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**ACCESSIBILITY IN EDUCATIONAL CARTOONS:
A NEW ACCESSIBLE SCRIPT OF *MICKEY MOUSE CLUBHOUSE* AND AN AUDIO
DESCRIPTION FOR SPANISH BLIND CHILDREN**

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Dedication

To my parents for all their support, help and patience.

To all my friends for being there through thick and thin.

To Ángela, Javier and Blanca for being my rock.

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RESUMEN

En el mundo en el que vivimos, lleno de innovaciones tecnológicas que nos facilitan la vida, ver una película, una serie o un documental es tan fácil como simplemente hacer un clic. Estamos rodeados de plataformas que ponen en nuestras manos una inmensa cantidad de materiales audiovisuales provenientes de todas partes del mundo. Detrás de todo esto hay un gran trabajo realizado por profesionales de la traducción y del mundo audiovisual, encargados de traducir, subtítular y ponerle voz a todo lo que vemos a través de la pantalla. Sin embargo, no todas estas plataformas ofrecen un servicio de accesibilidad para aquellas personas que lo requieren.

Este trabajo de fin de máster nace tras la observación de la falta de accesibilidad para los niños ciegos, o parcialmente ciegos, en los dibujos educativos. En base a esto, dos hipótesis son presentadas: 1. Hay una necesidad de crear una audiodescripción en los dibujos educativos y adaptar su guión 2. Los niños ciegos o parcialmente ciegos pueden aprender los conceptos enseñados en los dibujos a través de una audiodescripción. Para el desarrollo de esta investigación, se plantean tres importantes cuestiones: 1. ¿Cuáles son los problemas o beneficios que los niños ciegos o parcialmente ciegos pueden encontrar en los dibujos educativos? 2. ¿Pueden resolverse los problemas con una audiodescripción? 3. ¿Pueden los niños contestar correctamente a las preguntas lanzadas por los personajes sin toda la información que se percibe visualmente? ¿Se puede audiodescribir sin ofrecerles las respuestas correctas?

Como se indica en la introducción de este trabajo, el objetivo que se intenta alcanzar es la creación de una audiodescripción de un episodio de *La Casa de Mickey Mouse* con la que

los niños puedan adquirir los conocimientos que se intentan transmitir a lo largo del capítulo. Esto implica poder responder las preguntas formuladas por los personajes sin que la audiodescripción les proporcione a los niños la respuesta correcta.

Para ello, se ha desarrollado un análisis de varios dibujos educativos enfocado en los inconvenientes, y los beneficios, para las personas ciegas. A su vez, se ha creado una audiodescripción que, a continuación, se ha puesto en práctica con estudiantes de la Escuela Universitaria de Fisioterapia de la ONCE.

El presente estudio se ha dividido en ocho secciones, comenzando con la introductoria. En la segunda sección el lector se encuentra con el marco teórico, en el que se define detalladamente la Traducción Audiovisual (TAV) y sus modos, haciendo fuerte hincapié en la accesibilidad y la audiodescripción. Además, se ofrece una visión de cómo se ha incorporado el uso de material audiovisual en el aula. Posteriormente, en la tercera sección, se explica la metodología para la realización del trabajo: desde el análisis de los episodios, hasta la puesta en práctica de la audiodescripción. En la cuarta sección se presenta el análisis de los dibujos educativos, tanto en inglés como en español, indicando los problemas y los beneficios que aparecen para personas ciegas. La quinta sección se compone de la audiodescripción en español junto con su justificación, exponiendo los motivos por los que se han tomado las decisiones, los problemas que se han encontrado al realizarla y su correspondientes soluciones. La sexta sección es la adaptación al inglés del guión del episodio y su correspondiente audiodescripción. La audiodescripción en español se ha puesto en práctica con sujetos a los que se les ha pasado un cuestionario y realizado una entrevista. Los resultados de ello se encuentran en la sexta sección de este trabajo. Finalmente, en la última sección, se proporcionan las conclusiones junto con posibles líneas de investigación futuras y las limitaciones que se han encontrado.

En primer lugar, el marco teórico presenta una visión general de la Traducción Audiovisual (TAV) y una explicación de las formas que este campo engloba: voz en off,

localización, subtitulación, subtitulación para ciegos audiodescripción y doblaje. La segunda parte del marco teórico se enfoca más en la accesibilidad en los medios, sobre todo en todo lo que se refiere a la audiodescripción. En ella se describen los requisitos para audiodescribir, y cómo se ha aplicado esta medida de accesibilidad en productos audiovisuales para niños. Por último, el tercer apartado nos introduce en el mundo de la educación. Se explica cómo se ha hecho uso de materiales audiovisuales en la enseñanza de diversas asignaturas, sobre todo en la de lenguas extranjeras.

En la siguiente sección, la metodología, se desarrolla el proceso seguido para la realización de este proyecto final. Se indican las series que se han analizado para el reconocimiento de los problemas y beneficios que los dibujos educativos tienen para niños ciegos o parcialmente ciegos, y el porqué de la elección del capítulo de *La Casa de Mickey Mouse* para realizar la audiodescripción. Del mismo modo, se explica cómo se ha llevado a cabo el procedimiento de audiodescribir y la puesta en práctica: la transcripción del capítulo, la creación del texto para la audiodescripción, y la difusión de la misma junto a un cuestionario. Finalmente, se incluye una breve descripción de cómo se han analizado los resultados obtenidos en cuestionarios y entrevistas con los participantes de la puesta en práctica.

El análisis de los capítulos, tanto en inglés como en español y su respectiva comparativa, se describe en la cuarta sección del trabajo. Acompañado de diálogos ejemplificativos, se exponen las diversas limitaciones que una persona ciega puede hallar al querer consumir dibujos educativos. También se contabilizan los aspectos positivos que encontramos en ellos. Del mismo modo, se realiza una comparativa entre los diálogos en lengua inglesa y lengua española.

En la quinta y sexta sección se presentan las dos audiodescripciones: la realizada en lengua española junto con la transcripción del capítulo seleccionado, y la de lengua inglesa, acompañada de una traducción del capítulo al inglés en la que, como propuesta, se ha eliminado

todas aquellas palabras que puedan incomodar a una persona ciega o con visibilidad reducida. Esta propuesta se ha realizado con el fin de poder adaptar al 100% el episodio a niños ciegos o parcialmente ciegos, intentando eliminar por completo toda limitación.

La audiodescripción realizada en lengua española ha sido la única que se ha podido poner en práctica debido a los sujetos que han participado en este proyecto, cuya lengua materna es el español. De este modo, tras pasar los cuestionarios y realizar entrevistas personales, se han analizado las respuestas obtenidas. Este análisis se refleja en la sexta sección de modo cuantitativo mediante figuras, en las que podemos observar las respuestas de los participantes a preguntas relacionadas con propuesta de audiodescripción. Además, a modo de análisis cualitativo, se ofrecen fragmentos de las conversaciones con los sujetos como ejemplos sobre su opinión de la principal idea trabajo, de la audiodescripción en el mundo infantil, y comentarios sobre la audiodescripción.

En general, como puede observarse en la última sección del trabajo, las conclusiones de la investigación son positivas. La audiodescripción es útil para el aprendizaje de los niños, y hace posible que respondan correctamente a las preguntas que van apareciendo a lo largo del capítulo. Cabe decir que, al no poderse poner en práctica la AD en inglés, junto con el texto creado para que haya una adaptación total del episodio para niños ciegos, este trabajo deja abierta la posibilidad a una investigación más amplia sobre la accesibilidad en los dibujos educativos. De este modo, se podría realizar una comparación entre la recepción de la AD en lengua española y la realizada en lengua inglesa, además de la efectividad del nuevo guión adaptado.

TABLE OF CONTENTS

1. INTRODUCTION	1
2. THEORETICAL BACKGROUND	4
2.1. Audiovisual Translation.....	4
2.2. Media Accessibility.....	6
2.2.1. Audio Description.....	7
2.2.2. Audio description for children.....	9
2.3. Learning with Audiovisual Materials and Educational Cartoons.....	10
3. METHODOLOGY.....	13
4. ANALYSIS OF EDUCATIONAL CARTOONS.....	18
4.1. Mickey Mouse Clubhouse/“La Casa de Mickey Mouse”	18
4.2. Dora the Explorer/“Dora la Exploradora”	20
4.3. Pocoyo/“Pocoyó”	23
4.4. Comparison between English and Spanish: General Problems and Benefits.....	26
5. SPANISH AUDIO DESCRIPTION	28
5.1. Justification of The Audio Description	44
5.2. Difficulties in the audio description.....	47
6. A NEW ACCESSIBLE SCRIPT: TRANSLATION OF THE EPISODE AND AUDIO DESCRIPTION	50
6.1. Justification of The Translation	66
7. RECEPTION OF THE SPANISH AUDIO DESCRIPTION.....	71
7.1. Interviews	75
8. CONCLUSIONS AND FURTHER RESEARCH	78
9. REFERENCES.....	80

1. INTRODUCTION

In the technological world we are living in, the use of audiovisual materials in the classroom to teach almost every subject becomes increasingly usual, especially with the teaching and learning of languages. This teaching method was something that interested scholars years ago, as can be reflected in Kinder's book *Using Audio-Visual Materials in Education* (1965), in which the author examines, among other things, the adoption of the audiovisual aids in learning. He highlights the need of integrating various learning experiences in the classroom to obtain better results.

Recent studies have assessed the efficacy of this teaching method when acquiring vocabulary, both in your L1 or in the L2 (e.g. Winke, Gass, & Sydorenko, 2010; Karakas, Ali, and Arif Sariçoban (2012); Peters & Webb, 2018; Rodgers & Webb, 2019)

Nowadays, we have access to many platforms in which we can watch a great number of series, movies and documentaries that can help us to learn other languages. In order to reach people from different countries, the companies behind them ensure the translation of the content and services they offer in various languages, dubbing them or with the use of subtitles, being the last form the most useful one for this new teaching method.

But, although we are constantly looking for new teaching methods and ways of bringing the opportunity to all people to watch our national audiovisual product, there are some segments of society that are not taken into account: those who require accessibility measures. We can observe that in many digital platforms which provide media services as Netflix, HBO, Disney+ or Amazon Prime. Because of this, as Ellis (2015) points out, people with disabilities are organized to defend a better television accessibility due to the fact that some opportunities for them are not appreciated because they are considered a niche audience.

So, although considerable research has been devoted to the wide world of audio visual accessibility, less attention has been paid to audio description for children. More precisely, it would be necessary to investigate the way in which an audio description can stimulate children's learning in those cartoons with educational purposes.

Because of that, the purpose of this dissertation is to address this gap by creating an audio description of the cartoon *Mickey Mouse Clubhouse*, a Disney TV series aimed at preschool children in which Mickey interact with them and, as is described in Disney+ webpage, stimulate their use of "early math learning and problem solving skills".

The two hypotheses presented for this dissertation are that (1) there is a need for educational cartoons audio description and a script adaptation, and (2) blind or partially-sighted children can learn the same concepts taught in these cartoons with an audio description. In terms of these hypotheses, the research's aim is to analyse the problems we can find in educational cartoons and provide a useful audio description. To carry out the study, some research questions were drawn up:

RQ1: What are the problems or benefits for blind or partially-sighted children when reproducing an educational cartoon?

RQ2: Can these problems be solved with an audio description?

RQ3: Could children answer the questions asked by the characters with an audio description without having all the visual information? Would it be possible to audio describe the episode without giving them the specific answer to the question?

In order to answer the research questions and demonstrate the hypotheses presented, an analysis of the main benefits and restrictions in educational cartoons will be done, as well as a test of the audio description with real subjects who, after reproducing the file, will evaluate the effectiveness of it.

This dissertation is organized in 8 different sections, starting with the formerly described, the introduction. The second section consists of the Theoretical Background, in which a literature review on Audiovisual Translation, including all its forms, is carried out taking special consideration on media accessibility and audio description. Furthermore, a review on educational cartoons and learning through audiovisual materials is done. In the third part of the dissertation, the methodology used to carry out the analysis is stated: the specific procedures to create the audio description (the analysis of the problems and benefits we can find in educational cartoons, the selection of the program and episode to be audio described) as well as the method to evaluate it. The fourth section shows the benefits and problems a blind or partially-sighted kid can find in educational cartoons, and the fifth one contains my proposed audio description and its justifications. In the sixth section, the English translation of the episode, together with the text of the audio description and the justification of it, is presented. Finally, in the following section, the reception of the Spanish audio description by the subjects is explained followed by a conclusion underlining the main findings.

2. THEORETICAL BACKGROUND

2.1. Audiovisual Translation

Media is present in everyday life of a 21st-century person: it is used to give us information and entertainment, to sell us products, and to educate (Díaz-Cintas & Anderman, 2008). As Pérez-González (2014) claims, "there cannot be many people left on this planet whose life has not been, and continues to be, shaped by audiovisual texts" (p1).

These audiovisual texts created new demand, the translation of them. This modality of translation emerged in the '30s and made the possible linguistic transfer of an audiovisual text (Pardo, 2013). Nevertheless, Pardo (2013) highlights that at the end of the 19th Century, with the cinema's upswing, problems with audiovisual texts began: with the incorporation of sound in films, subtitles and, later on, dubbing was essential.

Although the crucial work of translators and its importance, audiovisual texts were treated as inferior compared to the literary ones, excluding the classification of audiovisual translation (AVT) as a discipline (Chaume, 2004).

However, Díaz-Cintas & Anderman (2008) point out that, with the expansion of international TV programmes, movies, etc., audiovisual translation became a need in many countries. People want to understand what the character of their favourite TV series is saying or understand what everyone is talking about in social networks like Twitter. One example could be Spain, a country where, as Rica Peromingo (2016) claims, the increase of the translated audiovisual products has been noticeable during the last few years, due to the consumption of media products both in dubbed version and with subtitles (when the audio is in the original version). These mentioned forms of AVT are the "most widely established and

also the most popular" ones (Rica Peromingo, Martín & Riaza, 2014, 304). Rica Peromingo, Albarrán & García Riaza (2010) named other forms of AVT that are not as favored as dubbing and subtitling:

- Voice-over: used in documentaries, where the original track and the translation are played simultaneously (Rica, 2016).
- Localization (web pages and videogames)
- Subtitling for the deaf and hard of hearing: subtitles showing, apart from the dialogue, as much acoustic information as possible in synchrony with the image (Neves, 2005). This form of audiovisual translation will be explained later on in section 2.2. when talking about accessibility.
- Audio description for the blind and partially sighted (explained in sections 2.2 and 2.2.1.)
- Fandubbing and fansubbing (i.e. those made by non-professionals)

It is also important to briefly define the terms subtitling and dubbing. Subtitling, according to Díaz Cintas (2003) definition, is a linguistic discipline that consists of providing a written text (which commonly appears in the lower part of the screen) where all the actors and actresses' dialogues and the discursive elements of photography (such as graffiti, banners or letters) or the soundtrack are represented. Regarding dubbing, we can define it as the AVT form in which the original soundtrack with the dialogues is replaced with a target language (TL) recording, synchronising sound and actors or actresses' lip movement (Díaz Cintas & Orero, 2010).

2.2. Media Accessibility

When we talk about accessibility, we generally identify this term with physical limitations, but it actually refers to diverse areas of life, as the access to audiovisual media (Jankowska, 2019). So, it goes without saying that an accessible product is one manipulated in order to be “accessible” or to enjoy it (Remael, 2012). AVT deals with media accessibility and, as Díaz-Cintas (2005) explains, its aim is to make all the audiovisual works available to people who need this help in order to fully understand them.

As Jankowska (2019) maintains, “as we have different needs when it comes to entering a building with a staircase, we have different ones regarding audiovisual media” (p232), and audiovisual accessibility meets these needs.

Observing the audiovisual translation forms mentioned in section 2.1., we appreciate that there are two of them related with accessibility, making of movies, TV series, and the rest of audiovisual texts easier to understand for blind or partially sighted and deaf or hard-of-hearing population: subtitling (adapted for the deaf and hard of hearing) and audio description.

On the one hand, this modality of subtitling is described by Rica Peromingo (2016):

When we talk about subtitling for the deaf we are referring to a transfer from oral to written text as in subtitling for listeners but, unlike the latter, it is usually intralinguistic (that is, from a spoken language to the same language in the written form). [...] Subtitling for the deaf consists of presenting on screen a written text with all the semantic information obtained from the audiovisual product, that is, it does not intend to only represent what is said, but other aspects that differentiate it from

traditional subtitling for listeners: how it is said[...], who says it [...], everything that is heard [...] and any other discursive element that may appear on the screen (especially if it is in a foreign language, such as letters, legends, posters , announcements, etc.) and that is necessary to subtitle (p.115).

On the other hand, audio description provides with verbal narration all the necessary visual information to visually impaired users, but also gives additional tools to people with cognitive disabilities, helping them to rebuild the audiovisual production elements (Remael, 2012). In section 2.2.1., audio description will be deeply explained.

2.2.1. Audio Description

When we talk about audio description, we refer to the process of explaining visual information in words for people who have low vision or are blind (Kleege & Wallin, 2015). As Kleege and Wallin (2015) claim, this method was developed to be used in live theater, cinema, television and museum as an accommodation, but now, because of its popularity, its potential uses are being explored by consumers and creators. Moreover, as the European population is increasing their longevity, implying a rise in age-related impairments, and the entrance of the baby-boomers in the old age is taking place, the request for audio description is likely to rise in the future (Maszerowska, Matamala, Orero & Reviere, 2014).

Nevertheless, Di Giovanni (2018) points out that pouring resources into access services for blind and partially sighted people is not always economically viable because of the fact that they are still seen as a niche audience.

But, what are we doing when we audio describe? According to Jankowska (2019), and as we have previously observed, when we audio describe, a verbal description of the significant auditory and visual content in media is made. This off-voice must help the blind or partially sighted recipient to receive the information in such a way that his or her perception of the audiovisual work is as similar as possible to that of a sighted person (AENOR, 2005).

2.2.1.1. Requisites

In order to make an audio description, some requisites should be followed, without making a distinction between cinema, television, live shows, etc. These requirements are explained in the NE UNE 153020, published in AENOR (2005), and consist of the following points:

1. There must be “empty spaces” in the product that is going to be audio described to introduce the necessary information to understand the plot.
2. Listener’s feeling of exhaustion should be prevented by avoiding too much information or, conversely, too little.
3. The audio description must be done in the same language of the work’s sound information.
4. First, the plot must be taken into account and, then, the environment and all the details appearing in the image.
5. The information given must be adapted according to the kind of work and audience.
6. The script should be simple and sound fluent, excluding redundancies, cacophony and poor idiomatic expressions.
7. Adjectives with a vague meaning should be avoided, using those with a precise one.

8. The audio describer must explain “when”, “where”, “who”, “what” and “how” of every described situation.
9. The information given in the image cannot be censored and must be respected.
10. What can be deductible should not be described.
11. The plot or any event related to it must not be advanced or showed up.
12. A subjective point of view must not be transmitted.
13. The information appearing in signs, notifications and credits must be included.

2.2.2. Audio description for children

Visual resources are used more than audio description in movies due to the fact that the sense of vision is the primary integrating one when learning, therefore blind and partially sight people cannot fully enjoy the activity of watching a movie without a description of what is shown (Ahmad & Firdus, 2013). So, taking into consideration that vision is important when enjoying an audiovisual product (as a movie, documentary, etc.), audio description for sight-impaired children is something crucial in their lives to understand and fully appreciate them.

Now, with the invention of new technologies, Ahmad & Firdus (2013) recognize that listening is much more valued in terms of learning, a positive stage for those having visual processing disorders, are blind, dyslexic, etc. So, notwithstanding its use for accessibility purposes and their enjoyment and understanding of the movie, audio description can also be used with children to learn or develop a language (López, 2008).

Obviously, for audiovisual products that address kids, the audio describer must be aware of the diverse needs children have and how language is acquired by them (López, 2008). For this reason, as it is suggested in the NE UNE 153020 (AENOR, 2005), the speaker should use an adapted intonation for children, being more expressive than in audio descriptions for adults.

Ahmad and Firdus (2013) list some video and movies for children that contain audio description:

- *The Elmo's World in the Sesame Street* was done by Audio Description Associates LLC where the video was described before the actions are taking place. However, also some actions were not described in order not to overwhelm the listeners. [...].
- *Charlie and the Chocolate Factory* which is in audio format and only used clear and simple adjectives to describe the elements of the video. It is a 54 minutes of audio description and able to give impact to the listeners by using the adjectives such as tiny door, huge chocolate waterfall, and brightly colored plants [...].
- *My Name is Khan* is a Hindi movie where the Royal National Institute of Blind People (RNIB) India worked with the 20th Century Fox and was produced in both English and Hindi with audio descriptive tracks. It is the first Bollywood film to be released in cinemas across the country for visually challenged people (p.2).

2.3. Learning with Audiovisual Materials and Educational Cartoons

Because of the accelerated changes that are taking place in contemporary and modernized life, children's communication abilities make a show of having been changed (Ying, Blanchfield & Stone, 2010). Teaching has been affected by these changes, and the methodologies have been adapted to children's new way of life. With the use of audiovisual materials, as opposed to the traditional English teaching, educators can put into practice student-centred teaching methodologies (Bajrami & Ismaili, 2016). Moreover, as Kilickaya & Krajka (2010) expose, working with new technologies in the classroom, in this case computers, teachers will provide

assistance to students only when it is necessary and, this way, they do not interfere with students' selection of materials.

In the classroom, teachers can use videos as a mean of presenting content, initiating discussion, promoting comprehension or for illustrating topics and content that can be useful for students which obtain cultural information and emotional attitudes that will be helpful to understand in a better way the pragmatics of the language used by the characters and, therefore, that one they are learning (Bajrami & Ismaili, 2016).

Many scholars have studied the importance of audiovisual materials in learning. As an example, Baltova (1994) observed how much impact an L2 video has in 8th-grade students, separating them in two groups: one with audio materials and the other with both video and sound. She underlines that, even though there was not a meaningful difference, the group with only sound materials had more difficulties than the group, which also has the video.

Frumuselu, De Maeyer, Donche, and Plana (2015) evaluated in their study if subtitled audiovisual materials have an effect on informal language learning in higher education, focusing on the symbolic result of the intralingual circumstance of the group (that having English subtitles) over the interlingual one (a group having Spanish subtitles): those exposed to real audiovisual materials (in this case Friends' episodes) with intralingual subtitles obtained more lexical learning benefits than those having interlingual subtitles. This way, Frumuselu et al.'s (2015) results support all those investigations that contemplate intralingual subtitles as something beneficial in language learning (among which they mention Araújo, 2008; Bird & Williams, 2002; Borrás & Lafayette, 1994; Caimi, 2006; Chai & Erlam, 2008; Garza, 1991; Vanderplank, 1988; Zarei, 2009).

Cartoons are seen as an efficient form of learning because of the stimulation they produce in children, and in their attention, and its contribution to listening and speaking improvement (Alghonaim, 2019).

Stephen Krashen (1982) points out that a language taught in a natural manner contributes to learning it more efficiently. We can appreciate this in L2 classes: when we play movies and TV series in their original languages, we observe real situations and uses of particular vocabulary, idioms, phrases, etc. As children's lives are full of Internet technologies, an L2 immersion, as that of English, becomes easier and therefore, its learning (Alghonaim, 2019). Sun & Dong (2004) indicate that this accelerated growth of technology contributes to the production of new L2 learning activities, as well as all the access of language in context with movies, speeches, games, etc. Furthermore, as Bajrami and Ismaili (2016) suggest, with the employment of audiovisual materials in L2 teaching, we drive students to make use of their autonomy in language learning. Especially cartoons, which Poštič (2015) maintains that facilitate language learning development due to its effectiveness in motivating learners and because, as we have mentioned before, it provides natural and authentic language.

Sadeghi and Farzizadeh (2013) emphasize that it is necessary to adopt a plan in which visually aided programmes are included when teaching vocabulary to young English learners. Nevertheless, we cannot make this a passive activity, and teachers should create tasks that involve children and stimulate students, facilitate their language skills (reading, writing, listening and speaking), especially listening and speaking, and enhance their comprehensive linguistic ability (Bajrami & Ismaili, 2016).

Bahrani and Sim (2013) give some helpful instructions to select appropriate audiovisual materials to teach an L2 language and the criteria that should be followed:

1. The students' language proficiency should be considered.
2. Choose stories that are relevant to students' lives.
3. Ask the students about their preferences regarding different types of audiovisual programs.
4. Choose stories that motivate the students.
5. Use various broadcasts that provide exposure to various accents and cultures.
6. Choose stories that are proficiency-level appropriate; political and science related stories are often too difficult for many students to understand.
7. Use stories that lend themselves to many learning activities and the integration of the four skills (p.74).

We have to mention that cartoons are not only useful for L1 and L2 learning. There has been proved that cartoons are effective and helpful in several areas: Akamca, Ellez and Hamurcu (2009), studied the effects of using this methodology to learn science and concepts about nutrition and food chains; Khalid, Meerah and Halim (2010) explored physics teachers' impression about teaching and learning physics with cartoons, and Macgillivray (2005) focused his research on how cartoons can reflect stereotypes and discrimination, helping students to explore and analyse them.

3. METHODOLOGY

In order to carry out this Master's final dissertation, several procedures were followed:

Firstly, in order to know how educational TV series are linguistically constructed, a total of 6 episodes of 3 different cartoons in English and Spanish (*Mickey Mouse Clubhouse*/*La Casa de Mickey Mouse*, *Dora the Explorer*/*Dora la Exploradora* and *Pocoyo*/*Pocoyó*) were selected from several platforms: *Disney +*, *Disney Now*,

Dailymotion, Youtube and *rtve*'s webpage. Each episode is between 6 and 27 minutes in length and, although English and Spanish were the language chosen to analyse the cartoons' language in use and audio describe them, only the Spanish audio description was put into practice. The reason for choosing Spanish to test the usefulness of the AD is that the subjects who will value the quality of the audio description are native speakers of this language. However, the new accessible text was done in English, translating the script from Spanish to this language.

After selecting the episodes and watching them, the analysis was accomplished. The analysis of the cartoons consisted of the observation of the diverse pros and cons blind, or partially sighted, children could find when watching them. This was carried out differentiating the characteristics of the different TV shows selected and, at the end, a comparison between both languages was done, defining the general problems and benefits that can be detected in them.

The succeeding procedure to carry out the dissertation consisted of the selection of a cartoon and an episode of it to be audio described in Spanish for blind or partially sighted children taking into consideration the pros and cons previously analysed. Then, it was translated into English creating a new script deleting those problems previously detected, together with an audio description text.

Because of the high popularity of the characters appearing in the series and the great amount of difficulties found in it, "*La Casa de Mickey Mouse*" (*Mickey Mouse Clubhouse*) was the most suitable cartoon in order to be audio described. "*Pluto hace de canguro*" (season 1, episode 15) was the episode selected to make the audio description, which was one of the 6 observed for the analysis.

I made this selection because of the following reasons: (1) There are several audio descriptions made by the main characters that make possible the understanding of many actions taking place, though (2) there is a need for background audio description to answer the questions posed around the episode. Furthermore, (3) there are empty spaces that allow us to insert the audio description.

Thirdly, to realize a proper audio description, it was necessary to transcribe the video and detect time intervals where there is no dialogue. There are two songs that appear during the episode whose lyrics were taken from *Disney Junior Spain's Youtube* profile in order to avoid errors.

Once having the transcription of the episode and the empty spaces detected in a Word document, I proceeded to write my proposal of audio description. Regarding the text, simple vocabulary and short sentences were used to make it understandable for children (e.g. “perrito” instead of “cachorro”) . About the recording, intonation must be taken into account, giving emphasis to some words and being more expressive than an audio describer should be in an adult audiovisual product.

The next step was to translate the transcribed script of the episode and the audio description text to English. This translation consisted of the avoidance of verbs like “see”, “look” or “observe” to prevent any inconvenience in the audience.

It is necessary to remark that I contacted Disney and Disney+ staff in order to communicate my intentions with this dissertation. They assured me that, because of the fact this is created with academic purposes, there is no problem in using their materials. However, I could not obtain any paper with my personal details signed by them.

Finally, to prove if the audio description is useful or not, the episode audio described was passed to 5 subjects, to evaluate it. They are blind or partially sighted students, between 24 and 25 years old, from the *Escuela Universitaria de Fisioterapia de la ONCE* (ONCE's University School of Physiotherapy). This education centre is part of the *Universidad Autónoma de Madrid* (UAM), and was created by the ONCE (*Organización Nacional de Ciegos Españoles*), an institution that "has laid the foundation for a system of specialized social services for the blind" (ONCE, 2020).

Data were collected using a google form questionnaire, which was designed with audio recordings to make it accessible and has the option of voice reproduction that reads what is written. The recordings added in the survey were made with a voice different from the one used in the audio description in order to not create confusion in the subjects.

Furthermore, participants were interviewed once they have reproduced the audio description in order to have more complete answers.

The questionnaire is divided into 6 sections:

The first one is an introduction that describes the aim of my dissertation, the motivation of it and the parts subjects will find in the survey. Moreover, an explanation of the required Chrome extension "Talk&Comment" is given to indicate that there is an option of reproducing audio files containing the questions and possible answers that will find in the questionnaire.

In the second section the subjects can reproduce the video file with the episode audio described, which was uploaded in private in order to be able to include it in the survey and facilitate the evaluation process, but without being available for anyone: only subjects can watch the proposal.

The third section explains the methodology used in sections 4 and 5 to evaluate the proposed audio description. Then, the fourth section consists of 2 questions about personal

information, in which subjects have to write their age and genre. The decision of letting blank spaces to answer this section was made in order to make the questionnaire more accessible. This way, they simply have to write and not to reproduce each possible answer and then select the one they want. The questions in the fifth one were designed to rate how strongly they agree with each statement. They were asked to respond using a 5-point Likert scale and selecting between different options: *yes*, *no* and *maybe*. Here, I decided to include three possible answers to obtain short and clear responses. However, these answers would be justified in the interviews. Last section was created to thank participants for participating in the survey and helping me in my final dissertation.

Having collected the information on the questionnaires after being answered by the participants, the data were analysed as follows:

First of all, a close reading of the responses left by people on the questionnaire was carried out to get a general idea of what they think about the audio description. Then, as the number of participants is not a huge one, every suggestion and commentary was answered in the sixth section of this dissertation. Finally, a quantitative and qualitative analysis was made taking all the responses given in the questionnaire and in the interviews I had with the participants.

To make the quantitative analysis, I observe the numbers of the questions in which people have to rate between 1 and 5. Furthermore, I made the median and the mean of these numbers to have only one representative number to answer my research questions and prove my hypothesis. Regarding the qualitative analysis, I transcribed the conversations with participants in which they justify their answers and include some interesting comments about audio description for children and the pros and cons they found in my audio description.

4. ANALYSIS OF EDUCATIONAL CARTOONS

After watching the episodes of “*La Casa de Mickey Mouse*”/*Mickey Mouse Clubhouse*, “*Dora la Exploradora*”/*Dora the Explorer* and *Pocoyó/Pocoyo*, the pros and cons found per each cartoon were described in points 4.1., 4.2. and 4.3.

4.1. *Mickey Mouse Clubhouse* / “*La Casa de Mickey Mouse*”

Firstly, regarding Mickey Mouse’s episodes, we can observe that Mickey himself audio describes most of the things that are appearing on screen. He indicates who speaks or where the noises come from. Mickey Mouse also names the objects that appear in the Mouseketools, and there are sound effects that help children to understand what is going on (e.g. animal sounds). As examples, we have the following dialogues both in English and in Spanish:

Example 1

(EN) Mickey: (*Bark*) “There is my pal, Pluto.”

(SP) Mickey: (*Ladrido*) “*Este es mi amigo, Pluto.*”

Example 2

(EN)

Clarabelle: “Oh, Mickey.”

Mickey: “It’s our friend, Clarabelle cow.”

(SP)

Clarabelle: “*Hola, Mickey.*”

Mickey: “*Es nuestra amiga, la vaca Clarabelle.*”

Example 3

(EN) Mickey: “Look! It’s Toodles.”

(SP) Mickey: “*¡Mirad, Toodles!*”

Nevertheless, we can find that some features of Mickey Mouse Clubhouse can be a problem for blind or partially-sighted children. Some questions that are made in order to teach children vocabulary cannot be answered without the visual information that this cartoon gives us, as we can see in examples 4 and 5.

Example 4

(EN) Mickey: “Let’s see how many more we need to find. Count with me.”

(SP) Mickey: “*Vamos a ver cuántas más hay que contar. Contad conmigo.*”

Example 5

(EN) Mickey: “Do you see any bushes?”

(SP) Mickey: “*¿Veis algún arbusto?*”

Vision is also necessary in these episodes because Mickey gestures in order to teach daily activities to children (have a shower, eat, play, take a nap, etc). Moreover, gestures are also important to know or understand when a question made by the characters should be answered by the audience, who can get confused without this visual information.

But, we should remark that despite the need of vision to answer some questions, there are others that can be perfectly responded due to the sounds we have previously mentioned (e.g. examples 6 and 7).

Example 6

(EN) Mickey: “Say, what’s Clarabelle holding in her hands?” (bark)

(SP) Mickey: “*Oye, ¿qué lleva Clarabelle en las manos?*” (*ladrido*)

Example 7

(EN) Mickey: “Do you see anyone who can help us find the sheep?” (Goofy is singing)

(SP) Mickey: “*¿Véis a alguien que pueda ayudarnos a encontrarlas?*” (*Goofy está cantando*)

In Example 6, an audio description would not be necessary because of the fact the dog she is carrying barks. So, the child would be able to understand and answer that it is a dog. The same occurs in Example 7, because we can hear a background noise which can be clearly identified as Goofy’s voice.

4.2. Dora the Explorer/“Dora la Exploradora”

In *Dora the Explorer*, we can find questions, as in *Mickey Mouse Clubhouse*, that can be answered without the visual information. For example, yes-or-no questions (“Do you want to

go on a egg hunt with us?”/“¿Os gustaría acompañarnos en la caza de huevos?”, “Do you like presents?”/“¿Os gustan los regalos?”), or others that ask for general knowledge of the world or of the cartoon.

Example 8

(EN) Dora: “Who do we ask for help when we don’t know which way to go?”

(SP) Dora: “¿A quién le pedimos ayuda cuando queremos llegar a algún sitio?”

Example 9

(EN) Dora: “Which animal says *oink oink*?”

(SP) Dora: “¿Qué animales dicen *oinc oinc*?”

On the one hand, in Example 8, kids can answer without a problem if they have previously enjoyed this cartoon, obtaining general knowledge of it. This knowledge is necessary independently whether they are blind or not.

On the other, Example 9 shows a question that can be answered by knowledge of the world. Children learn that a pig makes the noise *oink oink* so, making Dora this onomatopoeia, they can perfectly answer without having the visual information.

There are also many environmental sounds that make the different situations taking place in the episode more understandable, together with leitmotifs (e.g. when Swiper the fox appears on screen, a specific music sounds). As happens in *Mickey Mouse Clubhouse* with Toodles, the map Dora carries in her bag describes what they have to do, where they have to go, and what is appearing in it. What is more, Dora and Boots audio describe some of the scenes

(example 10). Nevertheless, the bag does not describe what is inside of it, and it is a difficult part to audio describe due to the brief duration of the scene.

Example 10

(EN)

Dora: “What a beautiful day! Birds are singing...”

Boots: “Bees are buzzing...”

Dora and Boots: “Eggs are hiding...”

(SP)

Dora: “*¡Qué día más bonito! Los pájaros cantan...*”

Botas: “*Las abejas vuelan...*”

Dora y Botas: “*Los huevos están escondidos...*”

As this cartoon teaches Spanish (if you are watching it in English) and English (if you are watching it in Spanish), it is important to mention that Dora and her friends say the word in English/Spanish and then they translate it to Spanish/English, or the other way round (In Spanish, the bag says “*rico*” and then translates it to “delicious”; in English, it produces the sounds of eating (*nam, nam*) and then says the Spanish word “*delicioso*”).

Example 11

(EN)

Tico: “*Hay un cascarón al lado de los animales que dicen oink oink*”.

Dora: “Tico says that there’s an egg by the animals that say *oink oink*”

(SP)

Tico: “There’s a cascarón by the animals that say *oink oink*”.

Dora: “*Tico dice que hay un cascarón al lado de los animales que hacen oinc oinc*”

In Example 11, we have a clear case in which translation occurs. As we can observe, in the English script Tico speaks in Spanish and Dora translates him to English. The same happens in the Spanish version, but the other way round: Tico speaks in English and Dora translates his sentence into Spanish. This way, children can learn new vocabulary.

As cons of this cartoon, we detect the same things as in *Mickey Mouse Clubhouse*: questions and imperatives that cannot be responded without visual information (“If If you see an egg, say “egg”/“*Si vosotros veis un huevo, decid: ¡Huevo!*”; “Do you see an egg? Where?”/“*¿Habéis visto un huevo?, ¿dónde?*”). Furthermore, blind children cannot answer questions made by the backpack because there is almost no time to audio describe the objects that are inside of it (Backpack: “Can you find 4 snow boots?”/Mochila: “*¿Podéis encontrar 4 botas para la nieve?*”).

4.3. Pocoyo/“Pocoyó”

The last cartoon analysed is *Pocoyó*. In the two episodes I have selected randomly, we can observe similar advantages than in *Dora the Explorer* or *Mickey Mouse Clubhouse*: there is a lot of audio description made by characters, in this case by the narrator, and there are sounds that go with the actions taking place that are very helpful for blind audiences.

Example 12

(EN) Narrator: “Ah, you had some fun in the snow, Elly (*elephant sound*). Let’s hear all about it. You met some new friends. And you built a big snowman together. That is big! And you practiced jumps with your snowboard, how cool is that! (*Elephant sound*) What’s that? The jump was higher? This high? (*Elephant sound*) You jumped so far you even had time to read and do some yoga, and even have a tea party. Fine, that’s unbelievable.”

(SP) Narrador: “Ahora, Eli... Tú fuiste a la nieve (*sonido elefante*). Muy bien, cuéntanos. Hiciste amigos nuevos. ¿Hicisteis un muñeco de nieve? ¡Wow, qué grande! Y saltaste con tu tabla de snowboard, ¡qué pasada! (*Sonido elefante*) ¿Cómo?, ¿saltabas más alto? ¿Así de alto? (*Sonido elefante*) Saltabas tan alto que hasta tenías tiempo para leer y para hacer yoga, y hasta para tomar el té con los amigos. Eso sí que es increíble”.

In Example 12, we can appreciate how the narrator is describing everything is happening on screen, together with sounds attributed to Eli, the character that is doing the action. It is important to note that, as characters are almost always the same ones, sounds around the full episode are easy to recognize, because they are characteristics of those appearing in the TV series. Furthermore, there are not questions to the audience that need to be answered with visual information.

The last positive aspect of *Pocoyó* is that there is not much set to audio describe. Most of the actions or scenes are taking place in a white background.

Regarding the negative features of this cartoon, we can say that despite having their specific sounds, characters do not speak too much. Only Pocoyó says some words as “*hola*”/”*hi*”. He especially interacts with the narrator (see Example 13).

Example 13

(EN)

Narrator: “And then, you ate the whole planet?”

Pocoyo: “Yeah!”.

(SP)

Narrador: “¿Te comiste el planeta entero?”

Pocoyó: “¡Sí!”

As we have mentioned, the narrator describes the vast majority of the actions taking place. Nevertheless, when he audio describes some activities or hobbies in order to teach them to children, there are images accompanying them that make their learning easier. This is difficult to audio describe due to its short duration and the great amount of dialogue the narrator has.

4.4. Comparison between English and Spanish: General Problems and Benefits

After watching the different episodes both in English and in Spanish, we can conclude that educational cartoons present the same problems and benefits in both languages. This can be seen as a good point in terms of translation, which means that they express or transmit the same message to kids. But, as we find the same cons in both languages, we can determine that when translating, there is no an intention to make this kind of cartoons accessible for every child.

First of all, focusing on the problems, there is a huge use of verbs related to children's sight to catch their attention, such as "to look" or "to see" in English, and "*mirar*" or "*ver*" in Spanish. This, as mentioned before, can create confused feelings.

Then, there are a lot of questions that cannot be answered without the visual information, as when we need to select an object inside the backpack in *Dora the Explorer*. This problem can also appear when the cartoon wants to teach something to children, for example, when Mickey explains the different geometrical forms in one of the episodes of *Mickey Mouse Clubhouse* (see Example 14).

Example 14

(EN) Mickey: What shape bush is it hiding behind?

(SP) Mickey: ¿Qué forma tiene el arbusto en el que se esconde la oveja?

The last negative aspect we can notice in both languages is that sometimes it is not so evident when a question should be answered. This happens because, although we have a silent

period of time when an answer is required, there are a lot of questions that are followed by a dialogue or monologue.

Despite these inconveniences, there are a lot of benefits for blind or partially-sighted children when it comes to the reproduction of educational cartoons. In both languages main characters and narrators audio describe many things that are taking place on screen. Secondary characters, as Toodles in *Mickey Mouse Clubhouse* or The Map in *Dora the Explorer*, also help a lot in this kind of TV series because they describe visual information that is necessary to answer questions. However, as we have mentioned when analysing the different series, there are questions that can be answered without visual information (yes-and-no questions, with knowledge of the world/cartoon, etc.), which is also a positive fact.

The most helpful aspects of these cartoons are (1) the sounds that appear during the full episodes and, in cartoons that teach an L2, (2) the translation of the terms said in other languages.

Regarding the sounds, it is important to say that they cooperate with the understanding of what is happening and the emotions characters want to express, and they stimulate children.

Concerning the translation made by characters in series that teach English or Spanish (as *Dora the Explorer*), we noticed that they are helpful to learn new terms in an L2 without having visual information.

5. SPANISH AUDIO DESCRIPTION

The text of the audio description is presented in bold capital letters.

THIS IS AN EXAMPLE OF HOW THE TEXT WOULD APPEAR.

Mickey Mouse Clubhouse

Season 01-Episode 15

Mickey: (Risa) Hola a todos, soy yo, Mickey Mouse. Oye, ¿queréis entrar en mi casa? Pues muy bien, vamos allá. (Risa) Casi se me olvida, para que la casa aparezca tenemos que decir las palabras mágicas miska, muska, Mickey Mouse. Repetidlo conmigo: miska, muska, Mickey Mouse.

HA APARECIDO LA CASA DE MICKEY.

[Música] *M-I-C-K-E-Y, M-O-U-S-E.*

¡Ese soy yo!

[Música] *M-I-C-K-E-Y, M-O-U-S-E. Es la casa de Mickey Mouse, entra y te divertirás. Es la casa de Micket Mouse.*

(Voz en off) ¡Pasemos lista! ¡Donald!

Donald: ¡Presente!

(Voz en off) ¡Daisy!

Daisy: ¡Presente!

(Voz en off) ¡Goofy!

Goofy: ¡Agiente!

(Voz en off) ¡Pluto!

Pluto: *Guau, guau.*

(Voz en off) ¡Minnie!

Minnie: (risas) ¡Presente!

(Voz en off) ¡Mickey!

Mickey: ¡Presente!

[Música] *Es la casa de Mickey Mouse, entra y te divertirás. M-I-C-K-E-Y, M-O-U-S-E.*

Mickey: Es la casa de Mickey Mouse (risas). Pluto hace de canguro.

ESTAMOS DENTRO DE LA CASA. SALE UNA MANO DEL SUELO QUE ENCIENDE UNA BOMBILLA.

Sed todos bienvenidos a mi casa. (*Ladridos Pluto*) Este es mi amigo Pluto. ¿Qué tal está hoy mi perro preferido?

Pluto: (*ladridos*)

Clarabelle: Hola, Mickey.

Mickey: Es nuestra amiga la vaca Clarabelle. Hola, Clarabelle.

Clarabelle: Hola a todos, amiguitos.

CLARABELLE ENTRA EN LA CASA.

Mickey: Oye, ¿qué lleva Clarabelle en las manos?

(*Ladridos de cachorro*)

Mickey: Una perrita, sí.

Pluto: *(Ladridos)*

(Ladridos de cachorro)

LA PERRITA TOCA LA NARIZ DE MICKEY.

Mickey: Y es una perrita monísima. ¿Cómo se llama tu perrita, Clarabelle?

Clarabelle: Se llama Bella.

Mickey: Vaya, que nombre más bonito. Hola, Bella.

MICKEY TOCA A BELLA.

(Ladridos de cachorro)

Clarabelle: *(Tose)* Voy a hacerme las pezuñas, ¿os importaría cuidar de Bella hasta que vuelva?

Mickey: ¡Nos encantaría!

Pluto: *(Ladrido)*

Clarabelle: Gracias. Bien, esta es mi lista de cosas para cuidar de Bella. Primera cosa: jugar al busca con ella.

Mickey: Jugar.

Clarabelle: Segunda cosa: darle un buen baño de burbujas.

Mickey: Baño.

Clarabelle: Tercera cosa: darle de comer.

Mickey: Comer.

Clarabelle: Y cuarta cosa: conseguir que se duerma la siesta.

Mickey: Siesta. Jugar, baño, comer, siesta.

PLUTO COGE LA LISTA.

[Música]

Clarabelle: Volveré en cuanto pueda preciosísima mía.

MICKEY COGE A BELLA

(Ladrado cachorro)

Clarabelle: Muac, adiós a todos.

Mickey: Adiós Clarabelle.

CLARABELLE SE VA Y PLUTO LE DA LA LISTA A MICKEY.

Mickey: ¡Oh! gracias, chico. Veamos, ¿qué es lo primero que hay en la lista de Clarabelle?

BELLA SE VA.

Mickey: Eh, ¿a dónde ha ido?

BUSCAMOS EN LA ESTANTERÍA, EN EL SOFÁ, EN LA MESA Y EN UN PUF.

VAYA, EL PUF SE MUEVE.

(Ladrado cachorro)

Mickey: Sí, ahí está, debajo del puf.

BELLA LAME A MICKEY

(Ladridos cachorro)

Mickey: Bella, *(risas)* vamos a necesitar mucha ayuda para cuidar de ti.

MICKEY DEJA A BELLA EN EL PUF.

Mickey: ¿Nos ayudas a cuidar de Bella hasta que Clarabelle regrese? Sí señor. Venga, amiguito, pidámosle las Mickey-herramientas al Mickey-ordenador. *(Cantando)* ¡Mickey hey, Mickey há, Mickey hou! ¡Más que listo y muy dispuesto voy yo! Al pensar se aclara todo alrededor. Para mí, para tí es lo mejor. Para mí, para tí es lo mejor. Busca tu Mickey-ordenador. Mickey-ordenador, busca en tu Mickey-ordenador. Una pala, una barra de pegamento, una bola super saltarina y la misteriosa Mickey-herramienta. Es una herramienta sorpresa que puede servirnos luego. ¡Mira! Es Toodles. Hola, Toodles. *(Risas)* Vaya, ¿qué tal? Toodles nos dará las Mickey-herramientas cuando las necesitemos. Ahora vamos a cuidar de nuestra perrita. Jugar, baño, comida, siesta. ¿Qué es lo primero que había en la lista de Clarabelle? Jugar, ¡sí! *(Ladridos cachorro)* Pero... ¿con qué vamos a jugar?

BELLA SALTA DEL PUF Y MICKEY CAMINA POR SU CASA.

Mickey: Oh, ya sé. ¿Por qué no repasamos las Mickey-herramientas? Venga, decid todos: Toodles. Una pala, una barra de pegamento, una bola super saltarina o la misteriosa Mickey-

herramienta. ¿Qué podemos usar para jugar con Bella? ¡La super bola saltarina, sí! Si queréis la herramienta, decid: Pimienta.

MICKEY YA TIENE LA BOLA EN SUS MANOS.

Pluto: *(ladridos)*

Mickey: Así es, Pluto. Es tu favorita, es la bola super saltarina. Oh, bien Bella, vamos a jugar un poco.

VAN TODOS AL JARDÍN.

Mickey: ¿Preparada, Bella? Allá va. Buen salto, Bella. Bien, Pluto te toca.

BELLA LE DA UN GOLPE A LA BOLA Y ACABA EN LAS FLORES. BELLA PERSIGUE LA BOLA.

Mickey: Bella, espera.

BELLA SE METE ENTRE LAS FLORES.

Mickey: ¡Bella! ¡Hey, Bella! Tenemos que ir a buscarla, vamos.

MICKEY Y PLUTO CORREN HACIA LAS FLORES.

Mickey: Oh, hola Daisy.

Daisy: Hola, chicos.

Mickey: ¿No habrás visto a una perrita por aquí, verdad?

Daisy: Mm... No. Pero he oído unas flores que ladraban.

Mickey: ¿Flores que ladraban? Esa es Bella, la estamos cuidando.

Daisy: Puedo ayudaros a buscarla. ¿Qué aspecto tiene Bella?

Mickey: Tiene lunares blancos y naranjas.

Daisy: Bueno, no tengo flores blancas y naranjas, así que miremos.

Mickey: ¿Ves a Bella escondida entre las flores?

UNA COLA SE MUEVE DETRÁS DE UNA FLOR.

Mickey: (risa) ¿Dónde está? Sí, ahí está. Bien visto amiguito. Bien, Bella, ya puedes salir.

BELLA VA CON MICKEY Y SALTA ENCIMA DE ÉL.

Daisy: Oh, pero qué mona es. Uy, y qué sucia está.

Mickey: No importa porque: jugar, baño, comer, siesta. ¿Qué tocaba ahora en la lista de Clarabelle? El baño, ¡sí! Tenemos que darle a Bella un baño.

Minnie: Hola, Mickey. Hola, Daisy.

Mickey y Daisy: Hola, Minnie.

Minnie: Wow, pero qué perrita más mona.

Mickey: Es la perrita de Clarabelle.

Daisy: Y vamos a darle un baño.

Minnie: Uh, ¿os puedo ayudar?

Mickey: Claro, ¡vamos!

PLUTO SE METE EN LAS FLORES BUSCANDO SU PELOTA.

MICKEY Y SUS AMIGOS ENTRAN EN CASA.

Mickey: Fíjate bien, Bella: un baño. ¡Marchando amigos!

MICKEY TIRA DE UNA PALANCA. EL SALÓN GIRA Y SE CONVIERTE EN UN BAÑO.

Daisy: Lo sé, Bella. El baño es divertido.

Minnie: (*risas*) Pero qué mona es. Em... ¿ocurre algo, Mickey?

Mickey: Mm... no veo nada para poder lavar a Bella.

Minnie: Uh, tendremos que echar mano de alguna Mickey-herramienta.

Mickey: Buena idea, Minnie. Venga, decid todos; ¡Toodles!

Daisy y Minnie: ¡Toodles!

Mickey: Jaja, aquí viene. ¿Podemos usar una pala para limpiar a Bella? Jaja, no lo creo. ¿Y una barra de pegamento para limpiar a Bella? Jaja, no. Eso sería muy pegajoso. Wow, eso significa que es la hora de la misteriosa Mickey-herramienta. Decid todos: Misteriosa Mickey-herramienta. ¿Cuál es hoy la misteriosa Mickey-herramienta? ¡Una pastilla de jabón! Con eso seguro que podremos limpiar a Bella. Si queréis la herramienta, decid: ¡pimienta!

EL JABÓN RESBALA MUCHO, Y SE LE ESCAPA A MICKEY DE LAS MANOS.

Mickey: Oh, oh, oh, ¡wow!

Minnie: Jaja, ya lo tengo.

BELLA ESTÁ EN LA BAÑERA. HAY MUCHAS BURBUJAS.

Mickey: Vamos a darle a Bella un buen baño. Estira las manos y frótale la cabeza. Frota, frota, frota.

Daisy: Y luego frótale la espalda. Frota, frota, frota.

Mickey: Y por último, frótale la barriguita, jaja. Frota, frota, frota.

Daisy: Fresca como una margarita.

Mickey: ¡Bien! Ya hemos limpiado a Bella. Bien frotado, amiguito.

Daisy: Uy, tiene frío.

Mickey: Será mejor que la sequemos.

Minnie: Estará seca enseguida.

MINNIE SECA A BELLA Y PLUTO SALTA DENTRO DE LA BAÑERA.

Todos: ¡Oh! (*risas*).

Mickey: ¡Vaya! Pluto, ¿qué estás haciendo? Me alegra que hayas encontrado la bola, chico.

Pero has vuelto a mojar a la pobre Bella.

PLUTO SE PONE TRISTE Y SE VA.

Daisy: Oh... Pluto cree que nos hemos enfadado con él.

Mickey: No estamos enfadados contigo, Pluto.

Daisy: Oh, no. Bella se ha ido.

Mickey: ¿Qué?

Minnie: Oh, oh.

PLUTO BUSCA A BELLA.

Mickey: Ajá. Son las huellas de Bella. Empiezan ahí junto a su toalla. ¿Ves hacia dónde van las huellas?

HAY MUCHAS HUELLAS HASTA LA PUERTA.

Mickey: Por ahí, ¡sí!

Minnie: Oh, Bella ha debido salir por la puerta.

Mickey: Sigamos a esa perrita.

VAN AL JARDÍN.

Mickey: Mirad las huellas de Bella van derechas hacia Donald y Goofy.

Mickey, Minnie y Daisy: Hola, chicos.

Donald: ¿Cómo estáis?

Goofy: Hola.

Mickey: ¿Habéis visto una perrita blanca y naranja?

Donald: Yo no la he visto.

Goofy: Em... déjame que piense...

Daisy: Ya lo oigo.

Minnie: (*risas*) Está escondida detrás de las toallas.

Mickey: Mirad, la luz del sol proyecta sombras sobre las toallas. Vamos a buscar la sombra de Bella. ¿La sombra de la primera toalla es la de Bella?

HAY UNA SOMBRA DE UNA GALLINA.

Mickey: No. ¿Qué es?

Daisy: Una gallina.

Mickey: ¿La sombra de Bella es la de la segunda toalla?

HAY UNA SOMBRA DE UN ANIMAL GRANDE.

Mickey: No. ¿Qué es?

Minnie: (*Risas*) Una cría de elefante.

Mickey: ¿La sombra de Bella es la de la tercera toalla?

HAY UNA SOMBRA DE UN PERRITO.

Mickey: ¡Pues claro! Hemos encontrado a Bella. ¡Bien visto!

Goofy: Eh... a Bella le suenan las tripas.

Mickey: Jugar, baño, comer, siesta. ¿Qué va a tercero en la lista? ¡Comer! (*ladridos*) Buena idea, chico. Pluto tiene huesos en su caseta, vamos allá.

Daisy: No veo los huesos de Pluto por ninguna parte.

Mickey: Los ha enterrado en la tierra.

Minnie: Uh, esto me suena a misión para una Mickey-herramienta.

Mickey: Buena idea, Minnie. Venga, decid todos: ¡Toodles!

Minnie y Daisy: ¡Toodles!

Mickey: ¿Qué Mickey-herramienta puede ayudarnos a desenterrar los huesos?, ¿una pala o una barra de pegamento? ¡La pala, sí! Si queréis la herramienta, decid: pimienta. Ayúdanos a usar la pala para quitar la tierra. Sujeta la pala delante de ti y cava, cava, cava. Cava, cava, cava. Cava, cava, cava. Mira, hemos desenterrado cuatro huesos. Tenemos que elegir el hueso más pequeño para Bella.

Daisy: ¡Ahí está!

Mickey: ¡Sí! Porque este es el hueso más pequeño de los cuatro huesos. Aquí tienes Bella, *bon appetit*.

BELLA SALTA PARA COGER EL HUESO Y PLUTO SE ACERCA.

Mickey: Pluto, ya sé que te gustan los huesos pequeños, pero los demás huesos son demasiado grandes para Bella.

PLUTO SE VA TRISTE.

Daisy: Oh, vaya. Tenías hambre, ¿verdad?

BELLA BOSTEZA.

Minnie: Oh, me parece que tiene sueño.

Mickey: Jugar, baño, comer, y... ¿Qué era lo último de la lista? Una siesta, ¡sí! ¡Vamos!

MICKEY Y SUS AMIGOS VAN DENTRO DE CASA.

MICKEY TOCA UN CÍRCULO EN EL SUELO Y SALE UN PIANO.

Mickey: Vamos a tocar una bonita nana para que Bella se pueda dormir. Vaya, se han caído algunas teclas del piano.

Daisy: Es hora de una Mickey-herramienta.

Mickey: ¡Tú lo has dicho! Decid todos: ¡Toodles!

Minnie y Daisy: ¡Toodles!

Mickey: ¿Nos ayudará una barra de pegamento a poner de nuevo las teclas en el piano? Por supuesto. Hemos usado todas las Mickey-herramientas. Decid: pimienta. Vamos a ver dónde va esta tecla negra.

MICKEY TIENE LA TECLA NÚMERO 4.

Mickey: Ahí están la tecla número 3 y la tecla número 5.

HAY UN HUECO ENTRE ESAS TECLAS.

Mickey: ¡Exacto! La tecla número 4. ¿Dónde va esta tecla? Ahí están la tecla número 7 y la tecla número 9, ¿qué tecla falta?

MICKEY TIENE LA TECLA NÚMERO 8.

Mickey: ¡Exacto! La tecla número 8. ¿Dónde va esta tecla? Ahí están la tecla número 10 y la tecla número 12, ¿qué tecla falta?

MICKEY TIENE AHORA LA TECLA 11

Mickey: ¡Exacto! La tecla número 11. ¡Sí señor! Hemos arreglado el piano. Ahora vamos a cantar *Estrellita del lugar*. Canta muy suave con todos nosotros.

Todos: Estrellita del lugar, que en el cielo brillas más. Iluminas sin parar, con reflejos sin igual.

PLUTO ESTÁ CANTANDO

Todos: Cht. ¡Pluto!

PLUTO SE VA TRISTE

Todos: Estrellita del lugar, que en el cielo brillas más. Iluminas sin parar, con reflejos sin igual.

Mickey: Muy bien, Bella se ha dormido. ¡Bien cantado, amigo!

Minnie: ¡Oh, vaya! Pluto se ha ido.

Mickey: Venga, vamos a buscarlo.

BELLA SE DESPIERTA Y SE VA CON ELLOS

Donald: ¿Qué te pasa, Pluto?

Goofy: ¿Estás bien?

Mickey: Creo que ya sé qué le pasa. Hemos estado tan ocupados cuidando de Bella que no le hemos prestado atención a Pluto, ¿verdad que sí, chico?

Minnie: Oh, Pluto. Lo siento.

Daisy: Lo siento, chico.

Mickey: Y yo lo siento muchísimo, no quería ignorante chico. Ya sabes que tú eres mi mejor perro, ¿verdad? ¡Venga, amigo! Vamos a tirarle a Pluto un beso bien grande para que se sienta mejor. ¿Listo? Tírale un beso a Pluto.

Todos: Muac.

Mickey: Hemos conseguido que Pluto vuelva a estar contento.

BELLA LAME A PLUTO

Minnie y Daisy: Oh...

Clarabelle: ¡Hola! ¿Dónde está mi pequeña Bella? Oh, veo que mi perrita linda tiene un nuevo amigo. Pues tengo aquí un regalito para un canguro muy especial: un mini hueso solo para ti, Pluto.

PLUTO SE COME EL HUESO

Clarabelle: Pero qué perro más bueno tienes, Mickey Mouse.

Mickey: Tienes razón, Clarabelle, sí que lo es.

Todos: ¡Bien! ¡Hurra!

Mickey: Todos en pie, chicos, porque es hora de hacer la Mickey-danza.

ENTRAN BAILANDO EN CASA

¡SALTA!

[Música] ¡Ahí va! ¡Ahí va! ¡Ahí va, ahí va, ahí va que te va! La cosa funcionando está. Y todo así se arreglará.

¡LEVANTA LOS BRAZOS!

¡Ahí va, ahí va, ahí va que te va!

Mickey: ¡Vaya!, hemos pasado un gran día haciendo de canguros de la perrita de Clarabelle. Hemos jugado a lanzarle la bola super saltarina a Bella. Hemos usado la pastilla de jabón para dejarla bien limpia.

Daisy: Con eso le hemos quitado todo el barro.

Mickey: Hemos usado una pala para desenterrar un hueso para Bella.

Goofy: Los huesos de Pluto.

Mickey: Y hemos usado la barra de pegamento para pegar las teclas del piano y poder cantarle una nana.

Minnie: Eso ha sido muy tierno.

Mickey: Ha sido un día muy movido.

[Música] ¡Ahí va, ahí va, ahí va que te va! Llega un nuevo día, hay que despertar. Levántate y ponte a saltar.

MICKEY Y SUS AMIGOS SE VAN MIENTRAS LA CASA DE MICKEY MOUSE VA DESAPARECIENDO

¡Ahí va, ahí va, ahí va que te va! ¡Ahí va, ahí va, ahí va que te va! Nos vamos todos al compás.

Dice hasta pronto Mickey Mouse.

Mickey: ¡Soy yo!

[Música] Y la Casa de Mickey Mouse.

Mickey: Nos vemos muy pronto.

[Música]

(Voz en off) Ahora puedes ver más episodios de *La Casa de Mickey Mouse* en Disney Channel replay.

5.1. Justification of The Audio Description

The audio description presented before has been done according the following criteria:

First of all, the characters' appearance is not audio described due to the fact that it is not the first chapter of the TV series *Mickey Mouse Clubhouse*. Specifically, this episode is the 15th of the first season (c.f. *Disney+* platform). Moreover, these characters are very famous ones, and many children may know them before watching even the first episode of this cartoon.

There are many characters and actions that are not audio described because a character does it. The first noticeable is the title of the TV series and of the episode. When we audio describe, it is important to describe everything possible appearing on screen, even titles and credits. In this case, the audio describer does not need to do it because Mickey Mouse, the main character, does it:

Example 15

Minute X:X (8:18?) of the episode

Mickey: Es la casa de Mickey Mouse (*risas*). Pluto hace de canguro.

For example, the puppy, Bella, is not audio described because Mickey does it later. As we can observe in the transcription, and in example 16, he has a conversation with Daisy, in which he explains to her that Bella has “*lunares blancos y naranjas*” (white and orange spots).

Example 16

Minute X:X (8:18?) of the episode

Daisy: Puedo ayudaros a buscarla. ¿Qué aspecto tiene Bella?

Mickey: Tiene lunares blancos y naranjas.

An example of an action that does not need to be audio described is when Clarabelle comes in the house. We do not need to indicate that the new person in the scene is Clarabelle because Mickey Mouse tell us:

Example 17

Minute X:X (8:18?) of the episode

Mickey: Es nuestra amiga la vaca Clarabelle. Hola, Clarabelle.

As we can observe in the example, Mickey also mentions that Clarabelle is a cow (*vaca*). This way, as this character is not considered part of the important ones, I deemed that it is not necessary to indicate more characteristics of her.

In examples 18 and 19, we have other actions that are not audio described because of the same reason: the characters do it.

Example 18

Minute X:X (8:18?) of the episode

Daisy: Oh, no. Bella se ha ido.

Here, in example 18, Daisy indicates that Bella has gone, so it is not necessary to mention that.

Example 19

Minute X:X (8:18?) of the episode

Mickey: Pluto tiene huesos en su caseta, vamos allá.

In this example, the same occurs. Mickey tell us what Pluto has in his kennel and the action of going there. Moreover, we listen to Pluto's barkings, so we can also submit audio describing his presence on scene and let children be more involved in the cartoon.

Regarding the music, I thought it was important to include some notes about what children are supposed to do. For example, indications about the dance movements (*¡Levanta los brazos!*, *¡salta!*) taking into consideration what the characters are doing.

The tone was also important in some cases. As we are audio describing for children, we can avoid having a neutral tone to not lose their attention and interest. In the indications I have previously mentioned, my tone was different, expressing enthusiasm in order to motivate

children. Another example we can recognize a different tone is when we are looking for Bella in Mickey's house at the very beginning of the episode (Example 20),

Example 20

Minute X:X (8:18?) of the episode

VAYA, EL PUF SE MUEVE.

The tone is different in order to express surprise, to highlight that something strange is happening there and, therefore, be able to identify that the puppy is hidden there.

5.2. Difficulties in the audio description

Difficulties were found when creating the text for the audio description and the recording. For example, because of the short time we have when Mickey indicates the tools we can select during the episode, it is impossible to describe them.

In this specific chapter of *Mickey Mouse Clubhouse*, we have three different situations that were challenging in audio description terms. The first one we can identify is when Mickey and his friends are looking for Bella in the towels that are hung out in the garden. They ask children to find the puppy by recognizing its shadow (see example 21).

Example 21

Minute X:X (8:18?) of the episode

Mickey: Mirad, la luz del sol proyecta sombras sobre las toallas. Vamos a buscar la sombra de Bella. ¿La sombra de la primera toalla es la de Bella?

How to audio describe this scene giving the children the opportunity to answer the question without telling them the specific solution was a huge dilemma. So, I thought that the best option was to describe how these shadows are. This way, they could deduce if they correspond to Bella's shape or not.

Another situation that was difficult to audio describe was that one in which Mickey unearths bones. As we can see in Example 22, viewers are told to decide which bone is the smallest one in order to be given to Bella. This was impossible to audio describe because of the tiny space we have between Mickey's request and the solution, which is given by Daisy.

Example 22

Minute X:X (8:18?) of the episode

Mickey: ¿Qué Mickey-herramienta puede ayudarnos a desenterrar los huesos?, ¿una pala o una barra de pegamento? ¡La pala, sí! Si queréis la herramienta, decid: pimienta. Ayúdanos a usar la pala para quitar la tierra. Sujeta la pala delante de ti y cava, cava, cava. Cava, cava, cava. Cava, cava, cava. Mira, hemos desenterrado cuatro huesos. Tenemos que elegir el hueso más pequeño para Bella.

Furthermore, we have no time to explain that there are four bones appearing on screen despite the fact that this is explained a few minutes later by Mickey.

Something similar happens when the piano breaks down and we have to put the keys in their correct place. The blank spaces to audio describe the situation and make possible the correct reply by blind or partially sighted children are too short. In this case, my solution was to audio describe the number of the key Mickey is holding after the question “*¿qué tecla falta?*” (“What key is missing?”) because it is the only moment in which we have a space to give some useful information to answer the question.

Finally, when the episode ends, Mickey tells children to stand up in order to dance with them. When this happens, children can dance the way they like; notwithstanding, I consider it is essential to audio describe what the characters are doing somehow. Because of this, I inserted some sentences like “*¡salta!*” or “*¡levanta los brazos!*” to guide kids how the dance is.

6. A NEW ACCESSIBLE SCRIPT: TRANSLATION OF THE EPISODE AND AUDIO DESCRIPTION

Mickey Mouse Clubhouse

Season 01-Episode 15

Mickey: (Laughs) Hi everyone, it's me, Mickey Mouse. Hey, do you want to come into my house? Ok, so let's go. (Laughter) I almost forgot, to make the clubhouse appear we have to say the magic words meeska, mooska, Mickey Mouse. Repeat it with me: meeska, mooska, Mickey Mouse.

MICKEY'S HOUSE HAS APPEARED.

[Music] *MICKEY, MOUS E.*

That's me!

[Music] *M-I-C-K-E-Y, M-O-U-S-E. It's the Mickey Mouse Clubhouse, come inside, it's fun inside. It's the Mickey Mouse Clubhouse.*

(Voice over) Roll Call! Donald!

Donald: Present!

(Voiceover) Daisy!

Daisy: Here!

(Voiceover) Goofy!

Goofy: Here!

(Voiceover) Pluto!

Pluto: *Woof, woof.*

(voiceover) Minnie!

Minnie: Oh, here!

(Voiceover) Mickey!

Mickey: Right here!

[Music] *It's the Mickey Mouse Clubhouse, come inside, it's fun inside. M-I-C-K-E-Y, M-O-U-S-E.*

Mickey: It's Mickey Mouse Clubhouse (*laughs*). Pluto becomes a babysitter.

WE ARE INSIDE THE CLUBHOUSE. A HAND COMES OUT OF THE GROUND AND TURNS ON THE LIGHT.

Welcome everybody to my clubhouse. (*Pluto barks*) This is my friend Pluto. How is my favorite dog doing today?

Pluto: (*barks*)

Clarabelle: Hi, Mickey.

Mickey: It's our friend Clarabelle the cow. Hi Clarabelle.

Clarabelle: Hello my friends.

CLARABELLE GOES INSIDE THE HOUSE.

Mickey: Hey, what is Clarabelle holding in her hands?

(*Puppy barking*)

Mickey: A dog, yeah.

Pluto: (*barking*)

(*puppy barking*)

THE PUPPY TOUCHES MICKEY'S NOSE.

Mickey: And she's a very cute dog. What's your dog's name, Clarabelle?

Clarabelle: Her name is Bella.

Mickey: Wow, what a beautiful name. Hello Bella.

MICKEY TOUCHES BELLA.

(Puppy barking)

Clarabelle: (coughs) I'm going to manicure my hooves, would you mind taking care of Bella until I get back?

Mickey: We would love to!

Pluto: *(barks)*

Clarabelle: Thank you. Okay, this is my list of things to do with Bella. First thing: play fetch with her.

Mickey: Play.

Clarabelle: Second thing: give her a good bubble bath.

Mickey: Bath.

Clarabelle: Third thing: feed him.

Mickey: Eat.

Clarabelle: And fourth thing: get her to take a nap.

Mickey: Nap. Play, bath, eat, nap.

PLUTO TAKES THE LIST.

[Music]

Clarabelle: I'll be back as soon as I can, my precious one.

MICKEY CATCHES BELLA

(Puppy barking)

Clarabelle: Mwah, bye everyone.

Mickey: Bye Clarabelle.

CLARABELLE LEAVES AND PLUTO GIVES THE LIST TO MICKEY.

Mickey: Oh! Thank you. Let's see, what's the first thing on Clarabelle's list?

BELLA IS LEAVING.

Mickey: Hey, where did she go?

WE SEARCH ON THE SHELF, ON THE SOFA, ON THE TABLE AND IN A POUF.

WOW, THE POUF IS MOVING.

(Puppy barking)

Mickey: Yes, there she is, under the pouf.

BELLA LICKS MICKEY

(Puppy barking)

Mickey: Bella, *(laughs)* we're going to need a lot of help taking care of you.

MICKEY LEAVES BELLA IN THE POUF.

Mickey: Can you help us take care of Bella until Clarabelle comes back? Oh, yes. Come on, buddy, let's ask the Mousekedoer for the Mouseketools. *(Singing)* Mouseke hey, Mouseke hi, Mouseke ho. Mouseke ready, Mouseke set, here we go. You're a thinking and a solving working througher. Mouseke me, Mouseke you, Mousekedoer. Mouseke me, Mouseke you, Mousekedoer. Meeska, mooska, Mosekedoer. Mouseketools, Mouseketools, Mouseketools. Here are your Mouseketools. A shovel, a glue stick, a super bouncy ball and the Mystery Mouseketool. It is a surprise tool that can be useful later. Wow! It's Toodles. Hi, Toodles. *(Laughs)* Wow, how are you? Toodles will give us the Mouseketools when we need them. Now we are going to take care of our puppy. Play, bath, eat, nap. What's the first thing on Clarabelle's list? Play, yes!

(Puppy barking) But... What are we going to play with?

BELLA JUMPS FROM THE POUF WHILE MICKEY IS WALKING.

Mickey: I have an idea. Why don't we revise the Mouseketools? Come on, everyone says: Toodles. A shovel, a glue stick, a super bouncy ball or the Mystery Mouseketool. What can we use to play with Bella? The super bouncy ball, yeah! We've got ears, say: Cheers.

MICKEY HAS NOW THE BALL IN HIS HANDS.

Pluto: (*barks*)

Mickey: That's right, Pluto. It's your favorite one, it's the super bouncy ball. Oh well Bella, let's play a bit.

THEY GO TO THE GARDEN.

Mickey: Ready, Bella? There it goes. Nice jump, Bella. Good. Pluto, it's your turn.

BELLA HITS THE BALL AND IT ENDS IN THE FLOWERS. BELLA CHASES THE BALL.

Mickey: Bella, wait.

BELLA WALKS AMONG THE FLOWERS.

Mickey: Bella! Hey Bella! We have to go find her, come on.

MICKEY AND PLUTO RUN TOWARD THE FLOWERS.

Mickey: Oh, hi Daisy.

Daisy: Hi guys.

Mickey: You haven't seen a puppy around here, have you?

Daisy: Mm... No. But I have heard some flowers barking.

Mickey: Barking flowers? That's Bella, we are taking care of her.

Daisy: I can help you find it. What does Bella look like?

Mickey: She has white and orange dots.

Daisy: Well, I don't have white and orange flowers, so let's look.

Mickey: Can you find Bella in the flowers?

A TAIL IS MOVING BEHIND A FLOWER.

Mickey: (*laughs*) Where is she? Yes, there she is. Well done, buddy. Okay, Bella, you can go out now.

BELLA GOES WITH MICKEY AND JUMPS TO MICKEY'S ARMS.

Daisy: Oh, how cute she is. Oops, and how dirty she is.

Mickey: It doesn't matter because: play, bathing, eat, nap. What was on Clarabelle's list now?

The bath, yes! We have to bath Bella.

Minnie: Hi, Mickey. Hi, Daisy.

Mickey and Daisy: Hi, Minnie.

Minnie: Wow, what a cute puppy.

Mickey: It's Clarabelle's dog.

Daisy: And we're going to bath her.

Minnie: Uh, can I help you?

Mickey: Sure, come on!

PLUTO GOES INTO THE FLOWERS LOOKING FOR HIS BALL.

MICKEY AND HIS FRIENDS GO INSIDE THE CLUBHOUSE.

Mickey: Attention, Bella: a bathroom. Here we go!

MICKEY PULLS A LEVER. THE LIVING ROOM ROTATES AND BECOMES A BATHROOM.

Daisy: I know, Bella. Bathing is fun.

Minnie: (*laughs*) But how cute she is. Um... is there something wrong, Mickey?

Mickey: Mm... I can't find anything to wash Bella.

Minnie: Uh, we'll have to use a Mouseketool.

Mickey: Good idea, Minnie. Come on, everyone, say; Toodles!

Daisy and Minnie: Toodles!

Mickey: Haha, here it comes. Can we use a shovel to wash Bella up? Haha, I do not think so. What about a glue stick to wash Bella up? Haha, no. That would be very sticky. Wow, that means it's time for the Mystery Mouseketool. Everyone, say: Mystery Mouseketool. What is the Mystery Mouseketool today? A bar of soap! With that for sure we can wash Bella up. We've got ears, say: Cheers!

THE SOAP SLIPPED A LOT AND IT SLIPPED OUT OF MICKEY'S HANDS.

Mickey: Oh, oh, oh, wow!

Minnie: Haha, I got it.

BELLA IS IN THE BATHTUB WITH A LOT OF BUBBLES.

Mickey: Let's give Bella a nice bath. Stretch your hands and rub his head. Rub, rub, rub.

Daisy: And then rub her back. Rub, rub, rub.

Mickey: And finally, rub her tummy, haha. Rub, rub, rub.

Daisy: Fresh as a marguerite.

Mickey: Good! We've already washed Bella up. Well rubbed, buddy.

Daisy: Wow, she's cold.

Mickey: We better dry her.

Minnie: She'll be dry in a jiffy.

MINNIE DRIES BELLA AND PLUTO JUMPS INTO THE BATHTUB.

All: Oh! (*laughs*).

Mickey: Wow! Pluto, what are you doing? I am glad you found the ball, buddy. But you've wet poor Bella again.

PLUTO GETS SAD AND LEAVES.

Daisy: Oh... Pluto thinks we are angry with him.

Mickey: We are not angry with you, Pluto.

Daisy: Oh no. Bella has gone.

Mickey: What?

Minnie: Oh, oh.

PLUTO LOOKS FOR BELLA.

Mickey: Aha. There are Bella's footprints. They start there, next to her towel. Where do the footprints end?

THERE ARE MANY FOOTPRINTS UNTIL THE DOOR.

Mickey: Over there, yeah!

Minnie: Oh, Bella must have walked out the door.

Mickey: Let's follow that puppy.

THEY GO TO THE GARDEN.

Mickey: Bella's footprints are going straight towards Donald and Goofy.

Mickey, Minnie and Daisy: Hey guys.

Donald: How are you?

Goofy: Hi.

Mickey: Have you seen a white and orange puppy?

Donald: I haven't seen it.

Goofy: Um ... let me think ...

Daisy: I hear it.

Minnie: *(laughs)* She's hiding behind the towels.

Mickey: Look, the sunlight casts shadows on the towels. Let's find Bella's shadow. Is the shadow on the first towel Bella's?

THERE IS A SHADOW OF A CHICKEN.

Mickey: No. What is it?

Daisy: A hen.

Mickey: Is Bella's shadow the one in the second towel?

THERE IS A SHADOW OF A BIG ANIMAL.

Mickey: No. What is it?

Minnie: (*laughs*) A baby elephant.

Mickey: Is Bella's shadow in the third towel?

THERE IS A SHADOW OF A PUPPY.

Mickey: Of course! We found Bella. Well done!

Goofy: Uh... Bella's stomach is rumbling.

Mickey: Play, bath, eat, nap. What's the third thing to do on the list? Eat! (*barks*) Good idea, buddy. Pluto has bones in his kennel, let's go.

Daisy: I don't see Pluto's bones anywhere.

Mickey: He buried them in the ground.

Minnie: Uh, this seems like a mission for a Mouseketool.

Mickey: Good idea, Minnie. Come on, everyone, say: Toodles!

Minnie and Daisy: Toodles!

Mickey: What Mouseketool can help us to dig up the bones? A shovel or a glue stick? The shovel, yes! We've got ears, say: Cheers. Help us use the shovel to remove the soil. Hold the shovel in front of you and dig, dig, dig. Dig, dig, dig. Dig, dig, dig. Well, we have unearthed four bones. We have to choose the smallest bone for Bella.

Daisy: There it is!

Mickey: Yes! Because this is the smallest of the four bones. Here you go Bella, *bon appetit*.

BELLA JUMPS TO CATCH THE BONE AND PLUTO APPROACHES TO HER.

Mickey: Pluto, I know you like small bones, but the other bones are too big for Bella.

PLUTO LEAVES SADLY.

Daisy: Oh, wow. You were hungry, right?

BELLA YAWNS.

Minnie: Oh, I think she's sleepy.

Mickey: Play, bath, eat, and... What was the last thing on the list? A nap, yes! Let's go!

MICKEY AND HIS FRIENDS GO INSIDE THE HOUSE.

MICKEY TOUCHES A CIRCLE ON THE FLOOR AND A PIANO COMES OUT.

Mickey: We're going to play a nice lullaby, so Bella can fall asleep. Wow, some piano keys have fallen off.

Daisy: Time for a Mouseketool.

Mickey: You said it! Everyone, say: Toodles!

Minnie and Daisy: Toodles!

Mickey: Will a glue stick help us put the keys back on the piano? Of course. We have used all the Mouseketools. Say: Cheers. Let's put this black key in its place.

MICKEY HAS KEY NUMBER 4.

Mickey: We have key number 3 and key number 5.

THERE IS A SPACE BETWEEN THOSE KEYS.

Mickey: Exactly! Key number 4. Where does this key go? We have there key number 7 and key number 9, which key is missing?

MICKEY HAS KEY NUMBER 8.

Mickey: Right! Number 8. Where does this key go? We have key number 10 and key number 12, which key is missing?

MICKEY HAS NOW KEY 11.

Mickey: Exactly! Key number 11. Oh, yes! We have repaired the piano. Now we are going to sing *Twinkle twinkle little star*. Sing very softly with all of us.

All: Twinkle, twinkle, little star. How I wonder what you are. Up above the world so high. Like a diamond in the sky.

PLUTO IS SINGING

All: Shh. Pluto!

PLUTO GOES SADLY

Everyone: Twinkle, twinkle, little star. How I wonder what you are. Up above the world so high. Like a diamond in the sky.

Mickey: Well done, Bella has fallen asleep. Well sung, friend!

Minnie: Oh, wow. Pluto has gone.

Mickey: Come on, let's find him.

BELLA WAKES UP AND GOES WITH THEM

Donald: What's the matter, Pluto?

Goofy: Are you okay?

Mickey: I think I know what's wrong with him. We've been so busy taking care of Bella that we have not paid attention to Pluto, is that true?

Minnie: Oh, Pluto. I'm sorry.

Daisy: Sorry, buddy.

Mickey: And I'm so sorry, I didn't want to ignore you, buddy. You already know that you are my best dog, right? Come on, friend! Let's blow Pluto a big kiss to make him feel better. Ready? Blow Pluto a kiss.

All: Mwah.

Mickey: We have made Pluto happy again.

BELLA LICKS PLUTO

Minnie and Daisy: Oh...

Clarabelle: Hi! Where is my little Bella? Oh, I perceive that my beautiful puppy has a new friend. Well, here I have a gift for a very special babysitter: a little bone just for you, Pluto.

PLUTO EATS THE BONE

Clarabelle: What a good dog you have, Mickey Mouse.

Mickey: You're right Clarabelle, yes it is.

All: Good! Hurrah!

Mickey: Get up, guys, because it's time to do the Mousekedance.

THEY GO INSIDE THE HOUSE DANCING

JUMP!

[Music] Hot dog! Hot dog! Hot dog, hot dog, hot diggety dog. Now we got ears, it's time for cheers. Hot dog, hot dog, the problem's solved.

RAISE YOUR HANDS!

Hot dog, hot dog, hot diggety dog.

Mickey: Wow, we had a great day babysitting Clarabelle's dog. We played throwing the super bouncy ball at Bella. We have used the bar of soap to wash her.

Daisy: With that we have removed all her mud.

Mickey: We used a shovel to dig up a bone for Bella.

Goofy: Pluto's bones.

Mickey: And we used the glue stick to glue the piano keys to sing her a lullaby.

Minnie: That was so cute.

Mickey: It was a very busy day.

[Music] Hot dog, hot dog, hot diggety dog. It's a brand new day. Whatcha waiting for? Get up, stretch out, stomp on the floor.

MICKY AND HIS FRIENDS LEAVE WHILE MICKY MOUSE'S HOUSE IS DISAPPEARING

Hot dog, hot dog, hot diggety dog. Hot dog, hot dog, hot diggety dog. We're splitting the scene. We're full of beans. So long for now from Mickey Mouse.

Mickey: It's me!

[Music] And the Mickey Mouse Clubhouse.

Mickey: See you very soon.

[Music]

(Voiceover) You can now see more episodes of *Mickey Mouse Clubhouse* on Disney Channel replay.

6.1. Justification of The Translation

To make the translation of the episode of *Mickey Mouse Clubhouse*, and to create a text one hundred percent accessible, there were taking into account several things.

First of all, we have to mention that the specific terms of the series and the songs' lyrics were searched on the Internet due to the fact that they are not the same in English than in Spanish. This way, the words “*miska*” and “*muska*”, were translated into “*meeska*” and “*mooska*”. Likewise, we needed to change the terms “*Mickey-herramientas*” and “*Mickey-ordenador*”, which were replaced by “*Mouseketools*” and “*Mousekedoer*”.

As stated, the same happens with the songs and some pet phrases: they have their own translation in English, so they cannot be translated literally. An example of a pet phrase can be seen in Example 23, when we have to choose the useful *Mouseketool*.

Example 23

(SPANISH) *Si queréis la herramienta, decid: Pimienta.*

(ENGLISH) We've got ears, say: Cheers.

These differences between English and Spanish are due to the musicality and the rhyme of the sentences. If they are translated literally, with the same vocabulary in one language or another, they lose all these characteristics that help children learn new words and the lyrics of songs.

Then, all the onomatopoeias that appear during the episode were changed. The sound of the kisses that in Spanish is “*muac*”, needed to be changed into the English form “*mwah*”; “*Shh*” substituted the Spanish onomatopoeia “*cht*” to indicate the sound we make with the mouth in order to shush someone, and “*woof*” replaced the Spanish form to indicate a dog's bark “*guau*”.

As in every translation, the translator has to make some difficult decisions regarding terms and expressions. In this text, I found a challenge with the sentence said by Clarabelle “*voy a hacerme las pezuñas*”. This sentence makes reference to the Spanish expression “*hacerse las uñas*” and, as this character is a cow, the scriptwriter ingeniously decided to change the word “*uñas*” by “*pezuñas*”. What this expression means is that Clarabelle is going to manicure her nails, so I decided to make the same pun the scriptwriter did and use this English verb followed by “my hooves”.

Another decision I took was with regard to the word “*margarita*” and the personal pronoun to refer to Bella, the puppy. Firstly, regarding the term “*margarita*”, the common word used to refer to this flower in English is “daisy”. Nevertheless, as one of the characters appearing in this episode is named Daisy, and is the person who is speaking, the term was translated by “marguerite”. With regards to the personal pronoun to refer to the puppy, I decided that the correct one would be “she”. This decision was made because of two reasons: (1) Characters talk a lot about the puppy, and called it by its name, and (2) in Spanish they talk about the dog as “she”.

Concerning accessibility, many words were substituted to create a new script 100% accessible, removing any verb that can produce confusion to the listeners. Because of this, verbs as “see”, “observe”, “look” or “watch” were avoided.

Example 24

(SPANISH) Mickey: *¡Pues claro! Hemos encontrado a Bella. ¡Bien visto!*

(ENGLISH) Mickey: Of course! We found Bella. Well done!

During the episode, Mickey Mouse says many times the Spanish expression “*bien visto*” (“well seen”) to stimulate children when they answer a question. As it is shown in Example 24, this phrase was replaced with a “well done” which also helps to motivate them.

In addition, to indicate to the children that characters, objects, and other things have appeared on screen, Mickey and his friends use verbs related to eyesight. For example, when Toodles appears, Mikey uses in Spanish the imperative mode of the verb “*mirar*” (“*¡Mira! Es Toodles. Hola, Toodles.*”). This was changed by the exclamative expression “wow” (“Wow! It's Toodles. Hi, Toodles.”).

Example 25

(SPANISH) Mickey: *Fíjate bien, Bella: un baño. ¡Marchando amigos!*

(ENGLISH) Mickey: Attention, Bella: a bathroom. Here we go!

In example 25, we can observe how Mickey draws children’s attention saying “*fíjate bien*”, which was simply substituted with the noun “attention”. Using “wow” and “attention”, instead of their literal translation, we are generating the same effect on the audience (surprise and attention) without creating confusion by using verbs related to the action of looking.

Other examples of these substitutions can be observable when Bella hides herself in the flowers and Mickey asks if we can see her (“*¿Ves a Bella escondida entre las flores?*”), which is changed by the question “Can you find Bella in the flowers?”; when Mickey finds Bella’s footprints and asks the audience where do they go with the question “*¿Ves hacia dónde van las huellas?*”, that can be translated without adding the verb to see (“Where do the footprints end?”); and when the piano breaks down (Example 26).

Example 26

(SPANISH) Mickey: *¿Nos ayudará una barra de pegamento a poner de nuevo las teclas en el piano? Por supuesto. Hemos usado todas las Mickey-herramientas. Decid: pimienta. Vamos a ver dónde va esta tecla negra.*

(ENGLISH) Mickey: Will a glue stick help us put the keys back on the piano? Of course. We have used all the Mouseketools. Say: Cheers. Let's put this black key in its place.

With example 26 we observe another way to translate the script avoiding sentences that refer to the use of sight to answer questions or participate in the activities the characters propose. In this case, “*vamos a ver dónde va esta tecla negra*” (literal translation: “let’s see where this black key goes”) was substituted by “let’s put this black key in its place”. As we can see, although we completely change the sentence, the original meaning remains the same.

When characters speak about what they can or cannot see, there is no need for a change in the translation due to the fact that blind and partially-sighted people understand they can see. However, as this is an episode of a children’s cartoon, and maybe this audience can be shocked by the use of these verbs, I thought that an adaptation was necessary. Examples 27 and 28 show this adaptation.

Example 27

(SPANISH)

Minnie: *(risas)* Pero qué mona es. Em... ¿ocurre algo, Mickey?

Mickey: Mm... no veo nada para poder lavar a Bella.

(ENGLISH)

Minnie: *(laughs)* But how cute she is. Um... is there something wrong, Mickey?

Mickey: Mm... I can't find anything to wash Bella.

Example 28

(SPANISH) **Clarabelle:** ¡Hola! ¿Dónde está mi pequeña Bella? Oh, veo que mi perrita linda tiene un nuevo amigo. Pues tengo aquí un regalito para un canguro muy especial: un mini hueso solo para ti, Pluto.

(ENGLISH) **Clarabelle:** Hi! Where is my little Bella? Oh, I perceive that my beautiful puppy has a new friend. Well, here I have a gift for a very special babysitter: a little bone just for you, Pluto.

First of all, we can appreciate a change in Mickey's speech when he says "*no veo nada para poder lavar a Bella*" (example 27). This sentence was translated as "I can't find anything to wash Bella" for two reasons: (1) to create a more accessible text, and (2) because the literal translation "I don't see anything to wash Bella" does not have the exactly meaning in English as in Spanish. In the other example (28), the change is made in Clarabelle's sentence "*veo que*

mi perrita linda tiene un nuevo amigo". In order to avoid the use of verbs like "see" or "observe", the verb "to perceive" was selected.

Finally, regarding the audio description, I tried to maintain the same text as in Spanish. Nevertheless, there were two sentences of the audio description text that needed to be shortened because of the short period of time the audio describer would have to say them. These were "Bella is in the bathtub with a lot of bubbles" and "Bella jumps from the pouf while Mickey is walking".

7. RECEPTION OF THE SPANISH AUDIO DESCRIPTION

After reading the completed survey by the participants and doing the corresponding interviews, I will make a qualitative analysis of the responses to prove the efficacy of the audio description.

As I have previously mentioned, participants are a total of 5 people between the ages of 24 and 25 who study at the ONCE's University School of Physiotherapy. There were 2 male and 3 female.

The first question they were asked was if they think that it is necessary to add audio descriptions to educational cartoons. This question is essential to support the purpose and the aim of this dissertation. As we can observe in Figure 1, the results were very positive. All the participants think that it is important to audio describe this kind of audio visual product.

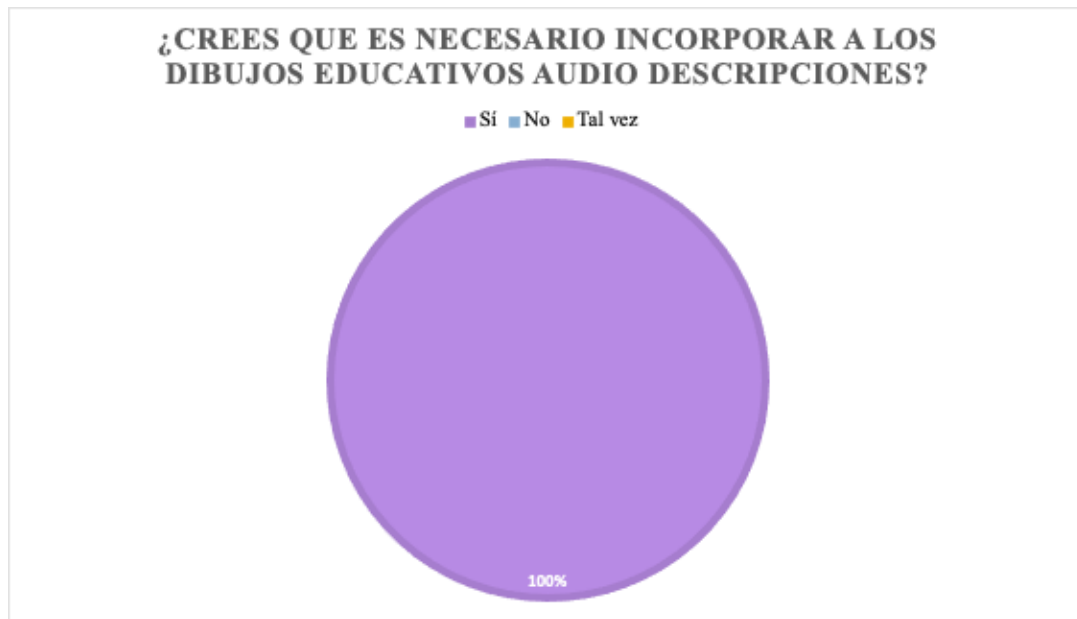


Figure 1: First Question. Do you think it is necessary to add audio descriptions to educational cartoons?

Then, with the second question, they were asked about the usefulness of the audio description I proposed for *Mickey Mouse Clubhouse*'s episode, rating it in a 5-point likert scale. This time, 4 people answered with a 4, and one person answered with a 5 (Figure 2), being 1 the lowest punctuation, and 5 the highest.

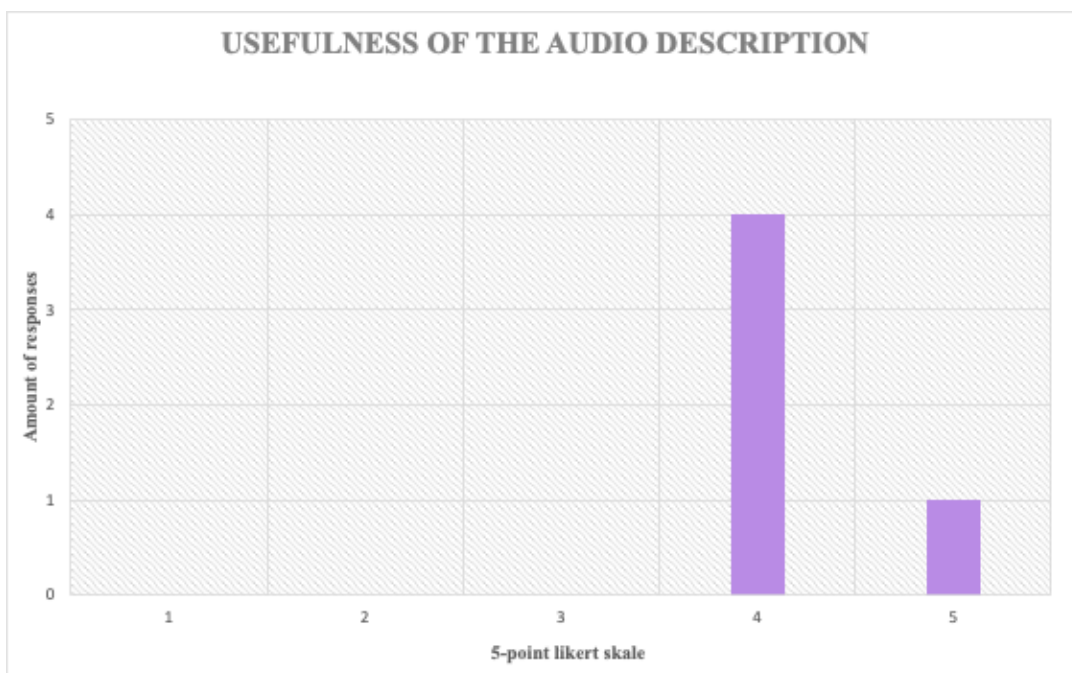


Figure 2: Second Question. Usefulness of the audio description.

With these numbers, we obtain that the median in this question is 4, and the mean 4.2.

In Figure 3, the answers given in the third question of the survey (“do you think this audio description helps children to learn what the episode pretends to teach them?”) are presented. They had to select, as in the first question, between the options “*si*” (“yes”), “*no*”



Figure 3: Third Question. Do you think this audio description helps children to learn what the episode pretends to teach them?

(“no”) and “*tal vez*” (“maybe”). As we can observe in the figure, the vast majority of the people chose the option “*si*” ($\frac{4}{5}$) and only one people selected “*tal vez*”. Although there is not a total of “yes” answers as in the first question, we clearly understand that the audio description helps children learn what it is supposed to.

In the fourth question, they were asked if the language used to audio describe the episode of *Mickey Mouse Clubhouse* is appropriate for this kind of series. This implies the vocabulary employed, the complexity of the sentences, and the tone of voice in which every phrase is said. The following graph (Figure 4) shows that participants agree with the language

of the audio description, answering 5/5 people “yes”. This means that children would perfectly understand what it is said in every sentence and they would not lose their attention.



Figure 4: Fourth Question. Is the language used to audio describe the episode of Mickey Mouse appropriate?

Finally, in the last part of the questionnaire, the subjects have to rate in general terms the audio description. This rating is done, as in the second question, between 1 and 5.

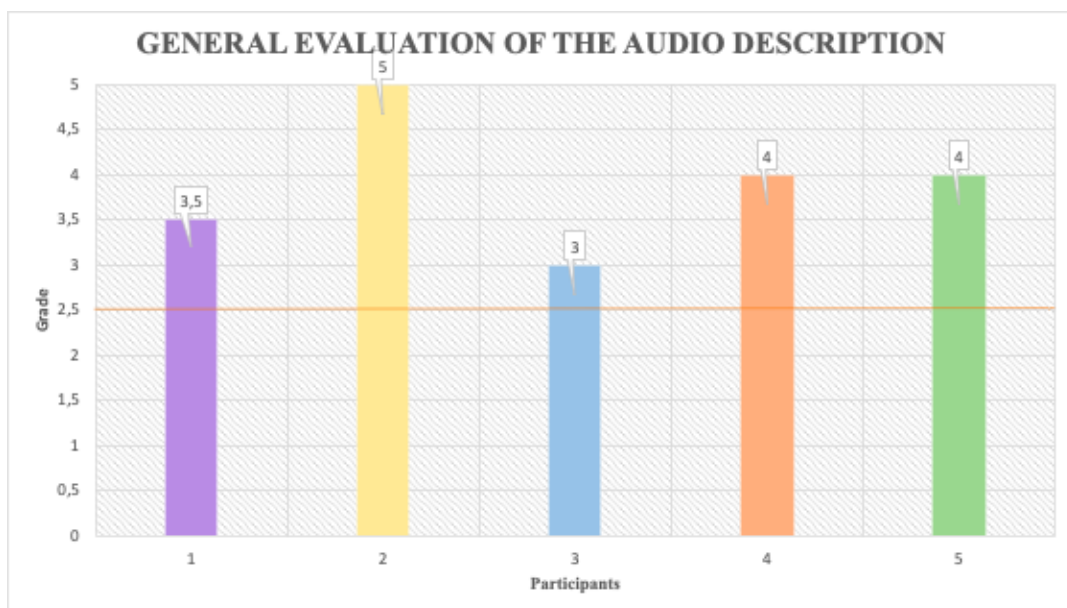


Figure 5: Fifth Question. General evaluation of the audio description.

Figure 5 shows the evaluation made by participants of the audio description. As we can appreciate, everyone rates the audio description with a grade higher than 2.5, which would be a 5 on a scale of 10, the minimum to consider it as a good one. The grades given to it were 3, 3.5, 4, 4 and 5. Looking at these numbers, we find that the median is 4. Regarding the mean, we obtain a 3.9 mark on a scale of 5, that would be a 7.8/10. This indicates us that this audio description could work with children.

7.1. Interviews

During the interviews, participants justified the answers left in the questionnaire and made some comments about the audio description and accessibility in educational/children cartoons.

Participants showed really interest in this dissertation due to the fact that, as Subject #1 told me, there are not many movies and series with audio descriptions for blind and partially-sighted people. S/he remarks that, especially in series for children, this is hard to find.

Furthermore, they gave me some advice about little things they think would be interesting to improve the audio description. In Conversation 1, Subject #1 indicates that a description of characters, clothes, and colours is missing.

Conversation 1 - Subject #1

“Me parece súper interesante tu idea, ya que actualmente hay muy pocas series y películas con audiodescripción, sobre todo para niños. Faltaría algo de descripción sobre los personajes, la ropa que lleva, el color... por el resto creo que está muy bien,

y me ha parecido muy útil. Espero haberte podido ayudar.”

“I think your idea is very interesting, due to the fact that at the present very few series and movies have audio description, especially for children. Some audio description is missing about the characters, the clothes they are wearing, the colour... I believe the rest is all right, and I think it is very useful. I hope I have been able to help you.”

Nevertheless, as explained in section 5.1., this is not the first episode of *Mickey Mouse Clubhouse* and the characters are very popular. Because of this, I considered that their audio description was not necessary, as well as their clothes or the colours appearing in the scene.

Another aspect considered by the participants was the need of some introduction about the series that is being reproduced. Subject #2 proposes the idea of saying “*La casa de Mickey Mouse*” (“*Mickey Mouse Clubhouse*”) before Mickey’s apparition (see Conversation 2).

Conversation 2 - Subject #2

“Creo que estaría bien que al principio se metiera un trozo de audio descripción que dijera “La casa de Mickey Mouse” y luego ya que saliera Mickey.”

“I think a short audio description at the beginning of the video saying “Mickey Mouse Clubhouse” would be great, and then, Mickey appears”.

This would be something to take into consideration due to the fact that it is normal to read what it is appearing on the screen. However, it may seem a little bit repetitive because, some minutes later, Mickey reads the name of the TV series and of the episode. This is done for one simple reason: as children who would enjoy this TV series cannot read, there is a character, mainly

the main one, who is the responsible for reading the episode's name.

Regarding the language, as can be observable in Conversation 3, they believe it is good for children because of its simplicity. Subject #4 notices that there are few spaces in the video to audio describe little aspects of the background. So, we can deduce that this kind of information is missed because of this problem.

Conversation 3 - Subject #4

“El lenguaje y eso me parece bastante bueno para niños. Bastante sencillo y tal. Como tampoco hay mucho espacio de tiempo para hablar porque enseguida llegan los muñecos, pues está bien y cuantas menos palabras mejor.”

“I believe language and all that stuff is good enough for children. Quite simple. As there is not too much time to talk because characters appear right away, it is ok, and the fewer words the better”.

Furthermore, s/he points out his/her preference for a small number of words with the sentence *“cuantas menos palabras mejor”*.

8. CONCLUSIONS AND FURTHER RESEARCH

The present study was designed to create a solution for educational cartoons in order to be accessible for blind or partially-sighted children. To do this, an episode of Mickey Mouse Clubhouse was selected due to the fact that, as almost every cartoon in our current society, it does not offer an audio description for this audience.

As I explained at the beginning of this dissertation, media is present in our everyday life and, with the growth of platforms like Netflix or HBO, that offer a big amount of audiovisual material coming from different parts of the world, audiovisual translation has become the main focus of many companies and researchers. Nevertheless, after searching for how accessibility was in educational cartoons, and observing that there is a need for audio description and adaptation, I considered that it was important to make a script proposal of an episode of a cartoon, together with its audio description.

Having analysed the 3 TV series selected, I could identify the problems and benefits each one has, answering my first research question. With this information, a new script for this episode in English, together with an audio description, was created to make it more accessible for blind children. Moreover, an audio description in Spanish of an episode of *Mickey Mouse Clubhouse* was carried out in order to put it into practice with real subjects.

The results of reception of the Spanish audio description are reflected in the figures of section 7, and corroborate that those problems educational cartoons present for blind or partially-sighted children can be solved with an audio description (RQ2). What's more, as can be seen in Figure 3, there is a high percentage of the participants that believe that the audio description helps children learn what the episode pretends to teach, which implies that they can answer the questions made by the characters with the correct information (RQ3). Participants

were also asked in the questionnaire if they think there is a need for educational cartoons' audio description. Their answers are presented in Figure 1, which clearly shows that, from blind's audience point of view, it is necessary to add audio descriptions to these TV shows. Thus, the two hypotheses presented for this dissertation are confirmed ((1) There is a need for educational cartoons audio description and (2) blind or partially-sighted children can learn the same concepts taught in these cartoons with an audio description).

The major limitations of this study were related to the put into practice. Firstly, because of the age of the participants, the responses used for the analysis of the reception of the Spanish audio description could not determine the usefulness of the AD in the most precise way. Notwithstanding, the results and findings of this analysis provide good references of the accessibility work carried out. Secondly, due to the covid restrictions, the video file was not reproduced in a closed place, such as a class or the room of a house, having personal interactions with the participants, which would allow us to obtain more detailed results.

So, although the results are positive ones, this paper leaves open possibilities to continue conducting research in this area. A more extensive study would be necessary, in which the ages of the participants vary in order to make a comparison between the results. This would give us a broader idea of the utility of the audio description that can be interesting for the improvement of it.

Furthermore, the text of the audio description in English, together with the new script of the episode, would be put into practice with real subjects as it has been done with the Spanish one. With the results of this new test, we would be able to conclude if the AD really works in other cultures and if there is a strong necessity of renovating the way educational cartoons are.

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