

# AD feedback: research and teaching put together

## 26-hour AD module of the Master in Audiovisual Translation – UAB

Based on the original design of Matamala & Orero, developed by Cabeza-Cáceres & Fresno

### SCAFFOLDING DESIGN

1. **Logos** → first steps + general to specific
2. **Credits** → different types + prioritisation
3. **Characters** → name + description
3. **Linear actions** → place + action + sounds
4. **Non-linear actions** → time change strategies
5. **Complex actions** → AD-image coherence
6. **AD for children** → specific needs + strategies
7. **Sex and humour** → visual humour + creativity + adequacy + language use
8. **Arts and opera-theatre AD** → specificities

### ACTIVITIES

**AD examples** → Good and bad examples provided by professor

**AD analysis** → group analysis of different film ADs + presentation

**Film narrative analysis** → identification of narrative

**AD script writing** → individual writing + collective correction

**Peer-assessment of AD** → peer-to-peer correction

**Blindfolded activities** → 1 blind person + 2 audio describers

#### Task-based activities

→ prioritisation of character's features: name (**intended-hyper description**) / selection of main features / distribution in AD

→ identification of time/places changes + description (inserts)

→ AD-dialogue-sound relation and the narrative of AD

→ creative AD: when we need to go beyond the guidelines (visual humour)

→ **narration speed (Subtitle Workshop 6b) and explicitation of information (vs. subjectivity)**



Subjective  
or explicit AD?

### FILM NARRATIVE ANALYSIS

1. **Identification of narrative in the clip**  
→ presentation > events > final idea to be understood

→ what is cinematic language telling us?  
→ how was the product filmed and what is implicitly telling the sighted audience?

2. **What can be understood aurally?**

→ narratively join those aural parts through description

3. **Explicitation or “additional help”**

→ more or less explicit AD depending on the original

### CLIPS BASED ON FILM NARRATIVE

• **CLOSER** → Character description + actions + explicitation of space description

• **THE BOURNE IDENTITY** → Place change + character description + sound-AD relation + prioritisation

• **THE ILLUSIONIST** → Information available aurally + description of complex actions

• **BRIDE AND PREJUDICE** → Self-contained clip + presentations of characters + little space + prioritisation + importance of narrative and documentation

• **THE GUILT** → Self-contained clip + presentation of characters + naming + explicitation of information + importance of cinematic language + plot

**VIEW THE CLIPS  
IN MY LAPTOP!**

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