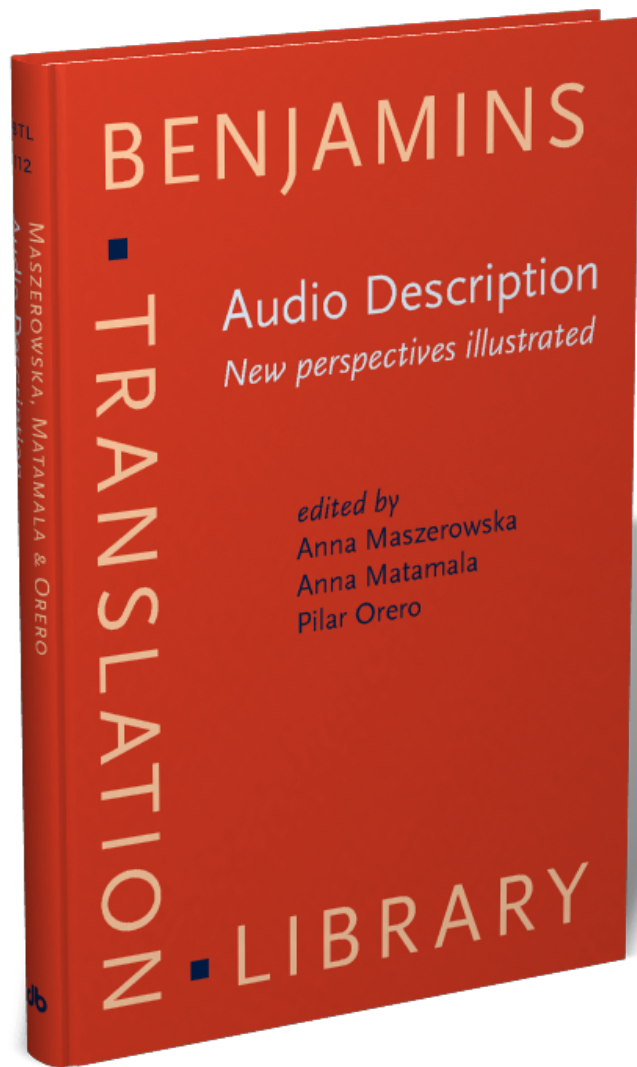


The ADLAB Book



Where did the idea come from?



Where did the idea come from?

Co-product (vs. objective) of **WP2**

WP2 = "**Text analysis & development**"

Leader: UAB

Coord.: P. Orero

"Under WP2 all partners will carry out extensive text analysis on [...] 'virgin' texts that could be suitable material for AD. [...] When the analyses are satisfactorily completed and confronted it will be possible to **draw conclusions as to potential best practices**, leading to the preparation of material for extensive testing (WP3)"

The working material



Lisbon meeting, 25^o October 2012

The working material

Inglorious Basterds

(Q. Tarantino, 2008)

COMPLEX

- multilingual
- witty editing
- contains various genres
- contains various "texts"
- etc.

The working material



The working material

Inglorious Basterds

(Q. Tarantino, 2008)

>>> **crisis points**

Matrix

Characters

- Character/speaker identification
- Characters in a dialogue: how to announce the exchange of looks/speech sequences?
- Naming of characters
- A character identified so far by his/her appearance is now called his/her name
- The same character in different settings at once
- Anticipation
- Off-screen/obscured characters
- Complex scenes with a lot of characters

Spatio-temporal characteristics

- Sudden scene changes
- Off-screen characters to be placed in the filmic space (e.g., the scene at the bar when the Nazi soldier is talking to Aldo who is still upstairs)
- Times of the day/seasons
- Ambiantation

on Hanna's foot and it fits)

- When Donny is killing the Nazi with the bat and shouting victory afterwards
- The "3" gesture
- The swastika symbol reappearing along the film

Text on screen

- Logos: "Universal Picture", "The Weinstein Company"
- Opening credits
- Closing credits
- Title
- Inserts/intertitles
- The "Inglourious Basterds" inscription on the rifle
- Names captioned
- Maps
- Newspaper clippings
- Cinema lettering
- Shoshanna's passport
- The cards used in the card game
- The napkin Bridget von Hammersmark signed and kissed
- An arrow pointing at Martin Bormann together with the caption of his name
- An arrow pointing at Hermann Goering together with the caption of his name
- Subtitles

The Matrix

Text on screen

Music and sounds

Intertextual relations

Cultural references

Secondary elements

Gestures and facial expressions

Cinema techniques

Spatial temporal features

Characters

Language

Chapter template

Each chapter follows the same structure > template:

- Introduction
- Analysis of the examples
- Theory and bibliography
- AD strategies: alternative possibilities
- Concluding remarks

>>>

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Audio Description

New perspectives illustrated

Edited by Anna Maszerowska, Anna Matamala and Pilar Orero

Universitat Autònoma de Barcelona

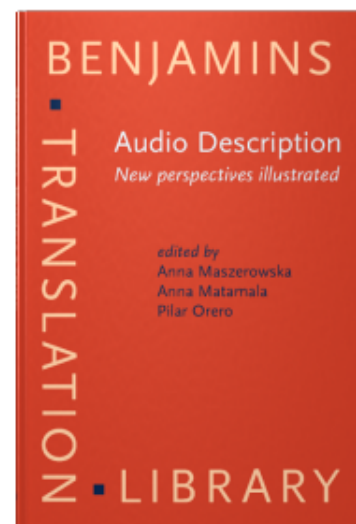
Audio description (AD) is a narrative technique which provides complementary information regarding the where, who, what and how of any audiovisual content. It translates the visuals into words. The principal function of this ad hoc narrative is to make audiovisual content available to all: be it a guided city tour of Barcelona, a 3D film, or a Picasso painting. Audio description is one of the younger siblings of Audiovisual Translation, and it is epigonic to the audiovisual translation modality chosen. This book is the first volume on the topic written in English and it brings together an international team of leading audio description teachers, scholars, and practitioners to address the basic issues regarding audio description strategies. Using one stimulus, Quentin Tarantino's film *Inglourious Basterds* (2009), the authors analysed what, when, where and how to audio describe. The book is written in a collaborative effort, following a bottom up approach. The many issues that surfaced in the process of the analysis were grouped in broader categories represented in the ten chapters this book contains. A good example of a successful international collaboration, the volume sets a robust practical and theoretical framework for the many studies on audio description to come in the future. Considering the structure of the individual contributions, the book is not only oriented towards the identification of the challenges that await the describer, but it also offers an insight into their possible solutions.


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Thank you!

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