

# CAPTIONING TECHNIQUES FOR THE CAPTIONED FILMS/VIDEOS CAPTIONING WORKSHOP: PART II

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Part II of a captioning manual prepared for teachers at summer workshops sponsored by the Captioned Films/Videos Program. This section includes a definition of syncap and nonsyncap captioning, with examples of each.

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# SYNCAP CAPTIONING

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## I. SYNCAP DEFINED

“Syncap” is an acronym for SYNchronous CAPtions. In this type of film or video, the original narration will be removed, and a new narrator will read the captions the caption writer develops for hearing impaired viewers. The results in a final product that has captions and narration which match perfectly.

The goal of the caption writer is to present information in a clear, readable format. Captions should be divided into thought units; should be grammatically correct; and should be presented in a straightforward, active context.

## II. SYNCAP CAPTIONING GUIDELINES

### A. MATH GUIDELINES

1. IT IS PREFERABLE TO HAVE THE CAPTION BEGIN FOOTAGE THE SAME AS THE VISUAL BEGIN FOOTAGE
2. DIVIDING ONE LONG SCENE INTO MULTIPLE CAPTIONS

Available Footage: 9758–10152 (402 frames)

#### SPOTTING LIST

#### CAPTIONS

I’m not exactly sure why  
I trusted him so much.

9758-9838  
(80)

I trusted Bert.

I guess it’s because he  
trusted me first- to start  
his car.

9842–9982  
(150)

Bert let me start his car.

So I felt like he was  
sort of a friend.

9996-10152  
(156)

I thought Bert was my friend.

3. AVOID SPLIT CAPTIONS

Available Footage: 2126–2265 (139 frames)

#### SPLIT CAPTION

#### TWO CAPTIONS

The famous astronomer  
Galileo

2184-2180  
(54)

Galileo was a famous  
astronomer.

advanced the understanding  
of the universe.

2184-2265  
(81)

Galileo increased understanding  
of the universe.

Note: Split captions are acceptable when scenes are very short and serve as a visual list.

Example: Goods made from petroleum products include

automobile tires	plastics
clothing	cosmetics

4. FOR CLARITY, YOU CAN MOVE INFORMATION WITHIN A SCENE.

Available Footage: 3993–4199 (206 frames)

**SPOTTING LIST**

**CAPTIONS**

But I wrote down the license number	3993-4049 (56)	I thought something was wrong.
I mean, it looked pretty funny to me.	4053-4124 (71)	I copied the license number.
I rode my bike as fast as I could over to Dan’s house.	4128-4199 (71)	I rode to Dan’s house.

5. WITHIN A SCENE, MATCH CAPTION TO WHAT IS ON SCREEN.

VID FR	VID DESC	AUD BGN	AUD END	AUD DESC
18, 133	Field	18, 133	18, 223	...rye, and wheat become ready for harvesting.
(18,306)	(Combine)	(18, 382)	(18,434)	
18, 434	(END OF SCENE)			

CAP BEGIN	CAP END	CAPTION
18,306	18,434*	The farmer uses a combine.

Since the combine comes on-screen at 18, 306, do NOT put the caption about the combine between 18, 227 and 18, 302.

6. IF TWO SENTENCES WILL NOT FIT WITHIN 36 CHARACTERS, BEGIN THE SECOND LINE WITH THE NEW SENTENCE.

Hello./	6
My name is Elizabeth Rodriguez./	31

## B. LINE DIVISION

All captions must be phrased or divided according to the way language is naturally spoken. Captions are carefully phrased to break them into logical thought units. This supports the flow of language and breaks down the content into comprehensible units that can be read quickly.

1. KEEP THE MODIFIER TOGETHER WITH THE WORD IT MODIFIES IN ONE LINE.

### **INCORRECT**

The teacher asked a very difficult/  
question.

### **CORRECT**

The teacher asked/  
a very difficult question.

2. KEEP THE PARTS OF A PREPOSITIONAL PHRASE TOGETHER.

### **INCORRECT**

The boy sat quietly under a/  
flowering tree./

### **CORRECT**

The boy sat quietly/  
under a flowering tree./

3. KEEP SUBJECT AND VERB TOGETHER ON THE SAME LINE WHENEVER POSSIBLE.

### **INCORRECT**

Education programs have/  
stressed safe gun handling./

### **CORRECT**

Education programs have stressed/  
safe gun handling./

4. BREAK A LINE BEFORE CONJUNCTIONS. KEEP THE CONJUNCTION AT THE BEGINNING OF THE SECOND CAPTION WHENEVER POSSIBLE.

### **INCORRECT**

Caution takes very little time, but/  
it can make a big difference./

### **CORRECT**

Caution takes very little time,/  
but it can make a big difference./

5. NEVER BREAK A LINE WITHIN A PERSON'S NAME OR PROPER NOUN.

### **INCORRECT**

The first president was George/  
Washington./

### **CORRECT**

The first president was/  
George Washington./

6. IF TWO SENTENCES WILL NOT FIT WITHIN 36 CHARACTERS, BEGIN THE SECOND LINE WITH THE NEW SENTENCE.

Hello./

My name is Elizabeth Rodriguez./

6

31

### C. CAPTIONING NOTES

1. Measure your screen, paper, projection area with a yardstick. Mark  $\frac{1}{4}$  from the bottom with a line or masking tape. If you are using a projection screen, DO NOT USE TAPE OR MARK ON THE SCREEN. Put a film on and measure the frame of the PROJECTED film. Do NOT measure screen with only the lamp on.

Be aware that if a desk or projector is bumped, moved, or replaced, you will need to remeasure and mark it again.

2. Write Script Beginning Information (See "Troubleshooting" section of this manual for detailed information). Write "End of Script" directly under your last caption.
3. Put the film title and CFE # on each caption sheet.
4. Always number your caption sheets "1 of 12," "2 of 12," etc., to prevent a page from being lost and not noticed.
5. Draw lines on your caption sheets to enclose a scene as the spotting script does. Leave PLENTY of space BETWEEN your captions.
6. Count for 38 spaces and enter the number in the last column on your caption sheet if it is more than 25.

This small piece of broken glass/	32
is very sharp./	14

7. The maximum number of characters per line is 38. Whenever possible, keep line length to 36 characters or less.
8. Slash BOTH top and bottom lines of a two line caption.

Who remembers the rules/  
for playground safety?/

9. In the scale/words column, write a fraction:

the top # is allowable words	8	8 words allowed
-----	= -- =	-----
the bottom # is actual # of words used in the caption	9	9 words used

Example:  $\frac{6}{8}$  = 6 words allowed  
8 words used  
2 words over scale

5/ = 5 words allowed  
5 or less words used  
No need to fill in bottom #

10. [SET FOLLOWING TITLE IN UPPER FRAME] – Use this notation when graphics or on-screen caps are located in the LOWER portion of the screen which would be covered by the captions.

Make notation directly above the caption in the script.

Use the rubber stamps provided rather than writing notation by hand.

11. [SET FOLLOWING TITLE IN CENTER FRAME]– Use this notation when graphics or on-screen caps are located in BOTH the upper and lower portions of the screen and would be covered by captions placed in either area.

You may have to hand write this notation as only a few CENTER FRAME stamps are available.

12. Put sources of sound or identification of an action in parentheses. Capitalize the first letter of each word. No punctuation is needed.

(Phone Rings)  
(Mary Thinking)

13. Speaker ID is always on a line above the captions.

(Mary)	(Mary)
I will drive.	I have a car.
	I will drive today.

14. A clarifying identification caption stands alone. Do NOT combine such identification with a standard caption as the readers may think that the standard caption is a translation.

(Navajo Language)	(CAPTION #1)
Did you have enough time?	(CAPTION #2)

15. In SYNCAP films, identify the narrator (Narrator) in the FIRST caption.

16. Dissolve footage cannot be used for caption placement except with WS Director approval.

#### D. CAPTION WRITER'S SUGGESTIONS/COMMENTS

#### E. CAPTION WRITER'S NOTES

### III. EXAMPLES OF SYNCAP CAPTIONING

#### A. THE VERTEBRATES, LEVEL C (A-1)

SCENE #1: 7325-7506

AUDIO: 7358-7504     The hard egg shell, which reptiles developed to protect the embryos from dehydration, is

SCENE #2: 7507-7825

AUDIO: 7507-7619     undoubtedly the most significant adaptation of vertebrates to an existence on land.

AUDIO: 7666-7814     If reptiles evolved from primitive kinds of amphibians, it follows that birds, in turn...

SCENE #3: 7826-7871

AUDIO: 7826-7870     are probably derived from reptiles.

NOTE: Description of evolution in last 2 audio segments is not sequential.

CAP NO.	CAP BGN	CAP END	TOT FR	REC WDS	CAPTION
(SCENE #1)					
1	7325	7391	66	5	Reptile eggs have hard shells.
2	7395	7503	108	9	The hard shells protect the embryos from <u>drying out</u> .
(SCENE #2)					
3	7507	7625	118	9	Some vertebrates <u>adapted to life on land</u> .
4	7629	7717	88	6	by developing <u>hard egg shells</u> .
5	7721	7822	101	8	<u>Amphibians</u> probably evolved into <u>reptiles</u> . <u>Reptiles</u> evolved
6	7826	7868	42	3	into <u>birds</u> .



[PREFERRED TECHNIQUE]

<b>CAP NO.</b>	<b>CAP BGN</b>	<b>CAP END</b>	<b>TOT FR</b>	<b>REC WDS</b>	<b>CAPTION</b>
(SCENE #1)					
1	7325	7391	66	5	Reptile eggs have hard shells.
2	7395	7503	108	9	The hard shells protect the embryos from drying out.
3	7507	7684	187	15	Some vertebrates adapted to life on land by developing hard egg shells.
4	7698	7764	66	5	Amphibians probably evolved into reptiles.
5	7768	7822	54	4	Reptiles evolved into birds.

COMMENTS:

CAP #1–CAP BEGIN is moved to VIDEO BEGIN to get needed frames

CAP #2–Caption Scale is exceeded by less than one word

CAP #3– avoids a split caption extra footage for caption length and difficulty

CAP #4– avoids a split caption

CAP #5– info brought from following scene allows complete sentence.

# NONSYNCAP CAPTIONING

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## I. NONSYNCAP DEFINED

- A. In a nonsyncap film, the original audio sound track is retained and the captions are written to match, as closely as possible, the existing audio track.

CAID ADVOCATE, July-August 1984  
Caption Writing Techniques  
An Instructional Manual  
May 1986, page 7

- B. The writer's task is to write captions that will be appropriate for deaf/hearing impaired viewers while continuing to reflect the existing audio. The sound and the captions will generally not match exactly on the final product.

Caption Writing Techniques  
May 1986, page 3

- C. The captioning philosophy for ALL nonsyncap films and videos is to provide the hearing impaired viewer with the SAME information via captions that the hearing viewer receives from the sound track.

Captioning Cookbook, May 1986, Item #1A

- D. On nonsyncap films, the goal of stand-alone captions is more difficult to achieve and is occasionally impossible. However, it is usually possible to free a non-syncap script from split captions with only minor changes of one or two words. It often requires very little revision for a "fragment" to become a stand alone, independent caption. For example, two segments from a spotting list read:

"Sometimes they're tired or busy or have problems to think about"

"and can't always give you their attention."

Rather than write two dependent captions that cannot stand alone, we might revise this to become two independent captions:

"Sometimes they are tired or busy."

"They can't always give you their attention."

Our nonsyncap specialists become experts at this kind of adjustment.

General Principles of Language Control in Captioning  
June 23, 1987, page 4

## II. TYPES OF NONSYNCAP FILMS AND VIDEOS

- A. ALL dialogue appearing ALL ON screen.
- B. ALL dialogue occurring both ON AND OFF screen.
- C. Mostly dialogue with some OFF screen narration for transitions.
- D. Mostly dialogue with:
  - 1. occasional ON screen narration;
  - 2. occasional OFF screen narration which may or may not also appear ON screen.

## III. NONSYNCAP CAPTIONING GUIDELINES

### A. LANGUAGE MANIPULATION

- 1. Retain original language as much as possible.
- 2. Retain concepts if the footage is available. If not, prioritize the concepts according to the available footage.
- 3. You must make every effort to maintain the sequence of the language in the original spotting list—the same order of words; a question remains a question; etc.
- 4. Omit all non-essential language (excessive verbiage or flowery language if it is not necessary to the concept(s) of the film).
- 5. Be conscious not only of the number of words and spaces, but also the size and difficulty of the words. Exceeding the scale when using small or common words is not as much of a problem as when you retain large or complicated words. The more critical the words are to conveying the concept, the more difficult your captioning task.
- 6. A slight change in verb tense can often open up a caption.
- 7. Use complete sentences whenever possible.
- 8. Check the level of the film:
  - a. in an ADVANCED level film, it is more acceptable to exceed the captioning scale.
  - b. in an lower level film , it is more critical to adhere to the captioning scale.
- 9. Occasionally one can place language in the preceding or following caption if one lacks sufficient footage to fit in all essential information. This technique is to be used with caution. You are not permitted to move whole blocks of information forwards or backwards. Rather use a technique wherein you shift a word or two to a caption where there is more footage than what you have available and where it will not be

conspicuously obvious that the words have been shifted.

10. Captions do not stand alone—“fudging” on one caption often alters the meaning of the caption immediately preceding or following it. Captions must follow a logical and meaningful progression. There has to be a natural flow from one caption to the next—you may have to omit some information from caption “A” but the words you do retain must lead to a logically worded caption “B”. If caption “A” asks a question, caption “B” must respond to that question.
11. Does the visual action show the viewer something that allows the captioner to “fudge” on a caption? In other words, instead of having to say it in words (in a situation where you have minimal footage to work with), you may have the option of having the visual do the “talking” for you.
12. Combining AUDIO within the SAME scene: Occasionally two successive audio begin/end segments can be combined into one caption if they occur within the same video begin/end and there is no or minimal pause between the audio segments. The advantage would be to maximize the reading time realized by the combined audio footage.
13. Do not combine audio segments within a scene if the audio is synched with specific action, graphics or subtitles.
14. Adjustments in language and word order are more acceptable if the audio occurs OFF-screen, and the speaker cannot be lip-read ON screen.
15. Refer to the captioning manual for guidelines and specifications for Captioning Levels A, B and C.
16. Dialogue consisting of slang, idiomatic language, and dialect can pose a special challenge for the nonsyncap writer, especially when a non-English speaking person is trying to speak English with a strong native language accent. Check with a workshop administrator for correct treatment of this captioning situation.
17. In DIALOGUE, NONSYNCAP films when the speaker uses contractions and is CLEARLY lip readable, the following contractions are acceptable:

I’ll, You’ll, I’d, I’m, He’s, I’ve, We’ve

DO NOT use contractions like the following:

Door’ll—for “door will”

Team’s—for “team is” or “team has”

Whaddya—for “what do you”

Could’ve—for “could have”

They’d—for “they should,” “they would” or “they could”

18. If you use UPPER frame for the first half of a split caption, the caption following is also placed in the upper frame.
19. "MONTAGE" captioning occurs when a series of images appear in rapid succession on the screen. The narration continues uninterrupted during the entire sequence. The images serve as a continuously flowing backdrop to the narration. We would intentionally cross over these scenes with our captions. Check with a workshop administrator for correct treatment.
20. Represent words which are spelled orally with capital letters separated by hyphens. EX: "J-A-Y-H-A-W-K-S"

#### B. CAPTION PLACEMENT/FOOTAGE

1. A caption would normally come on at AUDIO BEGIN but it can appear as early as VIDEO BEGIN.
2. A caption cannot appear before VIDEO BEGIN.
3. A caption would normally come off at AUDIO END but can be extended to (but not over) VIDEO END, unless there is more than one AUDIO begin and end within the same scene. USE available footage up to TWICE the recommended footage. Slightly more than TWICE the recommended footage is acceptable when doubling the footage places a CAP BEGIN or END close to a VIDEO BEGIN or END.
4. This technique will display the caption before the audio begins or remove it after the audio ends. However, using this technique will ALSO reduce the reading rate.
5. When footage is ample, do NOT use more than TWICE the recommended footage for a caption.
6. Insure that FOUR (4) frames are maintained between successive captions. Obtain the necessary frames from the VIDEO END of Caption "A," do NOT change the VIDEO BEGIN of caption "B."

#### C. DIRECTLY QUOTED MATERIAL (DQM)

1. Includes songs, poems and famous quotes.
2. "DQM" is to be captioned VERBATIM whenever possible following these guidelines:
  - a. using the existing punctuation of the original work.
  - b. using ellipses ONLY to show text omitted within a caption due to technical limitations (too many words or spaces for a two-line caption).
  - c. "ID" the source of the material in the first caption of the sequence; e.g. (Poem)

- d. If a famous person's words are actually spoken by that person, "ID" the person but do not use quotation marks.
- e. If a famous person's words are spoken by another person, "ID" the narrator and use quote marks. Example:

(Narrator)  
 Ghandi said, "All I am  
 and all I ever hope to be  
 "I owe to my beloved wife."

- f. Use musical notes (% sign) to denote song lyrics. Example:

% We all live on a yellow  
 submarine %  
 % yellow submarine,  
 yellow submarine %%

NOTE: Each caption begins and ends with musical notes. Two musical notes signify the last line of a song. The ending musical notation replaces all punctuation EXCEPT question marks.

#### D. FACTORS WHICH CREATE A FASTER READING RATE

1. The presence of Directly Quoted Material, such as famous speeches or passages from literature which require verbatim captioning;
2. The rapid-fire pace of dialogue which forces the reading rate of the captions to be nearly that of the spoken word;
3. The need for speaker identification in dialogue films, which adds one or two words to a caption length without contributing to the caption's content.

#### E. WORD ORDER

1. Films or videos with rapid dialogue: Providing readable, sensible captions that convey the intent of the dialogue must be seen as our first priority on a nonsyncap film or video. In the past we have insisted on retaining the same word order in our captions as in the audio. There are good reasons for this, of course, and it is not difficult to do in well-paced dialogue scenes. However, in rapid-fire dialogue scenes, maintaining word order sometimes results in awkward captions that are unclear to the viewer. We now want to teach our caption writers that if changing word order within a RAPIDLY spoken caption will make it more readable, or help it fit the caption scale better, then the change should be made. When footage allows, however, maintaining the word order is still preferable. Some flexibility in going over the scale in rapid dialogue scenes is already

being practiced. Greater flexibility on changing word order should also facilitate the captioning process.

Mary Modica, MTPS, December 1986

2. Use reversal of word order very selectively. Use a post-it note to indicate to the film check and proofing staff that word order reversal is intentional and briefly explain why. Reference the VIDEO BEGIN footage since caption will NOT be numbered on handwritten scripts.
3. Awkward sentence construction or word sequence to be avoided:
  - a. unclear information;
  - b. imbedded information;
  - c. complex sentences;
  - d. object-verb-subject sequence.

Kansas City Management Team Meeting, June 1987

4. Change sentences with PASSIVE voice to ACTIVE voice wherever possible. For further information, refer to the TROUBLESHOOTING SECTION of this captioning manual.
5. Complete change of word order within a SINGLE nonsyncap caption is acceptable and will be allowed in exceptional cases where clarity of meaning and/or simplification of syntactical structures is necessitated and cannot otherwise be achieved.

Kansas City Management Team Meeting, June 1987

6. When dialogue is ON screen and lip readable, the word order of a caption should NOT be changed or at a minimum should stay as close to possible to what the person says. Do not go overboard in changing word order or sentence structure simply to make a grammatically simple sentence.

Kansas City Management Team Meeting, June 1987

## F. MISCELLANEOUS CONSIDERATIONS

1. In addition to using ellipses to indicate omitted text in directly quoted material, ellipses may also be used to show:
  - a. halting or interrupted language;
  - b. fading out of audio.
2. In the case of overlapping dialogue, select the one which will convey the most information and significance to the viewer.



3. Maintain a steady workflow—do not allow yourself to get bogged down on one caption. One caption will not make or break your script. Work with a difficult section for a reasonable amount of time and then move on. Success with the following section often will lead to a solution or approach for the earlier difficult section.
4. Concentrate on the FLOW of the script. Captions cannot be effectively evaluated in isolation from each other.
5. Speaker identification is critical to communicating change of speakers to the hearing impaired viewer. Generally speaking (no pun intended), ANY change in audio source except for ON screen dialogue will necessitate a speaker “ID.” Please note that:
  - a. the speak “ID” is included in your word count for number of allowable words for the available footage;
  - b. speaker “ID” stands alone on a line by itself;
  - c. it is critical to establish speaker and character “ID” at the earliest opportunity. Continue to use the names of characters whenever speaker “ID” subsequently occurs in the film or video rather than “generic” speaker “ID’s” such as (Man), (Boy), (Girl), etc.
6. The MINIMUM footage for a caption is EIGHTEEN (18) FRAMES. If you do not have 18 frames and feel the caption MUST be included, attach a POST-IT NOTE briefly explaining your decision.

G. CAPTION WRITER’S SUGGESTIONS/COMMENTS

H. CAPTION WRITER’S NOTES

IV. EXAMPLES OF NONSYNCAP CAPTIONING

A. TITLE: SONS AND DAUGHTERS, Level C

(A-1) RECOMMENDED WORDS: 9

**SPOTTING LIST AUDIO**

Among our youth, there exists a highly destructive drug culture.

**PREFERRED CAPTION**

Today, a destructive drug culture exists among our youth.

**THE PREFERRED CAPTION:**

1. eliminates the word “there;”
2. reverses the word order;
3. avoids introductory prepositional phrase;
4. places emphasis on important concept at beginning of the caption.

B. TITLE: SEE WHAT I SAY, Level C

(B-1) RECOMMENDED WORDS: 7

**SPOTTING LIST AUDIO**

And they were just watching.  
I was very surprised the way  
they were watching.

**PREFERRED CAPTION**

They were just watching.  
I was very surprised.

(B-2) RECOMMENDED WORDS: 8

**SPOTTING LIST AUDIO**

Because I didn't think the  
response would be as

**PREFERRED CAPTION**

I didn't think the response  
would be so intense.

THE PREFERRED CAPTION:

1. uses word from following audio to allow complete sentence

(B-3) RECOMMENDED WORDS: 9

**SPOTTING LIST AUDIO**

intense as it was. And  
then the first time I, um...

**PREFERRED CAPTION**

When I first signed music  
for hearing people

THE PREFERRED CAPTION:

1. uses words from following audio because more footage is available for this caption

(B-4) RECOMMENDED WORDS: 5

**SPOTTING LIST AUDIO**

signed music for hearing  
people who didn't know sign  
language

**PREFERRED CAPTION**

who didn't know sign language,

(B-5) RECOMMENDED WORDS: 6

**SPOTTING LIST AUDIO**

the reaction was real  
similar, not the surprise  
at the content, but

**PREFERRED CAPTION**

they weren't surprised at the content.

(B-6) RECOMMENDED WORDS: 8

**SPOTTING LIST AUDIO**

**PREFERRED CAPTION**

at the expressiveness  
and the beauty of the language.

They liked the expressiveness  
and beauty of the language.

THE PREFERRED CAPTION:

1. is a complete sentence
2. is in sync with the audio

C. TITLE: CHOLESTEROL, Level C

(C-1) RECOMMENDED WORDS: 2

**SPOTTING LIST AUDIO**

**POSSIBLE CAPTION**

**PREFERRED CAPTION**

While we are still children,

In children,

(Omit)

(C-2) RECOMMENDED WORDS: 2

**SPOTTING LIST AUDIO**

**POSSIBLE CAPTION**

**PREFERRED CAPTION**

cholesterol deposits

cholesterol deposits

Cholesterol deposits

(C-3) RECOMMENDED WORDS: 2

**SPOTTING LIST AUDIO**

**POSSIBLE CAPTION**

**PREFERRED CAPTION**

can begin to build up in our

begin building up

begin building up

(C-4) RECOMMENDED WORDS: 3

**SPOTTING LIST AUDIO**

**POSSIBLE CAPTION**

**PREFERRED CAPTION**

arteries.

in their arteries.

in children.

THE PREFERRED CAPTION:

1. is split over several captions
2. is grammatically correct
3. has a logical and sequential flow

(C-5) RECOMMENDED WORDS: 8

**SPOTTING LIST AUDIO:** Another study focused on foods eaten by Japanese men in Japan

**POSSIBLE CAPTION**

Another study compared foods eaten eaten by Japanese men in Japan

**PREFERRED CAPTION**

Another study compared foods by Japanese men in Japan

(C-6) RECOMMENDED WORDS: 9

**SPOTTING LIST AUDIO:** as compared to those eaten by Japanese men in the United States.

**POSSIBLE CAPTION**

to those eaten by Japanese men men in the United States.

**PREFERRED CAPTION**

to foods eaten by Japanese in the United States.

THE PREFERRED CAPTION:

1. eliminates the unclear pronoun referent for “those”

(C-7) RECOMMENDED WORDS: 13

**SPOTTING LIST AUDIO**

Now there is no question but that lives can be saved by lowering cholesterol levels.

**POSSIBLE CAPTION**

There is no question that lives can be saved by lowering cholesterol.

**PREFERRED CAPTION**

Lives can definitely be saved by lowering cholesterol levels.

THE PREFERRED CAPTION:

1. simplifies the syntax with fewer words

(C-8) RECOMMENDED WORDS: 3

**SPOTTING LIST AUDIO**

The average adult consumes

**POSSIBLE CAPTION**

An adult eats

**PREFERRED CAPTION**

An adult eats

(C-9) RECOMMENDED WORDS: 6

**SPOTTING LIST AUDIO:** at least 50% more (cholesterol) than is healthful.

**POSSIBLE CAPTION**

at least 50% more than is needed.

**PREFERRED CAPTION**

at least 50% more than is healthful.

THE PREFERRED CAPTION:

1. incorporates the word "healthful" which is more accurate and important to the concept
2. cholesterol is understood within the context immediately preceding and/or following captions

(C-10) RECOMMENDED WORDS: 8

**SPOTTING LIST AUDIO:** If you make gravy, skim off the fat that forms on the top.

**POSSIBLE CAPTION**

For gravy, skim fat off the top.

**PREFERRED CAPTION**

If you make gravy, skim off the fat.

THE PREFERRED CAPTION:

1. removes the implication that fat is skimmed off the top and used.

(C-11) RECOMMENDED WORDS: 7

**SPOTTING LIST AUDIO:** The risks also decrease if you don't smoke ...

**POSSIBLE CAPTION**

The risks lessen if you don't smoke.

**PREFERRED CAPTION**

The risks increase if you smoke.

THE PREFERRED CAPTION:

1. is less complex by eliminating the double negative.

D. TITLE: A FAMILY OF WINNERS, Level C

(D-I) RECOMMENDED WORDS: 9

**SPOTTING LIST AUDIO:** Suffering's not just part of swimming. It's part of life itself, everybody's life.

**POSSIBLE CAPTION**

Suffering is part of life itself, everybody's life.

**PREFERRED CAPTION**

Suffering is part of everybody's life.

THE PREFERRED CAPTION:

1. presents a difficult concept in a more concrete manner
2. has a simpler sentence structure
3. uses fewer words

(D-2) RECOMMENDED WORDS: 11

**SPOTTING LIST AUDIO:** or else you can dig down, man... dig down and transplant those roots of yours...into something bigger. (Ellipses indicate pauses)

**POSSIBLE CAPTION**

or dig and transplant your roots into something bigger.

**PREFERRED CAPTION**

or dig down and transplant your roots into something deeper.

THE PREFERRED CAPTION:

1. utilizes the common phrase "dig down", in describing the talk between the coach and the athlete.
2. the word "deeper" completes the metaphor.
3. the word "deeper" is on the film's audio. The spotting list was incorrect and this error was not found by the hearing writer when spotting this film for their hearing impaired partner.

E. TITLE: BACKWARDS: DYSLEXIA, Level C

(E-1) RECOMMENDED WORDS: Two 3-word captions

**SPOTTING LIST AUDIO:**

Kim: But sometimes you do read alright.

Brian: I guess at words.

**POSSIBLE CAPTION**

**PREFERRED CAPTION**

(Kim)  
Sometimes you read well.

**POSSIBLE CAPTION**

**PREFERRED CAPTION**

I guess.

(Brian)  
I guess at words.

THE PREFERRED CAPTIONS:

1. make the concept clearer. "I guess" in normal usage would imply that Brian guesses he reads well which is not the correct information.

(E-2) RECOMMENDED WORDS: 4

**SPOTTING LIST AUDIO:** Mrs. George: Has it affected your business?

**POSSIBLE CAPTION**

What's your business?

**PREFERRED CAPTION**

Has it affected your business?

THE PREFERRED CAPTION:

1. retains the concept of coping with dyslexia
2. when condensing language, be aware of the film's instructional objectives

(E-3) RECOMMENDED WORDS: 10

**SPOTTING LIST AUDIO:** Father: I'm a salesman. I'm a good talker. I call my orders in. Does he get it from me?

**POSSIBLE CAPTION**

I'm a salesman.  
Does Brian get it from me?

**PREFERRED CAPTION**

I'm a salesman. I'm a good talker.

THE PREFERRED CAPTION:

1. retains the concept that sales depend on verbal rather than written skills. The question of heredity is covered in the caption which follows.

(E-4) RECOMMENDED WORDS: 3

**SPOTTING LIST AUDIO:** Could it be hereditary?

**POSSIBLE CAPTION**

**PREFERRED CAPTION**

Is it hereditary?

(E-5) RECOMMENDED WORDS: 4

**SPOTTING LIST AUDIO:** Brian: I've still got alot of work to do.

**POSSIBLE CAPTION**

I've got more.

**PREFERRED CAPTION**

I've more work to do.

THE PREFERRED CAPTION:

1. makes the concept clearer even though it exceeds the captioning scale by one word.

F. TITLE: Sex, Drugs and AIDS, Level C

(F-1) RECOMMENDED WORDS: 9

**SPOTTING LIST AUDIO:** Sometimes when you're making love, you can get a small cut inside and you won't feel it.

**POSSIBLE CAPTION**

Sometimes you have a small cut inside and don't feel it.

**PREFERRED CAPTION**

Sometimes you don't feel a small cut inside.

THE PREFERRED CAPTION:

1. utilizes word reversal for two reasons:
  - a. syntax is simpler
  - b. word count is less than captioning scale

(F-2) RECOMMENDED WORDS: 4

**SPOTTING LIST AUDIO:** It's a lot easier to use the pill because you can just get it from your doctor.

**POSSIBLE CAPTION**

It's easier to use the pill.

**PREFERRED CAPTION**

The pill is easier to use.

THE PREFERRED CAPTION:

1. utilizes word reversal for two reasons:
  - a. syntax is simpler
  - b. the vague pronoun is eliminated

(F-3) RECOMMENDED WORDS: 11

**SPOTTING LIST AUDIO:** Deciding to have sex has never been simple. And with AIDS around, it's even more complicated.

**POSSIBLE CAPTION**

Deciding to have sex with AIDS around is complicated.

**PREFERRED CAPTION**

With AIDS around, deciding to have sex is complicated.

THE PREFERRED CAPTION:

1. presents simpler syntax because the subject phrase is not separated from the verb by a prepositional phrase.



G. TITLE: BAMBINGER, Level C

(G-1) RECOMMENDED WORDS: 9

**SPOTTING LIST AUDIO:** What a way to find out. Page fourteen of the HERALD.

**POSSIBLE CAPTION**

It was on page 14 of the HERALD.

**PREFERRED CAPTION**

What a way to find out.  
From the newspaper.

THE PREFERRED CAPTION:

1. retains the concept of irony which is more important than information about the newspaper.

(G-2) RECOMMENDED WORDS: 13

**SPOTTING LIST AUDIO:** Sammy (VO): I only saw Bambinger one more time. It was two years later. He was walking towards me on St. Catherines Street.

**POSSIBLE CAPTION**

(Adult Sam Remembering)  
I saw Bambinger two years later  
on St. Catherines Street.

**PREFERRED CAPTION**

(Adult Sam Remembering)  
I saw Bambinger one more time.  
It was two years later.

THE PREFERRED CAPTION:

1. retains the concept of seeing Bambinger one more time which is more important than the street name
2. NOTE the type of identification used which clarifies the context of the audio

H. TITLE: CLASSROOM CRISIS, Level C

(H-1) RECOMMENDED WORDS: 13

**SPOTTING LIST AUDIO:** Dr. Fred Feitler of Youngstown State University has developed several strategies designed to help teachers deal with disruptive behavior.

**POSSIBLE CAPTION**

Dr. Fred Feitler has developed  
strategies to help deal with violence.

**PREFERRED CAPTION**

Dr. Fred Feitler has developed ways  
teachers can deal with violence.

THE PREFERRED CAPTION:

1. best addresses the targeted adult audience of teachers.

**EVEN BETTER CAPTION**

Dr. Feitler has developed strategies to help teachers deal with violence.

THE "EVEN BETTER" CAPTION:

- 1. is closer to the original audio and is a clearer statement of the concept.

(H-2) RECOMMENDED WORDS: 10

**SPOTTING LIST AUDIO:** It's important that you learn what sets him off and what can be done.

**POSSIBLE CAPTION**

It's important to learn what sets him off, what can be done.

**PREFERRED CAPTION**

Learn what sets him off and what can be done.

THE PREFERRED CAPTION:

- 1. avoids parallel structure
- 2. meets the recommended captioning scale

I. TITLE: JOHN CAT, Level C, Emphasis: Song Lyrics

**SPOTTING LIST AUDIO:**

**REC WDS**

**PREFERRED CAPTION:**

Song in the Background:  
TITLE: I'm So Lonesome:  
"The silence of

6

(Song in Background)  
% The silence %

a falling star lights up

10

% of a falling star lights up %

the purple sky

8

% the purple sky %

And as I wonder where you are

10

% And as I wonder where you are %

I'm so lonesome I could cry."

13

% I'm so lonesome I could cry %%

J. TITLE: DESIGN A LANGUAGE, Level B Emphasis: Song Lyrics

**SPOTTING LIST AUDIO:**

**REC WDS**

**PREFERRED CAPTION:**

Hey, there, friend you got a hand, Help me see what you say to me.

11

% Friend, you got a hand?  
Help me see what you say %

Don't hide your hand.

2

% Don't hide your hand %

My ears are closed, I cannot hear. But we	6	% My ears are closed. I cannot hear %
can share the world, Don't fear. Just	5	% We can share the world. Don't fear %
lend a hand. Lend a hand and I can show you	9	% Lend a hand. Lend a hand and I can show you %
how to sing words	2	% how to sing words %
in the air. You can	7	% in the air. You can share %
share	1	(Omitted)
my world of silence.	6	% my world of silence %%