



COURSE UNIT (MODULE) DESCRIPTION

Course unit (module) title	Code
AUDIOVISUAL TRANSLATION (AUDIOVIZUALINIS VERTIMAS)	

Academic staff	Core academic unit(s)
Coordinating: Assoc. Prof. Jurgita Astrauskienė	Faculty of Philology

Study cycle	Type of the course unit
First study cycle (BA)	Optional

Mode of delivery	Semester or period when it is delivered	Language of instruction
In-person lectures and seminars	Spring semester	Lithuanian, English

Requisites	
Prerequisites: students must have a good command of English (B1.2–B2 level) and Lithuanian (C1–C2 level) to ensure successful participation in theoretical discussions and practical audiovisual translation tasks.	Co-requisites: although not mandatory, prior experience with translation courses (such as <i>Introduction to Translation</i> , <i>Literary Translation</i> , or <i>Translation, Editing, and Post-editing</i>) would support students' understanding of the theoretical material and enhance their performance in practical audiovisual translation tasks.

Number of ECTS credits allocated	Student's workload (total)	Contact hours	Individual work
5	125	32	118

Purpose of the course unit		
This course provides an introductory overview of audiovisual translation (AVT), its main modes, principles, and practical applications. Students will gain foundational knowledge of subtitling, dubbing, voice-over, subtitling for the deaf and hard-of-hearing, and audio description (AD), exploring both theoretical frameworks and hands-on tasks. The course prepares students to understand multimodal meaning-making, technological requirements, and accessibility considerations in AVT.		
Learning outcomes of the course unit	Teaching and learning methods	Assessment methods
Upon successful completion of the course, the students will acquire: <ul style="list-style-type: none"> - subject-specific knowledge of audiovisual transfer; - understanding of specific modes of audiovisual translation and processes involved, including accessibility modes; - ability to analyse and interpret translated audiovisual discourse. 	Lectures, reading and analysing theoretical resources, discussions, practical seminars, demonstrations of tools and software, practical assignments, individual and group work, feedback from the course instructor, and self-reflection.	The final grade for this course is determined by a cumulative assessment comprising two components: 50% from the final written examination and 50% from the average score of five practical assignments.

Content	Contact hours							Individual work: time and assignments	
	Lectures	Tutorials	Seminars	Workshops	Laboratory work	Internship	Contact hours, total	Individual work	Tasks for individual work
1. Introduction to the course unit: aim, structure, content, assessment. Preliminary discussion: the concept of Audiovisual Translation (AVT); distinctive features of AVT; areas of its application.	1						1	5	Reading material: Kerevičienė, J., Astrauskienė, J. (2021, pp. 148-160): https://www.lvb.lt/permalink/f/16nmo04/E LABAPDB91241665
2. Typology of AVT: subtitling and revoicing. The nature of audiovisual discourse. Multimodality and AVT.	2		2				4	5	Group discussion (Which modes of AVT are used in Lithuania? Which are most prominent, and for which genres? Why?)
3. Historical development of AVT in Lithuania and abroad.	2		2				4	5	Group discussion (silent films vs talkies).
3. Subtitling as a mode of AVT: classification of subtitles; linguistic and technical parameters. Subtitling: principles & software.	2		2				4	10	Analysis of subtitled audiovisual products. Task 1: Subtitling of an extract.
4. Film dubbing, its features, process, and synchronisation.	2		2				4	15	Reading material: Satkauskaitė, D., Koverienė, I. (2018, p. 67-84) https://www.lvb.lt/permalink/f/16nmo04/E LABAPDB26414569 Analysis of Lithuanian-dubbed animation. Task 2: Translation for dubbing.
5. Voice-over in the AVT studies (characteristics, translating fictional and non-fictional products).	2		2				4	10	Analysis of Lithuanian voice-over translations. Task 3: Voice-over translation task.
6. AVT and accessibility: audio description for the visually impaired; subtitling for the deaf and hard-of-hearing.	2		2				4	10	Reading material: Kerevičienė, J., Niedzviegienė, L. (2022, pp. 45-67). Group discussion: AVT practices for accessibility. Task 4: Accessibility task.
7. New trends in AVT industry: AI-assisted translation and post-editing;	2		2				4	30	Group discussion: Audiovisual translation in non-

synthetic voices and AI dubbing; AVT for social media.									traditional domains. Task 5: Translation of a short social media clip.
8. Revision of the course material.	1	2					3	35	Students read compulsory (and optional) texts, revise the key notions, and principles of different AVT modes.

Assessment strategy	Weight %	Deadline	Assessment criteria
Written examination	50%	During the examination session	<p>The course concludes with a written examination designed to assess the student's theoretical understanding of audiovisual translation. Students are expected to clearly and accurately define, describe, explain, and illustrate key notions related to subtitling, dubbing, voice-over, SDH, and audio description. The examination evaluates the student's ability to: identify and explain core AVT concepts and terminology; describe the characteristics, constraints, and workflows of different AVT modes; explain synchronisation types and segmentation principles; discuss multimodality and its implications for translation choices; outline accessibility requirements (SDH conventions, AD principles).</p> <p><u>Grading Scale</u></p> <p>(95–100 points) – 10 (Excellent): outstanding performance; demonstrates a comprehensive understanding of AVT theory, accurately explains all concepts, uses precise terminology.</p> <p>(85–94 points) – 9 (Very good): strong performance; very good knowledge of AVT concepts and constraints with minor inaccuracies.</p> <p>(75–84 points) – 8 (Good): above-average performance; good understanding of key AVT principles with some gaps; answers are generally relevant though not always fully developed.</p> <p>(65–74 points) – 7 (Satisfactory): average performance; demonstrates basic understanding of AVT modes and terminology, but explanations may be incomplete or partially inaccurate; answers are overly general.</p> <p>(55–64 points) – 6 (Sufficient): below-average performance; understanding of AVT concepts is superficial or inconsistent; noticeable shortcomings in accuracy, clarity, or conceptual application.</p> <p>(45–54 points) – 5 (Minimum pass): knowledge meets minimum criteria; definitions are vague and; demonstrates only partial understanding of AVT theory.</p> <p>(0–44 points) – Fail: knowledge and skills are below the minimum required; major misconceptions, missing key AVT terminology, or inability to explain fundamental concepts.</p>
Accumulative assessment for in-class and homework translation tasks	50%	During the semester	<p>The course will include five practical assignments designed to assess the student's knowledge of the course material, and ability to apply theoretical insights in practice. Students will be evaluated on their subject-specific knowledge, their understanding of the characteristics of different AVT modes, and their competence in analysing and interpreting translated audiovisual discourse. In addition, the evaluation</p>

			will consider the student's ability to recognise and adhere to the constraints and requirements specific to each AVT mode (such as timing and segmentation in subtitling, synchrony in dubbing, synchrony and stylistic conventions in voice-over, accessibility standards in SDH, and narrative clarity in audio description) when producing their own practical work.
Procedures for submission of homework assignments	Please use Arial or Verdana, 12 points, black, 1.5-spaced style for your homework tasks and name your files in the following way: First name_Last name_Assignment# (Example: Petras Jonaitis Task1).		
Deadlines and extensions	A student should submit his/her assignments on time. In extreme circumstances (such as illness), a student may seek an extension. The request for extension should be made (by email or in person) at least 1 day before the due date for the assignment. Only one extension can be granted to a student per assignment.		

Author (-s)	Publishing year	Title	Issue of a periodical or volume of a publication	Publishing house or web link
Required reading				
Bogucki, Ł., Deckert, M.	2020	<i>The Palgrave Handbook of Audiovisual Translation and Media Accessibility</i>		Palgrave Macmillan
Chaume, F.	2012	<i>Audiovisual Translation: Dubbing</i>		St. Jerome
Deckert, M.	2019	<i>Audiovisual Translation: Research and Use</i>	2nd expanded edition	Peter Lang
Díaz Cintas, J., Neves, J., Matamala, A.	2010	<i>New Insights Into Audiovisual Translation and Media Accessibility</i>		Rodolpi
Díaz-Cintas, J., Remael, A.	2021	<i>Subtitling: Concepts and Practices</i>	2nd edition	Routledge
Franco, E., Matamala, A., Orero, P.	2013	<i>Voice-over Translation: an Overview</i>		Peter Lang
Kerevičienė, J., Astrauskienė, J.	2021	<i>Audiovizualinio vertimo terminų vartosenos variantiškumas</i>	<i>Respectus Philologicus</i> , 39, pp.148–160.	Vilnius: Vilniaus universiteto leidykla
Kerevičienė, J., Niedzviegienė, L.	2022	<i>Medijų prieinamumas Lietuvoje: audiovizualinis turinys įvairių klausos bei regos galimybių žiūrovams</i>	Mokslo studija.	Vilnius: Vilniaus universiteto leidykla
Pérez-González, L.	2018	<i>The Routledge Handbook of Audiovisual Translation</i>		Routledge
Satkauskaitė, D., Koverienė, I.	2018	<i>Lithuanian Viewers' Attitude Towards Dubbed Animated Films</i>	<i>Numanities - Arts and Humanities in Progress</i> , Vol. 3. pp. 67-84	Springer International Publishing AG
Szarkowska, A., Jankowska, A.	2024	<i>Introducing audiovisual translation</i>	1st ed.	Routledge
Zabalbeascoa, P.	2024	<i>Audiovisual translation</i>	1st ed.	Routledge
Recommended reading				
Alosevičienė, E., Niedzviegienė, L.	2016	<i>Garsinio vaizdavimo raida Lietuvoje ir vokiškai kalbančiuose kraštuose</i>	<i>Acta humanitarica universitatis Saulensis</i> , 23, pp.243–256.	Šiaulių universitetas https://www.lv.lt/permalink/f/16nmo04/ELABAPD B20261576
Astrauskienė, J., Satkauskaitė, D.	2025	<i>Culture-Bound References in the Lithuanian-Dubbed "Coco"</i>	<i>Aproximación a la</i>	John Benjamins

			<i>traducción de referentes culturales en el ámbito audiovisual y literario / Approach to the translation of cultural references in the audiovisual and literary fields</i> , pp. 19-41.	https://benjamins.com/catalog/ivitra.45#:~:text=There%20are%20numerous%20idiosyncratic%20references,the%20audiovisual%20and%20literary%20fields
Astrauskienė, J., Satkauskaitė, D.	2025	<i>“There’s more beyond the reef”: Translation of Culture-Bound References in the Lithuanian Dubbing of “Moana”</i>	<i>Minority Languages and Cultures in Audiovisual Translation</i> ; (5).	Routledge
Satkauskaitė, D., Astrauskienė, J.	2024	<i>Mediating Latin American Culture Through Dubbed Animation: A Comparative Analysis of Culture-Bound References in “Coco” and “Encanto”</i>		Berlin: Peter Lang
Astrauskienė, J., Satkauskaitė, D.	2022	<i>Kultūrinių realiųjų pavadinimų vertimas dubliažui: analizės modelis</i>	<i>Respectus Philologicus</i> , vol. 41, p. 193-206.	Vilnius: Vilniaus universiteto leidykla.
Bogucki, Ł.	2016	<i>Areas and Methods of Audiovisual Research</i>	2nd revised edition	Peter Lang
Díaz Cintas, J., Nikolić, K. (eds)	2017	<i>Fast-Forwarding with Audiovisual Translation</i>		Multilingual Matters
Kerevičienė, J.	2023	<i>Daugiakalbiai filmai: turinio perteikimas Lietuvos kurtiems</i>	<i>Darnioji daugiakalbystė</i> vol. 22, iss. 1, p. 184-211. DOI: 10.2478/sm-2023-0008.	Kaunas: Vytauto Didžiojo universitetas.
Koverienė, I., Čeidaitė, K.	2020	<i>Lip Synchrony of Rounded and Protruded Vowels and Diphthongs in the Lithuanian-Dubbed Animated Film “Cloudy with a Chance of Meatballs 2”</i>	<i>Respectus Philologicus</i> , Vol. 38, pp. 214–229.	Vilniaus universiteto leidykla
Koverienė, I., Satkauskaitė, D.	2014	<i>Lietuvos žiūrovų požiūris į pagrindinius audiovizualinio vertimo būdus</i>	<i>Kalbų studijos</i> , (24), pp.26–35.	https://www.lvb.lt/permalink/f/16nmo04/ELABAPD B4982599
Niedzviegienė, L.	2017	<i>Teatro spektaklių garsinio vaizdavimo istorija ir ypatumai: garsinių įžangų gairės</i>	<i>Respectus Philologicus</i> , (31), pp.111-121.	Vilniaus universiteto leidykla
Niedzviegienė, L. Kirejeva, A.	2015	<i>Audiovizualinės produkcijos pritaikymas žmonėms su regėjimo negalia</i>	<i>Thought Elaboration: Linguistics, Literature, Media Expression</i> , pp.153–173	https://www.lvb.lt/permalink/f/16nmo04/ELABAPD B8659965
Pagrandytė, R., Astrauskienė, J.	2021	<i>Translation of Culture-Specific Items in Lithuanian-Dubbed Animated</i>	<i>International Journal of Translation</i>	Cordoba: UCO Press Universidad de Córdoba

		<i>Films. A Case Study of "Hotel Transylvania" and Its Sequels</i>	<i>and Interpreting Transletters, (5), 139–162.</i>	
Ranzato, I., Zanotti, S.	2018	<i>Linguistic and Cultural Representation in Audiovisual Translation</i>		Routledge
Rumšienė, G.	2017	<i>Culturally Charged Textual Elements in Voice-Over Translation</i>	<i>Kalba ir kontekstai, VII (2), pp. 75-82.</i>	Lietuvos edukologijos universiteto leidykla
Satkauskaitė, D., Kuzmickienė, A.	2022	<i>Frenchness in dubbed animation (an interdisciplinary approach)</i>		Mokslo studija. Vilnius: Vilniaus universiteto leidykla
Vilimienė, A., Astrauskienė, J.	2023	<i>"The cuisine is not an old, tired marriage. It is a passionate affair of the heart": Translation of Gastronomical References in the Film "The Hundred-Foot Journey"</i>	<i>Styles of Communication, vol. 15, no. 2, p. 44-64.</i>	Bucharest: University of Bucharest.
Žukauskaitė, S., Urbonienė, M.	2017	<i>Subtitling for the Deaf and Hard-of-Hearing in Lithuania: Verbatim, Standard and Edited Subtitles</i>	<i>Thought elaboration: linguistics, literature, media expression, pp. 135-151</i>	VU KnF

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