Implementation of Project-Based Authentic Learning through a Film Subtitling Project in Japanese Translation Courses

Intan Hapsari[1], Diwana Fikri Aghniya[2], Julita Fahrul Rochim[3]
1,2,3Diploma III Study Program in Japanese Language, Politeknik Takumi, Indonesia
**e-mail: intan.ihp@takumi.ac.id[1], diwana.dfa@takumi.ac.id[2], julita.jfr@takumi.ac.id[3]*

Abstract

Japanese translation learning requires an approach that connects linguistic competence with professional practices relevant to industry needs. This study aims to examine the implementation of Project-Based Authentic Learning through a film subtitling project as a learning model for audiovisual translation in the Japanese Language Study Program at Politeknik Takumi. The project was conducted through the translation of the Japanese film Keanin: Anata de Yokatta and Keanin: Kokoro ni Saku Hana, which focuses on the theme of caregiving, by involving collaboration between senior students who acted as translators responsible for analyzing translation strategies and junior students who worked as subtitle editors in the audiovisual production process. This study employed a descriptive qualitative approach by analyzing the project implementation process, students' learning experiences, and the subtitle products produced. The results showed that the film subtitling project provided an authentic learning experience that reflected the workflow of the audiovisual translation industry. Students not only developed their ability to translate Japanese dialogues accurately and communicatively but also improved their understanding of cultural contexts, subtitle technology utilization, collaboration, and accuracy in producing translation products. However, several challenges were identified during the project implementation, including coordination between different student levels, repeated translation revision processes, and the need for lecturer guidance to maintain subtitle quality. This study concludes that Project-Based Authentic Learning through film subtitling projects is effective for Japanese translation learning because it integrates linguistic, cultural, technological, and professional competencies aligned with workplace demands.

Keywords: Project-Based Authentic Learning, Japanese translation, audiovisual translation, film subtitles, Japanese caregiving.

1. Introduction

The growth of the digital creative industry and the rapid distribution of audiovisual content across various global platforms have driven an increasing need for audiovisual translation (AVT), particularly subtitling. In this context, subtitling is no longer understood as a simple language-transfer activity, but as a cross-cultural communication process that demands linguistic competence, cultural understanding, technological mastery, and the ability to make translation decisions within the spatial and temporal constraints of audiovisual media (Díaz-Cintas & Remael, 2007; Díaz-Cintas, 2008). These demands have pushed higher-education translation programs to produce graduates who are not only accurate in translating texts, but who also possess professional competencies aligned with industry workflows, given that professional translation is inherently collaborative and involves needs analysis, translation strategy, specialized software, editing, revision, and quality control before a product is published (Kiraly, 2005; Szarkowska, 2020).

The individual learning model that has long dominated translation education is considered not yet fully representative of this complexity of work. Project-Based Authentic Learning (PBAL), an integration of Project-Based Learning and Authentic Learning, positions students as the main actors in completing real projects that demand critical thinking, collaboration, communication, and decision-making as in professional situations (Herrington, Reeves, & Oliver, 2014; Bell, 2010). In translation education, Kiraly (2005) asserts that translator competence is more effectively built through the completion of authentic projects than through isolated exercises; this view is reinforced by Szarkowska (2020) as well as Martins and Ferreira (2019), who show that collaborative subtitling projects enhance students' audiovisual translation competence as well as their ability to evaluate quality, collaborate as a team, and solve problems during the production process.

The need for authentic learning becomes increasingly important in Japanese language learning because its use cannot be separated from the politeness system (keigo), the concept of omoiyari, and uchi–soto relations (Díaz-Cintas & Fernández Cruz, 2008). Film presents language within a complete communicative context, combining linguistic, visual, acoustic, cinematic, and cultural codes (Chaume, 2020), making it a translation-learning medium rich in linguistic, pragmatic, and cultural elements. The films Keanin: Anata de Yokatta and Keanin: Kokoro ni Saku Hana, which portray the lives of caregivers in Japan, present professional communication imbued with the values of omoiyari (empathy), sonkei (respect), and sekinin (responsibility), as well as the use of keigo appropriate to social relations, making them relevant for use as a medium for Japanese translation learning.

Based on the above discussion, this study aims to analyze the implementation of Project-Based Authentic Learning through a film subtitling project for the films Keanin: Anata de Yokatta and Keanin: Kokoro ni Saku Hana in the Japanese Translation course at the Japanese Language Study Program, Politeknik Takumi. The research focus is directed at three interrelated aspects, namely (1) the implementation of the authentic project-based learning, (2) students' learning experiences during the project, and (3) the subtitle products generated through cross-cohort collaboration. Thus, this study is expected to contribute to the development of audiovisual translation studies while also offering a learning-implementation model that simultaneously integrates linguistic, cultural, technological, and professional competencies in line with the needs of the audiovisual translation industry.

2. Literature Review and Theoretical Framework

2.1 Project-Based Authentic Learning in Higher Education

The paradigm shift in higher education from teacher-centered learning to student-centered learning has driven the development of Project-Based Learning (PjBL), a model that organizes learning through in-depth investigation of authentic problems, thereby producing real products of practical value (Thomas, 2000). PjBL has been shown to develop various 21st-century competencies, namely critical thinking, collaboration, communication, and creativity (Bell, 2010; Prince & Felder, 2006). However, a number of studies indicate that simulated projects do not necessarily provide an authentic professional experience. Herrington, Reeves, and Oliver (2014) therefore developed the concept of Authentic Learning, an approach that presents nine characteristics of real-world learning: authentic context, authentic activities, access to expert perspectives, collaboration, reflection, articulation of knowledge, coaching, authentic assessment, and products of real value.

The integration of PjBL and Authentic Learning gave rise to Project-Based Authentic Learning (PBAL), which positions the project as a representation of genuine professional practice, complete with role division, technology use, and evaluation standards as found in the workplace, thereby bridging the gap between academic learning and industry needs (Kokotsaki, Menzies, & Wiggins, 2016). This approach is highly relevant to translation education because the professional translation process is fundamentally a project-based activity that includes needs analysis, translation, editing, revision, and quality assurance. This study adapts these principles through a subtitling project for two Keanin films, involving cross-cohort student collaboration: senior students act as translators who determine translation strategies, while junior students act as subtitle editors who handle synchronization and technical editing, representing a work structure commonly found in the audiovisual translation industry.

2.2 Audiovisual Translator Competence and the EMT Framework

The growth of the language industry has shifted the orientation of translation education from assessing linguistic equivalence toward developing broader professional competencies (Kelly, 2005; PACTE, 2003). One of the main reference frameworks is the European Master's in Translation (EMT) Competence Framework, which formulates six dimensions of professional translator competence: language and culture competence, translation competence, technology competence, personal and interpersonal competence, service provision competence, and thematic competence (European Commission, 2022).

In the context of the Japanese language, language and culture competence becomes crucial because language use is heavily influenced by keigo, uchi–soto relations, omoiyari, and high-context communication that demands the interpretation of implicit meaning (Baker, 2018; House, 2015). Technology competence encompasses the ability to perform time coding, synchronization, and visual quality control of subtitles, which can only be mastered through hands-on practice using professional software (Díaz-Cintas & Remael, 2007). Personal and interpersonal competence, meanwhile, develops through social interaction within the team, including the ability to communicate, negotiate, receive feedback, and resolve conflict (Kelly, 2005), in line with the Social Constructivist Translation Pedagogy proposed by Kiraly (2005), in which translator competence develops optimally within a community of practice that enables the negotiation of meaning and collective reflection, with the lecturer acting as a facilitator rather than the sole source of knowledge.

Various studies have reported the positive impact of project-based translation learning on student competence. González-Davies (2004) showed an improvement in students' decision-making ability and reflection on translation quality, while Kiraly (2014) asserted that the experience of working on real projects shapes translators' professional identity while they are still in higher education. Nevertheless, the implementation of project-based translation learning in Japanese language education in Indonesia remains relatively limited; learning is generally oriented toward exercises in translating written texts separately from professional contexts. This gap underlies the need for the authentic project-based learning innovation implemented in this study.

2.3 Audiovisual Translation and Film Subtitling

The development of digital technology has broadened the scope of translation from written text to multimodal media, giving rise to the field of Audiovisual Translation (AVT), which views translation as the transfer of meaning constructed through the interaction of various semiotic codes, linguistic, visual, acoustic, cinematic, and cultural (Chaume, 2020; Díaz-Cintas & Remael, 2007). The success of AVT is therefore measured not only by accuracy

of meaning, but also by readability, acceptability, visual cohesion, and temporal synchrony (Díaz-Cintas & Remael, 2007).

Subtitling, as one of the most widely used forms of AVT, is defined by Gottlieb (1992) as the process of transferring spoken utterances into written text displayed in synchrony with image and sound. As a form of diasemiotic translation (Díaz-Cintas & Remael, 2007), subtitling faces technical constraints not found in ordinary text translation: limited space (generally a maximum of two lines), display duration that must match viewers' reading speed, and synchronization with scene changes. Pedersen (2011) explains that these constraints make subtitling a complex decision-making process, in which the translator continuously negotiates accuracy of meaning, readability, and linguistic economy, for example through the omission of repetition, simplification of sentence structure, or the replacement of culture-specific terms with more easily understood equivalents.

This complexity increases in Japanese-language translation, which is high-context, rich in implicit meaning, ellipsis, and keigo (House, 2015), and contains culture-specific items such as itadakimasu, yoroshiku onegaishimasu, and senpai that carry social meaning beyond their lexical meaning (Pedersen, 2011). Both Keanin films represent this complexity concretely: their dialogue is laden with keigo, technical terms from the caregiving field, and expressions of empathy that reflect Japanese work culture, thereby demanding the careful application of translation strategies so that cultural values and pragmatic function are still conveyed to Indonesian viewers. It is this characteristic that makes the subtitling project for both films highly relevant for implementation through PBAL, because students not only learn translation theory but also directly experience the entire subtitle production process as it occurs in the industry.

2.4 Conceptual Framework of the Study

This study is built on the assumption that Japanese translation learning needs to simultaneously integrate linguistic, cultural, technological, and professional competencies (Kiraly, 2005; European Commission, 2022). From the PBAL perspective, these competencies develop through students' direct involvement in projects that represent genuine professional practice (Herrington et al., 2014), in line with the multidisciplinary nature of the subtitle production process, which integrates language, culture, technology, communication, and decision-making (Díaz-Cintas & Remael, 2007).

Unlike previous studies that focused on subtitle products and translation strategies, this study positions the learning implementation process as the main object of study, with a professional division of roles: senior students as translators responsible for dialogue analysis, translation strategy, and quality assurance, and junior students as subtitle editors responsible for spotting, time synchronization, segmentation, and final editing. The conceptual framework of the study is summarized in Table 1.

Table 1. Conceptual Framework of the Study

Main Variable	Description	Indicator
PBAL Implementation	Project design, role allocation, and stages of learning implementation	Project plan, task division, professional workflow
Student Learning Experience	Development of student competence during the project	Linguistic, cultural, technological, collaborative, and professional competence

Main Variable	Description	Indicator
Subtitle Product	Translation output produced through a collaborative process	Accuracy, acceptability, readability, synchronization

These three variables form the logical flow of the study. PBAL implementation produces an authentic learning experience, which in turn shapes students' translation competence and is reflected in the quality of the subtitle product as an indicator of the effectiveness of the learning model. This conceptual framework forms the basis for developing the research method as well as the reference for the analysis in the results and discussion section.

3. Research Method

This study uses a qualitative approach with a descriptive case study design to gain an in-depth understanding of the implementation of Project-Based Authentic Learning (PBAL) through a film subtitling project in the Japanese Translation course. The qualitative approach enables the researchers to obtain a comprehensive picture of the learning implementation process, students' learning experiences, the dynamics of collaboration, and the quality of the resulting subtitle product (Creswell & Poth, 2018), while the case study design is appropriately used to examine the implementation process of an educational program that involves various data sources simultaneously within certain spatial and temporal boundaries (Yin, 2018).

The object of the study is the implementation of PBAL in the subtitling project for the films Keanin: Anata de Yokatta and Keanin: Kokoro ni Saku Hana at the Japanese Language Study Program, Politeknik Takumi. Both films were chosen because they present contextual professional communication in the caregiving field that is laden with Japanese cultural values, and because they had previously been the object of undergraduate thesis research on subtitle development and translation strategy analysis, thereby providing an academic basis for the implementation of this learning project.

The research participants numbered 12 students, consisting of two 6th-semester students who acted as translators (Sabina Aulia Azzahra and Arifin Syaifulloh) and ten 2nd-semester students who acted as subtitle editors. All participants were divided into two groups, each responsible for one film, so that the translation, editing, and subtitle production processes ran in parallel. The course lecturer acted as facilitator, chief editor, and evaluator, providing academic guidance throughout all stages of the project.

The research data comprise three groups, namely (1) process data, which describe task division, collaboration mechanisms, and the process of translating, revising, and editing subtitles; (2) student learning-experience data, which cover the development of linguistic, cultural, technological, collaborative, and problem-solving competence; and (3) product data, namely the Indonesian-language subtitles produced through the collaborative project. Data collection was carried out through three techniques. First, participatory observation of all stages of project implementation, from team formation to the completion of the final product, in order to obtain data on student activities, collaboration patterns, and learning dynamics within a natural context (Merriam & Tisdell, 2016). Second, document analysis of dialogue scripts, translation results, revision notes, and final subtitles to identify how translation strategies were applied and how subtitle quality developed during the project. Third, written reflective learning records that document the difficulties, problem-solving strategies, team-work experiences, use of subtitling software, and understanding of Japanese culture gained by students, since reflection is an important data source that illustrates the students' process of knowledge construction (Moon, 2006).

Data analysis was carried out using the interactive analysis model of Miles, Huberman, and Saldaña (2020) through three stages. The data condensation stage involves the selection, categorization, and coding of all data based on the three research foci; the data display stage organizes the data into analytical narratives, matrices, and tables so that the relationships between categories appear systematically; and the conclusion drawing and verification stage interprets the findings by referring to PBAL theory, translation education, and audiovisual translation. The trustworthiness of the data was ensured through Lincoln and Guba's (1985) criteria: credibility through the triangulation of observation, documents, and student reflection; transferability through a detailed description of the research context; dependability through systematic documentation of all project stages; and confirmability through discussion of the results with the course lecturer to minimize researcher bias.

Operationally, PBAL implementation was carried out through six main stages: (1) project planning, (2) role division and team formation, (3) translation of film dialogue, (4) subtitle editing and synchronization, (5) revision and quality assurance, and (6) learning reflection and evaluation of project results. These six stages were designed to represent the professional workflow of the audiovisual translation industry, as summarized in Table 2.

Table 2. Research Operationalization

Research Focus	Data Source	Data Collection Technique	Analysis Technique
PBAL Implementation	Project observation, learning documents	Participatory observation, documentation	Miles, Huberman & Saldaña (2020)
Student learning experience	Student reflection, observation	Written reflection, observation	Thematic analysis
Subtitle product	Project subtitle output, revision results	Document analysis	Content analysis and interpretation

4. Results and Discussion

4.1 Implementation of Project-Based Authentic Learning through a Film Subtitling Project

The implementation of PBAL in the Japanese Translation course was designed to present a learning experience resembling the professional practice of the AVT industry. Unlike conventional translation learning, which is oriented toward individual text-translation exercises, students in this study acted as the main implementers of a real project to produce Indonesian-language subtitles for two Japanese films with a caregiver theme. The implementation process followed the subtitling industry's workflow, as summarized in the conceptual model in Table 3, which cumulatively shapes students' competence as prospective translators (translator competence).

Table 3. PBAL Implementation Workflow Model in the Subtitling Project

Stage	Activity Description
1. Authentic Project	Determination of a real project (film subtitling) as the learning context
2. Analysis of Japanese Dialogue	Identification of cultural context, technical terms, and relationships between characters

Stage	Activity Description
3. Translation	Preparation of a translation draft by the translator
4. Peer Discussion	Discussion between the translator and subtitle editor regarding the translation results
5. Subtitle Editing	Spotting, timing, and subtitle segmentation by the subtitle editor
6. Quality Assurance	Review and validation by the supervising lecturer
7. Final Subtitle	Validated subtitle product
8. Learning Reflection	Student reflection on achievements and the learning process → Translator Competence

Table 4. Implementation of Project-Based Authentic Learning in the Subtitling Project

PBAL Stage	Learning Activity	Student Role	Output
Project identification	Explanation of objectives, film allocation, group formation	Lecturer, all students	Project plan
Dialogue analysis	Analysis of cultural context, terminology, character traits	Translator	Analysis draft
Translation	Translating Japanese dialogue	Translator	Subtitle draft
Peer discussion	Discussion of translation results	Translator & Subtitle Editor	Revised draft
Subtitle editing	Spotting, timing, subtitle segmentation	Subtitle Editor	Revised subtitle
Quality assurance	Lecturer review, subtitle validation	Lecturer & all students	Final subtitle
Reflection	Reflection on the learning process	All students	Learning reflection

The project was carried out over two weeks, involving 12 students, two 6th-semester translators and ten 2nd-semester subtitle editors, who were divided into two groups, each handling one film in parallel (Table 5). This division was not only intended to complete the translation project, but also to simulate the work-organization structure commonly applied in the AVT industry, namely the separation of functions between translator and subtitle editor.

Table 5. Characteristics of Project Implementation

Aspect	Implementation Result
Course	Japanese Translation
Learning model	Project-Based Authentic Learning
Project media	The films Keanin: Anata de Yokatta and Keanin: Kokoro ni Saku Hana
Project duration	2 weeks
Number of students	12 people (2 translators, 10 subtitle editors)
Number of groups	2 groups

Aspect	Implementation Result
Number of scenes	120 scenes (52 + 68)
Number of dialogue units	2,489 dialogue units (1,178 + 1,311)

Based on the project documentation, the film Keanin: Anata de Yokatta consists of 52 scenes with 1,178 dialogue units, while Keanin: Kokoro ni Saku Hana consists of 68 scenes with 1,311 dialogue units, totaling 120 scenes and 2,489 dialogue units that went through the stages of translation, editing, revision, and validation. This volume of work shows that this project was not a simple simulation, but a highly complex audiovisual translation project that demanded context analysis and the selection of translation strategies for every single dialogue unit.

This intensity of work also increased academic interaction among students, in which the translation process developed into a process of meaning negotiation as described by Kiraly (2005): knowledge is built collaboratively through discussion, argumentation, and joint reflection, rather than through lecturer instruction. From a pedagogical perspective, this condition confirms the shift from teacher-centered to student-centered learning, with the lecturer acting as facilitator and project supervisor, while students bear full responsibility for translation decision-making and the quality of the final product, thereby developing learner autonomy as well as a professional identity as prospective audiovisual translators. These findings extend previous research that focused on subtitle development and translation-strategy analysis into a learning-implementation model that positions the entire subtitle production process as an authentic learning experience aligned with the needs of the AVT industry.

4.2 Development of Linguistic Competence through the Revision Cycle

The implementation of PBAL did not only produce subtitles, but also demonstrated the gradual development of students' linguistic competence. Unlike conventional learning, which only assesses the final translation output, this study positions drafts, revisions, collaborative discussion, and lecturer validation as an integral part of the learning process, so that the quality of learning is measured not only by the final subtitle, but by the change in the quality of translation decisions throughout the draft–peer discussion–review–revision–validation cycle (Kiraly, 2005).

Over the two weeks of project implementation, students completed 2,489 dialogue units that went through this cycle. Document analysis shows that not all dialogue underwent revision; the dialogue that was revised showed a consistent pattern of competence development, covering pragmatic interpretation, conveying emotion, cultural acceptability, and audiovisual adjustment, as summarized in Table 6.

Table 6. Development of Student Competence through the Revision Cycle (Representative Examples)

Japanese Dialogue	Student Draft	Revision/Validation Result	Competence Developed
何が一安心だ。全く。本当に大丈夫か？	"What do you mean, calm down! Is it really safe?"	"What do you mean, calm down! Will everything be alright?"	Pragmatic competence and language acceptability
失礼なことをいろいろ言ってしまって	"I'm sorry for saying such inappropriate things."	Validated without changes	Politeness and cultural sensitivity
ここのノウハウをしっかりと学んで、スタッ	"Learn our know-how thoroughly, and manage	Validated without changes	Understanding of professional terminology

Japanese Dialogue	Student Draft	Revision/Validation Result	Competence Developed
フに余計なことをさせないで管理するんだ	the staff so they don't do anything unnecessary."		and target-audience orientation

The first example in Table 6 shows a change that appears simple but carries important pragmatic implications. In the initial draft, the phrase "is it really safe" was still influenced by patterns of spoken Indonesian and did not adequately reflect the function of the dialogue within the film. After group discussion, the sentence was changed to "will everything be alright?", which is more natural, easier for viewers to understand, and still preserves the character's expression of concern. This change shows a shift in translation orientation from formal equivalence toward communicative-function equivalence (Baker, 2018), a shift that occurred not merely through the lecturer's correction, but through academic argumentation in group discussion.

The second example shows that the dialogue shitsureina tokoro wo iro iro itte shimatte, which literally means "I'm sorry for having said various impolite things," was in fact translated by the student as "inappropriate things" and was validated immediately without change. This choice shows that the student had understood the function of the apology expression in Japanese culture as a mechanism for maintaining social harmony (wa), rather than merely an admission of fault (House, 2015), evidence that their translation decisions had begun to be based on the social function of the utterance, rather than on lexical equivalence alone.

Analysis of the entire revision process shows that PBAL implementation develops students' linguistic competence through a mechanism of learning by revising: students learn not only from succeeding in translating accurately, but also from the process of evaluating, upholding, or revising translation decisions based on academic argumentation and feedback. These findings reinforce Herrington et al.'s (2014) view that authentic learning develops professional competence through the completion of tasks resembling workplace practice, so that the success of PBAL is reflected not only in the quality of the subtitle product, but also in the development of students' thinking as prospective professional translators.

4.3 Development of Cultural and Professional Competence

Implementing PBAL is not just a matter of language transfer. Two other things also formed along the way, almost without being deliberately planned for: cultural competence and professional competence. The two developed simultaneously rather than sequentially, because students were forced to confront two issues at once every time they translated a single line of dialogue, what its literal meaning was, and what cultural value underpinned it so that it could be accepted by Indonesian viewers. The EMT Competence Framework (European Commission, 2022) positions this kind of process as the foundation of professional translator competence. Baker (2018) puts it even more forcefully: the translator is a cultural mediator, someone who bridges two different value systems.

Interestingly, changes in students' understanding of Japanese culture were fairly clear during observation. At the beginning of the project, most were still fixated on lexical, word-for-word meaning, without much other consideration. But after several rounds of group discussion and revision feedback, something shifted: they began to take into account the social relationships between characters, age, occupational status, and communicative situation. Something similar appeared when translating caregiving work-culture terms. Discussions about the technical terminology of elder care and about expressions of Japanese work ethics

such as respect for elders and collective responsibility all became evidence that students were learning Japanese work culture through practice, not through theoretical lectures.

The division of roles between translator and subtitle editor also created something resembling a genuine industry workflow. Every translation decision had to be communicated to other team members, justified with academic argumentation, and revised if something was indeed not right (Kelly, 2005). And at this point, revision was no longer viewed merely as error correction. It became part of a professional process, ensuring that the subtitles were accurate, acceptable, readable, and appropriate to the audiovisual context. This shift in perspective marks one important thing: students' professional identity as prospective translators began to take shape.

These findings extend previous research on the subtitles of Keanin: Kokoro ni Saku Hana, which had previously focused only on analyzing translation strategies for caregiver terminology. In PBAL, these terms are no longer merely objects of linguistic analysis. They become a medium for building an understanding of professional Japanese culture through collaborative practice; the subtitles, in the end, function as a means of cross-cultural learning, not merely as a product of language transfer.

4.4 Development of Technological and Collaborative Competence

Conventional translation learning usually stops at a text document corrected by the lecturer. PBAL does not stop there. Its process continues on to subtitle editing, time synchronization, quality checking, all the way to genuinely ready-to-use audiovisual production, a shift from text-based translation to workflow-based translation, reflecting the production-team structure of the modern industry: translator, editor, reviewer, quality controller (European Commission, 2022; Kiraly, 2005).

Second-semester students, as subtitle editors, held technical responsibilities: spotting, time synchronization, dialogue segmentation, character-count adjustment, and readability checks. Subtitle quality, it turned out, was not just a matter of accuracy of meaning (Díaz-Cintas & Remael, 2007). There was dialogue that was linguistically correct but still had to be re-edited because the display duration was too short, or because the sentence break made it hard to read. From this, students' technology competence developed, and their perspective changed as well, from viewing editing as merely an administrative step, to becoming aware that small technical decisions could affect viewers' comprehension. Audiovisual translation, in this way, was understood as a multidisciplinary process: linguistics, visuals, and technology, all interconnected.

On the collaboration side, the division of roles based on professional function (rather than merely splitting up the workload) triggered fairly intensive communication. Subtitle editors gave input when a sentence was too long or did not fit the display duration; translators explained the reasoning behind their choice of equivalent when a technical change risked altering the meaning. This kind of two-way interaction reinforced the concept of a community of practice (Lave & Wenger, 1991): junior students learned subtitling software while also absorbing translation argumentation from seniors, and senior students learned to justify their decisions to the team.

There was also a quality assurance (QA) mechanism: every subtitle was checked by the supervising lecturer for equivalence of meaning, consistency of terminology, readability, time synchronization, and appropriateness to the visual context, before being finalized. Interestingly, the number of substantive revisions decreased in the final stages of the project. This indicates that students began to internalize quality standards, becoming able to evaluate

their own work more independently, forming professional judgement, as formulated in the service provision competence and personal and interpersonal competence dimensions of the EMT Framework (European Commission, 2022). Subtitling technology and cross-cohort collaboration were, therefore, not merely supplementary. They were the core of an authentic learning experience that is difficult to obtain through lectures or individual exercises, while at the same time bridging the gap between the classroom and genuine AVT industry practice.

4.5 Challenges in Implementing Project-Based Authentic Learning

Not everything, of course, went smoothly. PBAL implementation faced challenges that, in fact, reflect more the complexity of replicating AVT industry practice than any weakness in the model itself. From observation, student reflection, and analysis of the revision process, there were three main challenges: cross-cohort coordination, the high intensity of revision, and dependence on the lecturer's guidance as project supervisor (Table 7).

Table 7. Challenges in PBAL Implementation

Challenge	Impact	Resolution Strategy
Cross-cohort coordination	Less effective communication in the early stage	Clear task division and routine discussion
Repeated revision	Longer completion time	Staged revision scheduling
Differences in interpretation	Inconsistency in translation results	Lecturer validation
Technical limitations of subtitling	Subtitles required repeated adjustment	Subtitling software training

Cross-cohort coordination became complicated because of the gap in Japanese-language proficiency and understanding of AVT between 6th-semester students (more oriented toward equivalence of meaning and translation strategy) and 2nd-semester students (still focused on the technical aspects of editing). A number of translation decisions therefore required repeated discussion before finally reaching agreement. Yet it is precisely here that the authentic character of PBAL lies, students resolving real problems that have no single correct answer (Herrington et al., 2014), exactly as commonly happens between translators and editors in the industry. This reinforces the concept of a community of practice (Lave & Wenger, 1991): members with different levels of experience learn from one another. Juniors receive direct guidance, while seniors hone their ability to mentor while also taking responsibility for their professional decisions.

The second challenge: the high intensity of revision. At the start of the project the focus was on equivalence of meaning, then it shifted to more professional aspects, consistency of terminology, conformity to subtitling standards. Kiraly (2005) once said that translator competence develops through the draft–feedback–revision cycle, so a high frequency of revision is not a sign that students are lacking in ability. On the contrary, it is evidence that their learning process is active. Consequently, the time required was longer than in conventional learning, since every linguistic change had an impact on the subtitle's spotting and synchronization process.

The third challenge concerns the lecturer's role as project supervisor. Guidance was initially quite intensive, direction on translation strategy, facilitation of discussion, validation of revision results, but gradually decreased as students' ability to identify errors and propose alternatives independently grew. This is in line with the Zone of Proximal Development (Vygotsky, 1978): scaffolding from the supervisor decreases gradually as learners become able

to complete tasks on their own. This is a sign that students' learner autonomy was beginning to grow.

The implications for the curriculum: authentic projects should be designed in stages, with a clear division of roles from the outset. Peer review and reflection need to be made a mandatory part of every translation project. Audiovisual software training should be given at the start of the course, so that students are already technically prepared before entering the collaborative project.

4.6 Implications of the PBAL Model for Japanese Translation Education

The implications of implementing PBAL through this film subtitling project, honestly, extend well beyond merely improving translation ability. This model shows that Japanese translation education can integrate academic learning with professional practice within a single, complete learning ecosystem, reinforcing Kiraly's (2005) view that translation education should be directed toward building translator competence through student involvement in authentic professional projects, rather than merely the transfer of theory.

Mapped onto the six dimensions of the EMT Competence Framework (European Commission, 2022), all dimensions developed in an integrated manner, not separately, as summarized in Table 8: language and culture competence through dialogue analysis and cultural interpretation, technology competence through the use of subtitling software, personal and interpersonal competence through cross-cohort collaboration, and service provision competence through the QA and revision mechanism.

Table 8. Mapping of Findings onto EMT Competence Dimensions

EMT Competence	Implementation in the Project	Research Finding
Language competence	Analysis of Japanese dialogue	Improved
Culture competence	Analysis of culture and the caregiving context	Improved
Translation competence	Translation decision-making	Improved
Technology competence	Use of subtitling software	Improved
Personal & interpersonal competence	Cross-cohort collaboration	Improved
Service provision competence	Quality assurance and subtitle revision	Improved

The direct implication for the curriculum: translation learning, which has long been dominated by individual text-based exercises, needs to be directed toward authentic projects that encompass all stages of professional work. The division of roles between translator and subtitle editor shows that cross-cohort collaboration can be an effective strategy for building a community of practice within a study program, seniors deepen their competence through informal mentoring, while juniors learn the translation process directly. Knowledge transfer also occurs naturally, through the project activity itself. The resulting subtitles, meanwhile, have the potential to become open educational resources for other courses, Kaiwa, Chōkai, Dokkai, Nihon Bunka, or Japanese for Caregivers. One project, two benefits: student competence develops, and an authentic learning resource becomes available.

This study makes three theoretical contributions. First, it extends the application of PBAL into the domain of Japanese audiovisual translation, which has so far been more commonly applied to general text translation, subtitle production, because of its

multidisciplinary nature and technical constraints, turns out to be a highly relevant context for PBAL. Second, it provides empirical evidence that the six dimensions of the EMT framework do not develop separately, but interact with one another within a single authentic project. Third, it introduces the collaborative revision cycle as an indicator of competence development, not only from the final product, but also from the change in the quality of translation decisions throughout the process.

In practical terms, this study proposes a PBAL model with six components: (1) an authentic project as the center of learning, (2) professional role division (translator, subtitle editor, project supervisor), (3) cross-cohort collaboration, (4) integration of subtitling technology, (5) a revision and quality-assurance cycle, and (6) ongoing learning reflection. This model is not limited to the Keanin films alone, it has the potential to be replicated across various other forms of audiovisual translation: anime, television drama, documentaries, educational videos, and digital content. Its main principle is simple: a learning design that integrates authentic projects, multidisciplinary collaboration, technology, and reflection.

5. Conclusion

5.1 Conclusion

The implementation of Project-Based Authentic Learning through the subtitling project for the films Keanin: Anata de Yokatta and Keanin: Kokoro ni Saku Hana proved effective in presenting an authentic learning experience in the Japanese Translation course. This model succeeded in representing the AVT industry's workflow, division of roles between translator and subtitle editor, use of subtitling software, collaborative revision, a systematic quality-assurance mechanism, while comprehensively developing students' competence: understanding of Japanese culture, decision-making based on pragmatic function, mastery of subtitling technology, the ability to collaborate across cohorts, and professional judgement through the cycle of revision and reflection. The draft–revision–validation process confirms one thing: the improvement of competence develops gradually, through discussion, negotiation of meaning, and collaborative evaluation, not instantly.

The challenges of cross-cohort coordination, the high intensity of revision, and the need for lecturer guidance as project supervisor all in fact confirm that this learning resembles genuine professional practice in the AVT industry. PBAL through a film subtitling project is, therefore, an effective learning model for Japanese translation education, because it integrates linguistic, cultural, technological, collaborative, and professional competence within a single authentic learning experience, preparing students to face the demands of the audiovisual translation industry in the digital era.

5.2 Implications and Recommendations

For the development of the Japanese translation education curriculum, learning needs to be directed away from individual text-translation exercises toward the implementation of authentic projects that represent professional practice. Cross-cohort collaboration, the integration of subtitling technology, and peer-review and quality-assurance mechanisms all need to become part of the design of translation learning. This has proven to not only improve the quality of learning outcomes, but also to build an academic culture that encourages peer learning and a community of practice within the study program.

This study has limitations: PBAL implementation was carried out at a single study program, with a limited number of participants, using two films with a caregiver theme. Future

research should test this model at different institutions, with more participants, across various other types of audiovisual media, anime, television drama, documentary film, digital content. It could also combine the qualitative approach with quantitative methods or mixed methods, for example through standardized competence-assessment instruments before and after project implementation, to more objectively measure the effect of PBAL on the improvement of students' translation competence.

It is hoped that this study can contribute to the development of a Japanese translation pedagogy that is more contextual, adaptive, and oriented toward industry needs, while also serving as an alternative model for audiovisual translation learning in Indonesian higher education.

6. References

Baker, M. (2018). In Other Words: A Coursebook on Translation (3rd ed.). Routledge.

Bell, S. (2010). Project-based learning for the 21st century: Skills for the future. The Clearing House, 83(2), 39–43.

Chaume, F. (2020). Audiovisual Translation: Dubbing. Routledge.

Creswell, J. W., & Poth, C. N. (2018). Qualitative Inquiry and Research Design: Choosing Among Five Approaches (4th ed.). SAGE.

Díaz-Cintas, J. (2008). The Didactics of Audiovisual Translation. John Benjamins.

Díaz-Cintas, J., & Fernández Cruz, M. (2008). Audiovisual Translation and Media Accessibility at the Crossroads. Rodopi.

Díaz-Cintas, J., & Remael, A. (2007). Audiovisual Translation: Subtitling. St. Jerome Publishing.

European Commission. (2022). European Master's in Translation Competence Framework 2022. Directorate-General for Translation.

González-Davies, M. (2004). Multiple Voices in the Translation Classroom. John Benjamins.

Gottlieb, H. (1992). Subtitling: A new university discipline. In C. Dollerup & A. Loddegaard (Eds.), Teaching Translation and Interpreting (pp. 161–170). John Benjamins.

Herrington, J., Reeves, T. C., & Oliver, R. (2014). Authentic learning environments. In J. M. Spector, M. D. Merrill, J. Elen, & M. J. Bishop (Eds.), Handbook of Research on Educational Communications and Technology (4th ed., pp. 401–412). Springer.

House, J. (2015). Translation Quality Assessment: Past and Present. Routledge.

Kelly, D. (2005). A Handbook for Translator Trainers. St. Jerome Publishing.

Kiraly, D. (2005). A Social Constructivist Approach to Translator Education. St. Jerome Publishing.

Kiraly, D. (2014). A Social Constructivist Approach to Translator Education: Empowerment from Theory to Practice. Routledge.

Kokotsaki, D., Menzies, V., & Wiggins, A. (2016). Project-based learning: A review of the literature. Improving Schools, 19(3), 267–277.

Lave, J., & Wenger, E. (1991). Situated Learning: Legitimate Peripheral Participation. Cambridge University Press.

Lincoln, Y. S., & Guba, E. G. (1985). Naturalistic Inquiry. SAGE.

Martins, A., & Ferreira, A. (2019). Project-based subtitling in translator education. The Journal of Specialised Translation, 31, 88–108.

Merriam, S. B., & Tisdell, E. J. (2016). Qualitative Research: A Guide to Design and Implementation (4th ed.). Jossey-Bass.

Miles, M. B., Huberman, A. M., & Saldaña, J. (2020). Qualitative Data Analysis: A Methods Sourcebook (4th ed.). SAGE.

Moon, J. A. (2006). Learning Journals: A Handbook for Reflective Practice and Professional Development (2nd ed.). Routledge.

PACTE. (2003). Building a translation competence model. In F. Alves (Ed.), Triangulating Translation: Perspectives in Process Oriented Research (pp. 43–66). John Benjamins.

Pedersen, J. (2011). Subtitling Norms for Television. John Benjamins.

Prince, M. J., & Felder, R. M. (2006). Inductive teaching and learning methods: Definitions, comparisons, and research bases. Journal of Engineering Education, 95(2), 123–138.

Szarkowska, A. (2020). Audiovisual translation in the digital era. The Journal of Specialised Translation, 34, 6–17.

Thomas, J. W. (2000). A Review of Research on Project-Based Learning. Autodesk Foundation.

Vygotsky, L. S. (1978). Mind in Society: The Development of Higher Psychological Processes. Harvard University Press.

Yin, R. K. (2018). Case Study Research and Applications: Design and Methods (6th ed.). SAGE.