Recommendations for Chinese audio description guidelines through case-study analysis

Sim, Adeline

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**NANYANG TECHNOLOGICAL UNIVERSITY
SCHOOL OF HUMANITIES AND SOCIAL SCIENCES**

**RECOMMENDATIONS FOR CHINESE AUDIO DESCRIPTION GUIDELINES THROUGH
CASE-STUDY ANALYSIS**

Submitted by: Adeline Sim

(G1503532F)

Supervisor:

Kuo Szu-Yu, Arista

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ABSTRACT

The development of Audio Description (AD) around the world deviates from region to region and language to language. Although most Chinese-speaking communities practice AD, unlike the English-speaking communities, there are no formal AD guidelines available. This aim of this paper is to produce a proposed AD guideline for the Chinese language. First, research is being conducted on the development of AD in English-speaking and Chinese-speaking communities where findings show that Chinese AD are usually volunteer led and the practice varies across the volunteer groups. Next, a thorough comparison of four sets of English AD guidelines help to identify key areas of concern and the background knowledge required for the case study analysis to be conducted. Triple case studies on the English-Chinese parallel AD texts of three different films are being analysed. In addition, a corpus was built to function as supplementary resources for the case study analyses. The AD texts of the case studies and corpus obtained were produced by different entities. This ensures that the findings reflect the prevailing practices where the strengths and weakness of various AD practices. The analyses captured the distinctive styles of Chinese AD texts and are later captured in the final proposal for Chinese AD guidelines. The proposed guidelines took bearing from the English AD guidelines but reflects the linguistic features and style of the Chinese AD. Through the Chinese AD guidelines proposed, this paper hopes to provide a common ground and starting point for beginners in the industry.

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GLOSSARY OF ABBREVIATIONS

ACB	American Council of the Blind
AD	Audio Description
ADC	Audio Description Coalition
ADLAB	ADLAB Audio Description guideline
ADP	Audio Description Project
AI	Audio introductions
BVI	Blind and Visually-impaired
DVS	Descriptive Video Service
HoH	Hard of Hearing
LLP	Lifelong Learning Programme
Ofcom	Ofcom's Code on Television Access Services
RNIB	Royal National Institute of the Blind
SFCS	Shanghai Film Critics Society
TIWO	Television in Words
UNCRPD	United Nations Convention on the Rights of Persons with Disabilities

1 INTRODUCTION

Audio Description (AD) belongs to a branch of Audiovisual Translation. This field of study and practice present varying degrees of development across languages and regions. AD, which is also known as Descriptive Video Service (DVS), relies on the description of visual elements to help the Blind and Visually-impaired (BVI) create a mental image of films, dramas, exhibits, arts, theatrical plays, etc. (American Council of the Blind, 2000). Despite its primary audience (BVIs), AD could potentially benefit groups of unintended audiences. Research has been conducted on the application of AD to aid children in language acquisition and improvement of writing skills. Others have also pointed out that AD could be beneficial to foreign language(s) acquisition among adults. However, for the purpose of this paper, the target audience of AD refers to the BVIs and the proposed Chinese AD guidelines are only applicable to films.

Various countries have adopted the use of AD in their media, some countries have stipulated in their laws for x% of TV programmes to be broadcasted with AD. In contrast, some countries or regions have no formal stipulations. A list of countries and their corresponding legislation pertaining to Audio Description of Rights of Persons with Disabilities have been collated in a table found in Appendix 1. In some regions, DVS are performed by volunteer groups which also provide AD training. The trained volunteers would perform the AD either live or recorded. This is the case for most Chinese-speaking regions where the creation and performance of AD are volunteer led and on a small-scale basis. Chinese-speaking areas refers mainly to areas where the population is predominantly Chinese, namely People's Republic of China, Taiwan, Hong Kong and Singapore. With the exception of Singapore, the other three regions are involved in the creation of Chinese AD.

Although Singapore ratified the United Nations Convention on the Rights of Persons with Disabilities (UNCRPD) on 18 July 2013 and efforts to improve the lives of persons with disabilities commenced as early as 2007, the focus remained largely on infrastructure improvement. Till date, there are no entities (government-regulated entities or volunteer groups) in Singapore which engage in the production of AD.

The focal point, however, is that being the language with the greatest number of native speakers, there are no formal guidelines available for the Chinese AD. In contrast, AD guidelines are available for Spanish and English which have come in second and third respectively in Ethnologue's (2016) ranking. Spanish adopts the Spanish Standard UNE 153020 which is translated as "guidelines for audio description procedures and for the preparation of audio

guides” by RNIB (Sonali et al., 2010) in its comparative study of Audio Description guidelines. Some notable English AD guidelines are Audio Description Guidelines and Best Practices by the American Council of the Blind’s under the Audio Description Project (ACB-ADP), ADLAB Audio Description guideline (ADLAB) of a three-year research project under the Lifelong Learning Programme (LLP), Standards for Audio Description and Code of Professional Conduct for Describers by the Audio Description Coalition (ADC) and Ofcom’s Code on Television Access Services (Ofcom). In order to produce a prototype of Chinese AD guidelines, the above guidelines were studied and the similarities and difference are highlighted in Section 2.3.

The proposed Chinese AD guidelines not only take bearing from English AD guidelines but also Chinese ADs which are currently accessible by the public. Three Chinese film ADs with corresponding English ADs available have been selected for a triple case studies analyses. The basis of the case study analyses is built upon the presence of language of AD. According to a corpus study conducted by Reviers et al. (2015, p. 185) on Dutch AD, the results yielded show that AD is a highly idiosyncratic language and supports their hypothesis that language of AD exists. In view of the results and conclusion drawn, Chinese language which has yet to standardise its language of AD requires general guidelines to better guide audio describers in the creation of AD scripts. Through a robust process of consultation of English guidelines, corpus as a supplementary tool and the triple case study analyses, this paper attempts to recommend comprehensive guidelines for Chinese AD which can benefit future audio describers, AD trainers and AD translators. The key findings of the triple case study analyses on the English-Chinese parallel AD scripts will be discussed in Chapter 4 and the proposition for Chinese AD guidelines will be presented in Chapter 5.

2 LITERATURE REVIEW

2.1 Development of Audio Description around the world

Traditionally, friends and families are persons whom BVIs rely on to make sense of a film. In the last four decades, countries, groups and passionate individuals have taken up the role of providing AD for the BVIs. Research on the development of AD in different regions has been conducted by some scholars. Maszerowsk et al. (2014) and Orero (2007) provide a comprehensive review on the progress of AD in Europe, as well as the technology applied and legislation passed. Greening and Rolph (2007) presented in-depth discussion on the different types of set-top boxes available in the UK, including their uses and limitations in the

transmission and personalisation of AD. The duo also share the development in projection and DVD technology for AD in films.

Others have directed their focus to the contents in AD guidelines. RNIB (Sonali et al., 2010) in its comparative study provided insights on some similarities and differences across guidelines of different languages (i.e. Spanish, German, French, Greek and English). RNIB also pointed out some apparent differences observed pertaining to the naming of characters, use of colours and whether words like pretty/handsome should be used. While Matamala and Orero (2013) documented the various guidelines available, granting interested practitioners and researchers a comprehensive reference list of existing guidelines: ADLAB (UK), Ofcom (UK), ITC (UK), National Standard UNE 153020 (Spain), BAI (Ireland), “La charte de l’audiodescription” (France), Bayerischer Rundfunk (broadcasting company in Bavaria), IMS-Media (in-house training), ITFC (in-house training), Audio Description Protocols (future protocol in Catalonia), Description Key (US), ACB-ADP guidelines (US).

2.2 Status of Audio Description in Chinese-speaking regions

In Chinese-speaking areas, AD is generally not as well developed compared to Europe and the US. In Yeung’s (2007) paper on *Audio Description in the Chinese World*, she provides insights on the status of AD in three areas: China, Hong Kong and Taiwan. In Li’s (2013) research, he looked into the latest development of media accessibility in China and subsequently provided suggestions for the development of AD. While Liu (2014) provided a thorough summary of the discussions in AD thus far and a brief review on some potential areas of discussion regarding AD guidelines. In addition, Pan and Li (2013) and Fu (2014) have provided a clearer picture of the development of Chinese AD through detailing the establishment and efforts of various volunteer groups which are active across the Chinese-speaking areas.

Unlike the European countries and English-speaking regions, AD has been coined differently across the Chinese-speaking areas. In China, AD is known as Free-barrier Movies (无障碍电影) which refers to movies with AD and/or movies with subtitles for the Deaf and hard of hearing (SDH). The audio described films are sometimes additionally labelled with “audio explanation” (解说音频) as seen on one of the Tencent¹ user accounts. In Taiwan, AD is a direct translation of the English equivalent, known as Audio Description (口述影像). Hong Kong, however, uses both terms interchangeably. In fact, just as the varied terminologies

¹ <http://v.qq.com/vplus/97c3b54d2fd7afbd8cd6e6189ae90664>

suggest, free-barrier movies, audio explanation and AD differs in their descriptive style. Thus, the proposed guidelines also intend to reconcile some of the style differences observed during the building of the Chinese AD corpus.

In comparison to English AD, research and resources in Chinese AD are limited. Hence, before embarking on the case studies findings, the next section aims to put into perspective some important guidelines by comparing English AD guidelines by ACB-ADP, ADLAB, ADC and Ofcom.

2.3 Comparison of Audio Description guidelines

As mentioned in the introduction, one of the foundation for drawing up recommended guidelines for Chinese AD is the consultation of English AD guidelines. In films for the BVI, the images are translated to audio description but are reliant on dialogue and sounds to construct the story for its audience. When watching films, BVIs go through an additional stage compared to their sighted counterparts. Instead of interpreting what they see, BVIs have to construct a mental image from the descriptions before they interpret what is going on in the film. The content and quality of an AD goes into helping the BVIs construct the mental image. Hence, discussion on AD usually revolves around what to write (content) and how to write (quality) which will be discussed in the following subsections through review and comparisons of existing English AD guidelines. Please refer to Appendix 2 for the comprehensive comparison across guidelines.

2.3.1 What to write?

The content of an AD can be classified into four broad categories: Character, location, text-on-screen and audio introductions (AIs).

In general, the description of the appearance or physical characteristics of characters are considered essential. However, describers always have to bear in mind not to overburden the audience with too much information. Hence, ADLAB guidelines also advise describers to limit the description to one or two features each time the character appears. Apart from the guidelines, in a reception study on the description of characters conducted by Fresno et al. (2016), they have concluded that describers should prioritise age, height and weight of the characters as opposed to description of attire.

The four set of guidelines agree that characters should only be named when they have been introduced in the dialogue or any other modes of information. It is recommended that if the sighted audience are not expected to know the character's name, the AD should not identify

him/her by name. Instead, a short consistent characteristic should be used until the character is named. This is to ensure that the BVIs learn of the characters' identities at approximately the same time as the sighted audience.

Titles, intertitles, subtitles, credits, logos, and disclaimers are examples of text-on-screen. Some minor differences can be spotted across the guidelines: ADLAB and Ofcom are silent on the treatment of disclaimers; Only ADLAB brought up the guideline of including the description of typography in the AD when necessary. Despite the differences, a summary of the guidelines would mean to read all text-on-screen. The recommended strategies are to indicate the text using phrases such as "words appear", use of earcon, use of another voice or tone and integration of the textual information into the AD.

Except the ADLAB guidelines, none of the other guidelines made recommendations on the structure of AIs, what to include and the style to adopt. Despite the absence of AIs guidelines in three of guidelines, a recent discussion by Fryer and Romero-Fresco (2014) shows that scholars and practitioners are beginning to include AIs as part of Audio Description. The duo has indicated that a UK study concluded that provisions of AIs are supported. AIs could help to make sense of sounds which could not be included in AD due to time constraints and also make up for character introductions which has to give way to other more important details in a scene. As AIs and ADs are interdependent, the proposition put forth in chapter 5 includes recommendations for AIs.

2.3.2 How to describe?

This Subsection looks into the descriptive style of AD. AD style is determined by the lexis, syntax and writing techniques employed by the describer.

There is generally a consensus across the guidelines on the linguistics of AD. Firstly, describers are encouraged to use vocabulary which not only matches the genre and target audience, they are also advised against using pompous vocabulary. All sets of guidelines agree that it is important to vary the verbs used in order to create a more vivid and accurate image of the action. For instance, a general vocabulary like "fight" could be made more vivid with specific verbs such as argument, scuffle, catfight, duel, battle, confrontation. As for the syntax, ACB-ADP guidelines advocates the use of "spoken grammar" while ADLAB guidelines advises describers to pay attention to the order of information in a sentence. ADC guidelines encourages describers to "describe the essential elements first."

Despite the general consensus mentioned above, there are instances where certain words take on additional function in the language of AD. One such example is the word “now”. Conventionally, it refers to the present but everything happening on the screen is taking place “now” in film time with some exceptions (e.g. flashback). While both the ACB-ADP and ADC guidelines caution against the use of “now” and advises describers only to “use it only when absolutely necessary. In Salway’s (2007, 164-165) corpus-based analysis of Audio Description, “now” was identified to be one of the top 100 most frequent words used in the Television in Words (TIWO) Audio Description corpus but he states that “now” is redundant in terms of adding information about the sequence of events. He also adds that “now” usually suggests that there is a change in the state or the event taking place on screen. The necessity of “now” in AD and its application in Chinese AD will be elaborated in Section 4.1.3.

Film language, also known as film techniques, refer to the cinematography jargons used in the film (e.g. close-up, slow-motion, wide-shot, pan, etc). Of the guidelines compared, three sets of guidelines (ACB-ADP², ADC³ and Ofcom⁴) caution against the use of film language in AD. Of which, ADC guidelines allow for simple and brief techniques to be used such as “the screen fades to black” but discourages describers from making multiple references to the screen. ACB-ADP, on the other hand, acknowledges that there are two different practices: some uses simple cinematography jargons; others prefer not to highlight the camera technique. While ADLAB guidelines do not explicitly endorse the use of film language, it dedicated one chapter on elaborating how to incorporate film language in to AD. Perego (2014, p. 98), advocates for the use of film language but advises practitioners to exercise discretion not to overuse them. Describers should select filmic terms which not only conveys meaning but also the director’s intention. Perego (2014, p. 98) identifies improved social interaction for BVIs with sighted individuals as one of the benefits of increased exposure to and understanding of filmic terms.

Generally, guidelines advocate describers to use the names instead of pronouns. While they do not disallow the use of pronouns, ACB-ADP advises describers to use pronouns only when it

² “Generally, it’s appropriate to avoid filmmaking jargon and reference to filmmaking techniques, e.g., ‘panning’ or ‘zooms in’.”

³ “Although one should generally avoid filmmaking jargon and describing filmmaking techniques, sometimes the brevity and simplicity of something like, “The screen fades to black” is appropriate.”

⁴ “Generally, ‘filmic’ terms such as camera angles should not be used.”

is clear what it refers to. ADC and Ofcom guidelines discourage the use of pronouns. ADLAB neither encourages or discourages but explains that third-person pronouns are more commonly employed in AD in comparison to other pronouns. The use of pronoun in Chinese AD can be more problematic due to their identical pronunciation, a detailed discussion on the use of pronouns can be found in Subsection 4.1.4.

2.3.3 How much to describe?

While a describer may wish to convey every visual information on screen to the audience, they are limited not only by time constraints but also the cognitive ability of audiences to handle the large amount of information. Therefore, scholars have introduced strategies to guide describers on the prioritisation of visual information. Others have focused their discussion on the objectivity of AD.

Although the general rule of thumb is not to overlap with dialogue, sound effect and lyrics, ACB-ADP guidelines suggests that it is acceptable for the description to overlap with the dialogue if it is inconsequential. ADC maintains the stand that obvious sounds need not be described while ADLAB offers two strategies on sound description: Description prior to the sound would help users identify the sound more quickly; Description after the sound could create a dramatic effect. However, lyrics is the most challenging of the three. During a song, images will continue to roll out and silent gaps are minimal. ADC and Ofcom guidelines allow AD to overlap lyrics when it is a repeated chorus. Ofcom and ADLAB agree that when the lyrics are not meaningful or relevant, description will take centre stage. If both lyrics and image are important, describers would need to make the decision on when and how much to overlap.

Some studies also illustrate that it is not necessary to convey every visual information to the audience. Using *Inglourious Basterds* as a case study, Mazur (2014) introduces the idea of discourse-filling, discourse-conflicting and discourse-supporting gestures and facial expressions. Amongst these concepts, Mazur supports the prioritisation of discourse-conflicting and discourse-filling gestures and facial expressions over discourse-supporting ones when time is a factor. The paper suggests five strategies: literalness, explicitation, generalisation, omission and combination strategies. Employing the five strategies in their corpus study of AD, Jankowska and Zabrocka (2016) attempts to review the description of emblems, illustrators and emotional gestures. In turn, they suggest new strategies for dealing with borderline cases: Naming, providing meaning and literal description. The two further note in their conclusion that other factors such as culture and prior knowledge also come into play

when describing gestures. Thus, the onus falls on the describers to make the final decision based on their understanding of the film and their target audience.

“Objectivity” is one of the most challenging task and most discussed topic in the subject of AD. As Holsanova (2016) points out, the degree of objectivity and subjectivity is a recurring topic for discussion. Each describer is also an audience. This means that the describer is also interpreting the film based on his/her knowledge and experiences. Thus, realistically, audience understanding and appreciation of the film even though they are exposed to the same AD.

On the other hand, AD is always governed by the time available for the description to fit in. Hence, leading to the discussion of narrative AD against descriptive AD, semiotic AD against visual AD and cognitive load. Michalewicz (2015) puts forth the idea of AD operating on a “descriptive-narrative continuum.” Similarly, it is also true that there is a semiotic-visual continuum. While some guidelines advise describers to let the BVIs interpret the images themselves, other guidelines and studies advocate a more flexible approach. This approach is evident in ADLAB’s guidelines which suggests five-step decision-making process: (i) decide what elements to be included; (ii) identify the silent gap and its duration; (iii) identify elements which are repeated via other modes of communication; (iv) finalise the elements to be described; (v) employ suitable strategies. At the end, the AD could either be on the visual end, semiotic end or the middle of the continuum (combination of visual and semiotic) description. However, the fine line could be breached when describers began to speculate events beyond the screen or insert their personal comments into the AD as seen in the Chapter 4.2 Over-the-top Audio “Description”.

2.4 Reception studies

Guidelines, protocols, rules, regulations, standards, norms and best practices are just a few different names given to the consolidated list guiding principles. Scholars like Vercauteren (2007) explores the possibility of creating a general guideline which can be applied by European countries, while some points out the differences which should be retained. In their contrastive analysis of English and Spanish AD, Bourne and Hurtado (2007, p. 179) share the differences in the style of AD, such as brevity of description, syntactical complexity and verb choice. In their conclusion, the authors explain that it may be more suitable to stick to the style which the audience have grown accustomed to. Hence, researchers are empowered to then explore in detail whether the existing guidelines are indeed the “best” for their audience through reception studies.

Reception studies are also conducted in relation to recall and cognitive demands required of the audience. Often, describers have to put the BVIs at the back of their mind, asking themselves: would this vocabulary conjure a vivid image for the BVI; is there a more concise way of presenting the description; is the description confusing for the BVI; would this visual information aid in the BVI's understanding, etc.

In the reception studies conducted by Fresno et al. (2014), detailed descriptions of characters were being tested against audience's recollection of character traits. Results yielded showed that character traits were correctly recalled when the descriptions were split into two blocks instead of one. Also, more information was correctly recalled when lesser traits were introduced. The study concluded that keeping character description bite-sized and presenting them in different gaps of silences would help audience better retain information which they have heard. However, it cannot be concluded that sighted individuals when presented with the same information, would be able to recall the trait correctly. As mentioned by Mazur and Chmiel (2016) in "*Should Audio Description Reflect the Way Sighted Viewers Look at Films? Combining Eye-Tracking and Reception Study Data*", it is recommended that studies on cognitive load and recollection should include both sighted respondents and BVIs, as the responses are to a great extent influenced by one's memory or concentration. Furthermore, mental representation of characters is reinforced through subsequent appearances in the film for both sighted and non-sighted individuals. Besides, it is unclear whether there is a correlation between appreciation of a film and the recollection of a film.

In another study conducted by Fresno et al. (2016), new findings include the identification of character features which have greater significance for the BVIs. Most of the respondents were able to correctly recall the age, height and weight of the characters in comparison to other features like "blue shirt or grey trousers". This could mean that under time constraint, audio describer should prioritise age, height and weight of the characters as opposed to description of attire. The study also showed that in instances where the respondents were unable to reiterate a certain exact feature, they were able to reiterate the associations they drew from the feature. This led to the suggestion for future research reception studies to be conducted on semantic ADs and visual ADs. However, these two strategies are not mutually exclusive, as in the debate on objective AD and subjective AD or descriptive AD and narrative AD. It can be predicted that it is hardly possible for describers to choose one strategy over the other. Instead, given the unique circumstances of the dialogue, characters, silent gaps, sounds and other factors present, each block or sentence would display a spectrum of overlapped strategies to varying degrees.

As communication is bi-directional, another focus of reception studies is the delivery of AD. Though guidelines on AD delivery remain fuzzy, with most of them advising describers to assume an impersonal style, to avoid “detached, lecturing or clinical tone,” (ADP, 2010) and not to project oneself as part of the film. ADC adds that not only is dramatic tone distracting, it may cause the audience to feel insulted for being shown how to respond. Others advocate for the use of impersonal style as they believe that the audio describer should be invisible to the audience, just as for translators to be invisible. To have a better understanding of what audio describer should do, Fernández et al. (2015) have conducted receptive studies on describer’s voice, in other words how the audience preferred the AD to be read: mood-congruent or mood-incongruent. In which, results affirm that mood-congruent AD could strengthen the BVI’s comprehension of the film and could better anticipate the plot. Hence, talk on the invisibility of audio describer in AD is futile as it is evident that an external voice is present and tuning one’s voice to be congruent with the mood of the film is also preferred by the audience. While it is a good idea for the voice to be mood-congruent, the voice should not overshadow or attempt to steal the limelight of the actual characters in the film. Besides, guidelines by ACB-ADP and ADC cautions for the voice talent not to project oneself as another performer in the film.

Discussions on the research method adopted can be found in Chapter 4. Chapter 4 also highlights the observed differences in the case studies. Then, some key guidelines would be discussed in relation to the creation of Chinese AD guidelines.

3 METHOD

3.1 Research Questions

Some research questions were formulated to guide the writing of this paper. First, what are the prevalent practices in Chinese AD? Second, how different are the Chinese AD practices from the English ones? Third, what English AD guidelines are applicable to and suitable for Chinese AD? And fourth, how can existing guidelines, practices and research help to formulate a set of recommended guidelines for Chinese AD?

3.2 Research design

The case study approach has been chosen to conduct thorough and in-depth analysis on the English-Chinese parallel AD texts. This qualitative approach allows the exploration of the actual difficulties and situations faced by describers. Triple case study analyses will be conducted on the films: *Gravity* (2013), *Frozen* (2013) and *Real Steel* (2011). Multiple-case

design as such enhances and supports the observations and results drawn from each case study. Unlike single-case design, multiple-case design can help to overcome the limitations of the research method, such as biasness and not representative. Hence, a corpus of non-parallel AD texts was also set up to support the observations made in the three case studies.

3.3 Data collection

Most audio described films accessible by the public are usually made available in English or Chinese only, the films are selected based on the fundamental criterion: one English AD script and one Chinese AD script on the film is available. In addition, the AD of the three films are produced by different entities (i.e. Deluxe Media Europe, IMS-Media, WGBH, Hollywood for the Blind and Shanghai Film Critics Society) and distributed by different modes (Netflix, DVD and online streaming podcast). AD produced by a variety of entities is a reflection of the actual practice in the industry and the variances present. Due to accessibility constraints, the Chinese AD produced by two entities are being analysed in the case study, instead of three. Also, as no English AD of Chinese films could be found, the three films selected for case studies were originally English films with accessible English and Chinese AD. Table 1 summarises the modes of distribution and entities which produced the respective ADs.

Title	English Audio Description		Chinese Audio Description	
	Mode of distribution	Entity (Produced by)	Mode of distribution	Entity (Produced by)
Gravity (2013)	Netflix (Online)	Deluxe Media Europe	Online	Hollywood for the Blind (盲人好莱坞)
Frozen (2013)	DVD	IMS-Media	Online	Shanghai Film Critics Society (上海电影评论学会)
Real Steel (2011)	DVD	WGBH	Online	Hollywood for the Blind (盲人好莱坞)

Table 1

Besides the aforementioned parallel AD texts, a handful of other transcribed non-parallel AD materials will also be used as supplementary materials during discussion and as examples.

Title	Genre	AD Language	Mode of distribution	Entity (Produced by)
47 Ronin	Action	English	DVD	WGBH
Turbo	Animation	English	DVD	WGBH
If I Stay	Romance	English	DVD	WGBH
Believe (Short clip) 《相信》	Documentary	Chinese	Online	Workforce Development

				Agency（劳动部劳动力发展署）
Jumping Boy 《不倒翁的奇幻旅程》	Children	Chinese	DVD	Youying Cultural Enterprise Limited （有影文化事业有限公司）
Seeing (Short clip) 《看见》	Documentary	Chinese	Online	Workforce Development Agency（劳动部劳动力发展署）
Zootopia 《疯狂动物城》	Animation	Chinese	Online	Hollywood for the Blind（盲人好莱坞）

Table 2

The films above are selected to form a corpus which encompasses AD of different genres: action, romance, animation, etc. The purpose of the corpus is to ensure that the findings drawn from the analyses are reliable, such that it is not only true for the cases in the case studies but also true for other AD texts. The complete AD transcripts can be found in Appendix 3.

3.3.1 Sources

English AD of English films is mainly available on paid online streaming portal (e.g. Netflix) and DVDs. During the course of this research, no English AD of Chinese films has been found. On the other hand, Most Chinese AD are available on free online streaming portal (e.g. 腾讯 (Tencent) and 喜马拉雅(Ximalaya)) usually in the form of audio clip.

The Shanghai Film Critics Society (SFCS) was established in 1986 and aims to encourage film reviews, film creation and to foster a bustling film industry. One of their initiatives are the provision of Free-barrier movies for the BVIs and for the Deaf and Hard of Hearing (HoH). Sign language and explanations (解说) are provided for the HoH and BVIs respectively. By 2015, the SFCS has produced ninety Free-barrier movies. Their eventual goal is to produce more than a hundred Free-barrier movies a year by the year 2020.

Another readily available source is Chinese audio described movies is the project, Hollywood for the Blind. This project, which started in February 2015, is led by a non-state owned organisation based in Wuxi (无锡市秀峰盲人电影工作室). The recording works and delivery of the AD are better put together in comparison to those produced by SFCS as it contains lesser overlaps with sound effects, no overlaps with dialogue, clarity in delivery and adjustment of the volume such that it is less strenuous for one's ears. Despite the merits, movies described in

the project are found to be out-of-sync with the original soundtrack, often creating their own silent gaps or lengthening the silent gaps to accommodate the audio description.

The AD from SFCS and Hollywood for the Blind was chosen for practical reasons: one, the constraint of not being able to obtain hardcopies of AD produced by the Chinese-speaking regions; two, it is an online resource. Being available on the web meant that it can reach a wider and greater group of audience compared to hardcopies and could have greater effect on shaping the language of AD for the Chinese.

3.4 Data analysis

3.4.1 Transcription

The AD texts used for both the case study and included in the corpus are all transcribed while listening to the AD track of the film or the audio podcast streamed from Ximalaya. The scripts of the English films were obtained from the website “Springfield! Springfield!”⁵ and minor edits were made according to the DVD or Netflix referenced. Most of the Chinese dialogues of both English and Chinese films were transcribed from the DVD or podcast streaming.

Through transcribing the AD, observations on the delivery of the AD were made. There were instances where a word is not clearly enunciated and some time was spent to figure out the word. However, the greatest difficulty experienced was the overlap of AD with the sounds (dialogue, sound effect and music) in the film. This was evident in the Chinese AD audio track of *Frozen* and the AD transcript is marked with “overlap with xxx” whenever the overlap occurs and the AD could not be heard.

In the transcription process, the film is transcribed based on what is heard in three to five second intervals. The intervals are repeated until the AD can be deciphered. Once the transcription is ready, the time of each scene is added while replaying the entire film. During the replay, the AD script was once again verified to ensure accuracy of the AD transcribed

3.4.2 Analysis of Audio Description text

From the aforementioned sources, parallel texts have been identified and selected to be used for this case study: *Gravity*, *Frozen* and *Real Steel*. In Chapter 4, the respective Chinese ADs will be analysed with corresponding English ADs to identify the distinct stylistic features of Chinese AD.

⁵ <http://www.springfieldspringfield.co.uk/>

Based on the Chinese AD of *Gravity*, *Frozen* and *Real Steel*, observations will be made and recommendations will be put forth in Chapter 5. Other transcribed films will also be analysed and included to support the observations and recommendations. This paper documents the analysis and results discussion while the final guideline document can be found in Appendix 5 (in Chinese) and a translation of it in Appendix 6 (in English).

4 CASE STUDY FINDINGS, ANALYSIS, AND DISCUSSIONS

Each language has its own distinctive style of AD. English guidelines only serve as a point of reference to identify some distinctive features prevalent in Chinese AD which will be shared in this chapter. Although audiences are highly heterogenous beings with varied experiences and preferences, this cannot be made an excuse for describers to write as they wish. Overlying guidelines will set the parameters for describers to work within yet allowing space for creativity and individual writing style.

4.1 Distinctive features of Chinese Audio Description

In this section, discussion will be focused on the style of Chinese AD. The points of discussion are identified through comparison with style of English AD. In subsection 4.1.1, examples will be presented on the “After ..., ...” syntax often employed in Chinese AD but seldom in English AD. Subsection 4.1.2 covers the use of dialogue tags in Chinese AD which is never used by English describers. Then, in subsection 4.1.3, the focus will be placed on the usage of “now” in English and Chinese ADs. A comprehensive consolidation of these occurrences can be found in Appendix 4. In the final subsection 4.1.4, the use of pronouns in English and Chinese AD will be compared.

4.1.1 “After ..., ...”

English AD tends to use the simple sentence structure. Whenever there is a need to describe an event occurring after another, English AD uses coordinating conjunctions such as “and”, “then” and “while” to form compound sentences. However, Chinese AD tends to adopt the complex sentence structure. The “After verb (ing) ..., ...” complex sentence structure is more prevalent in Chinese AD than in English AD. None of the three case study films is observed to contain this complex sentence structure. A check on the corpus yielded similar results, with only two recorded occurrences found in *If I Stay* and 1 occurrence in *47 Ronin*.

Table 3 shows the frequency of the said complex structure in the films and two examples extracted from Appendix 4.

AD Language: English		
Film	Produced by	Frequency of “After verb (ing) ..., ...” complex sentence structure (or similar)
Gravity		0
Frozen		0
Real Steel		0
If I Stay		2
47 Ronin		1
Turbo		0
AD Language: Chinese		
Film	Produced by	Frequency of “After verb (ing) ..., ...” complex sentence structure (or similar)
Gravity		18
Frozen		5
Real Steel		30
Zootopia		19
Jumping Boy		2
Believe (Short clip)		1
Seeing (Short clip)		1

Table 3

Chinese AD	Back Translation	Actual English AD
锁好门后，Ryan 立刻寻找气压变换开关。	(After locking the hatch, Ryan immediately looks for the pressure dial.)	She closes the hatch and winds the handle on the other side. She pushes herself over to a control panel and twists a large knob.
回到逃生舱后，她先关上舱门，调好气压，脱掉头盔，坐到驾驶座上系好安全带。	(After returning to the module, she closes the hatch, adjusts the air pressure, removes her helmet, sits in the driver’s seat and puts on her seatbelt.)	Back inside the spacecraft, lights flash on the control panel. Still in her spacesuit, Ryan closes the hatch. Her space helmet floats by her head.

Table 4

As seen in the first example, the actual English AD uses “and” to join two events taking place: first, she closes the hatch; second, she winds the handle. When there are more events to be added, besides the use of coordinating conjunctions “and” or “then”, English AD simply starts a fresh sentence (seen in the second example).

The second example also shows a “After ..., ...” example occurring in the Chinese AD while the English AD continues to adopt a “Subject+Verb+Object” basic syntax. Although English is a hypotactic language and often employs conjunctions to ensure overt cohesion, this is not

the case for Audio Descriptions. English AD sticks to simple or less complex sentences so as to lighten the cognitive load of the BVIs amidst the huge amount of visual information that has to be processed.

Despite being uncommon in English AD, the “After ..., ...” structure in Chinese AD performs similar function of indicating the completion of event A and is followed by succeeding event B. The abovementioned structure is a reflection of the everyday language used in Chinese. It first indicates a past event or action, then current event or action that follows. This is different from English AD which advocates the use of present tense. In Chinese, the tenses may not be reflected in the inflexion of the words but are reflected in its syntax. It is understood that the event or action that took place first will be mentioned at the beginning and the subsequent actions mentioned later in the sentence. Thus, considering the linguistic differences of the two languages, sentence structures which are rare in English AD can be acceptable in Chinese AD.

4.1.2 Use of dialogue tags

One of the most prominent feature of Chinese AD is the use of dialogue tags. Dialogue tags are frequently used in Chinese AD but seldom employed in English AD. More interestingly, there are no guidelines governing the use of dialogue tags in English but there seems to be a consensus on its omission in practice.

Specifically, expressions such as “X 说” (X says), “X 问” (X asks) and “X 问 Y” (X asks Y) are being used prior to the dialogue. Dialogue tags marks the identity of the speaker(s) in the upcoming dialogue. In contrast, information on the speaker is usually implicit in English AD. Therefore, inference has to be drawn from the context, scene, and preceding description to identify the speaker. More importantly, just as sighted audience recognise film characters by their looks, the BVIs identify the speaker(s) based on their unique voiceprint. Unless there are more important visual information to be described in the silent gap, there is no drawback on making the identity of the speaker explicit.

As seen in the examples extracted below, some dialogue tags

<u>Type 1a (identity of speaker: explicit; identity of addressee: implicit)</u>		
Source	Dialogue tag	Back Translation
Gravity	此刻，正在飞机周围，做着太空行走的专业宇航员，Matt Kowalski，调侃道：	Now, the professional astronaut, Matt Kowalski is spacewalking around the ship and he teases, “... ..”
Gravity	然后她一边开始按章操作，一边笑着说：	As she follows the operating instructions, she chuckles, “... ..”

Real Steel	查理打开手电筒，指着这个脑袋说：	Charlie turns on the torch. Pointing at the head, he says, "... ..."
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Table 5

Type 1b (identity of speaker: explicit; identity of addressee: explicit)		
Source	Dialogue tag	Back Translation
Gravity	另一边，Shariff 已经来到了飞机的头部，固定好绳索后，向他们喊道：	Shariff on the other hand has arrived at the front of the ship. Having fastened his tether, he shouts to them, "... ..."
Real Steel	教训完了查理之后，Debra 转身对 Marvin 说：	After lecturing Charlie, Debra turns to Marvin and says, "... ..."
Frozen	Hans 王子走了进来。Elsa 看到他后，问道：	Hans enters. Spotting him, Elsa asks, "... ..."

Table 6

On the one hand, dialogue tags can they lighten the cognitive load of the BVIs by informing them who is speaking (to whom). On the other, it could sometimes be counterproductive. For instance, the describer should avoid describing the tone of the speaker. Anticipation of the speaker's tone could reduce their enjoyment of the film, and denies BVIs the opportunity to experience the scene in the same way as the sighted audiences who were not forewarned.

谁知自己这位搭档把奶嘴吐掉后，恶狠狠地说道：

Back Translation: No one had any idea that his partner, having popped the pacifier, would reply coarsely, "... ..."

(Zootopia)

In the corresponding scene, Finnick (a fennec fox) was dressed up as Nick Wilde's (a red fox) son who aspires to be an elephant when he grows up. Finnick has been sucking on his pacifier and not spoken a word. At the wheel, he finally pops his pacifier and spoke for the first time. Contrary to his image of a cute little fox, he spoke with a manly and husky voice. The audience will experience a shock when Finnick speaks. However, when the description explicitly describes Finnick's tone prior to his speech, the effect would have been lessened or it could have spoiled the intended effect entirely. Hence, describers have to be careful when including dialogue tags in the AD so as not to reduce the enjoyment of the film for BVIs.

Despite BVI's ability to recognise the film character's voices, consideration has to be taken into that the speaker might only appear briefly or has very few lines in the film. While it is not

essential to name the person, it might be beneficial to let the BVIs know that someone, apart from the main characters, is speaking and with whom.

If a new voice emerges in a film, English describers describes the appearance of the speaker prior to the dialogue. This can be seen from two examples extracted from the films *If I Stay* and *47 Ronin*. In the first example, the protagonist, Mia, encounters a party-goer. Prior to the dialogue, the AD reads “A guy in a skeleton costume.” In the second example, a Ronin named Isogai was seen speaking to some patrons in a shady establishment. Prior to speaking to one of the patron, the AD reads “The Ronin, Isogai, faces a balding male patron.” Not only does English describers adopt such a style for characters who appear briefly, but this method is also employed when new characters are being introduced during the film.

While the use of dialogue tags could lengthen the description by a few syllables and also increases the visibility of the describer, the speaker(s) identity could be made explicit to the BVIs immediately and more attention could be spent on other information or processing the plot. However, describers should not use dialogue tags if the audience can clearly identify the speaker and/or addressee. The silent gap could in turn be filled with descriptions of other visual elements.

4.1.3 Usage of “now”

As mention in subsection 2.3.2, “now” is assigned a unique function in AD: to indicate a change of scene or change of state. The case study statistics can be found in table 7.

Film	Frequency of “now”	
	English AD	Chinese AD
Gravity	4	35
Frozen	2	7
Real Steel	33	54
If I Stay	17	-
47 Ronin	36	-
Turbo	12	-
Zootopia	-	49
Jumping Boy	-	3
Believe (Short clip)	-	2
Seeing (Short clip)	-	10

Table 7

The low frequencies of “now” could be attributed to the lack of scene changes in the film and the style of the describer. English AD of *Real Steel* and *47 Ronin* registered significantly higher frequencies of “now” compared to *Gravity* and *Frozen*. The low frequency of “now” in the film

Gravity, could be attributed to the a generally fixed setting where scenes jumps from inside a space station or spacecraft to space. In contrast, films with more scene changes record higher frequencies of “now”. In *47 Ronin*, the characters travel to many locations within the castles and even trek to numerous places in search of swords in the later part of the film and eventually carried out their revenge. *Real Steel*, like *47 Ronin*, is an action and adventure film where audience witness battles between robots and the father and son duo travel to many places to compete with other robot fanatics.

Through observation, besides the two functions mentioned above, describers though rarely but occasionally use “now” to for emphasis.

“He is now only a dot in the vast blackness.” (*Gravity*)

“The debris is flying right toward her now.” (*Gravity*)

“Now, Zeus pounds Atom’s torso.” (*Real Steel*)

Film	Frequency of “now”	Frequency of “now” (indicate change of scene)	Frequency of “now” (indicate change of state)	Frequency of “now” (emphasis)
Gravity	4	2	0	2
Frozen	2	0	2	0
Real Steel	33	32	0	1
47 Ronin	36	33	3	0
If I Stay	17	16	1	0
Turbo	12	10	2	0

Table 8

The frequency of “now” in Chinese AD is observed to be higher than that of the figures in English AD in the three cases. However, they were generally used loosely and does not perform the three stated functions seen in English AD. In *Gravity*, “now” occurred a total of 36 times two matched the functions: (1) emphasis on the change in state of the parachute cords which had straightened under the opposite force exerted by Matt; (2) description of the change of the view from watching Matt and Ryan leave the Telescope to a wide shot of the two floating across the screen with Earth in the background.

(1) 原先还弯弯曲曲的，现在已经被完全拉直了。

Back Translation: The cords are hanging loosely. Now, they grow taut.

(2) 这时，在两人身后，太阳开始缓缓照亮地球沉睡着的另一半。

Back Translation: Now, behind them, sunlight crawls over the part of Earth which is still in deep sleep.

Salway's (2007) argued that as all actions are taking place "now" in film time, hence, using the word "now" to refer to the present might be redundant. This is in line with my findings where none of the English AD texts use "now" to indicate the present in the film. Instead, they are used to perform three specific functions. At this stage where formal guidelines for Chinese AD has yet to be formed, describer has the freedom to decide the style which he/she adopts. However, the describer should subscribe to only one of the two styles: "now" is used for congruency for the film and mimics the Chinese natural speech; "now" is used to indicate a change of scene, change of state or for emphasis. Not both. My recommendation is for the guidelines to inherit the style adopted by the English AD describers. Time spent on reading the word "now" which are usually two (此时, 这时, 此刻, 这下, 这会儿, 现在) to four syllables (就在这时, 此时此刻), can be used to describe other visual information instead. Yet, reception studies need to be conducted to receive audience feedback on the two different styles.

4.1.4 Use of pronouns

On the use of pronouns, some guidelines encourage describers to use pronouns only when it is not confusing for the audience. Both ACB-ADP and ADC guidelines caution the use of pronouns. ADC further elaborates that it is not advisable to use the pronoun "she" when there is more than one female in a scene. This also applies to other pronouns denoting other genders. ADLAB guidelines, on the other hand, agrees that pronouns promote cohesiveness within the AD and advises for describers to repeat the name (instead of using pronouns) when the block of description has been interrupted by "sound (including long silences), music or dialogue."

While the above is true for English AD, it is also valid in Chinese AD. However, the use of pronouns in Chinese AD is more problematic compared to English. In Chinese language, third person pronouns have identical pronunciation and can only be differentiated by writing.

Chinese pronoun	English equivalent	Chinese pronunciation (Romanised)
他	He	Ta
她	She	Ta
它	It	Ta
他的	Him/His	Ta de
她的	Her/Hers	Ta de

它的	Its	Ta de
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Table 9

As such, the use of pronouns in Chinese AD should be clearly thought over by the describers. Editors and voice talents reading the script should also pay special attention to the use of pronoun in Chinese AD so that ambiguity does not arise.

Unlike in English AD where the use of pronoun is fairly safe when there is only one character of that particular gender in that scene. In Chinese AD, the use of pronoun can cause confusion regardless of the gender of the characters in the scene.

In the following scene extracted from *Real Steel*, the father and son are on a muddy ledge over a cliff.

English	Grabbing Charlie's flashlight, Max looks down, sweeps some mud away and finds a robot face lifelessly gazing up at him.
Chinese	他拿起查理的手电筒，借着手电筒的灯光，Max 拨开面前一层薄薄的泥土。 Back translation: " <u>Ta</u> " (He) picks up Charlie's flashlight. With the light, Max sweeps away a thin layer of mud.

It may be obvious to a sighted audience that Max picked up the flashlight. However, BVIs might be confused as to who might have picked up the flashlight in the Chinese AD. Furthermore, most would assume initially that "ta" refers to Charlie as he was speaking prior to the description. Only when "Charlie's flashlight" is read would the audience realise that "ta" refers to Max and has to reconstruct their mental image. Hence, it is recommended for Chinese describers to always use the name of character at the beginning of the sentence and use pronouns only when it is absolutely clear to the BVIs.

The following example is similar to the above where later parts of the sentence is needed by the BVIs to process who does "ta" refer to. This is a coronation scene where the bishop, Anna and Elsa are on stage. As seen, the focus was on the bishop and Elsa in the preceding sentence, then the subsequent sentence uses a pronoun as the subject of the sentence.

English	The bishop places a delicate diamond tiara onto Elsa's elegantly pinned long hair. She eyes the orb and sceptre lying on the cushion he is holding with dread.
Chinese	教父为 Elsa 公主戴上王冠。在她准备拿起权杖时，教父提醒她。

	Back translation: The bishop places a tiara on Princess Elsa's head. As <u>"ta"(he/she)</u> prepares to pick up the sceptre, the bishop reminds her.
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Films when watched in a cinema evokes the same effect of a theatrical play where the information has to be processed immediately. Describers should avoid introducing ambiguity at the beginning of a sentence where BVIs are required to rely on the later part of the sentence to acquire the full and accurate information. This may increase the BVI's cognitive load unnecessarily and time could be better spent to process other bits of information vital to the plot.

It has also been observed from *Frozen* that the insertion of accurate description into the correct silent gap is vital to making sense of what is happening on the screen. Towards the climax of the film when the main characters (Anna, Elsa, Kristoff and Hans) are all caught in the blizzard, the scenes toggle between Hans chasing after Elsa, and Kristoff and Anna looking for each other.

Excerpt from the film script with AD transcribed.	
Hans:	Elsa! You can't run from this!
Elsa:	Just take care of my sister.
Hans:	Your sister?
AD:	此时，Kristoff 正在离她不远处，听到了她的声音。 Back translation: Now, Kristoff is nearing <u>"ta" (her/him)</u> and heard <u>"ta de" (her/his)</u> voice.
Hans:	She returned from the mountain weak and cold. She said that you froze her heart.
Elsa:	No.

The description has been inserted into an inappropriate and incorrect silent gap: the description is inserted into a conversation between Hans and Elsa; the description was based on the visual information on the screen prior to the conversation. In the above example, it is likely for "ta" to be interpreted as Elsa or Hans who is speaking at the juncture. Therefore, it would logically mean that Kristoff is nearing Elsa or Hans and could hear Elsa or Hans' voice. However, Kristoff is nowhere near Elsa or Hans. "Ta" refers to Anna. This further shows that to prevent confusion from arising, it is necessary for the pronoun to be used in relation to the film and inserted in the right silent gap. Otherwise, the BVIs could be forming a different mental image from what is on the screen.

In brief, due to the homophonic nature of the Chinese pronouns, it might be better for Chinese AD to refrain from the use of pronouns unless the scene only depicts one character or it does not lead to confusion or ambiguity. Also, regardless of who is speaking prior to the description and which characters are in the scene, it is recommended for Chinese AD to refrain from using “ta” in audio descriptions, especially at the beginning of the sentence as a subject or object.

4.2 Over-the-top Audio “Description”

As discussed in Section 2.3.3, objectivity is a longstanding topic of discussion in the field of Audio Description. This section attempts to present the findings in Chinese AD texts which might suggest that describers operate on a scale outside of the descriptive-narrative continuum (Holsanova, 2016) or semiotic-visual continuum. Subsection 4.2.1 addresses the types of speculative statements made by describers and subsection 4.2.2 discusses the downside of writing AD as though it is a piece of live commentary akin to the style of sports commentary. The final subsection deals with the educational tone and teaching materials included as part of AD.

4.2.1 Types of speculations in Audio Description

Speculative “description” violates the English guidelines discussed in Section 2.3 which generally advises describers to only describe what they see. Speculative statements can be found in the transcribed AD texts. For illustration purposes, the examples in this subsection are focused on the film *Gravity* as it contains all five types of speculative behaviours found in the other films. Also, when examples are retrieved from one particular film, one can better recognise the collective impact of speculative statements on the appreciation of a film.

4.2.1.1 Speculating what happened prior to the scene

Chinese	<p>在一段刚刚被修理过的电路线旁还漂浮着几颗小火球。不过这些都没引起Ryan 的注意。她继续向前搜索着。又往前飘了一段。</p> <p>Back translation: Near a recently repaired electrical panel, little balls of fire float in the air. Ryan pays no attention to them and continues her way forward.</p>
English	<p>In the wall of the passageway is some electrical equipment with sparks. Little balls of fire float up into the air. Ryan grabs a water bottle as she passes a cluster of floating objects.</p>

In the scene above, the describer speculated that the electrical panel was recently repaired. However, Ryan was only seen floating in the space station looking for the communication room as revealed later in the dialogue. She passes an electrical panel which little balls of fire emerge

from electrical wires and floats up into the air. It is unclear what had happened in the space station prior to Ryan's arrival. There could be a number of explanations for the fire but describers should not subscribe to any. Instead, audience should make their own conjectures: e.g. it was damaged during the first debris strike.

In another note, "Ryan pays no attention to them and continues her way forward," is an example of a combination of semiotic and visual AD. If the duration of the silent gap is shorter or there are other more important elements in the scene, the describer might want to omit the semiotic portion for the former and focus on describing other elements for the latter.

4.2.1.2 *Speculating the reason*

In another scene, the audience sees the radio on fire. The control station can be heard trying to establish contact with Ryan but Ryan makes no attempt to reply. It could be that Ryan was wearing a helmet or that Ryan was too panic-stricken or any other possible reasons. However, the Chinese AD stated explicitly that the radio was down due to the fire. There are two things stated in the speculation which cannot be verified: one, the radio was faulty as we can still hear the control station; two, whether the fire was the cause.

Chinese	但是呼叫设备已经被烧坏了，其他一些配件也起火了。返回舱继续慢慢的下降，下面是一大片湖泊。在到达湖面上方几米处时，软着陆推进器瞬间启动，但返回舱毕竟还是比较重的，有不到一半淹没在了水里。 Back translation: But the fire had caused the radio to break down. Some parts of the module are also on fire. The module continues a gradual descend. Below it is a huge lake. At a few metres above the surface, the soft-landing jets launch. As the module was heavy, part of it was submerged in the water.
English	"The module with its parachute floats gently down through the clouds. It lands in the water with a massive splash and topples over on one side. Inside, the fire is still burning. Ryan waves around and coughs."

In the next example, a reason is again assigned to address why Ryan grabs the tether with both her hands. Other than the reason assigned in the Chinese AD, it could also be that:

- She wanted to gain balance.
- As Matt gave her a push prior to that and she wanted to stabilise herself or stop the spin.

Chinese	翻滚了几圈之后，Ryan 双手终于抓住了绳索。其实，她已经跟 Matt 连在了一起，但似乎觉得只有抓着绳子才安全。
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	Back translation: After spinning a couple of rounds, Ryan finally grabs hold of the tether. Though linked to Matt by a tether, grabbing hold of the tether seems to give her a sense of security .
English	They leave the shuttle. Matt floats off and sets his jetpack going. The tether grows taut and Ryan jerks forward.

When ambiguity arises in a scene, a describer could make reference to the film script to see if he/she is missing out any important detail. In both abovementioned cases, the film script did not offer any clue and hence a describer should only describe the image and leave the interpretation to the audience. Describers should avoid offering a speculated reasoning to the BVIs, so as to allow BVIs to ponder over details like how sighted audience would.

4.2.1.3 *Speculating the details*

In similar light, the describer had speculated that the debris smashed into a fuel tank. In this scene, the audience sees debris raining down on the space station but it is difficult to ascertain two things: one, the location of the fuel tank in a space station; two, the debris struck the fuel tank specifically. Specialised knowledge is needed to identify the location of a fuel tank in a space station. If the average audience do not know the location, it is then unlikely for them to ascertain what the debris had hit. In addition, the detail is minor and does not contribute to the story. Therefore, it is sufficient to mention the debris had caused the space station to split into two as presented on the screen.

Chinese	可就在这时，卫星碎片击中了空间站的燃料舱，空间站瞬间被炸成了两节。 Back translation: But at this moment, the debris smashes into the space station's fuel tank and the space station splits into two in an instant.
English	The debris is flying right toward her now. Some of it smashes into the space station and the whole thing starts to move.

Speculative details could potentially increase the cognitive load for the BVIs, drawing their attention away from the storyline and reduce their appreciation of the film.

4.2.1.4 Speculating what the character is feeling

While the semiotic ADs are acceptable, there is difference between semiotic AD and speculating the thoughts running through a character's mind. In the following example, the describer depicts a scene in the character's head which is not shown on the screen.

Chinese	这时她木然望着窗外。下面的地球上正在形成一个大型风暴，而在她心里也有一个风暴刚刚扫过。那就是 Matt 已经救不回来，这里也真的只剩下她一个人了。 Back translation: Now, she looks out of the window wearing a dull expression. While a huge cyclone is building up on the Earth below, in her head, a storm has just swept pass. <u>That is, there is no way to save Matt and that she is all alone now.</u>
English	Her image is reflected in the glass. Earth looms bright in a distance. She stares out despondently.

Firstly, the Chinese AD identified the view outside of the porthole to be a cyclone, while the English AD merely states the Earth comes into view. The scene indeed shown the space image of Earth with a cyclone, distinguished by the circular clouds around the eye of a cyclone. At the juncture, both ADs are not speculative. Chinese AD adopted a more semiotic approach while English AD adopted a more visual approach. When making the decision to denote a cyclone or simply the image of Earth, the describer has to consider whether an average sighted audience would be able to identify the cyclone. The describer has the autonomy to decide which approach to use depending on his/her rationale and experience.

Secondly, the Chinese AD then drew up speculations on how Ryan is feeling. The storm on Earth is made a metaphor for the storm in her head. But we did not see a storm in her head and we definitely cannot “see” how she is feeling. Instead of the speculations which spoon-feeds the audience the describer's interpretation of the visual image, the audience should be given the autonomy to form up their own conjectures as to what Ryan is feeling.

4.2.1.5 Speculating what the character is thinking

In this example, the describer assigned a speculation of Ryan's thoughts without mentioning her action. In the scene, Ryan looks up to the sky and then mutters “Thank you.” It is important to include the information on Ryan's act of looking up into the sky as it could help BVIs make their own guesses why Ryan mutters “Thank you.”

The speculation provided only presents one perspective: the bias perspective of the describer. It is best for the describer to refrain from imposing his/her own conjectures on the BVIs. BVIs could draw from their own experiences and understanding to relate Ryan's speech to her action.

Chinese	这时，她想到了牺牲的队友们，特别是 Matt，想到了协助她回来的那两个逃生舱。 Back translation: Now, she thinks of the teammates who have been sacrificed, especially Matt. And thinks of the two modules which helped her return to Earth.
English	She makes a big effort to lift her head to look up.

In summary, five types of speculative behaviour have been identified:

- Speculating what happened prior to the scene
- Speculating the reason
- Speculating the details
- Speculating what the character is feeling
- Speculating what the character is thinking

4.2.2 Commentary as Audio Description

In addition, AD is not a piece of commentary. Describers should avoid including his/her own comments on the events taking place in the film. As shown in the strike-offs below, these words or phrases or sentences draws unnecessary attention to the describer and begins to sound more like a commentator expressing his/her opinion while watching the film. Not only is it unnecessary and takes up precious time, it is also disruptive for the audience as it leaves them with no opportunity to form their own thoughts and feelings.

Scene	Chinese AD	English AD
Ryan is locked onto the robotic arm, Matt leaves Ryan's side.	更要命的是，Ryan 还没从机械臂上脱离。 Back translation: What's worse , Ryan has not unlocked from the robotic arm.	NIL
She stares out into space, hardly blinking and breathing. Then, she started breathing heavily again. She continues spinning and her eyes flutter to and fro. The view gets closer and closer, from	等她回过神来时的时候，氧气含量较少的指示灯已经亮起，同时，她还在继续翻滚着。这种状态下，想要找到一个视觉参照物谈何容易，更何况是在广袤无垠的太空中。 Back translation: When she finally gets a hold of herself, the light indicating	She stares intently as she tries and concentrate. Her shoulders start to heave. Through her visor, her view alternates between blackness and parts

the outside of her helmet to a close up on her eyes. The Earth comes into view, then blackness. The Earth comes into view again. On her helmet a red indicator flashes.	low oxygen level had lit up. At the same time, she continues spinning. To be able to spot a visual under such conditions is easier said than done. Moreover, we are talking about the boundless universe.	of the Earth spinning across with the Sun in a distance.
The view zooms out and Ryan spins farther and farther away. She can hardly be seen if not for the light from her helmet. She gets smaller and smaller.	可是有什么声音都没有。如果不是遥远的太阳在用阳光提醒她她还活着，那么在寂静与失重的包围下， Ryan 恐怕会以为自己早就已经死了。突然，耳机里传来微弱的声音。 Back translation: But it remains silent. If not for rays from the Sun in a distance which reminds her that she is still alive, Ryan might have thought herself long dead under the engulfment of silence and zero gravity. Suddenly, something could be heard from the headphones.	Now a slower pace, she continues to tumble away into the inky blackness. She gets smaller and smaller as she gets farther and farther away.
Ryan is outside the spacecraft with a tether attached. Her watch beeps and she looks at it, then looks out into space and around her.	就在这时，手表上的倒计时闹钟响了。 真是祸不单行。 Back translation: Just then, the countdown timer goes off. It never rains but pours indeed.	Her watch beeps and she looks at it.

Table 10

4.2.3 Audio Description as educational material

While there are studies exploring the use of AD in teaching and learning, it is important to keep in mind the primary function of AD in the task assigned. The primary function of a film AD is to provide visual information to the BVIs such that they can appreciate the film in the same way as sighted audience do. Educational materials in this paper refers to additional information which sighted audience do not see on the screen but provided by the describer in the AD. The use of AD as a teaching tool serves as a secondary function unless otherwise stated by the client.

The inclusion of large amount of educational material in place of descriptions could potentially increase the cognitive load on the BVIs. Overloading the audience with educational material could make the film sound more like a documentary than a story. If necessary, it might be recommended for such materials to be kept to bite-sizes or to be woven into the storyline so that they do not appear out of place. What to include and how to include is at the discretion of

each individual describer. Alternatively, the describer could consider including the material in the audio introduction. Some considerations are:

- Duration of the silent gap
- Contribution to the understanding of the film
- Impact on the visual elements of the film (in quantity and quality)
- Whether the AI draws the BVIs attention away from the scene or film
- Whether there are other important elements to be described
- Whether an average audience possess the knowledge
- Whether the discourse has introduced the knowledge or will be introducing it

In general, unless the absence of the educational material impedes the understanding of the film, it is recommended for more attention to be spent on describing other primary visual elements. The following examples show the application of the considerations to evaluate whether to include the educational material.

	Educational material present	Factors for considered
1	<p>于是 Shariff 和 Matt 同时移向望远镜与飞机的连接处，准备执行脱离程序。因为望远镜个头不小，飞机必须跟它脱离后才能有足够力量改变飞行轨道，从而躲过那些来袭的碎片。</p> <p>(Back translation: Therefore, Shariff and Matt moves toward the base of the Hubble simultaneously, preparing to disconnect from the Hubble. As the telescope is huge, the shuttle has to disconnect from the telescope before it can change its course to avoid the incoming debris.)</p>	<ul style="list-style-type: none"> • Duration of the silent gap is not long enough to accommodate the material. • May increase one's knowledge but does not impact on the understanding of the film if absent. • Draws attention away from the emergency situation faced by the astronauts.
2	<p>但是空间站也是在移动着的，加上 Matt 的燃料不足，因此他们只有一次机会。如果这次错过了，他们就得绕着地球飘一圈才能再次遇到空间站，到那时两人早会因为氧气不足而窒息了。Matt 先调整一下方向。</p> <p>(Back translation: But the space station is drifting and Matt is almost out of fuel. Therefore, they have only one chance at it. If they fail, they would have to orbit round the Earth once to return to the space station. By that time, they would have suffocated.)</p>	<ul style="list-style-type: none"> • Duration of the silent gap is not long enough to accommodate the material. • It has no impact on the audience's understanding of the film. • The conclusion of suffocation may not be true since another danger is present in the film: debris.

3	<p>因为太空中没有传播声音的介质，因此在关门之前是什么都听不到的。Matt 终于关上了门，坐到了 Ryan 身边，然后打开了氧气供应，摘掉头盔。</p> <p>(Back translation: As there is no medium to carry sounds in space, nothing can be heard until the hatch is closed. Matt finally closes the hatch, sits next to Ryan and turns on the oxygen supply. He removes his helmet.)</p>	<ul style="list-style-type: none"> • Duration of the silent gap can accommodate the material. • Would aid the BVIs to understand the reason for a long period of silence from the time Matt opens the hatch till he settles down in the module. • Sufficient silent gap to accommodate important elements and the educational material. • Complements the scene. • Reminds the reader of the narration at the beginning of the film: “There is nothing to carry sound.”
4	<p>逃生舱由三部分组成。Ryan 所在的是返回舱。这里相当于驾驶室。那个着陆推进器已就安装在舱体的尾部。只要返回舱能跟前面的推进舱和后面的轨道舱分离开，Ryan 就有希望逃出生天了。</p> <p>(Back translation: The Soyuz is made up of three modules. Ryan is in the control cabin which is similar to a steering cabin. The soft landing jets are located at the bottom of the cabin. Once the cabin is separated from the airlock and engines, Ryan would have hopes of making out alive.)</p>	<ul style="list-style-type: none"> • Duration of the silent gap is not long enough to accommodate the material. • The knowledge is introduced in the discourse: “get rid of Bay-O...and the engine module” and “Tri-module separation”.

Table 11

Section 4.2 has covered the three potential areas which might lead to over-the-top descriptions of the film. Commentary-style description and speculations are akin to passing judgements and telling the audience how to feel. Describers should not to assume these two styles of description as it falls beyond the descriptive-narrative continuum and the semiotic-visual continuum. Although educational material may be included to help BVIs better understand the film, describers have to consider whether there is a need for the inclusion and not to burden the audience with such materials. In the next chapter, we will look at some of the key areas in relation to the drafting of Chinese AD guidelines.

5 PROPOSITION FOR CHINESE AD GUIDELINES

The proposed general guidelines for Chinese AD has been classified into three main categories: What to describe; How to describe; How much to describe. The first section includes the recommendations for the description of character, location, text-on-screen and

Audio introductions. Although AI has often been left out in AD guidelines, it has been included in the recommended guidelines as they serve to complement AD. In the second section, the guidelines are focused on the lexicon and the application of point of view in AD. The recommendations presented in this section are mostly based on the discussion in Section 4.1. Section 3 contains recommendations for issues such as the overlapping of AD with sounds, objectivity, coherence and the description of cultural elements. As the findings in the case study analyses reaffirm some of the points covered in the English AD guidelines, these points have been included in the proposed guidelines. However, this Chapter will mainly focus on the discussion of fresh guidelines proposed for Chinese AD. The complete proposed Chinese AD guidelines with real examples from the corpus can be found in Appendix 5 (Chinese edition) and Appendix 6 (Translated edition).

5.1 What to describe?

Generally, the basic content which can be included in AD do not deviate across the two languages. However, no two ADs would be identical in its content. As suggested by Holsanova (2016, p. 51), deviation occurs when individual describers pay attention to different details and select the content he/she deems important to be described. My proposal is based on the study of existing guidelines in English and specific to the empirical study on English-Chinese parallel AD scripts. To a large extent, the study of AD scripts is representative of the choices made by describers in content selection.

The content of an AD typically contains information about the characters, scenes (location and time), actions and conveyance of on-screen texts.

5.1.1 Character

Findings in the case studies resonate with the points outlined in English guidelines where describers are discouraged from bombarding the BVIs with all visible features of a character in the first appearance. Instead, prominent features should be made known while other features can be provided at bite sizes each time the character appears. Character relationships should be inferred from the story and not told to the BVIs by the describers.

It is observed from the AD in the case studies and corpus that some describers have the tendency to assign names to every character in the film. There are many instances in films where characters appear and their names are not made known to the sighted audience. Likewise, it is not necessary for the describer to give a name to these characters as their appearance in the film are usually brief. A simple description such as “the boy in a cap” or “the man with beard”

would suffice. Hence, the following recommendation is included in the segment on naming of characters:

Some characters are not named in the film. Avoid assigning them names.

5.1.2 Location

In terms of time and location, apart from the points raised in English guidelines, the proposed Chinese guidelines made three additions based on the observations made during the case study analyses.

Firstly, the describer has to consider the background and experiences of the target audience. If one expects the audience to be unfamiliar with the location, more time has to be allocated to describe and name the location. However, if the audience is expected to be familiar with the location, the description may be omitted.

Secondly, it is observed that some describers included information about time (e.g. time of the day, time elapsed, time left, etc) which was not made known to the sighted audience. Such temporal references are redundant as they are a mere speculation on the part of the describer. Thus, in the proposed guidelines, the describers are advised not to speculate information about the time in the film. The BVIs should only know as much as the sighted audience. This observation is most prominent in the Chinese AD script for *Real Steel*. Some examples of the speculation include:

- 第二天，在德克萨斯州，休斯顿市的法院休息室里， ...

Back translation: The next day, in a waiting room of a courthouse in Houston, Texas ...

- 六个多小时后天都亮了， ...

Back translation: Six hours later, the Sun has risen...

- 十几分钟后，在选手休息室外的走廊里， ...

Back translation: Ten minutes later, at the corridor outside the challenger's room...

Thirdly, describers are advised to make known any scene changes immediately. English guidelines merely stated to keep scene changes short and concise or to create an auditory cue to indicate scene changes. However, observations in the case studies and corpus show it is not necessary to form a short complete sentence to indicate scene changes. Both English and Chinese AD simply state the new location using a short phrase when the silent gap is short or when there is almost no silent gap at all. Some examples include “in the classroom”, “back in the hospital” and “Tianbian’s house”.

5.1.3 Text-on-screen

Text-on-screen refers to title, credits, disclaimer, logo, text and subtitle for foreign language (not the usual subtitles). As BVIs are unable to read such information, there is a need to verbalise or describe them to ensure that BVIs are granted similar access to information as the sighted audience

With the exception of *Jumping Boy* and the two short clips, it is observed that the AD transcribed from audio podcasts available on the web usually omits the description of title, credits, logos and disclaimers available in the original film. As such, the proposed guidelines serve to inform describers of the necessity of reading the credits and disclaimers, as well as the describing the title and logos, if they are not already aware.

When reading text or subtitles (or intertitles) on the screen, describers are advised to read them in a different tone and to use words like “Words appear” or “Words read” as verbal cues to signal to the BVIs that a text is being read. In the case of intertitles, the describer may either read it out or incorporate it into the description as seen in the following example from *Frozen*:

三年后，Elsa 即将加冕为女皇。

Back translation: Three years later, Elsa is about to be crowned Queen.

5.1.4 Audiointroduction

Audiointroduction is a complementary text to AD. As its name suggest, AI introduces the audience the film before it is screened. It prepares the audience for the film by providing background information, such as the box office, film review, adaptation details, awards nominated and won, etc. It also introduces the characters, terminologies used, storyline and setting of the film. Sometimes, description of sounds might not fit in with the action/scene or the silent gap is too short to address the sound. It is then elaborated in the AI instead. Other important pieces of information which could not be included in the AD due to time constraints may be included in the AI as long as they do not reveal too much about the plot. Also, all AIs contain welcome word and closing. You may refer to Appendix 7 for the back translations of Chinese AIs extracted from *Gravity*, *Frozen* and *Real Steel*. The recommended content for AI supported by examples can be found in Appendix 8.

Since watching movies is generally considered recreational activity and that the audience is expected to process large amount of information during the screening, you do not want to burden your audience before the film begins. Besides the content and structure of the AI, the

delivery is of equal importance. The AIs in the case studies are delivered in a casual and conversational style and it is noted that the AI of *Gravity* and *Real Steel* (both produced by Hollywood for the Blind) shares a common feature: interactive AI. In *Real Steel*, the audience were asked to imagine themselves as a boxer and they were told to perform some actions. The describer used this method to introduce and explain the punching related terminologies which was interactive for the audience. Similarly, in *Gravity*, the audience were asked to imagine how it feels to be in zero-gravity environment. Thus, the proposed guidelines recommend describers to use interactive tone and content to engage the audience and allow for the use of second-person point of view, “you” to directly address the audience.

5.2 How to describe?

Similar to English guidelines, the proposed Chinese guidelines advocated to use of everyday language in AD. Describers are also encouraged to use vocabularies suitable for their target audience and the genre of the film. With regard to the use of verbs, describers are always reminded to use vivid verbs which can help the audience form a mental image that is closest to what is seen on the screen.

However, new recommendations arising from the case studies are added to the proposed guideline. The use of dialogue tags, “now” and pronouns have been discussed in detail in Section 4.1 and recommendations pertaining to these three areas will be shared in the subsequent subsections. Additional recommendations made with respect to the use of simile will also be discussed in Subsections 5.2.4.

5.2.1 Dialogue Tags

As discussed in Subsection 4.1.2, dialogue tag is a prominent feature of Chinese AD. It is seldom used in English AD and has not been discussed in the English guidelines. I am in favour of retaining this feature in Chinese AD as it is useful in helping the audience identify the speaker and/or the addressee. However, the proposed guidelines also caution the describers to avoid using dialogue tags too frequently. Frequent use or “abuse” of dialogue tags as a convenient way to “help” the audience might take up precious time which may in turn be used for describing other visual elements. If the audience can determine the speaker and addressee based on other contextual clues or the characters’ voices, dialogue tags are redundant.

5.2.2 “Now”

Similar to the findings shared in Subsection 4.1.3, the proposed guidelines discourage the use of “now” to refer to the present as it is understood that the actions and events are taking place

“now” in film time. Hence it is recommended for Chinese describers to limit their use of “now” to perform the following special functions in AD:

- 1) indicate scene changes
- 2) indicate change of state
- 3) emphasis

In the long run, these special functions could shape the language of AD and will be assimilated by the BVIs.

5.2.3 Pronoun

One of the greatest difference in English and Chinese AD is the use of pronouns. As explained in Subsection 4.1.4 the use of pronouns is more problematic in Chinese AD than English. Chinese pronouns can only be differentiated through writing but via verbal means. Thus, the pronouns “ta” must be used wisely. It is recommended for describers to use the character’s name at the beginning of each sentence, unless it is absolutely clear who “ta” refers to.

5.2.4 Simile

The ACB-ADP guidelines and ADC guidelines have opposing stances with regard to the use of similes. The former encourages the use of similes and metaphors if one expects the audience to be able to relate to it immediately. The latter advises describers to avoid them unless it could be recognised by the audience immediately. Contrary to their stances which state recognisability and relatability as the main consideration, the proposed guidelines advises describers to consider the appropriateness of the simile. Appropriateness takes into the account the target audience and the genre of the film. For instance, a solemn film should not contain trivialising similes. An example of an inappropriate simile can be seen in the following example extracted from *Gravity*:

地球，这颗蔚蓝色的，生机盎然的星球，正漂浮在寂静无声的天空中，围绕着遥远的太阳，飞速奔跑着，就像一个缠着母亲做游戏的小孩一样。

Back translation: Earth, the azure planet, overflows with vitality. She floats in the silent universe, ardently circling the Sun in the distance, like a child pestering a mother to play with him.

5.3 How much to describe?

In the proposed guidelines, this section covers the recommendations on specificity, sounds and dialogue, objectivity, coherence and cultural elements. The focal point for the following Subsections are on the new recommendations incorporated in the proposed guidelines.

5.3.1 Sounds/dialogue

In this discussion, sounds refer to the sounds effects, sounds with enhances the atmosphere, background music and song lyrics. Most guidelines recommend describers to avoid overlapping the sounds/dialogue in the film with AD and if necessary, make sure the AD overlaps non-critical sounds or dialogues.

Findings from the case studies reveal that the volume of the dialogue or sounds are being lowered when the AD has to overlap with either of the two. The key lies in the prioritisation of information. The sounds and dialogue provide audio information while the AD provides visual information. In the case where both modes of information provide critical information, the describer has to prioritise the more critical information to be presented to the audience. In the case where visual image is prioritised, the volume of the sounds or dialogue has to be lowered.

In the Chinese description of *Frozen*, many parts of the AD overlapped with the sounds and dialogue. As the volume of the original soundtrack was not lowered, both the AD and sounds/dialogue are rendered inaudible. As a result, information from both audio and visual modes are lost. Thus, when there is a need for AD to overlap with the sounds/dialogue, special attention has to be paid to the technical aspects and that the client's agreement is also sought before making any adjustment to the original soundtracks.

5.3.2 Objectivity

The recommendations made in the proposed guidelines on objectivity is more specific compared to those provided in the English guidelines. They are proposed based on a thorough analysis of the AD texts for *Gravity* which was previously discussed in Section 4.2 of this paper. The proposed guidelines state the five types of speculative behaviours which should be avoided. It also discourages the passing off one's personal comments or commentary-style "descriptions" as Audio Descriptions.

Although additional information in the form of informative or educational materials can be added to aid the audience's understanding, it should be kept minimum unless the film is a documentary.

5.3.3 Coherence

Coherence within a film can be reflected in two ways: one, names or terms; two, content. Based on the case study analysis and the corpus built for this dissertation, new recommendations on the topic of coherence in AD is detailed in the Subsections below.

5.3.3.1 Names/nomenclature

- a) A variety of terms and names can be used if it is clear who or what they refer to. E.g. Elsa, Princess Elsa, Queen Elsa, Queen, Anna's sister.
- b) Describers may switch between names and labels to suit the scene. For example, when the scene focuses on the sisterly ties between Elsa and Anna, Elsa can be referred to as Anna's sister. However, from the point of view of Arendelle's citizens, it might be more appropriate to address Elsa as princess or queen.
- c) Avoid using the same nomenclature to refer to two different characters.

The table below shows the instances where "snowman" is used in *Frozen* but could refer to two different characters.

Instances of "snowman" in English AD	Who does "snowman" refer to?
The two girls build a snowman .	Olaf
The snowman topples over.	Olaf
A pointy headed snowman appears.	Olaf
Kristoff watches as the little snowman walk away.	Olaf
The abominable snowman thunders after Anna and Kristoff, ...	Marshmallow
As Hans approaches the stairway, a snowman subtly moves.	Marshmallow

Table 12

- d) Avoid using two different terms to refer to the same item.
- e) Pay attention to the change in status of the character. Do not use a status that is no longer valid. For example, in the Chinese AD of *Frozen*, the describer addressed Elsa as Princess Elsa, instead of Queen Elsa on three occasions after the coronation has taken place.
 - i. 威斯顿公爵鞠躬向艾莎公主伸出手。
Back translation: The Duke of Weaselton bows and stretches an arm towards Princess Elsa.

- ii. 两个人回到舞会的大厅中，穿过跳舞的人群来到艾莎公主面前。

Back translation: The pair returns to the ballroom, passes the dancers and reaches Princess Elsa.

- iii. 此时，艾莎公主逃出监狱，迷失在狂风暴雪中。

Back translation: Now, Princess Elsa escapes from the cell but is lost in the blizzard.

5.3.3.2 Content

As for the content, sometimes an event or action is a prerequisite for subsequent events or actions. For example, in the scene where Ryan enters the Tiangong space station, she removes her helmet and later puts it back on when she was going to undock Shenzhou from the Tiangong space station. Hence, the action of removing the helmet is a prerequisite for the action of putting on the helmet subsequently. In the Chinese AD, the action of putting on the helmet was described but the action of removing of her helmet was left out. Without coherence, the audience will be left baffled by the description.

5.3.4 Cultural elements

The proposed guidelines also covered the topic on the description of cultural elements which are usually left out in the English guidelines. The recommendations are made based on the observations from the case studies and corpus. Examples on how three types of cultural elements (actions, units and items) are shared alongside the recommendations in the proposed guidelines. However, the recommendations on cultural elements are not limited to the three types listed here. Cultural translation is a huge topic in the descriptive translation studies and due to the scope of limit of this paper, the AD of cultural element is only briefly discussed based on the observations made from the AD texts transcribed.

6 LIMITATIONS AND FUTURE DEVELOPMENT

This paper is built upon the case study analyses of three transcribed English-Chinese parallel AD texts of the films *Gravity*, *Frozen* and *Real Steel*, and is supported by the AD transcribed from films from a variety of genre: children, animation, action and adventure, and romance. However, the AD transcribed is not large enough to be representative of exact status or development of Chinese AD in all Chinese-speaking regions.

In some of the Chinese AD audios, namely *Gravity*, *Real Steel* and *Zootopia*, the audios are out-of-sync with the original soundtrack (includes original dialogue, sound effects, background music and songs). It is observed that the describer had lengthen the silent gaps to fit in with the

description. This is contrary to the practice in AD where the description has to fit in with the original soundtrack. Thus, some of the Chinese descriptions are longer than the English ones. Despite so, the length of the description does not equate to quality detailed descriptions.

In the case of the case study of the English-Chinese parallel AD texts for the film *Frozen*, the analysis is hampered by the inaudible Chinese descriptions. Despite being in-sync with the original soundtrack, a large amount of description overlapped with the original soundtrack and could not be deciphered. Only the portions which are audible can be used for the analysis.

Another data collection and selection limitation is the lack of English AD for Chinese films. Hence, all three case studies were based on films which were originally English. It is recommended for future studies to consider a bi-directional study where there is equal focus and comparison of English-Chinese AD texts for both English and Chinese films.

While this paper has managed to identify, and discuss the distinctive features present in current Chinese AD texts, it also raises some of the problematic styles observed. As Chinese AD is still in the stage of development, the features and style of Chinese AD will continue to evolve. More studies can be conducted to further mould the language of AD for Chinese-speaking communities.

However, as each Chinese-speaking community is unique and their cultures may differ, the proposed guideline in this paper only serves as a general guide for Chinese describers to take bearing from. Furthermore, the recommendations made in this paper are based on observations and case study analyses. It is much needed for the recommendations to be tested out through reception studies in each Chinese-speaking region. The recommendations could then be improved upon to better suit the needs and preferences of the audience.

7 CONCLUSION

Due to linguistic and speech pattern differences, no two languages will share a common language of AD. In this paper, a review on the English AD guidelines are conducted not only to build up the background knowledge of AD and the knowledge of the prevailing practices but it also points out the fact that guidelines for the same languages can have contrasting stands on how things should be described. Equal focus is placed on the similarities and differences between the English AD guidelines.

On a similar note, the paper places great emphasis on the differences found in the English-Chinese parallel AD texts case study analyses. While there may be some best practices (e.g.

use of “now”) which we can inherit from the English AD guidelines, some differences also help to define the language of AD for the Chinese language (e.g. use of dialogue tags and pronouns). The product of this paper, a proposed Chinese AD guideline, is not a translation of any English AD guideline to Chinese. The distinctive writing styles and linguistic differences of the two languages are taken into account during the case study analyses, discussion and the eventual drafting of the guidelines.

Diversity is encouraged and the aim of the guidelines is not for the describers to conform to one particular style. It aims to serve as a guide and starting point for describers who have yet to establish their own writing style, without deviating from the established parameters of Audio Description.

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9 APPENDIX

9.1 LIST OF TABLES

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9.2 APPENDIX 1: COUNTRIES AND THE CORRESPONDING LEGISLATION
PERTAINING TO AUDIO DESCRIPTION OF RIGHTS OF PERSONS WITH
DISABILITIES

Country	Page	Legislation
Germany	121	“No national regulations, only some regional laws which advise television broadcasters to expand their AD (and SDH) services. Only public broadcasters provide AD in German and the percentage of audio described programmes on public television is less than one per cent.”
Bavaria	121	“Explicitly stated in Article 14 that <i>Bayerischer Rundfunk</i> (the public television broadcaster) and the private channels should provide AD and SDH, but there are no figures as to how much should be provided or how the figures should be increased.”
Spain	121	“Audiovisual law: <i>Ley general audiovisual</i> Merge current standards and adapt them to the new technological and social contexts, and to regulate the laws on television and radio in a general sense.” “Article 62 regulates access for disabled people and establishes that all television channels should make their contents available for people with sensorial disabilities through SDH, AD, and sign language. State-owned channels, national commercial licensees and other television channels with national coverage whose audiences exceed ten percent must comply”
UK	128	“The 1996 Broadcasting Act legislated that ten per cent of programmes on digital terrestrial television should be broadcasted with AD by the tenth year of a digital license being issued. The subsequent 2003 Communications Act extended the 1996 legislative requirements to include digital cable and digital satellite providers. In 2004, the Office of Communications (Ofcom, the independent regulator and competition authority for the UK communications industries) published its Code on Television Access Services, which advised that ten per cent of programmes had to be audio described by the fifth anniversary of a digital license being issued.”
	122	“The 2006 Broadcasting Act stipulates that ten years from service start-up, ten per cent of programmes must be audio described. If a 24-hour channel transmits 168 hours of programming a week, 16.8 hours should theoretically be being described by 2010.”
Flanders	122	“The new management contract involving the public channel VRT and the Flemish government, states that part of the social surplus value of the public channel is its roles in promoting social cohesion. This involves subtitling television programmes for the deaf and hard-of-hearing and making them accessible for the blind and visually impaired. The contract does not specify how programmes should be made accessible, or how many, nor does it impose deadlines.”
People’s Republic of China	232	“The Law of the People’s Republic of China on the Protection of Disabled Persons was adopted on 28 December 1990 and implemented on 15 May 1991. It gives legal protection to the rights enjoyed by people with disabilities to “equal and full participation in social life and their share of material and cultural wealth of society”. It stipulates

		assistance to be given to them to participate in various forms of cultural, sporting and recreational activities, including to “offer TV programmes in sign language and put in subtitles or narrations in some movies and TV programmes”.”
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Information compiled in the table above has been directly quoted from *Media for All: Subtitling for the Deaf, Audio Description, and Sign Language*

9.3 APPENDIX 2: COMPARISON OF ENGLISH AD GUIDELINES

The following text is directly quoted from the respective guidelines and organised into a table for the purpose of comparison. As the notice of copyright in *The Audio Description Coalition Standards for Audio Description and Code of Professional Conduct for Describers* states that only up to 300 words may be quoted from its document, the guidelines found under the ADC column has been paraphrased.

			American Council of The Blind: Audio Description Guidelines and Best Practices (ACB-ADP)	ADLAB Audio Description guidelines: Pictures painted in Words (ADLAB)	The Audio Description Coalition Standards for Audio Description and Code of Professional Conduct for Describers (ADC)	Ofcom's Code on Television Access Services (Ofcom)
What to describe?	Character	Basic	Age, hair, build, clothing, relationship, character, physical characteristics	Determine focal characters as well as any relevant supporting characters. Identify any unrealistic characters and determine their most prominent features. You may also decide to describe a character gradually, adding a feature or two when the character reappears on the screen.		When describing characters, aspects such as dress, physical characteristics, facial expression, body language, ethnicity and age may be significant. Don't shy away from using colours or describing a character as pretty, or handsome, where relevant to the story.
		Relationships	The relationships between characters may not be apparent, but in dramatic productions, in particular, conveying information about these relationships is the filmmaker's responsibility—not the describer's. Refer to these relationships only after they have been revealed	Determine any relations or links between and among characters. Decide whether to name the links explicitly or let the audience infer them on their own, based on the dialogues or plot.	Similar to ACB-ADP guidelines	

			within the context of the media.			
		When to name characters?	<p>Identify characters as they have been identified in the production. Introduce them by name only after they've been introduced in the dialogue and consistently identify people/characters by name. Use a character's name only when sighted audience members know the name. When an unknown character appears, refer to the person by a physical characteristic used in his/her initial description until his/her name is revealed. Once everyone knows the character's proper name, tie the name to the physical description at the first opportunity ("John, the redheaded man") and afterwards use only the character's name.</p>	<p>If the character is new, decide whether to name them right away or wait until they are actually named in the film. When deciding, consider the moment they are named in the film or whether the character's identity needs to be kept secret. If you decide not to name the character right away, use a short consistent description to identify them.</p>	<p>Address a character by his/her name only when it is clear that the sighted audience know the name as well.</p> <p>Similar to ACB-ADP and ADLAB guidelines, describers are to use a short consistent description until the name is revealed. Then make the connection between the name and the short description once. Describers may then use the name afterwards.</p> <p>If a character is about to call a newly-entered character by name, or to refer to a new location by name, the describer doesn't need to provide this information.</p>	<p>Do not give the name away if the plot requires the character's identity to be revealed at a later date.</p>

	Location	Changes in physical		<p>If the character is known, decide whether their looks have changed in a way that is relevant to the story or its temporal orchestration, signifying the lapse of time.</p>		
		When/Where	Time of the day and location	<p>Determine through what channel the spatio-temporal information is provided (i.e. is it presented visually and does it have to be described, or can it be derived from the dialogue or a sound effect). Decide whether to describe it or not. However, if there is sufficient time between dialogues, include the information in your description. Information that is repeated through different channels may help your target audience identify it</p>	<p>Establish the location before describing anything else.</p> <p>When there's a change of place, start the description with the location, even when the resulting sentence seems awkwardly structured—the information will be well-structured for comprehension.</p>	<p>When describing locations, try to cover scene changes where possible. the locations (including scene changes wherever possible); the time of day/season/date setting where appropriate</p>

		Scene changes	When describing certain passages of time, such as flashbacks or dream sequences, describe the visual cues that let the audience know there is a flashback. Once the convention is established, it can serve as a “shorthand”, saving time if it reoccurs (usually this visual convention is accompanied by an auditory cue).		Keep scene changes description simple and short. Address time shifts (flash backs or visions of the future) in relation to the character. Music and visual effects may further identify time changes.	
		Text-on-screen Basic	Subtitles or on-screen text intended to translate speech (due to language differences, speech impediments, or other factors) should always be included verbatim in the description. If necessary, the original dialog and/or narration should be ducked out to avoid unnecessary confusion on the part of the viewer.	Determine what sort of visuals and meaningful sounds and/or lyrics appear simultaneously, if any, and determine if the information provided by the text on screen is already offered by other means (for instance, dialogue). Determine whether or not the typographical features used have a narrative function or contain an intertextual reference, and decide whether they should be included in the AD.		

		Titles, Credits and	Reading disclaimers and credits at the beginning and end of films, videos and television programs is an important function of audio description.	Keep in mind that certain countries have laws and regulations concerning the use of credits and logos. This is particularly important when a certain text on screen, such as credits, is left undescribed or is paraphrased.	Similar to ACB-ADP guidelines.	During opening titles and end credits, care should be taken to avoid clumsy overlaps with song lyrics. During songs, audio description should ideally where there is a reprise of the lyrics and where the lyrics are not relevant to the storyline.
		Logos	Treat logos as any other image to be described and read the company name(s).		Logos are just like any other image in the film, it has to be described and the company's name has to be read.	
		Product placement				Where a programme is signalled on screen as containing product placement, the audio description should say "this programme contains product placement". However, this information should not intrude in the normal audio description; it is paramount that the audio description first and foremost fulfils its primary function of making the programme itself accessible.

	audio introductions	How?	<p>In addition, the describer should read text and subtitles. Generally, on first appearance, text or subtitles can be introduced with a phrase such as, “Words appear” or “Subtitles appear.” Subsequently, tone of voice may be employed to draw a distinction between description of on-screen action and the reading of text or subtitles. Bear in mind that when using a description convention such as “words appear,” it is important to preserve the clause (e.g., don’t say “The words, Saving Your Money, appear”—say “Words appear: Saving Your Money”.</p>	<p>Possible strategies include adding a word or an explanation before reading it (“A caption reads”), changing the intonation, using another voice (male/female), using earcons (sound indicators) or integrating the content in the AD (for instance, “In 1941, a man...”)</p>	<p>Similar to ACB-ADP guidelines.</p>	<p>To differentiate between subtitles and description the describer should do this by either the use of their voice (e.g. stating the obvious, ‘He says in Russian...’ or ‘A caption reads...’) or a second voice.</p>
		Structure		<p>Begin with a welcome word, present yourself/the speaker and say the running time of the introduction.</p> <p>Put factual details at the start and more descriptive elements at the core of the introduction. Combine the description of the plot and characters, as it helps to remember characters when they are placed in a narrative.</p>		

				Finish with the instructive function, if there is one		
		Content		<p>When providing background information, consider the possibility of adding quotations from cast and crew, reviewers or even sound bites or pieces of interviews, in the case of recorded AD.</p> <p>Strike a right balance: give enough information to create a framework for the viewing of the production, but be sure not to overload your audience, as essential information will be lost.</p> <p>For recorded AD provided in advance, this can go up to 15 minutes.</p>		
		Style		A clear and straightforward writing style, with simple sentences, clear conjunctions and specific vocabulary.		
		Don't		Reveal too much of the plot or giving away surprising or humorous elements.		

How to describe?	Lexis				
	General language				
	Matching the Target Audience or film				
	Be clear, concise, conversational: Use “everyday” terms. Describe a technical term, then name it use the language in the program as your guide to vocabulary, sentence structure and pacing	Clear language and concrete vocabulary, unencumbered by jargon, unnecessary pomp and obscure vocabulary help with information processing and visualisation.	Be sure to describe, as nonchalantly as possible, seemingly insignificant things the sighted audience will observe without knowing their later importance.		
	Consider your audience, match the vocabulary to the film and to the audience.	The visual nature of a film can be reflected in the use of verbs of movement and simile, metaphor or other figures of speech		Vocabulary should be matched to the genre of the programme, and should be accurate, easily understood, and succinct.	
	Sizes		Do not use words such as “about” or “approximately” when describing sizes. Round them off to something that is easy for the audience to relate to.		

		Verbs	Vary Verb Choices	A vivid language engages the listener and can be expressed, for instance, in verb variation (chat, gossip, confer rather than just talk, depending on the context)	Use vivid verbs. People frequently “walk” but they also amble, stagger, shuffle, saunter, and stroll. Choose the word that best matches the action.	Variety is important, particularly with verbs. ‘She scuttles into the room’ rather than the simple fact ‘She enters the room’ creates a clearer image for the viewer (a Thesaurus is always useful).
		Adverbs	Ask yourself: “What is it that you see that prompts you to think that he/she looks suspicious, furious, or nervous? Instead: “raises her eyebrows”, “clenches her fists”, “twists a napkin”. “-ly” words should be used sparingly, only if timing leaves no other option. For instance, there are cases with “hurriedly” or “quickly” might be used appropriately in a described passage. Use “-ing” words in phrases, not as continuing present tense, e.g., “Stomping up the stairs, he...” instead of, “He is stomping up the stairs.”	Precision and detail can be expressed by the use of colourful adjectives and adverbs or adverbial phrases	Use adverbs that do not contain value judgements.	Adverbs are a useful shorthand to describing emotions and actions, but should not be subjective.
		Homonym	Identify words that have multiple meanings; be sure that the intended meaning is conveyed.			

	Syntax		Consider the material—and use language that is consistent with its content, keeping in mind that correct language structure and syntax—a sort of “spoken grammar”—are important elements of any description.	The order of information in the sentence influences how easily it can be processed. Starting with known information in sentence-initial position provides the best framework for what follows, but starting with new information in sentence-initial position, on the other hand, can draw attention to a specific element (“With a knife in his hand, he walks up to her”).	Describe the essential elements first.	
	Literary techniques (e.g. metaphor and		Describe shapes, sizes, and other essential attributes of images by comparison to objects or items/areas that are familiar to the intended audience. Descriptive metaphors and similes are best when they are immediately relatable to the viewer (everyday objects) and/or the image itself.		Avoid metaphors, similes, etc.; however, common comparisons that should be recognized by most listeners are acceptable as a means of saving time.	

		Film Language	<p>Generally it's appropriate to avoid filmmaking jargon and reference to filmmaking techniques, e.g., "panning" or "zooms in." As with many description guidelines, practice in this area varies: some describers believe that "close-up" or "fade to black" is a simple description of what can be seen; others convey the images that are highlighted by the filmmaker without noting the camera technique, e.g., an arched eyebrow, a bee hovers at a flower, etc.</p> <p>Another often-abused point of reference is "the camera." Unless there is a camera on the screen, it is improper to refer to "the camera" as an orientational guidepost (e.g., the whale "lunges forward,"—it does not "swim toward the camera."</p>	<p>Basically you can decide to name the technique ("now in close-up"), to name it and describe its function ("a close-up reflects the fear in her eyes") or only describe the function or meaning of the close-up ("fear is reflected in her eyes"). The decision of when and how to describe a technique will also depend on the film's (director's, genre's, studio's) style. If the technique is not significant, you can decide not to describe it. If on the other hand, a technique is very significant, occurs frequently, contributes greatly to the style, you might want to make sure that you convey that in your AD. If you need to mention the same technique more than once, use the same linguistic formulation throughout the AD text.</p>	<p>Avoid using film language unless it is something as brief and simple as "fade to black".</p>	<p>Generally, 'filmic' terms such as camera angles should not be used.</p>
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		Use of "now"	On occasion describers use the word “now” or “next” to indicate a change of scene. Because there will be many opportunities that seem to call for the use this word, use it only when absolutely necessary—its use should be limited.		Similar to ACB-ADP guidelines.	
	Point of view	General	Deliver description in present tense, in active voice (e.g., “Ted breaks the window,” is preferable to, “The window was broken by Ted.”) Use third-person narrative style to show neutrality and noninterference.		Allows the use of "first person" point of view (e.g. us, our)	Generally names (rather than ‘he’ or ‘she’) are used more often than in normal speech, so as to avoid confusing the audience, particularly when there are several people taking part in a dialogue.
		"we see"	“We See”, Avoid telling your guests that “we see” or notice or view—it’s a given. In general, the use of terms like “a view of” or “comes into view” should be avoided. These are understood—it is a given that what is being described is within the view of the audience, and using such terms robs precious seconds from the available “quiet parts” during which description can be inserted.			Avoid the term ‘we see’. However, it can be important to add emotion, excitement, lightness of touch at different points in different programmes to suit the mood and the plot development – the style should be matched to the genre of the programme.

		Use of pronouns	<p>Use pronouns only when it is clear to whom or what the pronoun refers.</p> <p>Descriptions predominantly use third person pronouns, as they reflect the voice of an omniscient narrator.</p> <p>Second person pronouns occur, for example, in indirect speech for AST or descriptions of gestures (as in the AD of the Dutch film Aanrijding in Moskou, (Van Rompaey, 2008): “Johnny gestures to Werner, go ahead, Werner gestures, no, you go first.”).</p>	<p>If there is more than one male/female in a scene, it would be clearer for the describer to refer to them by their names instead of pronouns like "he" or "she".</p>	<p>Generally names (rather than ‘he’ or ‘she’) are used more often than in normal speech, so as to avoid confusing the audience, particularly when there are several people taking part in a dialogue.</p>
How much to describe?		How specific?	<p>Specificity creates images in the minds’ eye to a far greater degree than a general reference. It is more interesting to hear of the items in a mound of clutter if time permits than to say, “The attic is cluttered.”</p>	<p>Description should not fill every available pause.</p> <p>AD should not sound like a commentary.</p>	<p>Judgement is needed in striking an appropriate balance between the amount of detail that is conveyed, and the risk of overburdening the audience with detail and detracting from the enjoyment of the programme. Too much description, even where there is a lot of space for description, can make it difficult for viewers to absorb information. The programme should be allowed ‘to breathe’. On the other hand, long gaps in the dialogue may need to be explained if the</p>

					viewer is not to be left confused, e.g. ‘the cowboy rides across the prairie into the distance’.
Sounds/Dialogue	Basic	If a description is essential and a pause is minimal, the describer may have to step on the first syllable or two of dialogue or narration. This often occurs when the “next voice” must be identified so listeners will understand the speaker’s vantage point. It is acceptable to “cover” dialogue when the original soundtrack begins with dialogue that is, in the context of the overall production, relatively inconsequential (“Uh ...”, “Er ...”, “Hmm ...” etc.).	Regarding dialogues or speeches with very short pauses, determine if the visuals are important enough to be audio described. If not, the dialogue is always a priority in AD.	Describe the action in relation or in response to the sound.	Audio description should not encroach on dialogue, important or complementary sound effects, or critical sound effects unless really necessary.
	Sounds		If the sound is individual and requires AD (because it is difficult to identify unequivocally : see above), determine when to describe it. Sometimes there will be no choice because a pause will be available only before or only after the sound. According to some, it is better to offer AD after th	Do not describe obvious sounds	

				<p>e sound in order to maintain a dramatic effect. According to others, it is better to offer AD before the sound because it will help the audience to recognise the sound more quickly and reduce the effort required.</p>		
		Music		<p>If dealing with music with vocals, determine how meaningful the lyrics are and whether describing the visuals is important for the narrative. If the lyrics are not meaningful and the visuals not important, decide how much description is needed. If the lyrics are not meaningful and the visuals are important, describe what is happening during the song. If the lyrics are meaningful and the visuals important, decide to what extent the AD may overlap with the lyrics.</p>	<p>Most of the time, AD can overlap with background music or repeated chorus.</p>	<p>During songs, audio description should ideally where there is a reprise of the lyrics and where the lyrics are not relevant to the storyline.</p>

			<p>Let listeners conjure their own interpretations based on a commentary that is as objective as possible. ... Describers must differentiate between emotion or reasoning (which requires an interpretation on the part of the observer) and the physical characteristics of emotion or reasoning (which are more concrete and allow description users to conjure their own interpretations) and prepare their description with this important distinction in mind.</p>	<p>Audio describers are also viewers. This means that the filmic story as told by audio describers, will always be their own interpretation of the film. Different audio describers will produce (somewhat) different audio descriptions. In this sense, AD is similar to other forms of translation. Although "objectivity" is an AD aim that recurs in many of the earlier AD guidelines, no one ever sees the same film, as you will know from discussions with your friends. AD too is always subjective to some extent since it is based on the interpretation of the audio describer. Finding a balance between a personal interpretation and personal phrasing (subjectivity) and more textbased interpretation and phrasing (objectivity) that leaves room for further interpretation by the blind and visually impaired users is part of mastering the AD decision-making process and writing skills</p>	<p>Similar to ACB-ADP guidelines.</p> <p>Don't editorialize, interpret, explain, analyze or "help" listeners in any other way.</p> <p>Describers should find the balance between what is essential and how much information to include in an available pause.</p>	
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				discussed in the various chapters of the present guidelines.		
	Censorship		<p>Within the constructs of quality description, describers must convey all of the visual elements of the material being described. Describers must not censor information for any personal reason such as their own discomfort with the material or a political belief, i.e., describers must relay objectively the visual elements of nudity, sexual acts, violence, etc. Our constituents have the right to know the critical visual material that is evident to sighted people and we have the obligation to convey that material. If a describer feels that describing particular material will make him/her uncomfortable, s/he should not accept this assignment.</p>		<p>Similar to ACB-ADP guidelines.</p>	<p>The description should not censor what is on screen. However, it should not be necessary to use offensive language, unless (for example) when referring to content that is integral to understanding the programme, such as graffiti scrawled on a wall.</p>

Recording		Pronunciation	Prepare in advance and/or use transliterations to indicate pronunciation. Learn the proper pronunciation of foreign names and words used in a production. Narrators' voices must be distinguishable from other voices in a production, but they must not be unnecessarily distracting, as with recognizable celebrity voices or inappropriate accents.		Ensure all names are correctly pronounced. It could be names in the credits or names of characters and places in the film.	
		Delivery	Just as the describer should not assume a detached, lecturing or clinical tone, the describer should not attempt to project him- or herself into the performance as another performer		<p>Similar to ACB-ADP guidelines.</p> <p>Match vocal delivery to the pace, energy and volume of the material.</p> <p>Avoid dramatizing the delivery as it may deny listeners the chance to think and respond.</p>	Delivery should be steady, unobtrusive and impersonal in style (but not monotonous), so that the personality and views of the describer do not colour the programme.
	Don'ts		Don't spoil the surprise for listeners by describing (and revealing) them in advance.		Avoid disrespectful, derogatory or condescending terms as well as vague, poetic or euphemistic language. Do not use the terms "light-skinned" or "darkskinned" because these phrases are sometimes associated with	The description should only provide information about what can be seen on the screen. Information unavailable to the sighted viewer should not be added though discretion is always necessary. 'A turreted bridge

					value judgments in the African American community.	over a city river' would fall short if the sighted audience sees London's Tower Bridge, even without an identifying caption.
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9.4 APPENDIX 3: AUDIO DESCRIPTION TRANSCRIPTS

	Title	AD Language	Mode of distribution	Entity (Produced by)
1	Gravity (2013)	English	DVD	Deluxe Media Europe
2	Gravity (2013)	Chinese	Online	Hollywood for the Blind (盲人好莱坞)
3	Frozen (2013)	English	DVD	IMS-Media
4	Frozen (2013)	Chinese	Online	Shanghai Film Critics Society (上海电影评论学会)
5	Real Steel (2011)	English	DVD	WGBH
6	Real Steel (2011)	Chinese	Online	Hollywood for the Blind (盲人好莱坞)
7	47 Ronin	English	DVD	WGBH
8	Turbo	English	DVD	WGBH
9	If I Stay	English	DVD	WGBH
10	Believe (Short clip)	Chinese	Online	Workforce Development Agency (劳动部劳动力发展署)
11	Jumping Boy 《不倒翁的奇幻旅程》	Chinese	DVD	Youying Cultural Enterprise Limited (有影文化事业有限公司)
12	Seeing (Short clip)	Chinese	Online	Workforce Development Agency (劳动部劳动力发展署)
13	Zootopia	Chinese	Online	Hollywood for the Blind (盲人好莱坞)

All original dialogues are retrieved from Springfield! Springfield!⁶ with the exception of Chinese films.

The end credits have been omitted from the from the Audio Description transcripts. However, all end credits and important to AD and should be read to the audience. In addition, the names of the characters are retained in the transcripts for the ease of comparison and analysis during the study.

All the Audio Description transcripts can be found in the thumb drive submitted with the hardcopies.

⁶ <http://www.springfieldspringfield.co.uk/>

9.5 APPENDIX 4: DISTINCTIVE FEATURES OF CHINESE AD

9.5.1 “After ..., ...” in Chinese AD

Film	Chinese AD	Back Translation	Actual English AD
Gravity	Ryan 把自己的扣环扣上去之后，机械臂就带着她移到了一旁的货载舱。	After attaching her metal hook, the robotic arm carries her to the cargo bay.	NO PARALLEL AD
Gravity	固定好绳索后，向他们喊道：	After attaching the tether, he shouts to them, "... ..."	NO PARALLEL AD
Gravity	翻滚了几圈之后，Ryan 双手终于抓住了绳索。	After spinning, Ryan finally grabs hold of the tether.	NO PARALLEL AD
Gravity	撞了几下之后，她终于抓住了头顶处的一只把手。	After crashing multiple times, she finally grabs hold of a handle just above her head.	Ryan crashes into the space station. She tries to grab on but fails.
Gravity	锁好门后，Ryan 立刻寻找气压变换开关。	After locking the hatch, Ryan immediately looks for the pressure dial.	She closes the hatch and winds the handle on the other side. She pushes herself over to a control panel and twists a large knob.
Gravity	脱去这身臃肿的宇航服后，Ryan 感觉舒服了好多。	After removing the bulky spacesuit, Ryan feels much better.	NO PARALLEL AD
Gravity	休息了一会儿之后，Ryan 通过气闸与空间站主体的连接口飘进来了，就是到了那根巨大的金属管里面。	After taking a short rest, Ryan enters the space station through the connecting segment.	She heads along a narrow passageway which leads her to two other chambers.
Gravity	到达之后，她迅速双手拿起一旁的灭火器喷了上去。	After arriving, she quickly picks up an extinguisher with both hands and sprays at it.	When Ryan reaches it, it's a blaze. She grabs a fire extinguisher off the wall and aims it at the ball of fire.
Gravity	开启能源后，逃生舱就可以脱离空间站了。	After turning on the energy supply, Ryan will be able to undock the spacecraft from the space station.	She is in the Soyuz spacecraft. She fires it up.

Gravity	看到书上那几张熟悉的图片后，Ryan 安心多了。	After recognising the familiar images on the manual, Ryan feels comforted.	NO PARALLEL AD
Gravity	等伞绳被拉直以后，逃生舱又被迫拉了回来。	After the parachute cords grow taut, the spacecraft is again being pulled backwards.	The parachute is entangled on part of the space station, so the spacecraft is pulled back towards it again.
Gravity	回到逃生舱后，她先关上舱门，调好气压，脱掉头盔，坐到驾驶座上系好安全带。	After returning to the module, she closes the hatch, adjusts the air pressure, removes her helmet, sits in the driver's seat and puts on her seatbelt.	Back inside the spacecraft, lights flash on the control panel. Still in her spacesuit, Ryan closes the hatch. Her space helmet floats by her head.
Gravity	从愤怒中安静下来之后，她继续用无线电呼叫道：	After she has calmed down, she continues calling on the radio, "... ..."	She starts hitting and kicking the controls as hard as she can. Her head bobs up and down as she rocks back and forth repeatedly.
Gravity	放好酒瓶后，他便把需要的按钮一个个都打开了。	After setting the bottle aside, he switches everything back on.	NO PARALLEL AD
Gravity	缓了缓之后，便回忆起训练内容。	After a short while, she starts recalling her training.	She gasps, breathing in big gulps of air as she shakes her head to wake herself up.
Gravity	一把扔掉之后，Ryan 好不容易抓住了一个扶手。	After throwing it aside, Ryan manages to grab onto a handle.	She nears the end of it and just manages to grab on.
Gravity	进去之后，关上舱门，系好安全带，但是控制按钮上那些中文让她不知所措，实在看不懂。	After entering, she closes the hatch and puts on her seat belt but she could not read the Chinese on those buttons.	NO PARALLEL AD
Gravity	到达预定高度后，降落伞自动打开了。	After reaching the predetermined height, the parachute opens automatically.	The module plummets toward Earth. A tiny parachute opens at the back of it. It shoots up, pulling open a much larger parachute which slows the module down.
Gravity	...触底之后，Ryan 先借着舱顶那仅剩的一点余地吸了口气，然后便从门口游了出来。	After hitting the bottom, Ryan takes a final gulp of air and swims out of the module.	Inside Ryan ducks down the surface and swims out of the module.

Frozen	国王和王后上船后，遇到了强烈的暴风雨。	After setting sail, the vessel met with a huge storm.	Huge waves engulf their vessel at the height of a storm. The ship has disappeared.
Frozen	跳完舞后，Anna 和 Hans 王子在花园里散步，聊天，有一种相见恨晚的感觉。	After the dance, Anna and Prince Hans take a stroll in the garden. They chat and wish they had known each other earlier.	As they walk along, he playfully bangs her with his shoulder. She does the same to him. He points to her head.
Frozen	Elsa 被关到了 Arendelle 城的监狱后，双手上戴着手铐。	After being thrown in a prison back in Arendelle, Elsa finds her hands cuffed up.	She tries to get up but is pulled back by two chains attached to her wrists. She looks at the thick mittens on her hands attached to the chains and then leans as near to the window as she can.
Frozen	Elsa 看到他后，问道：	Spotting him, Elsa asks, "... ..."	Hans comes into the prison, carrying a lantern.
Frozen	当 Hans 王子和随从推开牢门，进入牢房后，发现 Elsa 已经逃走了。	Prince Hans and the guards push the prison door open. After entering the cell, he realises that Elsa has escaped.	Hans pushes pass the guards and scowls in fury at the gaping hole in the ceiling.
Real Steel	停好车后，他望着游乐场里的摩天轮，发着呆。	After parking his trailer, he stares after the Ferris wheel in the carnival, in a daze.	A Ferris wheel's blinking lights reflect off Charlie's windshield as he pulls pass motor homes and parks in a patch of grass between two semis with long trailers.
Real Steel	接着，Charlie 转向 Ricky，犹豫了一下后说道：	Then, Charlie turns toward Ricky. After some hesitation, he says, "... ..."	Ricky nods for him to leave.
Real Steel	Ricky 回到看台上后，工作人员打开闸门。	After Ricky returns to his spot, a staff opens the gate.	A gate opens and Black Thunder charges out.
Real Steel	跳下车后，一边穿外套一边说：	After leaping off the truck, he replies as he puts on his jacket, "... ..."	He parks his truck.
Real Steel	教训完了 Charlie 之后，Debra 转身对 Marvin 说：	After lecturing Charlie, Debra turns to Marvin and says, "... ..."	She turns to Marvin.
Real Steel	于是，等 Debra 走出去后，Charlie 装模作样地说：	So, after Debra steps out, Charlie puts on a pretence, "... ..."	NO PARALLEL AD

Real Steel	跳下拳击台后，她一把推开了 Charlie。	After leaping off the ring, she shoves Charlie away.	NO PARALLEL AD
Real Steel	接过钱后，她便跟 Max 打招呼。	After receiving the cash, she greets Max.	NO PARALLEL AD
Real Steel	Charlie 走近些后，皱着眉说到：	After taking a step closer, Charlie frowns and says, "... .."	NO PARALLEL AD
Real Steel	金拳头跨进拳击台后，双臂在胸前交叉，观众们也一起模仿着这独特的胜利手势。	After Midas enters the ring, he crosses his arms before his chest. The audience mirrors his victory salute.	A man pulls a lever, retracting one side of the chained curtain for Midas to enter the ring. The robot raises its arms for the crowd. He crosses his wrists and a fan mirrors the salute.
Real Steel	等吵小子登台，做好比赛准备后，Finn 一边退到场边，一边热情洋溢地喊道：	Once Noisy Boy is ready, Finn retreats to the side and shouts passionately, "... .."	The chain curtain opens and Charlie hands a case to Max. As they enter the ring, he points to Finn who points back. Fight fans line railings of several upper floors.
Real Steel	接过 Charlie 递过来的饮料后，Max 终于批评他道：	After receiving the drink from Charlie, Max finally reprimands him, "... .."	NO PARALLEL AD
Real Steel	打完之后，一声不吭，而是径直走进了驾驶室，倒头就睡。	After punching, without a word, he heads straight into the cab and falls asleep.	Max punches at him. The boy steps away unforgivingly and Charlie stares after him.
Real Steel	一番摸索之后，找到了电源开关。	After fumbling around, she finds the power switch.	She fumbles around beneath its shoulders.
Real Steel	Bailey 摸了摸 Max 的脑袋后，笑着走到了一旁。	After stroking Max's head, Bailey grins as she walks to the side.	Bailey grins at him, tosses his filthy hair and steps away.
Real Steel	下车后，Charlie 带着 Max 来到了格斗中心入口处。	After alighting, Charlie brings Max to the entrance of the arena.	NO PARALLEL AD
Real Steel	两人走进一段路后，Charlie 对 Max 说：	After a distance, Charlie instructs Max, "... .."	He follows Max's excited gaze to the screen as they enter the arena.
Real Steel	Finn 和伙伴们离开后，Charlie 垂头丧气地回到入口处，却发现 Max 不在那。	After Finn and his associates leave, Charlie returns to the entrance, jaded. Max is not there.	Later in the backstage corridor, Charlie clutches a paper bag in one hand as he paces in front of a bay door.

Real Steel	动物园废弃以后，人们把游泳池里的水排干，正好就成了一大片空地。	After the Zoo was abandoned, the water in the pool was drained and an open space emerged.	Walking down a dark tunnel, they emerge at an open-air animal habitat filled with rowdy spectators.
Real Steel	夹着 Atom 原地转了一圈以后，Metro 高高举起铁锤，一下重重地砸在了 Atom 的头顶。	After clamping Atom and spinning him on the spot, Metro raises his hammer and whacks it hard on Atom's head.	Atom weakly punches at the fist around its neck. Grinning, Kingpin commands Metro to hammer his head.
Real Steel	Charlie 欢呼之后，立刻向观众们喊道：	After a quick cheer, Charlie immediately urges the crowd, "... .."	Metro's face plants on the ground.
Real Steel	退到桌边后，Max 转过身，喝了一口可乐，同时检查着电脑上 Atom 的操作程序。	After backing into the table, Max turns and takes a swig from the cola as he examines Atom's operating program on the computer.	With a frustrated look, Max turns to a picnic table. He shakes his head and grabs an opened soda can.
Real Steel	等 Ricky 他们离开后，Max 爬起来，坐到 Charlie 身旁。	After Ricky and the men leave, Max gets up and clambers over to Charlie.	The three men leave Charlie and Max on the ground. The boy eyes his father.
Real Steel	Charlie 敷衍了一句后，继续对 Max 说：	After vaguely offering a reply, Charlie continues his conversation with Max, "... .."	NO PARALLEL AD
Real Steel	而 Charlie 此刻心里是五味杂陈，想了想后，他决定先回 Tallet 训练中心找 Bailey。	Now, Charlie is overcome by mixed emotions. After giving it some thought, he decides to return to Tallet's Gym for Bailey.	NO PARALLEL AD
Real Steel	Charlie 松开嘴唇后，搂着 Bailey 的脖子，微笑着说：	Charlie pulls back and wraps his arm around Bailey's neck. Smiling, he says "... .."	The former boxer pulls back and gazes tenderly at his long-time friend. She musters a brave loving smile. And he gently strokes her cheek.
Real Steel	又亲吻了一下 Bailey 后，Charlie 站起身，朝门口走去。	After another kiss, Charlie stands up and heads for the door.	Charlie brushes a tear from her cheek, then kisses her goodbye.
Real Steel	走到拳击台旁后，Zeus 并不像其他机器人那样，弯腰穿过护栏跨进拳击台，而是慢慢下蹲。	After reaching the edge of the ring, unlike other robots which bends over to enter, Zeus slowly crouches down.	Reaching the edge of the ring, Zeus crouches low, then leaps over the ropes.

Believe	把手杖和书包放好之后，伸出双手，用双手抚摸着洗手台的周边，慢慢找到了水龙头。	After resting her white cane and bag aside, she uses both hands to feel the rim of the wash basin and slowly gets to the tap.	NO PARALLEL AD
Jumping Boy	拐过一个弯后，他们停下来，盯着前面一栋被荒野漫草包围的平房。	After turning a corner, they stop in their tracks. Their eyes fixed on a bungalow enveloped by wild plants.	NO PARALLEL AD
Jumping Boy	看了看后，把石头压在天使的蜡笔画上。	After taking a look, he places a rock on the drawing of an angel.	NO PARALLEL AD
Seeing	讲完以后，阿庆就一脸落寞地往前走，留下了懊恼的张哥。	After speaking his mind, Aqing walks on with a dejected look, leaving the frustrated Zhangge behind.	NO PARALLEL AD
Zootopia	全部表演结束后，Judy 牵着爸爸妈妈的手蹦蹦跳跳地离开了谷仓。	After the play has ended, Judy leaves the shed holding her parents' hands while hopping.	NO PARALLEL AD
Zootopia	两人握手之后，Judy 弯腰对小家伙说：	After shaking hands, Judy bends over and tells the kiddo, "... .."	NO PARALLEL AD
Zootopia	等冰棍儿全部融化之后，它便顺着排水管下来了。	After melting the Jumbo-pop, its liquid flows down the water pipe.	NO PARALLEL AD
Zootopia	追到冰川区的一处空地后，她发现那个假冒儿子，正在雪地里踩出了一排排整齐脚印，并在每个脚印的下端放上一根小木棍，而 Nick 则把冰棍儿水倒在脚印里。	After tailing them to Tundratown, she finds the imposter son creating rows of neat paw prints in the snow while placing a wooden stick on the lower end of the paw print. Nick pours the Jumbo-pop liquid into the paw print.	NO PARALLEL AD
Zootopia	谁知自己这位搭档把奶嘴吐掉后，恶狠狠地说道：	No one had any idea that his partner, after popping the pacifier, would reply coarsely, "... .."	NO PARALLEL AD
Zootopia	到了住宅区后，他踢掉车子，开始在房顶上跑。	After arriving at the residential area, he casts the vehicles aside and starts making an escape on the roofs.	NO PARALLEL AD

Zootopia	Hanker 推开门后, Judy 才发现这里所有的动物们, 不管是在水池里嬉戏的, 晒日光浴的, 还是闲庭信步的, 大家都是裸体的。	After Hanker pushes the doors open, Judy realises that all the animals are naked. Whether they are playing in the pool, sunbathing or taking a stroll, everyone is stark naked.	NO PARALLEL AD
Zootopia	在本子上记下这些信息后, Judy 反过来问 Hanker。	After penning down all the clues, Judy turns to Hanker and asks, "... ..."	NO PARALLEL AD
Zootopia	折腾了一番后, 车牌信息终于打印出来了。	After all the trouble, the licence plate details are finally printed.	NO PARALLEL AD
Zootopia	打开门后才发现天已经黑了。	After pushing the doors open, she realises it is all dark outside.	NO PARALLEL AD
Zootopia	他们脚下的一小块木板被移走后, 露出了深不见底的冰窖。	After removing a plank below their feet, it reveals a bottomless icy pit beneath.	NO PARALLEL AD
Zootopia	被救下来之后, 两人便领着十几名警察赶往那座木桥。	After being rescued, they quickly lead a dozen of cops to the platform.	NO PARALLEL AD
Zootopia	逃过一座桥后, 也就躲过了外面全部的守卫。	After crossing the bridge, it means that they have avoided all the guards.	NO PARALLEL AD
Zootopia	扫视一圈后, 发现这里是个很宽敞, 但却破旧不堪的病房。	After scanning her surroundings, she realises that the room is spacious but dilapidated.	NO PARALLEL AD
Zootopia	觉察到没什么异样后, Nick 才跟着探进脑袋来。	After ensuring that there are no threats, Nick pops his head in.	NO PARALLEL AD
Zootopia	下来之后, Judy 立刻跑到了 Nick 面前。	After her speech, Judy goes over to Nick immediately.	NO PARALLEL AD
Zootopia	让 Judy 感到更加讽刺的是, 来到市长办公室后发现办公桌上还放着一张小海报, 主人公正是自己。	After entering the Mayor's office, Judy finds a poster of herself sitting on the desk and finds it ironic.	NO PARALLEL AD
Zootopia	发现车厢移动后, 三只公羊立刻追了上去。	After noticing that the subway car is moving, the three rams give chase immediately.	NO PARALLEL AD

Zootopia	但意外的是，Judy 并没有牺牲，而是在 Nick 松开嘴后，演起了她小时候的舞台剧了。	Surprisingly, Judy was not killed. Instead, after Nick releases his bite, she begins acting her childhood play.	NO PARALLEL AD
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9.5.2 “After ..., ...” in English AD corpus

Film	English AD
If I Stay	After closing her eyes for a moment, she shifts her emotional gaze.
If I Stay	Astrid visits with Liz and other members of the band, the two girls linger after the male musicians leave.
47 Ronin	Now, Oishi drops into a darkened pit, hitting the floor hard after a steep twenty-foot fall.

9.5.3 Dialogue tags in Chinese AD corpus

Film	Sentence containing dialogue tag	Back Translation
Gravity	这时，在他们下方六百公里处，美国德克萨斯州，休斯顿火箭发射中心里，工作人员和他们联系道：	Now, 600KM below them, in Texas, the personnel from Space Centre Houston speaks to them, “... ...”
Gravity	此刻，正在飞机周围，做着太空行走的专业宇航员，Matt Kowalski，调侃道：	Now, the professional astronaut, Matt Kowalski is spacewalking around the ship and he teases, “... ...”
Gravity	另一边，Shariff 已经来到了飞机的头部，固定好绳索后，向他们喊道：	Shariff on the other hand has arrived at the front of the ship. Having fastened his tether, he shouts to them, “... ...”
Gravity	然后转过身，面对着地球和那些数不清的，遥不可及的星球们，不禁感叹道：	Then, he turns and watches the Earth and the numerous distant planets and utter, “... ...”
Gravity	如果等着机械臂帮助她一起回到飞机里，那速度恐怕来不及躲过这场灾难，因此她赶紧呼叫：	Judging from its speed, if she were to rely on it, it is unlikely that she for her to survive the disaster. Therefore, she immediately calls out ...
Gravity	显然，Ryan 还没有从一连串的变故中稳定下情绪来，稍稍迟疑了一会儿才点头道：	Obviously, Ryan has not gathered herself from the series of events. She hesitates, then nods in agreement, saying “... ...”

Gravity	经验丰富的 Matt 明白闲聊能够平复 Ryan 的情绪，于是他继续道：	Matt, who was experienced, understood that chatting can calm Ryan down. So, he continues by saying, "... ..."
Gravity	终于，Ryan 望着越来越远的各种碎片，发自肺腑道：	Finally, as Ryan watches the debris float further away, she speaks her mind, "... ..."
Gravity	从愤怒中安静下来之后，她继续用无线电呼叫道：	After she has calmed down, she continues calling on the radio, "... ..."
Gravity	笑道这儿，她开始自言自语道：	Laughing, she begins a monologue, "... ..."
Gravity	Ryan 不禁笑道：	Ryan lets out a chortle, "... ..."
Gravity	然后她一边开始按章操作，一边笑着说：	As she follows the operating instructions, she chuckles, "... ..."
Gravity	一边试，一边说：	As she tries, she speaks, "... ..."
Frozen	Hans 王子走了进来。Elsa 看到他后，问道：	Hans enters. Spotting him, Elsa asks, "... ..."
Frozen	他们来到城门前，侍卫看到了他们，喊道：	They arrive at the gates. Upon sighting them, the guards shout "... ..."
Real Steel	Charlie 一边穿鞋，一边说：	As Charlie puts on his shoes, he replies, "... ..."
Real Steel	Charlie 凑上前瞅了一眼手机，后悔地摇摇头，说漏嘴了，但他还是应付道：	Charlie takes a peep at his mobile phone and shakes his head regrettably. A slip of tongue but he continues "... ..."
Real Steel	其中一个女孩，Rachel，指着坐在 Charlie 床对面的一架机器人问道：	One of the girls, Rachel, points at the robot seated opposite Charlie's bunk and asks, "... ..."
Real Steel	Rachel 的姐姐 Susan 说：	Rachel's sister, Susan speaks up, "... ..."
Real Steel	Susan 抬头问道：	Looking up, Susan asks, "... ..."
Real Steel	当 Charlie 带着偷袭者来到公园里的圆形斗牛场边上时，Ricky 正站在场地中央手持话筒，对数以百计的观众们说道：	When Charlie and Ambush reach the circular battlefield in the garden, Ricky is standing at the centre, addressing the crowd, "... ..."
Real Steel	这时，负责看管公牛的 Raymond 走过来问 Ricky：	Now, Raymond who is in charge of the bull walks over to Ricky and asks, "... ..."

Real Steel	他凑近了些，长得比 Charlie 高一点，居高临下地说道：	He gains in on Charlie. Since he was taller, in his condescending position, he speaks, "... ..."
Real Steel	Ricky 也示意 Raymond 到一边去。接着，Charlie 转向 Ricky，犹豫了一下后说道：	Then, Charlie turns toward Ricky. After some hesitation, he says, "... ..."
Real Steel	然后，一边把那叠钱放回口袋里，一边说：	Then, he shoves the stack of bills back into his pocket as he sniggers, "... ..."
Real Steel	然后，Ricky 一边展示着上勾拳，一边说：	Then, Ricky sneers as he dishes out an uppercut punch, "... ..."
Real Steel	接着，他转身边走边说：	Then, he turns and leaves. While walking away, he scoffs "... ..."
Real Steel	Charlie 摘掉墨镜，对身旁的偷袭者说：	Charlie removes his sunglasses and says to Ambush, "... ..."
Real Steel	她的妹妹也一本正经地说：	With a poker face, the sister says, "... ..."
Real Steel	然后对着护栏外的 Charlie 说：	Then, he tells Charlie "... ..."
Real Steel	接着，便跑向偷袭者的残骸，继续喝彩道：	Then, he sprints towards the remains of Ambush and cheers, "... ..."
Real Steel	于是，他对着慢慢关上的电动门说道：	He mutters at the snail-like automatic doors, "... ..."
Real Steel	另一名警察赶紧说：	The other cop quickly steps in, "... ..."
Real Steel	这时，那名被击倒的警察站起来说道：	Now, the cop whom Charlie struck, stands up and explains "... ..."
Real Steel	法庭上，法官郑重地说道：	At the courthouse, the judge addresses, "... ..."
Real Steel	说着，Debra 从证人席上站了起来，然后笑着指了指坐在身旁的一个男人，接着说：	Debra acknowledges as she stands up. Then, pointing to the man beside her, she persuades, "... ..."
Real Steel	跳下车后，一边穿外套一边说：	After leaping off the truck, he replies as he puts on his jacket, "... ..."

Real Steel	法庭上, Debra 还在争取道:	In the courthouse, Debra asserts, "... ..."
Real Steel	立刻尴尬地转过身, 不过法官很快就问他:	He turns his back immediately but the judge asks, "... ..."
Real Steel	Charlie 无奈, 只能转回来, 支支吾吾道:	Exposed, Charlies turns back and stammers, "... ..."
Real Steel	教训完了 Charlie 之后, Debra 转身对 Marvin 说:	After lecturing Charlie, Debra turns to Marvin and says, "... ..."
Real Steel	于是, 等 Debra 走出去后, Charlie 装模作样地说:	So, after Debra steps out, Charlie puts on a pretence, "... ..."
Real Steel	她头也没抬地说:	Without lifting her head, she replies, "... ..."
Real Steel	Charlie 不紧不慢地在包里翻找着干净衣服, 慢条斯理地对着他面前这个身材苗条, 长相秀美的女人说道:	Charlie unhurriedly rummages his bag for fresh clothes. Facing the slim and pretty lady, he speaks slowly, "... ..."
Real Steel	Charlie 换好干净衣服, 紧挨着她说:	Charlie changes into fresh clothes and gets up close to her. He says, "... ..."
Real Steel	打完招呼, 他转头对 Bailey 说:	After exchanging greetings, he turns to Bailey and says, "... ..."
Real Steel	Charlie 走近些后, 皱着眉说到:	After taking a step closer, Charlie frowns and says, "... ..."
Real Steel	Charlie 推开侧门走进屋, 走向 Bailey, 迫不及待地问道:	Charlie enters from the side door and walks toward Bailey. Eagerly, he asks, "... ..."
Real Steel	Charlie 笑着问他:	Charlie laughs, "... ..."
Real Steel	接着 Charlie 拿起遥控耳机对着上面的话筒说道:	Then, Charlie picks up the headset controls and speaks into the mic, "... ..."
Real Steel	Bailey 走过来, 指着遥控器对 Charlie 说:	Bailey steps over. She points to the controls and says, "... ..."
Real Steel	然后, 他便转身对 Finn 说:	Then, he turns to Finn and confirms, "... ..."
Real Steel	等吵小子登台, 做好比赛准备后, Finn 一边退到场边, 一边热情洋溢地喊道:	Once Noisy Boy is ready, Finn retreats to the side and shouts passionately, "... ..."
Real Steel	笑着对 Max 说:	"... ..., " he chortles.
Real Steel	接过 Charlie 递过来的饮料后, Max 终于批评他道:	After receiving the drink from Charlie, Max finally reprimands him, "... ..."

Real Steel	过了一会儿，他指着 Max 说：	After some time, he points at Max and says, "... ..."
Real Steel	于是，他无奈地对身旁的 Max 说：	Downtrodden, he turns to Max and says, "... ..."
Real Steel	Charlie 打开手电筒，指着这个脑袋说：	Charlie turns on the torch. Pointing at the head, he says, "... ..."
Real Steel	然后，他转过身，一边寻找着需要的零件，一边继续说道：	Then, he turns away. As he searches through the parts, he shares, "... ..."
Real Steel	Max 把零件放到拖车上，转头问道：	Max loads the parts onto the cart, turns around and asks, "... ..."
Real Steel	Max 继续往前走了几步，然后转身问道：	Max takes a couple more steps and turns to ask, "... ..."
Real Steel	Bailey 摇摇头，走到桌子边，转过身忍着泪水对 Charlie 说：	Shaking her head, Bailey crosses over to the table. Holding her tears, she says, "... ..."
Real Steel	站在一旁的 Bailey 端起一杯咖啡，接着说：	Standing there with a cup of coffee, Bailey laughs, "... ..."
Real Steel	Charlie 一边把偷袭者的脑袋费力地搬到一旁的架子上，一边说：	As Charlie tediously moves Ambush's head to the shelf, he says, "... ..."
Real Steel	Bailey 犹犹豫豫地回答道：	Bailey replies hesitantly, "... ..."
Real Steel	两人走进一段路后，Charlie 对 Max 说：	After a distance, Charlie instructs Max, "... ..."
Real Steel	Finn 拍着 Charlie 的胳膊，摇摇头说：	Finn pats on Charlie's arm, shakes his head and adds, "... ..."
Real Steel	他一出来就对 Charlie 说：	As soon as he exits, he shares, "... ..."
Real Steel	Charlie 一边走向货车，一边对身旁手舞足蹈的 Max 说：	"... ..." Charlie tells the exuberant Max as he walks toward the trailer.
Real Steel	走着走着，Charlie 对 Max 说：	Entering with Max, Charlie warns, "... ..."
Real Steel	Charlie 指了指 Max，于是 Kingpin 对 Max 说：	Charlie points at Max. So, looking at Max, Kingpin says, "... ..."
Real Steel	Kingpin 朝一旁吐了口水，双手叉腰接着说：	Kingpin spits a loogie. With an akimbo, he says, "... ..."

Real Steel	他身后的伙伴吃惊地喊道：	His cronies are in shock and shouts, “... ..”
Real Steel	教训完了伙伴，Kingpin 回过头，弯下腰，凑到 Max 面前，一改先前的嬉皮笑脸，而狠狠地说：	After lecturing his buddy, Kingpin turns and bends down. On level with Max, he wipes the joking look and warns, “... ..”
Real Steel	对面的 Kingpin 对着观众们大声喊道：	Opposite, Kingpin faces the audience and shouts, “... ..”
Real Steel	Max 对 Atom 喊道：	“... ..,” Max shouts at Atom.
Real Steel	这时，负责计时的人喊道：	Now, the timekeeper shouts, “... ..”
Real Steel	于是，Charlie 喊道：	So, Charlie shouts, “... ..”
Real Steel	Kingpin 对观众们喊道：	“... ..,” Kingpin roars at the audience.
Real Steel	Kingpin 于是一边跑向 Max 和 Charlie，一边向失望的观众们喊道：	As Kingpin rushes toward Max and Charlie, he hollers at the disappointed crowd. “... ..”
Real Steel	Charlie 欢呼之后，立刻向观众们喊道：	After a quick cheer, Charlie immediately urges the crowd, “... ..”
Real Steel	Max 还故意冲 Kingpin 嚷了一句：	“... ..,” Max mocks Kingpin intentionally.
Real Steel	这时，一位比赛经纪人快步赶到他们身旁，递给 Charlie 张名片，边走边说：	Now, a competition manager hastens his steps toward them and hands Charlie a name card, as he introduces “... ..”
Real Steel	Max 戴上耳机，对着耳机上的话筒说：	Max puts on the headset and speaks into the mic, “... ..”
Real Steel	然后坐在桌旁的椅子上，接着说：	Then, he sits on the bench and says, “... ..”
Real Steel	Charlie 笑着点点头，自言自语道：	Laughing, Charlie nods and mutters to himself, “... ..”
Real Steel	这时，车在广播里传来了拳击频道主持人的声音：	Now, the DJ’s voices ring from the radio in the car, “... ..”
Real Steel	Charlie 握手致意，但 Lemkova 没搭理他，而是自顾自的指着左边沙发上，一位背对着他们的年轻男子，接着说道：	Charlie offers a handshake but Lemkova did not reciprocate. She points to a man on the sofa on the left who has his back to them and introduces, “... ..”

Real Steel	他问 Max:	"... ..," he asks Max.
Real Steel	面对父子俩的争执, Lemkova 微微一笑, 然后板起脸对 Max 说:	Watching the argument between the father and son, Lemkova smiles. Then, glancing over at Max with a stern look, she says, "... .."
Real Steel	他跟在后面, 边走边劝道:	He follows closely behind and persuades, "... .."
Real Steel	全身做好防护措施的裁判走到拳击台中央, 依次对双方选手说:	With his protective gear on, the referee steps up to the centre of the ring and faces the robots respectively, "... .."
Real Steel	十几分钟后, 在选手休息室外的走廊里, 经纪人 Lolly 对 Max 说:	Ten minutes later, at the corridor outside the challenger's room, the manager praises Max, "... .."
Real Steel	Charlie 站在车厢外, 开心地自言自语:	Standing outside the trailer, Charlie happily mutters to himself, "... .."
Real Steel	突然, Ricky 带着两个彪形大汉走了过来。Charlie 还欠着他钱呢。知道这次大事不妙, 但依然故作镇定道:	Suddenly, Ricky appears with two burly men. Charlie owe him money. Although Charlie knows it's trouble, he keeps his composure and entertains, "... .."
Real Steel	接着, 他对趴在地上的 Max 说:	Then, he looks over to Max who is sprawled on the floor and says, "... .."
Real Steel	Ricky 一愣, 然后对 Charlie 说:	Ricky is taken aback, then says, "... .."
Real Steel	Charlie 忍着疼问道:	Enduring the pain, Charlie asks, "... .."
Real Steel	Max 转头问 Charlie:	"... ..," Max turns and asks Charlie.
Real Steel	Debra 立刻对 Marvin 抱怨道:	"... ..," Debra complains to Marvin,
Real Steel	Charlie 敷衍了一句后, 继续对 Max 说:	After vaguely offering a reply, Charlie continues his conversation with Max, "... .."
Real Steel	Debra 此刻正站在货车后面, 对车厢里正在收拾行李的 Max 说:	Now, standing at the rear of the trailer, she watches Max pack his bags and pacifies, "... .."

Real Steel	Charlie 松开嘴唇后，搂着 Bailey 的脖子，微笑着说：	Charlie pulls back and wraps his arm around Bailey's neck. Smiling, he says "... ..."
Real Steel	Charlie 转过身，意味深长地说：	Charlie turns around. With a profound look, he says, "... ..."
Real Steel	于是，Charlie 继续对 Max 说：	So, Charlie continues, "... ..."
Real Steel	然后笑着对 Max 说：	With a laugh, he reminds Max, "... ..."
Real Steel	他对 Finn 说：	"... ...," he tells Finn.
Real Steel	主持人伴随着震撼的音乐说道：	Accompanied by thrilling music, the emcee declares, "... ..."
Real Steel	Bailey 着急地喊道：	Bailey shouts anxiously, "... ..."
Real Steel	Ricky 赌了十万，可现在 Atom 却撑过了第一回合，于是他赶紧对身旁的美女说：	Ricky made a bet of a hundred thousand dollars. But now that Atom survived the first round, he quickly whispers to the beauty, "... ..."
Real Steel	于是焦头烂额的 Ricky 只能对美女说：	Being cornered, Ricky tells the beauty "... ..."
Real Steel	她质问一旁的 Tak Mashido：	"... ...," she questions Tak Mashido who is beside her.
Real Steel	裁判在边上等着，而 Charlie 继续对 Atom 说：	The referee waits at the side. Charlie continues speaking to Atom, "... ..."
Real Steel	Bailey 忍不住喊道：	Bailey blurted out loud, "... ..."
Real Steel	Lemkova 往 Tak Mashido 吼道：	"... ...," Lemkova bursts at Tak Mashido.
Real Steel	Max 压抑不住激动的情绪，高举双手喊道：	Max cannot keep his excitement any longer. Raising both his hands, he shouts, "... ..."
Real Steel	Charlie 笑着对 Max 说：	Grinning, Charlie tells Max, "... ..."
Real Steel	Lemkova 故作镇定道：	Maintaining her composure, Lemkova remarks, "... ..."
Real Steel	面对着 Atom，Max 笑着说：	Facing Atom, Max grins and says, "... ..."

Real Steel	Charlie 放下 Max，然后抓着他的胳膊，弯下腰说道：	Charlie sets Max down. Holding onto Max's arm, Charlie bends down and says, "... .."
Jumping Boy	田边指着星星对小咖说：	Pointing at the stars, Tianbian tells Xiaoka, "... .."
Jumping Boy	广场上，混混一脸凶恶地问小咖：	At the open space, the hoodlum questions Xiaoka furiously, "... .."
Jumping Boy	阿吉对小咖说：	Aji says to Xiaoka, "... .."
Jumping Boy	万朋奉指着故事书对他妈妈说：	Pointing to the storybook, Wan Pengfeng tells his mum, "... .."
Seeing	女主管问阿庆：	The female manager asks Aqing, "... .."
Seeing	但阿庆已经心灰意冷，不想再去尝试，他甩掉张哥的手，说：	But Aqing has lost all hopes. He does not wish to go on trying. He flings off Zhangge's hand and says, "... .."
Seeing	师傅问：	The expert asks, "... .."
Seeing	阿庆正在调音，师傅的话在他耳边响起：	Aqing is tuning the instrument and his mentor's teachings ring in his ears, "... .."
Zootopia	Judy 深情并茂道：	Judy recites, full of emotion, "... .."
Zootopia	Alice 接下去说：	Alice continues, "... .."
Zootopia	狐狸小吉町则嘲笑道：	Gideon, the little fox, mocks, "... .."
Zootopia	面前正好有个胡萝卜摊。爸爸于是指着说道：	A carrot stall stands in front of them. Dad points to it and says, "... .."
Zootopia	Judy 赶紧上前制止道：	Judy goes up promptly and interferes, "... .."
Zootopia	接着吉町把她的脑袋按在地上，几乎是趴在她身上威胁道：	Then, Gideon presses her head to the ground, towering over her, he threatens, "... .."
Zootopia	第一天上课时，教练对班上十几名学生说：	On the first training, the trainer informs the cadets, "... .."
Zootopia	局长板着脸说道：	Chief Bogo keeps a straight face and announces, "... .."

Zootopia	这会儿，店长正没好气地对他说：	Now, the store manager tells him bluntly, "... ..."
Zootopia	刚要离开，却听到店长说：	They were about the leave when the store manager says, "... ..."
Zootopia	于是，Judy 便走上前对店长说：	So, Judy walks up to the store manager and says, "... ..."
Zootopia	两人握手之后，Judy 弯腰对小家伙说：	After shaking hands, Judy bends over and tells the little one, "... ..."
Zootopia	于是赶紧喊道：	So, she shouts "... ..."
Zootopia	谁知自己这位搭档把奶嘴吐掉后，恶狠狠地说道：	No one had any idea that his partner, after popping the pacifier, would reply coarsely, "... ..."
Zootopia	赶到 Nick 面前，一边倒着走，一边说：	She rushes to overtake Nick. As she walks backwards, she says, "... ..."
Zootopia	这时，隔壁的山羊邻居喊道：	Now, her goat neighbours yell, "... ..."
Zootopia	坐进警车里，头撞着方向盘说道：	She sits in her police vehicle. As she hits her head on the steering wheel, she compels herself, "... ..."
Zootopia	突然，一位猪店长跑过来，冲她喊着：	Suddenly, a pig store manager runs over and shouts, "... ..."
Zootopia	半个多小时后，在城中区警察分局的咨询台，豹警官正边吃着甜甜圈，边跟一位女士说：	Half an hour later, inside the station's lobby, Clawhauser is chewing on his donut while telling a lady, "... ..."
Zootopia	Judy 跟着跳了进来，自豪地说：	As Judy hops into the station, she announces proudly, "... ..."
Zootopia	但是局长却在三楼冲她喊：	But Chief Bogo yells at her from three levels above, "... ..."
Zootopia	几分钟后，局长便训斥道：	Minutes later, Chief Bogo reprimands, "... ..."
Zootopia	这时，豹警官来电话说：	Now, Clawhauser calls, "... ..."
Zootopia	而 Judy 则皱着眉说道：	Judy furrows her brow and replies, "... ..."
Zootopia	这时，在婴儿车里，他那位搭档科尔推开车盖子，忍不住笑道：	Now, his partner who was in the baby stroller opens the shades and chortles, "... ..."

Zootopia	在本子上记下这些信息后，Judy 反过来问 Hanker:	After penning down all the clues, Judy turns to Hanker and asks, "... ..."
Zootopia	因此，Judy 抱怨道:	So, Judy complains, "... ..."
Zootopia	Judy 都快急死了，谁知 Nick 还插科打诨道:	Judy is in such a rush but Nick interrupts and jokes, "... ..."
Zootopia	这时，Judy 想起来了，于是小声问道:	Now, Judy recalls and whispers, "... ..."
Zootopia	听到这儿，Nick 失望地捂着脸，而 Judy 却走到大先生面前，继续说道:	Hearing that, Nick hides his face in disappointment while Judy steps up to Mr. Big and continues, "... ..."
Zootopia	这时，大先生对 Judy 说:	Now, Mr. Big tells Judy, "... ..."
Zootopia	于是，Judy 喊道:	So, Judy yells, "... ..."
Zootopia	这时，Judy 看到了前方不远处，也是藤蔓丛生，于是喊道:	Now, Judy spots a vine netting nearby and shouts, "... ..."
Zootopia	最后，还是 Judy 先开口道:	Eventually, Judy was to first to speak, "... ..."
Zootopia	Nick 摸着她蓬松的头发说:	Nick touches Bellwether's wool puff and blurts, "... ..."
Zootopia	这时，Nick 拿过鼠标，一边操作，一边说:	Now, as Nick clicks on the mouse, he explains, "... ..."
Zootopia	她笑着说:	She laughs, "... ..."
Zootopia	见吉町一下车，在忙着搬糕点，Judy 立刻上前招呼道:	Watching Gideon alight and busy carrying the pastries, Judy goes up to him and greets, "... ..."
Zootopia	这时，Judy 爸爸听到身后的农田里有孩子的嬉闹声，赶紧喊道:	Now, Judy's Dad hears the kiddos playing in the field behind and warns, "... ..."
Zootopia	她走过去敲了敲后车厢门，科尔举着板球棍，开门骂道:	She walks over and knocks on the van. Raising a baseball bat, Finnick shouts, "... ..."
Zootopia	然后一边把手里的牙签弹到 Judy 脸上，一边说:	Weaselton flicks a toothpick in Judy's face and retorts, "... ..."
Zootopia	Doug 还在说着:	Doug is still on the phone, "... ..."
Zootopia	这时，Doug 他们打电话汇报道:	Now, Doug and his cronies make a phone call, "... ..."
Zootopia	在铁轨上逃命的杰西大声喊道:	Jessi, who is running for his life, shouts, "... ..."
Zootopia	而 Judy 则指着手枪问道:	Judy points at the gun and says, "... ..."

Zootopia	两人激动地拥在了一起，然后转头对前来探望的 Judy 说：	Emotional, the two embraces, then turn their heads to express their gratitude to Judy, "... ..."
Zootopia	一年之后，在动物城警察学校，新一届学生的毕业典礼上，Judy 登台致辞道：	A year later, at the police academy, Judy addresses the fresh graduates at the commencement, "... ..."
Zootopia	而闪电依然慢吞吞地招呼道：	While Flash greets as slowly as before, "... ..."

9.5.4 Dialogue tags in English AD corpus

Film	Sentence containing dialogue tag
Frozen	Anna greets the horse, "Hello."
Frozen	Elsa addresses her subjects, "Are you ready?"
Real Steel	A bull handler chuckles, "Get the hell out of here."

9.5.5 Usage of "now" in Chinese AD corpus

Film	Use of "now" or its equivalent in Chinese AD	Back translation
Gravity	这时，在他们下方六百公里处，美国德克萨斯州，休斯顿火箭发射中心里，工作人员和他们联系道：	Now, 600KM below them, in Texas, the personnel from Space Centre Houston speaks to them, "... ..."
Gravity	此刻，正在飞机周围，做着太空行走的专业宇航员，Matt Kowalski，调侃道：	Now, the professional astronaut, Matt Kowalski is spacewalking around the ship and he teases, "... ..."
Gravity	Ryan 的助手 Shariff 此刻正在望远镜的另一侧更换零件。	Ryan's assistant, Shariff, is now at the other side of the Telescope, replacing some parts.
Gravity	这会儿，Ryan 正在他面前忙活着。	Now, Ryan is busy working in front of him.
Gravity	这时，地面工作人员呼叫探险者号的机长，Tesslyn。	Now, the ground personnel are calling for Explorer's captain, Tesslyn.
Gravity	这时，身子般粗细，足有四五辆轿车般机械臂的一端，已经移到了 Ryan 的脚下。	Now, a robotic arm as wide as human body and as long as four to five cars has come to Ryan.

Gravity	此时的 Ryan 还被固定在机械臂上。	At this moment, Ryan is still locked on the robotic arm.
Gravity	这时，等待 Ryan 的就只有死亡了。	Now, death will be all that awaits.
Gravity	这时，Matt 正好向左边转弯。	Now, Matt makes a timely left turn.
Gravity	此时，空间站正反射着太阳的光辉，很是耀眼。	Now, the space station reflects the sun rays, bright and glistening.
Gravity	这时，在两人身后，太阳开始缓缓照亮地球沉睡着的另一半。	Now, behind them, sunlight crawls over the part of Earth which is still in deep sleep.
Gravity	这会儿电板正在烈日的照耀下为空间站提供充足的能源。	Now, the solar panels are bathing in the sun rays, providing sufficient energy for the space station.
Gravity	此刻，他正被绳子带着，猛着撞了过来。	Now, he is being pulled along by the tether, crashing straight into Ryan.
Gravity	这下 Ryan 也被迫松开了手，两个人撞到了电板上，而且分别在上下两侧。	Now, Ryan is forced to loosen her grip. They each land on one side of the solar panel.
Gravity	这时，她正好飞过了一架逃生舱。	Now, Ryan floats pass a module.
Gravity	而 Matt 因为刚才的撞击没抓住什么东西，此刻正朝 Ryan 冲了过来。	But Matt has not been able to grab onto anything after the clash. Now, he is coming towards Ryan.
Gravity	原先还弯弯曲曲的，现在已经被完全拉直了。	The cords are hanging loosely. Now, they grow taut.
Gravity	现在，无论如何她都要先赶到气闸那儿去。	Now, in any case, she has to make her way to the airlock.
Gravity	这时她木然望着窗外。	Now, she looks out of the window wearing a dull expression.
Gravity	Ryan 现在呆的地方就是联盟号逃生舱。	Ryan is now in the Soyuz.
Gravity	这会儿，她看了一下手表。	Now, she looks at her watch.
Gravity	这会儿，Ryan 才发现自己快撞上空间站了。	It is only now that Ryan realises that she is going to crash into the space station.
Gravity	这会儿，Ryan 从观察窗口里终于发现了被卡住的降落伞伞盖，明白过来是怎么回事了。	Now, Ryan finally sees the parachute from the view window and begins to understand.
Gravity	就在这时，手表上的倒计时闹钟响了。	Right at this moment, the counter timer beeps.
Gravity	这时，她突然意识到拆卸机不见了，赶紧转身，发现它正在向远处飘去，赶紧伸手去抓。	Now, she suddenly realises that the electric spanner has gone missing. She turns and sees it floating away. She quickly stretches her hand out and tries to grab it.

Gravity	可就在这时，卫星碎片击中了空间站的燃料舱，空间站瞬间被炸成了两节。	But at this moment, the debris smashes into the space station's fuel tank and the space station splits into two in an instant.
Gravity	这时，逃生舱已经渐渐进入了地球背向太阳的那一侧。	Now, the module is gradually moving behind the Earth, away from the Sun.
Gravity	同时，Ryan 也慢慢的把天宫号空间站的方位调整到了驾驶窗口的正中间。	At the same time, Ryan slowly adjusts the trajectory such that Tiangong space station is positioned in the centre of the view window.
Gravity	这时，她下意识地敲了一下面前的仪表板才发现燃料竟然已经用光了。	Now, she subconsciously knocks on the fuel gauge in front of her, only to find that it has run out.
Gravity	此刻已经联系不上休斯顿或者天宫号了。	Now, all communications with Houston and Tiangong has been lost.
Gravity	她现在正好背对着天宫号。	Now, she has her back to Tiangong.
Gravity	现在，她脚下不远处就是天宫号的太阳能电板了。	Now, Tiangong's solar panels are just a few metres below her feet.
Gravity	这时，天宫号遇到的空气阻力越来越大了。	Now, Tiangong is facing greater resistance.
Gravity	这时，控制台上终于传来了熟悉的声音。	Now, a familiar voice is heard over the radio.
Gravity	这时，她想到了牺牲的队友们，特别是 Matt，想到了协助她回来的那两个逃生舱。	Now, she thinks of the teammates who have been sacrificed, especially Matt. And thinks of the two modules which helped her return to Earth.
Frozen	此时，Hans 王子的手及时拉住了她。	Now, Prince Hans holds her back promptly.
Frozen	此时，水面迅速已经结冰，船被冻在了水面上，无法移动。	Now, the water quickly turns into ice and the vessels are frozen and immobilised.
Frozen	此时的 Arendelle 城被冰雪覆盖着，城堡里的烽火被突如其来冰雪给浇了。	Now, Arendelle is completely covered in snow, putting out castle flames along with it.
Frozen	此刻，Hans 正带着人马向冰雪城堡赶来。	Now, Hans leads the men to the ice palace.
Frozen	此时，Elsa 公主逃出监狱，迷失在狂风暴雪中。	Now, Princess Elsa escapes from the prison. She is lost in the blizzard.
Frozen	此时，Kristoff 正在离她不远处，他听到了她的声音。	Now, Kristoff is nearing her. He can hear her.
Real Steel	这时，车厢外站着三个小女孩。	Now, three little girls stand outside the trailer.

Real Steel	这时，另一个女孩 Marsha 掏出了摄像机。	Now, another girl, Marsha, whips out a camera.
Real Steel	这时，Ricky 趾高气扬地走了过来。	Now, Ricky strides proudly toward Charlie.
Real Steel	这时，负责看管公牛的 Raymond 走过来问 Ricky:	Now, the bull handler, Raymond, walks over to Ricky and asks, "... .."
Real Steel	就在这时，左手边观众席里的一位美女不停地朝 Charlie 抛媚眼。	Now, a beauty to the left of the bleachers flirts with Charlie.
Real Steel	而此刻的 Charlie 只顾着和那位美女观众逗乐，根本就没注意场上的情况。	But now, Charlie is so focused on flirting with the beauty, he completely neglects the match.
Real Steel	这时，之前那个女孩 Susan 正拖着偷袭者的一条腿从身旁经过。	Now, Susan, the little girl from before, drags Ambush's limb.
Real Steel	这时，突然发现两个有警察模样的男人朝他这边走了过来。	Now, he suddenly realises two men walking in his direction. They look like they are cops.
Real Steel	这时，那名被击倒的警察站起来说道:	Now, the cop whom Charlie struck, stands up and explains "... .."
Real Steel	而此时，正一边把货车开进法院的停车场，一边在给机器人卖家打电话。	Now, as he drives his trailer into the courthouse's carpark, he calls the seller.
Real Steel	就在这时，Charlie 开门进来了，他一下就认出了不远处的 Debra。	Now, Charlie opens the door and enters. He recognises Debra immediately.
Real Steel	这时，Charlie 迅速打量了一下 Marvin。	Now, Charlie quickly eyes Marvin.
Real Steel	这时，Marvin 已经来到面前了。	Now, Marvin approaches him.
Real Steel	就在这时，Marvin 出现在了大门口。	Now, Marvin appears at the entrance.
Real Steel	这时，他们拐个弯，已经在路边等候的 Debra 走到 Charlie 面前。	Now, they turn a corner. Debra who is waiting at the roadside, paces up to Charlie.
Real Steel	这时，Bailey 从 Charlie 身后走了过来。	Now, Bailey passes from behind Charlie.
Real Steel	这时，Max 也从侧门进来了。	Now, Max enters too from the side door.
Real Steel	这时，Max 把钥匙拿到了阴沟的正上方。	Now, Max dangles the keys over the sewer grate.
Real Steel	这时，响起了阵阵雷声。	Now, thunder roars.
Real Steel	这时，又一束灯光扫过来了。	Now, another searchlight sweeps toward them.

Real Steel	这时，开始下雷阵雨了。	Now, it started to rain.
Real Steel	天黑，Max 没注意，其实自己此刻已经站在了原本应该是护栏的悬崖边上。	As it is dark, Max did not realise that he is now standing at the precipice where the railings once stood.
Real Steel	这时，Charlie 沿着一侧的楼梯迅速跑了下来。	Now, Charlie hastily descends a ladder along one side of the precipice.
Real Steel	此时的 Charlie 正站在离门口不远的货车旁等着他。	Now, Charlie stands waiting for him at the trailer parked near the entrance.
Real Steel	这时，Bailey 正好走过来，发现威风凛凛的吵小子才一个晚上就成了面前这堆废铜烂铁，感到很不可思议。	Now, Bailey walks over. She finds it unbelievable that the majestic Noisy Boy has been reduced to trash overnight.
Real Steel	就在这时，已经睡醒的 Max 走了进来。	Now, Max who has awoken, enters.
Real Steel	此刻，中心门口硕大的屏幕上正在播放机器人 Zeus 的比赛片段。Charlie 立刻叫醒已经睡着的 Max。	Now, at the entrance to the arena, a jumbotron flashes the snippets of Zeus' matches.
Real Steel	这时，一位高挑的美女从保镖身后来到了记者们面前。	Now, a tall and slender beauty emerges from behind the bodyguards. She steps forward to the reporters.
Real Steel	这时，Lemkova 身后的工作人员们让开一条路。	Now, the bodyguards behind Lemkova makes way.
Real Steel	这时，工作人员们冲开挤着的人群，护送 Zeus 走向比赛场地。	Now, the personnel part the crowd as Zeus marches toward the battle arena.
Real Steel	这时，站在计时器旁的一个家伙用力地敲响钟。	Now, the fellow standing beside the timer rings the bell.
Real Steel	这时，负责计时的人喊道：	Now, the timekeeper shouts, "... ..."
Real Steel	就在这时，Metro 一个 360 度转身，紧接着一击重重的勾拳把 Atom 击倒在了 Max 的面前。	Now, Metro spins 360 degrees and strikes Atom with a hook. Atom falls right before Max.
Real Steel	这会儿的 Kingpin 更加失落了。	Now, Kingpin is more dejected.
Real Steel	这时，一位比赛经纪人快步赶到他们身旁，递给 Charlie 张名片，边走边说：	Now, a competition manager hastens his steps toward them and hands Charlie a name card, as he introduces "... ..."
Real Steel	这时，Charlie 从旅馆里走了过来。	Now, Charlie steps out from the motel.
Real Steel	这时，车在广播里传来了拳击频道主持人的声音：	Now, the DJ's voices ring from the radio in the car, "... ..."
Real Steel	此时的 Bailey 正在酒吧里跟大群拳击迷们，等待着比赛的开始。	Now, Bailey joins the other boxing fans in a bar. She waits for the match to begin.
Real Steel	此时，对面的操作员也慌了神。	Now, the operators have lost their cool.

Real Steel	此时的 Lemkova 真是快气疯了，而 Tak Mashido 则先悄悄地转身离开了。	Now, Lemkova is almost going to blow her top. Tak Mashido takes his leave silently.
Real Steel	这时，比赛经纪人 Lolly 走了过来，递上自己的名片。	Now, a competition manager named Lolly approaches. He presents his name card.
Real Steel	这时，一名工作人员走了进来。	Now, a staff enters.
Real Steel	这时，旁边不远处的沙发上站起了两个人。	Now, two figures stand up from a nearby sofa.
Real Steel	这时，Marvin 走过来，把之前答应过的五万块钱递给 Charlie。	Now, Marvin walks over and hands Charlie the 500 thousand he promised.
Real Steel	Debra 此刻正站在货车后面，对车厢里正在收拾行李的 Max 说：	Now, standing at the rear of the trailer, she watches Max pack his bags and pacifies, "... .."
Real Steel	而 Charlie 此刻心里是五味杂陈，想了想后，他决定先回 Tallet 训练中心找 Bailey。	Now, Charlie is overcome by mixed emotions. After giving it some thought, he decides to return to Tallet's Gym for Bailey.
Real Steel	这时，Bailey 醒了过来	Now, Bailey wakes.
Real Steel	此刻，Max 和 Atom 正好面对面。	Now, Max and Atom faces each other.
Real Steel	这时，Debra 从里屋走了过来。	Now, Debra steps to the door.
Real Steel	这时，Ricky 在一位美女的陪伴下走了过来。	Now, with the company of a beauty, Ricky saunters over.
Real Steel	此刻，他跟伙伴们正在外面的广场上组织下注。	Now, at the square outside, Finn and his associates are taking bets on the match.
Real Steel	全场比赛一直主动攻击的 Zeus 耗电太多，此时的电量确实所剩无几了。	As Zeus has been proactively attacking throughout the match, too much energy has been consumed. It seems like there's not much left now.
Believe	与此同时，她还是必须伸出双手，寻找掉落在地上的手杖。	At the same time, she needs to stretch her hands out to look for the cane which has fallen to the ground.
Believe	在此同时，另一名女同学走进了洗手间。	At the same time, another female student enters the restroom.
Jumping Boy	这时，墙上一张张的便条纸仿佛被一阵旋风拔起，连同一张小远画的天使的蜡笔画。	Now, the post-its peel off the wall, as though being blown off by the wind, along with Xiaoyuan's drawing of an angel.
Jumping Boy	这时阿吉和杨桃也追上来。	Now, Aji and Yangtao catches up.

Jumping Boy	这同时，一批红色的气球被释放，一个个飘向了天空。	Now, a bunch of red balloons are released. Each of them floating higher into the sky.
Seeing	这时，闹钟响起，他下意识地伸手按掉闹钟。	Now, the alarm rings. Subconsciously, he stretches out his hand and turns it off.
Seeing	这时捷运已经开动，公车也在街头跑来跑去，市区已经开始忙碌起来。	Now, the subway is up and the public buses roam the streets. The city is bustling.
Seeing	这时，阿庆来到十字路口，他正在等红灯。	Now, Aqing arrives at a junction and waits for the green man.
Seeing	这时，绿灯亮起，两旁的车子停下来，我们看见片名在背景出现：《看见》。	Now, the green man lights up. Cars come to a stop and in the background, we see the title: Seeing
Seeing	这时，阿庆也在其中，不过他却不怎么专心唱，反而侧着耳朵听着琴，露出疑惑的表情。	Now, Aqing is among them. But he does not seem to be concentrating. He is paying attention to the piano and has a doubtful look.
Seeing	这时候他神色紧张，内心忐忑地出门。	Now, he looks anxious and uneasy as he leaves his house.
Seeing	这时候女主管又看看履历。	Now, the female manager reads the resume again.
Seeing	这时，阿庆不发一语，张哥也忍不住叹气。又来到下一家面试的公司。	Now, Aqing does not speak a word. Zhangge cannot help but sighs. They come to the next company.
Seeing	这时，他再也控制不了自己的情绪，悲伤地痛哭起来。	Now, he could no longer control his emotions and starts to sob.
Seeing	这时，张哥的鼓励在他的耳边响起。	Now, Zhangge's words of encouragement ring in his ears.
Zootopia	这时，Judy 站起身接着表演。	Now, Judy stands up and continues with the play.
Zootopia	这时，箱子又升上去了。	Now, the box is lifted up.
Zootopia	这时，Judy 身后的幕布拉开了，露出一幅动物城的大海报。	Now, the backdrop behind Judy is lifted up, revealing a poster of Zootopia.
Zootopia	而这时的 Judy 已经追到了吉町他们身后不远处，躲在一棵大树后面，探出脑袋观察着。	By now, Judy is already not far behind Gideon and his cronies. She hides behind a large tree and peers out from it.
Zootopia	这时，狮市长像拨弄小孩似的，把羊副市长往后一拉。	Now, as though tugging a kid, Mayor Lionheart tugs Assistant Mayor Bellwether backwards.
Zootopia	可就在这时候，她自己那辆警车的计时器也响了。	But at this time, the parking meter of her traffic cart dings.
Zootopia	这时，Judy 走进店里，才发现那只狐狸原来已经排到了最前面。	Now, Judy walks into the store. She finds the fox at the front of the queue.

Zootopia	这会儿，店长正没好气地对他说：	Now, the store manager tells him bluntly, "... ..."
Zootopia	这时，电话响了，是爸妈打来的，还是视频电话。	Now, the phone rings. It's her parents and it's a video call.
Zootopia	这时，隔壁的山羊邻居喊道：	Now, her goat neighbours yell, "... ..."
Zootopia	这时，黄鼠狼抓起那包东西。	Now, the weasel picks up the bag.
Zootopia	这时，豹警官来电话说：	Now, Clawhauser calls, "... ..."
Zootopia	这时，在婴儿车里，他那位搭档科尔推开车盖子，忍不住笑道：	Now, his partner who was in the baby stroller opens the shades and chortles, "... ..."
Zootopia	跟着进来的 Nick 这时看到了手边的几个玻璃酒杯，上面都有一个大写的英文字母“B”。	Nick who is following behind Judy now spots a few glasses on one side. Each of them is inked with an uppercase "B".
Zootopia	这时，Judy 想起来了，于是小声问道：	Now, Judy recalls and whispers, "... ..."
Zootopia	这时，一只北极熊从他们右前方的一道门走了进来，站到了桌旁。	Now, a polar bear enters from a door on their right and stands beside the table.
Zootopia	就在这时，穿着婚纱的凯瑞跑到了大先生身旁。	At this moment, wearing a wedding gown, Fru fru shrew hurries to Mr. Big.
Zootopia	这时，大先生对 Judy 说：	Now, Mr. Big tells Judy, "... ..."
Zootopia	这时，Manchas 向着 Nick 步步逼近，而缆车又是不等人的，一下就开走了。	Now, Manchas is gaining on Nick. But the gondola waits for no one. It leaves.
Zootopia	这时，Judy 看到了前方不远处，也是藤蔓丛生，于是喊道：	Now, Judy spots a vine netting nearby and shouts, "... ..."
Zootopia	这时，四辆警车正好赶到了他们面前。	Right at this moment, four police cars pull up in front of them.
Zootopia	这时，一旁的办公电话响了。	Now, the telephone rings.
Zootopia	这时，Nick 拿过鼠标，一边操作，一边说：	Now, as Nick clicks on the mouse, he explains, "... ..."
Zootopia	原来是 Judy，这一下守卫愣住了。	It was Judy. Now, the guard is taken aback.
Zootopia	Judy 故伎重演，这一下，附近的守卫们都开始狼嚎了，只顾着抬头叫，哪还会注意到 Judy 他们。	Judy repeats her ploy. This time, the guards standing nearby start to howl, their heads facing skyward. No one will notice Judy and Nick.
Zootopia	这时，Nick 也走进来了。	Now, Nick enters as well.

Zootopia	这时，他们才发现走廊两边排列着一间间的玻璃牢房，一直绵延到百步开外，而且很多牢房里都有动静。	It is only now that they realise the aisle is lined with glass cells which extends beyond their sight. Something seems to be stirring in many of them.
Zootopia	这时，Judy 看到了牢房里那只比他们俩都高的抽水马桶。	Now, Judy sees a toilet bowl which is taller than the both of them.
Zootopia	这时，Judy 在他身后不远处也游了上来。	Now, Judy swims up to him from behind.
Zootopia	这时，Nick 走上两步，发现 Judy 背后的大屏幕上播放着那些发狂动物的照片。	Now, Nick steps forward. He looks at the screen behind Judy which is flashing images of savage animals.
Zootopia	而 Judy 这时才发现 Nick 本来已经把申请表都填好了。	It was only now that Judy discovers that Nick has already filled in the application.
Zootopia	这会儿，她正在小路边守着一推车的瓜果蔬菜做生意。	Now, she is selling some fruits and vegetables at a roadside stall.
Zootopia	这会儿，他开着辆货车来到 Judy 面前。	Now, he drives a van and pulls up in front of Judy.
Zootopia	这时，Judy 爸爸听到身后的农田里有孩子的嬉闹声，赶紧喊道：	Now, Judy's Dad hears the kiddos playing in the field behind and warns, "... ..."
Zootopia	这会儿，她刚好来到一座拱桥上。	Now, she arrives at a bridge.
Zootopia	就在这时，Nick 那边传出了录音笔里的声音。	Right then, the recording from the pen starts playing from where Nick is standing.
Zootopia	这会儿，他正在招揽顾客呢。	Now, he is drumming up some customers.
Zootopia	这时，已经怀孕的凯瑞走了过来。	Fru fru shrew, now pregnant, walks over.
Zootopia	这时，一旁的电话响了，公羊拿着这颗玻璃球走了过去。	Now, a phone rings. With the glass ball in his hand, the ram paces over.
Zootopia	这时，Doug 他们打电话汇报：	Now, Doug and his cronies make a phone call, "... ..."
Zootopia	这会儿的 Doug 被卡在了窗框里，是进退不得，而 Nick 则想把车子停下来。	Doug is now stuck in the window while Nick is thinking of a way to stop the car.
Zootopia	这时，Doug 用力往后一甩头，Judy 被瞬时甩到了车顶上。	Now, Doug flicks his head backwards and Judy is thrown onto the roof.
Zootopia	就在这时，车厢开出了隧道。	Right then, the car emerges from the tunnel.
Zootopia	这时，Judy 从左侧车顶跳下来。	Now, Judy jumps down from the left.

Zootopia	这会儿羊副市长和所有保安越走越近了。	Now, Assistant Mayor Bellwether and the security guards closes in on them.
Zootopia	此刻，Nangi 正面朝着 Judy，敞开大腿练瑜伽呢。	Now, facing Judy, Nangi's legs are wide opened as she practises yoga.
Zootopia	羊副市长此时已经升任市长了。	Now, Assistant Mayor Bellwether has already been promoted.
Zootopia	此时，正上方也传来了动静。	Now, there is movement on top of their heads.
Zootopia	而黄鼠狼现在站的高度正好能撞上去。	The weasel is now standing at a height which will crash right into it.

9.5.6 Usage of “now” in English AD corpus

Film	Use of "now" in English AD
Gravity	Now a slower pace, she continues to tumble away into the blackness.
Gravity	He is now only a dot in the vast blackness.
Gravity	Now in a spacesuit attached to the tether, Ryan is outside the craft.
Gravity	The debris is flying right toward her now.
Frozen	Anna, now grown up scoots onto Elsa’s closed door.
Frozen	Nearby Sven, now a fully-grown reindeer nudges streaking young Kristoff standing by his wagon.
Real Steel	Now, a logo appears, a blue sphere shot through with a flash of lightning.
Real Steel	Now, a hint of sunlight glows on the horizon as our view drifts high above flat grassland.
Real Steel	Now, Charlie hurriedly carts him into his truck, then holds a switch to raise the trailer’s rear door.
Real Steel	Now, Ricky approaches the parking area.
Real Steel	Now, at a courthouse, an eleven-year-old boy sits alone at a conference table.
Real Steel	Now, he paces in a corridor.
Real Steel	Now, his truck cruises pass a brick building on a corner.

Real Steel	Now spectators stand on tiered balconies surrounding a chained off ring where Finn wields a microphone.
Real Steel	Now, morning light gleams on a rain sleeked two-lane road.
Real Steel	Now, the truck arrives outside Tallet's Gym.
Real Steel	Now, the robot stands in the sunlight as Max hoses him off outside.
Real Steel	Now, as we peer out across the gym's main floor, Max's soggy wet jeans and sneakers step into view.
Real Steel	Now it passes a brightly lit arena in a distance.
Real Steel	Now, dawn breaks over the big rig in the arena's otherwise empty parking lot.
Real Steel	Now, Charlie leads Max and Atom down a narrow-overgrown path.
Real Steel	Now, the fight resumes.
Real Steel	Now, at dusk, a tanker truck drives pass the Parkway Motel where Charlie makes a call outside.
Real Steel	Now, in a fighting ring set up in a hangar, Max folds his arms and nods.
Real Steel	Now, parked near an oil field, the boy and his robot sit on the truck's loading platform.
Real Steel	Now, at a gas station.
Real Steel	Now, Charlie and Max step outside to a gathering of fans.
Real Steel	Now, outside a crowded stadium, banners show pictures of various fighting robots.
Real Steel	Now, in a suite, Farra steps down a spiral staircase and greets Charlie and Max.
Real Steel	Now, our view follows a microphone down from the arena's gleaming stage lights to the hand of an announcer.
Real Steel	Now, in the semi-darkened trailer, our roving view settles on Charlie, who lies on his back beside a window.
Real Steel	Now, Charlie and Max enter a lobby.
Real Steel	Now, the semi travels along a narrow highway surrounded by sunlit green fields.
Real Steel	Now, in Tallet's Gym, Charlie climbs the stairs to a doorway.
Real Steel	Now, rainwater darkens the street outside the gym.

Real Steel	Now, Charlie steps up to a door and uses its brass knocker.
Real Steel	Now, at a stadium.
Real Steel	Now, Zeus pounds Atom's torso.
Real Steel	Now, two plates of metal slam together, end to end.
47 Ronin	Now all of you rapidly descend among the clouds toward Japan.
47 Ronin	Now lying on a mat on the floor, the boy feverishly stirs with his eyes close.
47 Ronin	Now with brown shoulder length hair, the boy bounces through the woods with Mika.
47 Ronin	Kai, now a full-grown man, sniffs a bloody patch of skin with a tuft of dark hair attached.
47 Ronin	Now in a swirling blizzard, we roll over a sheer cliff.
47 Ronin	Now vast mountains surround the magnificent regal village, nestled in a weapon valley.
47 Ronin	Now Lord Asano and his hunting party enter the main gate.
47 Ronin	Now inside one of the buildings.
47 Ronin	Now a cauldron hangs over a small fire.
47 Ronin	Now, our view soars over a forest and terraced gardens to a procession of people marching down a moonlit path.
47 Ronin	Now Oishi steps from his home, to find Kai kneeling near Chikara.
47 Ronin	Now, a paper door slides open.
47 Ronin	Now, Oishi and several samurai walk through a covered outdoor corridor.
47 Ronin	Now, tall double doors open to reveal the main courtyard lined with blossoming trees.
47 Ronin	Now, Oishi drops into a darkened pit, hitting the floor hard after a steep twenty-foot fall.
47 Ronin	Now, the dishevelled ronin looks up, his eyes strained against the faint shaft of light shining down on his bearded face.
47 Ronin	Now, Oishi rides across a jagged coastline.
47 Ronin	Now, Kira's castle rises from amongst the cracks.

47 Ronin	Now, Oishi and Kai ride through a forest.
47 Ronin	Now, the ronin ride alongside a creek lined with tall grasses.
47 Ronin	Now at Kira's castle, daylight gleams through a wall of darkened clouds.
47 Ronin	Now, in a dim establishment, a woman in heavy make-up exits a curtained off area.
47 Ronin	Now, in the dark Tengu forest, ghostly figures disperse within a thick haze.
47 Ronin	Now, Kai images from a narrow passage, finding a samurai sword standing on the tip of its blade.
47 Ronin	Now, Kai leads them out of the forest.
47 Ronin	Now, on horseback, the ronin travel through a snow dusted field as the flurry swirls.
47 Ronin	Now, the ronin depart from their stronghold on horseback.
47 Ronin	Now, in the Nagato castle, Lord Kira turns as the witch approaches with the sword.
47 Ronin	Now, the witch leans over Mika as she sleeps.
47 Ronin	Now, the Sun rises over a nearby hill. In the cabin, rays of light touches Oishi's face.
47 Ronin	Now, as the samurai and ronin battle, Oishi comes to a balcony and raises Kira's head aloft.
47 Ronin	Now, carrying Kira's head in a sack, Oishi leads Mika, Kai and the other ronin through the castle grounds.
47 Ronin	Now, the ronin cross the burdened Japanese countryside, leaving the mountains behind.
47 Ronin	Now, in the courtyard, Oishi and his compatriots face the Shogun.
47 Ronin	Now, surrounded by the picturesque landscape, Mika stands on the arched bridge, reading a message.
47 Ronin	Now, the ronin ride in our direction.
Turbo	A boy sits on the edge of the now crescent moon, holding a fishing pole.
Turbo	Now a clock turns to 1:59AM.
Turbo	Now, at a tomato plant.
Turbo	Now he builds a wall that tips over. Another tomato rolls over him.

Turbo	Now on TV.
Turbo	Now, Turbo and Chet eat tomato.
Turbo	Now, with rain pouring down, an SUV passes only inches from the tiny snail, splashing him with water.
Turbo	Now, he crawls across the river bed with the container covering him.
Turbo	Now, he looks at his magnified face in the reflection of a chrome headcam.
Turbo	Now, Turbo stands before Carl beneath the toppled trike.
Turbo	Now, the truck pootles down a country road as a car speeds by.
Turbo	Now, at a press conference.
If I Stay	Inside, her now pregnant mother plods up a flight of stairs.
If I Stay	Now, on a suburban street, Mia's father rides a bicycle carrying a cello case with a red bow on its back.
If I Stay	Now the car continues along the forest road, blanketed on both sides with snow.
If I Stay	Now, at home, Mia holds up a shirt, facing a mirror on her bedroom door.
If I Stay	Now, outside a club.
If I Stay	Now, the ambulance arrives at a hospital.
If I Stay	Now, in the hospital, doctors operate on Mia's body.
If I Stay	Now, roaming the hospital, Mia's spirit spots a girl in a large coat at the other end of the hallway.
If I Stay	Now, Halloween decorations adorn Mia's house.
If I Stay	Now, distant headlights approach a lamplit boathouse standing at the edge of a dock.
If I Stay	Now, Mia's spirit races through a series of elevated indoor walkways connecting the hospital buildings.
If I Stay	Now, in Denny's study, Mia taps a CD case reading "nasty bruises".
If I Stay	Now, Adam and Mia browse a used book and music store.
If I Stay	Now, at home, Mia plays her cello with a distant gaze.

If I Stay	Now, in front of a school, Adam kisses Mia as his bandmates load up a van.
If I Stay	Now, an aerial view shows San Francisco.
If I Stay	Now, a view of Mia's house shows the Christmas lights shining from the top of the porch.

9.6 APPENDIX 5: CHINESE AD GUIDELINES

			简述	建议	例子	
					范例	反例
内容	人物	基本	<p>一般上形容人物的外貌或穿着，例如人物的年龄、发型、发色、性别、脸部或身体特征。</p>	<p>(a) 人物出现时尽量不要把全部的特征都阐述出来，先形容人物最鲜明的特征。其他的特征在他再次出现的时候，才阐述。每一次出现时，阐述的特征尽量不要超过三个。</p> <p>(b) 若人物相貌特殊，可以多费些口沫去加以形容。</p> <p>(c) 要有社会敏感度，切忌不要特意去强调人物的族群或做任何价值判断（除非你认为导演有要强调的意思）。</p>	<p>(a) 美丽漂亮的医学工程师，Ryan Stone，穿着宇航服正在为飞机顶部那台四层楼高的哈勃望远镜安装新的扫描系统。</p> <p>(a) 镜头特写小咖只有右脚。</p> <p>(b) 一只耳廓狐走到他身旁。虽然耳朵特别大，但是个头却只有它的一半，还叼着奶嘴。</p> <p>(c) 大厅中央的咨询处，胖头胖脑的豹警官正在享用他美味的甜甜圈。</p>	<p>(c) Anna 落寞地走进跳舞的人群，不巧被一个胖子碰到，差点摔倒。</p>
		人物关系	<p>人物关系在影片刚开始的时候可能不明显，但是影片的人物关系往往需要观众/听众通过故事情节去推断。</p>	<p>(a) 尽量不要直接告诉听众人物之间的关系。听众应该与观众同一时间或差不多的时间推断出人物关系。</p> <p>(b) 可以通过描述人物之间的互动来建立和引导听众推断出人物之间的关系。</p>	<p>(a) 在《疯狂动物城》中，口述员一直将芬尼克称为小家伙，而听众都随着故事的叙述认为尼克是它的父亲。一直到后来，听众才发现原来他们并非父子关系，而是伙伴关系。</p> <p>(b) 这时，狮市长像拨弄小孩似的，把羊副市长往后一拉。</p> <p>(b) 市政厅里，羊副市长正抱着一摞文件跟在狮市长后面，紧赶慢赶。</p>	<p>(a) 老板名叫Finn，是Charlie 的朋友。</p>

			简述	建议	例子	
					范例	反例
内容	人物	人物命名	<p>有一些口述员认为为了方便听众和减少所需使用的字句，应该在人物出现时就以他的名字去称呼他。但是导演有时候为了制造效果会选择将人物的名字保留。这样一来，可能为了一时的方便，而丧失导演所要达到的效果。</p> <p>不仅如此，在人物一出现时就透露他的名字，也会导致听众比观众更早知道人物的名字，效果有所偏差。</p>	<p>(a) 有些人物没有名字。口述时，不需要为他们取名字。</p> <p>(b) 只有在观众第一次认识到人物的名字时，才在描述中使用人物的名字。（观众可以透过剧中的资料或人物的对话知道人物的名字）</p> <p>(c) 在不知道人物名字的情况下，口述员可以重复使用同一个短语去代指人物。</p> <p>(d) 为了使描述更为丰富多彩，可以以好几个不同的短语或词语描述去代指人物。（但是必须确保听众会清楚知道短语指的是谁）</p>	<p>(b) 于是关掉水龙头，踩在小板凳上，用手掌把那行字上的泥土擦掉，露出了 A-T-O-M 四个英文字母，连在一起读就是：Atom。</p> <p>(b) 一个穿着病患衣服的小男孩一跳跳地走着。他递给推车的护士一个文件夹。</p> <p>(c) 半个多小时后，在城中区警察分局的咨询台，豹警官正边吃着甜甜圈，边跟一位女士说：“呃...请您保持耐心，跟其他人一样排队等待，好不好 Ottertton 太太？”</p> <p>(d) 另一边，铁春伯老旧的杂货店里，小咖阿公在挑鸡蛋。四处打量的田边把头探进隔壁房间，发现老板正坐在里面操作小笔电。</p>	<p>(a) Susan 抱起 Rachel 和 Marsha 一起毫不犹豫地离开了。</p> <p>(b) 在巫添贵一出场时，口述影像就直接告诉听众他的名字：黑皮肤，大眼睛的巫添贵挤在小咖身边。</p> <p>但是观众则是在后来老师的台词中才知道这名同学是巫添贵：巫添贵，你好。你说你很喜欢我演的戏，但是我的签名会很乳。</p>

			简述	建议	例子	
					范例	反例
内容	人物	人物外表产生变化	<p>当人物的外表产生变化的时候，必须及时把变化描述出来。</p> <p>但是与人物外表相反，当人物的个性产生变化时，不需要马上告诉听众，反而需要描述他的举止，让听众去琢磨推敲。</p>	<p>(a) 当人物的外表产生变化的时候，必须及时把变化描述出来。</p>	<p>(a) 转眼间，两位公主都长成了少女。</p> <p>(a) Anna 的头发又有一部分变白了。</p>	
	地点	时间/地点	<p>一般上会告诉听众场景的时间与地点，但是如果时间紧迫就必须在二者之间选择与对于故事内容更重要的一点。</p> <p>当地点是一个众所周知的地点时，大可不必描述而可以直接说。例如：</p>	<p>(a) 当场景第一次出现时，若时间允许，可以进行简单的描述。之后再需要回到场景的时候，可以直接告诉听众某个地方。</p> <p>(b) 尽量把时间和地点的信息放在句首。</p> <p>(c) 地点是一个普遍的地方时，可以直告诉听众是什么地方。</p>	<p>(a) 他们跨过铁轨，来到对面一单独停着的破旧的车头前。接着，Judy 小心翼翼地打开车厢前门上的窗口。两人钻进窗口跳了进去。让他们意外的是，眼前几张长方形的桌子上种满了那种奇怪的花。</p> <p>(b) 回到咨询处，豹警官递给 Judy 一本小册子。</p> <p>(c) 国小教室里，阿云老师走上讲台。</p>	

			简述	建议	例子	
					范例	反例
内容	地点	时间/地点	<p>万里长城，时代广场，等等。但是必须考虑到听众的文化背景。虽然新加坡人知道滨海湾是什么地方，但是对其他国家的听众来说可能陌生。口述员必须拿捏好什么需要加以描述，什么可以直接告诉听众。</p> <p>当地点是一个普遍的地方时，可以直接指出是课室，走廊，厕所，公园等等。</p> <p>往往关于地点和时间的信息都会放在句首，这能帮助听众先拼凑出大概的画面，再想象在场景中所发生的事情。</p> <p>但是，如果影片没有提供时间的信息，请不要擅自揣测并添加不存在的信息。</p>	<p>(d) 必须考虑到目标听众的经验与背景，某个地方对于听众是否陌生。</p> <p>(e) 如果影片没有提供时间的信息，请不要擅自揣测并添加不存在的信息。</p>	<p>(d) 台南左镇，一部红色的小轿车开在蜿蜒的小山路上。镜头拉远，路旁就是草山月世界的恶地地形。</p>	<p>(e) 十几分钟后，在选手休息室外的走廊里，经纪人 Lolly 对 Max 说：“... ..”</p>

			简述	建议	例子	
					范例	反例
内容	地点	场景转换	口述员必须在第一时间告诉读者场景的转换，否则听众的想象还留在上一个场景。因而导致场景与对话或动作有出入，听众也会感到混乱。	<p>(a) 必须在第一时间告诉读者场景的转换。</p> <p>(b) 当时间非常有限时，不需要陈述完整的句子。可以用简短的几个字通知听众。</p>	<p>(a) 而金拳头则享受着胜利的欢呼。Scott 也是兴奋不已地叫了起来。休息区里，吵小子的遗骸躺在了小推车上。</p> <p>(b) 教室里/草原上/田边家</p>	
	银幕上出现的文字	基本	<p>片中出现的文字一般上可以指片名、制作人员名字、声明、商标/徽标、文字和翻译字幕（不是一般字幕）。</p> <p>由于听众没法阅读这些信息，所以必须通过口述的方式提供给听众，以尽量确保他们与观众获得同等信息。但是如果这些信息也在人物对话或叙述当中出现，就不一定要把字面信息念出来。</p>			

			简述	建议	例子	
					范例	反例
内容	银幕上出现的文字	片名, 制作人员, 声明	<p>片名, 制作人员, 声明是电影当中重要的一环, 为了尊重制作人员和影片, 必须将这三部分的内容年出来。</p> <p>声明可能出现在片首或片尾。由于视障人士可能与孩童一起观赏节目, 口述员必须念出声明, 让视障人士有机会决定是否要和儿童一起观赏 (例如, 惊悚片, 或有暴力场面的影片, 等等)。</p>	<p>(a) 在片名出现时必须将其念出, 并且形容片名的字体。</p> <p>(b) 必须根据制作人员名字出现的循序一一念出。如果与音乐重叠, 可以在累积几个信息后, 在音乐重复或音量较低时, 一起念出。</p> <p>(c) 若在影片开始或结束时有任何声明, 都应该念出来。</p>	<p>(a) 荧幕全黑, 中央浮现彩色字母: 《不倒翁的奇幻旅程》。</p> <p>(b) 例如在《铁甲钢拳》中, 制作人员的名字出现在片首, 并于音乐重叠。即使重叠也必须在描述周边的同时, 念出所出现的名字。</p> <p>(c) 字母: 僅以此片献给天使家彭与 Dora。</p>	

			简述	建议	例子	
					范例	反例
内容	银幕上出现的文字	商标/徽标	<p>在影片开始时，会出现制片商的商标。这些都必须包括在口述影像当中。</p> <p>如果影片中出现徽标，而徽标与故事的发展有关系，就必须包括在口述影像当中。</p>	<p>(a) 必须形容故事正式开始前出现的商标，并且念出商标上的公司名称。</p> <p>(b) 影片中出现徽标如果与故事的发展有关系，就必须包括在口述影像当中。</p>	<p>(a) 例如在《铁甲钢拳》中，故事开始之前出现了两个商标。第一个是 Touchstone Pictures：一个蓝色圆圈，突然有几道闪电划过圆圈的中间，Touchstone Pictures。第二个是 DreamWorks SKG 的商标：蓝色的水中浮出一个浮标，水中有着一轮弯月的倒影。我们的视线往上升到了天空中，看见一名男孩正坐在那轮弯月的一端，手里握着一支鱼竿。在云雾中，浮现出粗体的英文字母，DreamWorks SKG.</p>	
		文字	<p>有时候，片中的人物会阅读信件或者书面的资料。如果人物没有把内容念出来，也没有叙述者念出来，就必须在口述当中补上文字信息。</p>	<p>(a) 当片中出现的文字通过其他管道传达给读者时，不需要念出信息，只需要告诉听众信息的来源。</p> <p>(b) 当片中出现的文字没有通过其他管道传达给读者时，需要念出信息。</p>	<p>(a) 折腾了一番后，车牌信息终于打印出来了。闪电慢慢地撕下那张纸。没等说完，Judy 就一把抢了过来。</p> <p>(b) 又按到了一个键，使主控屏幕上跳出一行字，“脱开对接 55 秒”。</p> <p>(b) 笔记纸上写着：Dear 陈医师，非常谢谢您。小咖上。</p>	

			简述	建议	例子	
					范例	反例
内容	银幕上出现的文字	字幕	<p>一般外语影片都会附上翻译字幕，但是这里指的并非这类字幕。而是指为了应付影片当中突然出现的一小段外语所附上的字幕。</p> <p>但是导演也可能故意不提供任何翻译。这样的话，口述员不需要准备任何翻译或者可以告诉听众那段对话的语言。当然如果对话当中已经有人物指出是什么语言，口述内容中也可以省略。</p>	<p>(a) 当片中人物使用外语的时候，若有字幕就必须把字幕读出来。</p> <p>(b) 若没有字幕，可以告诉听众那段话属于什么语言。</p> <p>(c) 若没有字幕，但人物中有人指出是什么语言，便可在口述影像中省略。</p>	<p>(c) >>Max 走到桌边，戴上耳机，想了想。吵小子一击左直拳，一击右直拳。</p> <p>-噢，说什么？是日语吗？</p> <p>>>Max 又想到了一个。这次是左上勾拳，右上勾拳。</p> <p>-我看看能不能改成英语</p>	

			简述	建议	例子	
					范例	反例
内容	口述介绍	架构	<p>口述介绍没有范本，也没有固定的架构。每一篇口述介绍会根据你所选择加入的内容而改变。</p> <p>既然没有范本，你在撰写的时候必须先计划如何编排你想要呈现的信息。</p> <p>不过大致上都最少要有开端和结语。</p>	<p>(a) 口述介绍的时间尽量不要超过十分钟。</p> <p>(b) 口述介绍的内容必须有逻辑性。</p> <p>(c) 必须有开端和结语。</p>		
		内容	<p>1) 开端</p> <p>2) 背景（票房成绩、影评、改编自哪里、所获的奖项或提名、专业知识和电影主题）</p> <p>3) 人物介绍（人物姓名、职业）</p> <p>4) 术语</p> <p>5) 故事大纲（通常保持简短，以免透露太多影片细节）</p>	<p>(a) 口述介绍的内容尽量不要与口述影像的内容重叠。</p> <p>(b) 口述介绍和口述影像必须使用相同的术语。</p>	<p>1) 开端：听众朋友大家好。这一次说的电影来自好莱坞电影《地吸引力》。</p> <p>2) 背景：这部优秀的电影获得了七项奥斯卡大奖。</p> <p>3) 人物介绍：另一类宇航员是业余的，比如女主角。她是一位医学工程师，…。</p>	

			简述	建议	例子	
					范例	反例
内容	口述介绍	内容	<p>6) 大环境（告诉听众故事在什么地方展开）</p> <p>7) 声音（有时候，有些声音由于时间限制没有办法包含在口述影像中，就在口述介绍中说明。说明时尽量不要透露过多的剧情。）</p> <p>8) 结语</p>		<p>4) 术语：当他在飞船外面时，宇航服背上还会有一个长方形的，储存着特殊燃料的喷气背包。他通过手上的按钮可以随时控制里面的气体，从背包上那些不同位置的小空中喷出来，所产生的推力就可以主动改变自己的运动方向。这就是所谓的太空行走，但这需要经过长期的训练才能熟悉掌握。</p> <p>5) 故事大纲：艾伦戴尔王国的公主 Elsa 由于魔法失控，使整个王国被冰天雪地覆盖。为寻找姐姐 Elsa，拯救艾伦戴尔王国，小公主 Anna 和小公主 Anna 和山民 Kristoff，以及他的驯鹿搭档组队出发，展开了一段冒险旅程。</p> <p>6) 大环境：故事发生的背景是在太空里，这里不仅没有氧气，还会产生一种现象，叫做失重。</p>	

			简述	建议	例子	
					范例	反例
内容	口述介绍	内容			<p>7) 声音：就是宇航员们在外面工作时，因为穿着全封闭的宇航服，相互之间说话只能通过无线电电话通话，所以说话声音和平时不一样。电影的前面一大段都是这样的。并不是因为他们嗓子哑哦。</p> <p>8) 结语：那最后我们再来复习一下，右直拳，左勾拳，右上勾拳。好了，接下来我们就一起来听这部《铁甲钢拳》吧。</p>	

			简述	建议	例子	
					范例	反例
结构	口述介绍	风格	<p>听众即将在聆听影片的当儿获取大量的信息。由于观看电影本来就是休闲活动，所以为了避免在口述介绍时增加听众的负担，可以使用轻快的语调。</p> <p>你大可采用互动式的风格，让听众更容易吸取你所提供的信息。</p>	<p>(a) 在进行口述介绍时，尽量保持轻快的语调，如同与听众聊天一样。</p> <p>(b) 可以考虑采用互动式的风格。在这里，可以使用第二人称去达到互动的效果。</p>	<p>(a/b) 首先，请大家把自己想象成一名正在比赛的拳击手。突然，你用右手进攻了，在击中对手脑袋的一瞬间，右手已经完全伸直了，这就叫做直拳。因为用的是右手，所以呢也可以叫做右直拳。接下来，你走上一步，改用左手进攻，因为距离近了些，所以在击中脑袋的一瞬间，你的左手还没有完全伸直，而是弯曲的，像个钩子一样。这就叫勾拳，因为用的是左手，所以也叫什么呢？对了，左勾拳。然后，你一鼓作气，握紧右拳，从下往上，狠狠地击中了对手的下巴。对手的脑袋向后一仰，终于倒下了。这种从下往上，只用于攻击下巴的招数就叫着上勾拳。因为你用的是右手，所以也可以叫做右上勾拳。大家可能也注意到了，刚才这几拳击的全都是对手的头部。因为这样能最快击倒对手。</p>	

			简述	建议	例子	
					范例	反例
写作风格	词汇	规范	尽量使用日常用语，口述影像就是要帮助视障人士理解故事。如果使用过于难懂或生僻的字，听众可能无法理解某词汇的意思，从而丧失一部分的内容或信息。	(a) 不要用过于生僻或难懂的词语		
		针对目标听众/电影类型	<p>可以针对目标听众的国籍或年龄等，去选择应该使用怎样的词汇。若是一部儿童影片就必须用儿童应该会理解的词汇进行描述。</p> <p>你也可以针对电影的类别去决定应该使用怎样的词汇。如果是一部喜剧就不要使用过于严肃或拘谨的词语进行描述。如果是一部具有历史意义的影片就不可以使用轻佻的词汇。</p>	<p>(a) 所使用的词汇必须符合目标听众。</p> <p>(b) 根据影片类型选词用字。</p>		(a) 田边从养蜂场眺望前方的草山月世界，峡谷里尖尖的山峰错落重叠，一条条的山棱线嶙峋锐利的，像可以划破皮肤。

			简述	建议	例子	
					范例	反例
写作风格	词汇	动词	<p>在形容动作的时候尽量使用意思最到位的词汇。这样才能够更好地帮助听众想象画面。</p> <p>尽量不要反复使用同一个动词，因为这会使故事变得枯燥乏味。</p>	<p>(a) 尽量使用意思最到位的动词。</p> <p>(b) 尽量不要反复使用同一个动词。</p>	<p>(a) 还是没反应。Charlie 于是把耳机狠狠地甩在了一旁的桌上。</p> <p>(b) 一台高大的机器人大步走向拳击台。</p>	
		副词	<p>副词和动词可以并用以便使画面更为生动。</p>	<p>(a) 在使用副词时必须谨慎，不要太早透露影片中的惊喜。（特别是在描述人物如何说话的时候）</p> <p>(b) 可以与动词并用，加强效果。</p>	<p>(b) Max 打开车门，背着个小包，情绪低落地走了出来。</p>	<p>(a) 没有人听说过可爱的耳廓狐说话。在这里，耳廓狐开口说话了，却跟观众/听众的想象有很大的偏差。但是口述影像却抢在效果发挥作用之前先告诉了听众：谁知自己这位搭档把奶嘴吐掉后，恶狠狠地说道：...</p>

			简述	建议	例子	
					范例	反例
写作风格	词汇	标示对话	<p>与英文的口述影像不同，中文当中较常使用标示对话的词汇。</p> <p>这是一个帮助听众理清谁在说话和谁与谁在对话的方式。尽管如此，但不要过于频繁使用或“滥用”。想想是否可以更好地利用标示对话的时间来描述其他重要信息。如果听众有能力辨别人物的声音，在没有必要的情况下可以省略标示词汇。</p>	<p>(a) 可以标示下一段对白的主人翁。</p> <p>(b) 可以标示下一段对白的主人翁及接收者。</p>	<p>(a) Charlie 走近些后，皱着眉说到：</p> <p>(b) 万朋奉指着故事书对他妈妈说：</p>	
		比喻	<p>在使用比喻时，尽量确保比喻到位。如果是严肃的文本，也不要用于儿戏或者不匹配的比喻。以此类推，如果是喜剧也不要用于严肃或过于正经的比喻，等等。</p>	<p>(a) 使用恰当的比喻。</p>	<p>(a) 眼看 Judy 要追上来了，他就把身后的房子往后一踢，连着，几栋公寓像多米诺骨牌似的，纷纷往一边倒去。</p>	<p>(a) 地球，这颗蔚蓝色的，生机盎然的星球，正漂浮在寂静无声的天空中，围绕着遥远的太阳，飞速奔跑着，就像一个缠着母亲做游戏的小孩一样。</p>

			简述	建议	例子	
					范例	反例
写作风格	词汇	摄影技巧	<p>有些口述员认为不应该在口述影响当中提到摄影技巧。有些则认为可以适当地使用摄影技巧可以让听众更好与他们的亲朋好友讨论电影“观后感”。</p> <p>如果你决定在口述影像中使用摄影技巧，尽量不要涉及过于专业的术语。尽量使用一般大众认识的摄影技巧。</p>	(a) 可以使用一些普遍的摄影术语，帮助你更好地描述影片中的影像。	<p>(a) 镜头特写墙壁上满满的数字。</p> <p>(a) 画面渐黑。</p>	
		这时	<p>在口述影像当中，所有剧中发生的事情对于听众和剧中人物都发生在当下，因此避免使用以下的词汇以表当下：这时、同时、此时、此刻、这会儿、就在这时、此时此刻，等等。</p> <p>“这时”或者意思相近，用于标示当下的词汇在口述影像中有特定的用法：</p> <ol style="list-style-type: none"> 1) 标示场景转换 2) 标示当下的状态以有所改变 3) 强调 	<p>(a) 用“这时”标示场景转换。</p> <p>(b) 用“这时”标识当下的状态以有所改变</p> <p>(c) 用“这时”以表强调</p>	<p>(a) 这时，阿庆来到十字路口，他正在等红灯。</p> <p>(b) 此时，水面迅速已经结冰，船被冻在了水面上，无法移动。</p> <p>(c) 这时，他们才发现走廊两边排列着一间间的玻璃牢房，一直绵延到百步开外，而且很多牢房里都有动静。</p>	

			简述	建议	例子	
					范例	反例
	人称	常规	一般上口述影像使用名字的频率比其他文类来的高。这是为了让听众清楚知道谁是动作的发起者。			
写作风格	人称	我们看见	<p>有些口述员认为不应该在口述影像中使用第一人称，因为这样会突显口述员（第三者）的存在，影响听众对影片的赏析。</p> <p>尽管如此，还是有不少的机构与口述员在口述影像中使用第一人称。如果你想要使用第一人称是为了达到什么效果。千万不要出于便利，而使用第一人称。但是千万不要使用“我”，而是用“我们”。</p> <p>第二人称出现的频率非常低，通常只会在口述员念出影片中出现的书面文字时才会使用第二人称。而且“你”指的不是观众，而是剧中人物。</p>	<p>（a）在故事刚开始时，为了让听众慢慢融入，可以使用“我们”。之后，尽量避免使用“我们”，以免比必要地转移听众的注意力。</p> <p>（b）在口述介绍当中也可以使用“我们”/“你”。</p> <p>（c）当书面文字使用第二人称时，口述影像中才会出现第二人称。</p>	<p>（a）在我们头顶上方六百公里处，温度在零下一百度到零上一百二十度之间波动。</p> <p>（b）那最后我们再来复习一下，右直拳，左勾拳，右上勾拳。</p> <p>（b）因为你用的是右手，所以也可以叫做右上勾拳。</p> <p>（c）荧幕上，铁云藏龟发了讯息给小咖：小咖你也太扯，几点了还不睡觉。小咖回：喂！！我才刚上线耶！！铁云藏龟又发讯：管你！！组队时就约好了一星期玩三次，一次四十分钟，九点以后不准玩，别耍赖！！</p>	

			简述	建议	例子	
					范例	反例
写作风格	人称	代名词	由于中文的代名词“他”，“她”和“它”发音相同，所以在使用的时候必须非常谨慎。尽量在句首使用人物的名字，而且只有在能够清楚分辨出“他（/她/它）”在指谁或者什么的情况下才使用代名词。	<p>（a）尽量不要在句首使用代名词。</p> <p>（b）只有在能够清楚分辨代名词指的是哪一个人物的情况下才使用。</p>	<p>（a）Charlie 先喝了一口啤酒，然后把酒瓶放到小桌子上。</p> <p>（b）这个场景只有一个人物：他好不容易从裤子口袋里掏出了手机，打开面屏，一边坐回到了床上，一边将手机扔到了桌子上。</p>	<p>（a）他拿起查理的手电筒，借着手电筒的灯光，Max 拨开面前一层薄薄的泥土。</p> <p>（b）这个场景里有四个人物：此时，Kristoff 正在离她不远处，听到了她的声音。</p>
具体性	具体性		如果有充足的时间，便可以提供具体的描述。你也许可以用“一间干净整洁教室”去简单概括一个场景，但是你也可以具体描述你是如何得出教室干净整洁的结论的。这样，在不直接告诉听众结论的情况下，你可以引导听众得出自己的结论。例如：桌椅摆放整齐和黑板擦得一点粉笔末也没有。	<p>（a）具体形容+结论</p> <p>（b）具体形容</p> <p>（c）只提供结论（在时间不足的情况下）</p>	<p>（a）停好车后，他望着游乐场里的摩天轮，发着呆。围墙那边是欢乐的人群，而围墙这边只有自己这么一个落魄的中年男人。</p> <p>（b）Max 走到 Charlie 面前，立刻挥舞着小拳头砸了过去。打完之后，一声不吭，而是径直走进了驾驶室，倒头就睡。</p> <p>（c）Judy 都快急死了。</p>	

			简述	建议	例子	
					范例	反例
具体性	音效/对白	基本	<p>尽量不要让口述影像与音效或对白重叠。这里的音效指影片中的声音、营造气氛的音效、背景音乐，以及歌词。</p> <p>如果与音效或对白重叠，听众很难同时把精神集中在口述影像和音效（或对白）上，结果什么信息都听不见。所谓鱼与熊掌不能兼得，二者之间必须做出取舍。</p>			
		对白	<p>若有需要的话，可以降低一些信息性不强对白的音量，为口述影像索取多一点时间。</p> <p>但是，为了希望观众与听众观看影片的感受，尽可能不要大量降低音量，也不要过于频繁地进行降低音量。</p> <p>在正式降低任何对白的音量之前，你必须征询客户的同意。</p>	<p>（a）在必要的时候可以考虑降低一小部分对白的音量。（必须征求客户的同意）</p>	<p>与对白重叠的部分用下划线标示</p> <p>（a）杨桃走进房间，看见桌上打开的笔记电脑，他转身对外面招手。</p> <p><u>-哥哥…</u></p> <p><u>-老师之前在台北念书，你们还这么小当然没看过我。</u></p> <p><u>-老师好厉害！还去那么远的台北念书。我长大以后也要去台北。</u></p>	

			简述	建议	例子	
					范例	反例
具体性	音效/对白	音效	<p>避免口述影像与音效重叠，因为同时聆听两个不同的信息对于听众来说是一个挑战。</p> <p>除此之外，听众一般能够辨别的声音或歌曲不需要多费口沫描述。不过如果观众可以看见声音的来源，你可以将声音来源（及起声音）告诉听众。</p> <p>只有在两种情况下有描述声音的必要： 1) 当听众可能无法辨别是什么声音的时候 2) 当声音发生得很突然，并且声响巨大的时候（例如：枪声和爆炸声）。</p>	<p>(a) 形容/解释是什么声音。</p> <p>(b) 尽量不要让口述影像与音效重叠。若有必要，必须降低那一小段对话的声量。</p> <p>(c) 如果听众能辨别片中出现的声音或歌曲就没有必要在口述影像中再次提及。</p> <p>(d) 如果观众可以看见声音的来源，你可以将声音来源（及起声音）告诉听众。</p> <p>(e) 如果听众可能无法辨别是什么声音，就必须告诉听众是什么声音。</p> <p>(f) 如果导演的目的是想要吓一吓观众，就不能在听众听见声音之前进行描述。</p> <p>(g) 当声音发生得很突然，并且声响巨大的时候（例如：枪声和爆炸声），必须在听众听见声音之前先警惕听众。</p>	<p>与歌词重叠的部分用下划线标示。</p> <p>(b) 她看到窗外飘起了漂亮的雪花，<u>欢快地跑到了 Elsa 门前敲门</u>。</p> <p>(d) 异常兴奋地跑出了火车站，面前就是一块数十层楼高的大屏幕。</p> <p>(e) 不倒翁像在呕吐一样，咧着嘴，一张口，吐出一颗大石头。</p> <p>(f) 一只老虎突然从他背后扑了上来，还好有坚固的玻璃门挡着。</p> <p>(g) 不需要直接告诉听众会有枪声或爆炸声，而是结合故事内容进行描述。例如，可以告诉听众某个人物正用枪指着另一个人物，气氛非常严肃。</p>	<p>(c) 最后，只能依门坐地，吟唱从下到大一直在问的你想不想堆个雪人。</p>

			简述	建议	例子	
					范例	反例
具体性	客观性		<p>尽量保持客观，如果没有必要，不要描述一些银幕上没有出现的东西。</p> <p>避免以下两种行为： 1) 揣测性行为 2) 把口述影像当作是评论</p> <p>在口述影像当中，若有助于听众对影片的理解，可以适度地加入一些具教育性的内容。但是千万不要肆无忌惮地“教育”听众，因为你所描述的题材是电影，不是纪录片。</p>	<p>(a) 不要揣测之前发生了什么事。</p> <p>(b) 不要揣测事情发生的原因。</p> <p>(c) 不要揣测我们不可能知道的细节。</p> <p>(d) 不要揣测人物的心境。</p> <p>(e) 不要揣测人物有什么想法。</p> <p>(f) 不要加入你个人的评论。</p> <p>(g) 若有助于听众对影片的理解，可以适度地加入一些具教育性的内容。</p>	<p>(g) 因为太空中没有传播声音的介质，因此在关门之前是什么都听不到的。Matt 终于关上了门，坐到了 Ryan 身边，然后打开了氧气供应，摘掉头盔。</p>	<p>(a) 在一段刚刚被修理过的电路旁还漂浮着几颗小火球。</p> <p>(b) 其实，她已经跟 Matt 连在了一起，但似乎觉得只有抓着绳子才安全。</p> <p>(c) 可就在这时，卫星碎片击中了空间站的燃料舱，空间站瞬间被炸成了两节。</p> <p>(d) 下面的地球上正在形成一个大型风暴，而在她心里也有一个风暴刚刚扫过。</p> <p>(e) 这时，她想到了牺牲的队友们，特别是 Matt，想到了协助她回来的那两个逃生舱。</p> <p>(f) 更要命的是/真是祸不单行/这种状态下，想要找到一个视觉参照物谈何容易，更何况是在广袤无垠的太空中。</p>

			简述	建议	例子	
					范例	反例
具体性	连贯性	名字/称呼/词汇	<p>为了使所描述的内容更丰富多彩, 你能够以人物名字或一些列不同的称呼去指同一个人物。你不需要老是使用名字。</p>	<p>(a) 听众必须清楚知道你所使用的称呼指哪一个人物。</p> <p>(b) 你可以根据故事或场景去决定你将如何称呼某个人物。</p> <p>(c) 避免使用同一个称呼去指两个或多个不同的人物。</p> <p>(d) 避免使用两个不同的词汇去指同一个物件。</p> <p>(e) 注意人物的身份地位。如果身份地位已经产生变化, 不要再使用过去的身份地位去指名一个人物。</p>	<p>(a) Elsa, Elsa 公主, Elsa 女王和 Anna 的姐姐都可以用来称呼 Elsa。</p> <p>(b) 当故事或场景主要突显姐妹情深的时候, 可以将 Elsa 称为 Anna 的姐姐。在他人面前或正式的场合时, 以公主或女王为代称则较为合适。</p>	<p>(c) 虽然是两个不同的角色, Olaf 和 Marshmallow 在影片中都使用过 “雪人” 这个代称。</p> <p>(d) AD: 她往 Kristoff 的肚子扔了一个包。</p> <p>Kristoff: 嘿。</p> <p>Anna: 带我上北山。</p> <p>AD: Kristoff 打开袋子。里面装着他本想买绳子和丁字镐。</p> <p>(e) 口述影像在 Elsa 已经被加冕为女王后, 有时候还是称 Elsa 为 Elsa 公主: 此时, Elsa 公主逃出监狱, 迷失在狂风暴雪中。</p>

			简述	建议	例子	
					范例	反例
具体性	连贯性	内容	<p>故事必须有连贯性。很多时候，接下来的场景中所发生的事情或者人物的动作必须建立在某一个场景的基础上。因此应该检查场景与场景之间是否有连贯性，是否遗漏了什么重要的信息或细节</p> <p>如果某一个物件具有特殊意义，并且会再接下来的剧情中再次提到，就必须在物件第一次出现在银幕上的时候就进行描述。</p>	<p>(a) 确保场景与场景之间有连贯性。检查故事的情节和人物的动作，确保没有遗漏重要信息。</p> <p>(b) 如果某一个物件具有特殊意义就必须在物件第一次出现时进行描述。否则听众可能对接下来的故事或人物之间的对话感到费解。</p>		<p>(a) 当 Ryan 进入天宫空间站的时候，其实她脱下的宇航帽。然后在神舟号即将脱离的时候，再次戴上。但是口述影响当中却遗漏了 Ryan 脱下宇航帽的信息。在后面的描述中却又说 Ryan 戴上宇航帽。由于观众一直还以为 Ryan 还戴着宇航帽，因此对后来的描会述感到疑惑。</p> <p>(b) 在《疯狂动物城》中，警徽是有象征意义的。Nick 从一名带着假警徽的假警察，在影片结束前终于戴上了真警徽，做了真警察。假警徽第一次出现是当 Finnick 给了 Nick 一个假警徽。口述影像是这样描述这一段情节的：“然后，便走进一旁的小巷子里，离开了。”完全没有提及假警徽的存在。以至后来，当 Nick 说“小姐，我是一个假警察，绝不会干扰你装模作样的调查。”时，听众不能与先前的假警徽做链接。甚至，当 Nick 最后真正获得警徽时，其效果被削弱。</p>

			简述	建议	例子	
					范例	反例
具体性	文化	动作	在描述动作时，需要考虑到同一个动作是否有多种意思或者在不同国家有不同的意思。又或者一个动作在某个文化中相当普遍，但是到了另一个文化中却是陌生的。	<p>(a) 描述动作并简短地描述动作的意思。</p> <p>(b) 不描述。只告诉听众手势的意思，让听众根据自己的文化经验想象是个什么动作。</p> <p>(c) 只描述动作。</p>	<p>(a) 田边对老师摇手说不。</p> <p>(b) 阿云老师对田边比出邀请的手势，小咖也看着他。</p> <p>(c) 田边于是点点头。</p>	
		单位	不同的文化可能使用不同的计算单位，例如： 英里和公里 磅和公斤 英尺和公尺 华氏温标和摄氏温标	<p>(a) 可以在口述影像中转换为目标听众熟悉的单位。</p>	<p>(a) 时速两万英里，也就是三万多公里。</p>	
		物件	<p>属于某个文化的人可能对某件东西非常熟悉，但对于属于另一个文化的人而言可能会非常陌生。</p> <p>你可以用一个概括性的词语去形容这件东西，或者省略，又或者以另外一件相似物替换。</p>	<p>(a) 不用具体形容，大概告诉听众是哪一类物件。</p> <p>(b) 若对故事的影像不大，可以考虑省略。</p> <p>(c) 如果物件没有任何特殊意义，可以以另一个目标听众熟悉的相似物替换。</p>	<p>(a) 原本的物件是火星星人 Marvin 的玩偶：“于是，她打开手电筒，发现一个小玩偶朝自己这边飘了过来。”</p> <p>(c) 原本的物件是一个弦琴：“Kristoff 弹着吉他唱歌。”</p>	

9.7 APPENDIX 6: CHINESE AD GUIDELINES (TRANSLATION: ENGLISH)

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Character	Basic	Describe the character's appearance or dressing, i.e. age, hair, hair colour, gender and any prominent features of the character's face or body.	<p>(a) Avoid describing all the features the first time the character appears. Start with the most prominent feature(s). You may include the other descriptions the next time the character appears again. Avoid describing more than 3 features each time.</p> <p>(b) Characters whose outward appearance is special could warrant a longer description.</p> <p>(c) Be sensitive. Unless you can ascertain the director's intention, do not purposefully emphasize or describe a character's race. Neither should you pass any judgement about the character.</p>	<p>(a) Ryan Stone, a beautiful biomedical engineer, is in her spacesuit. She is installing a new system scanner on the topmost of the four-storey Hubble telescope.</p> <p>(a) Zooms in to find that Xiaoka has only his right leg.</p> <p>(b) A Fennec fox walks to his side. He is only half the size of his ears and has a pacifier in his mouth.</p> <p>(c) At the information counter, located at the centre of the lobby, a chubby leopard officer is enjoying his yummy donut.</p>	<p>(c) Anna walks despondently through the dancing crowd. Unfortunately, some fatty bumps into her, throwing her off balance.</p>

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Character	Relationship	Although the character relationships may not be clear at the beginning of the film, the audience should decipher the relationships through the storyline.	<p>(a) Avoid telling the audience about the character relationships. The BVIs and the sighted audience should learn of the relationship around the same time.</p> <p>(b) You may describe the interaction between characters to help them decipher the relationship between characters.</p>	<p>(a) In Zootopia, the describer uses the word “kiddo” to refer to Finnick. The story led the audience to an initial conclusion that Nick was Finnick’s father. It was later discovered that they were not father and son, but partners.</p> <p>(b) Now, as though tugging a kid, Mayor Lionheart tugs Assistant Mayor Bellwether backwards.</p> <p>(b) At the City Hall lobby, Assistant Mayor Bellwether tags behind Mayor Lionheart with a huge load of documents in her hands.</p>	<p>(a) The boss’s name is Finn. He’s friends with Charlie.</p>

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Character	Naming of characters	<p>Some have stated convenience and/or avoidance of lengthy descriptions to refer to a particular character as reasons for naming a character immediately when he/she appears. However, in some cases, the director's choice, not to name the character, is a deliberate one. Thus, an intended effect may be lost to convenience.</p> <p>Also, to achieve the same effect in the BVIs as the sighted audience, it is best to name the character when the sighted audience knows of it.</p>	<p>(a) Some characters are not named in the film. Avoid assigning them names.</p> <p>(b) Only refer to the character by his/her name in your description after the audience learns of his/her name. (the names can usually be found on visual clues on screen or learnt of through dialogues.</p> <p>(c) When the audience have not learnt of the character's name, use a fixed description of the character in place of his/her name.</p> <p>(d) You may also use a number of fixed descriptions to describe one character to make your AD more interesting. However, only do so when you are absolutely sure the audience can clearly distinguish the few descriptions are all pointing to the same character.</p>	<p>(b) So, he turns off the tap and steps on the stool. Using his palm, he wipes off the mud atop the embossed letters. It reveals A-T-O-M:Atom</p> <p>(b) A little boy clad in patient's attire hops along. He passes a file to a nurse pushing a trolley.</p> <p>(c) Half an hour later, inside the station's lobby, Clawhauser is chewing on his donut while telling a lady, "Erm...Please be patient and join the line like everyone else. Mrs Otterton, please?"</p> <p>(d) At Uncle Tiechun's provision store, Xiaoka's granddad is selecting some eggs. Tianbian pokes his head into the adjacent room and finds the boss seated inside, operating an electronic notebook.</p>	<p>(a) Susan picks up Rachel and without any hesitation, leaves with Marsha.</p> <p>(b) When Wu Tiangui first appeared, the describer has immediately disclosed his name: Wu Tiangui, a dark-skinned boy with big eyes squeezes himself next to Xiaoka.</p> <p>However, the sighted audience only learn of the boy's name later, in the teacher's dialogue: Hi Wu Tiangui, you said that you like my acting but my signature is very "wrigly".</p>

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Character	Change in character's appearance	<p>When there are changes in a character's appearance, the description should update the BVIs on the change promptly.</p> <p>However, this is only true for appearance. Any change in a character's personality should not be made explicit. Instead, the behaviours which could help the audience realise the change should be described.</p>	(a) Make timely update on a character's appearance changes.	<p>(a) In a flash, the princesses have bloomed into young women.</p> <p>(a) A portion of Anna's hair turns white.</p>	
	Location	When/Where	<p>Describers usually inform the audience of the time and place of the current scene. However, if the silent gap is short, choose the more important of the two to be described.</p>	<p>(a) When a venue first appears, briefly describe the venue if time allows. The next time you return to the venue, you can simply name the place without having to repeat the description.</p> <p>(b) The information on time and space are usually placed at the beginning of the sentence.</p>	<p>(a) Crossing the track, they arrive at a lone dilapidated subway car. Judy carefully opens a window above the front cabin door. The two of them enter through the window. To their surprise, they see a few rectangular tables all filled with the weird plant.</p> <p>(b) Returning to the information counter, Clawhauser hands a file over to Judy.</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Location	When/Where	<p>If the venue is a well-known spot, you may decide not to describe it/ to name it immediately. Such examples are the Great Wall of China, Time Square, etc. However, you need to take into consideration the cultural background of your audience. Although Singaporeans may well know where Marina Bay is, it may be foreign to your audience. Describers should be able to balance between what needs to and what may be described.</p> <p>When the place is a general location, you can directly call it a classroom, corridor, washroom, park, etc.</p> <p>Information on time and space is usually placed at the beginning of a sentence. This helps the BVIs to construct a rough mental image and piece the actions and events into the scene.</p>	<p>(c) When the location is a commonplace, such as a kitchen or a laundromat, it can be named immediately as the audience will be able to conjure up mental images based on their own experience.</p> <p>(d) Consider the background and experiences of your target audience. If the location is new to them, you would need to describe and name the location.</p> <p>(e) If the film did not provide any information about when or how much time has elapsed, no not speculate the time or make up a piece of information that does not exist.</p>	<p>(c) In an elementary school classroom, Miss Yun steps up to a podium.</p> <p>(d) A little red car is winding through the mountains in Zuozhen district, Tainan. The view zooms out. The rocky surface of Caoshan Moon World line the two sides of the road.</p>	<p>(e) Ten minutes later, at the corridor outside the challenger's room, the manager praises Max, "... .."</p>

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Location	Scene changes	You must make known any scene changes immediately. This is to ensure that the BVIs do not mistake the conversation of the current scene with the previous scene's settings. It may result in confusion.	<p>(a) You must make known any scene changes immediately.</p> <p>(b) When the silent gap is short or there is almost no silent gap at all during the change of scenes, you may decide to use a short phrase or a word instead of a complete sentence.</p>	<p>(a) And Midas is bathing in victory and cheers. Scott shouts exuberantly. At the resting area, Noisy Boy's remains lie on the cart.</p> <p>(b) In the classroom/On the field/At Tianbian's house</p>	
	Text-on-screen	Basic	<p>Text-on-screen refers to title, credits, disclaimer, logo, text and subtitle for foreign language (not the usual subtitles).</p> <p>As BVIs are unable to read such information, there is a need to read or describe them to ensure that BVIs are granted similar access to information as the sighted audience. However, if the information is included in the dialogue or narration, it is not necessary to read the text.</p>			

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Text-on-screen	Title, credits, disclaimer	<p>Title, credits and disclaimer are considered a part of the film. They must be read out as a form of respect for the film producers and the film itself.</p> <p>Disclaimer can appear either at the beginning or at the end of the film. As the BVI may be watching the film with younger children, the disclaimer (e.g. whether the film contains violence or horror content) has to be read so as to help the BVIs make informed choices on whether they would want to watch it with their children.</p>	<p>(a) When the film title appears, read the title and describe the typography.</p> <p>(b) Read the names of the casts and producers in the order they appear. If it overlaps with parts of a music, you may consider accumulating a few names and reading them out at the next available silent gap or when the music repeats or when the volume is lower.</p> <p>(c) Read any disclaimer found at the beginning or end of the film.</p>	<p>(a) Cut to black. Colourful characters appear in the centre: Jumping Boy</p> <p>(b) In Real Steel, the opening credits overlapped with background music. Such credits have to be read out while describing the visual elements on the screen.</p> <p>(c) Words read: This film is dedicated to the angels Chia-wen and Dora.</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Text-on-screen	Logos	<p>Production companies' logos are often shown at the beginning of the film and should be described.</p> <p>If any logo and symbol which are significant to the plot appears on the screen, it must be described.</p>	<p>(a) Describe any logo that appears prior to the start of the film and read the names on the logo.</p> <p>(b) Describe the logo or symbol if it is significant to the plot.</p>	<p>(a) Now, a logo appears, a blue sphere shot through with a flash of lightning. Touchstone Pictures. In another logo, a fishing bobble drops into a pool of blue water which reflects a crescent moon. Our view soars up into the sky where a boy sits on the moon's edge, holding a fishing pole. Amid bellowing clouds, we float past giant block letters. Dreamworks SKG.</p>	
		Text	<p>At times, film characters might be seen reading a letter or written text. If the text is not read out by the character or a narrator, it has to be included in the AD.</p>	<p>(a) When the text is presented to the audience via other audible means. You may omit the content of the text from your AD, instead, inform your audience of the source.</p> <p>(b) When the text is not presented to the audience via other audible means, it has to be included in the AD.</p>	<p>(a) After all the trouble, the licence plate details are finally printed. Flash tears it off slowly. With no second to lose, Judy grabs the slip from him.</p> <p>(b) She presses another button and words appear on the control panel: Undocking in 55 seconds</p> <p>(b) On the note: Dear Dr. Chen, thank you very much. Regards, Xiaoka.</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Text-on-screen	Subtitle	<p>Although most foreign films are subtitled, the subtitle in this section refers to subtitles which appear when characters suddenly speak a different tongue (not the main language used in the film).</p> <p>Translation of the information delivered in foreign language is not always necessary. Directors sometimes leave the foreign parts untranslated to achieve an intended effect. You do not need to provide any translation but may decide to inform the audience what language the character has spoken. If the information has been supplemented by other audible modes, it can be omitted in the AD.</p>	<p>(a) When a character speaks in a different language and a translation is available in the subtitles, it has to be read out or incorporated into the AD.</p> <p>(b) If no subtitle is available, you may inform the audience of the language prior to or after the character speaks.</p> <p>(c) If information is supplemented by other audible modes (e.g. dialogue/narration), it may be omitted from the AD.</p>	<p>(c) >>Max ambles to the table, picks up the headset and ponders for a moment. Noisy Boy dishes out a left cross and right cross.</p> <p>- Whoa, whoa. What was that? Was that Japanese?</p> <p>>>Max thought of another one; this time a left uppercut and a right uppercut.</p> <p>- Let me see if I can reset him to English.</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Audiointroduction	Structure	<p>There is no template available for writing Audiointroductions (AIs) and it does not follow a standard structure. Every AI will differ depending on the information you select to include in the AI.</p> <p>Since there is no template for you to rely on, you need to plan the structure of each AI separately.</p> <p>However, AIs generally includes a welcome word and a closing.</p>	<p>(a) Keep the duration of the AI to within ten minutes.</p> <p>(b) The AI must sound logical.</p> <p>(c) Must include a welcome word and a closing.</p>		
		Content	<p>1) Welcome word</p> <p>2) Background information (box office, film review, adaptation details, awards nominated/won, specific knowledge, themes)</p> <p>3) Introduction of characters (names, occupation)</p>	<p>(a) Avoid repeating pieces of information which are present in the AD.</p> <p>(b) Both AI and AD must use the same nomenclature when referring to the same event or thing.</p>	<p>1) Welcome word: Dear audiences, the movie we are going to describe today is Gravity.</p> <p>2) Background information: This outstanding film has won seven Oscars.</p> <p>3) Introduction of characters: The female lead in this film is an amateur astronaut. She is a biomedical engineer ...</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Audio introduction	Content	<p>4) Terminologies used in the film</p> <p>5) Storyline (brief; avoid revealing too much details)</p> <p>6) Introduction to the setting (shares the main setting(s) with the audience or describe the opening setting)</p>		<p>4) Terminologies: When he is outside the facility, a rectangular jetpack with special fuels will be attached to his spacesuit. He can control the jetpack with a button in his hand. By controlling where the gases exit from, he can change his course. This is also known as spacewalking.</p> <p>5) Storyline: The Snow Queen. Princess Elsa of Arendelle lost control of her magical powers and covers the entire kingdom with ice and snow. The younger Princess Anna, Kristoff and his reindeer embark on an adventure to search for her sister Elsa and to save Arendelle.</p> <p>6) Setting: The story takes place in space. It not only devoid of oxygen but also has zero-gravity.</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Audiointroduction	Content	<p>7) Sounds (At times the description of the sound might not fit in with the action or scene or the silent gap is too short to address the sound. It is then elaborated in the AI instead. Avoid revealing too much about the plot.)</p> <p>8) Closing</p>		<p>7) Sounds: When astronauts work outside the ship, their bodies are fully sealed inside their spacesuits. As they can only communicate through wireless radio, their voices may sound different from normal. This is how they sound at the beginning of the film but it's not because their throats are dry.</p> <p>8) Closing: Before we begin, let's revise the three punches: right cross, left hook, right uppercut. That's about all. Let us now listen to the film, Real Steel.</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
What to describe?	Audio introduction	Style	<p>The audience will be processing large amount of information during the film. As movie-going is a recreational activity, you do not want to burden your audience before the film begins. Consider using casual tone to engage the audience.</p> <p>You may use an interactive tone to engage you audience.</p>	<p>(a) Adopt a casual and conversational style.</p> <p>(b) Use interactive tone and content to engage the audience. You may use the second-person point of view to address the audience.</p>	<p>(a/b) First, imagine yourself as a boxer in a competition. You launch a sudden attack on your opponent with your right arm. Your right arm is fully extended as your fist lands on the opponent's head. This is called a cross. Since you are using your right arm, it can be called a right cross. Next, taking a step forward, you attack using your left. As you are now closer to your opponent, your left arm is not fully extended. It is bent like a hook. This is called a hook. Since your left arm is used, what do you think it is called? Yes, that's called left hook. Then, garnering all your strength and clenching your right fist tight, you throw an upward punch to your opponent's chin. The opponent's head flings backwards and he collapses. This upward thrust which targets the chin is called an uppercut. And since you are using your right, it can also be called a right uppercut. You may have noticed that the three punches are all targeted at the head. This is because it is the faster way to take out your opponent.</p>	

			Brief	Recommendations	Examples
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					Positive	Negative
How to describe?	Lexis	Basic	Use everyday language in AD. The audience should be able to understand the AD without much difficulty and in turn comprehend the film. The use of pompous or difficult vocabulary could backfire when the audience do not know of the word. As a result, they would miss out on the piece of information or a part of the film.	(a) Avoid using pompous or difficult vocabulary which might be foreign to the audience.		
		Target audience/genre of the film	<p>You may localise the vocabulary according to the audience's age group, nationality and culture, etc. If it is a children's film, you should be using vocabularies suitable for children in your AD.</p> <p>The genre of the film will also affect the vocabularies used in the AD. Avoid making a comedy sound formal or sombre. Similarly avoid using frivolous language on a film with historical significance.</p>	<p>(a) Use appropriate vocabulary that is suitable for your target audience.</p> <p>(b) Select your vocabulary according to the genre of the film.</p>		<p>(a) Tianbian overlooks the Caoshan Moon World landscape from the apiary. In the valley, cuspidate peaks of the mounts imbricate one another. The razor-sharp mountain ridges look as though they could incise one's skin.</p>

			Brief	Recommendations	Examples	
					Positive	Negative
How to describe?	Lexis	Verbs	<p>Use the most exact verb to convey an action vividly. This helps the audience to form a mental image that is closest to what is seen on the screen.</p> <p>Avoid using the same verb repeatedly unless there is no better verb to describe the action. Repeated use of the same verb could make the film boring and dull for the audience.</p>	<p>(a) Use the most exact verb to convey the specific action.</p> <p>(b) Avoid using the same verb repeatedly.</p>	<p>(a) No response. Charlie flings the headset furiously onto the table.</p> <p>(b) A gigantic robot strides toward the ring.</p>	
		Adverbs	<p>You may use adverbs to add more colours to your description.</p>	<p>(a) Ensure adverbs are used appropriately. As adverbs often precedes dialogue or dialogue tags, you must exercise caution not to reveal too much about the character's tone if it is meant strike the audience as a surprise.</p>	<p>(b) Max opens the door and alights from the car with a look of despair.</p>	<p>(a) At the beginning of Zootopia, the fennec fox had a pacifier in his mouth. Contrary to its cute appearance, the fennec fox ironically has a husky manly voice. The director had intended for an element of surprise but the surprise was ruined for the BVIs as they were forewarned by the adverb "coarsely" that precedes the dialogue.</p>

			Brief	Recommendations	Examples	
					Positive	Negative
How to describe?	Lexis	Dialogue Tags	<p>Unlike English AD, Chinese AD uses dialogue tags more frequently.</p> <p>Dialogue tags can help the audience identify the speaker and/or to whom he/she is speaking to. However, avoid using dialogue tags too frequently as it might lead to “abuse”. Consider whether the silent gap could be used to describe other more important visual elements instead if the audience has no difficulty in identifying the characters based on their voices.</p>	<p>(a) Speaker is identified in the dialogue tag.</p> <p>(b) Both speaker and addressee is identified in the dialogue tag.</p>	<p>(a) After taking a step closer, Charlie frowns and says, “... ..”</p> <p>(b) Pointing to the storybook, Wan Pengfeng tells his mum, “... ..”</p>	
		Simile	<p>Ensure that the simile is being used appropriately and fits the genre of the film. For instance, a solemn film should not contain trivialising similes.</p>	<p>(a) Employ an appropriate simile (suitable for the target audience and the genre of the film).</p>	<p>(a) As Judy is gaining in on him, he kicks the house behind him, sending a row of apartments tumbling over like dominoes.</p>	<p>(a) Earth, the azure planet, overflows with vitality. She floats in the silent universe, ardently circling the Sun in the distance, like a child pestering a mother to play with him.</p>

			Brief	Recommendations	Examples	
					Positive	Negative
How to describe?	Lexis	Film language	<p>Some object the use of film language in AD, while some recommends the use of simple and appropriate film language to aid the understanding, so as to better discuss the films with their sighted friends and families after the screening.</p> <p>If you intend to use film language in your AD, do not use professional ones. Use the terminologies which you expect an average audience to understand.</p>	(a) You may use simple filmic terminologies to help create a more vivid mental image for the audience. Use only terminologies which you expect an average audience to understand.	<p>(a) Zooms in on the numbers-filled wall.</p> <p>(a) Fade to black.</p>	
		“Now”	<p>All events in the term are taking place in film time. Hence, it is redundant to use “now” to make reference to the present.</p> <p>“now” is used to perform the following special functions in AD:</p> <ol style="list-style-type: none"> 1) indicate scene changes 2) indicate change of state 3) emphasis 	<p>(a) “now” is used to indicate scene changes.</p> <p>(b) “now” is used to indicate change of state.</p> <p>(c) “now” is used for emphasis</p>	<p>(a) Now, Aqing arrives at a junction and waits for the green man.</p> <p>(b) Now, the water quickly turns into ice and the vessels are frozen and immobilised.</p> <p>(c) It is only now that they realise the aisle is lined with glass cells which extends beyond their sight. Something seems to be stirring in many of them.</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
How to describe?	Point of view	Basic	AD generally repeats names more frequently than other text types. This ensures that the audience knows exactly which character the describer is describing each time.			
		“We See”	<p>Some oppose the use of first person point of view in AD as it makes the describer (third party) visible to the audience. However, it is still observed that first person point of view is still being used in published ADs.</p> <p>If you intend to use the first person point of view, ask yourself what effect are you trying to achieve by the use of it. Use “we” and “us” instead of “I” and “me”.</p> <p>Second person point of view is seldom employed in AD. It usually appears in the AI or when the describer is reading a text-on-screen. “You” in this case makes no reference to the audience but the character.</p>	<p>(a) You may use the first person point of view, such as “we” and “us” to engage the audience at the beginning of the film. Avoid the use of “we” during the film to avoid drawing the audience’s attention away from the film.</p> <p>(b) “we” and “you” may be used more freely in AIs.</p> <p>(c) The second person point of view, “you” is usually used during the film when the describer reads a text-on-screen which text includes the word “you”.</p>	<p>(a) 600KM above us, the temperature fluctuates between - 100 degrees to +120 degrees.</p> <p>(b) Let’s revise the three punches: right cross, left hook, right uppercut.</p> <p>(b) And since you are using your right, it can also be called a right uppercut.</p> <p>(c) On the screen, the clandestine tortoise sends Xiaoka a message: Xiaoka, are you seriously still awake at this time? Xiaoka replies, “Hey! I just logon!” the clandestine tortoise sends another message: That’s your problem! We agreed to only play three times a week and forty minutes each. No playing after 9pm! No cheating!</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
How to describe?	Point of view	Pronoun	Although the pronouns in Chinese can be differentiated through writing but not through hearing. All of them are pronounced as “ta”. Caution must be exercised with using pronouns. It is recommended to use the character’s name at the beginning of each sentence, unless it is absolutely clear who “ta” refers to.	<p>(a) Avoid using the pronouns “ta” at the beginning of the sentence.</p> <p>(b) Use pronouns only when it is absolutely clear who “ta” refers to.</p>	<p>(a) Charlie swigs his beer, then leaves it on top of a small table.</p> <p>(b) There is only one character in this scene: With much difficulty, “ta” digs for the mobile phone in “ta de” pants pocket. “Ta” unlocks the screen and sits back in bed, flinging the phone onto the table.</p>	<p>(a) “Ta” picks up Charlie’s flashlight. With the light, Max sweeps away a thin layer of mud.</p> <p>(b) There are four characters amassed in this scene: Now, Kristoff is nearing “ta” and heard “ta de” voice.</p>
How much to describe?	How specific?		If you have sufficient time, you may consider providing more detailed descriptions. For instance, telling the audience the classroom is clean is a conclusion. You can instead, you can guide the audience to arrive at a similar conclusion by describing the details which led you to your conclusion. For example, the is not a speck of chalk dust on the blackboard and the tables are all neatly arranged.	<p>(a) Description + conclusion</p> <p>(b) Description</p> <p>(c) Conclusion (when the silent gap is short)</p>	<p>(a) After parking his trailer, he stares after the Ferris wheel in the carnival, in a daze. Beyond the walls stands a happy crowd but on this side of the wall, it is all by himself, a lonesome middle-age man.</p> <p>(b) Max steps up the Charlie and starts raining his fist on Charlie. After punching, without a word, he heads straight into the cab and falls asleep.</p> <p>(c) Judy is filled with impatience.</p>	

			Brief	Recommendations	Examples	
					Positive	Negative
How much to describe?	Sounds/ dialogue	Basic	<p>Avoid overlapping the sounds in the film with AD. Sounds refer to the sounds effects, sounds with enhances the atmosphere, background music and song lyrics.</p> <p>It is difficult for the audience to focus on both the sounds and the AD or dialogue and the AD simultaneously. While some pieces of information might be lost, in the worst case scenario, none of the information could be captured.</p>			
		Dialogue	<p>When necessary, you may consider lowering the volume of non-essential dialogue to increase the silent gap.</p> <p>However, lowering of volume should be kept to a minimal so as ensure that the non-sighted audience would be able to enjoy the film as much as the sighted audience.</p> <p>You should seek the client's agreement before lowering the volume any dialogue.</p>	<p>(a) When necessary, you may consider lowering the volume of a small part of the dialogue if actions prove to be of greater significance.</p>	<p>The overlapping portion is underlined.</p> <p>(a) Yangtao enters the room and finds an electronic notebook. He turns to the door and signals with his hand. -Brother... <u>-You all were still so young when I left for studies in Taipei. Of course, you haven't seen me before.</u> <u>-Teacher, you are awesome! You even went to study in Taipei. When I grow up, I want study there too.</u></p>	

			Brief	Recommendations	Examples	
					Positive	Negative
How much to describe?	Sounds/ dialogue	Sounds	<p>Avoid overlapping the sounds with descriptions. As it is a challenge for the audience to focus on two modes of delivery.</p> <p>In addition, do not spend your silent gap describing sounds or songs which most audience can identify. However, if the sighted audience are aware of the source of the sounds, you may wish to inform the BVIs of the source as well. (You may do so with or without naming the sound.)</p> <p>You must describe the sound if</p> <ol style="list-style-type: none"> 1) the average audience is unable to decipher what the sound is 2) the sound is abrupt and deafening (e.g. gunshot and explosion) 	<p>(a) Describe/explain the sound.</p> <p>(b) Avoid overlapping the sounds with AD. If necessary, lower the volume of the sound.</p> <p>(c) Avoid describing obvious sounds or songs.</p> <p>(d) If the sighted audience are aware of the source of the sounds, you may inform the BVIs of the source with or without naming the sound.</p> <p>(e) Describe the sounds if the audience are not expected to recognise them.</p> <p>(f) If it is the director's intention to make an impact on the audience, avoid describing the sound prior to being aired.</p> <p>(g) If the sound is loud and abrupt (e.g. gunshot and explosion), you may wish to raise their level of alertness and convey the likelihood of hearing the sound.</p>	<p>The overlapping portion is underlined.</p> <p>(b) Seeing the beautiful snowflakes floating outside, <u>she hops excitedly to Elsa's door.</u></p> <p>(d) She runs out of the train station eagerly and a jumbotron as tall as 10-storey building stands in front of her.</p> <p>(e) As though vomiting, the roly-poly's mouth grows wide and coughs out a huge stone.</p> <p>(f) A tiger pounces onto him from the back. Thankfully, a secured glass stands in between them.</p> <p>(g) You do not need to state explicitly that a gunshot is going to be fired, instead, you may wish to create the atmosphere or lead the audience to the possibility of one.</p>	<p>(c) In the end, she sits down with her back leaning on the door, singing "do you want to build a snowman".</p>

			Brief	Recommendations	Examples	
					Positive	Negative
How much to describe?	Objectivity		Remain objective. Avoid mentioning things which you do not see.	(a) Avoid speculating what happened prior to the scene.	(g) There is no medium to carry sound in space. Before Matt closes the hatch, all that ensues is silence. Matt finally closes the hatch and sits next to Ryan. He adjusts the dial for oxygen supply and removes his helmet.	(a) Near a recently repaired electrical panel, little balls of fire float in the air. Ryan pays no attention to them and continues her way forward.
			Avoid the follow subjective behaviours. 1) Speculation 2) Commentary as Audio “Description”	(b) Avoid speculating the reason.		(b) Though linked to Matt by a tether, grabbing hold of the tether seems to give her a sense of security.
			You may include additional information which may sometimes be in the form of educational material to aid the audience’s understanding. However, keep in mind that you are describing a film, not a documentary.	(c) Avoid speculating the details.		(c) But at this moment, the debris smashes into the space station’s fuel tank and the space station splits into two in an instant.
				(d) Avoid speculating what the character is feeling.		(d) While a huge cyclone is building up on the Earth below, in her head, a storm has just swept pass.
				(e) Avoid speculating what the character is thinking.		(e) Now, she thinks of the teammates who have been sacrificed, especially Matt.
				(f) Avoid imposing your comments on the audience.		(f) What’s worse/It never rains but pours indeed/To be able to spot a visual under such conditions is easier said than done. Moreover, we are talking about the boundless universe.
				(g) You may include informative or educational materials if it aids in the audience’s understanding of the film.		

			Brief	Recommendations	Examples	
					Positive	Negative
How much to describe?	Coherence	Names/nomenclature	Switching between names and labels you assign to a particular character is acceptable. You do not always have to stick to only the name of the character.	<p>(a) A variety of terms and names can be used if it is clear who or what they refer to</p> <p>(b) You may switch between names and labels to suit the scene.</p> <p>(c) Avoid using the same nomenclature to refer to two different characters.</p> <p>(d) Avoid using two different terms to refer to the same item.</p> <p>(e) Pay attention to the change in status of the character. Do not use a status that is no longer valid.</p>	<p>(a) Elsa can be known as Elsa, Princess Elsa, Queen Elsa and Anna's sister.</p> <p>(b) When the scene focuses on the sisterly ties between Elsa and Anna, Elsa is referred to as Anna's sister. When it is official matters, or from the perspective of Arendelle, Elsa is a princess or queen.</p>	<p>(c) Both Olaf and Marshmallow are referred to as snowman.</p> <p>(d) AD: She hurls a <u>bundle</u> at his belly.</p> <p>Kristoff: Hey. Anna: Take me up the North Mountain.</p> <p>AD: He opens the <u>sack</u> and finds the rope and pickaxe he wanted to buy.</p> <p>(e) Elsa is referred as Princess Elsa even after coronation has taken place: Now, Princess Elsa escapes from the cell but is lost in the blizzard.</p>

			Brief	Recommendations	Examples	
					Positive	Negative
How much to describe?	Coherence	Content	<p>One part of the story must coincide with the other, especially if an event or action is a prerequisite for subsequent events or action.</p> <p>If an item makes an appearance in more than one scene, it should be described the first time it appears.</p>	<p>(a) Observe coherence between scenes by running through the actions or events and ensure that you did not leave out important pieces of information in your description.</p> <p>(b) Ensure that a significant object is described the first time it appears so that the audience will not be confused when it reappears in another scene or is mentioned in the dialogue.</p>		<p>(a) Ryan enters the Tiangong space station and removes her helmet. Later, she puts on the helmet again when she was going to undock Shenzhou space module from the Tiangong space station. In the Chinese AD, the action of putting on the helmet was described but the removal of her helmet when Ryan first entered Tiangong was not described.</p> <p>(b) The fake police badge signifies the status of Nick in the film, Zootopia. He was first handed a fake badge by Finnick and assisted in Judy's investigations. By the end of the film, Nick was awarded a real police badge. However, the AD had omitted the first appearance of the fake badge with this brief description: "Then, he ambles into an alley nearby." Thus, the audience becomes confused when Nick claims that he is a fake policeman later on. Also, the impact of being awarded a real badge at the end is being weakened.</p>

			Brief	Recommendations	Examples	
					Positive	Negative
How much to describe?	Cultural elements	Actions	When describing actions, you have to consider whether it contains more than one meaning. Also, consider if the action has been assigned with a different meaning across different countries. Remember an action common in one culture may appear foreign to people of another culture.	(a) Describe the action and informs the audience of its meaning. (b) Informs the audience of a gesture without description, allowing the audience to fill in the gap with his/her own cultural experience. (c) Describe the action.	(a) Tianbian waves his hand to reject the teacher's proposal. (b) Miss Yun invites Tianbian with a hand gesture. Xiaoka is looking at him too. (c) Tianbian nods in acceptance.	
		Units	Different cultures could be using different measurement units: -Miles vs Kilometre -Pounds vs Kilogram -Feet vs Metre -Fahrenheit vs Celsius	(a) You may convert the figures and units to one that the target audience is familiar with.	(a) 20 thousand miles would be more than 30 thousand kilometres.	
		Items	While a culture might be familiar with an item, another culture might find it foreign. You may use a general term to describe the item or omit it or replace it with another item of similar effect.	(a) Use a general term in place of the specific one. (b) You may omit the item altogether if it has no significance. (c) If the item has no special significance, it can be replaced with a similar item.	(a) Originally the figure of Marvin the Martian: So, she turns on her flashlight and discovers a toy floating toward her. (c) Originally a lute: Kristoff plays a guitar as he sings.	

9.8 APPENDIX 7: CHINESE AI AND ITS TRANSLATION

Film	Chinese AI	Back translation
Gravity (Duration of AI: 3 minutes 30 seconds)	<p>听众朋友大家好。这一次说的电影来自好莱坞电影《地吸引力》。这部优秀的电影获得了七项奥斯卡大奖。为了更好地欣赏效果，先做些简单的说明。故事发生的背景是在太空中，这里不仅没有氧气，还会产生一种现象，叫做失重。说到失重呢，大家可以想象这样一种情况：就是你刚刚从一个很高的悬崖跳了下去。本来是一直在下坠的，突然你停在了半空中。不仅如此，你还只能停在原地，没办法往任何方向移动，就那么静静地飘着。这种感觉就类似于失重。这时，如果有外部力量到你身上，比如说有人轻轻推了你一下。哪怕是用很小很小的力量，那么你就会朝被推的方向无助地永远飘过去。除非你能捉住什么东西停下来，或者有另外一个什么力量改变了你的运动方向。因此，可想而知，宇航员工作的环境还是比较危险的。但好在人类发明了航天飞机和空间站。这些就像是太空中的避难所一样，宇航员们能在里面生活和工作。当然，在里面还是要面临失重状态。不过因为有墙壁和各种扶手，移动起来会比较方便些。但是宇航员们有时仍然需要出来工作，比如修理外部零件，更换设备等等。宇航员们分为两类。一类是专业的，比如本片的男主角。当他在飞船外面时，宇航服背上还会有一个长方形的，储存着特殊燃料的喷气背包。他通过手上的按钮可以随时控制里面的气体，从背包上那些不同位置的小空中喷出来，所产生的推力就可以主动改变自己的运动方向。这就是所谓的太空行走，但这需要经过长期的训练才能熟悉掌握。另一类宇航员是业余的，比如女主角。她是一位医学工程师，来到太空中是负责安装她的新系统的。她当然不会太空行</p>	<p>Dear audiences, the movie we are going to describe today is Gravity. This outstanding film has won seven Oscars. For a better listening experience, we will first provide a simple introduction. The story takes place in space. It not only devoid of oxygen but also has zero-gravity. Imagine yourself leaping off a cliff. You are falling straight down but suddenly you stopped moving and is suspended in mid-air. In addition, you can't move in any direction and can only stay put. You just float without a sound. This is what zero-gravity feels like. Now, if an external force is exerted, however small, it will send you moving helplessly in the direction of the force forever. A little push will set you moving unless you can grab hold of something to stop yourself or an opposite force changes your course. Thus, you can imagine the dangers of an astronaut's working environment. Thankfully, we have invented space shuttles and space stations. These are as though the astronauts' shelter where they live and work in. Although there is zero-gravity in the shelters as well, movement in the shelters is made easy by the handles on the walls. However, it is sometimes necessary for astronauts to work outside of the facility. Take for instance when they need to repair external parts or replace certain components. There are two types of astronauts: professional and amateur. The male lead in this film is a professional astronaut. When he is outside the facility, a rectangular jetpack with special fuels will be attached to his spacesuit. He can control the jetpack with a button in his hand. By controlling where the gases exit from, he can change his course. This is also known as spacewalking. However, spacewalking is a skill that requires practice. The female lead in this film is an amateur astronaut.</p>

	<p>走。于是为了安全，需要用到一根两头都带有金属扣环的绳子，一头绑在宇航服腰部，另一头可以扣在航天飞机外部的金属扶手上，用以固定位置。而这样的扶手有很多处。当然，以防万一，即使是专业宇航员也有这样的配件。对了，还有一点，就是宇航员们在外面工作时，因为穿着全封闭的宇航服，相互之间说话只能通过无线电电话通话，所以说话声音和平时不一样。电影的前面一大段都是这样的。并不是因为他们嗓子哑哦。好了差不多就是这些了。最后如果喜欢我们的作品，请记得转采哦。您几秒钟的操作可能会让更多盲人了解我们，从而听到这股地吸引力。那我们开始吧。</p>	<p>She is a biomedical engineer whose task in space is to install a new system. Of course, she does not know how to spacewalk. For safety reasons, she therefore has to attach herself to a tether that is hooked onto an external metal handle on the shuttle. There are numerous handles on the external surface of the ship. Just in case, professional astronauts are also equipped with the same tools. And one more thing. When astronauts work outside the ship, their bodies are fully sealed inside their spacesuits. As they can only communicate through wireless radio, their voices may sound different from normal. This is how they sound at the beginning of the film but it's not because their throats are dry. That's about it. If you like our production, please remember to share. A few seconds of your time could help us reach out to more visually impaired persons and get to "listen" to this film. Let's begin.</p>
<p>Frozen (Duration of AI: 1 minute 25 seconds)</p>	<p>观众朋友们大家好，今天放映的电影是《冰雪奇缘》。这部影片是迪斯尼成立九十周年纪念的作品，改编自安徒生童话《白雪皇后》。艾伦戴尔王国的公主 Elsa 由于魔法失控，使整个王国被冰天雪地覆盖。为寻找姐姐 Elsa，拯救艾伦戴尔王国，小公主 Anna 和山民 Kristoff，以及他的驯鹿搭档组队出发，展开了一段冒险旅程。</p>	<p>Dear audiences, the movie we are going to describe today is Frozen. This film is produced on Disney's 90th Anniversary. It is adapted from Hans Christian Andersen's fairy-tale, The Snow Queen. Princess Elsa of Arendelle lost control of her magical powers and covers the entire kingdom with ice and snow. The younger Princess Anna, Kristoff and his reindeer embark on an adventure to search for her sister Elsa and to save Arendelle.</p>
<p>Real Steel (Duration of AI: 2 minutes)</p>	<p>听众朋友大家好。今天，盲人好莱坞带来的故事来自于影片《铁甲钢拳》。这部科幻电影在获得票房佳绩的同时，在影评方面也是一片赞誉，可谓是双丰收。因为本片的故事围绕拳击展开，为了能让大家更好地理解电影内容，先简单介绍几个拳击术语。首先，请大家把自己想象成一名正在比赛的拳击手。突然，你用右手进攻了，在击中对手脑袋的一瞬间，右手已经完全伸直了，这就叫做直拳。因为用的是右手，所以呢也可以叫做右直拳。接下来，你走</p>	<p>Dear audiences, today Hollywood for the Blind brings you the film, Real Steel. This science fiction film is not only a success at the box office, it also received positive film reviews. As this film revolves around boxing, a few simple boxing jargons will be explained so that you can better understand the film. First, imagine yourself as a boxer in a competition. You launch a sudden attack on your opponent with your right arm. Your right arm is fully extended as your fist lands on the opponent's head. This is called a cross. Since you are using your right</p>

	<p>上一步，改用左手进攻，因为距离近了些，所以在击中脑袋的一瞬间，你的左手还没有完全伸直，而是弯曲的，像个钩子一样。这就叫勾拳，因为用的是左手，所以也叫什么呢？对了，左勾拳。然后，你一鼓作气，握紧右拳，从下往上，狠狠地击中了对手的下巴。对手的脑袋向后一仰，终于倒下了。这种从下往上，只用于攻击下巴的招数就叫着上勾拳。因为你用的是右手，所以也可以叫做右上勾拳。大家可能也注意到了，刚才这几拳击的全都是对手的头部。因为这样能最快击倒对手。当然，本片的好几场比赛里也基本遵循这个原则。那最后我们再来复习一下，右直拳，左勾拳，右上勾拳。好了，接下来我们就一起来听这部《铁甲钢拳》吧。</p>	<p>arm, it can be called a right cross. Next, taking a step forward, you attack using your left. As you are now closer to your opponent, your left arm is not fully extended. It is bent like a hook. This is called a hook. Since your left arm is used, what do you think it is called? Yes, that's called left hook. Then, garnering all your strength and clenching your right fist tight, you throw an upward punch to your opponent's chin. The opponent's head flings backwards and he collapses. This upward thrust which targets the chin is called an uppercut. And since you are using your right, it can also be called a right uppercut. You may have noticed that the three punches are all targeted at the head. This is because it is the faster way to take out your opponent. Similarly, a couple of fights in the movie also abides by this principle. Before we begin, let's revise the three punches: right cross, left hook, right uppercut. That's about all. Let us now listen to the film, Real Steel.</p>
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9.9 APPENDIX 8: CHINESE AI CATEGORIES WITH EXAMPLES

	Gravity	Frozen	Real Steel
Welcome word			
	<p>听众朋友大家好。这一次说的电影来自好莱坞电影《地吸引力》。</p> <p>Back translation: Dear audiences, the movie we are going to describe today is Gravity.</p>	<p>观众朋友们大家好，今天放映的电影是《冰雪奇缘》。</p> <p>Back translation: Dear audiences, the movie we are going to describe today is Frozen.</p>	<p>听众朋友大家好。今天，盲人好莱坞带来的故事来自于影片《铁甲钢拳》。</p> <p>Back translation: Dear audiences, today Hollywood for the Blind brings you the film, Real Steel.</p>
Background information			
Box office & Film review			<p>这部科幻电影在获得票房佳绩的同时，在影评方面也是一片赞语，可谓是双丰收。</p> <p>Back translation: This science fiction film is not only a success at the box office, it also received positive film reviews.</p>
Adaptation details		<p>这部影片是迪斯尼成立九十周年纪念的作品，改编自安徒生童话《白雪皇后》。</p> <p>Back translation: This film is produced on Disney's 90th Anniversary. It is adapted from Hans Christian Andersen's fairy-tale, The Snow Queen.</p>	

Awards nominated/won	<p>这部优秀的电影获得了七项奥斯卡大奖。</p> <p>Back translation: This outstanding film has won seven Oscars.</p>		
Specific knowledge	<p>不过因为有墙壁和各种扶手，移动起来会比较方便些。但是宇航员们有时仍然需要出来工作，比如修理外部零件，更换设备等等。宇航员们分为两类。</p> <p>Back translation: However, it is sometimes necessary for astronauts to work outside of the facility. Take for instance when they need to repair external parts or replace certain components. There are two types of astronauts: professional and amateur.</p>		
Theme			<p>因为本片的故事围绕拳击展开，为了能让大家更好地理解电影内容，先简单介绍几个拳击术语。</p> <p>Back translation: As this film revolves around boxing, a few simple boxing jargons will be explained so that you can better understand the film.</p>
Introduction of the characters			
Names		为寻找姐姐 Elsa ，拯救艾伦戴尔王国，小公主 Anna 和山民 Kristoff ,	

		<p>以及他的驯鹿搭档组队出发，展开了一段冒险旅程。</p> <p>Back translation: The younger Princess Anna, Kristoff and his reindeer embark on an adventure to search for her sister Elsa and to save Arendelle.</p>	
Occupation	<p>一类是专业的，比如本片的男主角。</p> <p>Back translation: The male lead in this film is a professional astronaut.</p> <p>另一类宇航员是业余的，比如女主角。她是一位医学工程师，...</p> <p>Back translation: The female lead in this film is an amateur astronaut. She is a biomedical engineer ...</p>		
Terminologies used in the film			
	<p>喷气背包, 太空行走</p> <p>Back translation: jetpack, spacewalking</p>		<p>直拳, 勾拳, 上勾拳</p> <p>Back translation: cross, hook, uppercut</p>
Storyline			
		<p>艾伦戴尔王国的公主 Elsa 由于魔法失控，使整个王国被冰天雪地覆盖。为寻找姐姐 Elsa，拯救艾伦戴尔王国，小公主 Anna 和山民 Kristoff，以及他的驯鹿搭档组队出发，展开了一段冒险旅程。</p>	

		Back translation: Princess Elsa of Arendelle lost control of her magical powers and covers the entire kingdom with ice and snow. The younger Princess Anna, Kristoff and his reindeer embark on an adventure to search for her sister Elsa and to save Arendelle.	
Introduction to the setting			
	<p>故事发生的背景是在太空里，这里不仅没有氧气，还会产生一种现象，叫做失重。</p> <p>Back translation: The story takes place in space. It not only devoid of oxygen but also has zero-gravity.</p>	<p>...，使整个王国被冰天雪地覆盖。</p> <p>Back translation: ... covers the entire kingdom with ice and snow.</p>	
Sounds			
	<p>就是宇航员们在外面的工作时，因为穿着全封闭的宇航服，相互之间说话只能通过无线电电话通话，所以说话声音和平时不一样。电影的前面一大段都是这样的。并不是因为他们嗓子哑哦。</p> <p>Back translation: When astronauts work outside the ship, their bodies are fully sealed inside their spacesuits. As they can only communicate through wireless radio, their voices may sound</p>		

	different from normal. This is how they sound at the beginning of the film but it's not because their throats are dry.		
Closing			
	<p>好了差不多就是这些了。最后如果喜欢我们的作品，请记得转采哦。您几秒钟的操作可能会让更多盲人了解我们，从而听到这股地吸引力。那我们开始吧。</p> <p>Back translation: That's about it. If you like our production, please remember to share. A few seconds of your time could help us reach out to more visually impaired persons and get to "listen" to this film. Let's begin.</p>	<p>为寻找姐姐 Elsa，拯救艾伦戴尔王国，小公主 Anna 和山民 Kristoff，以及他的驯鹿搭档组队出发，展开了一段冒险旅程。</p> <p>Back translation: The younger Princess Anna, Kristoff and his reindeer embark on an adventure to search for her sister Elsa and to save Arendelle.</p>	<p>那最后我们再来复习一下，右直拳，左勾拳，右上勾拳。好了，接下来我们就一起来听这部《铁甲钢拳》吧。</p> <p>Back translation: Before we begin, let's revise the three punches: right cross, left hook, right uppercut. That's about all. Let us now listen to the film, Real Steel.</p>

10 DECLARATION OF AUTHORSHIP