IO6 | ATTRIBUTION OF ECTS TO COURSE MODULES

UNITS | September 2018

IO6 SCOPE

IO6 is a crucial component for the project in that it is the IO devoted to pave the way for the future implementation of the ADLAB PRO materials into real university curricula, and for their official recognition. For the success and completeness of the project, it is in fact crucial that the course design (IO3) and the educational components produced by ADLAB PRO (IO4) are officially recognized and validated at a European level to guarantee their quality and also the sustainability and resilience of the project.

ADLAB PRO will deliver two different types of assessment and accreditation: ECTS will be used by HEIs and ECVETS by companies interested in vocational education. Attributing ECTS/ECVETS to each ADLAP PRO's educational component will make it easier to use ADLAB PRO training materials both at HEIs and in vocational (e.g. company in-house) training and we will ensure accreditation standards and quality.

IO6 is developing along with other IOs. While the educational components have been designed (IO3), created (IO4), tested & evaluated (IO5), they have also been accredited (IO6). Each partner has defined the expected learning outcomes (i.e. what a learner knows, understands and is able to do on completion of a learning process), skills and competences to be acquired for each educational component, and has calculate its credit value attributing a number of ECTS to each unit.

ECVETS still need to be analyzed and attributed if and where applicable.

ECTS ATTRIBUTION

"**ECTS credits** express the volume of learning based on the defined learning outcomes and their associated workload. 60 ECTS credits are allocated to the learning outcomes and associated workload of a full-time academic year or its equivalent, which normally comprises a number of educational components to which credits (on the basis of the learning outcomes and workload) are allocated. ECTS credits are generally expressed in whole numbers." (EU 2015: 11)

Final attribution of ECTS has taken place during the Antwerp Transnational Project Meeting ().After individual research and applied work carried out by each partner under the supervision of UNITS, IO6 leader, an internal workshop (supervised by UA, IO3 leader) has been organized in order to discuss thoroughly the best options. Partners worked in groups and finalised work on IO3, combining it with IO6 issues, by associating hours of face-to-face and homework to their LOs to make them compliant with the agreed number of ECTS. **One ECTS equals 20 hours** of work altogether, so 6 ECTS equals 120 hours of work and 3 ECTS 60 hours of work ECTS.

During the workshop, we considered the working load for each LO or set of Los, and estimated both the **number of face-to face training hours** required and the estimated **number of hours to be spent on homework**. We wish to stress that these numbers only offer an indication since the weight given to any one unit or LO can be expanded or reduced depending on the depth of the teaching and the type of learning method applied. Nevertheless, trainers wishing to use the curriculum can use the suggested weight as a guideline.

ECTS WITHIN COURSE STRUCTURE

The following table contains a simplified structure of the course curriculum designed as a result of IO3, as well as a detailed sub-structure developed by IO4 and suggestions on the appropriate number of ECTS per Module as elaborated by IO6. The curriculum comprises 6 modules, i.e. regular size educational components. Each module has been divided into Units, which could be defined as thematic blocks in which learning outcomes are related to a central topic. The Units of each module are listed after each Module Table. Partners responsible for the creation of materials for each module are the following:

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Module 1 – General | University of Antwerp
Module 2 – Screen: AD | UAM
Module 3 – (Semi-) live AD of dynamic performances and events | Utopian Voices
Module 4 – (Semi-) live or recorded AD for static arts and environments | UNITS
Module 5 – Additional services | UAB
Module 6 – Other technical issues, developments and change | UAB

For each module, we decided to include information regarding:

- **Main competence framework**: competences are a dynamic combination of attributes, abilities and attitudes. The main competence framework below identifies the main core competences that an audio-describer must acquire.
- **Domain specific sub-competence**: a domain-specific sub-competence is a more concrete, lower level rephrasing of one of the competences from the framework within the context of a specific module, this sub-competence is then rendered even more concrete and quantifiable in terms of Learning Outcomes.
- **Learning outcomes**: although there is a general understanding in didactics of what "competences" are (see above), there does not seem to be a clear-cut definition that can be used unambiguously in the context of a detailed curriculum that must yield quantifiable results. That is why the ADLAB PRO curriculum expresses the aims of the course in Learning Outcomes (LOs). LOs can be expressed concretely, through active verbs, from a learner- rather than a teacher- perspective, as has been done in the tables in this document. Learning outcomes specify what the learner will be able to do as the result of a learning activity or whole course, so they can be expressed on different levels.
- **Level**: This concept is used in the following way in the ADLAB PRO curriculum.
  1) Learning outcomes can be expressed on different levels: on the level of the entire course, on the level of a module or even on the level of a unit taught in one or two classes within a module. On the course level for instance, a learning outcome of the ADLAB PRO curriculum is: "the learner knows what information to select/prioritize and how to go about this", whereas on a lower level, one specific learning outcome in a specific module, e.g. screen AD, would be: "the learner knows how audiovisual texts for screen AD function".
  2) In the tables below, some units are labelled **'basic'**, others **'advanced'**. The basic units must be acquired by anyone wishing to work as a professional audiodescriber. The advanced units are to be taught to professionals and academics wishing to acquire more advanced and also theoretical, research-based knowledge of AD and its prospective developments.

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- **Suggested hours** | Face-to-Face: suggested number of face-to-face hours needed to effectively complete a given Unit, or set of LOs. This is not a fixed or established figure but it is an estimate that has been decided based on what the consortium thinks is right and appropriate. Institutions that will decide to implement the curriculum will be free to maintain or modify this figure.
- **Suggested hours** | Homework: suggested number of working hours needed to effectively complete a given Unit, or set of LOs. This is not a fixed or established figure, but it is an estimate that has been decided based on what the consortium thinks is right and appropriate. Institutions that will decide to implement the curriculum will be free to maintain or modify this figure.
- **ECTS**: ECTS credits express the volume of learning based on the defined learning outcomes and their associated workload. The ADLAB PRO curriculum has been developed in order to meet the requirements of 6 ECTS for modules 1 to 4 and 3 ECTS for modules 5 and 6. In this curriculum, 1 ECTS corresponds to 5 face to face hours + 20 hours of individual work at home. Therefore a 6 ECTS module equals an overall of 30 + 120 hours.

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COMPETENCE FRAMEWORK FOR THE PROFESSIONAL AUDIO DESCRIBER

The following are the core competences audio describers should acquire for all types of AD, taking into account that for each type of AD, the core competences will include domain-specific sub-competences.

1	Insight into the history, developments and trends of AD practice and research
2	General knowledge of the concept of AD
3	Practice-oriented understanding of the functioning of audiovisual texts, in general and for different/selected types of AD
4	Technical knowledge and skills regarding software solutions for both the production and reception/distribution of AD for different/selected types of AD
5	Knowledge of the workflow and identification of the different people involved in the AD production process for different/selected types of AD
6	Skills for the production of an AD-script for different/selected types of AD
6a	Overall insight into the specialised knowledge required for the different AD contexts and of the challenges they pose
6b	Knowing what information to select/prioritize and how to go about this
6c	Knowing how much information is necessary and/or desirable
6d	Knowing how to formulate descriptions and choose the appropriate AD strategies to promote AD as a narrative, to ensure clarity and the production of an engaging text through linguistic and textual choices
6e	Knowing when to insert descriptions in the ST, respect synchrony with sound effects, interaction with dialogues, general intersemiotic cohesion
6f	Knowing and applying the formal requirements for an AD script so as to facilitate delivery/recording
7	Skills for the delivery of different/selected types of AD:
7a	Vocal skills & reading skills or awareness of the need to collaborate with a voice talent for recorded/live AD
7b	Identify the technical requirements and use technical facilities for recorded and/or live delivery
8	Knowledge of the parameters for a qualitative AD end product and skills for assessing/editing the AD
9	Knowledge of the use of Audio Introductions and what to include in them; skills for writing and recording AI's
10	Knowledge of the use of AST's, dubbing and voice-over and the different applicable scenarios; skills for adapting, if applicable, and recording AST's/dubbing/voice-over
11	Knowledge of new developments and the capacity/willingness to stay abreast: the translation of AD's, use of MT, use of artificial voices
12	Knowledge of new developments in terms of new areas of applicability and new audiences
13	Knowledge of the needs of blind and partially sighted audiences in live interactions when leading tours and guiding

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MODULE 1 – GENERAL | 6 ECTS

This module provides an introduction to basic AD skills. It therefore covers all domains and it is advisable that all learners take it before proceeding to a more specific module. More generally, all learners should acquire the units labelled as 'basic' first (in all modules).

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 2 and 3	General knowledge of the functioning of audiovisual texts	LO1: Learners can define the fundamental multimodal character of AV texts	basic	2	8	Unit 1: Audiovisual texts
		LO2: Learners can differentiate between the different modalities interacting in a multimodal text	basic			
		LO3: Learners can assess the challenges of such texts for the main target audience of AD	basic	2	8	
	General knowledge of the concept of AD	LO4: Learners can define what AD is in different contexts (screen, live, museums, etc)	basic	3	12	Unit 2: Defining AD
		LO5: Learners can explain how AD ensures the functioning of multimodal texts for the primary target audience	basic			
Competence 1	Insight into the history, developments and trends of AD practice	LO6: Learners can discuss the historical development of AD practice internationally and within their own national context in broad lines	basic	2	8	

	Insight into the history, developments and trends of AD research	LO7: Learners can discuss the historical development of AD research internationally and within their own national context in broad lines	advanced	2	8	Unit 3: Research
		LO8: Learners can identify main research topics and questions in the field	advanced			
Competence 9 and 10	More specific general knowledge of AD-related services: AI	LO9: Learners can identify and explain the limits of AD and name appropriate solutions	basic	3	12	Unit 4: Related services
	Learners know what AI are, when they are used and how they can be delivered	LO10: Learners can define what an AI is and describe its different constituents	basic			
		LO11: Learners can evaluate to what extent an audio introduction is relevant	basic			
	More specific general knowledge of AD-related services: AST, dubbing, voice-over	LO12: Learners can identify the challenges of multilingual productions for AD	basic	1	4	
		LO13: Learners can enumerate the different solutions for resolving multilingual issues in AD	basic			
Competence 2, 4 and 12	General knowledge of the different types of AD and applicable scenario's	LO14: Learners can name the different types of AD, their presentation modes and the contexts in which they are used	basic	1	4	Unit 2: Defining AD

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Competence 5 and 8	More specific general knowledge of the role of the describer and VIP participants in the production process	LO15: Learners can identify the different steps in the AD work flow, including final editing and quality control	basic	2	8	Unit 5: Process
		LO16: Learners can recognise the role and importance of different specialists in the AD workflow, including the VIPs and the artistic team	basic			
Competence 2	Specific knowledge of the needs of the primary audience (VIP) & secondary audiences	LO17: Learners can explain that the VIP audience is very heterogeneous	basic	2	8	Unit 6: Audience
		LO18: Learners can explain why other, secondary audiences may also benefit from AD	basic			
Competence 2	General knowledge of the existence of standards and guidelines	LO19: Learners can list at least 4 existing AD guidelines	basic	2	8	Unit 7: Guidelines
		LO20: Learners can assess and explain the differences between the different guidelines	advanced			
		LO21: Learners can identify various degrees of subjectivity in AD (depending on constraints)	basic			

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Competence 6	General content-related knowledge of basic rules for all the different types of AD: what, when and how to describe?	LO22: Learners can name the content-related issues that an AD script must cover and the need for prioritisation of information	basic	3	12	Unit 8: Central AD issues
		LO23: Learners can explain the importance of a well-timed AD script	basic			
		LO24: Learners can illustrate the need for appropriate AD script formulations	basic			
Competence 7	Knowledge and basic skills for the delivery and voicing of AD for different types	LO25: The student knows the importance of good vocal skills for delivery of AD	basic	2	8	Unit 9: Voicing
		LO26: The student can speak clearly and effectively communicate oral information	basic			
		LO27: The student can name constituent elements of prosody and explain how they afffect the communication of oral information	advanced			
		LO28: The student can demonstrate basic vocal warm-up exercises	basic			
		LO29: the student can recognise good microphone technique and demonstrate it in recording and live delivery	basic			

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Competence 13	General knowledge of the existence of tactile exploration and touch tours	LO30: The students can define what tactile exploration and touch tours are and describe their main features	basic	1	4	Unit 4: Related services
Competence 2	General knowledge of legislation for different types of AD	LO31: Learners can find relevant international and European AD legislation	basic	1	4	
		LO32: Students are aware of the existence of legal rights concerning authorship of AD	basic			
		LO33: Learners can research whether and how international and European legislation is implemented in their national context	advanced			Unit 10: Legislation
Competence 11	Awareness of the need to and the capacity to remain informed of legal requirements, technical evolutions and their impact on practice	LO34: Learners appreciate the need to remain up to date with ongoing legal and technical developments of AD	advanced	1	4	

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1. Audiovisual texts (LO1, LO2, LO3)
2. Defining AD (LO4, LO5, LO6, LO14)
3. Research (LO7, LO8)
4. Related services (LO9, LO10, LO11, LO12, LO13, LO30)
5. Process (LO15, LO16)
6. Audience (LO17, LO18)
7. Guidelines (LO19, LO20, LO21)
8. Central AD issues (LO22, LO23, LO24)
9. Voicing (LO25, LO26, LO27, LO28, LO29)
10. Legislation (LO31, LO32, LO33, LO34)

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MODULE 2 – SCREEN AD | 6 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 3 and 6a	Learners know of the challenges specific to screen AD	LO1: Learners can characterise challenges specific to screen AD	basic	1	2	
Competence 3 and 6a	Learners have specialised domain knowledge and practice-oriented understanding of the functioning of audiovisual texts for screen AD (film narrative & techniques, multimodality) or awareness of the need/willingness to collaborate with specialists	LO2: Learners know how audiovisual texts for screen AD function (film narrative and techniques)	basic	1	4	Unit 1: Screen AD
		LO3: Learners can analyse a film clip from a multimodal/narrative point of view and identify challenges	advanced	0	2	
Competence 3 and 6a	Learners know different requirements for TV, film and other types of screen AD (e.g.	LO4: Learners can exemplify how AD requirements (in terms of content, scriptwriting, workflow and technical issues) differ depending on the material, genre, etc	basic	1	4	

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	due to different genre characteristics)				
Competence 4	Learners have technical knowledge and skills regarding software solutions for both the production and reception/distribution of screen AD	LO5: Learners can explain how various types of software can be used in the production/reception/distribution of screen AD	basic	1	0	Unit 3: Software
		LO6: Learners can demonstrate the use of software used in the production/reception/distribution of screen AD	advanced	1	5
Competence 5	Learners know the workflow and identification of the different people that may be involved in the production process of screen AD	LO7: Learners recognise the role of the describer for screen AD in the overall workflow and know how to cooperate in a team	basic	1	2	
Competence 6e	Learners know when/where to insert descriptions in the ST (synchrony, interaction with dialogues and sounds)	LO8: Learners understand the importance of existing film dialogues and sounds for an AD	basic	1	2	Unit 2: Process
		LO9: Learners can identify the right places where to insert descriptions in the ST	basic	1	2
Competence 6b	Learners know what information to select/prioritise (for instance, characters, facial expressions, dress, setting, spatio-temporal setting, text-on-screen)	LO10: Learners understand the narrative function of the different types of information that can be included in the AD scripts	basic	2	0	

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Competence 6c	Learners know how much information is necessary and/or desirable	LO11: Learners can distinguish between more important and less important information in AD, as regards for example characters, settings and actions	basic	0	4	
Competence 6c and 6b		LO12: Learners can reflect on why certain information needs to be prioritised from a narrative/multimodal perspective and can explain the effect of prioritising certain information over other	advanced	1	4	
Competence 6d (and 6c)	Learners know how to formulate descriptions and choose the appropriate AD strategies (linguistic & textual skills, which includes filmic language and how to deal with it, how to deal with intercultural references, subjective approaches to AD, etc)	LO13: Learners can identify functions of characters in a film narrative (eg. Phelan's classification)	basic	2	2	Unit 4: Characters
		LO14: Learners can determine the level of detail in AD according to the character's function	basic	0	4	
		LO15: Learners can list strategies for AD of characters (appearance, body lg, introduction of characters)	basic	0	3	
		LO16: Learners can use AD strategies in describing characters	basic	0	4	
		LO17: Learners can identify organization of info in AD of spatio-temporal settings	basic	2	2	Unit 5: Time and space
		LO18: Learners can formulate AD of spatio-temporal settings	basic	0	4	
		LO19: Learners can identify intercultural references	basic	2	2	Unit 6: Culture
		LO20: Learners can list AD strategies used to AD of intercultural references	basic	0	2	

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		LO21: Learners can apply AD strategies to AD of intercultural references	basic	0	2	
		LO22: Learners can characterize AD appropriate language (brief, vivid, genre-specific)	basic	2	3	Unit 7: Language
		LO23: Learners can use AD appropriate language (brief, vivid, genre-specific)	basic	0	3	
		LO24: Learners can identify various degrees of subjectivity in AD (depending on constraints)	basic	0	0	
		LO25: Learners can explain how filmic language can be reflected in AD	advanced	2	3	Unit 8: Film Language
		LO26: Learners can reflect filmic language in AD	advanced	0	3	
		LO27: Learners can evaluate peer descriptions	advanced	2	6	Unit 2: Process
		LO28: Learners can create an AD taking into account all aspects of the description	basic	1	10	
Competence 9	Learners know what to include in an audio introduction for recorded content	LO29: Learners can list elements required for an AI for recorded content	basic	2	2	Unit 9: Audio introductions
	Learners know how to write and deliver an audio introduction for recorded content	LO30: Learners can write an audio introduction for recorded content	basic	0	2	
		LO31: Learners can deliver an audio introduction for recorded content with appropriate voicing	advanced	0	2	
Competence 6f	Learners know the formal requirements for an AD script to facilitate recording	LO32: Learners can list the formal requirements for an AD script to facilitate recording	basic	1	0	Unit 10: Recording
		LO33: Learners can prepare an AD script for recording	basic	0	2	

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Competence 7	Learners understand the importance of vocal skills and technical facilities for the delivery of AD	LO34: Learners can deliver an AD script with appropriate voicing	advanced	1	2	
		LO35: Learners can identify technical facilities for recorded or live AD	advanced	0	2	
Competence 8	Learners know the parameters for a quality AD end product and have skills for assessing/editing the AD of screen products	LO36: Learners can compile the parameters for a quality AD end product	advanced	1	4	Unit 2: Process
		LO37: Learners can assess/edit an AD for screen products	advanced	1	6	
All competences	Learners know how to research a topic related to screen AD and draw conclusions	LO38: Learners can research a topic related to screen AD	advanced	0	10	
Competence 11	Knowledge of new developments and the capacity/willingness to stay abreast	LO39: Learners can research new developments related to screen AD	advanced	0	4	Unit 1: Screen AD

1. Screen AD: films and genres (LO1, LO2, LO3, LO4, LO38, LO39)
2. Process (LO7, LO8, LO9, L010, L011, L012, LO27, LO28, LO36, LO37)
3. Software (LO5, LO6)
4. Characters (Lo13, LO14, L015, LO16)
5. Time and space (LO17, LO18)
6. Culture (LO19, LO20, LO21)
7. Language (LO22, LO23, LO24)
8. Film language (LO25, LO26)
9. Audio introductions (LO29-30-31)
10. Recording (LO32-33-34-35)

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MODULE 3 – (SEMI-) LIVE AD OF DYNAMIC PERFORMANCES AND EVENTS | 6 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 3 and 6a	Learners know of the challenges specific to live performances and events	LO1: The learners can characterise challenges specific to live performances and events	basic	2	2	Unit 1: Live performances
Competence 3 and 6a	Learners have specialised domain knowledge and practice-oriented understanding of the functioning of audiovisual texts for live performances and events	LO2: The learners know how audiovisual texts for live performances function from a theatre semiotics and multimodal point of view	basic	2	4	
Competence 3 and 6a	Learners know that AD can take place across many types of live performance and can identify how requirements for live performances differ from those for screen AD	LO3: The learners can list and define all the elements included in a described live peformance or event (Audio Introduction, Access information; touch tour; dynamic AD script)	basic	1	4	
Competence 4	Technical skills	LO4: The learners can list the technical equipment needed for a live AD performance	basic	1	2	Unit 2: Technical skills
Competence 4	Technical skills	LO5: The learners can operate a small mixing desk	basic	1	2	

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		LO6: The learners can describe two common methods of AD "broadcast" and reception in live performance venues	basic		1	
Competence 6b	Learners know what information to select/prioritise in the AD script (for instance, characters, facial expressions, spatio-temporal setting)	LO7: 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)	basic	1	1	Unit 3: Content selection
Competence 6c	Learners know how much detail to include in their AD script	LO8: Learners can distinguish between more important and less important information in live AD, as regards for example characters, settings and actions.	basic	1	2	
Competence 6f	AD scripting	LO9: The learners can write an AD script for a live performance and defend their choices	basic	2	10	Unit 4: Scripting
		LO10: The learners can write a commentary defending the choices in their live AD script with reference to relevant literature	advanced	1	10	
Competence 6e	AD improvisation	LO11: The learners can adapt their script to accommodate the unexpected	basic	2	4	
Competence 13	Ability to lead a touch tour	LO12: The learners can explain the purpose of a touch tour for live events in their country	basic	1	2	Unit 5: Touch tours
		LO13: The learners can compile an appropriate wish list of items desired for a touch tour for a specified production	basic	1	2	
		LO14: The learners can lead a group of visually impaired people (with sighted companions) along a specified route, successfully negotiating hazards and	basic	2	1	

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		keeping the group together				
Competence 5	Knowledge of the workflow and identification of the different people involved in the ADproduction process	LO15: The learners can create a timeline identifying everyone involved in producing a live AD at each stage of the process	advanced	1	2	Unit 6: Workflow
Competence 8	Knowledge of the parameters for a high-quality AD end product and skills for assessing/editing the AD	LO16: The learners can list 6 macrocriteria on which quality in live AD can be evaluated and 2 deviations from each of those criteria	basic	1	8	Unit 7: Evaluation
		LO17: Learners can exemplify how AD requirements (in terms of content, scriptwriting, workflow and technical issues) differ depending on genre,number in the cast, performance space	basic	1	8	Unit 1: Live performances
		LO18: The learners can deliver constructive criticism of their own and other people's AD	basic	1	4	Unit 7: Evaluation
		LO19: The learners can amend their own work in response to peer/teacher/user evaluation or feedback	basic	1	6	
Competence 3 and 6a	Specialised knowledge of Dance AD	LO20: The learners can employ technical terms and explicitation to write AD suitable for ballet or other dance forms	advanced	3	10	Unit 8: Dance
Competence 3 and 6a	Specialised knowledge of Opera AD	LO21: The learners can combine AST and descriptive language to write AD suitable for opera	advanced	1	3	
Competence 9	Compiling an Audio Introduction for a live performance	LO22: The learners can construct descriptions of characters and settings for an audio introduction for a live performance	basic	1	12	Unit 9: Audio introduction

		LO23: The learners can collaborate to write an audio introduction for opera, incorporating information from the printed programme such as a synopsis divided between Acts	basic	1	8	
Competence 11	Willingness to stay abreast	LO24: Learners can summarise and evaluate new developments related to AD for live performances, such as integrated AD	advanced	1	12	Unit 10: Innovation

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1. Live performances (LO1, LO2, LO3, LO17)
2. Technical skills (LO4-5-6)
3. Content selection (LO7, LO8)
4. Scripting (LO9, LO10, LO11)
5. Touch tours (LO12, LO13, LO14)
6. Workflow (LO15)
7. Evaluation (LO16, LO18, LO19)
8. Dance (LO20, LO21)
9. Audio introduction (LO22, LO23)
10. Innovation (LO24)

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MODULE 4 – (SEMI-) LIVE OR RECORDED AD FOR STATIC ARTS AND ENVIRONMENTS | 6 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 3	Students know what static arts and environments are	LO1: Students can identify and define static arts (museum artefacts, paintings, ancient buildings, important landmarks, etc)	basic	1	4	Unit 1: Static arts
Competence 6a	General knowledge of museums and their accessibility features	LO2: Students can display basic knowledge of different types of museums, architectural works, important landmarks, etc	basic	2	8	Unit 2: Museums
Competence 6a		LO3: Students can recognise the hybridiy and complexity of modern museums (i.e. collect and preserve objects as well as catering for education and promotion e.g. via bookshop, restaurant, etc)	basic			
Competence 6a		LO4: Students can assess the need for the various forms of access to be provided in museums (e.g. audio description and tactile exploration for the blind (with or without human guide), audio-guide for use of sighted and non-sighted patrons, large letter documentation...	basic	2	8	
Competence 6	Students know how to approach AD for static arts and environment	LO5: Students can recognize linguistic and textual features of existing ADs for static arts and environment	basic	3	12	Unit 3: AD for static arts

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Competence 6a		LO6: Students can analyse and criticize existing ADs for static arts and environment	basic			
Competence 5 and 8	Students prepare to create ADs of static arts, etc	LO7: Students can collaborate with peers and VIPS in criticising and, where necessary, amending existing ADs	basic			
Competence 6c		LO8: Students can implement strategies for formulating AD of visual (vs written or spoken) art (i.e. describing specific art forms e.g. painting, sculpture, installations, multimedia art, architecture, etc)	basic	2	8	Unit 4: Strategies
competence 8		LO9: Students can edit and assess own draft AD of an artwork of their own choice and the draft AD of others	basic			
Competence 2, 6a and 13	General knowledge of (semi-) live or recorded AD for static arts and environments	LO10: Students can explain the difference between live and recorded AD in terms of AD writing and delivery strategies	basic	4	16	Unit 5: Live & recorded
Competence 4 and 13		LO11: Students can use the technological tools for delivering AD in museums including the recording of audio guides for exclusive use or for use together with a human guide	advanced			
Competence 6c		LO12: Students can implement strategies for formulating AD of directions regarding museum layout, spaces, auditoria, lobbies, etc	basic	4	16	Unit 6: AD directions
Competence 6b		LO13: Students can implement strategies for prioritizing and ordering information in AD regarding all aspects of visual art and mobility	basic			
Competence 6		LO14: Students can judiciously identify which items are suitable for audio and/or tactile description i.e.	basic	4	16	Unit 7: Tactile exploration

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		tactile exploration of museum artifacts				
Competence 8	Students know how to contact stakeholders	LO15: Students know how to contact and collaborate effectively with relevant museum staff and VIPS to acquaint themselves with the items in the collection and gain useful information, e.g. about what can be included for tactile exploration	basic			Unit 9: Stakeholders
Competence 6		LO16: Students can construct a coherent descriptive tour of a museum or other environment such as a heritage site	basic			Unit 8: Descriptive tours
Competence 6		LO17: Students master a basic knowledge of the theory and practice of tactile exploration for exhibitions and museums	advanced	6	24	Unit 7: Tactile exploration
All competences combined	Student is acquainted with theoretical research in the field of museum AD	LO18: Students can apply elements of theoretical research to their work	advanced			Unit 10: Research
All competences combined		LO19: Students can conduct research into various aspects of museum AD	advanced			
Competence 11	Staying abreast	LO20: Students can research new developments related to AD for live performances	advanced	2	8	

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1. Static arts (LO1)
2. Museums (LO2, LO3, LO4)
3. AD for static arts (LO5-LO6-LO7)
4. Strategies (LO8, LO9)
5. Live & recorded (LO10, LO11)
6. AD directions (LO12, LO13)
7. Tactile explorations (LO14, LO17)
8. Descriptive tours (LO16)
9. Stakeholders (LO15)
10. Research (LO18, LO19, LO20)

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MODULE 5 – ADDITIONAL SERVICES | 3 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 10	Students know what audio subtitling is and the scenarios in which AST is used	LO1: Students can define what AST is and describe its main features	basic	2	8	Unit 1: Audio subtitling
		LO2: Students can identify different types of audio subtitles and relate them to text on screen	basic			
		LO3: Students can identify the technology needed to produce audio subtitles	basic			
	Students know about AST standards and norms	LO4: Students can identify different types of recommendations related to AST	basic	2	8	
	Students know how to write, adapt and deliver AST	LO5: Students can create audio subtitles to be integrated in an audio description	basic	5	20	
		LO6: Students can defend and justify the audio subtitles they have created	basic			
		LO7: Students can deliver audio subtitles to be integrated in an audio description with appropriate voicing	advanced			
		LO8: Students can summarise research on audio	advanced	2	8	

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		subtitling				
		LO9: Students can evaluate the impact of research on AST on their practice	advanced			
	Students know what voice-over is and when it is used (different scenarios)	LO10: Students can define what voice-over is and describe its main features	basic	2	8	Unit 2: Voice-over
		L11: Students can identify the challenges of incorporating AI, AD and AST in a voiced-over content	basic			
	Students know what dubbing is and when it is used (different scenarios)	LO12: Students can define what dubbing is and describe its main features	basic	2	8	Unit 3: Dubbing
		LO13: Students can identify the challenges of incorporating AI, AD and AST in a dubbed content	basic			

1. Audio subtitling (LO1, LO2, LO3, LO4, LO5, LO6, LO7, LO8, LO9)
2. Voice-over (LO10, LO11)
3. Dubbing (LO12, LO13)

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MODULE 6 – OTHER TECHNICAL ISSUES, DEVELOPMENTS AND CHANGE | 3 ECTS

This module builds on some of the LO's mentioned in the introductory module 1. It is advised to always include the basic LO's in any course you design based on the ADLAB PRO curriculum.

Main competence from framework	Domain specific subcompetence	Learning outcomes	Level	Suggested hours: Face-to-Face	Suggested hours: Homework	Units
Competence 12	Students know about the different technological possibilities for consuming and delivering AD, AI and AST	LO1: Students can identify the technological possibilities for consuming AD, AI and AST	basic	1	4	Unit 1: Technology: consumption
		LO2: Students can summarise research on the technological possibilities for consuming AD, AI and AST	advanced	1	4	Unit 2: Technology: delivering
		LO3: Students can identify the technological possibilities for delivering AD, AI and AST	basic			Unit 1: Technology: consumption
		LO4: Students can summarise research on the technological possibilities for delivering AD, AI and AST	advanced			Unit 2: Technology: delivering
	Students know the challenges of translating AD and they are aware of how machine translation and text-to-speech technologies can be integrated in the AD process	LO5: Students can identify the requirements for the translation of AD	basic	4	16	Unit 3: Translation

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		LO6: Students can define what translation memories, machine translation and post-editing are and their main features	basic			
		LO7: Students can discuss the implementation of translation memories, machine translation technologies and post-editing in the AD process	basic			
		LO8: Students can define what text-to-speech technologies are and their main features	basic	2	8	Unit 4: Text-to-speech
		LO9: Students can discuss the implementation of text-to-speech technologies in the AD process	basic			
		LO10: Students can evaluate the impact of research on MT and TTS technologies in the AD process	advanced			
	Students know what crowdsourcing is and how it can be implemented in AD	LO11: Students can define what crowdsourcing is and its main features	basic	2	8	Unit 5: Crowdsourcing
		L12: Students can discuss the implementation of crowdsourcing in the AD process	basic			
	Students know about new domains of application for AD and about new audiences	LO13: Students can explain the application of AD in new domains of application (e.g. teaching)	basic	2	8	Unit 6: New services and audiences
		LO14: Students can explain the usefulness of AD for new and diverse audiences	basic			
		LO15: Students can discuss possible hybridisations of AD with other existing access services	basic			

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		LO16: Students can explain how research supports additional applications of AD	advanced			
	Students know about how to create accessible productions	LO17: Students can define what accessible filmmaking is and how the concept of accessibility can be applied to film and other fields	basic	1	4	
		LO18: Students can cooperate with others when creating an accessible production	basic	2	8	
		LO19: Students can explain how audio descriptions should be integrated in an accessible filmmaking process	advanced			Unit 7: Accessible productions
		LO20: Students can list the main research outputs in the field of accessible filmmaking	advanced			
		LO21: Students can evaluate the impact of accessible filmmaking research on AD	advanced			

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1. Technology: consumption (LO1, LO3)
2. Technology: delivering (LO2, LO4)
3. Translation (LO5, LO6, LO7)
4. Text-to-speech (LO8, LO9, LO10)
5. Crowdsourcing (LO11, LO12)
6. New services and audiences (LO13, LO14, LO15, LO16)
7. Accessible productions (LO17, LO18, LO19, LO20, LO21)

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