



Module 2

Unit 1: Films and genres

Reading list

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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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