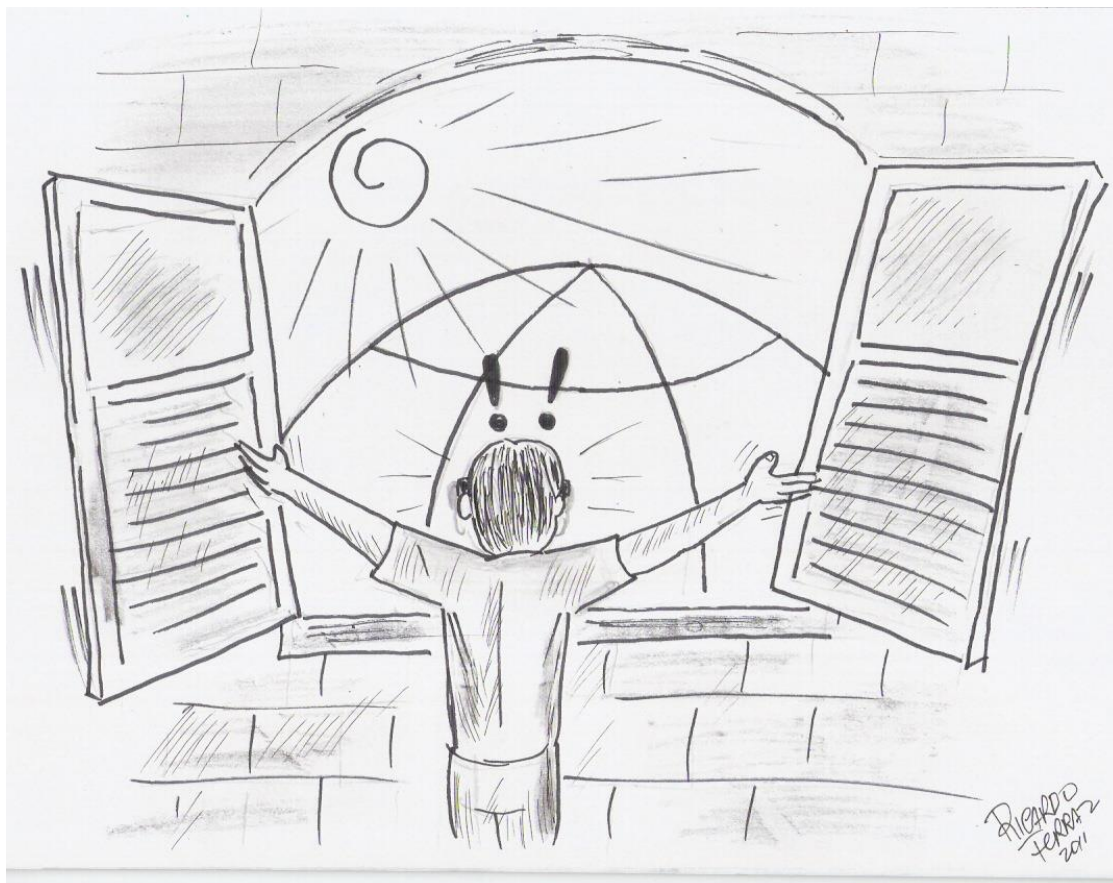


## AUDIO DESCRIPTION AT SCHOOL: OPENING PATHS TO READING THE WORLD

Livia Maria Villela de Mello Motta\*



**Description:** This illustration by Ricardo Ferraz depicts a young man with his arms wide open in front of an open window, through which we see the terrestrial globe and the sun shining.

We live in a visual world where meanings are expressed through images, as well as in images that are continuously produced and reproduced in newspapers, magazines, books, the Internet, besides those images that are frantically made by thousands of mobile phone users who then share them in social networks.

The school, as a *locus* where knowledge is built and citizens are formed, must prepare teachers who are capable of interpreting this chaotic image-based world and teach their students to do the same. In addition to this, in the school context, films, posters, events, school textbooks filled with photographs, charges, drawings, graphics, charts, maps, comic strips and comic books, are systematically part of the teaching routine. Both static and

---

\***Livia Maria Villela de Mello Motta** is a professor, holding a PhD in Applied Linguistics and Language Studies from PUC São Paulo, with part of her PhD studies conducted at the University of Birmingham, United Kingdom. She works as an audio describer and as an audio description course teacher since 2005, and was responsible for the first play and the first opera with audio description in Brazil. She has worked as an advisor for MEC/UNESCO and created the website and blog: *VER COM PALAVRAS*, whose aim is to disseminate audio description in a wide variety of contexts. She organized, together with Paulo Romeu Filho, the first Brazilian book on the theme: *AUDIO DESCRIPTION: TRANSFORMANDO IMAGENS EM PALAVRAS [Audio Description: Turning Images into Words]*. She is the pedagogical coordinator of the 1<sup>st</sup> Brazilian Graduate Course on Audio description, offered by the Federal University of Juiz de Fora.

dynamic images are used to illustrate, call attention to and make classes more appealing, as well as to complement the understanding of a given text or theme that is being studied and make it easier to comprehend or absorb. They all have meanings, so they must be interpreted and translated into words, considering the diversity of students in the classroom and the possible communication barriers.

Below, the quote from Ferreiro (2001) encourages teachers to see diversity as a pedagogical advantage and not as a problem. It is a great opportunity to enrich the pedagogical practice.

*We must provide schools with teaching tools so that they can work with diversity. Not the denied diversity, or the isolated diversity, or either the diversity that is merely tolerated. Neither it is about dealing with the diversity perceived as a necessary evil or celebrated as a something good in itself, ignoring its dramatic side. To me, the greatest challenge of the future is to see diversity known, acknowledged, and transformed in a pedagogical advantage* (FERREIRO (2001) apud LERNER, 2007)

Diversity makes schools and teachers re-think the classroom dynamics and introduce new tools that may contribute to the success of tasks, such as promoting access to this image-filled universe to all students – including visually-impaired students, students with difficulties in learning, and students who can't understand what they read – to awaken their curiosity and expand their view of the world. Learning how to read images can collaborate to the development of students who are more critical and more capable of understanding the cultural, historical and social aspects contained in visual information pieces. Learning how to read images will have an impact on the reading of the text itself.

The main objective of this article is to make audio description known to all teachers, from primary education teachers to university professors, so that they can use it as an accessibility resource and a teaching tool that will help to overcome communication barriers at school, which is a place where image resources are largely used. It is certainly an opportunity to open more paths for reading the world, taking into account the fact that a reader is not only someone who reads books, but also reads images. According to Santaella (2012), the act of reading is not limited to deciphering letters; it also includes all kinds of images, pagination, typefaces, letter size, and page size.

With this in mind, increasing knowledge on audio description may contribute to transform schools in a place increasingly open to diversity, a more inclusive and fairer place that educates citizens to the world. The concept of audio description and its applicability will be discussed in the first section.

### **1. Audio description: concept and applicability**

Audio description is a communication accessibility resource that expands the understanding of visually impaired people in all sorts of events, be it academic, scientific, social or religious, by means of sound information. It transforms what's visual in something verbal, thus opening more possibilities of access to culture and to information, contributing to social, cultural and school inclusion. In addition to benefiting the visually impaired, audio description also increases knowledge of the intellectually impaired, the elderly, people with attention deficit disorder as well as autism, and dyslexia, among others.

The use of this tool has become increasingly frequent, mainly in large urban centers. It is used in performing art shows (such as plays, musicals, dance performances, circus performances, concerts, *stand-up* shows, and operas), television programmes, audiovisual products, books, online publications, social events (weddings, christenings, and baby showers) as well as museum exhibitions and results in a movement of social inclusion. Blind people and people who have low vision can also be consumers of culture as long as their rights to communication accessibility are respected. Anyone who attends a performing arts show, an event, or television programme with audio description experiences how good it is to have access to information that people with good vision have; one feels respected and included. The person starts to request for this tool in other products, programs, events, or performing art shows and a new public is formed, a public who consumes culture, who has access to art and to information by means of words.

Even non-disabled people have noticed that the tool increases one's sense of observation, improving perception and understanding; it shows and reveals details that would otherwise go unnoticed. Visually impaired people who lost their sight at an adult age say that audio description develops the pleasure of going to audiovisual shows. They feel included, respected and having equal conditions to discuss these topics with other people. In addition to increase understanding, audio description expands people's cultural repertoire, world knowledge, opportunities to reflect on things and establish connections with previous experiences.

In plays, dance performances, circus presentations, operas, concerts, musicals, among other events, audio description is always done live. To this end, simultaneous translation equipment is used: headphones and receivers. Sound information is transmitted by audio describers from inside an acoustic booth, using a previously-prepared script, which includes studying the theme and its terminology, and is preferably inserted between the lines of characters or pauses of the show. In films and other audiovisual products, audio description can be recorded in a studio, mixed and added to the original soundtrack, always respecting the lines of characters or narrators, avoiding overlapping.

Audio description is also starting to be used in some conferences, seminars, panels and other academia events, emphasizing people's concern with the rights of those who have difficult access to communication and information. In these events, audio description professionals describe images contained in slides and in videos, as well as how speakers are dressed, what the conference room looks like, and the presence of guests and authorities. The visually impaired are given receivers and headphones to listen to the audio description, which is, preferably, inserted when speakers make a pause or when the overlapping of speeches do not hinder the understanding of what is being said.

In museums, paintings, sculptures and other works of art, multimedia pieces, and installations can be enjoyed – even when touching is not allowed – through the use of audio description, which will be essential to get to know the place and its architectural characteristics, the history and technical specificities of the works on display, as well as being a complementary tool for the understanding of models and tactile maps. It is important to point out that the information offered by touch will be even more meaningful and, therefore, better understood when mediated by verbal language.



**DESCRIPTION:** The illustration by Ricardo Ferraz depicts several visually impaired people in a museum: a woman and two men wearing headphones and receivers touch sculptures. A blind young man stands before a painting on the wall.

In museums, audio description can be recorded in audio guides or done live by exhibition guides. The audio guide is a device used in museums, historical monuments, cultural centers, etc. It has been used for a long time in European museums to offer every visitor an informed and autonomous visit. In the past, audio guides used to be recorded on cassette tapes and today they are recorded in iPods, which have more navigation tools, in addition to being smaller and anatomical. An audio guide that includes audio description contains more descriptive information, which will enable the visitor to visualize the place, the works of art and the monuments on display.

In Brazil, audio description began to be implemented for television in July 2011, after discussions involving visually impaired people and audio describers, on one side, and broadcasting companies and the Ministry of Communications on the other. According to the Law, 2 hours of program offering audio description should have been implemented until 2008. The idea was to make audio description available in 100% of television programming in 10 years. Instead, the programming that offers audio description was drastically reduced to an insignificant 2 hours per week as of July 2011, to be expanded to 4 hours per week in July 2013. The resource is offered in some programs on open digital channels, in a second audio channel.

In the next section, you will find out what is the opinion of the visually impaired about the resource.

## 2. Statements

Below, the statements given by people with visual impairment emphasize the importance of this resource as an inclusion instrument and help us understand its concept and benefits.

*My experience with audio description was at Teatro Vivo, in São Paulo, in the presentation of the play Vestido de Noiva. While I waited for the play to start, I was also wondering about how the audio description would be. I had only heard about it until then. The audio describer started to describe the theater. I was fascinated by the richness of details, the precision with which the scenery and the stage were described. I did not expect so much information to be passed on with such quality. The play began. Between the lines of characters, voices described the scenes. It was exciting to get to know details that only my sight could perceive. And everything was there, being presented to me, in a precise manner and in the exact moment so that it did not interfere in the characters' dialogues. I experienced something different. It was like I was watching what was going on. Audio description is what visually impaired people need to have a more complete experience in theaters, cinemas, videos, soccer stadiums and many other places where the visually impaired need a description of what cannot be perceived by other senses. (Markiano Charan Filho – after watching the play Vestido de Noiva at the Teatro Vivo/SP)*

*Last Wednesday, I had the pleasure to be part in a group of blind people who had the joy, the pleasure and the emotion to watch the pre-premiere of the play O Andaime, which is at Teatro VIVO, in São Paulo..... I am not even going to mention the quality of the play itself, which was fantastic and fun, but about how great it was to leave the play and be able to make the same comments made by other people instead of being that boring guy who asks a million questions about each scene he didn't understand, or someone who doesn't understand jokes and only laughs after someone explains them to him. For a long time I have been saying that movie theaters, television and theaters should offer audio description, but it's only a wish, because initiatives such as this one are really rare and we can barely feel the taste of it. It is like eating the last piece of something really delicious: we want more... (Paulo Romeu Filho – after the performance of the first play in Brazil to offer audio description O Andaime, at Teatro Vivo/SP)*

*For me, the experience of watching an opera with audio description is crucial for the visually impaired to understand and be integrated. I have already watched other operas, but the music was the only thing I could enjoy. I never understood the story and was never possible for me to talk about it with other people. The experience of watching an opera with audio description is like someone has lent their eyes to us. (Ersea Maria Alves – after the performance of the operas Rigoletto and Norma at Theatro São Pedro/SP)*

*Audio description is magic that makes the blind see. I could feel the result of a wonderful work of cultural accessibility. I never thought it could be so good, so efficient. It really works and it is very rewarding to be able to understand the movement of the opera. It is worth watching again!!! (Roberto Cavalcante – after the performance of the opera Rigoletto at Theatro São Pedro/SP)*

*Yesterday, at various moments, it was only possible for me to be moved, laugh and cry with the play because someone was translating images into words. I felt respected and actually included. We live in a very excluding society, but actions like this one are able to transform it day by day. (Jucilene Braga – after the performance of the play Ensina-me a Viver at Teatro das Artes/SP)*

Lima (2010), researcher and teacher in audio description courses, points out that the visually impaired are usually excluded from the right to leisure and education due to communication

barriers that hinder the full access to images and visual arts. Audio description is, certainly, a tool that enables people to overcome these barriers.

Franco & Silva (2010), when discussing research conducted by Packer, Schmelidler & Kirchner, indicate some of the benefits brought about by audio description, such as: the acquirement of knowledge about the visual world, specially knowledge related to social interaction norms, such as body language and clothing; independence and autonomy, which as consequence, frees the person from the need to ask family and friends to describe events, as well as the expansion of one's cultural repertoire.

The next session addresses the growth of audio description.

### **3. Disseminate to offer multiple possibilities of use**

Promoting audio description in order to enable an increasing number of people, either visually impaired or not, to get to know and begin to demand the use of this tool in a larger number of places has demanded great effort. Teachers can also contribute with its promotion by obtaining information on accessible cultural events to pass on to their students and encourage them to participate. Having access to the arts is crucial for the development of skills for professional and school life, since it enables students to establish connections with what they learn in the classroom. Going to the movies, to the theater, to the opera, to dance performances and other events certainly contributes to educate students and citizens and expands world knowledge of both students and teachers.

Therefore, in schools, it is necessary to get to know and use different resources that are already used in other contexts to remove communication barriers. This does not mean that having an audio describer at school will be mandatory, like we see with sign language interpreters. The argument I defend is that once one has knowledge on the resource and on its benefits, applicability and techniques it can be used as a tool, which certainly contributes to enrich pedagogical actions and to open up more learning opportunities for blind students and students who have low vision, as well as intellectually disabled students, dyslexic and autistic students, students with ADD and even students with no disabilities.

Schools have been making progress in terms of resources and teacher training. They have mobilized to hold courses and workshops that discuss the specificities of disabilities, adaptation and assistive technology. Private and public schools are increasingly addressing topics related to the inclusion of students with disabilities in their activities, such as training, planning weeks and pedagogical meetings.

However, despite the progress made in terms of assistive technology and in terms of having inclusive schools, students with visual impairments still find difficulties in their learning process. These setbacks include the lack of material in Braille, of expanded material or even of accessible books at schools, as well as teachers that are not trained to adapt activities, procedures and strategies used in the classroom, lack of motivation and encouragement from parents, which often happens because they do not know what are their rights or what are the new resources they could use to boost their studies. Some of the difficulties and possibilities involved in the learning process of students with visual impairments will be discussed below.

#### **4. The learning process of visually impaired students: difficulties and possibilities**

Nunes & Lomônaco (2010), in their studies on education for visually impaired students concluded that the factors that most interfere in their schooling process are related to the lack of resources, lack of trained teachers and lack of knowledge regarding the learning ability of these students. They indicate that, in many cases, the only teaching-learning resource available in the classroom is the teacher's speech. They add that high grade retention and dropout rates are connected with the schooling of visually impaired students.

According to Masini (1997), these students may find it difficult to create a system of meaning due to not being able to observe directly actions, objects, the movement of the body as well as gestural and physiognomic expressions, which are instruments of semiotic mediation that help us understand and are explored in the classroom.

In fact, as discussed by Masini and Motta (2004), blind children may have learning difficulties when they are not offered an education that allows them to explore the world and their own potential by means of rich learning experiences that are important for the constitution of the subject. Although sight is one of the main sources of access to information, it is not the only one. Other perceptive channels can and must be widely explored, such as touch, hearing, and smell, as well as the use of language.

Audio description can certainly be an instrument of mediation and greatly contribute to help students make inferences, deductions, and reach conclusions, thus enabling a more complete participation in the multiple school activities. It is through the construction and exercise of language that the child interprets the pieces of information that get to him/her through the various perceptual paths. It is through the mediation of the other that the child perceives and establishes meanings to these pieces of information, within a given social and cultural context (Vygotsky, 1999). Therefore, we get in touch with and acquire knowledge about the world not only through our eyes, ears and hands in contact with objects, but when we associate and learn the meanings given to socially and culturally constructed symbols and codes.

Vygotsky (1999) indicates in his works on blindness that the development of language, the appropriation of meanings, the construction of concepts and the exercise of abstraction are much greater sources of compensation than the development of feeling and the refinement of hearing. Verbal language is the greatest instrument of social, cultural and affective mediation. It enables the full development of the blind child, allowing him/her to have knowledge about and understanding of the world, to be able to interpret the world, thus compensating the limits caused by the lack or impairment of sight.

In addition to language, images also play an important role in the learning process. They illustrate, prompt reflections and emotions, stimulate, motivate and promote curiosity, complete and anticipate the meanings that will be constructed through reading, thus contributing to the understanding of the text itself. Once teachers become aware of the importance of language and the role of images, as well as get to know audio description as pedagogical tool, they will be able to add to the school discourse descriptive information that will enable students to visualize and make a more critical interpretation of images. As a

result, students will increase their knowledge, become more motivated, participate more, and have a more positive learning process.

In the next section, I will describe an activity that includes audio description. It will allow students to know their school better and start thinking about the issues related to accessibility and the inclusion of people with disabilities in society and in the school environment.

## 5. Getting to know the school with audio description



**DESCRIPTION:** Ricardo Ferraz's illustration depicts two students cheerfully talking and walking in the school hallway. One of them is blind and both are wearing uniforms and carry backpacks. In the background, there are several other students, one of them in a wheelchair. The student in the left looks at his blind friend and says: I'D LIKE YOU TO GET TO KNOW THE SCHOOL! TO YOUR RIGHT THERE IS THE SPORTS COURT AND TO YOUR LEFT, THE VIDEO ROOM! The blind student, wearing sunglasses and a cane in contact with the tactile paving, answers smiling: WITH AUDIO DESCRIPTION I UNDERSTAND FILMS AND I GET TO KNOW THE PLACES BETTER!

I would like to begin this section with a true story. It happened to a friend of mine, Jucilene, who has been blind since she was five years old. When she was crossing the Praça da Sé, an elderly man helped her and asked if she knew the square. She answered that she passed by it all the time on her way to work, but that she couldn't say she knew the place. So, the elderly man began describing the square to her: the church, the palm trees, details of the floor, the cathedral's majestic towers. At that moment, the square became alive for Jucilene. A window to the world was open and through that window, she was able to see colors and precious details that enabled her to really know the place. This event clearly illustrates how description can increase visually impaired people's knowledge and indicates how much it can and must be used in schools.



According to Sá, Campos & Silva (2007), our sight enables us to get to know the environment and the people who are there in a matter of seconds. A countless number of stimuli come to us through our sight, such as shapes, sizes, colors, dimensions, position of furniture, their state of conservation, people's clothing, their physiognomic expressions, and gestures. Visually impaired students may have difficulties in recognizing the school environment and in performing some image-oriented tasks in the classroom, and this may cause fear, insecurity, and demotivation. It is the teacher's role to promote interaction and socializing opportunities, using audio description as one tool, encouraging classmates to be mediators in the translation of images into words.

The school environment must be introduced to visually impaired students so that they are able to locate themselves in the school, to have autonomy and independence to walk around, perform the proposed tasks and interact with the people who work there. The presentation will be more than a simple stroll around the school and can be shared with the students who see. The activity will be mediated by a colleague, who will exercise his/her sight by looking for elements that characterize and are part of each place, room or department.

A suggestion of activity to be held in classrooms where there are visually impaired students is to have everyone walk around school in pairs, and one of the students will wear a blindfold. This activity, which can be done in all grades from elementary school to university, may include different types of questions asked to students and possible developments. It aims to introduce the school, being essential for the students' autonomy and independence to come and go. As to the students who see, the activity aims to develop their sense of observation, increase vocabulary and develop verbal fluency. In addition, it aims on getting the students to know the school and motivate them to discuss themes related to architectural accessibility, accessible communication, waste recycling, life in community, and others.

### **5.1. Procedure in the classroom**

**1.** Start by talking with students about the school/college and asking whether they know where it is located, when it was founded, what is the number of students, what is the name of the principal, what are the facilities, among other pieces of information. In this case, the questions are mediation instruments that aim to awaken curiosity and motivate, as well as to encourage, critical thinking in the classroom (Brookfield & Preskill, 1999). This can be the starting point, to later conduct research in the neighborhood that can be related to the school subjects or to other themes that may emerge. In college, it is an opportunity to get to know its departments, laboratories, courses offered and other facilities, which will be interesting to all students, especially freshman who are adapting to college life.

**2.** Talk to students about how they go to school, what transportation they use, the conditions of the sidewalks near the school, the difficulties a person with disability may face. The conversation may also address accessibility-related themes, such as ramps, elevators, tactile paving, signs, and materials. Another idea is to include an investigation on the accessibility resources available at the school, what can be improved, what already exists in the market and other places.

3. Invite the students to take a walk around the school: in pairs and wearing a blindfold. Use the opportunity to give tips on how to behave and what to do, as listed below:

<b>TIPS ON HOW TO BEHAVE AND WHAT TO DO</b>
Introduce yourself, say your name. When you meet a visually impaired person you know, don't ask him/her to guess who you are. Say your name.
Offer help and let him/her hold your arm, preferably, your elbow, so that you can guide him/her around the place.
Do not push him/her: the person will know what to do by the movement of your body.
During the walk, it is important to give information and describe the places you go to.
When guiding the person to sit down, place the hand of the blind person on the backrest or the arm of the chair and he/she will be able to sit easily.
Always talk directly with the visually impaired person and never ask your colleague to mediate. You don't have to avoid the words "see" and "blind". Don't be afraid to use them.
Some people, without noticing, raise their voices when talking to blind people. Unless the person also has hearing impairment, yelling makes no sense. Speak with your normal volume.
When you are going to move away from the blind person, tell him/her so that he/she will not be talking to no one.
It is always good to warn people beforehand whenever there are stairs, slippery floors and obstacles during the walk.
Before entering a narrow corridor, through which only one person can go, put your arm behind you so that the blind person can continue to follow you.
If a student in your classroom has a service dog, do not distract the dog by playing with it. The dog is working and it cannot be distracted because this can endanger the visually impaired person.
(based on <i>Manual de Convivência</i> – Mara Gabrilli)

4. During the walk, the student who is guiding shall follow a few questions, such as:

- What does the entrance of the school look like?
- What is the color of the walls?
- Are there any bulletin boards or posters on the wall? What are the available signs?
- What does the floor look like? Is there tactile paving: are there warning tactile and guidance tactile paving? What does the garden look like? Are there flowerbeds, flowers, trees, or benches?
- And the courtyard: how are things, such as benches and water fountains, displayed?
- Where are the restrooms?
- Where are the restroom signs?
- Are there signs in Braille, using enlarged letters, contrast?
- Where are the fire extinguishers, the trash cans, the public phones?
- Are there signs near them?
- What about the staircases? Are there contrasting colors to indicate steps, handrails?
- What does the library look like? Is there a book collection in Braille? Are there materials available in digital files for visually-impaired students?
- What about the sports court, the canteen, the computer room?

- Call attention to the furniture.
- Who are the people responsible for each room /department?
- Where do they stay?
- About the state of conservation: is there garbage on the school/college floor?
- How is the cleaning done?

5. The teacher can prepare the itinerary beforehand and arrange when the blindfolds will be switched: whoever was the guide will be guided after a while so that everybody can have the opportunity to go through the experience.

6. Back in the classroom, the teacher will ask questions about the experience: how it was, what they felt, how was it to describe the school, how difficult the task was, if the orientations given by the person guiding were enough for them to get to know the space, what they learned from the experience.

7. It is important to systematize all sorts of information both regarding the content and the form (words, verbs, adjectives, adverbs used in the description). This way, students can begin to form a repertoire of words, which will certainly be essential to prepare oral and written texts.

8. Another important aspect the teacher must resume with the students is the adjectives used in a description and the need for elements to justify their choices: the school is big – how many squared feet? – The notion of size can also be understood and explained through comparison; the library is nice: why is it nice? Because of the number of books, because of the service, etc.

9. This activity may have developments and be expanded to many other topics: protection of the environment, waste and recycling, good citizenship, accessibility, communication of the disabled, and others.

10. Activities to be done at home: writing a text about the school, conducting research about the district, researching on waste recycling, researching on accessibility for the disabled. Students may be divided into groups and each group will be responsible for one sub-theme.

The above-described activity will certainly promote reflection on how to coexist with differences, emphasizing the positive aspects of inclusion, the rights of the disabled to education, leisure, transportation and work. Complementary material, such as films, newspaper articles, internet articles, children's stories, may be used. The disabled student can actively participate in the proposed activities and feel at ease to share his/her views.

## 6. Final considerations

In the past, people avoided talking about disability in the presence of a disabled person; the topic was taboo. It seemed like there was a veil covering all these issues. Today, a disabled person takes part in decisions that involves him/her, in discussions and in actions that aim at improving accessibility; he/she is responsible for spreading information about the disability and about the fight against any type of discrimination. Regarding the disabled with pity and offering them inappropriate help are in the past.

Therefore, the teacher's attitude will be a key element regarding how students will behave with and react to a disabled classmate. The teacher can encourage students to do research and collect data on the theme, visit accessible spaces, bring media articles, all of this can be explored in the classroom as part of various subjects and not as a separate topic. This will be fundamental to enable students to have a more humane and accessible view of the world they live in, to pay attention to the places they go to, and think about how to transform society in a fairer, more inclusive, more peaceful and caring place.

Audio description of static images in schoolbooks, of dynamic images in films, events such as plays, tours, fairs and other school events, as well as storytelling, are other forms of using audio description at the school and will be discussed later in different texts.

## References

BROOKFIELD, S. D.; PRESKILL, S. (1999) *Discussion as a Way of Teaching – Tools and techniques for democratic classroom*. San Francisco: Jossey-Bass Publishers.

FRANCO, E. P. C.; SILVA, M. C. C. C. (2010) Audiodescrição: Breve Passeio Histórico. In: MOTTA, L. M. V.; ROMEU FILHO, P. (orgs.): *Audiodescrição: Transformando Imagens em Palavras*. São Paulo: Secretaria dos Direitos da Pessoa com Deficiência do Estado de São Paulo, p. 23-42.

LERNER, D. (2007) *Ensenar en la diversidad*. *Lectura y Vida – Revista Latinoamericana de Lectura*, Buenos Aires, v. 26, n. 4. p. 6 - 17.

LIMA, F. J., GUEDES, L. C. e GUEDES, M. (2010). Áudio-descrição – Orientações para uma prática sem barreiras atitudinais. *Revista Brasileira de Tradução Visual*, Vol 2.

Available at:

<http://www.rbtv.associadosdainclusao.com.br/index.php/principal/issue/view/3>

MASINI, E. F. S. (1997). Integração ou Desintegração? Uma questão a ser pensada sobre a educação do deficiente visual. In: MANTOAN, M. T. E. *A Integração de pessoas com deficiência. Contribuições para uma reflexão sobre o tema*. São Paulo: Memnon Edições Científicas.

MOTTA, L. M. V. (2010). A Audiodescrição vai à Ópera. In: MOTTA, L. M. V.; ROMEU FILHO, P. (orgs.) *Audiodescrição: Transformando Imagens em Palavras*. São Paulo: Secretaria dos Direitos da Pessoa com Deficiência do Estado de São Paulo, p. 63-82.

MOTTA, L. M. V. (2004). *Aprendendo a ensinar Inglês para alunos cegos e com baixa visão – um estudo na perspectiva da Teoria da Atividade*. 2004. Dissertation (PhD in Applied Linguistics) – LAEL, PUC-SP, São Paulo.

NUNES, S.; LOMÔNACO, J. F. B. (2010). O Aluno Cego: Preconceitos e Potencialidades. *Revista Semestral da Associação Brasileira de Psicologia Escolar e Educacional*, São Paulo, v. 14, n. 1, p. 55-64, Jan./Jun.

Available at: <<http://www.scielo.br/pdf/pee/v14n1/v14n1a06.pdf>>.

SÁ, E. D.; CAMPOS, I. M.; SILVA, M. B. C. (2007) *Atendimento Educacional Especializado – Deficiência Visual*. SEESP/SEED/MEC. Brasília, DF.

SANTAELLA, L. (2012). *Leitura de Imagens*. São Paulo: Editora Melhoramentos. (Coleção: *Como eu ensino*).

VYGOTSKY, L. S. (1999). Problems of Defectology. *Remedial and Special Education*. Texas, v. 20, Dec.

VYGOTSKY, L. S. (1999). *Pensamento e Linguagem*. São Paulo: Martins Fontes.