ENG 1131 Writing Through Media: Subbing & Dubbing

Anastasia Kozak
Fall 2015, Section 2057
Class periods: MWF 3 (9:35-10:25 am)
Screenings: R 9-11 (4:05-7:05 pm)
Location: CSE E211A

Office hours: W 4-5 (10:40-12:35 pm) in TUR 4415
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Instructor's home page: http : //p l aza. uf l. ed u/kozak/
Canvas site for ENG 1131 : https://lss.at.ufl.edu/

Course Overview

This course focuses on audiovisual commentary strategies and tools in popular media. Students will explore what could be called "proper" audiovisual commentaries (film dubbing, opera subtitling, documentary voiceovers, sign language interpreting), as well as their irreverent and experimental counterparts (pop-up videos, memes, misheard lyrics, and improper translations of Hollywood films overseas). Assigned readings and class discussions will combine reading critical texts about audiovisual "translation" practices, viewing examples of successful and/or provocative uses of the medium, and learning technical skills that will prepare the students to complete their own audiovisual projects. In addition to creative assignments, students will also gain necessary skills in reviewing and writing critically about their own and others' work.

To further demystify the process of translation and make the complex process of revision and choice-making transparent, we will complete this work in a wiki environment. In other words, you will share your work in all stages of the writing process with your classmates, who will be in turn encouraged to read, comment on, and even borrow your ideas (providing these are attributed and cited correctly). Finally, we will continue thinking about how the very act of composing in the new media environment of a wiki affects our writing.

Learning Outcomes

The aim of the course is to help students acquire a diverse portfolio of critical and practical skills. By the end of the course, students will have:

- Improved their understanding of reading and writing about theoretical texts
- Become familiar with audiovisual translation as a genre as well as major debates in contemporary audiovisual translation theories
- Conducted research utilizing a wide range of on-campus and digital resources and cite their sources in correct Modern Language Association (MLA) format
- Identified potential audiences for their audiovisual projects
- Employed critical vocabulary in oral and written critique of each other's work
- Provided engaging and convincing rationales that addressing specific choices they've made their own projects and writing
- Collectively formulated the criteria for assessing the quality of audiovisual commentary
- Explored a variety of meaning-making activities by producing work that engages text, images, remix, and sound
- Acquired writing and commenting proficiency in a highly participatory wiki environment

This is a General Education course providing student learning outcomes listed in the Undergraduate Catalog. For more information, see https://catalog.ufl.edu/ugrad/current/advising/info/general-education-requirement.aspx.

Technical Requirements

Since our classroom is equipped with computers running Windows 7 OS, all students are required to be proficient in using PC machines and have access to the equipment outside class meeting times for working on their individual projects. All the assignments will be modelled and completed using Microsoft applications and PC-compatible free open-source programs. Macintosh users can either: 1) access PC machines on-campus and provide their own external microphone and headphones for audio recording, 2) use reliable Windows emulators on personal machines, or 3) independently work with Mac video editing programs at their disposal.

Because of the ephemeral nature of material posted on video sharing sites, it is students' responsibility to back up all of the work they submit in class, saving it in at least two (2) locations in addition to posting it in the wiki (your personal hard drive, external drive, email attachments, Dropbox, or other cloud services). All work should be saved until final grades are assigned at the end of semester.

Wiki Learning Environment

All work in the course will be completed and assessed in the course wiki (Canvas "pages"). Because the process of translation is one of continuous and extensive revision, you will use the wiki "history" function to revise your work in response to your classmates' and instructor's comments. Practical training on how to work in wiki environment will take place during the first week of class.

Readings

The following texts are available at the UF bookstore and online vendors. If you choose to buy your texts online, I recommend sources such as Abebooks.com and Alibris.com that serve independent booksellers.

• Pérez-González, Luis. *Audiovisual Translation: Theories, Methods and Issues.* New York: Routledge, 2014. ISBN: 9780415530279 (paperback)

Additional course readings and podcasts will be available electronically via Canvas or through George A. Smathers Libraries Course Reserves (ARES).

Screenings

Screening times will be used to watch films/video clips related to audiovisual commentary and to conduct hands-on workshops on how to work with audiovisual technology. Failure to attend a screening counts as an absence. If you can't make it to a screening and don't want to be marked absent, you must notify me at least 24 hours in advance and submit written evidence (a short review or analysis) that you have watched and digested the material on your own no later than one (1) week after the original screening date.

Films include but are not limited to the following:

• *The Cage.* Dir. Sidney Peterson. 1947. Film.
• *City Lights: A Comedy Romance in Pantomime.* Dir.Charles Chaplin. 1931. Film.
• *Downloaded.* Dir. Alex Winter. 2013. Film.
• *Incubus.* Dir. Leslie Stevens. 1966. Film.
• *La Jetée.* Dir. Chris Marker. 1962. Film.
• *Lost in Translation.* Dir. Sofia Coppola. Focus Features, 2003. Film.
• *Metropolis.* Dir. Fritz Lang. 1927. Film.

- *Scrooge, orMarley's Ghost.* Dir. Walter R. Booth. 1901. Film.
- *Surname Viet Given Name Nam.* Dir. Trinh T. Minh-ha. 1989. Film.
- *Inglorious Basterds.* Dir. Quentin Tarantino. 2009. Film.
- *The Whole Dam Family and the Dam Dog.* Dir. Edwin S. Porter. 1905. Film.

Useful Online Resources
- Companion site to *Audiovisual Translation·.
   http://www.routledgetextbooks.com/textbooks/9780415530279/student.php
- Copyright and Fair Use (Stanford): http://fairuse.stanford.edu/

Copyright Issues
In order to avoid legal complications and technological difficulties that occasionally accompany remediated works, you are asked to work with video material that is in the public domain. See "Useful Online Resources" above for more information on fair use and copyright.

Course Policies/Requirements

Attendance
Please be courteous to others by arriving to class on time. If you're more than 10 minutes late, your attendance for that day's class meeting will not be recorded. Three (3) tardies constitute one full absence.

You are allowed three (3) absences in the course (no explanation required). Do not miss a day on which you're due to present or to respond to another student's presentation. Each additional unexcused absence, unless taken for university-related events or religious holidays, will incur a half-letter grade penalty. Absences due to major illnesses will only be excused if you submit appropriate medical documentation on the day you return to class. **If you reach six (6) unexcused absences, you will fail the course. Missing a screening counts as an absence.**

Participation
This class requires a timely submission of all assignments and ongoing participation (in class and via wiki). Unless you submit a brief written explanation of why you had to miss a deadline 24 hours before the deadline, late work will not count towards your grade. Please note that because of our full class calendar and your classmates' commitments in other courses, presentation (and response) dates cannot be rescheduled once assigned.

Homework and class preparation
Always come to class prepared by doing all the readings and watching the assigned videos. Additionally, you are expected to actively review and comment on your classmates' mini-projects. The more you review each other's work, the more you will learn about the process of audiovisual commentary and improve your own writing.

Laptop and tablet policy
You are allowed to use your own laptop or tablet instead of the computer lab equipment during class; however, activities not related to course research, writing activities, or wiki will not be tolerated. Cell phones must be set to silent during class.

Communication with instructor
Your instructor is available by e-mail and during office hours. Please note that e-mail will not be checked after hours, on weekends, or holidays. Your communications with the instructor should be considered professional and the style and content should reflect that. Students are encouraged to contact the instructor if there are questions about progress in the course, work underway, or any other

course-related concerns. Contact the instructor about an appointment if you are not available during the scheduled office hours.

Student feedback
Students are expected to provide feedback on the quality of instruction in this course based on 10 criteria. These evaluations are conducted online at https://evaluations.ufl.edu. Evaluations are typically open during the last two or three weeks of the semester, but students will be given specific times when they are open. Summary results of these assessments are available to students at https://evaluations.ufl.edu.

Academic honesty
The University community's policies and methods regarding academic honesty are clearly spelled out in the UF Student Honor Code. Visit https://www.dso.ufl.edu/sccr/process/student-conduct-honor-code for more information.

Accommodations
The University of Florida complies with the Americans with Disabilities Act. Students requesting classroom accommodation must first register with the Dean of Students Office. The Dean of Students Office will provide documentation to the student who must then provide this documentation to the Instructor when requesting accommodation. Visit https://www.dso.ufl.edu/drc/ for more information.

Harassment
UF provides an educational and working environment for its students, faculty, and staff that is free from sex discrimination and sexual harassment. For more information about UF policies regarding harassment, visit http://www.ufsa.ufl.edu/faculty staff/fees resources policies/sexual harassment/.

Assignments and Grading
All assignments and in-class work must be submitted in class wiki and meet the required minimum word count in order to count towards the final grade. Detailed instructions on how to dothis will be offered during the first week of class. See below for detailed descriptions and submission deadlines.

- A/V mini-projects (4 total, 10% each): 40%
- Critical reading presentation: 10%
- Critical response (to another student's presentation): 5%
- Final project (including proposal, script, and artist's statement): 30%
- Reading quizzes: 5%
- Professionalism, homework, and collaboration: 10%

**I will provide more detail on how to successfully complete the assignments and how they will be assessed in class. Please note that listed word counts do not include bibliographic references.

A/V mini-projects (4 total): 40%
Completing the mini-projects will help you practice technical and critical skills required for you final project. Each assignment is designed with a particular theme in mind and is matched with a week on which we will be reading and discussing that theme in class. You must complete all four (4) of the mini-projects in a timely manner in order to receive assignment credit.

Submission guidelines: Post your mini-projects (with appropriate links to your videos) on your wiki page. A portion of the following class will be spent discussing these submissions, pre-selected by the instructor. If your project is pre-selected for class discussion, I will contact you by email in advance.

Mini-project #1 - Text **(500 words)**
Create professional CC (closed captioning) subtitles to a short video clip of your choice and share the clip on YouTube. Submission must be accompanied by a critical reflection in the wiki on your experience with closed captioning, the challenges you encountered during the process, and how it fits into our previous class discussions of audiovisual translation. Share both the original and the new clip with your classmates.

Mini-project #2 - Sound **(500 words)**
Create a soundtrack for another short clip by overlaying music over the original audio track. Make sure to choose your song carefully and reflect on your choice in writing. How does your choice of song augment, distort, highlight, or subdue the overall visual effect. Share both the original and the new clip with your classmates.

Mini-project #3 - Voice **(500 words)**
This assignment is similar to the "Sound" mini-project; however, you are now asked to record a voice-over for a different video clip. This can be either a commentary (documentary style) or translation (from another language into English). Students who are fluent in another language are encouraged to try out the second strategy. In your critical write-up, reflect on the specific choices you've made while working on this project and incorporate at least one (1) other critical reading we have discussed in class. Share both the original and the new clip with your classmates.

Mini-project #4 - (Re)script **(500 words)**
Drawing on our classroom discussions on remix, intervention, and improper "translations," rescript a short clip of your choice by using montage, paratext, and dubbing. Reflect critically on how your commentary might affect the perception of the original by the viewer and what "ideal" audience you envision for viewing your piece. Incorporate at least two (2) other critical readings we have discussed in class and share both the original and the new clip with your classmates.

Critical reading presentation and notes: 10% (min. 1,000 words, 10 min)
Prepare a critical presentation that addresses a specific problem/issue in audiovisual translation. In addition to structuring your talk around the topic we will be discussing in class during the week you're presenting, you must formulate and explore a specific question within that theme and refer to at least two (2) readings.

Submission guidelines: Your presentation notes must be posted on the wiki **one week** before your actual presentation date in order to give your responder (see below) enough time to comment on your arguments. Following your presentation, you will have **one week** to make edits and changes to your rationale. This way, you will be able to fully benefit from your responder's, other classmates', and instructor's notes.

Critical response presentation and notes: 5% (min. 500 words, 5 min)
In this assignment, you will be responding to another student immediately following his or her class presentation. In order to prepare for this assignment, you will review the student's presentations notes (posted one week in advance) and write you your own notes in the wiki. The idea is to focus on a specific aspect of your classmate's argument that seems problematic, inconsistent, or weak and suggest ways in which the argument can be strengthened or improved. You are highly encouraged to consult outside sources or work with the sources cited by your classmate.

Submission guidelines: Your response notes are due in the wiki 24 hours before class. Following your critical presentation, you will have **one week** to make edits and changes to your response statement. This way, you will be able to fully benefit from your responder's, other classmates', and instructor notes.

Final project (including proposal, script, and artist's statement): 30% (min. 2,500 words total)
In your final project, you will be combining several of the audiovisual strategies explored in your mini-projects and class discussion in order to create an **original** video clip (3-5 minutes). The work on this project will progress in several stages, and all students are required to present their final clip during screening on December 3, 2015. Failure to attend the final screening may affect your course grade.

Reading Quizzes: 10% (best 10 out of 12)
Quizzes will usually take place at the beginning of class on Monday and will be based on the reading for that week. If you show up late to class you will receive a grade of zero for the quiz. Missed quizzes cannot be made up.

Professionalism and collaboration: 10%
This grade includes your punctuality, attendance, class preparation, etiquette (in class and on wiki), and collaboration. We will not have the time to discuss everyone's work in detail during class time; therefore, treat your classmates as a valuable support and editorial network. You will also be working in groups on several in-class exercises.

Grading Scale

A	4.0	93-100	930-1000		C	2.0	73-76	730-769
A-	3.67	90-92	900-929		C-	1.67	70-72	700-729
B+	3.33	87-89	870-899		D+	1.33	67-69	670-699
B	3.0	83-86	830-869		D	1.0	63-66	630-669
B-	2.67	80-82	800-829		D-	0.67	60-62	600-629
C+	2.33	77-79	770-799		E	0.00	0-59	0-599

Grade point equivalencies
UF has recently instituted minus grades. As a result, letter grades now have different grade point equivalencies. Visit https://catalog.ufl.edu/ugrad/current/regulations/info/grades.aspx for more information.

Assignment resubmission
Each student is allowed to rewrite one (1) assignment per semester (except for the final project). In order to take advantage of the rewrite, students must notify the instructor in writing within three (3) days of receiving their grade. The revised assignment is due no later than one (1) week after receiving the original grade.

Grade appeals
Complaints about individual assignments should be addressed to the instructor. Complaints about final grades should be discussed with the instructor in at least one conference soon after the next term begins. If the conference on the final grade does not resolve the problem in a valid, college-level manner, the complaint can be expressed on a form in the English office, 4008 Turlington, which is available from Carla Blount, Program Assistant. The form must be accompanied with copies of every assignment and the instructor's directions.

Assessment Rubric

	SATISFACTORY (Y)	UNSATISFACTORY (N)
CONTENT	Assignments exhibit evidence cf ideas that respcnd tc the tcpic with ccmplexity, critically evaluating and synthesizing scurces, and provide an adequate discussicn with basic understanding cf scurces.	Assignments either include a central idea(s) that is unclear cr cff- tcpic cr provide cnly minimal cr inadequate discussicn of ideas. Lack of sufficient or appropriate sources.

ORGANIZATION AND COHERENCE	Documents and paragraphs exhibit identifiable structure for topics, including a clear thesis statement and topic sentences.	Documents and paragraphs lack clearly identifiable organization, may lack any coherent sense of logic in associating and organizing ideas, and may also lack transitions and coherence to guide the reader.
REVISION	Work exhibits evidence of continuous, substantial, and critical revision of all your work based on peer and instructor feedback.	Absence of revision or insufficient revision in student's work. Disregard of peer and instructor feedback.
STYLE & FORMAT	Documents use a writing style with word choice appropriate to the context, genre, and discipline. Documents are presented according to the specific formatting guidelines (including appropriate usage of hyperlinks and citations).	Documents rely on word usage that is inappropriate for the context, genre, or discipline. Sentences may be overly long or short with awkward construction. Incorrect formatting of documents.
MECHANICS	Papers will feature correct or error-free presentation of ideas. At the weak end of the satisfactory range, papers may contain a few spelling, punctuation, or grammatical errors that remain unobtrusive and do not obscure the paper's argument or points.	Papers contain so many mechanical or grammatical errors that they impede the reader's understanding or severely undermine the writer's credibility.

"A" work is strong in all of the above five (5) areas.
"B" work warrants improvement in at least one (1) of the above areas.
"C" work needs considerable improvement in, but shows potential for, at least two (2) of the above areas.
"D" work requires significant revision in order to be improved upon in at least two (2) of the above areas.

Please note that this is the general rubric that applies to all student work. Individual assignments will have additional requirements, which will be thoroughly explained in class.

Course Schedule
The following schedule is tentative and subject to change. Always consult Canvas and course wiki for the most up-to-date deadlines and requirements. You are also expected to check your university email daily for course announcements. Readings and writing exercises are due on the day that they are listed in the calendar.

Week 1 (August 24-28) - INTRODUCTION TO THE COURSE

In class:
- complete a student survey (in wiki) that covers your experience with writing, wiki, and foreign language proficiency
- Student orientation / setting the course expectations / working in wiki environment

UNIT ONE: TEXT

<u>Week 2 (August 31-September 4) - INTERTITLES AND EARLIEST SUBTITLES</u>

<u>Reading:</u>
- *Audiovisual Translation: Theories,Methods, and Issues* (hereafter *A VT)*
  "Chapter 1: Mapping and evolving   conceptual network" (pp. 11-29)
  "Chapter 2: Representational practice" (pp. 11-56 only)

<u>In class</u>:
- Quiz#1
- Creating subtitles using YouTube   and Live Movie Maker
- Introduction to "Text" mini-project
- Student presentations sign-up

<u>Screening:</u>
- *Metropolis.* Dir. Fritz Lang. 1927.

<u>Week 3 (September 7-11) - EXPERIMENTAL SUBS</u>

(M) September 7 - Labor Day - NO CLASSES

<u>Reading:</u>
- *A VT* "Chapter 6: Multimodality" (pp. 181-228)

<u>In class</u>:
- Quiz #2
- Experimental subtitles and multimodal approaches
- What gets to be translated in cinema?
- Jabba the Hutt and Sofia Coppola's *Lost in Translation*

<u>Screening:</u>
- *Surname Viet Given Name Nam.* Dir. Trinh T. Minh-ha. 1989. Film.
- Troubleshooting "Text" mini-project

UNIT TWO: SOUND

<u>Week 4 (September 14-181 - SOUNDLESSNESS</u>

<u>Reading:</u>
- Anne Carson "Variations on the Right to Remain Silent" (2008)
- Selections from John Cage's *Silence: Lectures and Writings*

<u>In class</u>:
- Quiz #3
- **"Text" mini-project DUE (M) September 14 @ 7 pm**
- Viewing experiments with and without sound
- Accessibility issues and closed captioning technology
- Introduction to "Sound" mini-project #2

Screening:
- *The Cage.* Dir. Sidney Peterson. 1947. Film.
- Excerpt from Alfred Hitchcock's *Psycho.*
- Introduction to working with audio files in Windows Live Movie Maker

Week 5 (September 21-25) - SOUNDTRACKS

Reading:
- Movie sounds ("Introduction" and "Clichés")
- Other reading TBA

In class:
- Quiz #4
- Workshop: overlaying two soundtracks in Live Movie Maker

Screening:
- Effective use of sounds in film
- Troubleshooting "Sound" mini-project

UNIT THREE: VOICE

Week 6 (September 28-October *2)* - VOICEOVER

Reading:
- Jeffrey Ruoff "Conventions of Sound in Documentary"

In class:
- Quiz #5
- **"Sound" mini-project DUE (M) September 28 @ 7 pm**
- Voiceovers in pirated Hollywood movies abroad
- Documentary voiceovers
- Introduction to "Voice" mini-project #3
- Student presentations #1 and #2

Screening:
- *Downloaded.* Dir. Alex Winter (2013)

Week 7 (October 5-91 - DUBBING & LIPSYNCHING

Reading:
- Zoé Pettit "Connecting Cultures: Cultural Transfer in Subtitling and Dubbing"

In class:
- Quiz #6
- Student presentations #3 and #4

Screening:
- Workshop: working with Audacity software
- "Voice" project troubleshooting

UNIT FOUR: (RE)MEDIATION

Week 8 (October 12-16) - RESCRIPTING

Reading:
- *AVT* "Chapter 3: Audiovisual translation as a site of interventionist practice" (pp. 57-88)
- Vlad Strukov "Translated by *Goblin:* Global challenge and local response in Post-Soviet translations of Hollywood films"

In class:
- Quiz #7
- **"Voice" mini-project DUE (M) October 12 @ 7 pm**
- Introduction to "(Re)script" mini-project #4
- Oulipian N+7 experiments
- Student presentations #5 and #6

Screening:
- Goblin's "Improper" translations (clips)
- Pop-up videos and paratext (clips)

Week 9 (October 19-231 - MISHEARING

Reading:
- AVT "Chapter 7: Se If-mediati on" (pp. 229-282)

In class:
- Quiz #8
- Non-diegetic titles vs traditional subtitles
- Mondegreens and misheard lyrics
- Student presentations #7 and #8

Screening:
- Activity: creating your own misheard lyrics
- Troubleshooting "(Re)script" mini-project

UNIT FIVE: PRACTICE

Week 10 (October 26-30) - TRANSLATION AND HUMOUR

Reading:
- Nieves Jiménez Carra "Translating Humour: The Dubbing of *Bridget Jones's Diary* into Spanish"
- Milly Jenkins "'Yrainspotting' made easy - for Americans"

In class:
- Quiz #9
- **"(Re)script" mini-project DUE (M) October 26 @ 7 pm**
- Student presentations #9 and #10
- Why did *Guardians of the Galaxy* flop in China?
- Introduction to fansubs

Screening:
- • Q&A about final project proposals
- • Subtitles in domestic cinema *Inglorious Basterds* dir. Quentin Tarantino (2009)

Week 11 (November 2-6) - TRANSLATION IN SCI-FI

(F) November 6 - Homecoming - NO CLASSES

Reading:
- • Selections from Michael Cronin's *Translation Goes to the Movies* (2009)

In class:
- Quiz #10
- Student presentations #11, #12, and #13
- **Final Proposals DUE (W) November 4 @ 7 pm**

Screening:
- • "Darmok" episode from *Star Trek: The Next Generation*
- • selected scenes from other *Star Trek* episodes

Week 12 (November 9-131 - TRANSLATION AND PROFANITY

(W) November 11 - Veterans Day - NO CLASSES

Reading:
- • María José Fernández Fernández "The Translation of Swearing in the Dubbing of the Film *South Park* into Spanish"

In class:
- • Quiz #11
- • Student presentations #14, #15, and #16

Screening:
- • TBA

Week 13 (November 16-201 - FAN SUBTITLES

Reading:
- • Miguel Bernal-Merion "Training translators for the video game industry"
- • Alexa Ray Corriea "A peek into the underground world of fan-translated games"

In class:
- • Quiz #12
- • Student presentations #17, #18, and #19

Screening:
- • *The Rise and Fall of Anime Fansubs* by OtaKing77077

Week 14 (November 23-27)

(W-F) November 25-27 - Thanksgiving Holiday - NO CLASSES

In class:
• Final project troubleshooting

Week 15 (November 30-December 4)

In class:
- Final project troubleshooting
- **Final Project DUE (W) December 2 @ 7 pm**
- Course wrap-up/evaluations

Screening:
- **(R) December 3 - DEMO DAY for all projects (all students give a 5-7 min presentation)**

Week 16 (December 7-9)

• Individual student conferences and instructor feedback on final projects
• Revising and editing final submissions

Revised portfolios DUE on Monday, December 14 @ 7 pm