



## Module 3

### Unit 4: Scripting

#### Core video transcript

---

## Module 3

### Unit 4: Scripting

#### Transcript

##### Slide 1

Hello. I'm Louise Fryer, from University College, London and Utopian Voices. In this ADLAB PRO video I will give an overview of scripting the AD for live events. This is Unit 4 in Module 3.

##### Slide 2

For plays you'll have the script, but many live performances have no dialogue. You'll have to use non-verbal cues such as action, lighting changes or music and sound effects.

##### Slide 3

There are different ways of working. I'll outline the process for traditional AD which added after the production is complete.

##### Slide 4

Go to watch the performance. Take notes on what the set looks like and how it works; what the characters are wearing and how they move and on anything else you will need to write the audio introduction.

##### Slide 5

The easiest way to script the show itself is with a video of the performance. Arrange this with the company or the venue. Ask for a performance (not a

rehearsal) to be filmed in a single shot from a fixed position with a good view of the whole stage.

### Slide 6

Write your description into the script (if there is one). Make the AD a different font and colour, so it stands out. Keep sentences short and the language vivid.

### Slide 7

Order each phrase so the most important information comes first. Instead of saying “Wearing a splendid gold cloak, the King comes in”, say “The King comes in wearing a splendid gold cloak” - be prepared to cut the word splendid or the whole phrase, if the gap shortens.

### Slide 8

While it is nice to know the visual detail about the cloak, it is not essential to follow the next scene. Prioritise information you need to know, over information that is nice to know. If time was short, you could just say “the King”!

### Slide 9

Use terminology you have set up in your audio introduction for settings, character names, technical terms or movement sequences that there’s no time to describe in full during the show itself.

## Slide 10

Test your draft in a live, non public-facing performance. This is called a “dry run”. You’ll need all the equipment and someone to listen and take notes.

## Slide 11

Whoever’s giving feedback might notice things you didn’t and be able to fill in details that were hard for you to see on the video.

## Slide 13

Use your script as a guide. If an actor does something different each time. Write in options or be prepared to improvise.

## Slide 14

Don’t use the stage directions for your description. They will almost certainly be of the wrong duration, written in the wrong tense and they might not reflect the style of the production.

## Slide 15

“Exit, pursued by a bear” is famous stage direction from Shakespeare’s play *The Winter’s Tale*. Exit is an imperative. The stage direction doesn’t say who exits? It’s a character called Antigonus who has been talking to a baby he’s been ordered to abandon. The bear ensures he doesn’t change his mind and rescue her. So it’s vital anyone listening to the AD knows that the baby is left behind.

## Slide 16

You might say– “putting the baby down, Antigonus races off, chased by a

bear”. At the very least you need Antigonus exits pursued by a bear but is exit the best word? Antigonus might run, dart, creep or flee..

### Slide 17

Pursued there’s nothing wrong with pursued, if that is indeed what happens, although chased might be quicker.

### Slide 18

By a bear. But is the bear real? Is it a projection? Perhaps it is only a sound effect (we hear a bear growling as the actor runs off). You might explain how the bear is portrayed in the Audio Introduction or at the Touch Tour or you might want to keep it a surprise. In the script choose your words carefully to remind your audience of anything you’ve already explained and to reflect what the sighted audience sees.

### Slide 19

There is no single “right” way. The important thing is to consider alternatives.

### Slide 20

Check with the person with sight loss listening to your dry run that you neither said too much, nor left them with questions. The best result is that they’ll want to discuss the production, not the AD.

### Slide 21

That was unit 4 “scripting” in Module 3 “Audio describing live events.”

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.

Neither the European Union institutions and bodies nor any person acting on their behalf may be held responsible for the use which may be made of the information contained therein.

