CHALLENGES IN TEACHING AUDIOVISUAL TRANSLATION AND LOCALISATION IN THE FIELD OF SLAVONIC STUDIES

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Резюме: Настоящото изследване разглежда предизвикателствата и ефективността на преподаването на аудиовизуален превод и локализация в рамките на учебната програма по славистика, като се фокусира върху конкретен едносеместриален курс в Масариковия университет. Изследването идентифицира ключови пречки, като интердисциплинарния характер на областта и недостига на материали предимно на южнославянски езици. То изтъква значението на практическия опит наред с теоретичните знания, като подчертава необходимостта от автентични материали и методи на преподаване. Структурата на курса, разделена на блокове, обхващащи транслатология, аудиовизуален превод и локализация, има за цел да даде на студентите цялостни умения за превод на мултимедийни продукти. Проучването стига до заключението, че курсът успешно запознава студентите с нови области на превода и разширяването на учебната програма с отделни курсове за аудиовизуален превод и локализация би могло да подобри резултатите от обучението. Това изследване допринася за разработването на ефективни стратегии за преподаване в областта на превода.

Ключови думи: аудиовизуален превод, локализация, славистика, превод, Масариков университет

Abstract: This case study examines the challenges and effectiveness of teaching audiovisual translation and localization within Slavonic studies, focusing on a one-semester course at Masaryk University. The study identifies key obstacles, such as the interdisciplinary nature of the field and the scarcity of materials primarily in South Slavic languages. It highlights the importance of practical experience alongside theoretical knowledge, emphasizing the need for authentic materials and teaching methods. The course structure, divided into blocks covering translation studies, audiovisual translation, and localization, aimed to equip students with comprehensive skills for translating multimedia products. The study concludes that while the course successfully introduced students to new translation domains, extending the curriculum to separate courses for audiovisual translation and localization could enhance learning outcomes. This research contributes to developing effective teaching strategies in translation studies.

1. Introduction

Audiovisual translation and localisation are specific areas of translation that are characterised by their interdisciplinary nature. This case study explores the challenges encountered in teaching audiovisual translation and localisation in the field of Slavonic studies with a focus on translation. The initial object of the case study was a one-semester course, namely Audiovisual Translation and Localization in Translation. This course was first included in the Master's degree curriculum at the Department of Slavonic Studies of the Faculty of Arts at Masaryk University in the spring semester of 2025.

This case study may help to better understand the specifics of teaching audiovisual translation and localisation. In addition, this case study can serve as a basis for further research and the development of effective teaching methods and strategies in this field, which can be applied in other fields and contexts. As a result, students may be better prepared for the practical translation of multimedia products such as movies, series or video games.

In this case study, three empirical methods were applied: observation, questionnaires, and content analysis. The observation of students' engagement, task completion, and interaction with teaching materials was conducted throughout the duration of the course during all face-to-face sessions. Questionnaires were administered on two occasions during the semester. For the first time, this took place after the audiovisual translation block and then after the localisation block. The students were invited to evaluate each topic and exercise on a five-point scale (1–5, corresponding to the Czech grading system, where 1 is the highest score). The evaluation process encompassed an assessment of the clarity of instruction and the quality of the study materials. The numerical responses were processed quantitatively by calculating the mean score for each point. A content analysis was performed on students' submitted work, specifically the individual exercises completed during the course. The objective of the content analysis was to examine how students applied theoretical principles to practical tasks, to identify difficulties, and to assess the overall development of skills in audiovisual translation and localisation throughout the course.

The principal objective of this case study is to evaluate the effectiveness of the one-semester course, which was incorporated into the Master's degree curriculum at the Department of

Slavonic Studies. The study utilises the collected data and analysis to formulate recommendations for enhancing the teaching of audiovisual translation and localisation.

The importance of incorporating these practical courses is further underscored by the encroachment of artificial intelligence into the domains of audiovisual translation and localisation in the context of translation. This phenomenon is further compounded by the perception of Slavic languages, with the exception of Russian and Polish, as being small languages in these domains.[1] A decline in the use of Czech can also be observed, particularly in the field of localisation. Therefore, the deleterious impacts of fansubbing and community translations, often assisted by artificial intelligence, are having a substantial impact on these languages.[2] Nevertheless, the role of human translators in the fields of subtitling and translation of video games remains indispensable.

2. Course syllabus

With the exception of the introductory technical parameters, the course syllabus enumerated the prerequisites. It was recommended that students possess a keen interest in the subjects under discussion and a familiarity with video games. It was further recommended that students possess at least a basic knowledge of key concepts, approaches, and procedures in translation studies.

The aim of the course was to introduce students to the field of audiovisual translation and localization, dwelling on both theoretical and practical aspects. The course was structured into three blocks. In the first block, students were introduced to key theoretical concepts and approaches related to translation. The second block focused on audiovisual translation, especially subtitling. The third block focused on the localization of video games, websites and mobile applications.

Upon successful completion of the course, students are expected to be able to comprehend the fundamental concepts and methodologies of translation studies and apply them to the field of audiovisual translation and localisation. Participants are further expected to acquire the ability

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[1] This observation is based both on the author's dissertation research and on informal analysis of major gaming platforms, such as Steam or the Epic Games Store, where these two languages frequently appear among the supported.

[2] This observation is founded upon the author's ongoing research, incorporating interviews and informal exchanges with Czech experts in audiovisual translation and localisation.

to define key terms such as *audiovisual translation* and *localisation*, and to understand the practical process of creating subtitles for films and series, including the relevant linguistic and technical requirements. Furthermore, students are to cultivate the capacity to navigate the domain of localisation and discern its distinctive characteristics. Ultimately, the ability to identify and critique inappropriate subtitling or localisation practices, and to propose appropriate solutions, are to be attained.

The required literature for this course was Pošta (2012) for audiovisual translation and Jiménez-Crespo (2024) for localisation.

An interactive syllabus was also created for the course.

2.1 Interactive syllabus

The spring semester at the Faculty of Arts, Masaryk University, comprised a total of 14 weeks, with one week designated as the reading week[3]. The course was taught on a regular basis, with sessions held on Thursdays. It is important to note that two national holidays were scheduled for Thursdays during the spring 2025 semester. As a result, it was essential to ensure that the course content was meticulously planned and organised into 11 weeks of attendance teaching and three weeks of potential self-study.

The programme for the first week of the term included an introductory lesson. The fundamental terms and approaches of translation studies were to be covered in the second week. During the third to fifth week of the semester, the following topics were discussed: audiovisual translation, subtitling and the criticism of subtitles. Throughout the sixth to ninth week, the topic was localisation. This comprised two lesson modules on the localisation of video games, as well as that of websites and mobile applications. The topic of the tenth and eleventh week, which coincided with a reading week and a national holiday (during which the students engaged in self-study), was artificial intelligence. During the twelfth week, which overlapped with a national holiday, students were required to submit their project for the semester. In the thirteenth week, the focus was on the consolidation of theoretical and practical knowledge. In the final week, students presented their projects for the semester.

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[3] The reading week has been a constituent element of the academic calendar since 2023. The purpose of this period is to allow students the opportunity to engage in their university obligations, including the review of recommended literature and the execution of semester-long projects. It also facilitates attendance at inspiring lectures that are organised by the faculty. There are no lessons during the reading week. Students can use this time very effectively.

The project was conceived as a means of individual practical experimentation in the field. Students were permitted to select one of three areas, and the source language was selected based on the language they study as part of their degree programme:

a) The creation of subtitles: students were permitted to select a ten-minute segment of a film, series, or video for the purpose of subtitling. The timing of the subtitles was executed in accordance with the technical approach selected by each student, either manually or by utilising freely available subtitling software.

b) Subtitle critique: the student viewed a film or a series and subsequently composed a subtitle critique of at least two standard pages.

c) Commenting on a selected localised product: the student selected a localised website, mobile app or video game to comment on from a translation and linguistic perspective, with a minimum of two standard pages.

3. Preparation and teaching

The course was attended by students specialising in Russian Studies, Ukrainian Studies, South Slavic Studies, as well as one student of Japanese Studies and one student of Bohemian Studies from Poland who was on a study period at our university. Consequently, it was attended by students specialising in English, Bulgarian, Czech, Croatian, Russian, Slovenian and Ukrainian, as well as native speakers of Czech, Polish, Russian and Ukrainian. 18 students have completed the course successfully. The course was conducted in a computer room using Czech as the medium of instruction, a language understood by all participants. The decision to utilise the computer room was made in recognition of the technical and practical demands of the course, and to ensure access to the Subtitle Edit subtitling software.

3.1 Preparation of materials and exercises for the course

The inspiration for the materials and exercises was drawn from Kabát (2022), in which the author describes that in the courses on localisation he not only provides students with various types of texts for translation (e.g. tutorial, user agreement, marketing texts), but also incorporates group projects to simulate project management. This enables students to experiment with different roles within the team during the localisation process.

The fundamental objective of the practical component of the course was to familiarise students with a wide range of authentic text types in the domain of audiovisual translation and localization. Within the domain of audiovisual translation, the focus extends beyond mere

subtitles to encompass metadata, annotations, marketing materials, episode and programme titles, and extensive user interface texts. In contrast, the process of localisation encompasses an even wider range of texts, including thematic game texts, technical texts such as graphics settings, installation instructions, minimum and recommended requirements, as well as developer diaries, blogs, marketing texts related to the game, and even legal texts such as EULAs (end user license agreements) and warnings for users suffering from epilepsy (Poledníková 2024: 404).

From a technical standpoint, it is recommended to have a computer room to ensure that all students have access not only to a computer[4] but also to their own materials. The software required for this course includes a notepad, Microsoft Word, Microsoft Excel and a subtitling program (in our case, Subtitle Edit was available).

A significant challenge encountered during the creation of the materials pertained to the language combinations of the students. Engaging collectively on a single text and deliberating on various translation prospects and variants proved to be unfeasible, a circumstance further compounded by the prevailing principle of translating into one's mother tongue. The purpose of the course was to have students work with materials in the language they are studying. The most significant challenge, however, pertained to the scarcity of materials in the desired languages, particularly South Slavic languages. Consequently, students specialising in South Slavic studies were occasionally compelled to employ English as a source language[5], given their limited proficiency in the other Slavic languages, which prevented them from translating from these.

3.1.1 Topics of the audiovisual translation and challenges

The individual exercises and their corresponding materials are listed in the table below. The individual exercises are also numbered for the sake of clarity and then annotated below the table. The following exercises have been prepared in the thematic block of audiovisual translation:

Table 1. The topics, exercises and materials for the thematic block of audiovisual translation

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[4] In the case study, five students worked on their personal laptops, the remainder of the students always used university computers.

[5] However, the students themselves proposed the idea of translating the exercises from English, as they did not expect to obtain in their future practice translations from languages such as Bulgarian, Croatian, Slovenian or Serbian in the domain of audiovisual translation and localisation.

THE TOPIC	THE EXERCISE	THE MATERIAL
Audiovisual translation	1) The translation of film annotation	film annotation from the Netflix streaming platform, encompassing a description of the movie, content notes, genre and description tags
Subtitling	2) The creation of in-language subtitles in Subtitle Edit	children's animated television programme
	3) The transcription of the wiretap	the film script, which was divergent from the final version of the show
	4) Subtitling	films in English, Russian, Czech and Croatian
	5) The structuring of subtitles	subtitles with with errors, including grammatical mistakes, incorrect segmentation, or inappropriate line breaks
The criticism of subtitles	6) The criticism of subtitles	the provided screenshots illustrated various grammatical inaccuracies and problematic subtitle segmentation in subtitles for television programmes available on the Netflix and Prime Video streaming platforms

1) In the context of this exercise, an exhaustive search revealed no official platform that would provide a single text in all the necessary languages (given that such platforms are paid). For instance, the Netflix streaming platform does not offer a user interface in Bulgarian and Slovenian. Given the objective of engaging with authentic texts, it was necessary to request the

assistance of colleagues specialising in South Slavic Studies to translate the materials into these languages (however, this solution is not viable for the duration of the semester).

2) Audiovisual works are subject to protection under copyright law. However, Section 31 of the Copyright Act of the Czech Republic provides an exception for 'educational' quotations, which permit the utilisation of a work in the context of instruction for illustrative purposes, under the condition that the primary objective is not to attain direct or indirect economic or commercial gain. This permission is contingent upon the restriction of such utilisation to the extent that it corresponds to the purpose being pursued. The selection of a children's animated television programme was a deliberate choice. The objective of the exercise was to provide students with the opportunity to become thoroughly acquainted with the Subtitle Edit subtitling software. To this end, a simple children's programme was selected that was available in the necessary languages, i.e. Czech, Polish, Russian and Ukrainian.

3) The objective of this exercise was to compare the film with its script, thus achieving two goals: firstly, identifying and rectifying any errors; and secondly, supplementing any missing text. This preparatory task established the foundation for the subsequent translation and subtitling of the programme, which was to be undertaken in the following lesson. The stipulated condition was that the relevant programme, including its script, be obtained in Czech, Russian, English and Croatian. In the case of the English script, it was necessary to create an erroneous version manually.

4) The objective of the exercise was to simulate a real film subtitling task. Students were provided with the requirements for subtitling. Particular attention had to be paid to the different character-per-line limits for Latin and Cyrillic scripts, since they adhere to different subtitling standards (see Pošta (2012: 43) for details).

5) In this particular instance, it was necessary to work with a single text in order to discuss and comment on individual solutions and ascertain the most suitable structure for the subtitle, or to provide a greater number of proper options. The exercise was created in Czech.

6) The exercise contained only screenshots of Czech subtitles, as the process of creating them was considered time-consuming. The lecturer was obliged to view the programmes herself.

For the record, the preferred methods of language conversion in Slavic countries for television broadcasting also differ. For example, Bulgaria, Poland and Russia prefer voice-over (Díaz Cintas and Remael 2021: 7–8; Pošta 2012: 26), the Czech Republic and Slovakia – dubbing,

while Croatia and Slovenia prefer subtitling (Pošta 2012: 26), and the procedures for producing translation materials for voice-over, dubbing and subtitling are not identical. This also had to be taken into consideration during the process of designing study materials and during the actual lesson.

3.1.3 Topics of the localization and challenges

As previously stated, the process of video game localization involves a multitude of text types. Consequently, it was imperative to select a minimum of the fundamental text types that localizers encounter during the translation of most games. In order to facilitate comprehension, the individual exercises and their corresponding materials are enumerated in tabular form. The following exercises were prepared in the thematic block of localization:

Table 2. The topics, exercises and materials for the thematic block of localization

THE TOPIC	THE EXERCISE	THE MATERIAL
Localisation	1) The translation of the legal text	privacy notice
Localisation of video games	2) The translation of the video game text	text that appears directly in the game
	3) The translation of the technical text	game settings and user interface
	4) The translation of the marketing text	video game annotations on a platform that provides game distribution
	5) Language testing	screenshots from different video games that contained different types of errors (e.g. grammatical, stylistic)
Localisation of websites and mobile applications	The teaching of this lesson was undertaken by a colleague from the Polish Studies Department who has accumulated extensive practical experience with this type of localization.	

In the domain of localisation, English is widely recognised as the *lingua franca* (Jiménez-Crespo 2024: 17; Koscelníková 2024: 28). Among the Slavonic languages, Polish and Russian

are most commonly represented in official video game localisations.[6] This fact made the preparation of materials more difficult.

1) All exercises were translated by students into their respective mother tongues, with the exception of this particular exercise, which contained a legal text and which all students translated into Czech. The rationale behind this choice was that the majority of the students enrolled in the course, who are not native speakers, are currently preparing to obtain a court translator's licence. Additionally, one student, who is also a non-native speaker, is undertaking Czech language studies.

2) In order to encourage students to attempt translating an authentic video game text, it was necessary to manually create a lockit in the relevant languages to produce a blind translation that is fragmented and non-linear in nature. This approach was adopted to ensure that the translation would resemble what it would look like to video game localizers. The video game text was manually transcribed into an Excel spreadsheet[7]. The transcription of specific parts of the video game text had to be carried out manually in the relevant languages. However, it was not possible to find any game in the official Bulgarian and Slovenian localisations.

3) As with the video game text itself, the technical text first had to be found within the game localised into the necessary languages, which was achieved except for the localisation for Bulgarian and Slovenian. The text that was found had to be manually transcribed into an Excel spreadsheet in order to simulate the localization process as closely as possible.

4) Marketing text was found for all the necessary languages (in English, Bulgarian, Czech, Croatian, Russian and Slovenian).

5) The exercise contained only screenshots of Czech subtitles in Czech localization, as the process of creating them was considered to be time-consuming. The lecturer was obliged to look up gameplay or play the videogames herself.

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[6] This observation is based both on the author's dissertation research and on informal analysis of major gaming platforms, such as Steam or the Epic Games Store, where these two languages frequently appear among the supported.

[7] Students will be provided with an excel spreadsheet exclusively for translation, which represents a so-called blind translation, i.e. a translation of a video game text without the presence of context. The individual cells of the table contain isolated linguistic units, whether they are single words, phrases or complete sentences, which leads to a significant fragmentation of the text (it is not a coherent text). Furthermore, the order of these units does not correspond to their actual occurrence in the game, reflecting the fact that it is not possible to work with linear translation materials when localising video games.

In terms of language requirements, we can, for example, mention the need for gender neutrality in the so-called system texts, i.e. texts that are addressed directly to a user whose gender is unknown. In the Czech environment, it is standard to be on first-name terms, whereas in Russian, for example, using the polite form of address is more widely accepted.

The above exercises were planned and developed prior to the commencement of the course with a view to providing students with a basic framework for the practical application of theoretical knowledge. However, as the course progressed, these exercises underwent expansion or modification in response to actual needs and feedback from students. New exercises and materials were added, too. This dynamic approach enabled students to acquire a more comprehensive and up-to-date knowledge, which is more relevant to the demands of practice.

3.2 Teaching

A total of 17 students were in attendance at the first lesson. The students were asked questions designed to ascertain their orientation in the field of translation and their practical experience:

- 11 students indicated that they had previously taken a course in translation studies;
- 9 students stated that their experience was confined to theory;
- 6 students indicated that they had gained practical experience;
- 2 students stated that they had no experience in translation;
- 2 students indicated that they had experience in film and series subtitling;
- no students indicated that they had experience in the process of localisation.

In response to the question regarding their expectations of the course, the most prevalent responses indicated a desire to acquire new experience and knowledge in the domain of translation, to become acquainted with areas of translation that were previously unfamiliar to students, namely subtitling and localization, and to gain practical and technical experience in subtitling. One student even stated that he wanted to learn how to make the best use of artificial intelligence in translation. In order to maximise the use of time, they were provided with an annotation from the Netflix streaming platform and the opening screen of the gaming client in their language combination to be translated in the introductory class.

The theoretical component of the thematic block, entitled "General insight", encompassed the fundamental concepts and methodologies employed in the discipline of translation studies. Given that translation does not constitute a mechanical transfer of words, concepts such as translation, basic translation unit, functional equivalent, invariant, interlingual operations,

phases of the translator's work, translation procedures, translation transformations and translation universals were discussed. In the subsequent practical segment of the course, students were tasked with translating sentences devoid of context, as is often the case in the translation process for audiovisual translators and localisers. They were also encouraged to contemplate their various potential functional equivalents.

The second thematic block, which focused on audiovisual translation, was divided into three sessions. The students were introduced to the theoretical framework of audiovisual translation, which was primarily based on Pošta (2012). Díaz Cintas and Remael (2021) was recommended as additional literature. The students were acquainted with the audiovisual division of the Union of Interpreters and Translators, an organisation that seeks to standardise the production of subtitles within the Czech Republic, thereby contributing to their enhancement. From a practical standpoint, the students engaged in the utilisation of the subtitling software Subtitle Edit, conducted a comparison of the script with the film script, and engaged in critical reflection on the structuring of subtitles, evaluating their placement in terms of logical and syntactic appropriateness. The students were tasked with subtitling a segment of a movie from a foreign language into their mother tongue, taking into account predetermined requirements, in order to simulate the job as accurately as possible. The evaluation of the quality of subtitles was conducted in two distinct stages. Firstly, the quality of peers' submissions was assessed. Secondly, the quality of real-life instances of subtitles from the popular streaming platforms Netflix and Prime Video was evaluated. The students were also introduced to the so-called *Text Style Guides* for Czech for Netflix and Prime Video, and were tasked with determining whether a given solution was a requirement of the streaming platform or an inappropriate solution of the translator. The survey conducted at the conclusion of the thematic session indicated that the majority of students expressed a high level of interest in the exercises pertaining to the subtitling programme. The translation of the annotation exercise was the second most popular choice. Conversely, the exercises pertaining to transcription of the wiretap in the context of script checking and subtitle evaluation were met with a degree of disapproval by students.

The third thematic block was related to the area of localization and was divided into four lessons. Students were introduced to the theoretical framework of localization in the broadest sense, which drew basic information from Jiménez-Crespo (2024). In the context of video game localization, the students defined the concept of video game localization, became familiar in detail with the different phases of the video game localization process and the main concepts in this field, such as *lockit*, *blind translation*, *fragmentation*, *variables*, etc. In this section, the

objective was to familiarise students with the main types of texts that video game localisers encounter in the process. To this end, in addition to the video game text that appears directly in the video game itself, students worked with marketing texts (translation of the video game annotation for the platform intended for digital game distribution), technical texts (translation of the user interface and game settings) and legal texts (end-user licensing agreements). Furthermore, students were invited to try the role of language testers. The lesson dedicated to the localization of websites and mobile applications was led by a colleague from the Polish Studies Department who is actively working in this field. The questionnaire at the end of this block showed that students were most engaged by the exercises involving creative texts, namely the translation of video game texts and marketing texts.

The final thematic block, which focused on artificial intelligence, was completed independently by the students. The content comprised a presentation, which enabled students to acquire knowledge of the theoretical framework on AI and concepts such as *GPT*, *prompt*, *cascade prompt*, *hallucination*, and so forth. The presentation also included Masaryk University's position on the use of AI. Subsequently, an online test was prepared for students to assess their basic knowledge acquired through self-study.

Each practical exercise was submitted to the instructor, who provided individualised feedback. At the commencement of the subsequent class, a concise commentary was provided, summarising the solutions.

Upon completion of the course, a review was conducted in which the theoretical and practical knowledge acquired was reiterated, and the students' term papers were presented.

4. Conclusion

The teaching of audiovisual translation and localization, not just in Slavic studies, is a complex and dynamic field that requires not only theoretical knowledge but also practical experience. It is therefore also important to keep up to date with new developments in these fields.

Based on the analysis and observation of the one-semester course Audiovisual Translation and Localization in Translation, which was included in the Master's degree curriculum at the Department of Slavonic Studies, Faculty of Arts, Masaryk University, it can be stated that the teaching of audiovisual translation and localization in Slavonic studies programmes with a focus on translation represents a desirable extension of traditional translation disciplines in

addition to an attractive teaching module that opens up new professional prospects for students and brings them into contact with a type of translation they have not encountered before.

From the perspective of teaching efficiency, it is important to note that, of the scheduled 14 hours of theoretical and practical instruction, a maximum of eight hours could be allocated for these activities. The timetable was subject to disruption due to a reading week, two public holidays, one hour of revision and one hour of semester project presentation. This reduction in teaching time undoubtedly affected the extent to which the various aspects of audiovisual translation and localisation could be discussed and practised. A further factor influencing the effectiveness of the teaching was that many students were encountering audiovisual translation and localisation for the first time from a practical point of view. This novelty was reflected in the longer time that had to be devoted to each exercise. Given the overarching objective of the course, which was to provide students with a comprehensive introduction to a diverse array of text types and translation challenges, there was a paucity of time in the classroom to engage in collaborative discussions concerning potential translation solutions or to undertake in-depth analysis of these solutions. While students did receive individualised feedback and had the opportunity to consult on specific problems, this pedagogical approach did not prove effective in regard to preparing them for their future professional practice. A potential solution to this issue could be the division of the current course into two separate one-semester courses: one focusing on audiovisual translation and the other on localisation in translation. This approach would allow for greater depth as regards both the theoretical foundations and the practical skills of the students while ensuring sufficient time for collaborative reflection and discussion of translation solutions. For instance, a one-semester course with a focus on localisation would facilitate a more authentic simulation of real-world professional practice. As part of the course, students could work in teams in which they could try out different roles typical of the localisation process. These roles might include localisation manager, translator, linguistic specialist or tester. Finally, an expanded course format would also provide space for a discussion of the use of artificial intelligence, which has recently been significantly influencing and penetrating both fields. The effort to provide authentic materials in all the languages needed and to adapt the teaching to the specific needs of each language group has proved crucial. While this approach required a higher level of preparation, it did, at least in some cases, allow students to work with texts that were relevant to their studies.

This case study demonstrates that the integration of audiovisual translation and localization into not only Slavonic translation programmes is both feasible and beneficial. The study identifies

specific challenges, such as limited access to authentic materials in certain Slavonic languages, and offers a course model that has been tested and proven to balance theory and practice. Furthermore, it provides a foundation for the development of targeted teaching strategies in similar courses.

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