Module 1

Unit 4

Tasks

Module 1
Unit 4: Additional services
Task 1: Multiple choice[1]

Question 1

Some productions present additional challenges and require additional services,

a) these services always involve some form of interlinguistic translation that complements the AD.

b) these services always involve some form of intersemiotic translation that complements or replaces the AD.

c) these services always involve some form of translation that transforms the AD into a different hybrid text type.

d) these services always involve some form of translation that complements or sometimes replaces the AD.

Question 2

Audio-introductions are quite common in the theatre

a) where they replace touch tours and provide content-related and practical information about the play and the venue, functioning quite independently of the AD.

b) where they can be combined with touch tours and provide content-related and practical information about the play and the venue, functioning quite independently of the AD.

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

c) where they can be combined with touch tours and provide content-related and practical information about the play and the venue that cannot be included in the AD.

d) where they replace touch tours and provide content-related and practical information about the play and the venue that cannot be included in the AD.

Question 3

Audiovisual productions have become increasingly mobile as they travel from country to country and they have become increasingly multilingual.

a) This causes additional challenges for accessibility, however, audio subtitling supplies a full or partial aural rendering of the subtitles or surtitles with a given production, which themselves provide a translation of multilingual or foreign-language dialogues in the cinema, on TV or at the theatre/opera, in between the audio description.

b) This causes additional challenges for accessibility, however, ADs in English are routinely supplied with productions in other languages, be it for the cinema, TV or the theatre/opera, since English has become a true lingua franca.

c) This causes additional challenges for accessibility, however, subtitling or surtitling solves this problem since it provides a translation of multilingual or foreign-language dialogues of a given production at the bottom or the top of the screen, in the cinema, on TV or at the theatre/opera.

d) This causes additional challenges for accessibility, however, audio subtitling supplies a full aural rendering of the subtitles or surtitles, which themselves provide a translation of multilingual or foreign-

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language dialogues of a given production in the cinema, on TV or at the theatre/opera, in between the audio-description.

Question 4

Both audio introductions and audio sub/surtitles are quite common in the theatre and opera today, however

a) they are seldom combined, as this would be too taxing for both the translator and the audience.

b) they serve completely distinct functions and can therefore be implemented entirely independently of each other.

c) the use of one automatically implies the use of the other, since they are completely complementary and cannot function independently.

d) the way in which they are used and combined, or not, will differ considerably from performance to performance.

Question 5

"Tactile exploration" and "touch tours" are two terms that

a) refer to the same type of tactile accessibility service, one that is used at theatres, operas and museums, and functions independently of AD, so the two terms can be used interchangeably.

b) refer to comparable types of tactile accessibility services, that are used at theatres, operas and museums, and function independently of AD, but are put to use in different stages of a production or guided tour.

c) refer to comparable types of tactile accessibility services, that are used at theatres, operas and museums and are both combined with a tailor-made kind of AD, but are put to use in different stages of a production or guided tour.

d) refer to comparable types of tactile accessibility services, whereby tactile exploration refers to a service provided by museums and touch tours refers to a service provided by theatres and opera houses. However, they are both combined with a tailor-made kind of AD.

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Task 2

Aim(s):

- Learners can identify the challenges that multilingual and foreign language productions pose to people with visual impairment.
- Learners can suggest solutions for overcoming such linguistic barriers.
- Learners can demonstrate and discuss, with concrete examples, how their solutions would work.

Grouping: pairs (and class).

Approximate timing: 4 hours (depending on the number of scenes to be analysed).

Material and preparation needed:

- Short multilingual fiction film (or excerpts from such a film) that was shot mostly in the mother tongue of the learners, but that has foreign language scenes and that is subtitled in their mother tongue.
- Short introduction to the genre of the film and its main themes and characters and/or a synopsis of the film.
- An example of a multimodal transcription.

Development:

1. Learners watch the short multilingual film provided by the teacher. It was shot mostly in their mother tongue but has foreign language scenes, subtitled in their mother tongue.

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2. Learners are asked to imagine that an AD were to be provided with this film. Some of the foreign language scenes in the film would still not be accessible to persons with sight loss who are speakers of their mother tongue. However, for financial or technical reasons, it is not possible to provide audio subtitling with different voices.

3. Learners watch the film again in pairs and identify the foreign language passages that people with sight loss would not be able to access through the subtitles. They number the scenes and draw up a list.

4. Learners organise their data in a table or multimodal transcription, using as many columns as needed to enter the information provided through different audio and visual channels of the film. Learners are asked to analyse, on the one hand, which other film modes in these scenes (or a number of scenes) contribute to the narrative, supporting the dialogues, and on the other hand, which verbally conveyed information the audience would be sure to miss.

5. Learners identify which dialogues may not be important and may be ignored and justify their decision.

6. Learners identify which dialogues are essential and must be made accessible somehow and justify their decision.

7. Learners are asked to offer two solutions, or a combination of two solutions, for rendering that content accessible.

8. Learners have to demonstrate by way of example how their solution(s) would work on the basis of one or two scenes that they discuss in detail: what information must somehow be conveyed and how will they do that? To what extent can they rely on context or other film modes? Laerners summarise their findings in a PowerPoint presentation and discuss them in class.

Additional comments:

1. The trainer will need to determine how many scenes must be analysed. The trainer can also opt to have the learners write a paper rather than do a PowerPoint presentation.
2. Ideally, learners should be able to watch the film on a large screen first and on their computers subsequently, for the analysis.
3. Task 2 handout should contain

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Task 2: Handout

Information about the film or synopsis, as indicated above.

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Task 3

Aim(s):

- Learners can define what an audio introduction is and describe its different constituents.

- Learners can evaluate to what extent an audio introduction is relevant.

- Learners can identify the type of information that must be included in the general audio introduction for a theatrical play or opera, with a focus on the setting.

Grouping: individual.

Approximate timing: 60 minutes.

Material and preparation needed:

- Stills from a theatrical performance, showing the setting of the opening scene, preferably from different angles, providing both an overview and details of the props on stage. Ideally, the learners should be able to upload the stills on their individual computers.

- An audio introduction (on paper or electronically) that is not entirely adequate in some respect, for instance, because it does not mention certain symbolic props on the stage, does not mention the dimensions of the stage, does not state that the setting aims to evoke a specific historical period, does not mention the lighting (if this is important), etc.

- A handout with some background information about the play that is important for the introduction, such as its main themes, the period it is meant to suggest, etc.

Development:

1. Learners read the information about the play/opera.
2. Learners study the stills of the setting for the opening scene of the play/opera.
3. Learners read the audio introduction that the trainer has provided, focusing on the description of the setting.
4. Learners draw up a list of the information relating to the setting of the play that the audio introduction includes.
5. Learners draw up a list of items that they feel the audio introduction does not describe adequately and explain their view.
6. Learners draw up a list of items that they feel the audio introduction fails to describe and explain why they think they should be described.
7. Learners draw up a list of items that the audio introduction describes in too much detail and explain why they think that is the case.

Additional comments:

The exercises can be expanded to include other visual aspects of the play or opera that are usually included in an audio introduction.

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Task 3: Handout

1. Relevant background information about the play.

2. The transcription of the audio introduction that is to be analysed critically (if it is not provided electronically).

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Aim(s):

- Learners experience first-hand that tactile exploration must be complemented with AD to render the tactile experience complete.
- Learners can identify on the basis of their experience what type of information the AD must supply on the basis of a number of concrete examples.

Grouping: class (group of maximum 10).

Approximate timing: 90 minutes.

Material and preparation needed:

- Access to a museum that offers tactile exploration of art works (e.g. sculptures or paintings) and permission from the curator to explore their tactile offer with a group of accessibility students.
- A number of selected artworks that can be touched equal to the number of participants.
- Blindfolds.

Development:

1. Blindfold the person/learner who is about to explore the art work manually and guide him or her to the location of the art work.
2. Allow the learner to explore the art work. As (s)he does so, (s)he describes what (s)he feels. The other participants make notes, jotting down the core components of the description.

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3. The learner takes off his/her blindfold. The learner verbalizes his/her experience, comparing the tactile and visual experience of the object. This is complemented by the notes the other participants have taken.

4. The exercise is repeated with other participants.

5. The group retires to a room provided by the museum (or returns to its home base) and discusses the ways in which the tactile experience can and must be complemented by AD, based on their concrete experiences.

6. The group listens to the interview with Dorothy and Lesley, two persons with sight loss, who discuss their experience with touch tours to wind up the task. It is available in the additional videos in this unit.

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