



Module 1

General introduction

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Unit 1: Audiovisual texts

Reading list

Basic reading list

1. Bordwell, D., Thompson, K., & Smith, J. (2017). *Film art. An introduction* (11th ed.). Columbus, OH: McGraw-Hill Education.
2. McKinney, J. & Butterworth, P. (2009). *The Cambridge Introduction to Scenography*. Cambridge: Cambridge University Press.
3. Pérez González, L. (2014). *Audiovisual translation. Theories, methods and issues*. London: Routledge.
4. Remael, A. (2012). For the use of sound. Film sound analysis for audio-description: Some key issues. *MonTI: Monografías de traducción e interpretación*, 4, 255-271. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1596/1341>
5. Zabalbeascoa, P. (2008). The nature of the audiovisual text and its parameters. In J. Díaz Cintas (Ed.), *The didactics of audiovisual translation* (pp. 21-37). Amsterdam: John Benjamins Publishing Company. doi: <https://doi.org/10.1075/btl.77.05zab>

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Additional reading list

1. Braun, S. (2011). Creating coherence in audio description. *Meta: Translators' Journal*, 56(3), 645-662. doi: <https://doi.org/10.7202/1008338ar>
2. Fischer-Lichte, E. (1992). *The semiotics of theatre*. Indianapolis, IN: Bloomington.

3. Hirvonen, M., & Tiittula, L. (2010). A method for analysing multimodal research material: Audio description in focus. In R. Hekkanen, E. Penttilä & N. Siponkoski (Eds.), *Electronic proceedings of the KäTu symposium on translation and interpreting studies*, 4. Retrieved from https://www.sktl.fi/@Bin/40698/Hirvonen%26Tiittula_MikaEL2010.pdf
4. Kozloff, S. (2000). *Overhearing film dialogue*. Berkeley, CA: University of California press.
5. Pérez González, L. (Ed.). (2018). *The Routledge Handbook of Audiovisual Translation*. London: Routledge
6. Van Leeuwen, T. (1999). *Speech, music, sound*. London: Palgrave Macmillan.

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Unit 2: Defining AD

Reading list

Basic reading list

1. Fryer, L. (2016). *An introduction to audio description. A practical guide*. London: Routledge.
2. Perego, E. (2018). Audio description. Evolving recommendations for usable, effective, and enjoyable practices. In L. Pérez González (Ed.), *The Routledge Handbook of Audiovisual Translation* (pp. 114-129). London: Routledge.
3. Remael, A. (2012). Media accessibility. In Y. Gambier, & L. Van Doorslaer (Eds.), *Handbook of translation studies: Vol. 3* (pp. 95–101). Amsterdam: John Benjamins Publishing Company. doi: <https://doi.org/10.1075/hts.3.med3>
4. Remael, A., Reviers, N., & Vercauteren, G. (2014). 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
5. Udo, J.P., Fels, D. I. (2010). Universal design on stage: Live audio description for theatrical performances. *Perspectives: Studies in Translatology*, 18(3), 189-203. doi: <https://doi.org/10.1080/0907676X.2010.485683>

Additional reading list

1. Braun, S. (2011). Creating coherence in audio description. *Meta: Translators' Journal*, 56(3), 645-662. doi: <https://doi.org/10.7202/1008338ar>
2. Greening, J., & Rolph, D. (2007). Accessibility: Raising awareness of audio description in the UK. In J. Díaz Cintas, P. Orero & A. Remael (Eds.), *Media for all. Subtitling for the deaf, audio description and sign language* (pp. 127-138). Amsterdam: Rodopi.
3. Greening, J., Petré, L., & Rai, S. (2010). *A Comparative study of A-audio description guidelines prevalent in different countries*. London: RNIB. Retrieved from http://audiodescription.co.uk/uploads/general/RNIB_AD_standards.pdf
4. Maszerowska, A., Matamala, A., & Orero, P. (Eds.) (2014). *Audio description: New perspectives illustrated*. Amsterdam: Benjamins.
5. Piety, P. J. (2004). The language system of audio description: An investigation as a discursive process. *Journal of Visual Impairment and Blindness*, 98(8), 453-468.

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Unit 3: AD research

Reading list

Basic reading list

1. Braun, S. (2008). Audiodescription research: State of the art and beyond. *Translation Studies in the New Millennium*, 6, 14–30.
2. Hurtado, C. J., & Gallego, S.S. (2013). Multimodality, translation and accessibility: A corpus-based study of audio description. *Perspectives: Studies in Translatology*, 21(4), 577–594. doi: <https://doi.org/10.1080/0907676X.2013.831921>
3. Matamala, A., & Orero, P. (Eds.) (2016). *Researching audio description*. London: Palgrave Macmillan.
4. Perego, E. (Ed.) (2012). *Emerging topics in translation: Audio description*. Trieste: Edizioni Università di Trieste.
5. Remael, A., Reviers, N., & Vandekerckhove, R. (2016). From translation studies and audiovisual translation to media accessibility. *Target*, 28(2), 148-260. doi: <https://doi.org/10.1075/target.28.2.06rem>

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Additional reading list

1. Chmiel, A., & Mazur, I. (2016). Researching preferences of audio description users - limitations and solutions. *Across Languages and Cultures*, 17(2), 271–288. doi: <https://doi.org/10.1556/084.2016.17.2.7>
2. Fryer, L. (2016). *An introduction to audio description. A practical guide*. London: Routledge.

3. Kruger, J. L. (2010). Audio narration: Re-narrativising film. *Perspectives: Studies in Translatology*, 18(3), 231–249. doi: <https://doi.org/10.1080/0907676X.2010.485686>
4. Maszerowska, A., Matalala, A., & Orero, P. (Eds.) (2014). *Audio description. New perspectives illustrated*. Amsterdam: John Benjamins Publishing Company.
5. 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. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1594/1339>

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Unit 4: Additional services

Reading list

Basic reading list

1. Benecke, B. (2012). Audio description and audio subtitling in a dubbing country: Case studies. In E. Perego (Ed.), *Emerging topics in translation: Audio description* (pp. 99–104). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/6363/1/Benecke_EmergingTopics.pdf
2. Braun, S., & Orero, P. (2010). Audio description with audio subtitling? An emergent modality of audiovisual localisation. *Perspectives: Studies in Translatology*, 18(3), 173-188. doi: <https://doi.org/10.1080/0907676X.2010.485687>
3. Di Giovanni, E. (2014). Audio introduction meets audio description: An Italian experiment [Special Issue]. *InTRAlinea: Across Screens Across Boundaries*. Retrieved from <http://www.intraline.org/specials/article/2072>
4. Fryer, L., & Romero Fresco, P. (2014). Audio introductions. In A. Maszerowska, A. Matamala, & P. Orero (Eds.), *Audio description: New perspectives illustrated* (pp. 11–28). Amsterdam: John Benjamins Publishing Company. doi: <https://doi.org/10.1075/btl.112.02fry>
5. Reviere, N., & Remael, A. (2015). Recreating multimodal cohesion in audio description: A case study of audio subtitling in Dutch multilingual films. *New Voices in Translation Studies*, 13(1), 50–78.

Additional reading list

1. Benecke, B., & Völz, H. (2014). Information on the AD Process and its Variants. In A. Remael, N. Reviere & G. Vercauteren (Eds.), *Pictures painted in words: ADLAB audio description guidelines* (pp. 55-71). 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. Remael, A. (2012). Audio description with audio subtitling for Dutch multilingual films: Manipulating textual cohesion on different levels. *Meta: Translators' Journal*, 57(2), 385–407. doi: <https://doi.org/10.7202/1013952ar>
4. Romero-Fresco, P., & Fryer, L. (2013). Could audio-described films benefit from audio introductions? An audience response study. *Journal of Visual Impairment & Blindness*, 107(4), 287–295.
5. York, G. (2007). Verdi made visible: Audio introduction for opera and ballet. In J. Díaz Cintas, P. Orero, & A. Remael (Eds.), *Media for all. Subtitling for the deaf, audio description and sign language* (pp. 215-229). Amsterdam: Rodopi.

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Unit 5: The audio description process

Reading list

Basic reading list

1. Benecke, B., & Völz, H. (2014). Information on the AD Process and its Variants. In A. Remael, N. Reviere & G. Vercauteren (Eds.), *Pictures painted in words: ADLAB audio description guidelines* (pp. 55-71). 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. Jankowska, A. (2015). *Translating audio description scripts: Translation as a new strategy of creating audio description*. Frankfurt am Main: Peter Lang.
4. Orero, P. (2007). Pioneering audio description: An interview with Jorge Arandes. *JoSTrans: The Journal of Specialised Translation*, 7, 179-189. Retrieved from https://www.jostrans.org/issue07/art_arandes.php
5. Romero-Fresco, P. (in press). *Accessible filmmaking guide*. Retrieved from <http://galmaobservatory.eu/projects/accessible-filmmaking-guide/>

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Additional reading list

1. Fryer, L. (2018). Staging the audio describer: An exploration of integrated audio description. *Disability Studies Quarterly*, 38(3). Retrieved from <http://dsq-sds.org/article/view/6490/5093>
2. Snyder, J. (2007). Audio description: The visual made verbal. *International Journal of the Arts in Society*, 2, 99-104.



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Unit 6: Target audience of AD

Reading list

Basic reading list

1. Fryer, L. (2016). *An introduction to audio description: A practical guide*. London: Routledge.
2. Krejtz, I., Szarkowska, A., Krejtz, K., Walczak, A., & Duchowski, A. (2012). Audio description as an aural guide of children's visual attention: Evidence from an eye-tracking study. In *ETRA '12, Proceedings of the Symposium on Eye Tracking Research and Applications* (pp.99-106). New York, NY: ACM.
3. Marriot, J., Vale, D. (2002). *Get the picture. Making television accessible to blind and partially sighted people*. London: Royal National Institute of Blind People.
4. 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.
5. Perego, E. (2016). Gains and losses of audio description in sighted viewers. *Target*, 28(3), 424-444. doi: <https://doi.org/10.1075/target.28.3.04per>



Additional reading list

1. Cronin, B. J., & King, S.R. (1990). The development of the descriptive video service. *Journal of Visual Impairment and Blindness*, 84(10), 503–506.
2. Frazier, G., & Coutinho-Johnson, I. (1995). *The effectiveness of audio description in providing access to educational AV media for blind and visually impaired students in high school*. San Francisco, CA: Audio Vision.
3. 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
4. Paes Cardoso Franco, E., Medina Silveira, D.M., dos Santos Carneiro, B.C. (2015). Audio describing for an audience with learning disabilities in Brazil. A pilot study. In R. Baños Piñeiro & J. Díaz-Cintas (Eds.), *Audiovisual translation in a global context. Mapping an ever-changing landscape* (pp. 99-109). Basingstoke: Palgrave Macmillan. doi: https://doi.org/10.1057/9781137552891_6
5. Palomo López, A. (2008). Audio description as language development and language learning for blind and visually-impaired children. In R. Hyde Parker & K. Guadarrama García (Eds.), *Thinking translation. Perspectives from within and without* (pp. 113-134). Boca Raton: Brown Walker.

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Unit 7: Audio description guidelines

Reading list

Basic reading list

1. COME-IN! (2017). COME-IN! Guidelines for accessible museums. Retrieved from <https://www.interreg-central.eu/Content.Node/COME-IN.html>
2. 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
3. Netflix (2018). *Netflix audio description style guide V1.0*. Retrieved from: <https://partnerhelp.netflixstudios.com/hc/en-us/articles/215510667-Audio-Description-Style-Guide-v1-0>
4. Remael, A., Reviers, N., & Vercauteren, G. (2014). *Pictures painted in words: ADLAB Audio description guidelines*. Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
5. Vercauteren, G. (2007). Towards a European guideline for audio description. In J. Díaz Cintas, P. Orero & A. Remael (Eds.), *Media for All. Subtitling for the Deaf, Audio Description, and Sign Language* (pp. 139-149). Amsterdam: Rodopi.

Additional reading list

1. 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
2. Matamala, A., Orero, P. (2013). Standardising audio description. *Italian Journal of Special Education for Inclusion*, 1, 149-155.
3. Orero, P. (2008). Audio description behavior: Universals, regularities and guidelines. *International Journal of Humanities and Social Sciences*, 2(17), 195-202.
4. Reviere, N. (2016). Audio description services in Europe: An update. *JoSTrans: The Journal of Specialised Translation*, 26, 232-247. Retrieved from https://www.jostrans.org/issue26/art_reviere.pdf



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Unit 8: Central AD issues

Reading list

Basic reading list

1. Fryer, L. (2016). *An introduction to audio description: A practical guide*. London: Routledge.
2. Maszerowska, A., Matamala, A., Orero, P. (Eds.) (2014). *Audio description. New perspectives illustrated*. Amsterdam: John Benjamins Publishing Company.
3. Remael, A., Reviers, N., & Vercauteren, G. (2014). AD Scriptwriting. In A. Remael, N. Reviers & G. Vercauteren, (Eds.), *Pictures painted in words: ADLAB audio description guidelines* (pp.19-54). Trieste: EUT. Retrieved from https://www.openstarts.units.it/bitstream/10077/11838/1/ADLAB_UK.pdf
4. Rodríguez Posadas, G. (2010). Audio description as a complex translation process: a protocol. In J. Díaz Cintas, A. Matamala, & J. Neves (Eds.), *New insights into audiovisual translation and media accessibility* (pp. 195-212). Amsterdam: Rodopi.
5. 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. Retrieved from <http://www.e-revistas.uji.es/index.php/monti/article/view/1594/1339>



Additional reading list

1. Orero, P. (2017). Audio description behaviour. Universals, regularities and guidelines. *International Journal of Humanities and Social Science*, 17(2), 195-202.
2. Reviers, N. (2018). Studying the language of Dutch audio description: An example of a corpus-based analysis. In L. McLoughlin, J. Lertola & N. Talaván (Eds.), *Audiovisual translation in applied linguistics: Educational perspectives* (pp. 178-202). Amsterdam: John Benjamins Publishing Company. doi: <https://doi.org/10.1075/ttmc.00009.rev>
3. Vercauteren, G. (2007). Towards a European guideline for audio description. In J. Díaz Cintas, P. Orero, & A. Remael (Eds.), *Media for All. Subtitling for the deaf, audio description and sign language* (pp. 139-149). Amsterdam: Rodopi.



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Unit 9: Audio description voicing

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. Iglesias, E., & Martínez, S. (2015). Cross-fertilization between reception studies in audio description and interpreting quality assessment: The role of the describer's voice. In R. Baños Piñero & J. Díaz-Cintas (Eds.), *Audiovisual translation in a global context: Mapping an ever-changing landscape* (pp. 72-98). Basingstoke: Palgrave Macmillan. doi: https://doi.org/10.1057/9781137552891_5
4. 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
5. Jankowska, A., Ziółko, B., Psiuk, A., Igras-Cybulska, M., & Zarocka, M. (2017). Reading rate in filmic audio description. *International Journal of Translation*, 19, 75-97. Retrieved from https://www.openstarts.units.it/bitstream/10077/17352/1/Ritt19_Jankowska_etAl.pdf

Additional reading list

1. 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 10: Audio description legislation

Reading list

Basic reading list

1. Balkwill, R. (2007). Interviews with translation professionals. *JoSTrans: The Journal of Specialised Translation*, 7. [video interview]
2. Greco, G. M. (2016). On accessibility as a human right, with an application to media accessibility. In P. Orero & A. Matamala (Eds.), *Researching audio description*. Palgrave Macmillan. doi: https://doi.org/10.1057/978-1-137-56917-2_2
3. Jankowska, A., Fidyka, A., Psiuk, A., & Stanisławska-Kloc, S. (2017, October). *Audio description legally speaking*. Paper presented at the Media Accessibility Platform International Conference, Vigo, Spain.
4. Media Accessibility Platform: <https://mapaccess.uab.cat/>
5. Reviere, N. (2016). Audio description services in Europe: An update. *JoSTrans: The Journal of Specialised Translation*, 26, 232-247. doi: https://www.jostrans.org/issue26/art_reviere.pdf

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