



Module 3

Unit 3

Tasks

Task 1: Multiple choice	2
Task 2	4
Task 3	6

Module 3

Unit 3: What to describe for live events

Task 1: Multiple choice¹

Question 1

Which of the following should be prioritised in the description of a live performance?

- a) Description of costumes.
- b) Description of the set.
- c) Audience response.
- d) Aspects of stagecraft (methods of scene change, performance style, e.g. mime, puppetry etc.).

Question 2

Under what circumstances can grammar be abandoned in the AD of live events?

- a) At the touch tour.
- b) In the audio introduction.
- c) When the describer is improvising.
- d) In the AD of dance.

2

¹ The responses are based on the ADLAB PRO core videos. Only one answer is correct.

Question 3

Which of the following descriptions is inappropriate?

- a) ...Peter appears - upstage right.
- b) ...Peter descends from above.
- c) ...Peter runs in.
- d) ...Peter!

Question 4

Which of the following descriptions is the most appropriate to a live event?

- a) She blows the audience a kiss.
- b) She blows a kiss.
- c) She blows a kiss to the man in the front row.
- d) She blows us a kiss.

Question 5

Which of the following descriptions is appropriate to a live event?

- a) The audience gives Meg a standing ovation.
- b) We give a standing ovation.
- c) You can hear everyone applauding.
- d) Stand up!

Module 3

Unit 3: What to describe for live events

Task 2

Aim(s):

- Learners understand the function of the different types of information that can be included in the live AD scripts (e.g. narrative, spectacle, humour, character motivation).

Grouping: individual, pairs, small groups or whole class.

Approximate timing: 30 minutes in class.

Material and preparation needed:

- Additional video for Unit 1 Examples of live events AVM3_U1_1.
- Recommended reading: Roofthoof, H., Remael, A., & Van den Dries, L. (2018). Audio description for (postdramatic) theatre. Preparing the stage. *Journal of Specialised Translation* 30, 232-248.
- Recommended reading: Fryer, L. (2019). Stating the Obvious? Implicature, Explicature and Audiodescription. In R. Tipton & L. Desilla (Eds.), *Routledge Handbook of Translation & Pragmatics*. London: Routledge.
- Recommended reading: Margolies E. & Smith, K. (2019). Translating an Embodied *Gaze*: Theatre audio description, bodies and burlesque performance. In A. Ganguly & K. Gotman (Eds.), *Inflections: Translation, Performance and the Everyday*. Cambridge: CUP.

Development:

Learners choose a scene or scenes from the video and identify the *skopos* (purpose) of the piece. This leads to a discussion of what visual information should be prioritised in different parts of the scene for the AD to achieve its goal.

Additional comments:

This task can be extended as follows:

1. Justification: each writes 2-3 arguments (per instance) to justify/explain their reasoning.
2. Comparison: in pairs or groups learners compare and discuss their choices and justifications.
3. Presentation and discussion: learners comment on their choices and justifications in a class presentation and discussion.

5

As a follow-up:

1. Ask learners to read Reiss, K., & Vermeer, H.J. (2014). *Towards a general theory of translational action: Skopos theory explained*. New York: Routledge. (Chapters 3 and 4).
2. You might stage a debate: “This house believes that the most important purpose of AD in live events is to get the story across.” Choose some learners to support the motion and others to oppose it.

Module 3

Unit 3: What to describe for live events

Task 3

Aim(s):

- Learners understand the function of the different types of information that can be included in the live AD scripts (e.g. narrative, spectacle, humour, character motivation).
- Learners can distinguish between more important and less important information in live AD, as regards for example characters, settings and actions.

Grouping: individual or pairs.

Approximate timing: 30 minutes in class (60 minutes if the follow up is included).

Material and preparation needed:

- Additional video for Unit 1 Examples of Live Events (AVM3_U1_1).
- Additional video from Unit 4 (AVM3_U4) Examples of Live Events with audio description.
- Recommended reading: Roofthoof, H., Remael, A., & Van den Dries, L. (2018). *Audio description for (postdramatic) theatre. Preparing the stage. Journal of Specialised Translation 30, 232-248.*
- Recommended reading: Udo, J. P., & Fels, D. I. (2010). Universal design on stage: live audio description for theatrical performances. *Perspectives: Studies in Translatology, 18(3), 189-203.*

Development:

Learners choose a scene or scenes from the video and identify places where description is necessary.

Additional comments:

This task may be used in parallel with Task 2. As a follow up learners can watch the described version of the same scene(s) in the Additional video from Unit 4 Examples of Live Events with Audio Description(AVM3_U4) and discuss any difference between their choices and those of the professional describer.

Creation of these training materials was supported by ADLAB PRO (Audio Description: A Laboratory for the Development of a New Professional Profile), financed by the European Union under the Erasmus+ Programme, Key Action 2 – Strategic Partnerships, Project number: 2016-1-IT02-KA203-024311.

The information and views set out in these training materials are those of the authors and do not necessarily reflect the official opinion of the European Union.

Neither the European Union institutions and bodies nor any person acting on their behalf may be held responsible for the use which may be made of the information contained therein.

