtitle short general material.		
Practical course - week 3 Topic: In-depth study of types of AVT.		



Students' obligation: to make subtitles of short general material.		
Practical course - week 4 Topic: Theoretical concepts of AVT Student assignment: to make subtitles of short general material.		
Practical course - week 5 Topic: Subtitling methodology. Theory Students' obligation: to make subtitles of short general material.		
Practical course - week 6 Topic: Methodology of subtitling. Practical aspects. Students' obligation: to make subtitles of short general material.		
Practical course - week 7 Topic: Film genres. Student's obligation: to make subtitles of short general material.		
Topic: the slang in movies. Student's assignment: subtitle songs from movies suggested by the teacher.		
Practical course - week 9 Topic: Comedy. Student's obligation: to make subtitles of some comedy fragments from audiovisual material provided by the teacher.		
Practical course - week 10 Topic: Parody. Student's obligation: to make subtitles of parodic excerpts from audiovisual material provided by the teacher.		
Practical course - week 11 Topic: Documentary. Student's obligation: to subtitle fragments of documentary audiovisual material provided by the teacher.		
Practical course - week 12 Topic: Cartoons. Student's obligation: to subtitle fragments of cartoons from audiovisual material provided by the teacher.		
Practical course - week 13 Topic: Fantasy films. Student's obligation: to make subtitles for fragments of fantasy films from audiovisual material provided by the teacher.		
Practical course - week 14 Topic: Screenings of literary and dramatic works. Student's obligation: to make subtitles of film fragments inspired by literature.		
Bibliography Diaz Cintas, Jorge (ed.) 2009. New Trends in Audiovisual Translation. Bristol: Multilingual Matters. 216 p. Piazza, R., Bednarek, M. & F. Rossi (eds) (2011) Telecinematic Discourse. Approaches to the language of films and television series. Amsterdam/Philadelphia: Benjamins.		



Chiaro, D. (ed.) (2010) Translation, Humour and the Media. London: Continuum Books.
Agost, R., Orero, P. & di Giovanni, E. (eds.) (2012) Multidisciplinarity in Audiovisual Translation, MonTI 4
Special Issue http://rua.ua.es/dspace/bitstream/10045/26957/1/MonTI_04.pdf

9. Validating course contents based on the expectations of epistemic communities, professional associations and of potential employers related to the field of study.



- Our academic objectives are correlated with and permanently checked against the directions of the epistemic community and the expectations of employers recruiting graduates of Applied Modern Languages programs, such as chambers of commerce and industry, European institutions, national and international bodies and companies, diplomacy structures, media, translation and tourism agencies, economic factors, and public establishments, to name a few. The Department of Applied Modern Languages collaborates on an ongoing basis with a number of socio-economic and professional stakeholders, namely with Viking, WeLocalize, Alstom, EXL, XTENSOS, in compliance with the standards issued by the Romanian Agency for Quality Assurance in Higher Education (ARACIS).

10. Assessment (examination)

Type of activity	10.1 Assessment criteria	10.2 Assessment methods	10.3 Weight in the final grade
10.4 Course	Assessment will be done both during the semester and in the final exam.	Attendance, homework, and final exam each make up 25% of the final grade. The final grade is made up of the arithmetic mean of attendance, homework, and final exam. The final exam consists of the subtitling of a given film fragment. The exam mark is presented to students in detail at the beginning and the end of the semester.	25% - final check 75% - homework (25%), attendance (25%), and coursework (25%).
10.5 Seminar/practical course (laboratory class)	Assessment will be done both during the semester and in the final exam.	Attendance, homework, coursework, and final exam each make up 25% of the final grade. The final grade is made up of the arithmetic mean of attendance, homework, coursework, and final exam. The final exam consists of the subtitling of a given film fragment. The exam mark is presented to students in detail at the beginning and end of the semester.	25% - final check 75% - homework (25%), attendance (25%), and coursework (25%).
10.6 Basic performance standard			



11. Labels ODD (Sustainable Development Goals)

	Eticheta generală pentru Dezvoltare durabilă
	

Date:

05.02.2025

Course tutor's name and signature

Cristina Varga, Ph.D. Lecturer



Seminar tutor's name and signature /
Practical course tutor's (Laboratory tutor's)
name and signature,

Cristina Varga, Ph.D. Lecturer



Date of approval:

14.02.2025

Head of Department's name and signature,

Renata Georgescu, Ph.D. Associate Professor

