

Audiovisual translation: cinema, television and theatre for all

Prof. (nome e cognome)
University of (City), Italy

Course description

Translation builds a bridge between languages and cultures. It makes a text - any type of text - accessible to new audiences through rewording, rephrasing and the rewriting of cultural elements.

Today, audiovisual texts are with us in every moment of our lives: from the more traditional media to the latest VOD platforms, from mobile content to advertising, auditory and visual stimuli are combined in texts coming to us in many forms. In our increasingly globalized world, audiovisual media content travel without limits, but in order for such content to reach users and audiences worldwide, translation is necessary. By way of example, the worldwide release of *Blade Runner 2049*, from October 2017 to February 2018, yielded box office revenues for 259 million dollars, of which 202 million are from translated versions of the film, either dubbed or subtitled. Besides the general audience who needs linguistic accessibility, cinema, television and online releases of audiovisual texts are increasingly accompanied by several types of intersemiotic translation (closed captions, respeaking, audio description) aiming to make them fully accessible for people with sensory impairments.

This course aims to introduce and explore audiovisual translation from all points of view: from the historical development of cinema and television through the lens of translation, to the distribution of major translation techniques across the globe considering their great political, ideological and educational impact. Besides cultural-historical approaches to the growth and dissemination of audiovisual translation, we shall explore all the techniques and strategies available today to make live and recorded entertainment accessible for all. The course will offer an array of examples from English and Italian texts but also from other European languages. It can be suitable for language students as well as film, theatre and media studies students.

Aims and Objectives

To introduce audiovisual translation from a historical perspective and reflect on its impact on the development of mass media such as cinema or television.

To observe changes in viewing habits over the decades, but also changes in language use, through the lens of audiovisual translation.

To explore the realm of live entertainment (theatre and opera) and how it was, and is, made accessible to audiences worldwide.

To analyze the practice of translation for the media from many angles, from the translator's to the consumer's point of view.

To explore the actual consumption of translated audiovisual texts and the reception by international audiences through a series of empirical research experiments carried out across Europe and the USA.

To introduce and analyze accessibility services aiming to make media texts accessible for all (captions, audio description, sign language interpreting), using English and Italian as the two main sources of examples.

Prerequisites

No particular prerequisite is required. Basic knowledge of a European language (Italian, French, Spanish) is useful. The course aims to appeal to students of one or more foreign languages, as well as film, theatre, media and cultural studies students.

Suggested class schedule and reading list

Below is a suggested list of topics for each week of teaching (2.5 hours per week). Each topic is briefly explained and accompanied by bibliographic references. The bibliographic references have to be considered as the reading list for the whole course, from which excerpts will be selected and assigned as reading material throughout the course.

- Introduction to audiovisual translation: what is audiovisual translation? The 1990s and the first systematic studies, the development of practice and research.

L. Pérez González, 2015, "Audiovisual Translation. Theories, Methods, Issues", London/New York, Routledge.

- Cinema history through the lens of translation: early cinema and worldwide distribution, intertitles vs multilingual versions of films, dictatorial regimes and revoicing.

C. O'Sullivan & J.F. Cornu, 2015, "History of Audiovisual Translation". In L. Pérez González (ed.), "Routledge Handbook of Audiovisual Translation". London/New York, Routledge.

- From the 30s to the 70s: translation and language evolution through the media.

1) *F. Chaume, 2012, "Audiovisual Translation: Dubbing". London/New York, Routledge.*

2) *C. O'Sullivan & J.F. Cornu, 2016, "The Translation of Films: History, Preservation, Research and Exhibition". In Journal of Film Preservation, vol. 94.*

- Interlingual translation for cinema and television (I): subtitling. The development of subtitling, its changing norms, its impact on literacy, its distribution worldwide.

1) J. Diaz Cintas & A. Remael, 2007, "Audiovisual Translation: Subtitling", London/New York: Routledge.

2) J. Pedersen, 2017, "The FAR model. Assessing quality in Interlingual Subtitling". In *Journal of Specialized Translation*, vol. 28 (http://www.jostrans.org/issue28/art_pedersen.php).

- Interlingual translation for cinema and television (II): dubbing and voice over. Dubbing as a tool for political and ideological manipulation, the development of dubbing after the world wars, dubbing and revoicing today.

1) F. Chaume, 2015, "Audiovisual Translation: Dubbing". London/New York, Routledge.

2) E. Di Giovanni, 2016, "Dubbing and Redubbing Animation: Disney in the Arab World". In *Altre Modernità*, (<https://riviste.unimi.it/index.php/AMonline/article/view/6850>).

- Making theatre accessible (I): surtitles (history and development).

M. Mateo, 2007, "Surtitling Today: New Uses, Attitudes and Developments". In *"Linguistica Antverpiensa"*, vol. 6 (<https://lans-tts.uantwerpen.be/index.php/LANS-TTS/article/view/184>).

- Making theatre accessible (II): surtitles (practice and examples from across the world).

J. Palmer, 2013, "Surtitling Opera: A Surtitler's Perspective on Making and Breaking the Rules". In H. J. Minors (ed), "Music, Text and Translation", London: Bloomsbury, 21-33.

- Opera translation, from libretto to surtitles. An exploration of librettos, their linguistic and cultural features, their translation for different audiences, their adaptation for surtitles.

M. Mateo, 2007, "Reception, Text and Context in the Study of Opera Surtitles". In Y. Gambier, M. Shlesinger (eds), "Doubts and Directions in Translation Studies", Amsterdam, John Benjamins.

- Deafness and the media: closed captions and sign language.

A. Tamayo & F. Chaume, 2017, " Subtitling for d/Deaf and Hard-of-Hearing Children: Current Practices and New Possibilities to Enhance Language Development", available at <https://www.ncbi.nlm.nih.gov/pubmed/28665314>.

- Blindness and the media: audio description and audio introduction.

L. Fryer, 2016, "An Introduction to Audio Description", London/New York, Routledge.

- The audience point of view: exploring the reception of subtitling and dubbing over the decades.

1) *E. Di Giovanni, 2018, "Dubbing, Perception and Reception". In E. Di Giovanni, Y. Gambier (eds), "Reception Studies and Audiovisual Translation", Amsterdam: John Benjamins.*

2) *E. Di Giovanni, P. Romero Fresco, 2018, "Are We All Together Across Cultures? An Eye Tracking Study of Original and Dubbed Films" . In S. Zanotti, I. Ranzato (eds), "The Challenges of Dubbing. Historical and Current Perspectives", Amsterdam, John Benjamins.*

- The reception of media access services by the blind and deaf.

P. Romero Fresco, 2018, "Reception studies in live and pre-recorded subtitles". In E. Di Giovanni, Y. Gambier (eds), "Reception Studies and Audiovisual Translation", Amsterdam: John Benjamins.

Course evaluation criteria

- Classroom activity and engagement (15%),
- Subtitling or dubbing project: first draft (15%), final version (20%)
- Blog reports on readings and classroom work, five entries over the entire semester: (15%)
- Final assignment on suggested topics (35%).

Political Science 1317
Politics of the European Union
FALL 2018
Mondays and Wednesdays, 4:30 - 5:45 PM
Room #337 Cathedral of Learning

Instructor: (nome e cognome)

Office: 4433 Wesley Posvar Hall

Office Hours: Mondays and Wednesdays, 2:00 - 4:00

Or by appointment: (email)

Course Description:

What is the European Union (EU) and what are the current challenges confronting an institution which has helped over the decades to create one of the most integrated, economically and politically, regions globally? This course is designed to help provide you with an understanding of the European Union and the process of the European integration project. We will first focus on the theories used within political science to explain European integration and will then briefly explore the history of the EU and integration overall. Afterward, we will shift our focus towards the institutional structures that comprise the EU. The final major section of the course will then examine issues of major importance, such as the Brexit crisis, Euroskepticism, and the Eurozone Crisis, that currently confront Europeans in the context of European integration.

The objective of this course is to enable you to develop a critical understanding of the nature of the politics and society within the EU and enable you to critically assess the EU and how you perceive its role in the world when compared to other state or organizational actors. You will also gain practice in generating your own research on a topic of importance within your own area of interest. Because of the amount of new material to be covered, this will be primarily a lecture course, though with frequent classroom discussion and simulations. You will be required to read some research on the European Union and will be asked to discuss this material in class.

Course Objectives:

By the end of this course students should be able to:

1. Identify and define key concepts within the discourse on the EU and Europeanization.
2. Be able to utilize these concepts in order to articulate a defense for or against Europeanization and the role of the EU on specific issues of importance in the region.
3. Develop skills in researching specific topics and how to convey this research in a presentation format.

Reading Materials:

Required Textbooks:

Cini, Michelle and Nieves Pérez-Solórzano Borragán. 2016. *European Union Politics*. Oxford, UK: Oxford University Press, 5th edition. I refer to this book in the syllabus as “C&P.” Copies of the book have been ordered and are available for purchase at the Pitt Book Center. If you are purchasing the text online or other third-party, please make sure you purchase the 5th edition.

Required Supplemental Readings:

For some weeks, the course has specific required readings that complement the general textbook readings. Please see the course syllabus to learn which readings you are required for each respective week. These required readings for the class will be posted on CourseWeb (in the Course Documents folder). (Note: the syllabus is also available for viewing on CourseWeb).

Recommended:

Additionally, please subscribe to email updates from a major provider of international news, such as the *New York Times*, *Economist*, *BBC*, *Financial Times* or *Wall Street Journal*.

Course Requirements:

Your grade for this class can be broken down as follows:

Attendance/Participation	10%
Short Response Essays	20%
Midterm Exam	35%
Final Essay Project & Presentation	35%

Attendance/Participation:

Attendance is required for each lecture. If you notify me **in advance** with a valid reason to have missed the course, your absence may be excused. However, you are responsible to submit any assignments that are due for that day. Each unexcused absence **after the first unexcused absence** will subtract 1% from your total Attendance/Participation grade (10%). Makeup opportunities for essays, presentations, and exams will only be allowed in the case of excused absences such as illness (with a doctors' note), a family emergency (with documentation), or university-sponsored travel (with a signed note from the appropriate university authority).

With regards to participation, please make sure that you have read the required material for the designated day. Moreover, you are expected to participate in the class by asking/responding to questions during the lectures and as well as engaging in the varied in-class activities and discussion groups.

Short Response Essays:

You will be required to write two short response essays. The essay must be 12pt, Times New Roman font, 1" margins and at most 3-4 pages double-spaced. For these essays, you will be provided a prompt by the instructor two weeks prior to the due date of the response essay detailing the question to be answered along with points that you should consider within your response. Instructions offering greater detail of the expectations for the essay and the grading rubric will be made available on CourseWeb and reviewed during lecture. **—late papers will not be accepted with the exception of those with excused absences on the date of submission.**

Midterm Exam:

The Midterm Exam will consist of multiple choice questions, short answer questions (in which students will be asked to write a few sentences for each question), and a longer written response essay. The tests are designed to be comprehensive and challenging, but never to be tricky.

Final Essay Project and Presentation:

There will be an additional research and presentation project that will be due in the final weeks of the semester. Working in pairs, students will be expected to choose an issue of importance within the Europeanization context, either currently or historically, and discuss how the issue has been resolved, or not, by the EU and the challenges the EU has had attempting to resolve the issue and why. You will examine and present on the issue from the two different perspectives with you and your partner each focusing on one of the opposing perspectives.

There are two components of this project. First, you will write an essay that must be 12pt, Times New Roman font, 1" margins and at most 5-7 pages double-spaced. This essay will present one of the two perspectives on the issue selected and is due on **Friday, December 7th by 5:00PM** - **late papers will not be accepted.** The second part will be a 10-minute presentation and Q&A session presented to the class on the selected issue. Instructions offering greater detail of the expectations for the essay and the presentation will be made available on CourseWeb during the first couple weeks of the course.

Grading Scale:

Each assignment will be evaluated on a scale of one hundred points. The correlation of the scale with the letter grade for the final course grade is as follows:

93-100% A	87-89% B+	77-79% C+	67-69% D+	0-59% F
90-92% A-	83-86% B	73-76% C	63-66% D	
	80-82% B-	70-72% C-	60-62% D-	

Important Information:

Office Hours:

I offer multiple hours per week. If you cannot make these hours, I can schedule appointments via e-mail. I will advise the class should my hours not be available as normal. If you are struggling with a text or the class, or simply have more questions than we can get to in class, I am happy to work with you. During weekdays, please allow me a period of 12 hours to respond to any email. Emails sent during the weekend will be responded to the following Monday.

Class Discussions:

For you to get the most out of this class, it is important that you keep current with the readings and are willing to participate in class discussions. The classroom is intended to be an open space for discussion, where all ideas and questions are valid. Being a course examining a range of international political issues, serious and often conflict-prone issues will be discussed. It is important that all people in the class—instructors and students—treat everyone’s viewpoint with respect. This doesn’t mean that viewpoints won’t be critically assessed, but it does mean that no one should feel afraid to voice their opinion in the class. However, no personal attacks or *ad hominem* arguments (i.e. “you’re wrong because you have red hair”) will be tolerated. Due to the size of the course, however, this may be difficult, and I will attempt to ensure ample opportunities for students to share their perspectives and critiques within small group settings in addition to the overall lecture.

Academic Standards:

Students in this course are expected to comply with the University of Pittsburgh Policy on Academic Integrity (<http://www.as.pitt.edu/fac/policies/academic-integrity>). Turning in the work of another and calling it your own violates the academic standards of this class, as does any manner of cheating on exams. Plagiarism and cheating of any kind will not be tolerated. If you are caught plagiarizing or cheating, you will receive an F for the final grade of this class.

Disability Resources and Services:

If you have a disability for which you are or may be requesting an accommodation, you are encouraged to contact both your instructor and Disability Resources and Services, 140 William Pitt Union, (412) 648-7890 / (412) 536-5568 (VP), as early as possible in the term. DRS will verify your disability and determine reasonable accommodations for this course.

General Rules:

- Please be on time for class
- Please keep your cell phone turned off during class
- No food will be permitted in lecture, Drinks are perfectly OK (I will always have my cup of coffee)

Important Dates:

Monday, September 3 - **LABOR DAY, NO CLASS**

Wednesday, September 12 - Response Essay #1 Prompt Distributed

Wednesday, September 26 - **Response Essay #1 Due**

Wednesday, October 10 - Group Project Proposal Due

Monday, October 15 - **FALL BREAK, NO CLASS**

Tuesday, October 16 - **FALL BREAK SESSION**

Monday, October 22 - **Midterm Examination**

Wednesday, October 31- Response Essay #2 Prompt Distributed

Wednesday, November 21 -**THANKSGIVING BREAK, NO CLASS**

Monday, November 19 - **Response Essay #2 Due**

Monday, December 3 & Wednesday, December 5 - Group Presentations

Friday, December 7 - **Project Papers Due to Instructor by 5:00PM**

Final Exams Week, Date and Location TBA - Remaining Group Project Presentations

Course Schedule:

Following is the reading and assignment schedule for this course. Note that reading assignments list what must be read by that class meeting. Please complete all readings for each date **prior to coming to class**.

Part I: What is the European Union?

Week #1 - Introduction to Course & What is Europe?

Monday, August 27: Introduction/Course Overview

Wednesday, August 29:

Readings:

1. McCormick, John. 2014. *Understanding the European Union: A Concise Introduction*. Palgrave Macmillan, Sixth Edition, Ch. 1. **Available on CourseWeb**
2. Moravcsik, Andrew. 2017. "Europe Is Still a Superpower: And it's going to remain one for decades to come." *Foreign Policy*. Available at: <https://foreignpolicy.com/>. Accessed July 1, 2018. **Available on CourseWeb**

Week #2 - Theoretical Perspectives on Integration, Part 1

Monday, September 3: **LABOR DAY, NO CLASS**

Wednesday, September 5:

Readings:

1. C&P, Chapter 4 - "Neo-functionalism"

Week #3 - Theoretical Perspectives on Integration, Part 2

Monday, September 10:

Readings:

1. C&P, Chapter 5 - "Intergovernmentalism"

Wednesday, September 12:

Readings:

1. C&P, Chapter 6 - "Theorizing the European Union after Integration Theory"

Response Essay #1 Prompt Distributed

Week #4 - A Brief History of the EU

Readings:

1. C&P, Chapter 2 - "The European Union: Establishment and Development"
2. C&P, Chapter 3 - "From Constitutional Treaty to the Treaty of Lisbon and Beyond"

Week #5 - Understanding Governance in the EU, Part 1

Monday, September 24:

Readings:

1. C&P, Chapter 7 - "Governance in the European Union"
2. C&P, Chapter 8 - "Europeanization"

Wednesday, September 26:

Readings:

1. C&P, Chapter 9 - "The European Commission"

Response Essay #1 Due

Week #6 - Understanding Governance in the EU, Part 2

Readings:

1. C&P, Chapter 11 - "The European Parliament"

****INCLASS SIMULATION ACTIVITY****

Week #7 - Understanding Governance in the EU, Part 3

Monday, October 8:

Readings:

1. C&P, Chapter 10 - "The European Council and the Council of the European Union"

Wednesday, October 10:

Readings:

1. C&P, Chapter 12 - "The Court of Justice of the European Union"

GROUP PROJECT PROPOSAL DUE

Week #8 - Enlargement and External Foreign Policies

Monday, October 15: **FALL BREAK, NO CLASS**

TUESDAY, OCTOBER 16:

Readings:

1. C&P, Chapter 16 - "Enlargement"

Wednesday, October 17:

Readings:

1. C&P, Chapter 17 - "The European Union's Foreign, Security, and Defence Policies"

Week #9

Monday, October 22:

Midterm Examination

Wednesday, October 24:

FILM - After Brexit: The Battle for Europe

Part II: Political Issues and the European Union

Week #10 - Euroscepticism and its Implications

Monday, October 29:

Readings:

1. C&P, Chapter 24 - "Democracy and Legitimacy in the European Union"
2. C&P, Chapter 25 - "Public Opinion and the European Union"

Wednesday, October 31:

Readings:

1. Sniderman, Paul, Michael Bang Petersen, Rune Slothuus, and Rune Stubager. 2014. *Paradoxes of Liberal Democracy: Islam, Western Europe, and the Danish Cartoon Crisis*. Princeton, NJ: Princeton University Press, Ch. 1, 5. **Available on CourseWeb**

Response Essay #2 Prompt Distributed

Week #11 - Brexit and Its Implications

Readings:

1. Clarke, Harold, Matthew Goodwin, and Paul Whiteley. 2017. *Brexit: Why Britain Voted to Leave the European Union*. Cambridge, UK: Cambridge University Press, Ch. 1, 2, 6 & 7. **Available on CourseWeb**

Week #12 - The Eurozone Crisis

Monday, November 12:

Readings:

1. C&P, Chapter 18 - "The Single Market"
2. C&P, Chapter 21 - "Economic and Monetary Union"

Wednesday, November 14:

Readings:

1. C&P, Chapter 26 - "The Euro Crisis and European Integration"

Week #13 - Social Policies and the EU

Monday, November 19:

Readings:

1. C&P, Chapter 19 - "The European Union's Social Dimension"

Response Essay #2 Due

Wednesday, November 21: **THANKSGIVING BREAK, NO CLASS**

Week #14 - Environmental Policies and the EU

Monday, November 26:

Readings:

1. C&P, Chapter 23 - "Environmental Policy"

Wednesday, November 28:

Readings:

1. Vogel, David. 1997. *Trading Up: Consumer and Environmental Regulation in a Global Economy*. Cambridge, UK: Harvard University Press, Ch. 1, 3. **Available on CourseWeb, read pages 1-11 & 56-77**
2. Lenschow, Andrea and Carina Sprungk. 2010. "The Myth of a Green Europe," *Journal of Common Market Studies* 48(1): 133-154. **Available on CourseWeb**

Week #15

Monday, December 3 & Wednesday, December 5: **Group Presentations**

Week #16

Final Exams Week, Date and Location TBA: Remaining Group Presentations