



Module 3

Unit 1

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Module 3

Unit 1: AD of live events

Task 1: Multiple choice¹

Question 1

Making a live performance accessible for persons with sight loss (PSL) includes the following elements:

- a) audio introduction, access information, touch tour.
- b) audio introduction, access information; touch tour; dynamic AD script.
- c) touch tour; dynamic AD script, captions.
- d) audio introduction, access information; touch tour; dynamic AD script, captions.

Question 2

Which of the following is unique to the audio description of a live event (not shared with recorded AD for screen)? Description of:

- a) characters.
- b) spatiotemporal setting.
- c) audience reaction.
- d) lighting.

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

Question 3

Why might the AD of a live event need to be improvised?

- a) A describer of live events doesn't need to write a script.
- b) Actors like to change their stage business or the performance might be stopped if the set breaks down, or because of accident or injury to an actor.
- c) The AD sounds more exciting if it's improvised.
- d) Actors like to change their stage business to catch the describer out.

Question 4

Which of the following is true for the AD of live events?

- a) A describer of live events always works with the director.
- b) A describer of live events always works alone.
- c) A describer of live events always works with PSL.
- d) A describer of live events may work with a co-describer and receive feedback from the director and PSL.

Question 5

How is the work shared between describers when describing a live event?

- a) The performance will be divided on artistic grounds and the describers will write their description separately and give each other feedback.
- b) Each act always has a separate describer.
- c) One describer will write the audio introduction, the other will describe the show.
- d) One describer will conduct the touch tour. The other will describe the show.

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Task 2

Aim(s):

- Learners can identify which elements are shared with screen AD and which are unique to live performance.

Grouping: pairs or groups.

Approximate timing: 45 minutes in class.

Material and preparation needed:

- Additional video AV_M3_U1_1
- Recommended reading: Fryer, L. (2016) Chapter 3 (pp. 26 – 41) in *An Introduction to Audio Description: A Practical Guide*. London: Routledge.

Development:

1. Learners watch the Additional video of examples of live events.
2. Discussion: Learners comment on which elements of the shows are unique to live events (not shared with screen) in a class discussion. Optionally during the discussion, you can tackle the issue of how different elements are best made accessible (via an audio introduction, at a touch tour or described *in situ*.)

Additional comments:

As a follow-up you can ask learners to read: Fryer, L. (2016) section 3.9 (pp. 34 – 39) and section 2.2 (pp. 15 – 23) in *An Introduction to Audio Description: A Practical Guide*. London: Routledge.



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Task 3

Aim(s):

- Learners can list all the elements included in a described live performance (audio Introduction; access information; touch tour; dynamic AD script).
- Learners can identify which elements are shared with screen AD and which are unique to live performance.

Grouping: pairs or groups.

Approximate timing: 60 minutes.

Material and preparation needed:

- Additional video AV_M3_U1_1.
- Recommended reading: Roofthoof, H., Remael, A., & Van den Dries, L. (2018). Audio description for (postdramatic) theatre. Preparing the stage. *JoSTrans: The Journal of Specialised Translation*, (30), 232-248.
- Recommended reading: Reviers, N. (2013). Audio description and translation studies: a functional text type analysis of Dutch play *Wintervögelchen*. In S. Bruti & E. Di Giovanni. *Audiovisual translation across Europe: an ever-changing landscape*, (pp. 193-208). Oxford: Peter Lang.

Development:

Learners watch the Additional video of examples of live events and answer the following questions:

1. Which of parts of the live performance or the performances shown in the video do you think would be the most challenging to describe?
2. Give three reasons to justify your choice.
3. Which parts of the live performance or the performances shown in the video do you think would require the most improvisation?
4. Give three reasons to justify your choice.
5. Is it sufficient for a describer simply to watch the clips on video? Give three examples of extra information you could glean from watching them live?
6. Choose one clip. List all the things you would need before you could start writing an AD script for this clip.
7. Roofthoof, H., Remael, A., & Van den Dries (2018, p. 236) state: “Meaning can be constructed from the activities of the actor, the appearance of the actor, the theatrical space and its acoustic aspects. Those categories are further divided into sign systems such as linguistic, gestic, costume, props, light, music and so on.” Identify which of these signs are used in a section of the live performance or your chosen clip from the video. Explain what visual information these signs convey and their effect on the sighted audience.
8. If you were asked to write an AD of this clip, list the next steps you would take.

Additional comments:

1. The recommended reading for this task is quite complex and challenging. It may be appropriate to discuss the concepts of semiotics and sign systems in class first.
2. As a follow-up you can ask learners to read: Greer, M. G. (2012). *Mirror Neurons, Theatrical Mirrors and the Honor Code* (pp. 94-115), which can be retrieved from <http://dadun.unav.edu/handle/10171/35869>.



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