UNIT 3B. E2U AND AD

Tasks

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Question 1

Why is it important to offer easy-to-understand audio descriptions (or audio introductions, or audio subtitles)?

a) Because people who are visually impaired prefer simple language to standard language.

b) Because it must be offered by law.

c) Because not all users understand standard language.

d) Because children should be offered simpler products.

Question 2

What does the expression "semantic richness" refer to?

a) To the fact that audio descriptions are often rich in meaningful words.

b) To the fact that some words include several nuances of meaning.

c) To the fact that the same word can have multiple meanings.

d) To the fact that some words have a very clear meaning.

Question 3

Why can screen and art audio descriptions be difficult to understand?

a) Because they use vivid and therefore low-frequency and semantically rich vocabulary.
b) Because they are usually prepared by describers with a literary background.
c) Because they follow guidelines that suggest to write poetic texts to be more visually effective.
d) Because they can be very informative and convey much information in a few words.

Question 4

What is listenability?

a) A feature of all audible texts that are designed to be listened to.

b) A feature of audible texts that ensures pleasure and ease in listening to them.

c) The particularly slow pace of a text that is conveyed orally.

d) A measure of how clean the audio track is.

Question 5

What can contribute to creating a listenable audio description (or audio introduction, or audio subtitles)?

a) A text-to-speech software.

b) An oral-based language style.

c) Using signpost language.

d) Structuring the text coherently.

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Question 6

What can contribute to creating an easy-to-understand audio description (or audio introductions, or audio subtitles)?

a) Eliminating interfering sounds from the soundtrack, even resorting to sound engineering.

b) Using short sentences and pauses between them.

c) Avoiding subordination.

d) Taking audience-centred perspective.

Question 7

How can audio subtitles be made easy-to-understand?

a) By using subtitles for the hard of hearing instead of standard subtitles.

b) By reading them louder than the audio description.

c) By including as short text indicating their presence in the video content.

d) By using only key words instead of complete sentences.

Question 8

Which of the following characteristics do not apply to audio introductions?

a) It serves as a framework for blind and visually impaired people.

b) It serves to understand a source text.

c) It is a continuous piece of prose.

d) It only provides factual information.

Question 9

Which of the following functions apply to audio introductions?

a) Informative.

b) Foreshadowing.

c) Expressive.

d) Instructive.

Question 10

When adapting or translating an already existing audio description (or audio introduction, or audio subtitles) to make it easy-to-understand, what might be necessary?

a) The provision of summaries and glosses.

b) A major restructuring of the content.

c) The addition of pictures or images.

d) The use of subordination.

Question 11

What can extended audio subtitles convey?

a) Audio subtitles or easy-to-understand audio subtitles.

b) An audio introduction to the content.

c) Explain difficult terminology.

d) All of the above options are correct.

Question 12

Why is it a good idea to create separate soundtracks for audio description and audio subtitles?

a) Because it is much easier to do so.

b) Because the audience then can choose the preferred service: audio description, or the combination audio description/audio subtitles.

c) There is no reason to separate audio description and audio subtitles.

d) Otherwise you will not be able to hear what is audio subtitles and what is audio description.

Question 13

What are the main technical principles of easy-to-understand audio description?

a) They are very similar to the technical principles of standard audio description.

b) They should focus specifically on the optimisation of the listening experience.

c) They might consider avoiding the standard 180 words per minute, and diminish it.

d) They are more fixed and do not change when the genre of the audio-visual text changes.

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Question 14

Which of the following should an easy-to-understand audio describer master?

a) The use of specialised software that generates timecodes.

b) The ability to provide audio description scripts with clear legends for the voice talent.

c) The ability to identify those moments when the audio description can go over the soundtrack.

d) All of the above.

Question 15

In professional software used in audio description, speech is marked by a digital rythmo band.

a) True.

b) False.

Question 16

Professional software used in audio description allows descriptors to add comments and notes in an additional text track.

a) True.

b) False.

Questionnaire answer key

1. c

2. b

3. a, d

4. b

5. b, c, d

6. a, b, c, d

7. c

8. d

9. a, b, c, d

10. b

11. d

12. b

13. a, b, c

14. d

15. b

16. a

Element 1. Processes

Task 1.1 Easy-to-understand audio description

Aim:

- To get acquainted with easy-to-understand audio description in different scenarios.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the video lecture related to this topic (see list below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

- U3B.E1 The creation, adaptation and validation of easy-to-understand audio description and audio subtitles

- U3B.E1 Easy-to-understand facilitates audio descriptions

- U3B.E1 Sample 1: Teatro Real

Development:

Learners watch the videos.

Learners identify the main features of easy-to-understand audio description and list them.

The trainer chairs a discussion on easy-to-understand audio description.

Additional comments:

The trainer can rely on the audio descriptions included as handouts, or choose other texts that he/she finds more appropriate.

Learner handout:

What follows is the audio description of the painting Blue veil by the Trieste artist Glauco Cambon. It is part of the collection of the Revoltella Museum in Trieste. The audio description is not professional and it was drafted as part of a BA thesis supervised by Elisa Perego and Christopher Taylor.

Velo Azzurro (Blue Veil) is a painting by the Trieste artist Glauco Cambon. It was competed in 1907 and acquired by the museum in 1908. It is a small oil on cardboard 95 cms. by 55 cms.

The painting is of a young woman in the early twentieth century. She is not painted whole, the cut below the midriff leaves out only the lower limbs. From the perspective of the viewer, the body seems to rotate 45° to the left. The head, however, faces forwards, leant slightly to the right. The position of the head emphasises the curve of the bare neck. Her sideways gaze avoids visual contact with the viewer and, together with the slightly open mouth, enhances the sensuality of the young woman. The hand of the half-naked left arm is resting on her waist. This hand on the waist accentuates the slimness of the figure, while the bent forearm further expresses the dynamism of the arched body. Her clothes are in line with the fashion of the time: a dress narrow at the waist and the sides and wider at the bust; a dainty ribbon is tied at the neck. Dark and light blue brushstrokes alternate with black, giving the dress its navy blue tint. Her long, curly chestnut hair is held up in a neat style. On her head is a wide-brimmed white hat, topped off by a long

veil in cobalt blue tulle which cascades over the whole figure and adds to the seductive curvaceousness. Half of the veil falls across her breast, the other half is held up by the crooked arm and then falls back. Light emanating from behind highlights the blue veil and illuminates the left cheek, the left elbow and the back of the hand resting on her waist. The front of the figure remains however in the dark. In the background we can see an exotic gold and dark green Chinese silk drape.

Kaleidoscopic colours dominate the whole picture: the dark colours of the dress bring out the clear pink tones of the flesh. The viewer is however enchanted by the calculated blend of the brilliant blue in the foreground and the gold and dark green behind; the harmony of the golden green and the cobalt blue creates a vibrant optical sensation.

The influence of Rietti and Veruda and impressionist painting can be seen in the rapid, confident brushstrokes, which become almost impetuous in the painting of the oriental background. At the same time Cambon retains a sense of Art Nouveau deriving from his work as a poster designer. The sinuosity and the dynamism highlighted by the pose and the cut of the image are in fact typical of Liberty illustrations and recall the elegant female figures of the advertising images of the fashions of the time.

Task 1.2. The accessibility of audio description

Aim:

- To get acquainted with the accessibility of audio description.

Grouping: The task can be performed in small groups (max 3-4 people).

Approximate timing: Depends on how many topics are dealt with in class.

Material and preparation needed: None.

Development:

Learners can discuss together or in small groups on several aspects of audio description answering one or more of the following questions:

1. Do you think that audio description as you know it is really accessible for all, including people with cognitive, intellectual and/or learning disabilities, whose processing times might be slower?
2. Do you think that simplifying audio description for people with cognitive, intellectual and/or learning disabilities could be the right way to go to extend possible users?
3. What types of simplification can you think of?
4. Do you think that all types of audio description (screen, art, etc.) can be simplified and remain successful?
5. The results of the focus groups carried out in a previous stage of the project show that some users might need audio descriptions that are more informative than descriptive. This would imply replacing some descriptions by explanations. Which criteria or strategies would you apply to implement this requirement? In your opinion which cases would this not be possible?
6. What elements of audio description do you consider to cause a higher cognitive load and why? (For instance, is it the level of detail

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in the descriptions? Is it the use of a rich vocabulary/high register? Is it the speed of the narration? Or what else is it?)

7. If you are an audio description professional: Do you think you describe "in an easy way"?

8. If you are an audio description professional: Do you think that you could describe "in an easy way"?

9. If you are an audio description professional: Have you ever been given users' feedback on the easiness/difficulty to follow your audio descriptions? If so, what did they tell you and did you implement this feedback in further audio descriptions?

10. If you are an audio description professional: As an audio description professional, have you ever been asked to write and "easy audio description"? And if you did, how did the easy audio description differ from a standard audio description?

11. If you work with end-users: Have you ever interacted with end-users on this? And if so, have you ever been given users' feedback on the easiness/difficulty to follow audio descriptions? If so, what did they tell you?

12. If you work with end-users: Have users ever asked explicitly for "easy audio description"?

Additional comments:

Each topic can be used for written home assignments or final exams.

Task 1.3. What professionals tell us about the accessibility of AD

Aims:

•   To get acquainted with the views of professionals on accessible audio description.

•   To develop own ideas on accessible audio description.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the videos related to this topic (see list below) is a preliminary activity to take on the task.

•   U3B.E1 Interview with professionals: Louise Fryer

•   U3B.E1 Interview with professionals: Christopher Taylor

Development:

Learners watch the videos.

Learners write down the stance of professionals on audio description and accessibility.

Learners discuss the views of the professionals and, if they performed task 1.2, compare their views and the views of the professionals. Are they different?

Task 1.4. The view of the end users

Aim:

- To get acquainted with the needs of end users.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the videos related to this topic (see list below) is a preliminary activity to take on the task.

- U3B.E1 Users voice on audio description and audio subtitles - Inger

- U3B.E1 Users voice on audio description and audio subtitles - Anna

- U3B.E1 Users voice on audio description and audio subtitles - Mike

- U3B.E1 Users voice on audio description and audio subtitles – Camilla

Development:

Learners watch the videos.

Learners think of what grabbed their attention, and write a significant quote and a personal comment for each of the users telling their experience. To do so, they can use the handout.

Learner handout:

Camilla	Mile	Anna	Inger
Quote: Comment:	Quote: Comment:	Quote: Comment:	Quote: Comment:

Task 1.5. End-user disabilities

Aim:

- To get acquainted with different types of disabilities.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the videos related to this topic (see list below) is a preliminary activity to take on the task.

- U3B.E1 Users voice on audio description and audio subtitles - Inger

- U3B.E1 Users voice on audio description and audio subtitles - Anna

- U3B.E1 Users voice on audio description and audio subtitles - Mike

- U3B.E1 Users voice on audio description and audio subtitles – Camilla

Development:

Learners watch the videos.

Learners list the types of disabilities emerged.

Learners do some web research (or consider scientific literature) and give a definition of the types of disabilities emerged, listing their main features.

Learners think and discuss about the possible linguistic needs of the end-users, and about the way these needs can be dealt with when formulating an easy-to-understand audio description.

The trainer chairs the discussion.

Task 1.6. Comprehensibility according to end-users

Aim:

- To get acquainted with the views of end-users on comprehensibility.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the videos related to this topic (see list below) is a preliminary activity to take on the task.

• U3B.E1 Users voice on audio description and audio subtitles - Inger

• U3B.E1 Users voice on audio description and audio subtitles - Anna

• U3B.E1 Users voice on audio description and audio subtitles - Mike

• U3B.E1 Users voice on audio description and audio subtitles – Camilla

Development:

Learners watch the videos.

Learners make a general list comprising what users can and cannot do when audio description and audio subtitles are involved, and what they would think might improve the comprehensibility of audio-visual content. To do so, learners can use the handout.

Additional comments:

Learners can write a paragraph recapping the most important issues emerged by the words of the interviewed users.

Further discussion topics are the following:

1. Who can benefit from audio description?

2. Who can benefit from audio subtitles?

3. What obstacles do the users find when using audio description and audio subtitles? Give examples on how these obstacles can be eliminated or reduced.

4. Are the obstacles mentioned by users only linked to content?

Learner handout:

Positive aspects of audio description/audio subtitles	Negative aspects of audio description/audio subtitles	Suggestions and wishes for the improvement of comprehensibility

Task 1.7. From standard to easy-to-understand screen audio description

Aims:

• To identify significant information in an audiovisual text.

• To identify complex lexical and syntactic elements in an audio description text.

• To audio describe by making lexical and syntactical choices following easy-to-understand principles.

• To implement easy-to-understand principles in screen audio description.

• To adapt audio description for an easy-to-understand context.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

To perform this task, you will need a screen audio description script in your mother tongue or in any other language you know well. You can use an existing script, or you can transcribe the first few minutes of any audio described screen product.

Watching the video lecture related to this topic (see list below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

• U3B.E1 What is easy-to-understand screen audio description?

• U3B.E1 Easy-to-understand audio description - A sample

- U3B.E2 Identifying and organizing of information for easy-to-understand audio descriptions

Learners can also use the checklist they prepared for Task 1.1.

Development:

Learners read the audio description script.

Learners identify the complex lexical and syntactic elements in the audio description script, and list/underline them (learners can use the Lerner handout).

Learners identify the core elements that have to remain in the final easy-to-understand audio description.

Learners find alternative, simpler formulations for the difficult elements that will be included in the easy-to-understand audio description.

If in pairs or small groups, learners thoroughly discuss these alternatives before deciding what will go into their final easy-to-understand audio description.

Learners read out the easy-to-understand audio description and make sure the easy-to-understand audio description fits in the gaps between the dialogues.

Learners show their easy-to-understand audio description to the class and to the trainer.

The trainer can chair a discussion on the easy-to-understand audio descriptions produced by the learners.

Additional comments:

A more challenging version of this task consists of choosing a screen product, producing a standard audio description and then translating it into an easy-to-understand audio description following the same steps.

This task can be useful also in a second language learning setting. In this case, learners will work on audio description scripts in the language they are learning.

Learner handout:

List complex lexical and syntactic elements in the audio description script	Why is the linguistic formulation of the items in the list complex? Try to explain (e.g., low-frequency word, semantically rich word, etc.).	Easy-to-understand alternative	Why is the Easy-to-understand alternative easier?

Task 1.8. Writing an easy-to-understand screen audio description

Aims:

• To select appropriate, easy-to-understand screen products.

• To identify significant information in an audiovisual text.

• To audio describe by making lexical and syntactical choices following easy-to-understand principles.

• To implement easy-to-understand principles in screen audio description.

• To create easy-to-understand audio description.

Grouping: The task can be performed individually or in pairs.

Approximate timing: 90 minutes.

Material and preparation needed:

To perform this task, learners will need to select a screen product that is not too difficult and can be easily followed by people with cognitive and intellectual disabilities. The screen product can be in their mother tongue or in any other language they know well.

Watching the videos related to this topic (see list below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

• U3B.E1 What is easy-to-understand screen audio description?

• U3B.E1 Easy-to-understand audio description - A sample

• U3B.E1 The creation, adaptation and validation of easy-to-understand audio description and audio subtitles

- U3B.E2 Identifying and organizing information for easy-to-understand audio descriptions

Keeping easy-to-understand guidelines at hand is recommended.

Development:

Learners identify the slots where the final easy-to-understand audio description can fit in. To do so, thy can use an online subtitling software (e.g., Subtitle Workshop or Aegisub) or an audio description software (e.g., ADauthor).

Learners identify and list the core visual elements that contribute to the comprehension of the product (learners can use the Lerner handout).

Once the list is ready, learners write down alternative, simpler formulations to the ones in the list.

If in pairs or small groups, learners thoroughly discuss these alternatives before deciding what will go into their final easy-to-understand audio description.

Learners write an easy-to-understand audio description script.

Learners read out the easy-to-understand audio description and make sure the easy-to-understand audio description fits in the gaps between the dialogues.

Learners share their easy-to-understand audio description with the class and the trainer.

The trainer can chair a discussion on the easy-to-understand audio descriptions produced by the learners.

Additional comments:

This task can be performed multiple times using content that differs in genre. This will enable learners to exercise in the creation of easy-to-understand audio descriptions in different scenarios.

This task can be useful also in a second language learning setting. In this case, learners will work on audio description scripts in the language they are learning.

Learner handout:

List of visual elements that I find relevant	Is the linguistic formulation used in the list difficult? If so, explain why (e.g., low-frequency word, semantically rich word, etc.).	Easy-to-understand alternative	Why is the easy-to-understand alternative easier?

Task 1.9. From standard to easy-to-understand art audio description

Aims:

• To identify significant information in a visual text.

• To identify complex lexical and syntactic elements in an art audio description script.

• To audio describe by making lexical and syntactical choices following easy-to-understand principles.

• To implement easy-to-understand principles in art audio description.

• To adapt audio descriptions for the arts for easy-to-understand contexts.

• To voice an art audio description taking into account listenability.

• To apply the sound editing features required for easy-to-understand audio description.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes (+ optional voicing).

Material and preparation needed:

To perform this task, you will need an art audio description script in your mother tongue or in any other language you know well.

Watching the videos related to this topic (see list below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

• U3B.E1 What is easy-to-understand art audio description?

- U3B.E1 Easy-to-understand art audio description - A sample

- U3B.E1 The creation, adaptation and validation of easy-to-understand audio description and audio subtitles

Development:

Learners read the art audio description script.

Learners identify the complex lexical and syntactic elements in the audio description, and list/underline them (learners can use the Lerner handout).

Learners identify the core elements that need to remain in the final easy-to-understand art audio description script.

Learners find alternative, simpler formulations for the difficult elements that will be included in the easy-to-understand audio description.

If in pairs or small groups, learners thoroughly discuss these alternatives before deciding what will go into their final easy-to-understand audio description.

Learners rewrite the audio description also keeping in mind the concept of listenability.

Learners share their easy-to-understand audio description with the class and the trainer.

The trainer chairs a discussion on the easy-to-understand audio descriptions produced by the learners.

Additional comments:

The trainer can rely on the two audio descriptions included as handouts, or choose other texts that he/she finds more appropriate.

The trainer can assign art audio description scripts of different items (ranging from a clay poi to a black and white picture, from a statue to an oil painting, etc.) to enable learners to get acquainted with different genres.

The final easy-to-understand art audio description can be also recorded and be delivered to the trainer as an audio file. In this case, learners will have to consider "listenability" in an active way.

This task can be useful also in a second language learning setting. In this case, learners will work on art audio description scripts in the language they are learning.

Learner handout:

List of complex lexical and syntactic elements in the audio description	Why is the linguistic formulation used in the list complex? Try to explain (e.g., low-frequency word, semantically rich word, etc.).	Easy-to-understand alternative	Why is the easy-to-understand alternative easier?

Art audio description 1 (painting)

What follows is the audio description of the painting "Blue veil" by the Trieste artist Glauco Cambon. It is part of the collection of the Revoltella Museum in Trieste. The audio description is not professional and it was drafted as part of a BA thesis supervised by Elisa Perego and Christopher Taylor.

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Velo Azzurro (Blue Veil) is a painting by the Trieste artist Glauco Cambon. It was competed in 1907 and acquired by the museum in 1908. It is a small oil on cardboard 95 cm. by 55 cm. The painting is of a young woman in the early twentieth century. She is not painted whole, the cut below the midriff leaves out only the lower limbs. From the perspective of the viewer, the body seems to rotate 45° to the left. The head, however, faces forwards, leant slightly to the right. The position of the head emphasises the curve of the bare neck. Her sideways gaze avoids visual contact with the viewer and, together with the slightly open mouth, enhances the sensuality of the young woman. The hand of the half-naked left arm is resting on her waist. This hand on the waist accentuates the slimness of the figure, while the bent forearm further expresses the dynamism of the arched body. Her clothes are in line with the fashion of the time: a dress narrow at the waist and the sides and wider at the bust; a dainty ribbon is tied at the neck. Dark and light blue brushstrokes alternate with black, giving the dress its navy-blue tint. Her long, curly chestnut hair is held up in a neat style. On her head is a wide-brimmed white hat, topped off by a long veil in cobalt blue tulle which cascades over the whole figure and adds to the seductive curvaceousness. Half of the veil falls across her breast, the other half is held up by the crooked arm and then falls back. Light emanating from behind highlights the blue veil and illuminates the left cheek, the left elbow and the back of the hand resting on her waist. The front of the figure remains however in the dark. In the background we can see an exotic gold and dark green Chinese silk drape. Kaleidoscopic colours dominate the whole picture: the dark colours of the dress bring out the clear pink tones of the flesh. The viewer is however enchanted by the calculated blend of the brilliant blue in the foreground and the gold and dark green behind; the harmony of the

golden green and the cobalt blue creates a vibrant optical sensation. The influence of Rietti and Veruda and impressionist painting can be seen in the rapid, confident brushstrokes, which become almost impetuous in the painting of the oriental background. At the same time Cambon retains a sense of Art Nouveau deriving from his work as a poster designer. The sinuosity and the dynamism highlighted by the pose and the cut of the image are in fact typical of Liberty illustrations and recall the elegant female figures of the advertising images of the fashions of the time.

Art audio description 2 (bas-relief, orientation and tactile instructions)

What follows is an excerpt of the English version of the accessible descriptive audio guide created for the National Archaeological Museum of Aquileia, Italy. The audio description was created by the Lerners of the University of Trieste under the supervision of the museum staff, Elisa Perego and Christopher Taylor. The excerpt includes orientation instructions, the pure audio descriptioj of the item in question, background details, and also tactile instructions. You can work on the whole text and translate it into easy-to-understand, or select a specific part with a specific communicative purpose.

You are in a room with two doors, which is dedicated to the city's monumental architecture and more precisely to the decorations of its main square, the forum. The exhibit you will explore next is located near the door in front of you, slightly to the left. The exhibit is a huge block of Aurisina limestone, a local stone, decorated with a relief representation of a Medusa head. The head is placed on a base that raises it at about 50 cm from the ground. It is of a light grey colour with some yellowish parts.

Start exploring the exhibit from its borders to recognize the moulded stepped frame that sketches the figure and that has the shape of rectangle about 95 cm high and 75 cm wide. Above and below the frame are two other very protruding mouldings. Inside the frame is a bas-relief representing the face of Medusa frontally. The face has a rather round shape.

Starting from the top, you will find the top of the head, with a parting in the middle, on its sides are attached some hair strands. You can continue to touch them following their length down to Medusa's neck. Above this, on the sides are two slightly relief small symmetrical wings pointing towards the upper corners of the frame. They are interrupted only by a fracture on the stone that runs horizontally along the entire scene, starting at about 18 cm from the upper frame.

According to the myth Medusa's hair was actually made of horrible snakes: four pairs of them can be spotted in this representation. Look for the two snakes that intertwine above Medusa's head, between the wings, just above her hair. There are also two snakes on the temples, just above the eyebrows arch. Another pair of snakes, the most

recognizable one, sticks out from the cheeks. You will find two other snakes on the neck.

Concentrate once again on the upper part of the figure, explore the low and smooth forehead, and the rather hollow eyes, without pupils since they had not been carved on the figure. Now go down to the nose, which has not been preserved well and has small scratches at its tip. Just below is the well-proportioned mouth, which closes in an imperceptible smile. On the sides you recognize the snake heads that we have already mentioned. Now concentrate on the element under the chin: bend over and touch the slight relief of the last pair of snakes. The two reptiles are knotted around Medusa's neck almost as if they were turning into a choker. This is not a coincidence: this representation, in fact, alluded very likely to a Celtic divinity who wore the tòrques, that is the traditional metal collar of the Gallie populations.

This representation of Medusa was in fact part of a more complex decorative system, designed for the city forum, and common also in other centres on the Adriatic Ocean, including Trieste, Pula and Zara. The figure of Medusa was repeated along all the sides of the forum, inserted on the horizontal band that ran over the architrave of the colonnades. The face of Medusa appears next to that of Jupiter Ammon in an alternating pattern. Jupiter Ammon was the divinity that combined the Roman god Jupiter and the divinity worshiped in Egypt: Amon-Ra. The god was therefore represented as a man with curly hair and a thick beard, and ram horns. Medusa and Jupiter Ammon represented the West and the East of the Roman Empire, which for the first time in history had been brought together in a single State. Thus, the decoration praised the power of Rome, and the successes of its army and its emperors.

If you also want to explore a representation of Jupiter Ammon, you can walk about three steps to the left and you will find it, at about the same height as Medusa. Alternatively, you can go directly to the last room of the ground floor, dedicated to funerary testimonies from the necropolis of Aquileia. The door is on Medusa's right.

Task 1.10. Writing an easy-to-understand art audio description

Aims:

• To identify significant information in an audiovisual text.

• To audio describe by making lexical and syntactical choices following easy-to-understand principles.

• To implement easy-to-understand principles in art audio description.

• To create easy-to-understand audio descriptions for the art.

• To produce a simple but engaging text.

• To voice an art audio description taking into account listenability.

• To apply the sound editing features required for easy-to-understand audio description.

Grouping: The task can be performed individually or in pairs.

Approximate timing: 45 minutes (+ optional voicing).

Material and preparation needed:

To perform this task, learners/the trainer will need to select an artwork or picture of it.

Watching the videos related to this topic (see list below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

• U3B.E1 What is easy-to-understand art audio description?

• U3B.E1 Easy-to-understand art audio description - A sample

• U3B.E1 The creation, adaptation and validation of easy-to-understand audio description and audio subtitles

Development:

Learners identify and list the core visual elements that contribute to the comprehension of the piece of art they (or the trainer) selected (learners can use the Lerner handout).

Once the list is ready, learners write down alternative, simpler formulations to the ones in the list.

If in pairs or small groups, learners thoroughly discuss these alternatives before deciding what will go into their final easy-to-understand audio description.

Learners write an easy-to-understand art audio description script.

Learners read out the easy-to-understand audio description and make sure the easy-to-understand audio description reads smoothly.

Learners share their easy-to-understand audio description with the class and the trainer.

The trainer can chair a discussion on the easy-to-understand audio descriptions produced by the learners.

Additional comments:

Learners can voice the audio description individually at home.

A text-to-speech software can be used in class to experience this form of delivery, and the effect as well as the listenability of a synthetic voice can be discussed.

This task can be useful also in a second language learning setting. In this case, learners will work on audio description scripts in the language they are learning.

Learner handout:

List of visual elements that I find relevant in the source text	Is the linguistic formulation used in the list complex? If so, explain why (e.g., low-frequency word, semantically rich word, etc.).	Easy-to-understand alternative	Why is the easy-to-understand alternative easier?

Task 1.11. From standard to easy-to-understand audio subtitles (AST)

Aims:

• To implement easy-to-understand principles in audio subtitles.

• To audio subtitle by making lexical and syntactical choices following easy-to-understand principles.

• To adapt audio subtitles for an easy-to-understand context.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

To perform this task, you will need a screen audio description script including audio subtitles in your mother tongue or in any other language you know well. You can use an existing script, or you can transcribe the first few minutes of any audio described screen product including audio subtitles.

Watching the videos related to this topic (see list below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

• U3B.E1 What are easy-to-understand audio subtitles?

• U3B.E1 Easy-to-understand audio subtitles - A sample

• U3B.E1 The creation, adaptation and validation of easy-to-understand audio description and audio subtitles

Development:

Learners (or the trainer) transcribe the audio description/audio subtitles script, if necessary.

Learners read the audio description/audio subtitles script.

Learners identify the complex lexical and syntactic elements in the audio description/audio subtitles script, and list/underline them.

Learners identify the core elements that have to remain in the final easy-to-understand audio description/audio subtitles(learners can use the Lerner handout).

Learners find alternative, simpler formulations for the difficult elements that will be included in the easy-to-understand audio description/audio subtitles.

If in pairs or small groups, learners thoroughly discuss these alternatives before deciding what will go into their final easy-to-understand audio description/audio subtitles.

Learners read out the easy-to-understand audio description/audio subtitles and make sure the easy-to-understand audio description/audio subtitles fits in the gaps between the dialogues and over the dialogues in a foreign language with subtitles.

Learners share their easy-to-understand audio description/audio subtitles with the class and the trainer.

The trainer can chair a discussion on the easy-to-understand audio description/audio subtitles produced by the learners.

Additional comments:

Depending on your working language and country, it might be difficult to find films or screen products with audio description and audio subtitles.

The following filmography, taken from the PhD thesis of Gonzalo Iturregui-Gallardo (UAB, 2019) (https://www.tdx.cat/handle/10803/667158#page=1), can be useful:

- Affleck, B. (2012). Argo.

- Allen, W. (2011). Midnight in Paris.

- Allen, W. (2012). To Rome with Love.

- Almodóvar, P. (2002). Hable con ella.

- Almodóvar, P. (2006). Volver.

- Ayer, D. (2014). Fury.

- Bhansali, S. L. (2007). Saawariya.

- Boyle, D., & Tandan, L. (2008). Slumdog Millionaire.

- Caghan, S. (2005). Syriana.

- Campion, J. (1993). The piano.

- Chadha, G. (2004). Bride & Prejudice.

- Charles, L. (2006). Borat: Cultural Learnings of America for Make Benefit Glorious Nation of Kazakhstan.

- Dunquart, P. (2007). Am Limit.

- Eastwood, C. (2008). Gran Torino.

- Gavron, S. (2007). Brick Lane.

- Gondry, M. (2006). The Science of Sleep.

- González Iñárritu, A. (2006). Babel.

- Johar, K. (2010). My Name is Khan.

- Koolhoven, M. (2008). Oorlogswinter.

- Loach, K. (2007). It's a Free World...

- Marshall, R. (2005). Memoirs of a Geisha.

- Murphy, R. (2010). Eat Pray Love.

- Noyce, P. (2010). Salt.

- Schreib, L. (2005). Everything is illuminated.

- Scott, R. (2006). A Good Year.

- Singer, B. (2008). Valkyrie.

- Tarantino, Q. (2009). Inglorious Basterds.

- van den Berg, R. (2010). Tirza.

- van den Berg, R. (2012). Süskind.

Films in Italian including the use of foreign languages are, for instance:

- Diritti, G. (2005). Il vento fa il suo giro. [Occitan language subtitled in Italian]

- Diritti, G. (2009). Volevo nascondermi. [German subtitled in Italian]

- Sollima, S. et al. (2014-) Gomorra – La serie. (Neapolitan dialect subtitled in Italian]

- Diritti, G. (2020). L'uomo che verrà. [Bolognese dialect subtitled in Italian]

Most films that use foreign languages in Sweden are translated with subtitles. However, what follows is a selection you can consider:

- Kapetanovic, G. (2020) Kalifat.

- Kernel, A. (2016) Samebold.

- Östlund, R. (2017) The Square.

- Fares, J. (2005) Zozo.

Below, four examples from Glöd, a project on national minorities in Sweden. Some of the following short films use mixed languages:

- Pebdani, K. (2020) Der shmues.

- Araci, A. (2020) Glödhet.

- Puranen, L. (2020) Sori Toni.

- Qvarnström, J. (2020) Sarri ja Sanna.

This task can be useful also in a second language learning setting. In this case, learners will work on audio description scripts in the language they are learning.

Learner handout:

List of core elements that have to remain in the final easy-to-understand audio description/audio subtitles	Is the linguistic formulation used in the list complex? If so, explain why (e.g., low-frequency word, semantically rich word, etc.).	Easy-to-understand alternative	Why is the easy-to-understand alternative easier?

Task 1.12. Text simplification guidelines for audio introductions in your country

Aim:

- To identify simplification recommendations that can be used in audio introductions.

Grouping: This task can be done individually or in small groups of 2-3 learners.

Approximate timing: 90 minutes (45 + 45) (+ home session for voicing and recording - optional).

Material and preparation needed:

Learners can use the easy-to-read guidelines Information for All published by Inclusion Europe as reference material.

Development:

Learners will research the internet for similar guidelines in their language and will select recommendations that can be useful for audio introductions.

Results will be presented and discussed in plenum in a session moderated by the trainer.

Task 1.13. From standard to easy-to-understand audio introductions

Aims:

- To identify significant information in an audiovisual text.

- To implement easy-to-understand principles in audio introductions

- To apply audio introduction conventions.

- To adapt audio introductions for an easy-to-understand context.

- To apply the knowledge acquired in the video lectures regarding easy-to-understand audio introductions.

- To adapt an audio introduction by organizing and including information according to easy-to-understand principles.

- To adapt an audio introduction by making lexical, syntactic and pragmatic choices following easy-to-understand principles.

- To voice an audio introduction.

- To apply the sound editing features required for easy-to-understand audio introduction.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes (+ optional home session for voicing and recording).

Material and preparation needed:

To perform this task, you will need an audio introduction script in your mother tongue or in any other language you know well.

Watching the videos related to this topic (see list below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

- U3B.E1. What is easy-to-understand audio introduction?

- U3B.E1. Easy-to-understand audio introductions (AIs) – A sample

Development:

Learners read the audio introductions script.

Learners identify the complex lexical and syntactic elements in the audio introductions, and list/underline them (learners can use the Lerner handout).

Learners identify the core elements that need to remain in the final easy-to-understand audio introduction script.

Learners find alternative, simpler formulations for the difficult elements that will be included in the easy-to-understand audio introduction.

If in pairs or small groups, learners thoroughly discuss these alternatives before deciding what will go into their final easy-to-understand audio introduction.

Learners rewrite the audio introduction also keeping in mind the concept of listenability.

Learners share their easy-to-understand audio introduction with the class and the trainer.

The trainer chairs a discussion on the easy-to-understand audio introduction produced by the learners.

Additional comments:

The trainer can rely on the audio introductions included as handouts, or choose other texts that he/she finds more appropriate.

The final easy-to-understand art audio introduction can be also recorded and be delivered to the trainer as an audio file. In this case, learners will have to consider listenability in an active way.

A text-to-speech software can be used in class to experience this form of delivery, and the effect as well as the listenability of a synthetic voice can be discussed.

This task can be useful also in a second language learning setting. In this case, learners will work on art audio description scripts in the language they are learning.

Learner handout:

List of elements in the audio introduction that I find relevant but complex	Why is the linguistic formulation used in the list complex? (e.g., low-frequency word, semantically rich word, etc.).	Easy-to-understand alternative	Why is the easy-to-understand alternative easier?

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Audio introduction 1: Audio introduction to Man on Wire (by Louise Fryer)

Welcome to this audio introduction to the Oscar-winning documentary Man on Wire, directed by James Marsh in 2008. It's based on the novel To Reach the Clouds by French high-wire artist Philippe Petit, intercutting reminisences by Petit and his accomplices with reconstructions of the events leading up to their dramatic feat: On 7 August 1974, they strung a cable between the two towers of the World Trade Center, in New York. Poised on the cable, some 1,350 feet above the ground, Philippe walked from one tower to the other, without safety net or harness, before turning himself in to the Police. The stunt was dubbed "the artistic crime of the century."

The film is narrated by the protagonists, in a mixture of English and French, the French translated by English subtitles. But although it charts real events, the film is made in the style of The Sting or Ocean's Eleven, with a score by Michael Nyman adding to the tension. Present-day interviews with Philippe and his friends are filmed in colour, the presentation slick and stylish – talking heads brightly lit, framed against plain backgrounds in interior locations. By contrast, the earliest footage of their younger selves, played by actors who bear a strong resemblance to them, is shot in black and white. The young Philippe practices his skills on a low wire rigged in a meadow in rural France. The camerawork is shaky as if it's a homemade movie. At times we observe Philippe and his friends on the streets of Paris, in encounters with police, as though we're spying through a peep-hole, the image dark around the edges. This footage, speeded up and jumpy, is shown without sound in the manner of a silent movie, or a peep-show at the amusements on a seaside pier, as the present-day voices describe the

events of their past. Later such dramatised footage changes to colour, as time marches on, and Philippe's antics become more professional. The location shifts from France in the mid-60s to the United States in the early 70s. Still shots of maps, and diary entries help illustrate time and place, pinpointed by titles typed on screen – the lettering white, the font in "times new roman", like a news report. In some places the film style is more light-hearted: short animated sequences of cartoon planes flying back and forth, chart Philippe's journeys across the Globe as he undertakes high wire stunts in other prominent locations, and travels to the US to stake out the building that is the object of his dreams. The interviews and dramatic reconstructions are interspliced with archive footage – the construction of the Twin Towers is shown in colour, as the vast building site in Lower Manhattan is given over to construction and each tower slowly takes shape; girder after girder is craned into place, with an army of workmen in hard hats and overalls, hauling cables, inspecting concrete platforms. At times, the screen splits presenting two scenes simultaneously – Philippe framed in one half, recalling events; archive footage shown alongside, occupying the other half of the screen.

For the interviews, each of the 10 people involved - 9 men and one woman - is filmed individually, in close up. Philippe, is in his 50s, a slim wiry man, with short, wavy, sandy-coloured hair; his pale face, with delicate features, is lined but animated, his eyes perhaps a paler blue than in the 1970s, but still bright and expressive as he talks passionately, gesturing directly at the camera. Philippe wears a black t-shirt and a loose-fitting jacket with a Nehru collar, in a brown-striped fleecy fabric.

As a young man, Phiilppe is played by an actor who has the same retroussé nose and pointed chin but none of the confidence. He has a shy, vulnerable smile. His sandy hair is collar-length and curls low on

his brow and over his ears. The young Philippe is slim but exceptionally toned – his chest muscles well-defined as he walks the tight-rope stripped to the waist, wearing only jeans and soft black ballet pumps. Elsewhere, the young Philippe covers his slim, muscled chest with a black, polo neck jumper.

One accomplice Jean-François Heckel, in his 50s, is a little chubby, with a round genial face. His short hair, once fair, is graying, the fringe swept across his brow. He wears a maroon-coloured sweatshired with a simple round neck. More serene than Philippe, Jean-Francois grins to the camera as he recalls their exploits. As a young man, too, Jean-Francois is always smiling. His fair hair is cut in a page-boy style and he looks like a 70s pop idol with boyish good looks and brown, puppy dog eyes.

Philippe's other right hand man, Jean-Louis Blondeau, in his 50s, is stylish – filmed in a director's chair in a TV studio. He wears a blue shirt with a crisp collar, and has a mop of curly hair, so grey it's almost white. His eyebrows are still dark, making them sharply defined. He has a strong profile and gazes directly at the camera with his hazel eyes. Jean-Louis' younger self, in his late 20s, has a mop of frizzy dark hair, and the same well-defined dark eyebrows. He also wears a shirt with an open collar – when the footage of the reconstructions changes from black and white to colour, the shirt is brown and teams it with cord trousers in a faded brick red.

The only woman in the film, Annie Allix is – like the others - middle-aged. At home, perhaps in her apartment, she's interviewed wearing a brown woollen cardigan over a peach-coloured top. Her brown hair, lightly streaked with grey, is feathered to frame and soften her full face.

She wears no make-up, except for a thin rim of black pencil outlining her blue eyes – that often seem wistful and filled with nostalgia.

As a young woman, Annie is slim and rather gauche. Her hair is long and wavy, and unkempt. She wears an unflattering jumper, her flared jeans are tight and high-waisted, and her trainers are scruffy

Mark Lewis is an Australian. As a young man he wears blue dungarees over a fair-isle patterned jumper. Like Jean-Louis, Mark has curly hair – although his hair is fairer and a little shorter – and his chin is stubbled. In his 60s, now, Mark is thick-set and broad-shouldered. His white hair is still thick but cut short. His face is tanned. He has a high forehead, brown eyes, and a firm chin. His thin lips are clamped tight as he poses for the camera. Mark is smart but casual in a blue shirt, open at the collar.

Philippe recruits help from a number of Americans.

David Forman also known as Donald is in a bar with bottles on shelves in the background. Donald's round pate is completely bald but fringed by grey hair that falls almost to the grandad collar of his charcoal-grey shirt, which he teams with a black jacket. He wears large black-framed spectacles. He's stockier than the others, with a double chin. A photo of Donald as a young man, shows him with long, wavy dark hair and a centre parting. He wears a faded orange shirt with an open collar.

Donald's friend, Alan Welner, also known as Albert, is skinny. Shown first in profile, he has a beaky nose, with a hollow cheeks, and the round wire-framed glasses of an academic. He wears a black teeshirt under an open-necked blue shirt. His grey curly hair is receding and cropped short. As a younger man, Albert's hair is thick and dark, and he

has long curly sideburns and a thick moustache. He wears a long-sleeved white tee-shirt with a v-neck, revealing more dark chest hair.

Barry Greenhouse worked in the World Trade Centre. He is interviewed in a shadowy room, with a dark wooden bookshelf full of slim tomes in the background. These days Barry has iron grey hair, smoothed back from a lined, jowly face. He has heavy, grey eyebrows, bags under his eyes, and an impressive handlebar moustache. He dresses smartly in a grey suit with a pale blue shirt and grey and blue patterned tie. As a young man, Barry also wears a suit. His facial hair is dark, the moustache teamed with a long goatee, and his long hair is tied back in a ponytail.

Jim Moore is also an American. In his 60s now, his white hair is receding and cut very short. He has a round face, piercing blue eyes and even white teeth. Jim wears a black shirt with the collar unbuttoned. Shown in photographs as a young man, Jim wears a soft peaked cap, his dark hair is still short, but covers his ears, and he has the same, even-toothed grin.

Guy F. Tozzoli is the President of the World Trade Centre Association. He's a short man in his 60s with a round, cherubic face – his bald head fringed by fine, white hair. He wears a dark suit, with a white shirt – the cuffs fastened with chunky gold cufflinks; and a wide, purple tie. Sitting in a well-padded leather chair in his office, Guy rests his linked fingers on the desk that's so highly polished, he's reflected in its sheen. There's a model of the twin towers on a shelf in the background.

 Man on Wire was released in 2008. It won the Academy Award for Best Documentary Feature, the BAFTA for Outstanding British Film and the Grand Jury Prize at the 2008 Sundance Film Festival.

The main protagonists, now in their 50s and 60s are:

Philippe Petit

Jean-François Heckel

Jean-Louis Blondeau

Annie Allix

David Forman AKA Donald

Alan Welner AKA Albert

Mark Lewis – the Australian

Barry Greenhouse

Jim Moore and Guy F. Tozzoli

In the Drama Reconstructions, the young Philippe is played by Paul McGill

The Young Jean-Louis by David Demato

The young Annie by Ardis Campbell

The young Jean-Francois by Aaron Haskell.

The young David AKA Donald by Shawn Dempewolff-Barrett

The young Alan AKA Albert by David Frank.

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Audio introduction 2: Audio introduction to Slumdog Millionaire (by Louise Fryer)

Welcome to this audio introduction to Slumdog Millionaire directed by Danny Boyle in 2008. It's based on the novel Q&A by Vikas Swarup with screenplay by Simon Beaufoy. It has a running time of 2 hours, and stars Dev Patel and Frieda Pinto.

Set in India, the story concerns Jamal Malik – from the slums of Mumbai – who becomes a contestant on the Indian version of Who Wants to be a Millionaire. Jamal is 18 years-old and just one question away from winning the jackpot. How he came to be there is played out in a series of flashbacks and flashforwards as Jamal tells his story to the Indian police. The cinematic style reflects modern films like City of God and contemporary Indian cinema. It's very dynamic, with harsh cuts, slow, fast and reverse motion and dazzling montage sequences. Wide-angled compositions capturing the vastness of the sprawling slums contrast with extreme close-ups; faces are cut off by the edge of the screen, and skewed or 'canted' camera angles tilting away from the horizontal, suggest everything's off-balance. The style emphasises India as a disorientating, vibrant, place, awash with colour and contradiction. For the flashbacks to Jamal's early childhood, the dialogue has English subtitles. For the more recent past, present and future, the dialogue is in English.

The three main characters, Jamal, his brother Salim, and the girl Latika, are played by a different actor for each of the three stages in their lives. As an 18 year old, Jamal is a tall, slim young man with short dark hair, dark eyes, a long straight nose and prominent ears. He's not bad looking but awkward and gauche – until his face lights up with shy

smile. As a small child Jamal has spiky dark hair, round cheeks and an earnest expression. His skinny little arms poke out of a grimy white t-shirt, his bare legs from a pair of cotton shorts. Salim is a year or so older with an impish face and big brown eyes. Their mother is traditionally dressed in shalwar Kameez, and veils her long brown hair.

Their home is a shack – one of thousands cobbled together from sheets of corrugated iron, painted wooden planks and scavenged cardboard in the teeming Juhu slums - sandwiched between an airport runway, a vast rubbish tip and the railway tracks at the edge of the city. Rubbish litters the slum's narrow passageways. It's a patchwork of poverty but rich and throbbing with life – and full of colour – walls are daubed in blue and yellow, the women wear patterned saris of every hue, there are fruit and vegetables for sale at outdoor stalls, and painted statuettes of gods set up in home-made shrines.

Salim earns a few rupees supervising latrines – rickety wooden structures, on stilts, built high over a fetid pit – each toilet shack reached by its own little bridge.

Later, the boys scavenge on the rubbish tip – with its mountains of detritus, stretching endlessly in all directions. They team up with a shy little girl called Latika – a scrawny scrap of a thing in a thin yellow dress. She has gold studs in her ears and her brown hair falls untidily to her shoulders, a fringe partly screening her mud-streaked face. They encounter Maman – a sleek, well-dressed man in his 30s with a dazzling smile who drives a rusting yellow minibus. They join other street kids in Maman's orphanage, with ropes and tyre swings outside, and a big dormitory within, where they sleep on mattresses on the floor. The orphanage is patrolled by Maman's powerfully built but largely silent henchman.

Salim and Jamal hitch a lift on a steam train that chugs slowly across the Indian countryside, winding through lush vegetation, past low hills and out across the plains dotted here and there with scrubby trees and bushes.

Abandoning the train at speed, the brothers roll down an embankment and as they pick themselves up from the dust, they are now teenagers. Salim is fuller in the face with thick, curly brown hair and the suggestion of a moustache on his upper lip. Jamal is shorter and slighter, with darker hair, that's also a little curly. Jamal often gawps, with a look of naïve wonder, especially when confronted by the Taj Mahal – a magnificent mausoleum fronted by gardens with a long shallow pool that reflects the symmetrical white marble building with its central dome and minarets, and graceful archways leading through to a central courtyard.

From here the brothers return to Mumbai – taking work in a kitchen, wearing white chef's tunics over black trousers. At night they visit a bustling street of 2-storey houses, with balconies strung with lights. Over the railings lean scantily dressed prostitutes and the street is thronged by male clients. The boys spend a night in an empty hotel, with a drained swimming pool, a gilt chandelier suspended over marble-tiled foyer and escalators leading up to long, empty corridors.

 The brothers go their separate ways. Jamal – now played by Dev Patel – becomes a char-wallah – a tea boy in a call centre, wearing a cheap white shirt and grey trousers. Jamal serves the teleworkers – who sit side by side at computer screens, wearing headset-microphones, in the busy open-plan office. Clocks on the wall show the different time zones of their customers, beside photos of famous landmarks - including Big Ben. Adjoining the office is a common room with a big tv.

The 20-year-old Salim, played now by Madhur Mittal, works for Javed, a heavy man in his 40s with hennaed hair. Javed's clothes are western - grey slacks, a paisley shirt, and sunglasses. Javed lives in a newly built mansion – set behind high walls and security gates. A white marble hallway opens into a huge living room with a giant TV. A designer kitchen is separated from the main room by a wall of glass bricks. Javed's surrounded by pretty young women and underlings including Salim who adopts a gangster's uniform – a black silk shirt, tight jeans, reflective sunglasses, a gold chain. Salim stands with attitude and exudes a sense of menace. Jamal meets him at the top of a skyscraper still under construction – the bare concrete and steel frame offering unrestricted views out over the city.

Latika has grown into a beautiful young woman with long dark hair layered to frame her face. She has large brown eyes, a flawless complexion and a perfect smile. Played by a former model, Freida Pinto, Latika is slim and wears jeans and a loose kamiz – the same yellow as the dress she wore as a little girl.

We encounter Latika at Mumbai's central station – almost the spitting image of London's St Pancras. Behind the neo gothic façade, 5 long platforms are connected by a series of footbridges. And the concourse is heaving with people, pressing forward to catch one of the brown-and-cream coloured trains.

The film cuts throughout from scenes of Jamal's childhood and the more recent past, to his appearance on the game show and his interrogation. The Game Show Host is short and smug-looking with dark hair groomed back from a broad forehead, sideburns and a trimmed beard. He wears a tweed jacket, a pale blue shirt, navy tie and dark trousers. The set resembles that of the English 'Who Wants to be a Millionaire': a circle of

raked seats for the studio audience surrounds a central arena. 3 staircases spaced around it sweep down to the shiny black studio floor. Around the edge, would-be contestants sit at touch screens. In the centre are two black leather chairs raised high on tubular steel legs – one for the confident Host and one for the nervous Jamal. Each has a computer in front him, both screens sprouting from a single steel stand. For most of the time, the two men are framed within a spotlight, as the Host poses a question and the 4 possible answers appear as screen-grab superimposed on our view of the action. When an answer is confirmed, the text disappears and rings of light ripple out across the audience. The director and his team sit in a gallery with a long glass window looking out over the studio. A bank of monitors displays selected camera views: close ups of Jamal and the Host, wider shots including the audience immediately behind them, and aerial shots of the entire set lit by dramatic shafts of light.

In contrast to the studio glitz is the police station where Jamal is taken. The interrogation room has a cement floor, bare plaster walls and shutters on the windows. A trickle of daylight seeps in through a tiny vent, high up in one wall. The interrogator is Constable Srinivas - a bulky, balding man, with a fleshy face, small eyes and a surly expression. Sweat stains his khaki uniform jacket which he strips off at times to a grimy vest beneath. His belt is strained by his bulging stomach. A gold ring gleams on one of his chubby fingers. The office upstairs has a large window, a few rickety desks and an old filing cabinet. The Inspector an educated-looking man in his 40s, wears his shirt open at the collar, his regulation khaki trousers belted at the waist. He is neat and trim with dark hair, a lined forehead and world weary eyes that grow increasingly red-rimmed as the film progresses.

The youngest Jamal is played by Ayush Mahesh Khedakar; the young teenage Jamal is played by Tanay Chheda, and Jamal as an 18 year old is played by Dev Patel.

Little Salim is played by Azharuddin Mohammed Ismail; the teenage Salim by Ashutosh Lobo Gajiwala; and 20 year old Salim by Madhur Mittal

Latika is played as a small child by Rubine Ali; as a young teenager by Tanvi Ganesh Lonkar; and as a young woman by Freida Pinto

The boys' mother is played by Sanchita Choudary

The Game Show Host by Anil Kapoor

The Inspector by Irrfan Khan

Constable Srinivas by Saurabh Shukla

Maman by Ankul Vikal

And Javed by Mahesh Manjrekar.

Slumdog Millionaire was released in 2008. It was nominated for 10 Academy Awards and won 8 including best Picture, Best Director and Best Adapted Screenplay. It's directed by Danny Boyle and Loveleen Tandan.

Task 1.14. Creating easy-to-understand audio introductions

Aims:

• To identify significant information in an audiovisual text.

• To apply the knowledge acquired in the video lectures regarding easy-to-understand audio introductions.

• To apply audio introduction conventions.

• To create an audio introduction by organizing and including information according to easy-to-understand principles.

• To create an audio introduction by making lexical, syntactic and pragmatic choices following easy-to-understand principles.

• To voice an audio introduction.

• To apply the sound editing features required for easy-to-understand audio introduction.

Grouping: This task can be done individually, in pairs or larger groups. In the case of larger groups, trainers can consider assigning individual tasks to each group. The results of each group will build the final product, i.e., the easy-to-understand audio introduction(s).

Approximate timing: It depends on the video as well as on the proficiency level of the learners.

Material and preparation needed:

Watching the videos related to this topic (see list below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

• U3B.E1. What is easy-to-understand audio introduction?

- U3B.E1. Easy-to-understand audio introductions (AIs) – A sample

Video material selected by the trainer according to the level of the learners. Similarly, learners can suggest some material.

Development:

The trainer presents the task.

Learners watch the video to be audio introduced in plenum.

The trainer creates the working groups and assigns the individual tasks.

Each group watches the materials individually.

Each group carries out the assignment and presents the results.

Discussion and corrections.

Presentation of the final product.

Additional comments:

This is a very flexible task that can be easily carried out individually and in larger groups. It can also be adapted to different levels of difficulty and types of video materials.

This task can be extended by asking learners to voice and even record the audio introduction they created.

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Task 1.15. Focus on listenability

Aims:

• To get acquainted with the notion of listenability.

• To create a listenability checklist to be used also for other tasks.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the video related to this topi (see below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

• U3B.E1 Interview with professionals: Listenability

• U3B.E2 Identifying and organizing information for easy-to-understand audio descriptions

Development:

Before watching the videos, learners write down their own definition of listenability.

Learners watch the video.

Learners identify the core features of listenability and they prepare a checklist based on the video interview with audio description professionals.

The class discusses the topic.

The checklist can be expanded after searching the term on the internet.

Additional comments:

You can use the checklist produced as a result of this task whenever you need to voice an easy-to-understand audio description/audio introduction/audio subtitles.

Task 1.16. Audio description and audio subtitles in combination

Aim:

- To learn how to create a combination of audio description and audio subtitles.

Grouping: The task can be performed in pairs.

Approximate timing: 90 minutes.

Material and preparation needed:

Internet access, computer, video editing program and recording device.

Background: It is a good idea to create separate files for audio description and audio subtitles because then the audience can choose their preferred accessibility service. Maybe they just need audio subtitles or just audio description, or the combination.

Development:

Learners watch a piece of the video Sintel with subtitles.
https://www.youtube.com/watch?v=eRsGyueVLvQ

Learners choose an excerpt of maximum 3 minutes with both dialogue (and subtitles) and silence. They can download the video in low resolution, and subtitles from https://durian.blender.org/download/

Learners create a script with timecodes. They identify where to insert audio subtitles. They add the audio description where they find it best, and where it does not interfere with the audio subtitles.

Learners follow the timeline and record the audio subtitles separately with one voice and the audio description separately with another voice (It is good that the voices are different so that a difference is heard clearly).

Learners edit the video with the two extra soundtracks and avoid clashes.

Learners discuss the result and the challenges. How would this be if the audio subtitles were created with a text to speech synthesizer?

Element 2. Linguistic aspects

Task 2.1. Extended audio descriptions

Aim:

- To get acquainted with extended audio descriptions.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the video related to this topic (see below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

- U3B.E2 Creating intertextual relations - an example

Development:

Learners search on the internet for examples of extended audio descriptions. Which type of genres are the most used? News, documentary films, other?

Learners discuss in the groups in which communication situations extended audio descriptions can be useful and what are the alternatives.

Element 3. Technical aspects

Task 3.1. Technical adjustments and audio description comprehensibility

Aims:

• To get acquainted with possible technical adjustments that contribute to the comprehensibility of audio description.

• To get acquainted with the notion of extended audio description.

• To consider text-to-speech as an alternative way of audio description delivery.

Grouping: The task can be performed in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed: None.

Development:

Learners can discuss together or in small groups on several aspects of audio description answering one or more of the following questions:

1. Are there specific **technical aspects/adjustments** that, according to you, could improve the comprehensibility/listenability of audio description, i.e., that could make it usable also for people with cognitive, intellectual and/or learning disabilities, whose processing times might be slower?
2. Do you think that **extended audio descriptions** could be a good solution for people with cognitive, intellectual and/or learning disabilities, whose processing times might be slower?
3. According to you, would **text-to-speech audio description work better than human-voiced** audio description for people with

cognitive, intellectual and/or learning disabilities, whose processing times might be slower?

Additional comments:

Each topic can be used for written home assignments or final exams.

Task 3.2. What professionals tell us about the technical aspects of audio description

Aims:

•   To get acquainted with the views of professionals on the technical aspects of audio description.

•   To get acquainted with the views of professionals on extended audio description.

•   To get acquainted with the views of professionals on text-to-speech audio description.

•   To develop own ideas on accessible audio description.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the additional videos related to this topic (see list below) is a preliminary activity to take on the task.

•   U3B.E3. Interview with professionals - Bernd Benecke

•   U3B.E3. Interview with professionals - Joel Snyder

Development:

Learners watch the videos.

Learners write down the views of the professionals on the following topics:

1. Are there specific technical **aspects/adjustments** that, according to you, could improve the comprehensibility/listenability of audio

description, i.e., that could make it usable also for people with cognitive, intellectual and/or learning disabilities, whose processing times might be slower?

2. Do you think that **extended audio descriptions** could be a good solution for people with cognitive, intellectual and/or learning disabilities, whose processing times might be slower?

3. According to you, would **text-to-speech audio description work better than human-voiced** audio description for people with cognitive, intellectual and/or learning disabilities, whose processing times might be slower?

Learners discuss the views of the professionals and, if they performed task 3.1, compare their views and the views of the professionals. Are they different?

Additional comments:

You can use the checklist produced as a result of this task whenever you need to voice an easy-to-understand audio description.

Task 3.3. Technical aspects of audio description

Aims:

• To get acquainted with audio description principles, guidelines and standards applied to easy-to-understand content.

• To get acquainted with voicing principles.

• To get acquainted with sound editing features.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the video lecture related to this topic (see list below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

• U3B.E3. Easy-to-understand audio description principles, guidelines, and conventions

• U3B.E3. Voicing

• U3B.E3. Sound-editing features

• U3B.E3. Interview with professionals - Bernd Benecke

• U3B.E3. Interview with professionals - Joel Snyder

Development:

Learners watch the videos.

All learners can watch all the videos (which extends the timing of the task), or each person, pair or small group of learners focuses on one video.

Learners identify the core technical and sound-related features of audio description included in the video(s) they watched, and they prepare a checklist.

Learners share their checklist with the class and the trainer.

A final, comprehensive checklist based on all the videos is prepared.

Additional comments:

The same task can focus on one video per session.

Learners can use the checklist produced as a result of this task whenever they need to prepare and voice an easy-to-understand audio description.

Task 3.4. Audio description sound-editing (Part 1)

Aim:

- To get acquainted with audio description sound-editing features.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes

Material and preparation needed:

Watching the video related to this topic (see below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

- U3B.E3 Sound-editing features

Development:

Learners watch the video.

Learners write down the most relevant features of audio description sound editing.

Learners discuss these features and do further internet research on the topic.

Learners prepare a final checklist.

Task 3.5. Audio description sound-editing (Part 2)

Aims:

• To get acquainted with audio description sound-editing features.

• To apply the sound editing features required for easy-to-understand audio description.

• To incorporate listenability principles to easy-to-understand audio description.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes

Material and preparation needed:

Watching the video related to this topic (see below) and doing some focused reading, or discussing the topic in class, are important preliminary activities to take on the task.

• U3B.E1 Interview with professionals: Listenability

A sound editing software will be necessary.

Development:

Learners watch the video.

Learners integrate the final checklist prepared for Part 1 of this task with listenability principles extracted from the video and the readings they made.

Learners record a short audio description or audio introduction using a free sound editing software and keeping in mind all the listenability principles.

Additional comments:

The trainer can consider sharing with the class the ADLAB PRO video on non-professional recording: [Module 4, Unit 5, Recommended workflow for audio guide recording](#)

Task 3.6. Creating a real easy-to-understand audio description

Aims:

• To apply easy-to-understand audio description principles, guidelines and standards.

• To use audio description software and applications for easy-to-understand content.

• To voice an audio description.

Grouping: The task can be performed individually, in pairs or in small groups (max 3-4 people).

Approximate timing: 45 minutes (without preparation; a full session might be devoted to class preparation; the audio description voicing can be performed at home individually).

Material and preparation needed:

To perform this task, you will need:

• To install the software [ADauthor](#)

• To get acquainted with its features

• To have source video to work with (2-3 minutes are enough)

• To have an audio description script for that source video

Development:

Learners create their own project and export it.

Learners can use the voice synthesizer or use the recording of their own voice for the audio description track.

Additional comments:

This task can be expanded by asking learners to write down what they think and what difficulties they find while performing the tasks. The class will then discuss the issues raised.

This task can be useful also in a second language learning setting. In this case, learners will work on material in the language they are learning.

Task 3.7. Creating and recording easy-to-understand audio descriptions

Aim:

- To apply the knowledge acquired in the video lectures with regard to creating easy-to-understand audio descriptions and recording them using free software.

Grouping: This task can only be done individually.

Approximate timing: Depends on the proficiency level of the learners.

Material and preparation needed:

Lerners should watch these materials before the task:

- U1.E5. Audio description
- U1.E5. Audio description sample
- U3B.E3. Voicing

Lerners should work with a fragment of the following video: [What happens while](#) (from the very beginning until minute 1). They should use free software to record the audio description.

Development:

The trainer presents the task.

Learners watch the video to be audio described in plenum.

Learners carry out the assignment and present the results.

Discussion and corrections.

Presentation of the final product.

Task 3.8. A mobile application for audio description and audio subtitles

Aim:

- To get acquainted with some technical specificities of the mobile application for audio description and audio subtitles.

Grouping: The task can be performed in small groups (max 3-4 people).

Approximate timing: 45 minutes.

Material and preparation needed:

Watching the video related to this topic (see list below) is a preliminary activity to take on the task.

- U3B.E3 A mobile application for audio description and audio subtitles

Development:

Learners can discuss together or in small groups on several aspects of audio description answering one or more of the following questions:

1. How can you make the difference clear between audio description and audio subtitles?

2. What is important to think about when combining audio description and audio subtitles?

3. What can be difficult for the user of the app?

4. What will be the biggest challenge when combining audio description and audio subtitles and how can you solve it.