

# Audio describing the extradiegetic emotive dimension of film

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## ABSTRACT

In its early years, audio description<sup>1</sup> (AD) was predominantly regarded and defined as an assistive service offering blind and partially sighted audiences access to visual and aural elements of products and events that they did not have access to, in order to improve their *understanding* of that product or event (see for example Piety, 2004 or the Spanish AENOR standard UNE 153020, 2005). Later this view was adjusted and now it is generally agreed that AD should not only try to improve the audience's understanding, but also their *enjoyment* (see for example Vercauteren, 2016, or Walczak, 2017), a quality that is to a very high extent related to feelings and emotions. However, research on enjoyment and/or emotions in AD is still relatively scarce and predominantly focuses on the user experience (e.g. Fryer, 2013, Fryer & Freeman, 2014, Ramos Caro, 2015, Walczak, 2017). The present article wants to take a few steps back and looks at the question from the perspective of the audio describer, who is at the same time the receiver of the original emotions and the creator of the AD in which these emotions are trans-

1 In the remainder of this article, the abbreviation AD will be used to refer to audio description as an assistive service, while the full term audio description will be used to refer to the actual product, i.e. for example the audio description of a film.

lated. The underlying idea is that, before one can measure an audience's emotional response to an audio description, that description has to be created, and before it can be created, one has to know what emotions are elicited at what point in the film. In other words, this article focuses on the analysis of the emotive dimension of film and wants to propose a model that helps describers with that analysis and with the ensuing decision-making process of when to include this dimension in the AD.

## 1. INTRODUCTION

According to Bordwell & Thompson (2008), films can be constructed according to many different principles and can serve various purposes, but “the one that we most commonly encounter in films involves telling a story” (p. 53). This idea is reflected in much of the early research in AD, which focused on questions such as what to describe and/or how to describe to allow visually impaired audiences to follow and understand the story that was being told in the film. However, the sadness audiences may feel the moment Gus dies in *The Fault in Our Stars* (Boone, 2014) or the anger they experience every time Latika is taken away from Jamal in *Slumdog Millionaire* (Boyle & Tandan, 2008) are just as much a part of the enjoyment as the narrative itself. Indeed, “one of the major incentives of watching feature films is the emotional experience they offer” (Tan, 1996, p. 41), or as Plantinga & Smith (1999) put it: “...the movie theater occupies a central place, as one of the predominant spaces where societies gather to express and experience feelings.” (p. 1). More recent approaches to AD duly acknowledged this fact and in addition to just helping visually impaired audience to understand the story, the focus of academic research in the field broadened to include their enjoyment, to enhance their emotional experience. Both dimensions are clearly captured in this recent definition of AD by Walczak (2017):

“As an access service, AD has to fulfil various functions. On the one hand, it serves as an essential resource for its audience to help them fully understand the audiovisual content. On the other hand, it is a means that allows its users to immerse themselves in a story and fully enjoy it – after all, entertainment is what draws us to the cinema (Davis *et al.*, 2015).” (p. 15)

This opened a new line of research, one that studies the emotional response of blind and partially sighted viewers to audio described audiovisual products<sup>2</sup> (e.g. Ramos Caro, 2015, 2016(a), 2016(b)) or – more generally – evaluates the audience's complete experience of the described product (e.g. Fryer, 2013 or Fryer &

2 In the remainder of this article, I will refer to this emotional dimension as ‘extradiegetic’, i.e. as experienced by the audience and not part of the diegesis, as opposed to so-called intradiegetic emotions that are experienced by the characters of the film and thus part of the narrative.

Freeman, 2012, 2014). One of the shared characteristics of these two approaches is the focal point of their reception-oriented methodology, namely the end-user. Another common characteristic, is that both studies found that audio description can make a difference and enhance the target audience's (emotional) experience, provided that it complies with a few prerequisites such as, among other features, a certain style (what Walczak & Fryer, 2017 call *creative description*) and a certain vocal delivery (Walczak & Fryer, forthcoming). One of the questions that remains to be answered, however, is how the audio describer can decide if and when the emotions elicited by the film can and ideally should be included in the description. It will therefore be the aim of the present article to propose an approach that allows the audio describer to analyse the emotive dimension of a filmic text, and to determine what elements can possibly be included in the description in order to adequately render that dimension.

The logic behind this approach is rooted in one of the basic principles underlying the strategies that were developed by the ADLAB project (2014), underlining "... the importance of a detailed analysis of the text and the context in which it is produced in order to create a professional AD that is clear and engaging" (p. 9). This analysis can be all-encompassing or it can focus on one particular element, in this case the emotional dimension of the film. It helps the describer determine what elements are eligible for description. It is only in a next step of the AD creation process that the describer will decide what elements will eventually be included in the description. This decision making step includes the stylistic choices that will be made to create the above-mentioned creative description that can elicit the desired emotional responses from the audience.

In the following part of this article, a brief literature review will be carried out to try and answer three questions that are key to developing the analytical model, namely a) how do emotions in real life originate and develop, b) how do people experience them and c) how are these emotions re-created in film to achieve the desired effect. Only when the describer knows the answer to these questions, can he begin to analyse the emotive dimension of the film, determine what emotion triggers are present and are eligible for description, and decide which of those elements will be included in the description, how and why.

Based on the insights gained from this literature review, a model will then be developed that can help audio describers in this analysis and determination process. To test the validity of the model it will, by means of a limited example, be applied to a scene from the feature film *In Time* (Niccol, 2011). Based on the results of the analysis, the advantages and weak points of the model will be briefly discussed and avenues for further research will be presented.

## 2. EMOTIONS IN REAL LIFE AND IN FILM

Not only in AD, but also in Film Studies, research into extradiegetic emotions is relatively new (Plantinga & Smith, 1999, pp. 1-2). One of the main reasons for this is that thinking and emotions have long been considered complete opposites prompting questions such as how rational processes could “hope to explain the irrational world of filmic emotion” (Smith, 1999, p. 103). It was not until the cognitive turn in Film Studies that these two dimensions were reconciled, based on the central claim that emotions are *structured* states that often *work together with cognitions*. Two relevant consequences resulting from this claim are that a) if emotions are indeed structured states, it should be possible to study them in a general, structured way and to translate the findings of this study into a methodical approach that allows for a systematic analysis of emotions and b) if we know how emotions originate, what stimuli are needed to elicit them, then it should be possible to recreate them artificially, i.e. in film or in other audiovisual products such as audio descriptions.

### 2.1. EMOTIONS IN REAL LIFE

In the course of time various theories and approaches to studying emotions have been proposed (see Ramos Caro, 2016b pp. 49-106 for a comprehensive overview). Underlying the present article is a cognitive approach that can be schematically represented as follows:

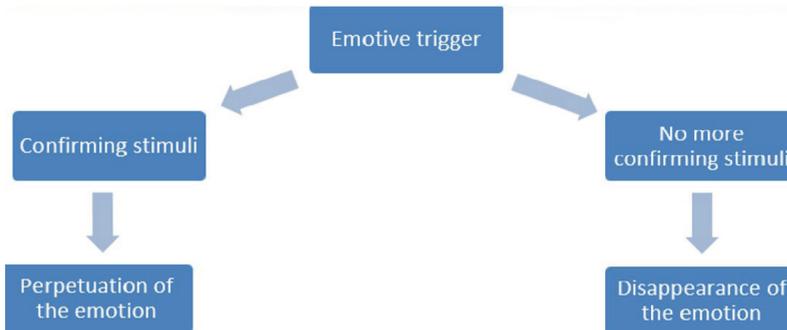


Fig. 1 – The emotive cycle in real life

This cognitive approach starts from the principle that emotions are *triggered* by an object and generally evoke a certain action as a response to that object (Carroll, 1999; Ramos Caro 2016b). This basic assumption presents the occurrence of emotions as a rational, (semi-)conscious event, which does not mean however that emotions do not also involve feeling states. Cognitions and feelings are two sides of the same *emotive coin*: cognitions are the causes and feelings are the effects (Carroll, 1999, p. 27). For example, when one notices a person waving a knife at them or a dangerous animal running towards them (the object), they will cognitively appraise that situation as possibly harmful or dangerous, resulting in an emotional state of fear, and they will most probably run away (action as a response to the object).

This cognitive triggering has two closely related effects (Carroll, 1999): on the one hand, the emotional state that is activated will start to determine the receivers' perception, i.e. it will guide their perception to those elements in the situation that are relevant for that particular emotion (the wild animal bearing its teeth, the armed person shouting at them...). In other words, it will emphasize the elements that can possibly strengthen their reaction to the object. On the other hand, once they are in a given emotional state, a feedback mechanism is activated. Once their perception is charged with a particular emotion, they will look for new stimuli confirming that emotion, which in turn will maintain and/or reinforce the emotion. As long as they perceive confirmatory stimuli the emotion will be perpetuated. If they do not longer receive such stimuli, the emotional state will weaken and eventually disappear.

## 2.2. EXTRADIEGETIC EMOTIONS IN FILM

Broadly speaking, it could be said that the process of emotive triggering, perceptual charging and checking for confirmation to perpetuate the emotional state (or not), is applicable to film too. But even though the emotive process in film works along the same lines as the one governing emotions in real life, there are a few clear differences. One of those differences is the fact that in real life, this process happens naturally, whereas in film it does not and is artificially recreated by the filmmaker. That is, in real life, the appropriate objects that evoke the emotion from a vast array of largely unstructured stimuli have to be selected by the receivers of that emotion. In film, on the other hand, the environment is to a large extent structured by the filmmaker in order to make it easier for the audience to pick out those details that will activate the emotion. In order to do so, the filmmaker can use all possible filmmaking principles and techniques, ranging from the script and the narrative structure to stylistic devices such as lighting, colour, camera angles, editing and music or sound effects. From the point of view of AD, this insight is relevant in at least two respects: first of all, the fact that filmmakers

consciously create and organise the emotive dimension of their films to make it easier for the audience to recognize the emotions that are sought after, means it is an important dimension, and one that audio describers should try to include in the audio described product. Second, and closely related to this, the fact that the emotive dimension is consciously created and organised, means that it can be analysed in a structured way, so describers can determine clear strategies and make well-founded decisions as to what emotive elements to include in their descriptions and how. Based on the work by Smith (1999) and Carroll (1999), the following paragraphs offer one possible explanation of how the artificial creation and organisation of emotions in film usually work. The insights gathered from this explanation will then be used to develop an approach that can inform the audio describer's decision-making process.

To illustrate the explanation, the following example will be used. The film *Contagion* (Soderbergh, 2011) opens with a close-up of a woman in her forties, waiting for her flight at an airport. Her pale look and the sweat on her forehead suggest that she may be ill, an image that, together with the bleak lighting and the slow, tired tone of her voice when she talks on the phone may create a sense of concern. That concern seems to be justified as her situation becomes worse, and when she dies a few days later, the audience will probably experience a much stronger emotional 'burst' of sadness. Although this sadness soon becomes less intense, it keeps lingering, partly because of the gloomy colours and music, and might become much stronger again when her son also dies shortly afterwards. The process that is at work here, is what Smith (1999, p. 115) calls the *mood-cue approach*, an alternation between longer-lasting, lower-level states or moods and short, intense emotions. Indeed, although people may sometimes think that they experience emotions for a very long time (e.g. they may be angry with someone for hours or even days), the emotion itself is usually a rather short-lived episode that fades and may reappear if new triggers are presented, or otherwise disappears. Given the wide diversity of audience members and their individual backgrounds, it may be difficult for filmmakers to realise these emotional bursts, i.e. to genuinely elicit the emotion sought after. Therefore, the audience has to be prepared, i.e. the necessary predispositions have to be created to facilitate the experiencing of these intense emotions.

In order to generate this predisposition, films and/or film scenes often present a predominant or colouring emotion. This emotion may not be equally explicit in every film or scene and sometimes the filmmaker deliberately chooses to make it unclear or ambiguous, but generally it can be said that this colouring emotion is relatively clear (think of genre films that are named after or directly refer to the emotion they want to raise, e.g. horror, comedy, melodrama, etc.). According to this approach, "a primary task for a film's early sequences ... is to establish an emotional orientation that will guide the audience through the film..." (Smith, 1999, p. 120). In other words, from the very beginning of the film, filmmakers have to activate the triggering process described in section 3.1, i.e. they have to provide ori-

enting stimuli that encourage the audience to detect the appropriate object and that activate the audience's feedback mechanism that detects and confirms the emotion. In order to do so, they can and often will combine various cues, e.g. narrative cues such as a character's looks or voice and stylistic cues such as lighting and music or other sound effects. This *critical pre-focussing*, as Carroll (1999, p. 30) calls it, helps to foreground the objects that are likely to create the necessary emotive predisposition and hence generate the emotion the filmmaker wants to raise.

One observation is in place here. When the emotive process is activated in real life, it is usually because the emotion involved directly concerns us (we feel fear when we think that we may be harmed (e.g. an animal that threatens to attack us); we feel anger when we are wronged;...). In film however, we assist at fictional events that do not directly concern us, so even when the filmmaker critically pre-focuses his work, he must find a way to directly involve his audience, to create a certain concern that directly affects the audience. This direct involvement can be stimulated through so-called *pro attitudes* (Carroll, 1999, p. 31), attitudes that are created to direct the audience's preferences for one story outcome over another. The fact that the filmmaker presents the story in such a way that we prefer one line of development over another, does not mean however that our preferences will always be confirmed. In *Cast Away* (Zemeckis, 2000) for example, Fed Ex executive Chuck Noland gets stuck on a deserted island. From the beginning of the film the audience is made to feel sympathy for the protagonist and hence want him to survive this ordeal (a preference that will be confirmed) and to be re-united with his wife and family (a preference that will not be confirmed). As this brief example illustrates, the filmmaker realises his aim of eliciting an emotional response, regardless of whether the audience's preference or pro attitude is confirmed or flaunted.

As was already explained in section 3.1, once a certain emotion is triggered, a feedback mechanism is activated and people start looking for (and need) stimuli that perpetuate that emotion. The same principle applies to film. Once a certain mood is created, the audience needs confirmatory and or reinforcing stimuli to maintain it, or as Smith (1999) puts it: "a mood is not entirely self-perpetuating. It requires occasional moments of strong emotion to maintain the mood" (p. 115). These occasional strong emotions are provoked by so-called *emotion markers* (Smith, 1999, p. 118) that can be more or less numerous depending on the emotional intensity sought after and that can take on any possible form, from a facial expression to a line of dialogue, and from a change in lighting to a specific sound effect, often in combination. Moreover, these markers can serve narrative purposes, i.e. signalling "progress toward the goal and providing the setup for future narrative occurrences" (Smith, 1999, p. 118) or they can be purely emotive, i.e. when they are only used to intensify and preserve a certain emotional state in the audience. Just as in real life, the emotion will remain active as long as these narrative or purely emotive stimuli are presented. When the filmmaker does not longer presents such stimuli, the emotion will probably disappear.

### 3. A POSSIBLE APPROACH TO ANALYSE THE EMOTIONAL DIMENSION IN FILM FOR AD

From the previous section it became clear that the emotive dimension of a film is just as carefully created and organised as the narrative structure itself. Film-makers continuously decide which moods they want to create, what cues and emotive markers will be used to elicit and maintain them and what functions all these cues and markers will have. In the following part, the insights from the explanation above will be translated into an approach that can help audio describers to analyse the emotive dimension of the film they are describing, to determine what moods/emotions are raised and to decide what cues/markers could possibly be included in the description. This approach is conceived as a four-step process that can be presented schematically as follows:

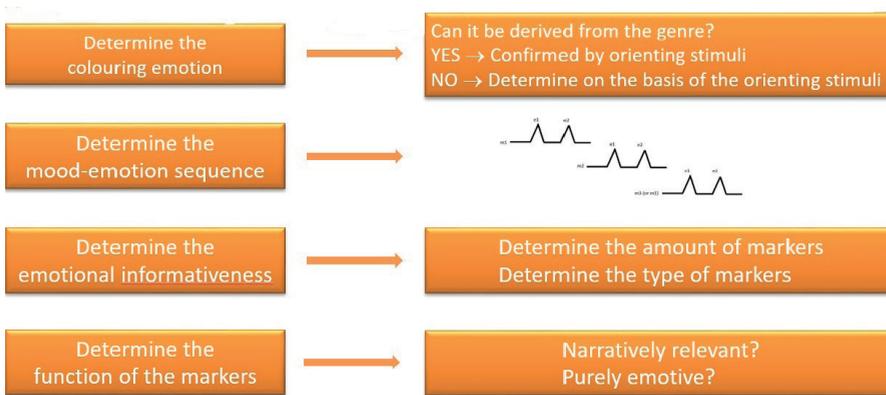


Fig. 2 – The analysis of the emotive dimension of film as a four-step process

In a first step, and to get a first indication of what emotion the filmmaker primarily wants to elicit, the describer can determine the film's colouring emotion. If the film belongs to one genre, the colouring emotion will be clear from the genre; but as most films these days cannot be classified into one particular genre, the describer can a) try to determine a combination of genres and/or b) look at the first orienting stimuli to find the emotion targeted by the filmmaker<sup>3</sup>.

Once this colouring emotion has been determined, the analysis can shift to the micro-level of the film and determine for every scene a so-called *mood-emotion sequence*, i.e. the describer should determine what cues the filmmaker uses

3 While the present paragraph talks about determining the film's colouring emotion, it should be clear that this step also applies to lower-level scenes. Films rarely want to evoke only one emotion, so it may very well be that specific scenes elicit emotions that are different from the overarching emotion sought after by the genre the film belongs to.

to create the framework for the shorter, more intense emotions and to keep the feedback mechanism for that emotion going. Once no more cues or stimuli for a particular emotion can be found, the feedback mechanism will stop working and the describer has to determine whether a new mood is created and what emotion this new mood prepares us for.

Next, after having determined the mood-emotion sequences of the film or of a particular scene, the describer can determine the emotive informativeness of that film or scene, i.e. he can go on to determine how many emotive markers the filmmaker uses and what type of markers are used. This will inform two important decisions for the subsequent target text creation:

1. The amount of markers encountered will give an indication of the emotional intensity of a scene or film and hence of how important it is to include it in the description: if a scene contains a high amount of emotion markers, at least a few of these will have to be included in the description to increase the possibility that the emotion is also evoked in the visually impaired audience;
2. The type of markers will help the describer to determine whether or not they have to be included in the description: if they are inherent in the narrative structure or the script, or if they are included in the dialogue or the soundtrack of the film, they will not need to be included in the description. If, on the other hand, they are expressed through stylistic techniques such as lighting, colour, composition, camera movement, etc. and hence are inaccessible to the visually impaired audience, the describer should determine if and how they can be included in the description.

This determination process can be supplemented by a fourth step in the analysis, namely the determination of the function of the markers. As explained in the introduction audio descriptions should ideally enhance both the visually impaired audience's understanding and their enjoyment of the film, but as the prime aim of most mainstream films is to tell a story, the AD should first and foremost make sure the audience understands the story. In other words, emotion markers that serve a narrative function will get a higher priority than the ones that are purely emotive.

#### 4. A CASE STUDY – *IN TIME* (NICCOL, 2011)

In this last part of the article, the approach developed in the previous section will be tested on a scene from the film *In Time* (Niccol, 2011), which is set in a future where people stop aging at 25 but are engineered to live only one more year after that<sup>4</sup>. Prices are no longer expressed in monetary currencies, but in time, which

4 The analysis presented below is based on the transcription of the scene that can be found in Annexe 1 to this article. This transcription has three columns: the first column indicates the time code. The second column contains a transcription of the dialogues and a free de-

you earn by working or loan from other people, and use to pay goods and services. The protagonist, Will Salas, is accused of murder and on the run with a hostage, the daughter of a rich 'time bank' owner. They become friends and together they will try to bring down the system. The scene used in the present case study is set before the accusation. It is Will's mother's birthday and they have arranged to celebrate it together after she finishes work. When she leaves the factory where she works and wants to take the bus back home, she learns that prices have gone up and a ride now costs two hours. Since she has only one hour and a half of time left, she cannot pay the fare and will have to walk/run to meet Will before her time runs out.

According to the analytical approach described in the previous section, a first step in the analysis of the emotive dimension of this film/scene, would be to determine its colouring emotion. On the Internet Movie Database, the film is labelled as an action, sci-fi thriller<sup>5</sup>. Although this label confirms that films nowadays often belong to more than one genre, making it harder to pinpoint the colouring emotion they want to evoke, the fact that the film is labelled as a thriller, gives a fairly good indication of its main emotive dimension. Indeed, a thriller can be defined as "a work of fiction or drama designed to hold the interest by the use of a high degree of intrigue, adventure, or suspense"<sup>6</sup>. Carroll (1999) describes suspense as a *future-oriented emotion* (p. 43), a description that is echoed in the definition in the online Oxford dictionary, characterizing it as "a state or feeling of excited or anxious uncertainty about what may happen"<sup>7</sup>. It is true that we usually do not experience any suspense with regard to events from our past, because we already know what happened, but as pointed out by Carroll (1999) it is equally true that we don't feel suspense about just any future event (p. 43). The event has to possess certain characteristics beyond mere uncertainty. First of all, suspense seems to be related to likelihood, i.e. we particularly feel suspense when the desired outcome of the event seems unlikely. In the example of this film in general, the main question driving us is whether or not the two youngsters will succeed in bringing down the entire system, a possibility that seems very unlikely, creating a feeling of uncertainty and suspense. In the specific scene under study, a similar principle is at work: the main question driving us is whether or not Will's mother will meet her son in time to survive (i.e. to lend time from him), an outcome that again seems improbable since she implores the bus driver to take her on board because "it is a two hour walk". But suspense is not only a question of

scription of the visuals and sounds. The third column indicates what markers have been used to elicit the emotion sought after, in this case tension/suspense. It mentions whether the marker is aural, verbal or visual, mentions the specific film technique used and briefly indicates how it contributes to eliciting the emotion.

5 [http://www.imdb.com/title/tt1637688/?ref\\_=nv\\_sr\\_3](http://www.imdb.com/title/tt1637688/?ref_=nv_sr_3) (last accessed 26/04/2017)

6 <https://www.merriam-webster.com/dictionary/thriller> (last accessed 26/04/2017)

7 <https://en.oxforddictionaries.com/definition/suspense> (last accessed 27/04/2017)

probability: when a villain finds himself in a dangerous situation that may lead to his death, we usually do not feel suspense (probably rather relief) even when it seems highly unlikely that he will escape. Suspense also seems to be related to morality (Carroll, 1999, p. 45). Filmmakers have to make sure that their audience cares about what happens to the characters undergoing the events, they have to induce a certain sense of concern so that the audience prefers the improbably outcome over any other. In *In Time* the system is presented as morally objectionably since, for example, prices can be raised haphazardly to fight overpopulation. So we mentally support Will in his fight against the system, even though we know it is highly unlikely that he will succeed. Similarly, we want Will's mother to make it because it is her birthday and because the unannounced price increase is unjust. It is beyond the scope of this article to explore the various possibilities audio describers have to render suspense in their description, but one general guideline seems to apply here: they will have to make sure that the uncertainty created in the film remains in the description. In other words, whereas in other situations it may be necessary or even wanted to give a certain piece of information earlier in the description, this cannot be done when suspense is sought after.

Turning to the second step in the analysis, i.e. the position of the scene in the mood-emotion sequence, we can say that this scene is criterially pre-focussed in such a way that it is unlikely that Will's mother will make it, i.e. creating a suspenseful mood while the scene ends with a high-intensity emotional moment. In other words – and already looking at the third step in the analysis as well – it has a high level of emotional informativeness and contains a lot of emotive markers. As can be seen from the transcription in the Annex, the filmmaker uses markers from various kinds to elicit the suspense. First, there are the ominous music and the various sound effects, such as Rachel's frantic banging on the grating protecting the entrance to an apartment building. The music continues throughout the entire scene, providing some kind of lower-level emotive layer that keeps the mood/emotion alive. A second aural dimension that contributes to the emotive pre-focussing and that, particularly during the first part of the scene provides recurring cues to establish and sustain the tension, are the dialogues: first there is the announcement that prices have gone up, which changes the mood from joyful (Rachel smiling as she leaves the company where she works to celebrate her birthday) to tense. Then there is Rachel's line saying she only has an hour and half left, creating a clear suspenseful mood as the changes of her meeting Will in time are rather dim so the desired outcome of the scene becomes unlikely. Later, when Rachel wants the passing truck to stop or wants the man entering the building to help her, it is not only what she says, i.e. the pleading, but also the tone of her voice that maintains and increases the tension. Finally, there are all the visual markers, such as the dark setting and the various close-ups of the protagonists' faces, reflecting their emotional state.

Two visual techniques that are worth discussing in more detail are the mise-en-scene at the beginning of the running-scene (00:01:00) and when Will starts

running towards his mother (00:01:43), and the editing of the entire running-scene (00:01:00 - 00:02:35). According to Bordwell and Thompson (2008), one of the aspects of *mise-en-scene* is the characters' acting or performance. As soon as Rachel realizes she will not be able to take the bus, she starts running to try and meet Will to borrow time from him. In her work on film conventions, Van Sijll (2005) links the diagonals in the frame to the ease of movement of the characters (p. 8): the descending diagonals reflect easy movement, the left-to-right being "an easier descent as it moves in the direction of the reading eye" (Van Sijll, 2005, p.8). With regard to the ascending diagonals, she says:

"Gravity works against the ascending diagonals. It is easier to fall downwards, then move upwards. The right-left ascent is the most difficult of all screen directions: It goes against the reading eye and works against gravity as well" (Van Sijll, 2005, p.8).

In the scene under study, both Rachel and Will run according to this right-to-left ascending diagonal, indicating difficulty and possibly contributing to the improbability of the desired outcome of the scene. It would be beyond the scope of this article to discuss the film technique used here at length, but I deliberately added *possibly* in the previous sentence since one may wonder whether this technique is known to the general public and whether viewers (sub)consciously experience the difficulty it tries to evoke, particularly if they do not know the technique's meaning. However, just as translators are expected to have a thorough command of the source language they translate from, audio describers can be expected to be proficient in reading film techniques and as such at least notice the technique that is used here and take it into account in their decision-making processes.

The second technique that will be explored with regard to this scene, is more well-known and more obvious. So it is more likely that describers will notice it in their analysis, but again it will require a conscious decision as to whether and how to include it in the description. As mentioned in the transcription, the running scene can be divided into two parts, each containing a number of shot changes. In the first minute of the scene, the audience is being prepared for the emotive burst at the end and the emotive informativeness is not yet that high. As indicated, it contains thirteen different shots, resulting in a relative low average shot length (ASL) of 4.6 seconds. In the last 35 seconds of the scene, however, there are no less than twenty shots, resulting in a significantly higher and considerably more stressful (i.e. emotionally much more intense) ASL of 1.75. This decreasing ASL is combined with an increasing number of close-ups and sounds and music becoming louder. In other words, this last part of the scene has a very high emotive informativeness but is at the same time highly redundant since the visual markers are combined with sound effects and the emotional tone of voice as Will and Rachel call for each other. On the one hand this will make it easier for the describer as he can leave out a number of visual cues; on the other he will

have to find the right emotive balance between description and verbal and other aural cues that all contribute to eliciting the suspenseful mood and the final emotive burst at the end of the scene.

Finally, and with regard to the fourth step in the analysis, it can be said that most of the markers, such as the close-ups showing the protagonists' facial expressions, are not purely emotive but also serve a narrative function. Again, this means these will have to be taken duly into account when the describer decides what emotive markers will be included in the description. This decision-making process, however, is beyond the scope of this article, that only wanted to present a tool to analyse the source text with a view of finding those markers and as such is only a very limited first step into the audio description of the emotive dimension of film.

## CONCLUSION

This article started from the observation that an important dimension of film viewing resides in the feelings and emotions audiences may experience as they watch films. Research into these so-called extradiegetic emotions is relatively new, both in Film Studies and in audio description research. Within the latter discipline the emotive dimension of film has so far predominantly been studied from the visually impaired audience's perspective, but research on how audio describers can make sure that dimension is rendered in their audio descriptions and/or how they can analyse films to determine the moods and emotions elicited throughout the film is still largely missing. Therefore, the aim of the present article was to develop an approach that would allow describers to analyse films in order to determine the various emotive triggers and markers so that, in a next step, they can decide what triggers and markers to include in their description. From the literature review in section 3 it became clear that emotions – both in real life and in film – are partly cognitive states that can be studied in a structured and organised way. The findings of this review were translated into a four-step approach that was tested on a short scene from the film *In Time* (Niccol, 2011).

Although the explanation of how emotions in film work is very general and although the case study in section five seems to indicate that the approach works, further research is definitely needed to see if the analytical model presented in section 4 also works on other scenes, films and genres. Moreover, and as also mentioned at the end of the case study, the approach allows audio describers to determine the various moods, emotions, triggers and other markers that are present in a given scene or film, but that is only a very first step. Further research will have to look at how audio describers can select the most relevant of these cues for their description. Given the redundant nature of many films, presenting the same information simultaneously or sequentially through different channels, some of these cues will not have to be included in the description. In the lit-

erature review, a distinction was made between narratively relevant and purely emotive cues, which may offer a first selection criterion. An additional prioritisation principle can be found in the case study distinguishes between aural, verbal and visual cues. But even so these principles will have to be looked at in more detail. Finally, the reception research initiated by Fryer (20123), Ramos Caro (2015, 2016a, 2016b) and Walczak will have to be continued. One possibility here would be to combine the findings from earlier reception research, particularly on audio description style, i.e. the so-called creative description, and on voicing of the AD, with the results from the analysis carried out with the approach presented here. This kind of research could show what cues can be described in what way (particularly how visual cues can be rendered verbally) to guarantee that visually impaired audiences do not only understand the story that is told in the film, but also experience the emotions the filmmaker wants his audience to feel, i.e. to create similar effects for the sighted and blind or partially sighted viewers. In other words, it would be particularly useful to test the model against films that have been audio described and have been subjected to reception studies with either visually impaired audiences or audio describers (or both).

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ANNEXE 1 – TRANSCRIPTION AND EMOTION ANALYSIS OF A SCENE FROM *IN TIME*  
(NICCOL, 2011)

Time code	Visual and aural information in the film (my description)	Emotive Markers
<p>SCENE 1</p> <p>00:00:00</p>	<p>Night. Rachel leaves the company where she works. She has long dark hair and wears a red dress. She is smiling as she walks up to a bus that is waiting at a bus stop nearby.</p> <p>She gets on board and puts her hand in the scanner.</p> <p>RACHEL: Dayton.</p> <p>BUS DRIVER: Two hours.</p> <p>She pulls her hand out of the scanner and gives the bus driver a puzzled look. He looks back at her indifferently.</p> <p>RACHEL: It has always been an hour.</p> <p>BUS DRIVER: Now it is two. Prices have gone up</p> <p>RACHEL: Since when?</p> <p>BUS DRIVER: Since today.</p> <p>RACHEL: My son is meeting me. He will pay the difference.</p> <p>BUS DRIVER: Can't do that. Policy.</p> <p>Rachel looks disconcerted.</p> <p>RACHEL: Please. It's a two hour walk.</p> <p>She pulls up the sleeve of her dress. The clock on her arm shows 0000-00-01-30-01.</p>	<p>Visual (cinematography): the whole scene is very dark, only the characters' faces are lit to emphasize their facial expression/emotions)</p> <p>Visual (mise-en-scene/cinematography): Shot of Rachel <u>smiling</u>.</p> <p>Visual (mise-en-scene/cinematography): close-up of Rachel giving the bus driver a <u>scowling</u>, <u>puzzled</u> look</p> <p>Verbal: emotive pre-focus; creating a mood of tension / suspense by means of the refusal of the bus driver to let her son pay the fare.</p> <p>Visual (mise-en-scene/cinematography): close-up of Rachel's <u>panicking</u> face.</p> <p>Visual (mise-en-scene/cinematography): close-up of Rachel's arm. Increasing tension by making the desired outcome less probable.</p>

<p>SCENE 1</p> <p>00:00:00</p>	<p>[Ominous sound, first quiet, then becoming louder]</p> <p>RACHEL: I have an hour and a half.</p> <p>The driver looks away and sighs.</p> <p>BUS DRIVER: Then you'd better run.</p> <p>Rachel looks at the other passengers on the bus, who either ignore her or look back indifferently. In distress she gets of the bus.</p>	<p>Aural (sound effect)</p> <p>Visual (mise-en-scene/cinematography): shot of the <u>pleading look</u> on Rachel's face.</p>
<p>SCENE 2</p> <p>00:00:53</p> <p>00:01:00</p>	<p>The bus drives off. As if trying to find a solution, Rachel looks around but both the building where she works and the street are completely deserted.</p> <p>[The ominous sound turns into sad music].</p> <p>There is panic in her eyes, as she starts running up the road, following the bus that disappears in the distance.</p> <p>[Sound of a vehicle approaching]</p> <p>Rachel stops running, turns around and starts waving her arms.</p> <p>RACHEL: Stop, please stop!</p> <p>The vehicle drives past without slowing down.</p> <p>Rachel pulls up her sleeve again to look at her clock. It says 0000-00-0-00-21-10 and counts further down.</p>	<p>Aural (music)</p> <p>Visual (mise-en-scene/cinematography):</p> <ul style="list-style-type: none"> <li>- shot of Rachel's <u>panicking</u> face.</li> <li>- Rachel running from bottom-right to top-left of screen, signalling difficulty and improbability (Van Sijll, 2005)</li> </ul> <p>Visual: confirmation of the <u>improbable</u> outcome.</p>

<p>SCENE 3</p> <p>00:01:22</p>	<p>At another bus stop, Will is waiting for the bus, carrying a bunch of flowers. The bus stops, the doors open and two people get off the bus. Will frowns and looks confused as the doors of the bus close and it pulls away.</p> <p>He scans the interior of the bus and looks down in thought. As if he realised what happened, he suddenly opens his eyes wide, drops the flowers and starts running up the road.</p>	<p>Visual (mise-en-scene): possible <u>easing</u> of the tension: Will realizes what happened and runs towards his mother: desired outcome becomes <u>more probable</u> again.</p>
<p>SCENE 4</p> <p>00:01:48</p>	<p>A man opens the door to a building. In the distance, Rachel comes running towards him. She waves her arm at him.</p> <p>RACHEL: Please, please! Wait, stop!</p> <p>The man enters the building, closing the iron grating behind him.</p> <p>[Rachel bangs her hands on the grating]</p> <p>For one moment, the man looks back at Rachel, then disappears inside.</p> <p>On her arm, Rachel has 9 minutes and 5 seconds left.</p>	<p>Verbal: <u>panic</u> in Rachel's voice</p> <p>Aural (loud sound effect)</p> <p>Visual: confirmation of the <u>improbable</u> outcome.</p>

<p>SCENE 5</p> <p>00:02:00</p> <p>00:02:35</p>	<p>This scene is an alternation between shots of Will running from left to right (screen direction), and Rachel running from right to left.</p> <p>First, they are shown in mid shot, pumping their arms frantically.</p> <p>Rachel constantly checks her arm to see how much time she has left.</p> <p>[The volume of the ominous, sad sound/music increases]</p> <p>Rachel passes the corner of a street. Her clock shows 10 seconds.</p> <p>Will, who is running along the same street, notices her, a frightful look on his face.</p> <p>With panic in their voices, they shout at each other.</p> <p>WILL: Mom!</p> <p>RACHEL: Will!</p> <p>The shots showing Will and Rachel alternate faster, first showing them in mid-shot, then turning to close-ups of their faces.</p> <p>Will runs ever faster towards her and holds his hand out.</p> <p>Rachel sprints towards Will. They meet at an intersection. Rachel falls as Will grabs her arm.</p>	<p>Visual (editing): this last scene continuously increases the tension working towards an emotive burst. Two techniques seem to be responsible for this:</p> <ol style="list-style-type: none"> <li>1) change in shot-type from mid-shot to close-up of the protagonists faces;</li> <li>2) change in average shot length (ASL): in the 'running' scene between 00:01:00 and 00:02:35, there are two distinct parts. During the first minute, there are 13 different shots, resulting in an ASL of 4.6 seconds. In the last 35 seconds, the tension dramatically rises and there are 20 shots, leading to an ASL of 1,75 seconds.</li> </ol>
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