



Module 2

Screen AD

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Unit 1: Screen AD: films and genres

Reading list

Basic reading list

1. Greening, J., Petré, L. & Rai, S. (2010). A comparative study of audio description guidelines prevalent in different countries. London: RNIB. Retrieved from http://audiodescription.co.uk/uploads/general/RNIB_AD_standards.pdf
2. Independent Television Commission (2000). *ITC Guidance on standards for audio description*. Retrieved from http://audiodescription.co.uk/uploads/general/itcguide_sds_audio_desc_word3.pdf
3. Maszerowska, A. (2015). Genre. In A. Remael, N. Reviers & G. Vercauteren (Eds.), *Pictures painted in words. ADLAB audio description guidelines* (pp. 27-30). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
4. Matamala, A., & Remael, A. (2015). Audio-description reloaded. An analysis of visual scenes in *2012* and *Hero*. *Translation Studies*, 8(1), 63-81. doi: <https://doi.org/10.1080/14781700.2014.943678>
5. Orero, P. (2011). Audio description for children: Once upon a time there was a different audio description for characters. In E. di Giovanni (Ed.), *Entre texto y receptor: accesibilidad, doblaje y traducción* (pp. 169-184). Frankfurt: Peter Lang.

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Additional reading list

1. Palomo López, A. (2008). Audio description as language development language learning for blind and visual impaired children. In R. Hyde Parker & K. Guadarrama García (Eds.), *Thinking translation: Perspectives from within and without* (pp. 113-134). Boca Raton, Florida: Brown Walker Press,
2. Puigdomènech, L., Orero, P., & Matamala, A. (2008). The making of a protocol for opera audio description. In L. Pegenaute, J. DeCesaris, M. Tricás & E. Bernal (Eds.), *La traducción del futuro: Mediación lingüística y cultural en el siglo XXI* (pp. 381-392). Barcelona: PPU.
3. Remael, A. (2014). Experimenting with AD for in house TV series: THUIS. An example from Flanders. *JoSTrans: The Journal of Specialised Translation*, 26, 248-274. Retrieved from https://www.jostrans.org/issue26/art_remael.php

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Unit 2: Process

Reading list

Basic reading list

1. Fryer, L. (2016). *An introduction to audio description. A practical guide*. London: Routledge.
2. Orero, P. (2007). Sampling audio description in Europe. In J. Díaz-Cintas, P. Orero & A. Remael (Eds.), *Media for all: Subtitling for the deaf, audio description, and sign language* (pp. 111-126). Amsterdam: Rodopi.
3. Remael, A., Reviers, N., & Vercauteren, G. (2015). Introduction: basic audio description concepts. In A. Remael, N. Reviers & G. Vercauteren (Eds.), *Pictures painted in words. ADLAB audio description guidelines* (pp. 9-18). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
4. Remael, A., & Vercauteren, G. (2007). Audio describing the exposition phase of films. Teaching students what to choose. *Trans. Revista de traductologia*, 11, 73-93. Retrieved from http://www.trans.uma.es/pdf/Trans_11/T.73-93RemaelyVercauteren.pdf
5. Snyder, J. (2005). Audio description: The visual made verbal. *International Congress Series*, 1282, 935-939. doi: <https://doi.org/10.1016/j.ics.2005.05.215>

Additional reading list

1. Jankowska, A. (2015). *Translating audio description scripts: Translation as a new strategy of creating audio description*. Frankfurt am Main: Peter Lang. doi: <https://doi.org/10.3726/978-3-653-04534-5>
2. Remael, A. (2012). For the use of sound. Film sound analysis for audio-description: Some key issues. *MonTI: Monografías de traducción e interpretación*, 4, 255-276. doi: <http://dx.doi.org/10.6035/MonTI.2012.4.11>
3. Szarkowska, A. (2011). Text-to-speech audio description: towards wider availability of AD. *JoSTrans: The Journal of Specialised Translation*, 15, 142-162. Retrieved from https://www.jostrans.org/issue15/art_szarkowska.pdf

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Unit 3: Software

Reading list

Basic reading list

1. Fernández-Torné, A., & Matamala, A. (2015). Text-to-speech vs. human voiced audio descriptions: a reception study in films dubbed into Catalan. *JoSTrans: The Journal of Specialised Translation*, 24, 61-88. Retrieved from https://www.jostrans.org/issue24/art_fernandez.pdf
2. Fryer, L. (2016). *An introduction to audio description. A practical guide*. London: Routledge.
3. Kobayashi, M., Fukuda, K., Takagi, H., & Asakawa, Ch. (2009). Providing synthesized audio description for online videos. *ASSETS '09: Proceedings of the 11th International ACM SIGACCESS Conference on Computers and Accessibility* (pp. 249-250). New York, USA: ACM.
4. Matamala, A. (2016). The ALST project: Technologies for audio description. In A. Matamala & P. Orero (Eds.), *Researching audio description. New approaches* (pp. 269-284). Basingstoke: Palgrave Macmillan. doi: https://doi.org/10.1057/978-1-137-56917-2_14
5. Szarkowska, A. (2011). Text-to-speech audio description: Towards wider availability of AD. *JoSTrans: The Journal of Specialised Translation*, 15, 142-162. Retrieved from https://www.jostrans.org/issue15/art_szarkowska.pdf

Additional reading list

1. Fernández-Torné, A., Matamala, A., & Ortiz-Boix, C. (2012).
Technology and AD: the TECNACC project. Paper presented at the Languages and the Media, 9th International Conference on Language Transfer in Audiovisual Media, Berlin, Germany.
2. Kobayashi, M., O'Connell, T., Gould, B., Takagi, H., & Asakawa, Ch. (2010). Are synthesized video descriptions acceptable? *ASSETS '10: Proceedings of the 12th International ACM SIGACCESS Conference on Computers and Accessibility* (pp. 163-170). New York, USA: ACM.

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Unit 4: Characters

Reading list

Basic reading list

1. Fresno, N., Castellà, J., & Soler-Vilageliu, O. (2014). Less is more. Effects of the amount of information and its presentation in the recall and reception of audio described characters. *International Journal of Sciences: Basic and Applied Research*, 14(2), 169-196. Retrieved from <https://ddd.uab.cat/pub/artpub/2014/129665/fresnocastellasoler.pdf>
2. Independent Television Commission (2000). *ITC guidance on standards for audio description*. Retrieved from http://audiodescription.co.uk/uploads/general/itcguide_sds_audio_des_c_word3.pdf
3. Jankowska, A., & Zabrocka, M. (2016). How co-speech gestures are rendered in audio description. In A. Matamala & P. Orero (Eds.), *Researching audio description. New approaches* (pp. 169-186). Basingstoke: Palgrave Macmillan. doi: https://doi.org/10.1057/978-1-137-56917-2_9
4. Mazur, I. (2014). Gestures and facial expressions in audio description. In A. Maszerowska, A. Matamala & P. Orero (Eds.), *Audio description. New perspectives illustrated* (pp. 179-197). Amsterdam: Benjamins. doi: <https://doi.org/10.1075/btl.112.11maz>

5. Mazur, I. (2015). Characters and action. In A. Remael, N. Reviere & G. Vercauteren (Eds.), *Pictures painted in words. ADLAB audio description guidelines* (pp. 19-23). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf

Additional reading list

1. Benecke, B. (2014). Character fixation and character description: The naming and describing of characters in *Inglourious Basterds*. In A. Maszerowska, A. Matamala & P. Orero (Eds.), *Audio description. New perspectives illustrated* (pp. 141-158). Amsterdam: Benjamins. doi: <https://doi.org/10.1075/btl.112.09ben>
2. Fresno, N. (2016). Carving characters in the mind. A theoretical approach to the reception of characters in audio described films. *Hermeneus. Revista de Traducción e Interpretación*, 18, 59-92. Retrieved from <https://recyt.fecyt.es/index.php/HS/article/view/57765/35329>
3. Fresno, N., Castellà, J., & Soler-Vilageliu, O. (2016). 'What should I say?' Tentative criteria to prioritize information in the audio description of film characters. In A. Matamala & P. Orero (Eds.), *Researching audio description. New approaches* (pp. 143-167). Basingstoke: Palgrave Macmillan. doi: https://doi.org/10.1057/978-1-137-56917-2_8
4. Greening, J., Petré, L., & Rai, S. (2010). *A comparative study of audio description guidelines prevalent in different countries*. London: RNIB. Retrieved from http://audiodescription.co.uk/uploads/general/RNIB_AD_standards.pdf

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Unit 5: Time and space

Reading list

Basic reading list

1. Greening, J., Petré, L., & Rai, S. (2010). *A comparative study of audio description guidelines prevalent in different countries*. London: RNIB.
Retrieved from
http://audiodescription.co.uk/uploads/general/RNIB_AD_standards.pdf
2. Independent Television Commission (2000). *ITC guidance on standards for audio description*. Retrieved from
http://audiodescription.co.uk/uploads/general/itcguide_sds_audio_desc_word3.pdf
3. Matamala, A. (2014). Audio describing text on screen. In A. Maszerowska, A. Matamala & P. Orero (Eds.), *Audio description: New perspectives illustrated* (pp. 103-120). Amsterdam: Benjamins. doi:
<https://doi.org/10.1075/btl.112.07mat>
4. Remael, A. (2005). *Audio description for recorded TV, cinema and DVD. An experimental stylesheet for teaching purposes*.
5. Remael, A., & Vercauteren, G. (2015). Spatio-temporal settings and their continuity. In A. Remael, N. Reviers & G. Vercauteren (Eds.), *Pictures painted in words. ADLAB audio description guidelines* (pp. 24-27). Trieste: EUT. Retrieved from
https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf

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Additional reading list

1. Hirvonen, M. (2012). Contrasting visual and verbal cueing of space – strategies and devices in the audio description of film. *New Voices in Translation Studies*, 8, 21-43. Retrieved from <https://www.iatis.org/images/stories/publications/new-voices/Issue8-2012/article-hirvonen-2012.pdf>
2. Vercauteren, G. (2012). A narratological approach to content selection in audio description: Towards a strategy for the description of narratological time. *MonTI: Monografías de traducción e interpretación*, 4, 207-231. doi: <https://doi.org/10.6035/MonTI.2012.4.9>
3. Vercauteren, G., & Remael, A. (2014). Spatio-temporal settings. In A. Maszerowska, A. Matamala & P. Orero (Eds.), *Audio description. New perspectives illustrated* (pp. 61-80). Amsterdam: Benjamins. doi: <https://doi.org/10.1075/btl.112.05ver>

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Unit 6: Culture

Reading list

Basic reading list

1. Dávila-Montes, J., & Orero, P. (2014). Strategies for the audio description of brand names. *Cultus*, 7, 96-108.
2. Fryer, L (2016). *An introduction to audio description. A practical guide*. London: Routledge.
3. Maszerowska, A., & Mangiron, C. (2014). Strategies for dealing with cultural references in audio description. In A. Maszerowska, A. Matamala, & P. Orero (Eds.), *Audio description: New perspectives illustrated* (pp. 159-177). Amsterdam: Benjamins. doi: <https://doi.org/10.1075/btl.112.10mas>
4. Szarkowska, A., & Jankowska, A. (2015). Audio describing foreign films. *JoSTrans: The Journal of Specialised Translation*, 23, 243-269. Retrieved from https://jostrans.org/issue23/art_szarkowska.pdf
5. Taylor, C. (2015). Intertextual references. In A. Remael, N. Reviers & G. Vercauteren (Eds.), *Pictures painted in words. ADLAB audio description guidelines* (pp. 42-46). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf

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Additional reading list

1. Dávila-Montes, J., & Orero, P. (2016). Audio description washes brighter? A study in brand names and advertising. In A. Matamala & P. Orero (Eds.), *Researching audio description. New approaches* (pp. 123-142). Basingstoke: Palgrave Macmillan. doi: https://doi.org/10.1057/978-1-137-56917-2_7
2. Jankowska, A., Milc, M., & Fryer, L. (2017). Translating audio description scripts... into English. *SKASE Journal of Translation and Interpretation*, 10(2), 2–16.
3. Vilaró, A., & Orero, P. (2013). The audio description of leitmotifs. *International Journal of Humanities and Social Science*, 3(5), 56-64.

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Unit 7: Language

Reading list

Basic reading list

1. Fryer, L. (2016). *An introduction to audio description. A practical guide*. London: Routledge.
2. Georgakopoulou, Y. (2008). *Audio description guidelines for Greek. A working document*. London: European Captioning Institute.
3. Matamala, A. (2018). One short film, different audio descriptions. Analysing the language of audio descriptions created by students and professionals. *Onomazéin*, 41, 185-207. Retrieved from http://onomazein.letras.uc.cl/Articulos/N41/41_4-Matamala.pdf
4. Mazur, I., & Chmiel, A. (2012). Audio description made to measure: Reflections on interpretation in AD based on the Pear Tree Project Data. In A. Remael, P. Orero & M. Carroll (Eds.), *Audiovisual translation and media accessibility at the crossroads. Media for All 3* (pp. 173-188). Amsterdam / New York: Rodopi. Retrieved from https://repozytorium.amu.edu.pl/bitstream/10593/8758/1/Mazur-Chmiel-M4All3_postprint.pdf
5. Piety, P. (2004). The language system of audio description. An investigation as a discursive process. *Journal of Visual Impairment and Blindness*, 98(8), 453-469.

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Additional reading list

1. Arma, S. (2012). 'Why can't you wear black shoes like the other mothers?' Preliminary investigation on the Italian language of audio description. In E. Perego (Ed.), *Emerging topics in translation: Audio description* (pp. 37-55). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/6360/1/Arma_EmergingTopics.pdf
2. Mazur, I., & Chmiel, A. (2016). Should audio description reflect the way sighted viewers look at films? Combining eye-tracking and reception study data. In A. Matamala & P. Orero (Eds.), *Researching audio description. New approaches* (pp. 97-122). Basingstoke: Palgrave Macmillan. doi: https://doi.org/10.1057/978-1-137-56917-2_6
3. Remael, A. (2005). *Audio description for recorded TV, cinema and DVD. An experimental stylesheet for teaching purposes*.
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5. Reviers, N. (2018). Studying the language of Dutch audio description. *Translation and Translanguaging in Multilingual Contexts*, 4(1), 178-202. doi: 10.1075/ttmc.00009.rev
6. Walczak, A., & Fryer, L. (2017). Creative description: The impact of audio description style on presence in visually impaired audiences. *British Journal of Visual Impairment*, 35(1), 6-17. doi: 10.1177/0264619616661603

Module 2

Unit 8: Film language

Reading list

Basic reading list

1. Bordwell, D., & Thompson, K. (2013). *Film art: An introduction* (tenth edition). New York, New York: McGraw-Hill.
2. Orero, P. (2012). Film reading for writing audio description. In E. Perego (Ed.), *Emerging topics in translation: Audio description* (pp. 13-26). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/6358/1/Orero_EmergingTopics.pdf
3. Perego, E. (2014). Film language and tools. In A. Maszerowska, A. Matamala & P. Orero (Eds.), *Audio description. New perspectives illustrated* (pp. 81-101). Amsterdam: Benjamins. doi: <https://doi.org/10.1075/btl.112.06per>
4. Perego, E. (2015). Film language. In A. Remael, N. Reviers & G. Vercauteren (Eds.), *Pictures painted in words. ADLAB audio description guidelines* (pp. 30-35). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
5. Remael, A., & Vercauteren, G. (2007). Audio describing the exposition phase of films. Teaching students what to choose. *Trans. Revista de traductologia*, 11, 73-93. Retrieved from http://www.trans.uma.es/pdf/Trans_11/T.73-93RemaelyVercauteren.pdf

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Additional reading list

1. Fryer, L., & Freeman, J. (2012). Cinematic language and the description of film: Keeping AD users in the frame. *Perspectives: Studies in Translatology*, 21(3), 15-23. doi: <https://doi.org/10.1080/0907676X.2012.693108>
2. Kruger, J. L. (2010). Audio narration: Renarrativising film. *Perspectives: Studies in Translatology*, 18(3), 231-249. doi: <https://doi.org/10.1080/0907676X.2010.485686>
3. Maszerowska, A. (2013). Language without words: Light and contrast in audio description. *Journal of Specialised Translation*, 20, 165-180. Retrieved from https://www.jostrans.org/issue20/art_maszerowska.pdf
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5. Vercauteren, G. (2012). A narratological approach to content selection in audio description: Towards a strategy for the description of narratological time. In R. Agost, P. Orero & E. Di Giovanni (Eds.), *MonTI: Monografías de traducción e interpretación*, 4, 207-231. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1594/1339>

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Unit 9: Audio introductions

Reading list

Basic reading list

1. Fryer, L. (2016). *An introduction to audio description. A practical guide*. London: Routledge.
2. Fryer, L., & Romero-Fresco, P. (2014). Audiointroductions. In A. Maszerowska, A. Matamala & P. Orero (Eds.), *Audio description. New perspectives illustrated* (pp. 11-28). Amsterdam: Benjamins. doi: <https://doi.org/10.1075/btl.112.02fry>
3. Reviers, N. (2015). Audio introductions. In A. Remael, N. Reviers & G. Vercauteren (Eds.), *Pictures painted in words. ADLAB audio description guidelines* (pp. 58-61). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf

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Additional reading list

1. Di Giovanni, E. (2014). Audiodescription meets audio introduction: An Italian experiment. In R. M. Bollettieri Bosinelli, E. Di Giovanni & L. Rossato (Eds.), *InTRAlinea Special Issue: Across Screens Across Boundaries*. Retrieved from http://www.intralinea.org/specials/article/audio_introduction_meets_audio_description
2. Romero-Fresco, P. & Fryer, L. (2013). Could audio-described films benefit from audio introductions? An audience response study. *Journal of Visual Impairment and Blindness*, 107(4), 287-295.

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Unit 10: Recording

Reading list

Basic reading list

1. Benecke, B., & H. Völz (2015). Technical issues. In A. Remael, N. Reviers & G. Vercauteren (Eds.), *Pictures painted in words. ADLAB audio description guidelines* (pp. 55-58). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
2. Fryer, L. (2016). *An introduction to audio description. A practical guide*. London: Routledge.
3. Independent Television Commission (2000). *ITC Guidance on standards for audio description*. Retrieved from http://audiodescription.co.uk/uploads/general/itcguide_sds_audio_description_word3.pdf

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Additional reading list

1. Greening, J., Petré, L., & Rai, S. (2010). *A comparative study of audio description guidelines prevalent in different countries*. London: RNIB. Retrieved from http://audiodescription.co.uk/uploads/general/RNIB_AD_standards.pdf
2. Snyder, J. (2014). *The visual made verbal: A comprehensive training manual and guide to the history and applications of audio description*. Arlington, VA: American Council for the Blind.

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