



## **Module 3**

### **Unit 10**

#### **Tasks**

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## Module 3

### Unit 10: Innovation

#### Task 1: Multiple choice

##### Question 1

How does traditional AD contravene the principals of universal design?

- a) Because it is usable by all people, to the greatest extent possible, without the need for adaptation or specialized design.
- b) Because it requires post hoc adaptation.
- c) Because it is not used by all people.
- d) Because it is a form of abusive translation.

##### Question 2

What are the main innovations in AD for theatre?

- a) Creating integrated AD that is open.
- b) Allowing persons with sight loss (PSL) to use their own headphones for closed AD.
- c) Using WiFi for open AD.
- d) Avoiding the need for a “line of sight” between the stage and the AD user.

### Question 3

Which of the following characterises integrated AD?

- a) It is pre-recorded.
- b) It is closed and objective or neutral; it is created collaboratively once the performance has been finished.
- c) It is written by Maria Oshodi.
- d) It is inclusive (open and heard by all); subjective or non-neutral; considered from the start; and created collaboratively.

### Question 4

When is the best time to record the AD for a live performance?

- a) This is a trick question. AD for a live performance is always delivered live.
- b) At the dry run.
- c) Before the dry run in a quiet studio.
- d) During a performance.

### Question 5

How does integrated AD affect the workflow?

- a) The describer gets involved later in the process.
- b) The process is quicker, as the access is considered from the very beginning.
- c) The describer gets involved earlier, as the access is considered from the very beginning.
- d) The describer has more responsibilities.

## Module 3

### Unit 10: Innovation

#### Task 2

##### Aim(s):

- Learners can summarise and evaluate new developments related to AD for live performances, such as integrated AD.

**Grouping:** individual or groups of two or three.

**Approximate timing:** At home: 60 mins reading and preparation prior to the class. In class: 10 minutes per person or per group with 15 minutes discussion time.

##### Material and preparation needed:

- Additional video for Unit 10 (AVM3\_U10\_1).
- Recommended reading: Cavallo, A. (2015). Seeing the word, hearing the image: the artistic possibilities of audio description in theatrical performance. *Research in Drama Education: The Journal of Applied Theatre and Performance*, 20(1), 125-134.
- Recommended reading: Fryer, L. & Cavallo, A. (2018). Integrated Access Inquiry 2017-18 Report. *Extant*, retrieved from [extant.org.uk/docs/uploads/Extant\\_Integrated\\_Access\\_Report\\_2018\\_Full\\_Length.docx](http://extant.org.uk/docs/uploads/Extant_Integrated_Access_Report_2018_Full_Length.docx)

## Development:

Ask learners to read relevant articles about developments in live AD and give a presentation or write a report.

## Additional comments:

As a follow up, learners could discuss ways in which AD could have been integrated into *The Phantom Bantam of the Opera*.

## Further reading

1. Fryer, L. (2018). The independent audio describer is dead: Long live audio description! *Journal of Audiovisual Translation*, 1(1), 170-186.
2. Udo, J. P., & Fels, D. I. (2009). From the describer's mouth: reflections on creating unconventional audio description for live theatre. *Ted Rogers School of Information Technology Management Publications and Research*, paper 21. Retrieved from <https://digital.library.ryerson.ca/islandora/object/RULA%3A404/datastream/OBJ/view>
3. Naraine, M. D., Fels, D. I., & Whitfield, M. (2018). Impacts on quality: Enjoyment factors in blind and low vision audience entertainment ratings: A qualitative study. *PloS one*, 13(12).
4. Udo, J. P., & Fels, D. I. (2010). The rogue poster-children of universal design: Closed captioning and audio description. *Journal of Engineering Design*, 21(2-3), 207-221.

5. Udo, J. P., Acevedo, B., & Fels, D. I. (2010). Horatio audio-describes Shakespeare's Hamlet: Blind and low-vision theatre-goers evaluate an unconventional audio description strategy. *British Journal of Visual Impairment*, 28(2), 139-156.



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