



## **Module 1**

### **Unit 4: Additional services**

#### **Reading list**

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#### 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](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.intralinea.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. Reviers, 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](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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