



Module 1

Unit 1

Tasks

Task 1: Multiple choice	2
Task 2	5
Task 3	7
Task 4	9

Module 1

Unit 1: Audiovisual texts

Task 1: Multiple choice¹

Question 1

Audiovisual texts

- a) make use of words, images and sounds to tell their story in equal proportions.
- b) make use of words, images and sounds to tell their story but the dominant mode may vary.
- c) make use of images and sounds, occasionally supported by words, to tell their story.
- d) make mostly use of images, supported by words and sounds, to tell their story.

2

Question 2

The visual channel conveys

- a) the visual non-verbal mode or visual action and effects.
- b) the visual-verbal mode and the visual action.
- c) the visual non-verbal mode and the visual verbal mode or text on screen.
- d) the visual non-verbal mode and the visual background images.

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

Question 3

Different types of cultural products other than film

- a) may have audiovisual components if they are produced for TV.
- b) may have audiovisual components if they are produced for TV, theatre or opera.
- c) may have audiovisual components if they are produced for TV, theatre or opera but not for museums or exhibitions.
- d) may have audiovisual components no matter what context they are produced for.

Question 4

The AD is usually added to the finished audiovisual text, and since its target audience has access only to the auditory channel

- a) the AD interacts with the aural-verbal and visual-verbal modes, to create a new coherent text.
- b) the AD interacts with the aural-verbal and aural non-verbal modes, to create a new coherent text.
- c) the AD interacts with all different modes to varying degrees, to create a new coherent text.
- d) the AD interacts with the aural-verbal and the visual non-verbal modes, to create a new coherent text.

Question 5

AD helps persons with sight loss recreate the multimodal textual links of audiovisual products, allowing them to enjoy them

- a) because it provides them with information that allows them to fill the visual and aural gaps in the narrative to which they would otherwise have only partial or no access.
- b) because it provides them with information that allows them to fill the visual gaps in the narrative to which they would otherwise have only partial or no access.
- c) because it provides them with information that allows them to fill the visual non-verbal gaps in the narrative to which they would otherwise have only partial or no access.
- d) because it provides them with information that allows them to fill the most important visual gaps in the narrative to which they would otherwise have only or no partial access.

Module 1

Unit 1: Audiovisual texts

Task 2

Aim(s):

- Learners can identify in a short clip how the different film modes contribute to telling a story audiovisually and what kind of information they may convey.
- Learners can identify in a short clip which pieces of information may not be accessible to a visually impaired audience.

Grouping: in pairs.

Approximate timing: 30 minutes.

Material and preparation needed:

- Additional video 1.

Development:

1. This task involves watching Additional video 1 taken from *The Snows of Kilimanjaro* (King, 1952).
2. First summarize the story the clip tells: where does the action take place, who are the actors and other creatures that play a role in it and what kind of problem does the protagonist, Harry, appear to be facing. Discuss with one of your peers and take notes.
3. Then retrace your steps, watch the clip again and try to find out which film mode tells you what. In other words, identify what you find out through the images, the sounds, the music and the dialogues respectively. Take notes while you watch the clip and discuss your findings with one of your peers.

4. Retrace your steps once again and list what information would not be accessible for persons with sight loss. Refer to Core video 1 and identify which of the different film modes will definitely or may potentially pose problems. Take notes while you watch the clip and discuss your findings with one of your peers.
5. Finalise your joint notes and present your findings in class as a basis for a class discussion.



Module 1

Unit 1: Audiovisual texts

Task 3

Aim(s):

- Learners can analyse a film clip and render it in a simple multimodal transcription.
- Learners can identify the different filmic modes and disentangle their most basic narrative functions in the multimodal transcription.
- Learners can identify which gaps in the narrative need to be filled by the AD and list the information that needs to be included.

Grouping: individual.

Approximate timing: 4 hours (including reading).

Material and preparation needed:

- Additional video 1.
- Outcome of the discussion of Task 2.
- Remael, A. and Reviere, N. (2018). Multimodality and audiovisual translation. Cohesion in accessible films. In L. Pérez-González (ed.), *Routledge Handbook of Audiovisual Translation* (pp.260–280). London & New York: Routledge.

Development:

1. Read the article “Multimodality and audiovisual translation” (Remael & Reviere 2018). The article studies how multimodal cohesion, i.e. the intersemiotic cohesion that keeps a filmic story together, can be maintained in audiovisual productions with AD and/or subtitling for the deaf and hard of hearing (SDH). Pay special attention to the

- multimodal transcriptions it contains (e.g. table 17.1) and draw up a similar multimodal transcription of Additional video 1.
2. Your multimodal transcription does not need to be identical to the one in Remael & Reviers. The purpose of a multimodal transcription is to render an audiovisual scene or part of a scene in writing, allowing for a detailed analysis of its narrative modes and their functioning.
 3. Your transcription must have a column for each of the film modes that contribute to the creation of the story the short clip tells and one additional one for rendering the information an AD of the clip would have to contain. You can ignore the column for SDH that features in the multimodal transcriptions in the article since we are not dealing with SDH here.
 4. Think about how many columns you need. Indicate at the top of each column what information it will contain and write a transcription of the clip. Use your notes and input from the discussion of Task 2. When your transcription is ready, fill in the column you have reserved for the AD, detailing the information it should contain and indicating more or less when it should be given. Use the example from Remael & Reviers as a reference: the way the columns are structured indicates what happens simultaneously in the film and hence also when what should ideally be described.
 5. Hand in your work for correction.

Module 1

Unit 1: Audiovisual texts

Task 4

Aim(s):

- Learners can name and discuss the challenges an audiovisual text poses for people with a visual impairment.
- Learners can name and discuss what challenges AD must overcome for it to function as an integrated component of an audiovisual text.

Grouping: class discussion.

Approximate timing: 30 minutes.

Material and preparation needed:

- Input from Tasks 1,2,3 and the Core video.

Development:

The discussion is prepared at home: all the learners revisit the work they have done on Tasks 1 to 3. Then a class discussion is organized on the basis of the following questions, which can be further expanded or adapted by the trainer.

1. Why is an audiovisual text also called a multimodal text?
2. What is the purpose of a multimodal transcription? How can it be useful? What may be some of the disadvantages of multimodal transcriptions?
3. Why is it important to study how the different modes of an audiovisual text interact?
4. What kind of information, conveyed by which mode or modes is not accessible to persons with sight loss?

5. What kind of information, conveyed by which mode or modes may be only partially accessible to persons with sight loss?
6. What kind of information would you certainly include and what kind of information would you tend to leave out and why?
7. How would you go about deciding what needs to be included in the AD of a narrative film?
8. Once you have decided what needs to be included, what additional problems may arise?
9. What, according to you, is the biggest AD challenge?

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.

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