

ENGLISH AUDIO DESCRIPTION: SELECTED LINGUISTIC FEATURES AND APPLICATIONS FOR ESL CLASSROOMS¹

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Abstract - This chapter focuses on audio description (AD), a form of accessible translation delivered orally and consumed aurally that was originally conceived to make visual content accessible to people who are blind and visually impaired. Recently, AD has started to be used successfully by several secondary audiences, and especially in the language classroom, where it has a great potential. In this chapter, we take into account diverse classroom applications of both art and screen AD. In the first part of the chapter, we set the foundations of this discipline and highlight a selection of linguistic aspects of professional English AD for the art. Then, we show some possible applications of art AD in the English language classroom. In the second part of the chapter, we describe AD as a versatile resource for university students learning English and illustrate a university course aimed at teaching how to write English ADs for the screen. Finally, we showcase an example of art AD simplification targeted at audiences with cognitive difficulties.

Keywords: audio description; translation; simplification; accessibility; linguistics; didactic; Easy English, Plain English

1. Introduction

As the field of accessibility, and specifically accessible communication, continues to evolve, there is growing recognition of the need for language that is widely comprehensible for all. Audio description (AD), an accessible form of audiovisual translation (AVT) that enables blind patrons to access visual content through a verbal narration, is meant to be “vivid” (Giansante 2015; Perego 2017; Snyder 2014) and engaging, which often results in descriptive texts that are linguistically complex (Perego 2018a, 2024; Secchi 2014, 2022), especially for audiences who need linguistic support. The integration of AD and simplification² techniques

¹ Both authors contributed equally to the scientific content of the manuscript. E. Perego dealt specifically with § 1, 2 and 3; P. Trevisan dealt specifically with § 4, 5 and 6.

² In this paper, the term “simplification” refers to the practice of making texts easier to understand. “Easy-to-Understand” (E2U) (Inclusion Europe 2009) is an umbrella term used to cover specific and established forms of language comprehension enhancement such as Plain Language and Easy Language (Degener 2016; Lindholm, Vanhatalo 2021; Maaß 2020; Matamala 2021; Matausch, Nietzio 2012; Perego 2020; Perego, Brumen 2023; Piemontese 1996; SELSI 2023, 2024; Trevisan, Brumen 2023).

presented in this chapter (§ 4 and § 5.2) reflects a current cogent concern, offers a promising direction for future research and practice, and illustrates the pedagogic potentials of both authentic and simplified AD in the English as a second language (ESL) classroom. By bridging the gap between complex and accessible artistic verbal description, we can work towards a more inclusive approach to culture appreciation in all its aspects and degrees of complexity, and foster a more aware and motivating AD-based language learning process. We will illustrate how in this chapter, which is organised as follows: sections 2 and 3 introduce the notions of art as a means of expression, of visual disability as an invisible disability that can be compensated by accessible translation, of audio description as an accessible practice, product and service; these sections focus on a selection of typifying linguistic aspects of English art audio description based on a corpus of professional stand-alone English ADs of paintings. Such features (i.e. the longest derived, complex, bahuvrihi or possessive adjectives, adjectival conversions from phrases or clauses, complex colour names and art AD syntax) are illustrated and liaised to possible practical ESL classroom applications. Subsequently, sections 4 and 5 first present some European projects concerned with audio description and language simplification; they then introduce a University course aimed at combining the teaching of English AD writing techniques with language simplification practices to ensure additional accessibility to audio described content.

2. Translating visual art into words for people who are blind

Broadly speaking, art is one of the most effective and powerful modes of communication that exists for both artist and audience, enabling humans to express particular ideas, identities, moods, or emotions (Dewey 1934; Finlay 2020; Gombrich 1950/1995; Mittler 2006). While art is not necessary for physical survival, it plays an essential role in our lives. Sighted people exposed to a traditional painting, a sculpture, an archeological item, an installation, or any other form of static or dynamic art will have a sudden reaction to the aesthetics of the item they see, irrespective of their personal taste. Thanks to their sight, they will be able to enjoy artworks visually in an immediate fashion. This is not the case when people are blind or sight impaired. Their access to art, mediated by senses other than sight (e.g. hearing or touch), is necessarily slower and more analytic, active and successive (De Coster, Loots 2024; Secchi 2014, 2022). It would be wrong, however, to think that the counterpart of the processing immediacy experienced by sighted people is total darkness on the side of sight impaired people. Only a small percentage (around 15%) of people with eye disorders have a severe loss of vision or complete blindness, and experience visual perceptive absence (namely blackness or no light perception) (Jones 2023). In fact, eye disorders come in diverse forms. A variety of simulators of vision conditions

online could offer the curious reader an interestingly extensive range of unexpected situations.³ The vibrant oil on canvas by Wassily Kandinsky Group in *Crinolines* (Figure 1) will be blurred, dimmer and less colorful for people with cataracts (Figure 2), and mostly black for people with severely compromised peripheral vision (Figure 3).



Figure 1
Group in Crinolines (W. Kandinsky, 1909).⁴

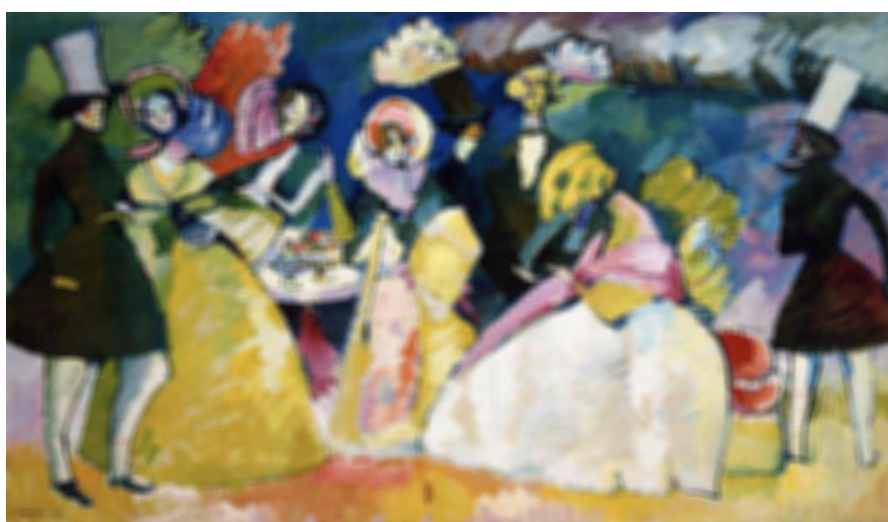


Figure 2
Group in Crinolines seen through the eyes of people affected by cataracts.

³ For instance, the simulator developed by Richmond Eye Associates (<https://versanthealth.com/vision-simulator/>) sees through the eyes of someone affected by glaucoma, cataracts, diabetic retinopathy, presbyopia, glare, and macular degeneration. The Janssen Vision Loss Simulator (<https://www.retina.janssen.com/visionsimulator/index.html>) offers an interactive web-based experience that lets us explore eye diseases and their effect on vision.

⁴ The sources and the type of CC license of the paintings' photos used in this paper are listed under the Acknowledgement section.

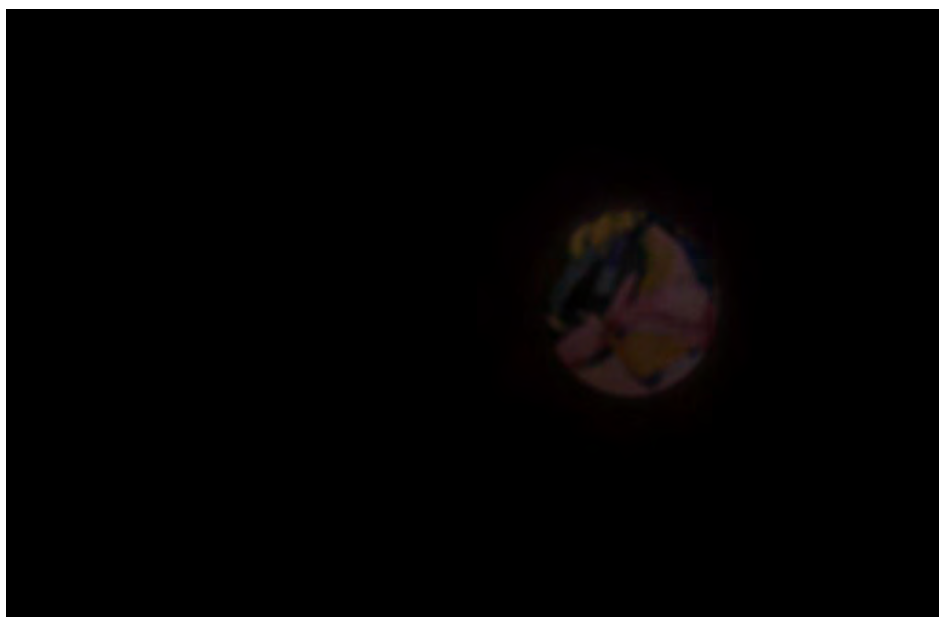


Figure 3
Group in Crinolines seen through the eyes of people affected
 by severely compromised peripheral vision.

Even when colours are not ingredients of an artwork, visual impairment can compromise the overall art experience. The following figures show how the bronze figure (500 BC) exhibited at the British Museum would be perceived by sighted visitors (Figure 4), by visitors with cataracts (Figure 5), and by visitors with severely compromised vision (Figure 6).



Figure 4

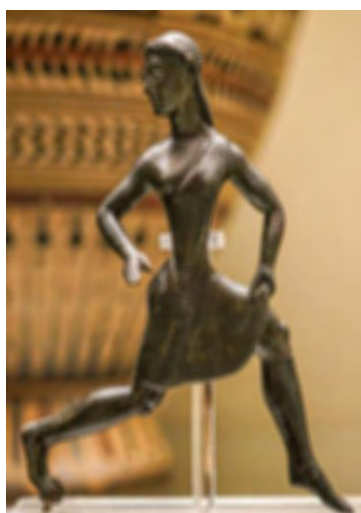


Figure 5

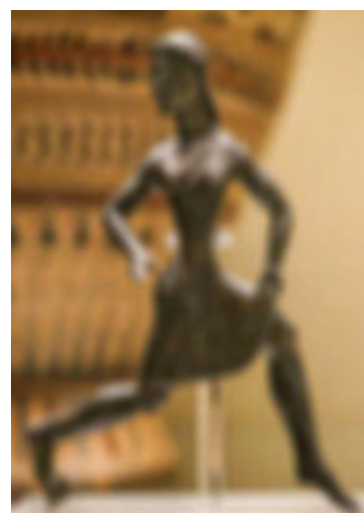


Figure 6

Figures 4-5-6

Spartan running girl perceived by sighted visitors (Figure 4), people affected by cataracts (Figure 5), people affected by severely compromised vision (Figure 6).

Although for sighted museum-goers seeing, enjoying, accessing, and giving a meaning to the beauty of art is perceived as normal, such experience is very different for people who are blind or visually impaired. Blindness, which is just one type of invisible disability, prevents people from accessing whatever includes a visual component: art, culture, audiovisual content, or simply everyday life – which is mainly multimodal and often visuocentric. Today art can be accessed and understood despite one person’s (dis)ability, including blindness, thanks to what is known as accessible translation (Manfredi, Bartolini 2023; Matamala 2006; Perego 2017).

The process, product and service that enables people with sight loss to access the visuals is called “video description” (Piety 2004) or, most commonly, “audio description” (shortened as AD). AD is an intersemiotic translation process comprising the transfer (or a retranslation; see Gürçağlar 2009; Koskinen, Paloposki 2010) from a nonverbal system of symbols (visual semiotic signs or images) to a verbal system of symbols (acoustic verbal signs or spoken language). When describing visual content, one can be very succinct or very detailed (Table 1) depending on the AD’s specific *skopos* and on its time constraints, which might (or might not) enable an audio describer to include details and make the AD as powerful and imaginative a tool as possible, capable of conveying particularly vivid images of what is on display. This is in fact the primary aim of AD: to select and convey visual details that are relevant to *understand* and *visualise* visual content. An equally essential aim is to enable visitors to *enjoy* the described experience as a whole (e.g. watching a film, visiting a museum, going to the theatre, seeing a football or a tennis match) and to enhance their *engagement* and *immersion*. The latter is a state of complete concentration on, as well as heightened and energized focus in, any tasks or activities, enhanced by motivation (Csikszentmihályi 1990), and can have a major effect in settings where information retention is crucial, such as in language learning and acquisitional settings.


	<ul style="list-style-type: none"> • Pencil • Yellow pencil • Sun-yellow pencil • Hexagonal sun-yellow pencil • High-quality hexagonal sun-yellow pencil • High-quality hexagonal sun-yellow pencil with rubber • High-quality hexagonal sun-yellow pencil with rubber and brand name embossed • High-quality hexagonal sun-yellow pencil with rubber and brand name embossed in black capital letters
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Table 1
Diverse levels of head-noun modification in describing a simple item.

The descriptive flexibility of AD could be used in the classroom to guide students - depending on their level of proficiency - to explore diverse naming expressions for the same referent (Biber *et al.* 1999; Jeffries 2010); to expand or contract a head noun's pre and postmodifiers; to identify and discuss the major structural types of premodification in English (Biber *et al.* 1999); to focus on the most effective collocations to be included in a Noun Phrase, or on the length of sequences of its multiple premodifiers; and to look for the most appropriate descriptive word(s) to portray even a seemingly trivial visual element in the most effective way. Working comparatively in a given language pair, or introducing an active (i.e. reversed or L1-L2) or a passive (i.e. standard or L2-L1) translational dimension to the exercise, are both supporting additions to boost language learning and comparative awareness through focus on form.

Anyone who has experienced an AD tour or listened to the professional AD of an artwork might have been impressed by its beauty and linguistic complexity, and felt engaged and immersed. Art ADs can resemble literary texts (cf. for instance their sometimes striking, peculiar and unconventional uses of language which invite users "to create an imaginary alternative world"; Verdonk 2002, p. 13), and can be very elaborate pieces of complex, highly informative descriptive-expository writing. Loretta Secchi, the Director of the Tactile Museum Anteros in Bologna, maintains that pieces of art that are aesthetically sublime cannot be conveyed verbally using basic language (Secchi 2014, 2022). Professional ADs confirm this claim, as we will show by focusing on a quantitative and a qualitative analysis of a corpus (henceforth "the painting corpus") of 55 pre-recorded stand-alone⁵ ADs of paintings produced professionally by British and American audio describers, covering a variety of styles and art movements that range from the 15th to the mid-20th century (see Perego 2024 for details on the corpus).

3. The painting corpus of English ADs: linguistic features and classroom applications

The total size of the painting corpus is 26,659 tokens and 4,655 types. Its high lexical diversity (STTR=0.70)⁶ relates directly to the informational load and lexical precision required by this text type, while the mean value of its lexical density (54.31%) likens that of written fiction and general prose (Biber *et al.* 1999). Both measures relate to the planned nature of pre-recorded art AD and to its core communicative aim: making relevant visual elements of artworks available to blind and visually impaired patrons through vivid, varied, and engaging language (Perego 2018a). Such language can be lexically and

⁵ Stand-alone ADs are ADs that can be consumed independently, and in any order, and are not part of a structured itinerary, i.e., an audio description tour.

⁶ STTR = standardised type token ratio.

syntactically complex, as the painting corpus shows. The average mean word length in characters (4.56, SD = 2.41) suggests a preference for native words, which are normally shorter and easier than borrowed and technical words. However, even if painting ADs seem to actually avoid excess art-related terms, very long literary abstract and highly descriptive lexical units constellate the corpus. Such language choices make ADs poignant and evocative (Perego 2024, p. 89) and brand its style or distinctive manner of expression, but at the same time make it more complex to process for some users – who might experience information overload –, or, conversely, very interesting to exploit for others – such as learners of English as a second language and language teaching professionals as further illustrated below in section 5.

A focus on the morphology and the semantics of the longest lexical units found in the painting corpus (Perego 2024, ch. 3) illustrates their quantitative, distributional and qualitative nature, and proves how they can be exploited in a language-learning setting. Quantitatively, adjectives stand out in the painting corpus (and in general in art ADs; Perego 2018a, 2024), and represent the biggest percentage among the lexical items with 15 characters or more, i.e. 75% vs. 12.5% of nouns and 12.5% of adverbs (Table 2). Long nouns include derived and compound nouns, mainly abstract in meaning (*cool-headedness, experimentation, shoulder-blades, Wellington-mania*); all adverbs are *-ly* manner adverbs (*extraordinarily, disconcertingly, meteorologically, naturalistically*); adjectives, mainly attributive, are embedded in complex Adjective Phrases (e.g. *indicates a graphic, **two-dimensional** sensibility; has **tightly-clustered** seven-petaled floral pinwheels of gold over a background of royal blue*). Specifically, the 24 longer-than-15-characters adjectives identified in the corpus include derived adjectives, complex adjectives or adjectival compounds, bahuvrihi or possessive compounds, and adjectival conversions from phrases or clauses. A closer look at such adjectives follows, with hints to possible practical classroom applications.

Characters	Lexical Items in Alphabetical Order
15 characters	[extraordinarily] _{ADV} , [cool-headedness] _N , ornately-carved, two-dimensional, distinguishable, not-too-distant, middle-distance, [experimentation] _N , straightforward, [shoulder-blades] _N , chocolate-brown, impressionistic, crimson-colored, straight-backed, bare-shouldered, [disconcertingly] _{ADV}
16 characters	near-translucent, non-naturalistic, disproportionate, downwards-curved, [meteorologically] _{ADV} , [Wellington-mania] _N , representational, [naturalistically] _{ADV}
17 characters	tightly-clustered, three-dimensional, tangerine-colored, triangular-shaped
18 characters	head-and-shoulders, seventeen-year-old
19 characters	more-than-life-size
22 characters	gold-diamond-patterned

Table 2

Lexical items longer than 15 characters in the painting corpus (Source: Perego 2024).

Nouns and adverbs are tagged. The untagged lexical units are adjectives.

3.1 Derived adjectives

Derived adjectives are the result of a lexical process whereby affixes are added to a base to generate a new word. Derived adjectives include more than one syllable and can be very long, especially if they are multiple-derived words containing different derivational affixes (Biber *et al.* 1999; Friedline 2011; Jackson, Zé Amvela 2000; Pavesi 1994). Identifying short-derived adjectives in art ADs can be easy if a common adjectiviser is used, as in the case of the adjectival suffix *-y* (e.g. *cottony clouds*; *rocky cliffside*), or when participial adjectives not part of a compound word are used (e.g. *bundled fishing nets*; *a captivating oil on canvas*). However, depending on the learners' language proficiency, the difficulty and effectiveness of this activity can vary. In any case, working on multiple-derived adjectives may favour students' derivational competence (Richards 1976; Tyler, Nagy 1989) by enabling them to receptively focus on (and later productively use, Nation 2001) the English multiple affixation process, and to notice its affix-ordering constraints. An adjective such as *non-naturalistic* (16 characters) includes a class-maintaining negative prefix (*non-*) freely used as an English formative with a simple negative force implying negation or absence of something; a lexical morpheme or base (*nature*); a very common and exceptionally highly productive class-changing derivational suffix or adjectiviser (*-al*) (Biber *et al.* 1999, p. 528 for details on corpus findings); and a class-maintaining adjectival word-forming suffix (or class-maintaining adjectiviser; Jackson, Zé Amvela 2000) (*-istic*) that changes the semantic traits of the new word rather than its word class:

non-	natur(e)	-al-	-istic
Prefix [NEG]	Base	Der [ADJ]	Der [ADJ]
Class-maintaining	Lexical morpheme	Class-changing	Class-maintaining

Starting from this deconstruction, students can be encouraged to find similar derived adjectives in other ADs⁷ (or in any other text types selected by their instructor), thus exercising their receptive morphological knowledge and become aware of the semantic transparency of several English words and

⁷ Nowadays, several museums make at least some of their ADs available online. Alternatively, professional ADs are available on the website of the Audio Description Associates website (<https://audiodescribe.com/>), an association directed by audio describer Joel Snyder, and on the website of the British service provider VocalEyes (<https://vocaleyeyes.co.uk/>). The ADLAB PRO webpage dedicated to its course materials is rich in art ADs and art-AD-related video lectures and guided tasks (<https://www.adlabpro.eu/coursematerials/>); Module 4 is entirely dedicated to art AD (Perego 2017). Unit 3B of the EASIT webpage dedicated to its training materials (<https://transmediacatalonia.uab.cat/easit/>) includes some authentic art ADs and offers video lectures and guided tasks for AD simplification.

(Pavesi 1994, p. 22) as a basis for the development of their productive morphological knowledge.⁸

3.2 Complex adjectives

Complex adjectives or adjectival compounds are a combination of more than one word, resulting in a compact expression of information (Adams 2001; Biber *et al.* 1999). Adjectival compounds can take many forms, but are usually hyphenated and their meaning is clear from the combined words. Adjectival compounds are very helpful economy devices in a text type that works within severe constraints (art ADs should be no longer than 2-3 minutes to avoid overwhelming museum visitors; Giansante 2015), and can effectively substitute longer constructions, typically relative clauses. Working on adjectival compounds that students can be asked to identify in a given AD can be a prompt for noticing the condensation potential of English: *ornately-carved* substitutes the longer *that has/had been carved* (or *cut*, if we wish to resort to a Plain English verb) *in a way that has a lot of complicated decoration*; reflecting and exercising on oral or written reformulating tasks that rely on diffusion strategies (Taylor 1998) and which enable students to unpack compressed adjectival compounds into the same language via an intralingual translation process (Jakobson 1959), and/or into their mother language via an interlingual translation process; encouraging students to use English independently and creatively and to exploit a morphosyntactic feature of English that is recursive and productive.

Linguistic, metalinguistic and translational reflections can also derive from a work carried out in conjunction with AI. How do different AIs translate particularly vivid words, multi-word units or even highly descriptive sentences taken from a given professional AD from an intralinguistic or interlinguistic perspective? Some insight can be gained from analysis of the compound adjective comprising a participial form *tightly-clustered*, and from the AD excerpt from *The Coronation of the Virgin* by Gentile da Fabriano which contains it: *The Virgin's robe, which she holds close to her, has **tightly-clustered** seven-petaled floral pinwheels of gold over a background of royal blue* (Figure 7).

When asked “Can you reformulate “*tightly-clustered*” in English?”, ChatGPT, for instance, answers (hesitantly) as follows, offering alternatives that encourage reflection on the adequacy of its reformulations, the importance of the context of use of the adjective, and synonymity:

⁸ “Receptive morphological knowledge entails that a learner can recognize that a word is divisible into parts and that those parts contribute to the overall meaning of the word. Conversely, productive morphological knowledge entails that a learner can construct a morphologically complex word and use it appropriately within a given context” (Friedline 2011, p. 18).

Sure! Here are a few alternatives to "tightly-clustered":

- Densely packed
- Closely grouped
- Concentrated
- Compactly arranged
- Closely bunched

Each of these phrases conveys a similar idea of items being very close together.

When asked to translate *tightly-clustered* into Italian, ChatGPT promptly answers with an unconvincing target collocation: *strettamente raggruppato*. When asked to translate the whole sentence, this is what we get: *La veste della Vergine, che tiene stretta a sé, ha pinwheel floreali a sette petali strettamente raggruppati in oro su uno sfondo di blu reale*. An outcome that lends itself to discussion on translation adequacy, idiomaticity, pragmatic equivalence, translation revision and editing, the appropriacy and implementation of amplification or diffusion strategies (vs. reduction or condensation) while translating from English into Italian (e.g. Taylor 1998), let alone the idea that word-for-word translation is less frequently possible than students usually expect.



Figure 7

Detail from *The Coronation of the Virgin* (G. da Fabriano, 1420).

3.3 Bahuvrihi compounds

Similar class activities can be applied to bahuvrihi (or possessive) compounds in English. These are a specific sub-category of (unidiomatic)⁹ exocentric descriptive adjectival compounds that denote a usually living referent by specifying a certain characteristic (e.g. appearance) or quality (e.g. personality and character) the referent possesses (Adams 2001; Ruppel 2017). An example in the painting corpus is the *-ed* ending hyphenated *straight-backed* (“with his/her back standing straight”) from the AD of *The Portrait of Wellington* (S. Gambardella, 1860): *With feet turned out in an upside-down V, he stands **straight-backed**, body turned slightly to the right.* Bahuvrihis’ last constituent is usually a noun and can include an *-ed* suffix, as in this case, while the whole compound is a noun or an adjective carrying the tonic stress on the first constituent. Adams refers to bahuvrihis as “[s]equences analysable as two-element nominal base + *-ed*” (Adams 2001, p. 94), which are declined as adjectives.

3.4 Adjectival conversion

The last type of adjectives belonging to this small sub-group of longer-than-15-characters words comprises conversions from phrases or clauses. Conversion (also known as zero derivation or functional shift) is a particularly productive word formation strategy in English, whereby “a word belonging to one word class is transferred to another word class without any concomitant change of form, either in pronunciation or spelling” (Jackson, Zé Amvela 2000, p. 86; see Pavesi 1994, p. 29). Not only does conversion enable single words to change word class (pepper > to pepper), but it also works with whole phrases or even clauses, which may undergo conversion and act as a different word class. In the corpus, whole phrases are often converted into attributive adjectives. An example from the AD of *Woman I* by de Kooning (1950-52) shows this word formation strategy: *Woman I is a tall, rectangular painting, dominated by the powerful, ferocious, **more-than-life-size** figure of a woman.* The hyphenated expression *more-than-life-size* precedes the noun *figure* and is used attributively, thus packing up information that would have been otherwise diluted (e.g. *dominated by the powerful, ferocious, figure of a woman **whose size is larger than the actual size***). This strategy seems to enable AD writers to avoid predicative adjectival constructions that would be longer and less impactful. Furthermore, exploiting complex noun phrases that “package up” information or ideas rather than diluting them within clauses treats such noun phrases as given information and therefore makes them less open to debate or questioning (Jeffries 2010, p. 19-26). In some circumstances, e.g. when using

⁹ Idiomatic bahuvrihi compounds have the same structure but an opaque meaning (e.g. *big-headed* meaning “being proud of oneself”).

appraisal words, this (possibly unconscious) strategy or linguistic pattern can reveal the writer’s “mental, emotive, and even ideological orientation” (Verdonk 2002, p. 29) As Jeffries (2010, p. 23) puts it, “there is a huge potential for ideological packaging which could encourage the recipient to accept ideas that ought to be open to debate or questioning”. Today, this is an unexplored – yet compelling – aspect of AD that could deserve focus in the advanced language class, or in advanced research paths, and that can open up new perspectives of analysis for English learners, especially those interested in critical discourse analysis and in stylistics applied to English AD.

3.5 Colour adjectives

Moving away from the small sub-corpus of long adjectives, we will now focus on colour adjectives, a category of adjectives that is very frequent in the painting corpus (Perego 2024). Colour conveys visual qualities and has cultural, symbolic, and emotional connotations that people who are blind do understand. In the painting corpus, countless colour shades and hues are used to describe infrequent or very specific colours – as in *She clutches a **ruby-red** purse with the **lime green** claw-like fingers of her right hand*, an AD excerpt from Kirchner’s *Street, Dresden* (Figure 8).



Figure 8
Detail from *Street, Dresden* (E.L. Kirchner, 1908).

Some colour nomenclatures occur only once in the corpus, thus contributing to its lexical variety – as in the description of the vase of the famous *Sunflowers* by Van Gogh: *[T]he vase [...] is crudely outlined. The only suggestions of volume are a **buttery** highlight on its glazed dark yellow upper half and...*, where *buttery* (*butter* + *-y*, “resembling butter” or in its more figurative - but very appropriate in the AD context - meaning “thick and smooth like butter”) is a representative example of an abstract colour name created out of a food-related (dairy products) noun by suffixation (see McNeill 1972 for more details of colour terms and their formation).

What is interesting, is the morpho-syntactic variety of expressions referring to colour: we range from the simply derived *gingerish* in the AD of the 1882 *The mill* by Burne-Jones (*her **gingerish** hair pinned up*) to the complex compound *pinkish-peach*, which itself includes derivation, in the AD of the 1907 *Les Demoiselles d’Avignon* by Picasso (*five naked women, painted in **pinkish-peach** flesh tones*), to the multi word unit *golden mustard yellow* in the AD of Kandinsky’s *Group in crinolines* (Figure 1)¹⁰ (*Her **golden mustard yellow** dress is touched with lime and jade green*). Focusing on colour adjectives offers the possibility of being exposed to several that use the common informal approximative *-ish* suffix that can be added to adjectives to make them less precise. And it also offers the possibility of tackling adjective order, which is a challenging aspect of the English adjectivation system. Often found difficult by English learners, the order of English adjectives is dictated by the intended meaning of the interlocutor, though it is strongly influenced by the type of pre-modifiers (Biber *et al.* 1999, p. 598). Even if a preferred order does exist (Adv + Adj + Colour Adj + Participle + N + head N), English has no absolute rules but tendencies, whereby adjectives are normally ordered from general to specific, from less inherent to more inherent to the modified head noun, and from subjective to objective.

3.6 Syntax

To conclude this overview on a selection of characterizing features of painting ADs, we shall briefly consider their syntax. The mean sentence length in words in the painting corpus points to sentences that are approximately 18 words long (i.e. they have a “standard” but not “very easy” length according to data and literature on English readability), but the standard deviation (SD = 9.16) indicates that sentences can reach a considerable length and syntactic complexity, which can increase the overall text difficulty, and comprehensibility – at least for some visitors (Perego 2024, p. 76). If we consider the opening lines of the AD of Mondrian’s Neo-Plasticist *Broadway*

¹⁰ You can listen to the AD of *Groups in Crinolines* online, where its translation into American Sign Language is available as well.

Boogie-Woogie (Figure 9), we notice that it is a stunning 71-word-long single sentence:¹¹

Broadway Boogie-Woogie: The title of the painting, Broadway Boogie-Woogie, is a nice collision of two delighted references to things that made Mondrian so enthusiastic about his new life in New York City: Broadway, a very busy, broad, thoroughfare full of interesting stores, but also full of theatres representing the novelty and the liveliness of the American musical tradition, and boogie-woogie, the jazz music that Mondrian discovered here and loved so much.

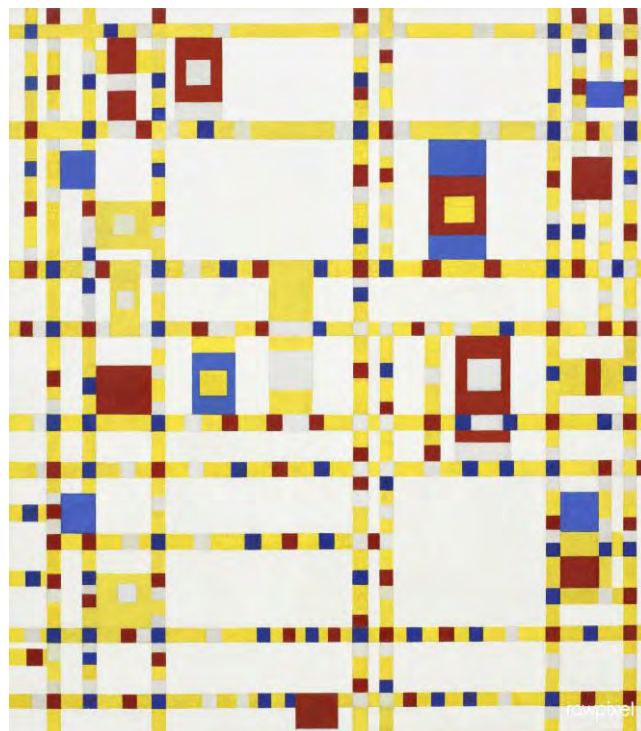


Figure 9
Broadway Boogie Woogie (P. Mondrian, 1942-1943).

Bearing accessibility in mind, we might wonder whether such a long, dense yet evocative sentence is easy to understand for all, but also if long, abstract, highly informative lexical units such as the ones analysed previously are easy to understand for all, or whether, overall, professional art AD is accessible for all. The readability of the whole painting corpus calculated using the Gunning Fog Index (10.47) indicates a text that requires over ten years of formal education to be understood on first reading, and possibly on first listening (Perego 2024, p. 76 and Table 3.2; see also par. 5.2 in this chapter for the online *Analyze My Writing* software; see also Blunden 2017). This is why researchers in the field of audiovisual translation (AVT) have started reasoning on whether and how

¹¹ Using an online revoicer that instantly generates high quality voiceovers (e.g. Murf AI) gives a better idea of the listenability (or lack of it) and the comprehensibility (or lack of it) of such a long sentence.

AVT should be simplified to be extended to larger audiences, including people with cognitive difficulties, people who are poorly literate, very young (sighted and blind) children, or even low-competence language learners or users. The EU project EASIT (Easy Language for social inclusion training; see par. 4 in this chapter) laid the bases for such considerations in the fields of subtitling, audio description and web journalism. Today, similar ideas are the focus of another EU project, SELSI (Spoken Easy Language for Social Inclusion; see section 4 in this chapter), which deals with simplification in oral settings – and AD is a “written to be spoken” text: it is delivered verbally and consumed aurally. The next section focuses on this paramount aspect specifically applied to AD, and suggests how simplification can be effectively exploited in the English language classroom.

4. Evolution of accessibility initiatives: from Easy Language development to university course integration

At least since the mid-20th century, many successful projects have been implemented to remove architectural barriers and foster inclusion. One pivotal moment was the passage of the *Architectural Barriers Act* of 1968 in the United States, which mandated that buildings constructed or renovated with federal funds should be accessible to people with disabilities. Since then, sensitivity to obstacles faced by people with disabilities has grown considerably, and at least since the 1990s, attention has been addressed more consistently to obstacles experienced in communication.

In 2009, the NGO Inclusion Europe, with the support of the European Commission, officially released the first *European Standards for Making Information Easy to Read and Understand* (2009). This initiative, described as a process of linguistic empowerment by Mimosa Ravasio (2023), aimed to make language accessible to everyone, rather than only to those who can quickly decode it. Since 2009, research on Easy Language has grown considerably, with projects exploring the topic in all its facets, including museum audio description and audio-visual formats. The Erasmus+ project EASIT, for example, investigated the use of Easy-to-Understand (E2U) Language¹² in subtitling, audio description, and audiovisual journalism, providing useful materials for professionals working with people who need language simplification (see also Matamala 2021). More specifically, the project, led by Anna Matamala of the Universitat Autònoma de Barcelona, Spain brought together a strategic partnership of stakeholders from different countries and fields to address innovation in higher education, with a major

¹² Easy-to-Understand” (E2U) (IFLA 2010; Inclusion Europe 2014) is an umbrella term used to cover specific and established forms of language comprehension enhancement such as Plain Language and Easy Language. See also Perego (2020, p. 17).

focus on one of the European priorities in the national context: social inclusion. The materials produced, including several video lessons addressing linguistic aspects of subtitling, audio description, and journalism, are freely available on the project website (Figure 10).

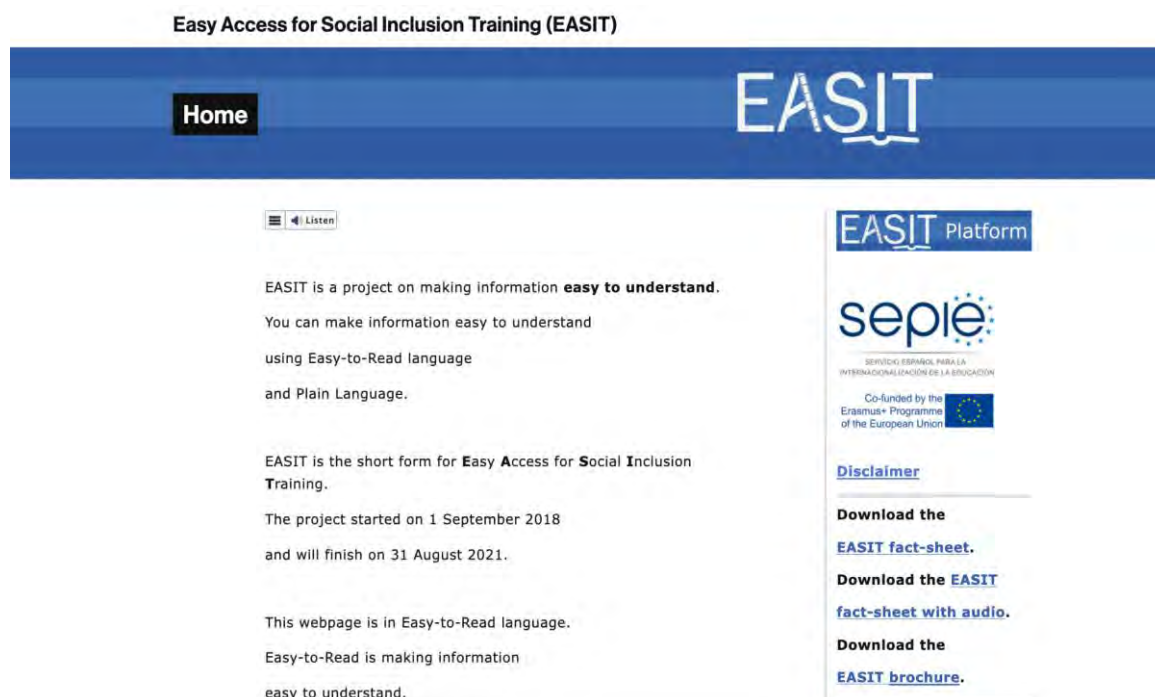


Figure 10
EASIT homepage, retrieved from <https://transmediacatalonia.uab.cat/easit/>

In all these facets, Easy Language has been researched almost exclusively as a writing methodology (see, for instance, Degener 2016; Inclusion Europe 2014; Lindholm, Vanhatalo 2021; Maaß 2020; Matausch, Nietzio 2012; Piemontese 2012; Sciumbata 2017), whereas spoken communication has only recently begun to receive more attention (Perego, Brumen 2023; Leskelä 2022; Schulz *et al.* 2020; Trevisan, Brumen 2023). Very relevant work is currently being done in the context of the SELSI (Spoken Easy Language for Social Inclusion) Erasmus+ project, primarily aimed at carrying out research regarding the simplification of both one-way and two-way spoken interactions.

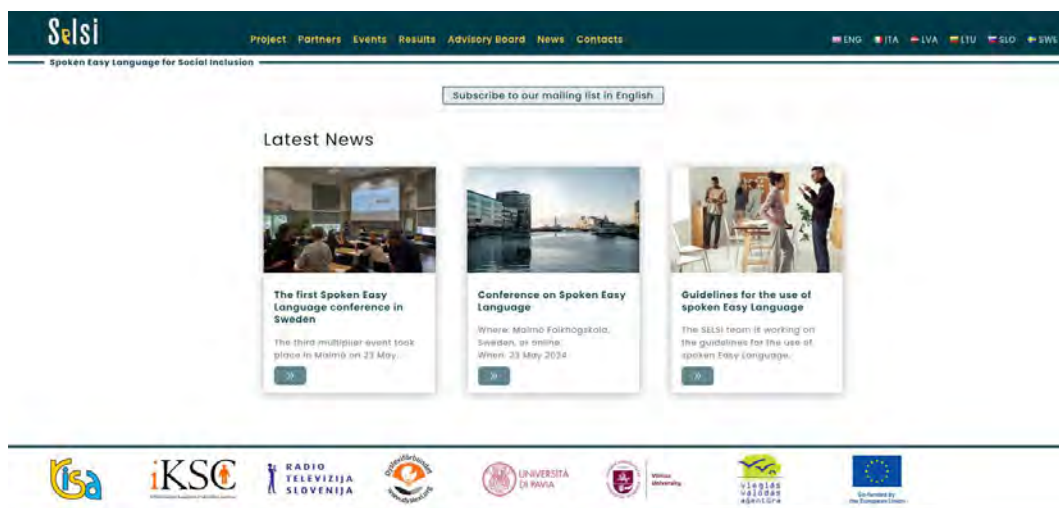


Figure 11
SELSI homepage, retrieved from <https://sel.si.eu/>

Starting from the assumption that spoken communication is one of the most effective and common communication channels in everyday life, the SELSI project's main aim is to outline the first-ever European guidelines for Spoken Easy Language to support educators and learners from vulnerable groups in their daily interactions. To achieve this goal, the project is structured into four work packages involving various academic and non-academic institutions in five European countries (Italy, Slovenia, Lithuania, Latvia, and Sweden). Each country has collected data from professionals and users through an online multilingual survey questionnaire aimed at mapping good practices, approaches, and resources in the field of Spoken Easy Language in Europe (SELSI 2023). Ultimately, a multilingual, multimodal online tool for introducing an innovative inclusive methodology for Spoken Easy Language will be designed (SELSI 2024).

The following sections of the chapter will describe how a university course on audio description, conceived as a type of intersemiotic translation, can be combined with strategies aimed at making the language of the audio description easier to understand (Maaß 2020; Matamala 2006, 2007, 2021; Perego 2020). The goal of this approach is to ensure additional accessibility to cultural products for both individuals with vision impairments and those with various forms of cognitive disabilities.

5. Designing a university course on screen AD and simplified art AD

The course on audio description and simplification described in the present section is offered at the University of Trieste (Italy), as part of the MA programme in Foreign Languages and Literatures. Its main aim is to equip

students with enhanced English language competence and practical skills in the areas of audio description and English language simplification.

According to Matamala (2006), the competences professionals need to develop expertise in AVT can be summarised in six items:

- The ability to undertake intersemiotic translations (turning images into words), both intralinguistically and interlinguistically, depending on the task commissioned.
- An excellent command of language and conventions.
- The ability to summarize information in order to adapt the text to the limited space available, keeping the original meaning, by means of rewording and using synonyms.
- The ability to adapt the linguistic style to the target audience and the product, by mastering different linguistic registers.
- The ability to critically select the most relevant information.
- Regarding live AD, good oral expression and excellent diction.

To address all the items listed above, the course begins with an overview of the social aspects of audio description, which include the following (see also Matamala, Orero 2007):

- Intended audience
- Short history of audio description
- Guidelines in Italy and other countries
- Audio describer profile

Following this general introduction, the course's practical activities begin. Students are divided into groups of two or three, with each group working on one computer. The subsequent sections of this chapter will detail these activities. Specifically, section 5.1 describes the screen audio description activities, while section 5.2 focuses on the art audio description tasks and simplification activities.

5.1 Screen audio description

Traditionally, the first activity involves asking students to close their eyes and listen to the first five minutes of a film. This film contains scenes with a high density of dialogue alternated with scenes that have no dialogue at all, but only the sounds of objects or the characters' movements. The aim of this preliminary activity is to start raising awareness of what it means to experience a film with a visual impairment and to begin reflecting on the central linguistic aspects that need to be described. More specifically, discussions are held regarding which

attributes of characters or of settings need description, together with initial considerations regarding cultural aspects that may prove crucial for meaning making.

Students are therefore asked to try and produce a description of the very first moments of the film they have just listened to: this task is usually very hard, as it combines skills they do not possess at this stage, such as the use of succinct yet vivid language that effectively conveys the essential visual information, understanding the importance of timing and prioritizing descriptions based on the flow of dialogue and significant visual cues, adhering to established AD guidelines and conventions while adapting to the specific needs of the film (Fryer 2016; Matamala, Orero 2007; Perego 2018b; Piety 2004). After the initial awareness-raising activity, the course delves deeper into the theoretical and practical aspects of AD, involving first and foremost linguistic competence.

To enhance the development of awareness regarding vocabulary, terminology, syntax, and style, two lessons are devoted to the introduction of basic corpus tools such as collocations and occurrences.¹³ The platform www.english-corpora.org, which includes TV corpora as well as the Corpus of Contemporary American English (COCA) and the British National Corpus (BNC), is introduced in class. Students are asked to study the frequency of specific terms in a corpus and their more frequent collocations. They generally find corpus tools very useful as they provide insights into language that prove crucial for the audio description activities they will undertake later. For example, many Italian students struggled with the phrasal verb “eat up”, which was chosen by one student during the composition of an AD starting from a scenario proposed by the course professor in which a dog ate some food left unattended during a picnic. The platform *English Corpora* was used to find numerous examples of the expression in context, helping them to determine whether that option was the most suitable or not (Figure 12). The expression occurs 1,024 times in the COCA, and some students found it too informal for the required context. They therefore looked for synonyms and found that the verb “consume”, besides being more formal, occurred 8,708 times (Figure 13). This indicates that the term is generally more preferred than “eat up” in American English. They ultimately opted for “consume” and proceeded to look for collocates that could work well with the word. With these collocational insights, the students crafted several example sentences fitting the task requirements. They discussed these along with corpus data justifying their lexical choices for an effective, formal alternative to the original informal phrasing and reached the following agreement: “At the picnic, the large dog approaches the unattended table. It quickly consumes all the sandwiches, leaving only empty plates behind”. Using “consume” instead of “eat up”

¹³ For a good introduction to Corpus Linguistics see, among the other, McEnery (2019).

avoided the casual tone of “eat up”, which may be considered too informal for an AD.

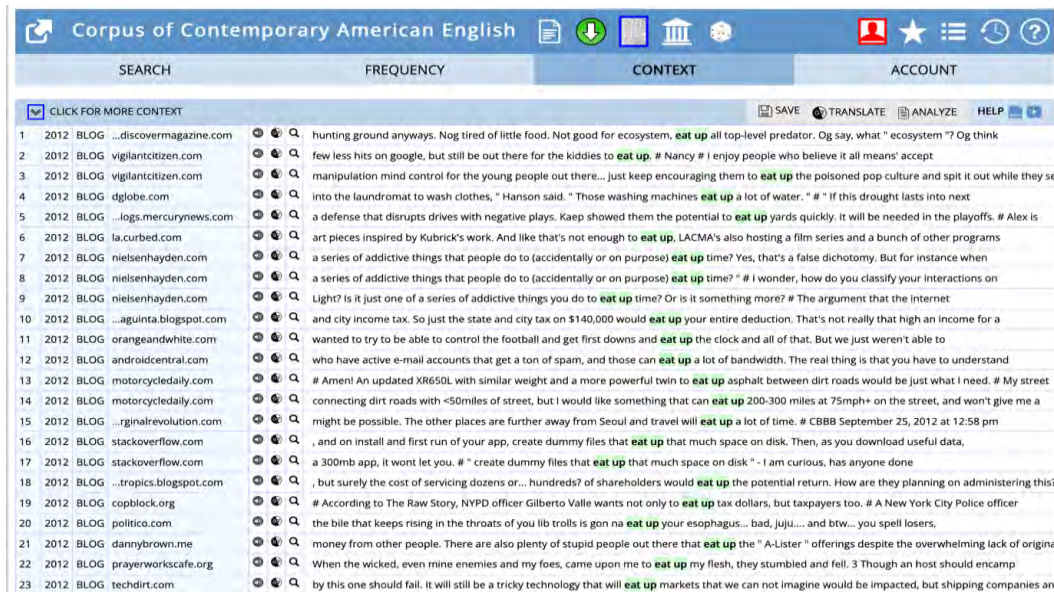


Figure 12
 Concordance of the expression “eat up”
 in the Corpus of Contemporary American English¹⁴

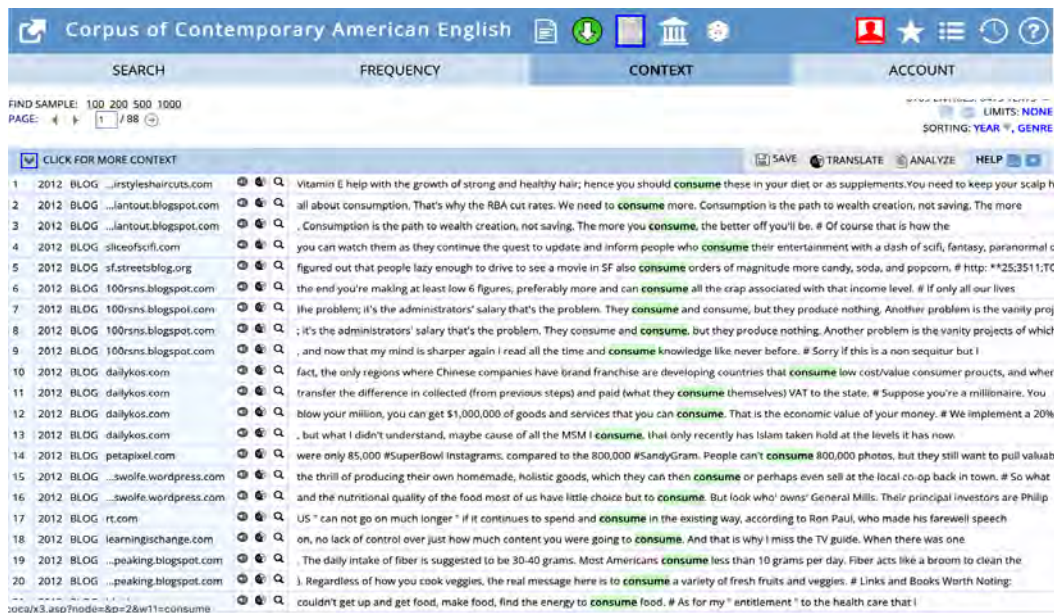


Figure 13
 Concordance of the verb “consume”
 in the Corpus of Contemporary American English.

¹⁴ A concordance is a list of all occurrences of a particular word, phrase, or pattern in a corpus, along with its immediate context (usually a few words before and after).

Once students are familiar with these basic corpus tools, they move on to analysing film clips, where they begin to apply the skills acquired in previous exercises. The film clips are carefully selected based on several criteria: 1) They represent a variety of genres and visual styles to expose students to different descriptive challenges; 2) They include scenes with varying levels of dialogue and action, allowing practice with different time constraints; 3) Each clip is approximately three minutes long, providing enough content for meaningful description while keeping the task manageable for students. Additionally, we prioritise films that have official audio descriptions available (such as those on Netflix or other streaming platforms) to allow for comparison and discussion of professional AD techniques. The clips chosen introduce added complexity, requiring students to factor in time constraints when selecting relevant information for their descriptions. Specifically, students are required to describe five types of scenes, each presenting unique challenges in audio description:

Three minutes of linear action

Here, the chosen extract depicts a sequence where actions unfold sequentially. For instance, in a scene from the TV show *Better Call Saul* (Thomas Schnauz 2022, season 6 episode 7), four characters are seen conversing in a room. Suddenly, one character pulls out a gun, threatens another, and ultimately kills him. In their description, students are required to identify specific terms related to gun parts and to describe the fear experienced by the characters by focusing on their body reactions.

Three minutes of a clip with no dialogue

In this selected extract, again from *Better Call Saul* (Vince Gilligan 2022, season 6 episode 8), a deserted beach is portrayed with a car parked on the sand, and scattered shoes. The car door remains open, playing music from the radio. Various camera movements highlight different elements of the landscape, revealing clothes emerging from the waves. This audio description task presents greater complexity than previous ones, as students have a lot of time to select which elements to include or omit. For instance, mentioning the scattered shoes' elegance is crucial, as it suggests continuity with a previously described character. Students initially used general terms like "shoes" or "footwear", but were encouraged to employ complex or color-based adjectives, leading to alternatives such as "elegantly-tailored" or "classic-brown". Additionally, they must strike a balance, avoiding overly technical details about camera movements while ensuring the audience understands how certain elements are emphasised through zooming techniques (Fryer 2016; Taylor, Perego 2022; Perego 2018b).

Three minutes of a clip containing extensive dialogue

A typical excerpt used for this type of description is taken from the film *Bohemian Rhapsody* (Bryan Singer 2018), where four characters are depicted engaged in an intense conversation. Freddie Mercury, having just attended the concert of the other three characters, joins them backstage to congratulate them and propose himself as the new singer of the band. The three characters, who are unfamiliar with him, appear surprised by his boldness and begin teasing him about his physical attributes. However, when Freddie starts singing, they are visibly impressed. In this type of activity, the time available for description is very limited, requiring students to identify very specific words to describe the characters' emotions and facial expressions.

Three minutes of a clip featuring continuous changes of characters and settings

This clip is chosen for the complexity of describing different versions of the same characters in different time periods. One of the extracts used is taken from the TV show *This Is Us* (Glen Ficarra, John Requa 2016, season 1 episode 1) which unfolds by narrating the stories of three siblings, continuously alternating between their present lives and their past. The complex narrative structure of alternating timelines and versions of characters makes this type of clip particularly demanding for students. Paying close attention to contextual details, character continuity, and emotional resonance is critical, so students are introduced to this AD type later in the course.

Three minutes of a clip very peculiar for its cultural aspect

In this type of activity, a clip from a film strongly characterised by its cultural aspects is presented. One of the films used is *Parasite* (Bong Joon-ho 2019), a Korean film that blends social commentary with dark humor and suspense. Here, the challenges for students involve describing the nuances of Korean culture, class dynamics, and symbolic meanings. Therefore, in addition to identifying the most suitable linguistic patterns for description, students are also required to conduct some guided research to avoid misrepresentation or oversimplification. To facilitate this process, some classroom activities were implemented. These included discussions on cultural contexts such as Korean society, social hierarchy, urban living conditions, and cultural symbols. For instance, when describing a family eating in a cramped apartment, students recognised the importance of mentioning that the table is low, a specific cultural reference to traditional Korean dining. This detail was deemed crucial for providing a comprehensive understanding of what is being portrayed on the screen.

Students' work mainly takes place during classes, with constant feedback provided. At the end of each class, the official audio description for the analysed extract is presented and discussed with them. It is not uncommon

for us to disagree with specific choices made by the audio describer, both in terms of language choice and content. For example, in a three-minute clip of linear action, a candle's flame starts swinging while the two protagonists are watching TV, but the audio describer did not mention this. Both the students and the course professor believed this was an important element to describe, as it marks a significant change in the plot. The swirling motion occurs again later in the scene, creating narrative cohesion just as a killer appears. By omitting these details, the blind audience loses an essential element for understanding the narrative development.

Overall, students showed great interest in the proposed activities, as they found they were gaining different types of expertise simultaneously while enjoying themselves. On one hand, they were improving their language competence; on the other, they were acquiring practical skills that could be useful in their future occupations. Additionally, they were aware that audio description is an activity that enhances accessibility, which they seemed to greatly appreciate. In the next section, the final part of the course will be introduced, where students are required to make texts even more accessible through techniques for language simplification.

5.2 Art audio description: simplification

The language simplification module focuses on another type of audio description, i.e. audio description for the arts. Art AD is an accessibility service designed for visually impaired audiences enabling access to artworks by translating their salient visual elements into audible words (Perego 2024, p. 44). As students soon realise, the two text-types (screen AD and Art AD) differ considerably, as screen AD is necessarily more concise, with short and simple paratactic sentences that have to be synchronised with the characters' dialogues, while Art AD tends to use longer sentences and higher lexical density (Giansante 2015; cf. also the training materials of the ADLAB PRO and the EASIT projects).

The module begins by introducing students to the main features of the painting corpus. The course professor uses the Lancsbox software on his computer to project analyses for everyone, guided by the students' acquired skills from the introductory part of the course. The investigation focuses on the most frequent lexical words in the corpus, key term collocations, and the most frequent N-Grams.¹⁵

¹⁵ In corpus linguistics, the expression "N-Grams" refers to a sequence of words (bigram = 2 words, trigram = 3 words, etc.). Generating a list of the most frequent n-grams will help identify linguistic phenomena that might go unnoticed when using other tools.

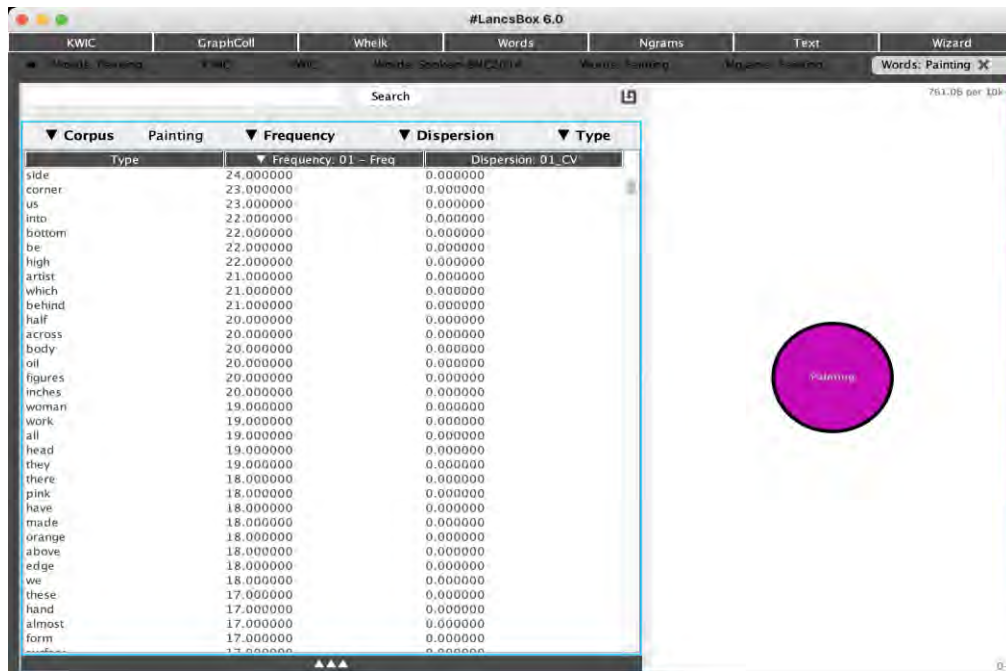


Figure 14
Most frequent content words in the painting corpus.

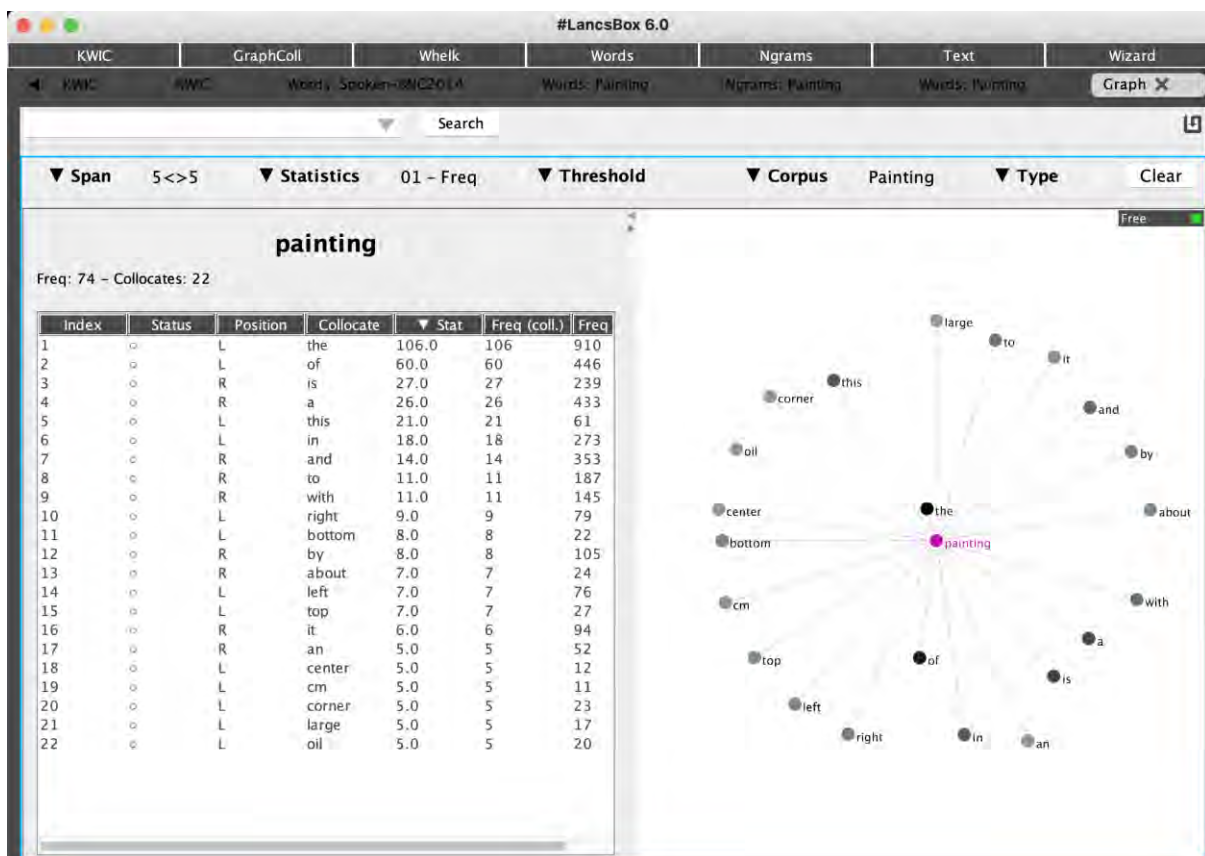


Figure 15
Strongest collocations of the word 'Painting'.

Corpus	Painting	Frequency	Dispersion	Type	Grams
Type	Frequency: 01 - Freq	Dispersion: 01_CV			
this is	12.000000	0.000000			
wears a	12.000000	0.000000			
by a	11.000000	0.000000			
the bi	11.000000	0.000000			
edge of	11.000000	0.000000			
as if	11.000000	0.000000			
there is	10.000000	0.000000			
the table	10.000000	0.000000			
like a	10.000000	0.000000			
high by	10.000000	0.000000			
right corner	10.000000	0.000000			
the upper	10.000000	0.000000			
filled with	10.000000	0.000000			
her left	10.000000	0.000000			
face is	9.000000	0.000000			
yellow and	9.000000	0.000000			
the figures	9.000000	0.000000			
left corner	9.000000	0.000000			
inches wide	9.000000	0.000000			
over the	9.000000	0.000000			
feet wide	9.000000	0.000000			
a half	9.000000	0.000000			
of her	9.000000	0.000000			
is an	9.000000	0.000000			
in profile	9.000000	0.000000			
this painting	9.000000	0.000000			
as the	8.000000	0.000000			
sense of	8.000000	0.000000			
to be	8.000000	0.000000			
far left	8.000000	0.000000			
the same	8.000000	0.000000			
one of	8.000000	0.000000			

Figure 16
Most frequent N-Grams in the Painting corpus.

Once students have become familiar with some art audio descriptions and have identified recurrent language patterns, they are introduced to the online software *Analyze My Writing* (<https://www.analyzemywriting.com/>). The software is an online text content and readability analyzer based on the surface structure of texts which is used in the context of the course with purely didactic purposes. Among the readability indexes it offers, the following are the most important for the English language:

- **Gunning Fog Index**, which compares the complexity of a text with the years of formal schooling required to understand it.
- **Flesch-Kincaid Index**, which analyzes a text's readability based on the proportion of sentence length and word length to syllables.
- **SMOG Index**, which focuses on the impact of words and sentence length, especially counting polysyllabic words.
- **Automated Readability Index (ARI)**, which analyzes text complexity by observing the proportions of characters per word.

The online software is used in class by the instructor to analyse and show the readability indexes of some descriptions from the painting corpus previously studied using the corpus tool Lancsbox. Additionally, other measures such as word count, sentence count, character count, use of passives and lexical density are examined through the same software. Students are therefore asked to

analyse the main linguistic measures of the official AD of paintings found online (see note 6), such as for example the AD of the painting *Salisbury Cathedral from the Meadows* by John Constable (1831), which can also be retrieved from the official website of the Tate Gallery in London. Among other things, they will find that the official AD has 459 words, structured into 28 sentences, with about 40% of verbs in the passive voice and a readability score of 10.91 (Gunning Fog Index) (see Blunden 2017).

Word, Sentence, Syllable, and Character Count	
Word Count:	459
Sentence Count:	28
Character Count Including Spaces:	2698
Character Count Without Spaces:	2238
Complex Word Count (3 or more syllables):	50
Syllable Count:	673
Period Count:	28
Comma Count:	20
Quotation Mark Count:	0
Apostrophe Count:	5
Colon Count:	0
Semicolon (Singles and Links) Count:	0
Question Mark Count:	0
Exclamation Mark Count:	0
Dash Count:	1
Parenthesis Count:	0
Bracket Count:	0
Brace Count:	0

Figure 17

Interface of the online software Analyze my Writing.

At this point in the course, the basic tenets of Easy Language are introduced. First, the *Inclusion Europe guidelines* (2009) are presented and discussed. Then, some existing examples of translations into Easy English are reviewed, and students' doubts are addressed. When the students feel ready to engage in this new type of translation work, one of the paintings in the corpus is selected, and the principles of language simplification are applied. The main task they are required to pursue in this phase is the production of texts with a lower type/token ratio (indicative of reduced lexical density), and a lower readability index (indicative of the fact that the text is generally easier to be understood). The software is central to this task, as it helps them determine whether their intervention has indeed simplified the original text or not.¹⁶

As an example of what they should aim at, they are provided with the measures discussed by Perego (2020, p. 67), in which the author analyses the simplification of the *Nelson's Chamber* AD:

¹⁶ Even though audio descriptions (ADs) are consumed orally, they are initially produced as written texts. Therefore, the software is very useful for this task.

	Original AD	Easy English AD
Tokens (running words)	129	123
Types (distinct words)	92	67
Type/Token Ratio	71.32%	54.47%
Mean word length	4.62 (SD=2.47)	4.26 (SD=2.53)
Sentences	8	15
Mean in words	16.13	8.20
Lexical density	55.81	49.19%
Gunning fog index	10.48	7.18
Passive voice	50%	26.67%

Figure 18

Nelson's Chamber ADs: Quantitative data (from Perego 2020).

The students therefore produce a simplified version of the same painting they had previously analysed, and use the software to investigate the same linguistic measures in their new version. When the main linguistic measures for simplification are met, the texts are projected and discussed together until a final agreement is reached (see e.g. Figures 19 and 20). All these steps are carried out in class with students divided into groups and supervised by the course professor.

Due to time constraints, the simplification module is presented as an introduction to the great potential of language simplification for accessibility purposes. Students are made well aware that to gain the necessary skills, much more time and practice are needed, yet this initial exposure seems to instill a solid foundation. On the one hand, it ignites their interest for linguistic aspects they had never considered before, on the other hand, it raises awareness about the importance of creating accessible content for diverse audiences, which is a crucial step for creating a more equitable society.

Venus and Adonis

Venus and Adonis, 1554, oil on canvas, 186 cm wide and 207 cm tall, by Italian Renaissance painter Tiziano Vecellio (or Titian in English). The painting depicts two nearly life-sized Greco-Roman mythological characters, the beautiful goddess of love Venus and her beloved Adonis, who are on what seems to be a path on a field.

Figure 19

Extract from the first part of a student's description of *Venus and Adonis* (1554).

SIMPLIFIED VERSION OF VENUS AND ADONIS

Venus and Adonis is a painting by Titian from 1554.

Titian used the technique oil on canvas.

This technique uses oil-based paint on a canvas.

A canvas is a strong material on which you draw.

The painting is nearly 2 meters wide and 2 meters tall.

On the painting you can see a man and a woman in a field.

The woman is the Greek goddess of love Venus.

The man is her human lover Adonis.

Figure 20

Extract from the first part of a student's simplified description of *Venus and Adonis* (1554).

6. Conclusions

The analysis and discussion presented in this chapter highlight the multifaceted nature of AD as both an accessibility service and translation form, and a powerful tool for English language learning and teaching. By examining a selection of typifying linguistic features of professional art ADs and exploring approaches to simplification, we have endeavored to show how AD - both in its authentic and more complex, and in its simplified and more accessible forms - can be leveraged in innovative ways in the English language classroom, adapting each task to the language proficiency of the learners.

Specifically, the analysis of the painting corpus of ADs revealed the lexical richness and syntactic complexity that characterise art AD, featuring vivid descriptive language, varied adjectival patterns, and intricate sentence structures that learners can be exposed to and focus on. While these qualities make art AD engaging and evocative, they can also present comprehension challenges for certain audiences, or be too difficult to exploit with very low competence English learners. This realisation led us to explore simplification strategies, i.e. strategies aimed at enhancing accessibility without sacrificing the essence of the artwork being described, as a further and motivating resource to use in class, actively or receptively. The course design we have presented thus tackles both screen and art AD, and combines traditional AD techniques with language simplification approaches, offering a novel framework for developing students' linguistic competence while simultaneously fostering awareness of accessibility issues and instilling practical skills that can be

further developed to transform into a profession. By engaging in practical AD creation and simplification tasks, students not only enhance their English language skills but also gain valuable insights into the needs of diverse audiences, including those with visual or cognitive impairments.

Furthermore, our exploration of corpus analysis tools and readability metrics provides students and instructors with concrete methods for easily evaluating and improving the accessibility of their AD texts, and offers an engaging and user-friendly tool to analyse language quantitatively. This data-driven approach encourages critical reflection on language use and fosters the development of more inclusive communication practices.

In conclusion, this chapter demonstrates the potential of audio description as a versatile educational tool that extends beyond its primary function as an accessibility service. By incorporating AD and simplification techniques into language curricula, students can be equipped with valuable applied skills while cultivating a deeper understanding of linguistic accessibility and inclusive communication practices.

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