



Module 5

Unit 3

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Module 5

Unit 3: Dubbing

Task 1: Multiple choice¹

Question 1

What are the main audiovisual transfer modes?

- a) Dubbing and subtitling.
- b) Dubbing, subtitling and voice-over.
- c) Subtitling and voice-over.
- d) Revoicing, dubbing, voice-over and subtitling.

Question 2

What is the main feature of the language of dubbing?

- a) It is planned and does not aim to sound natural.
- b) It is spontaneous.
- c) It is a prefabricated orality.
- d) None of the above is true.

Question 3

What types of synchronies are there in dubbing?

- a) There is no synchronisation in dubbing.
- b) Lip synchronisation, isochrony and kinetic synchrony.
- c) Lip synchronisation.
- d) Lip-synchronisation and isochrony.

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

Question 4

What tasks are involved in the creation of a written dubbing script?

- a) Translating.
- b) Translating and synchronising.
- c) Translating, synchronising and spotting.
- d) Translating, synchronising, spotting and revising.

Question 5

Only one of the following statements is true. Which one?

- a) Dialogues in dubbed versions always reproduce literally the original ones.
- b) Audio describers creating an audio description for a dubbed production should watch the original content, not the dubbed one.
- c) The expert in charge of synchronisation uses symbols on the written script.
- d) Dubbing countries include Spain, Italy, Germany, France and Portugal.

Module 5

Unit 3: Dubbing

Task 2

Aim(s):

- Learners can identify the main challenges of dubbing.

Grouping: individual and group.

Approximate timing: 60 minutes in class.

Material and preparation needed:

- An original film excerpt and its dubbed version in the learners' language.

Development:

1. Learners watch the original content and then the dubbed version and take notes of the main changes and the motivation for these changes (individual activity).
2. Group discussion in class on the challenges of dubbing in terms of (a) synchronisation, (b) language features, and (c) voicing.

Additional comments:

As a follow-up you can ask learners to read Matamala, A. (2010).

Translations for dubbing as dynamic texts: strategies in film synchronisation. *Babel*, 56(2), 101-118. doi:

<https://doi.org/10.1075/babel.56.2.01mat> <https://ddd.uab.cat/record/117063>

Module 5

Unit 3: Dubbing

Task 3

Aim(s):

- Learners can identify the challenges of incorporating audio introductions, audio description and audio subtitles in a dubbed content.

Grouping: individual and group.

Approximate timing: 30 minutes in class.

Material and preparation needed:

- Previous to the class, learners watch a dubbed production of their choice at home.

Development:

1. Learners watch a dubbed content at home individually and take notes on the challenges of incorporating audio introductions, audio description and audio subtitles in a dubbed content in relation to original and voiced-over productions.
2. Group discussion in class on how creating audio description, audio introductions and audio subtitles could differ in dubbed productions from original and voiced-over productions.

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