AD*LAB*

THE MANUAL

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1. The issues

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When drawing up guidelines (for AD for film & TV) **a number of variables** have to be taken into account

1. The very heterogeneous **target audience**

2. The various national and cultural **traditions and preferences**
   - AD process
   - AD style
   - translation/integration of foreign language dialogues

3. The different **genres**

When drawing up guidelines (for AD for film & TV) **a number of recurring challenges** have to be taken into account

1. The **intersemiotic dimension** of the description process

2. The temporal **constraints**

3. The permanent vacillation between **description and narration**

2. Our Methodology

Research into the variables and challenges within ADLAB showed:

$\Rightarrow$ one fits all solution = impossible
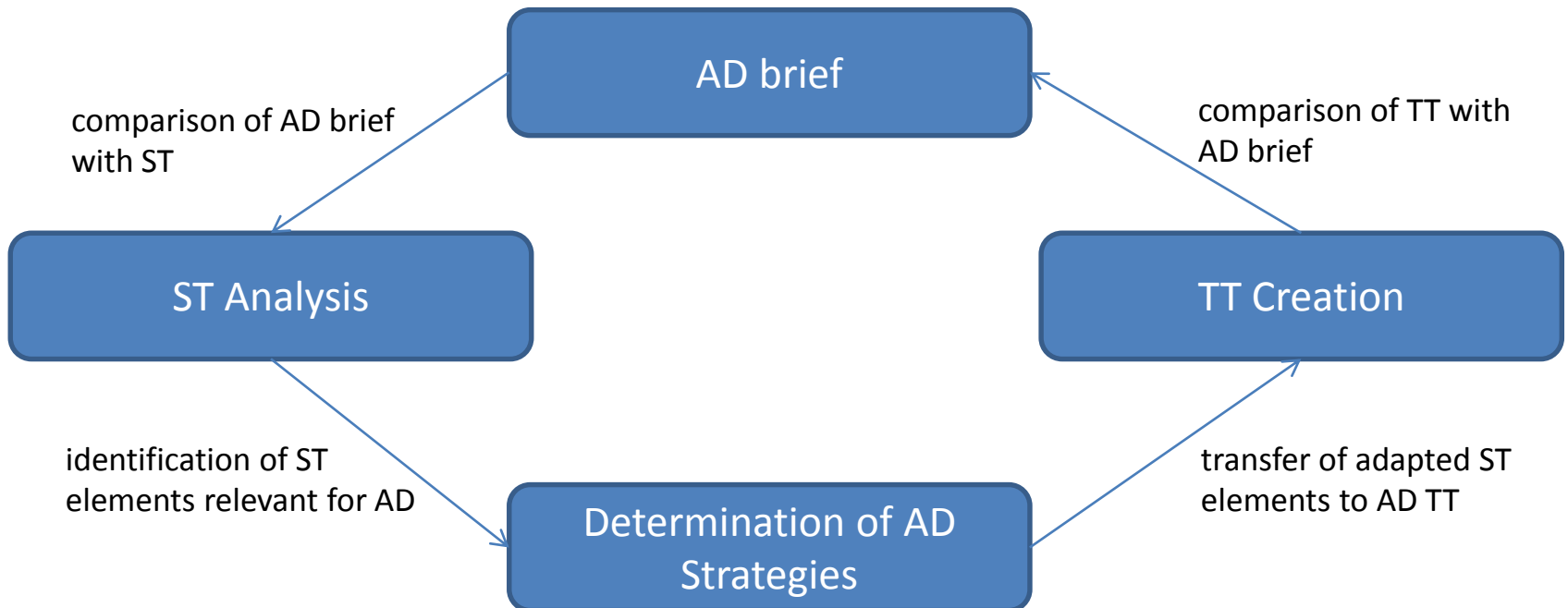$\Rightarrow$ 'guidelines' need to take into account multifarious nature of the source text and the AD process

2-layered methodology

$\Rightarrow$ Translation Studies → Functionalist Approach
$\Rightarrow$ (Film) Narratology

Input from **Functionalist TS**

AD brief

ST Analysis

TT Creation

Determination of AD Strategies

comparison of AD brief with ST

comparison of TT with AD brief

identification of ST elements relevant for AD

transfer of adapted ST elements to AD TT

Input from **Narratology**

$\Rightarrow$ Source texts = TV & film → tell stories

Methodological narratological underpinnings

$\Rightarrow$ studies **building blocks and structure** of stories → detailed inventory of all elements that are present in stories and are possibly eligible for AD

$\Rightarrow$ studies both **visual and verbal narratives** → insights in different story-telling techniques of both the source text and the target text

$\Rightarrow$ both **author & audience side** → insights in how audiences process stories and in what elements they need for this process

Strategic Guidelines

Primary Purpose: AD for film & television

- Allow the describer to **determine the variables in ST and TT**

- Supply the describer with **strategies** for handling them and creating his description

- Provide **key concepts in a glossary** for quick reference

Secondary purpose

- **Place the AD script** in the production process

- Inform about the **input of other actors** in the production chain

- Inform about the functioning of related text forms: **AI and AST**

- Inform about **AD variants for other contexts**

- Provide **further reading**

1. Introduction
2. **AD scriptwriting**
3. Information on the AD process and its variants
4. Appendices

2.AD scriptwriting

      2.1 Narratological building blocks:

          2.1.1 Characters & action

          2.1.2 Spatio-temporal settings

          2.1.3 Genre

      2.2 Film techniques

          2.2.1 Film language

          2.2.2 Sound effects and music

          2.2.3 Text on screen

          2.2.4 Intertextual references

      2.3 The language of AD

          2.3.1 Wording & Style

          2.3.2 Cohesion

AD scriptwriting: Chapter Structure

Definition

Source text analysis

Target text creation

Examples of various strategies

Definition

What are spatio-temporal settings?

All stories take place in particular spatio-temporal settings (in the remainder of this section referred to as "settings"), which comprise both a temporal and a spatial dimension. These settings are intrinsically linked to the characters and their actions (see chapter 2.1.1) as they take place in the story (i.e. there can be no actions without a setting). Settings are therefore one of the basic narrative building blocks (see chapter 1 introduction) and as such require specific attention in the description. The different settings of a filmic story are also linked to each other through editing (see chapter 2.2.1) and the way they are linked can reflect different temporal relations between them.

Source Text Analysis: A Checklist

- Settings can be local or global;

- Settings can be background or serve a symbolic function;

- Settings can be real or imagined;

- Settings can be new or already known;

- Settings can be presented implicitly or explicitly;

=> All these elements are briefly framed within a narratological context

Target Text Creation: Strategies

- Determine the channel through which the spatio-temporal setting is presented;
- Determine whether the settings is new or already known;
- Determine whether it is local or global, real or imagined, background or symbolic;
- Determine the relations between settings and characters;
- Determine whether the setting is presented implicitly or explicitly

=> Every "determine" is followed by a "decide" suggesting strategies for if and how to describe

Example: Spatial Setting

An example from *A Good Year* (Scott, 2006)

• "A large gherkin-shaped building" (implicit reference/description)

• "The large gherkin shape of the Swiss Re building" (describe and name)

• "The Swiss Re building (in the City)" (name + add symbolic dimension)

Teaching and helping the describer to choose

- Films and film genres are in constant flux
- Audiences are never the same
- (National) contexts are never the same

Hard and fast prescriptive rules are therefore OUT

Flexible and adaptable ADLAB strategies are therefore IN

THANK YOU FOR YOUR ATTENTION
AND ARE THERE ANY