

Friday

27th of September 2013

9:00 – 10:00

Parallel sessions 5

Mare I (main hall)				
5a	Mare II5b	Mare IV5c	Dubrava I5d	Dubrava II5e
Chair: Pilar VERA-GONZÁLES	Chair: Marie-Noëlle GUILLOT	Chair: Pilar ORERO	Chair: Anna MATAMALA	Chair: Elena DI GIOVANNI
Magdalena BARTŁOMIEJCZYK (University of Silesia) <i>TV interpreting and its potential for interpreter training</i> Pedro Jesús CASTILLO ORTIZ & Géraldine COMTE (Heriot-Watt University / Université Paris 1 Panthéon-Sorbonne) <i>Redefining the concept of media accessibility through media interpreting: universality in all directions.</i>	Serenella MASSIDDA (Università degli Studi di Sassari) Fansubbing and subtitling norms: a hybrid proposal Marcella DE MARCO , Francesca BARTRINA , Montse CORRIUS and Eva ESPASA (London Metropolitan University, University of Vic) <i>Gender and the translation of audiovisual public awareness advertising</i>	Sattar IZWAINI (American University of Sharjah) <i>Censorship and manipulation of subtitling in the Arab world</i> José Javier ÁVILA-CABRERA (Universidad Nacional de Educación a Distancia, Madrid) <i>Subtitling offensive language for the Spanish audience: faithfulness vs manipulation</i>	Sharon BLACK (Queen's University Belfast) <i>Focusing on the young viewer: an interdisciplinary approach to the challenges of AVT for young children</i> Èlia SALA-ROBERT (Universitat Pompeu Fabra) <i>Subtitling for the d/Deaf and the hard-of-hearing (children!)</i>	Francesca BIANCHI (University of Salento) <i>Subtitling science: a CLIL opportunity</i> Monika WOZNIAK & Agata HOŁOBUT (Sapienza University of Rome / Jagiellonian University in Krakow) <i>Taking Rome: fictionalised Latin in audiovisual translation</i>

10:00 – 10:30	COFFEE & TEA BREAK					
10:30 – 12:00	Parallel sessions 6					
	Mare I (main hall) 6a	Mare II 6b	Mare III 6c	Mare IV 6d	Dubrava I 6e	Dubrava II 6f
	Chair: Jan PEDERSEN	Chair: Charlotte BOSSEaux	Chair: Mary SNELL-HORNBY	Chair: Rocío BAÑOS PIERO	Chair: Carmen MANIGRON	Chair: Iwona MAZUR
	<p>Verónica ARNÁIZ-UZQUIZA & Paula IGAREDA(Universidad de Valladolid / Universitat Autònoma de Barcelona)</p> <p><i>Do you hear what I read?: aural comprehension vs. visual comprehension in subtitling</i></p> <p>Sara RAMOS PINTO (University of Turku)</p> <p><i>How do viewers really watch audiovisual products? A reception study in audiovisual translation</i></p>	<p>Kristian HVELPLUND (University of Copenhagen)</p> <p><i>Where are the translators looking? Eye tracking the process of dubbing translation</i></p> <p>Sabien HANOULLE (Artesis University College Antwerp)</p> <p><i>The efficacy of translation-memory software for the translation of documentaries</i></p>	<p>Christopher TAYLOR (University of Trieste)</p> <p><i>Dubbing into English: reception and acceptance?</i></p> <p>Hyunju RYU (Busan University)</p> <p><i>Recharacterization in Korean dubbing : a case of hoodwinked movies</i></p>	<p>Jadwiga SUWAJ (Pedagogical University of Krakow)</p> <p><i>People's Republic of Poland film translation: cultural problems and reception</i></p> <p>Pierre-Alexis MÉVEL (University of Nottingham)</p> <p><i>On the use of French verlan to subtitle African American vernacular English: trans-national hybrids</i></p>	<p>Katrien LIEVOIS (Artesis University College Antwerp)</p> <p><i>Audio describing cinematographic allusions</i></p> <p>Xiaochun ZHANG (University of Vienna)</p> <p>Fandubbing: the cult of dubbing</p>	<p>Marie BISCIO (Université de Nice / National University of Ireland, Galway)</p> <p><i>New Italian Cinema: Io Sono Li – a multilingual and accented vision of the 'Other'</i></p> <p>Lindsay BYWOOD (Imperial College, London)</p> <p><i>How have we changed? A diachronic analysis of the English DVD subtitles for „Die Blechtrommel“ („The Tin Drum“)</i></p>

	<p>Juan MARTÍNEZ PÉREZ</p> <p>(Swiss Txt)</p> <p><i>NERstar - speech technology accuracy rate</i></p>	<p>Emília JANECOVÁ</p> <p>(Constantine the Philosopher University in Nitra)</p> <p><i>Teaching audiovisual translation: intercultural aspects in subtitling documentary films</i></p>	<p>Mabel RICHART</p> <p>(University of Valencia / University of Virginia)</p> <p><i>The archive as the cornerstone in the study of dubbing</i></p>	<p>Vincenza MINUTELLA</p> <p>(University of Turin)</p> <p><i>Translating Indian films in Italy: the case of „My Name is Khan“</i></p>	<p>Hoi Ching DAWNING LEUNG</p> <p>(Imperial College London)</p> <p><i>The development of audio description in a Chinese context</i></p>	<p>Simon LABATE</p> <p>(University of Namur)</p> <p><i>Heterolingualism in Second World War films: „The Longest Day“ and „Saving Private Ryan“</i></p>
12:00 – 13:30	LUNCH					
13:30 – 15:00	Parallel sessions 7					

	Mare I (main hall) 7a	Mare II 7b	Mare III 7c	Mare IV 7d	Dubrava I 7e	Dubrava II 7f
	Chair: Aljoscha BURCHARDT	Chair: Mandana TABAN	Chair: Francesca BARTRINA	Chair: Henrik GOTTLIEB	Chair: Aline REMAEL	Chair: Nataša PAVLOVIĆ
	<p>Pilar GONZÁLEZ-VERA (University of Zaragoza)</p> <p><i>Red-haired and rough accent. The role of language in the representation of Scottish stereotypes in American productions</i></p> <p>Marie-Noëlle GUILLOT (University of East Anglia)</p> <p><i>'Hello we're outrageously punctual': Front door rituals in film dialogues and their translations - questions of linguistic and cultural representation</i></p>	<p>Annalisa SANDRELLI (Luspio University)</p> <p><i>Accuracy and text reduction in respeaking: professional and training settings</i></p> <p>Siobhán ROCKS & Alex MC DONALD (Alexander Communications /University of Leeds/ University of Wolverhampton)</p> <p><i>A national professional development programme for theatre sign language interpreters</i></p>	<p>Jorge DÍAZ-CINTAS, Eva ESPASA and Frederic CHAUME</p> <p><i>The presentation of "The Routledge Handbook of Translation Studies"</i></p>	<p>Elena VOELLMER (University Pompeu Fabra)</p> <p><i>Analysing complex multilingual audiovisual texts and their translations. An interdisciplinary approach</i></p> <p>Anna VILARÓ (Universitat Autònoma de Barcelona)</p> <p><i>Looking at subtitles, faces and scenes: same information is processed in subtitled and non-subtitled films</i></p>	<p>Yuko SHINOHARA (Rikkyo University Tokyo)</p> <p><i>Changes in the role of subtitlers in Japan</i></p> <p>Nicola TONDI (University of Bologna)</p> <p><i>Un invito a teatro: no-limits. Theatre accessibility for sensory impaired persons</i></p>	<p>Emmanouela PATINIOTAKI (Imperial College London)</p> <p><i>Making online education accessible</i></p> <p>Noa TALAVÁN & Jennifer LERTOLA (Universidad Nacional de Educación a Distancia, Madrid / National University of Ireland, Galway)</p> <p><i>Audiodescription and foreign language education: new approaches</i></p>

	<p>Mikołaj DECKERT</p> <p>(University of Łódź)</p> <p><i>Conceptual content: reorganisation and replacement in interlingual subtitles</i></p>	<p>David GONZÁLEZ-IGLESIAS</p> <p>(University of Salamanca)</p> <p><i>The search for a homogeneous measurement of subtitles: To read or not to read</i></p>		<p>Monika ZABROCKA-ŚLIWKA</p> <p>(Pedagogical University of Krakow)</p> <p><i>Audio description as a tool for creating the linguistic image of the world by the blind children</i></p>	<p>Ximo GRANELL-ZAFRA & Juan José MARTÍNEZ-SIERRA</p> <p>(Universitat Jaume I / Universitat de València)</p> <p><i>Norms in the professional subtitling of films in Spain: an empirical and descriptive study</i></p>	<p>Lucinéa MARCELINO VILLELA</p> <p>(Unversidade Estadual Paulista-UNESP)</p> <p><i>The use of English subtitles as pedagogical tool in Brazilian academic courses: Reuters news videos</i></p>
15:00 – 15:30	COFFEE & TEA BREAK					
15:30 – 16:30	Parallel sessions 8					
	<p>Mare I (main hall) 8a</p> <p>Chair: Frederic CHAUME</p>	<p>Mare II 8b</p> <p>Chair: Magdalena BARTŁOMIJCZYK</p>	<p>Mare III 8c</p> <p>Chair: Annalisa SANDRELLI</p>	<p>Mare IV 8d</p> <p>Chair: Adriana TORTORIELLO</p>	<p>Dubrava I 8e</p> <p>Chair: Jan PEDERSEN</p>	

<p>Nanna GORBACH</p> <p>(Titelbild, a Red Bee Media company)</p> <p><i>Approaches to access services in Germany: past and present</i></p>	<p>David ORREGO CARMONA</p> <p>(Universitat Rovira i Virgili)</p> <p><i>What if the audience understands? A reception study of non-professional translation</i></p>	<p>Alice CASARINI</p> <p>(University of Bologna – Forlì)</p> <p><i>All the World's a screen. The effects of global social watching practices on audiovisual translation</i></p>	<p>Wendy FOX</p> <p>(FTSK Germersheim - University of Mainz)</p> <p><i>Integrated titles as an alternative solution to traditional subtitles</i></p>	<p>Ulf NORBERG</p> <p>(Stockholm University)</p> <p><i>Condensation in print interpreting – towards acknowledging the role of intonation</i></p>
<p>Tiina TUOMINEN & Kristiina ABDALLAH</p> <p>(University of Tampere / University of Vaasa)</p> <p><i>The evolving concept of subtitling quality and its effects on the viewing experience</i></p>	<p>Edilene NAREZZI</p> <p>(State University of Campinas)</p> <p><i>Amateur subtitling in Brazil</i></p>	<p>Estella ONCINS NOGUER</p> <p>(CAIAC)</p> <p><i>The process of subtitling at film festivals: death in Venice?</i></p>	<p>Elixabete GARCÍA ELUA</p> <p>(Universidad Autónoma de Barcelona)</p> <p><i>Accessible tourism project based on a mobile application</i></p>	<p>Tia MULLER</p> <p>(Audioprojects studios)</p> <p><i>Paralanguage in subtitling for the deaf and hard-of-hearing people –study of a French case</i></p>

16:30 – 17:45	<p>AVTE panel – Audiovisual translation in the digital age</p> <p>Miroslava BREZOVSKA - Slovakia – Chair</p> <p>Ana-Marija BUJIĆ, Croatia</p> <p>Anna CELINSKA, Poland</p> <p>Irene DE HIGES, Spain</p> <p>Amalie FOSS, Denmark</p> <p>Björn LIFVERGREN ANDERSSON, Sweden (BTI)</p> <p>Mikel RECONDO, Spain (UBERTITLES)</p> <p>Estelle RENARD, France</p>
17:45 – 18:00	<p>Conference closing – Kristijan NIKOLIĆ</p> <p>(University of Zagreb & DHAP)</p>