

DEVisING A MARKING CRITERIA FOR THE ASSESSMENT OF AUDIOVISUAL TRANSLATION PRODUCTS IN AN ACADEMIC CONTEXT

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ABSTRACT

Although publications on audiovisual translation are gaining more and more attention, very little has been done on its assessment (Kajzer-Wietrzny & Tymczyńska, 2015). In the workfield, audiovisual translation is reviewed to be given feedback. In Universitas Bunda Mulia (UBM), audiovisual translation assessments need to be objectively assessed to produce grades, in addition to individual and collective feedback. However, the grading at UBM has always been conducted subjectively. Subjective assessment might result in emotional judgment and inappropriate feedback. For that reason, this research aims to devise a marking criterion for the assessment of audiovisual translation products in an academic context, namely in UBM. The audiovisual translation at UBM is divided into four categories, namely captioning, subtitling, audio description, and dubbing. The marking categories to be used on each category need to have different criteria. This research determines the criteria to be assessed based on market requirements. The criteria specifically developed in this research are those of captioning and dubbing. Both criteria are developed with translation or rendering accuracy as the most significant criteria, followed by synchrony and alignment as the second most significant criteria, and followed by equal values in formatting and technical accuracies. These criteria need to be further tested for reliability and validity. In addition, training of the schemes must be administered considering that there are numerous specific terminologies used in them.

Keywords: Marking criteria; AVT assessment; captioning; dubbing; marking schemes.

ABSTRAK

Meskipun publikasi tentang terjemahan audiovisual semakin mendapat perhatian, sangat sedikit penelitian yang telah dilakukan dalam penilaiannya (Kajzer-Wietrzny & Tymczyńska, 2015). Di lapangan kerja, terjemahan audiovisual ditinjau untuk diberikan umpan balik. Di Universitas Bunda Mulia (UBM), selain umpan balik individu dan kolektif, penilaian terjemahan audiovisual perlu dinilai secara objektif untuk menghasilkan skor penilaian. Namun, penilaian di UBM selalu dilakukan secara subjektif. Penilaian subjektif dapat melibatkan penilaian emosional dan umpan balik yang tidak tepat. Untuk itu, penelitian ini bertujuan untuk menyusun kriteria penilaian produk terjemahan audiovisual dalam konteks akademik, yaitu di UBM. Penerjemahan audiovisual di UBM dibagi menjadi empat kategori, yaitu captioning, subtitling, audio description, dan dubbing. Kategori penilaian yang akan digunakan pada setiap kategori harus memiliki kriteria yang berbeda. Penelitian ini menentukan kriteria yang akan dinilai berdasarkan kebutuhan pasar seperti yang ditulis dalam berbagai literatur. Kriteria yang khusus dikembangkan dalam penelitian ini adalah untuk captioning dan dubbing. Kedua kriteria tersebut dikembangkan dengan akurasi terjemahan atau rendering sebagai kriteria yang paling signifikan, diikuti oleh sinkronisasi dan keselarasan sebagai kriteria paling signifikan kedua, dan diikuti oleh akurasi format dan teknis yang memiliki value yang hampir serupa. Kriteria ini perlu diuji lebih lanjut untuk keandalan dan keabsahan. Selain itu, pelatihan penggunaan skema harus diberikan mengingat ada banyak terminologi khusus yang digunakan di dalamnya.

Kata Kunci: Kriteria penilaian; penilaian produk penerjemahan audiovisual; captioning; dubbing; skema penilaian.

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INTRODUCTION

The specific field of audiovisual translation is slowly gaining popularity in the last couple of years, especially in European countries. In Indonesia, researchers gradually begin to recognize the importance of audiovisual materials in English language learning. However, in terms of Audiovisual Translation (AVT), very little research has been done. Most Indonesian research on AVT is on strategies and techniques (Wicaksono & Kuswardani 2019; Irwan, Saleh, & Pammu 2021; Baihaqi & Subiyanto 2021) or as a part of a translation education (Paramita & Yasmin 2017). On AVT assessment, the research available is even more scarce. I have found that in relation to the assessment of AVT products, there is research on accuracy and naturalness (Ashlikhatina & Mujiyanto 2021; Saputra & Rini 2021). In addition, I have found one specific research related to AVT and assessment (Budianto 2021). She employs a TQA model by Waddington. However, this research is more analytical-based than developmental-based. Since this research is analytical-based, the model cannot be used PRACTICALLY to produce grades for the students. Therefore, I can conclude that, to the best of my knowledge, research on the assessment of audiovisual products has never been done in Indonesia. Therefore, this research aims to fill in the gap by developing a model that can be used to produce grades for students attending the AVT class, especially at UBM.

Outside Indonesia, similar research has been conducted. One research that is almost identical to this one is by Kajzer-Wietrzny & Tymczyńska (2015). The major difference that research has with this one is the subjects which become the focus of the assessment. In their research, the subjects cover voiceover (VO), subtitling, and audio description. Whereas in this research, the subjects are captioning, subtitling, audio description, and dubbing. As detailed assessments of subtitling and audio description have been available, this research

aims to provide a detailed assessment criterion of captions and dubbing. As previous research acquired its criteria based on the market standard in the literature, the detailed criteria for captions and dubbing will follow the same route of the establishment.

From the explanation above, the following formulation can be made:

1. What are the market standards of captions to be detailed in assessment criteria?
2. What are the market standards of dubbing to be detailed in assessment criteria?

The answers to these questions will provide a detailed assessment criterion that can be used practically in the teaching of audiovisual translation subjects in the writer's institution, which is, at the moment, based on subjective evaluation.

LITERATURE REVIEW

The reviews on literature are distinguished into two sections. The first discusses the definition of each subject and the challenges of each subject and how it can be translated into a marking criterion. The last section discusses the already existing literature on AVT assessment criteria which serves as a background for further development of a new scheme aimed in this research.

Captioning

The first thing that I need to point out is the difference between captioning and transcription. According to Mahoney (2021), transcription refers to a transfer of audio into written text, whereas captioning is the act of dividing the transcription into time-coded chunks. In other words, captions can be categorized as a more concise version of a transcription, which has been adapted to fit the timing of its appearance in an audiovisual translation product.

Captions usually appear at the bottom of the screen (sometimes, they can appear at the top of the screen if other information

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embedded in the movie is included at the bottom of the movie screen). As mentioned, since captions are time-ordered transcriptions, they can appear incomplete. For that reason, there are multiple modes of information that let the audience know that there is a continuation of the captions if it is interrupted by the frame. Mahoney further adds that a caption must include speech and sound effects, speaker identification, and sounds that are not visually apparent on the screen. Like with the captions' continuation, there are several ways this can be accommodated.

Why do people caption audiovisual (AV) products?. The first and most important reason is accessibility. There are millions of people with hearing disability and captions help them to understand what is happening on the screen. On detailed captions, they can even know what happens off-screen. The second reason is it boosts SEO. According to Facebook (Mahoney, 2021) videos with caption have 135% greater organic traffic than the ones without. These increases the possibility of the videos (with captions) being found by the audience. The third reason is branding since captions improve brand recall, verbal memory, and behavioral intent. The fourth reason is comprehension. AV products with captions improve audience's comprehension significantly. This is true for both audiences with or without disabilities. The fifth reason is the focus. It has been mentioned that captions in AV products help audience be more focus on the content, especially if the content is not clearly spoken or spoken with accents (Hogle, 2017). The final reason why caption is beneficial is that caption improve engagement.

What are the challenges of captions?. As stated earlier, captions are time-coded transcriptions which must include several elements such as speaker IDs, sound and speech effects, as well as non-visual sounds. All these elements must be considered when producing captions so as to improve the effectiveness of said captions. For that reason, many guidelines on how to caption has been established. The followings are some elements of the guideline which can be considered to be

included as marking criteria. These elements are taken from Rev Caption Style Guide v4.0.1 In said standard, the overall results are divided into three parts: accuracy, formatting, and alignment, each with major and minor errors. This is a good start for categorization of criteria. From its initial explanation, I decided to distinguish it into two aspects, namely linguistics and technical aspects. The linguistics aspect deals with accuracy, while the technical aspects deal with formatting and alignment. Another great initial point for categorization in the standard is the availability of the criteria. The guide provides a five-scale marking criteria with descriptions. However, I observe that the description of these scales is too general. For it to be used in the classroom, it needs to be developed further. The following is the table of scoring criteria that need to be developed; note that it covers both linguistics and technical aspects:

Table 1. Original Grading (Rev Caption Style Guide v4.0.1, 2019)

Grades	Description
5 - Excellent	Near perfect – May contain a few errors that do not alter the meaning of the original video.
4 - Good	Customer ready – Noticeable number of minor errors that do not detract or alter the meaning of the video content.
3 - Fair	Not customer ready – One or more major errors present.
2 - Poor	Not customer ready – Caption reflects severe carelessness or lack of understanding of the style guide.
1 - Very Poor	Unusable – Caption is a poor representation of the video content or is incomplete.

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Accuracy in the standard refers to precisions, terminologies, spellings, contents completeness, and lyrics. An error in these categories will be counted as major error. On the other hand, errors such as punctuations, the writing of time or numbers, math/graphing/web, and acronyms/symbols/technical terms are included as minor errors.

From a technical standpoint, formatting deals with the speaker's ID and pre-existing on-screen texts. Any errors on speaker identification and pre-existing on-screen text is categorized as major errors. Minor errors in the aspect of formatting is related to speaker labeling, atmospherics, caption group formatting/length, and advanced caption formatting.

The other technical aspect is alignment. Alignment refers to syncing. Syncing covers the starting and ending time of the captions. This element requires the starting of the captions to be in line with the beginning of the sound in the AV products. There are no minor errors in the aspect of alignment. Any errors with the synchronization are considered as major errors. This is because any unsynchronized caption will disturb or even eliminate the experience of enjoying an AV product.

Subtitling

Unlike the captions, in subtitling, we are dealing with other languages. Diaz-Cintas (2020) mentions the following on the definition of subtitling:

Subtitling may be described as a translation practice that consists of rendering in writing, usually at the bottom of the screen, the translation into a target language of the original dialogue exchanges uttered by different speakers, as well as all other verbal information that appears written on-screen (letters, banners, inserts) or is transmitted aurally in the soundtrack (song lyrics, voicesoff). (Diaz-Cintas, 2020, p.150)

From the statement, we can see that Diaz-Cintas also emphasis on 'verbal and audio information'. This is because they might contain information that is essential for the plot.

Subtitles are provided primarily for people who have trouble hearing, however, more and more people are also taking advantage of subtitles. According to BBC (2021), 10% of its viewers are using subtitles, and with online content, that number rises to 35%. In addition, subtitles also have indirect benefits, such as aiding the acquisition of other languages (Black, 2021).

There are several types of subtitles; from a linguistics point of view, they can be categorized into intra- and interlingual subtitles. The former, in this research, is named captioning. The latter involves of the transfer of one language (source) into another (target). This research focuses solely on the later distinction of subtitles.

As for the market standard to be adopted in this research, as mentioned above, it adopts the available scheme from previous research. This element is discussed in the 'Existing Literature on AVT Assessment Criteria section of this research.

Audio Description

What is audio description? And how does it work? Audio Description (AD) can be defined as a service that makes AV products become available to people with visual impairment (Mazur, 2021). It makes use of audio commentary of relevant visual elements of an AV product. From the commentary, whether it is provided in the AV products or through another person, it is hopeful that the visually impaired audience will have a complete understanding and image of the events happening on the screen.

There are two types of audiences for AD. The first type is those with various degrees of visual impairment, such as blindness, severe visual impairment, and other visual-related illnesses. The other types are those without visual impairment, such as people who cannot follow the flow of visual presentation on the screen the comprehend the

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plot or storyline, or people who use it for educational purposes. Some people even use AD to keep up with their daily job. AD helps them be informed while still doing their daily activities.

There are several types of AD, namely dynamic and static AD, and recorded and live AD. Dynamic AD is intended for moving images such as movies, while static AD is for static images such as paintings and such. Since the AD taught in my institution is intended for market puposes, this research focuses on dynamic AD. For the same reason, this research develops marking criteria for recorded AD since they are intended for films, television programs, and the like.

Just like the subtitling, the marking criteria for AD have already existed. This research adopts the available criteria with some modifications if considered necessary. This element is also discussed in the 'Existing Literature on AVT Assessment Criteria section of this research.

Dubbing

The final type of AVT taught in my institution, and one of the main focuses of this research besides captioning is dubbing. First and foremost, I would like to inform the difference between dubbing and voice over. In voice over, the TL oral presentation is heard simultaneously over the SL. Dubbing, on the other hand, is a practice to replace the original SL soundtrack with a dubbing actor's voice in TL. It also involves synchronization of the lips movement of the on-screen actor with the TL utterance. (Diaz-Cintas & Orero, 2010). This synchronization is not strived for in the voice over.

According to Chaume (2020), dubbing is a team effort; it consists of translating, adapting, and lipsyncing activities. Each activities is supposedly hadled by different people or departments. However, in this research, the focus is solely on the translating and synchronization parts. This is because these aspects are the ones that are commonly practised in UBM. The dubbing practice in UBM is arranged as such mostly due to technical constraints.

On the aspect of quality, Chaume adds quality standards that must be achieved by the industry. They are:

1. Observance of synchronies;
2. Creation of credible and natural dialogue, as well as spontaneous-sounding and convincing sentences;
3. Preservation of the relevant features of the original;
4. Semiotic coherence;
5. Avoidance of overacted and underacted performances; and
6. Technical accuracy.

From these six standards, the marking criteria developed in this research takes into account the aspects of synchronies, creation of credible and natural dialogue as well as spontaneous sounding and convincing sentences, preservation of the relevant features of the original products, semiotic coherence, and finally the technical accuracy. I did not include avoidance of overacted and underacted performance because I consider them as external factor; they depend on the capability of the actors and not on the translators'.

In relation to synchronies, Chaume categorizes them into three, they are kinesis synchrony, isochrony, and lip synchronization, or lipsync. Kinesis synchrony is related to synchronization between the translation and the actor's body movement and body language. Isochrony refers to synchronization between translated text utterances and pauses, or in other words, equal duration of utterances. Lastly, lipsync, or phonetic synchrony, is the synchronization between the translation and the screen actors' articulatory movements. These last two elements of synchrony are the most obvious to the audience. In other words, if there are errors in these elements, it will be the most noticeable.

As for the criteria of assessment, I formulate it based on the five standards which have been mentioned previously. To assist with the technicality of the scoring, especially on the aspects of preservation of relevant features of the original and technical accuracy,

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the criteria is strengthened by the translation requirement 'Dubbed Audio Style Guide - Lip Sync Dubbing' (last updated on November 16, 2016). Netflix is a well-known streaming service that provides many choices of TV shows, movies, animes, and others. For that reason, I believe that it is qualified enough to be used as a market standard. The detail of the marking criteria is explained in detail in the 'Finding and Discussion' section.

Existing Literature on AVT Assessment Criteria

The first article on the assessment of AVT that I would like to discuss/refer to in this research is the one that inspired me to write this paper. It is a research on the systematic approach to examination marking criteria for audiovisual translation by Kajzer-Wietrzny, M., & Tymczyńska, M. (2015). As mentioned earlier, their subject foci are VO, subtitling, and AD. They also develop scheme to be used in higher education, particularly, in universities. The development of their marking scheme is also based on market standards gathered from existing literature. One difference between this research and theirs is their research is intended to evaluate the performance of master and postgraduate students, whereas this research is aimed to evaluate the performance of undergraduate students. It remains to be seen whether their marking criteria can be used/adopted in my institution. This analysis is discussed in detail in 'Finding and Discussion' section.

Their evaluation criteria is divided into three parts, namely information transfer and linguistics, as well as some technical aspects. The following is their evaluation criteria.

Table 2. VO Evaluation Criteria

Categories and Sub Categories	Description
Information transfer and language	
Content selection and strategies	Selection of relevant information and skillful application of translation

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	strategies (omission, condensation, reformulation, compensation, etc.)
Linguistic means of expression	Natural, concise and dynamic sentences; grammatical, semantic and pragmatic correctness; adequate register, forms of address, politeness (offensive language), terminology, culture-specific references, etc.
Technical aspects	
Formatting	Correct spelling and punctuation, avoidance of consonant clusters, unpleasant sounds, unintended rhymes; transparent layout with clear directions for voice talent (e.g. pace and tone of reading) and time codes (isochrony, kinetic and action synchrony)
Synchronisation	Test recording:* VO read out with proper synchronisation, intonation and pronunciation

Table 3. AD Evaluation Criteria

Categories and Sub Categories	Description
Information transfer and language	
Content selection and strategies	Careful observation and selection of relevant information; adequate order of presenting information; appropriate strategies used in intersemiotic transfer (e.g. omission, condensation)
Linguistic means of	Natural, concise and dynamic language

expression	evoking vivid and semantically equivalent images (use of verbs and prepositions aiding visualisation, avoidance of abstract nouns); precise, neutral and objective language; appropriate register;	register, forms of address, politeness (offensive language), terminology, culture-specific references, etc.
Technical aspects		
Formatting	Correct spelling and punctuation, avoidance of consonant clusters, unpleasant sounds, unintended rhymes; transparent layout with clear directions for voice talent (e.g. pace and tone of reading) and time codes (isochrony, kinetic and action synchrony)	Appropriate use of italics and capitalisation, line breaks and number of lines and characters per line, position on screen, spelling and punctuation
Synchronisation	Test recording;* AD read out with proper synchronisation, adequate balance between text and pauses, AD does not overlap with dialogues or relevant soundtracks	Temporal synchrony with characters' utterances,** appropriate duration adjusted to reading speed, pauses between subtitles, preferably no subtitles over cuts

Table 4. Subtitling Evaluation Criteria

Categories and Sub Categories	Description
Information transfer and language	
Content selection and strategies	Selection of relevant information and skilful application of translation strategies (omission, condensation, reformulation, compensation, etc.)
Linguistic means of expression	Natural, compact, concise and dynamic sentences; grammatical, semantic and pragmatic correctness; adequate

The second research on AVT assessment that can be observed is from Hu (2021) with the title 'A Multimodal Approach to Translation Quality Assessment of Interlingual Subtitling: Theoretical Reflections'. In this research, Hu aims to integrate the existing monomodal translation evaluation (text only) with the analytical scheme of multimodal translation. This research, however, as the title suggests, is highly theoretical and still needs a lot of proving before it becomes practical. One important aspect that can be taken from this is, in terms of assessing interlingual subtitling, it is possible to integrate the TQA model by House with the analytical scheme of multimodal translation.

These two research barely sum up the field of AVT assessment since most research on AVT is product-oriented, i.e., assessing the strategies used in the translation of AV products and the use of AVT in language learning and acquisition. Suffice to say that most research on AVT is analytical-based instead of developmental.

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RESEARCH METHODOLOGY

Since this is a research conducted to design marking criteria for AV products. This research can be categorized as product-oriented research (Saldanha & O'Brien, 2014). Under the umbrella term of product-oriented research, it is categorized as a Translation Quality Assessment design.

This research is also developmental in its nature; it aims to develop on an existing marking scheme/criteria, as well as from scratch. The existing criteria and the newly made criteria is revised based on two literatures, namely the guidelines of captioning and dubbing which are available and used as a market standard, and scientific journal articles on the topic. The finished product is in the form of a marking scheme/criteria detailed in an evaluation table.

FINDINGS AND DISCUSSION

Testing/Evaluation Procedure

Before I begin with my observation and revision, I would like to point out how the testing of the two foci is conducted in my institution. In UBM, the testing of captioning is conducted via an actual captioning/subtitling software, namely Aegisub. The film to be captioned is given by the lecturers so they basically know the kind of captions that is needed for it. The students submit their work in the form of .txt files, which the lecturers can check using the software. Using the software, lecturers can check the caption in the context. This way, not only the accuracy can be assessed, but the formatting and alignment can also be evaluated.

In terms of dubbing, it is a bit more complicated. The lecturers give the students a film to be dubbed. Then, the students need to create an audio recording for the TL utterance of the film. Next, the students are to eliminate ONLY the voice/dialogue/singing of the original. Finally, they have to stitch the audio and video files together using a movie-making software (I usually use Filmora). This process might be too overwhelming for the students.

However, in the beginning of the dubbing course, they are asked to perform this feat with the guidance of the lecturer. So, in the submission of the tests, they no longer have a problem with the process. An obvious advantage of applying such an intricate procedure is, the finished product is similar to that of professional products, thus giving the context for the lecturers to assess their work.

Revising Guidelines on Captions

Immediately after observing the criteria in Table 1, I decide not to include 5 (five) categorizations. Instead I will develop a marking scheme with only 4 (four) categories. The first reason behind the decision is because of people's behavior. Research by Masuda, et al. (2017) shows that people tend to choose the middle category if presented with one, especially for those with low motivation. Another reason is redundancy. I believe that the second and third categories are the same – they refer to a description of 'not customer ready.' For these reasons, the criteria for marking developed in this research have only four categories.

Further, the grading in the original scheme is allocated equally to all aspects (linguistics and technical). I do not agree with these. Although formatting is important, the errors in these aspects will not be as significant as errors in accuracy or alignment. I also believe that alignment should have equal, or almost equal, quality of grading with accuracy. Based on my experience as an audience, a non-align AV products significantly disturb the viewing experience. Mistakes in formatting, on the other hand, do not have the same influence as mistakes in alignment.

Finally, this guideline is very general. To assess the results in detail, we have to read the guideline each time we score the students' work. This is a chore and it is time consuming. To make it less of a chore of flipping or gliding through the guideline, instead, I detail the criteria in the description area. Further, I also include the minus points system in the scheme. In addition, in terms of the description of the grades, I also make them more meaningful by including the passing

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judgments and whether the results need further revision. Considering each element of the three aspects (accuracy, formatting, and alignment) and its major and minor errors, this is the revised scheme.

Table 5. Proposed Captioning Grading Scheme

Note:

Any significant errors in accuracy is -20 points

Any errors in alignment is -20 points

Any major errors in formatting is -10 points

Any minor errors in accuracy is -2 points

Any minor errors in formatting is -1 points

Grades	Description
4 - Excellent	Customer ready – Little to no revision is needed, a passing grade Very small number of minor errors that do not detract or alter the meaning of the video content , such as errors in punctuations, the writing of time or numbers, math/graphing/web, and acronyms/symbols/technical terms. It also includes errors in speaker labeling, atmospherics, caption group formatting/length, and advanced caption formatting
3 - Good	Customer ready – Revisions needed before given to clients, also a passing grade. Contains one or two major errors in formatting, such as in speaker identification and pre-existing on-screen text, that do not detract or alter the meaning of the video content, or the

	enjoyment of film viewing. Also, noticeable number of minor errors that do not detract or alter the meaning of the video content, such as errors in punctuations, the writing of time or numbers, math/graphing/web, and acronyms/symbols/technical terms. It also includes errors in speaker labeling, atmospherics, caption group formatting/length, and advanced caption formatting
2 - Poor	Not customer ready – Major revision is needed, not a passing grade Noticable number of major and minor errors in accuracy that detract or alter the meaning of the video content, such as errors in precisions, terminologies, spellings, contents completeness, and lyrics, as well as in punctuations, the writing of time or numbers, math/graphing/web, and acronyms/symbols/technical terms Noticable number of major and minor errors on speaker identification and pre-existing on-screen text, and in speaker labeling, atmospherics, caption group formatting/length, and advanced caption formatting. Noticable number of errors in alignment
1 - Very Poor	Unusable – Several major revisions needed, a failing grade Caption is a poor representation of the video content, which contains

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many major and minor errors, or is incomplete.

Marking Criteria of Dubbing

As mentioned earlier in this research, Chaume (2020) has outlined 6 (six) criteria of dubbing quality standards, of which 5 (five) them are integrated with Netflix's 'Dubbed Audio Style Guide - Lip Sync Dubbing'. The reason why only five of the six are integrated with the 'market standard' has been mentioned in 'Dubbing' section.

The five quality standards are synchronies, creation of credible and natural dialogue as well as spontaneous sounding and convincing sentences, preservation of the relevant features of the original products, semiotic coherence, and finally the, technical accuracy. In addition, the synchronies is further divided into kinesis synchronies, isochrony, and lipsync. Isochrony and lipsync are the most obvious in the practice of dubbing, therefore, they are of higher significance in terms of assessment. Isochrony refers to the matching duration of the dubbing and the original dialogue. Lip-sync, on the other hand, deals with the appropriateness of the dubbing with the actors lip movement.

Meanwhile, the technical accuracy of dubbing is defined by Netflix's guidelines which emphasize on the importance of proper rendering/non-rendering of foreign language, appropriate translation/non-translation of character names, song translations, censorship, and consistency of the translation.

In terms of scoring, I still consider credible and natural dialogue and spontaneous sounding and convincing sentences to be paramount. For that reason, errors in those parts are considered as major errors. Synchronies are the second most important in assessing dubbing. Therefore, errors in these parts are going to have a significant reduction in the scoring, albeit not as significant as errors in the translation. Finally, the preservation of relevant features, semiotic coherence, and technical accuracy has the same significance in this scheme. With the integration of the standards, the following table is formulated:

Table 6 Proposed Captioning Grading Scheme

Note:

Any major errors in translation credibility is - 20 points

Any errors in naturalness is -10 points

Any errors in synchronies is -5 points

Any errors in translation accuracy and preservation of natural language, such as rendering/non-rendering of foreign language, appropriate translation/non translation of character names, song translations, censorship, and consistency of the translation is -2 points

Grades	Description
4 - Excellent	Customer ready – Little to no revision is needed, a passing grade Very little errors in the naturalness and synchronies, as well as a small number of errors in translation accuracy and preservation of natural language.
3 - Good	Customer ready – Revisions needed before given to clients, also a passing grade. Contains one or two major errors in translation, and numerous errors in synchronies, preservation of natural language, and technical accuracy.
2 - Poor	Not customer ready – Major revision is needed, not a passing grade Noticable number of major errors, errors in synchronies, preservation of relevant original features, and technical accuracy
1 - Very Poor	Unusable – Several major revisions needed, a failing grade

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The dubbing is a poor representation of the original content, which contains many major and minor errors, or is incomplete.

CONCLUSION AND SUGGESTIONS

The marking schemes of captioning and dubbing are divided into four parts with a consideration that the lecturer will choose either a passing grade or not a passing grade or excellent criteria. The existence of a reduction system is included so that scoring in the form of numbers can be produced from the scheme. While it is not perfect, it should at least help more with scoring, especially if number-based scoring is demanded. Both schemes emphasize accuracy, whether it is SL accuracy (in captioning) or TL accuracy (in dubbing). This means that the accurate delivery and comprehension of the message is still the most important aspect to consider in the market. Another interesting element that can be seen from the development of the scheme is the almost exact placement of the importance of appropriateness/matching in both works, with alignment and synchronies take second place in terms of importance. This can be interpreted that audience experience needs serious considerations since errors in synchronies and alignment severely damaged or ruin the audience experience in enjoying AV products. Finally, whether it is in the market or in the academic world, basic on available literature and their placement in this research, technical aspects are important, but they are not so significant as to be punished with a significant reduction. This is because errors in formatting and consistencies do not disrupt AV experience.

Suggestions

This research is developmental research, so the most obvious suggestion is to test the reliability and validity of the scheme. Another suggestion that I can offer is on the training for the scheme. Considering that there are plenty of specific terminologies used in the

schemes, there is a need to train the examiners, especially on the terminologies used.

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