



Module 1

Unit 2

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Unit 2: Defining AD

Task 1: Multiple choice¹

Question 1

Audio description is:

- a) a written text that people with a visual impairment can download and read in braille.
- b) a written text that people with a visual impairment can read in large print.
- c) an oral text that is usually rendered on the basis of a written text.
- d) a combination of a written and oral text that allows people with a visual impairment to choose the version they prefer best.

Question 2

Audio description is aimed at:

- a) any person who is suffering from any kind of sight loss.
- b) people who were born blind, because they have never seen and therefore need detailed descriptions of what is presented visually.
- c) people who became blind later in life, because they still have a visual memory and can therefore remember what things look like.
- d) people who are partially sighted, because they can combine the audio description with the part of the image they can still see to form a coherent whole.

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

Question 3

Audio description is a service that:

- a) describes visual information such as images in a film, that persons with sight loss do not have access to.
- b) describes visual information such as images in a film and aural information such as sound effects, that persons with sight loss do not have access to.
- c) describes visual information such as images in a film, aural information such as sound effects and verbal information such as dialogues, that persons with sight loss do not have access to.
- d) describes all the different semiotic channels in the audio visual product because an audio description has to form a coherent whole.

Question 4

Audio description interacts with:

- a) the visual images because that is the part that persons with sight loss do not have access to.
- b) the dialogues because persons with sight loss would otherwise not know who is speaking.
- c) sound effects because persons with sight loss would otherwise not know where the sound comes from.
- d) all the semiotic channels in the audio visual product because an audio description has to form a coherent whole.

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Question 5

Audio description is used for:

- a) films and television programmes because it has to be pre-recorded.
- b) theatre and opera because it has to be presented live to ensure that it does not only guarantee understanding but also improves the enjoyment.
- c) static products such as paintings, because in dynamic products, there is not enough time to describe everything.
- d) any kind of audio visual product, because regardless of the product, it will be adapted to fit.

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Task 2

Aim(s):

- Learners can formulate a definition of AD that is specific for the context (television, theatre, opera, museum, live event) in which the AD is used.
- Learners can explain what the similarities and differences between the different types of AD in different contexts are.

Grouping: individual or in groups of 2.

Approximate timing: 2 hours.

Material and preparation needed:

- Articles and/or other works in which AD is defined for the different contexts in which it can be used.
- Handout with a (non-exhaustive) list of references.

Development:

1. Learners read the articles and/or other works from the list of references and compile a list of definitions of AD for various contexts.
2. Learners make a list of similarities and differences:
 - a. between definitions referring to the same context;
 - b. between definitions referring to different contexts.
3. Learners present their result to the class and the group discusses the different presentations.

Additional comments:

1. In addition to the references that are provided as a starting point for this task, learners can be asked to search for additional references defining AD themselves. A good source for this additional task would be www.mapaccess.org.
2. The Additional video on different types of AD gives extra background information for this exercise.
3. As a more advanced addition to this task, learners can be asked to compare the different contexts and see whether or not
 - a. some have more (and more advanced) definitions than others;
 - b. important characteristics have not been included in some of the definitions for a given context

Task 2: Handout

1. ADLAB (2015). *Pictures painted in words. Audio description guidelines*. Remael, A., Reviere, N. & Vercauteren, G. (eds). www.adlabproject.eu [last consulted on 18/02/2019].
2. Braun, S. (2007). Audio description from a discourse perspective. A socially relevant framework for research and training. In A. Remael & J. Neves, *A tool for social integration? Audiovisual translation from different angles. Linguistica Antverpiensia New Series*, Vol. 6, 357-369.
3. De Coster, K., & Mülheis, V. (2007). Intersensorial translation: visual art made up by words. In J. Díaz Cintas, P. Orero, & A. Remael, *Media for all. Subtitling for the deaf, audio description, and sign language* (pp. 189-200). Amsterdam: Rodopi.
4. Holland, A. (2009) Audio Description in the Theatre and the Visual Arts: Images into Words, In Díaz Cintas & Anderman (eds.), *Audiovisual Translation. Language Transfer on Screen*, 170-185
5. Fryer, L. (2016). *An introduction to audio description*. Oxon – New York: Routledge.
6. Greening, J., & Rolph, D. (2007). Accessibility: raising awareness of audio description in the UK. In J. Díaz Cintas, P. Orero, & A. Remael, *Media for All: Subtitling for the Deaf, Audio Description, and Sign Language* (pp. 127-138). Amsterdam - New York: Rodopi.
7. Greening, J., Petré, L., & Rai, S. (2010). *A Comparative Study of Audio Description Guidelines Prevalent in Different Countries*. London: RNIB [This study contains a translation of various national guidelines from Spain, Germany, France, the UK and the US].

8. Matamala, A., & Orero, P. (2007). Accessible opera in Catalan: opera for all. In J. Díaz Cintas, P. Orero, & A. Remael, *Media for all. Subtitling for the deaf, audio description and sign language* (pp. 201-214). Amsterdam: Rodopi.
9. Naraine, M. D., Whitfield, M. R., & Fels, D. I. (2018). Who's devising your theatre experience? A director's approach to inclusive theatre for blind and low vision theatregoers. *Visual Communication*, 17(1), 113–133.
10. Piety, P. J. (2004). The language system of audio description: an investigation as a discursive process. *Journal of Visual Impairment and Blindness*, 98 (8), 453-468.
11. Roofthoof, H., Remael, A., Van den Dries, L. (2018). Audio description for (postdramatic) theatre. Preparing the stage. *Journal of Specialised Translation*, 30, 232-248.
12. Udo, J. P. & Fels, D. (2010). Universal design on stage: live audio description for theatrical performances. *Perspectives*, 18:3, 189-203.
13. Vercauteren, G. (2007). Towards a European guideline for audio description. In J. Díaz Cintas, P. Orero, Remael, & Aline, *Media for All. Subtitling for the Deaf, Audio Description, and Sign Language* (pp. 139-149). Amsterdam - New York: Rodopi.

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Task 3

Aim(s):

- Learners can analyse clips from audio-visual products from a multimodal point of view.
- Learners can explain how audio description interacts with the other semiotic channels in the product to create a coherent meaning.

Grouping: individual or groups of 2.

Approximate timing: 60 minutes.

Material and preparation needed:

- 2 – 3 minute film clip in the learners' mother tongue, provided by the trainer.
- List of references on multimodality in audio-visual products (Handout 1 - optional).
- Analysis Table (Handout 2).

Development:

1. Learners read (one or more of) the articles provided in Handout 1 to get more familiar with the different semiotic channels in audiovisual products and the ways in which they interact.
2. Learners analyse the multimodal interaction between the AD and the other semiotic channels in the film clip and write down their analysis in the analysis table.
3. Learners present their analysis to the class and the different presentations are discussed.

4. In the end, one final master table is created.

Additional comments:

1. In addition or as an alternative to the reading list, the trainer can give the learners an empty table (Handout 3) and ask them to write the different semiotic channels present in an audiovisual product in the appropriate cell of the table. To make it even more advanced, learners can also be asked to fill in the different semiotic channels themselves (table to be adapted by the trainer).
2. Learners can be asked to watch the videos from Unit 1 (again) before they start working on this task.
3. An advanced addition to this task, is that the learners analyse the interactions they observed and explain how they ensure or undermine the multimodal functioning of the text (e.g. one channel making another channel more clear, one channel overlapping with another and hence deleting information, etc.).

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Task 3: Handout 1

1. Delabastita, D. (1989). Translation and mass-communication: film and tv translation as evidence of cultural dynamics. *Babel*, 193-218.
2. Vercauteren, G. (2012). A Narratological Approach to Content Selection in Audio Description. Towards a Strategy for the Description of Narratological Time. *MonTI*, 207-231.
3. Zabalbeascoa, P. (2008). The Nature of the Audiovisual Text. In J.Díaz Cintas (Ed.), *The Didactics of Audiovisual Translation* (pp. 21-38). Amsterdam & Philadelphia: John Benjamins.



Task 3: Handout 3

Channel	Audio	Visual
Verbal		
Non-verbal		



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Task 4

Aim(s):

- Learners can explain what the different challenges of the various types of AD used in different contexts are.

Grouping: individual or groups of 2.

Approximate timing: 30 – 60 minutes.

Material and preparation needed:

- Materials produced during Task 2 and Task 3.
- Additional reading material on teaching AD (Handout - optional).

Development:

1. Learners look back at the work they have done in Task 2 and Task 3 and, for the different contexts (television/film, theatre, opera, live events) make a list of challenges involved in creating an AD for this specific context.
2. Optionally, they can be asked to read one or more articles on teaching AD. These articles discuss the different skills and competences an audio describer needs and, as such, also touch upon the challenges involved.
3. Afterwards, learners present their results as the basis for a class discussion. Finally, a master list with challenges for the different contexts is created.

Additional comments:

Learners can be asked to watch the Additional video on different types of AD to get a first idea of some of the challenges involved.



Task 4: Handout

1. Fryer, L. (2016). *An introduction to audio description*. Oxon – New York: Routledge.
2. Hyks, V. (2005). Audio description and translation. Two related but different skills. *Translating today*, 4, 6-8.
3. Jankowska, A. (2017). *Blended learning in audio description training*. *Między Oryginałem a Przekładem*, 38, 101-124.
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5. Orero, P. (2005). Audio description: Professional recognition, practice and standards in Spain. *Translation Watch Quarterly*, 1(1), 7-18.
6. Remael, A., & Vercauteren, G. (2007). Audio describing the exposition phase of films. Teaching Learners what to choose. *Trans. Revista de traductologia*(11), 73-93.
7. Snyder, J. (2005). Audio description: The visual made verbal. *International Congress Series*, 1282, 935-939.

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Task 5

Aim(s):

- Learners can explain how AD developed in their country and can compare that development to that of other countries.

Grouping: groups of 2 or 3.

Approximate timing: 60 minutes (search task) / 2 hours (guest lecture).

Material and preparation needed:

- Invited guest speaker who gives a presentation about the development of AD in your country (optional).

Development:

1. Learners search for references (both national and international) that describe the development of AD in their country (and possibly other countries).
2. Learners listen to the guest lecture.
3. In both cases, learners write a short report – based on their findings and/or the information they received during the guest lecture – in which they trace the history of AD in their country (for the different types of AD) and – optionally – compare it to the situation in other countries.

Additional comments:

1. This is an 'and/or' task. In other words, trainers can decide to ask learners to search for information, they can invite a guest speaker or they can combine the two, asking Learners to prepare for the guest lecture by looking up information about the history and development of AD in their country
2. Learners can be asked to watch the Additional video on the history of AD as a preparation for this task.
3. Two starting points for the search task are www.mapaccess.org and www.adlabproject.eu, more particularly the 'Report on user needs assessment' (Deliverable 1: www.adlabproject.eu > project > deliverables).

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