



UNIwersytet
Warszawski

Institute of Applied Linguistics
University of Warsaw

Live audio description in puppet theatre for children

Natalia Kiser



Teatr Baj w Warszawie

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Around

100,000

blind or visually-impaired

children

in Poland

(www.pzn.org.pl)

Plastusiowy pamiętnik (1931)

[Plastuś' Diary]

by Maria Kownacka

dir. Lech Chojnacki

The Baj Theatre, Warsaw 2014

Plastuś' Diary –
SPECIFICITY OF THE THEATRE FOR
CHILDREN



SPECIFICITY OF THE THEATRE FOR CHILDREN

- Age group
- Music, songs, rich soundtrack
- Realistic ↔ metaphoric
- Special vocabulary, interesting adjectives, expressive verbs
- Obsolescence

SPECIFICITY OF THE PUPPET THEATRE

- Destined for children aged 5 onwards
- Mixed puppet , object, and live theatre
- Live characters, personified objects
- Symbolic props and stage design
- Suspension of disbelief



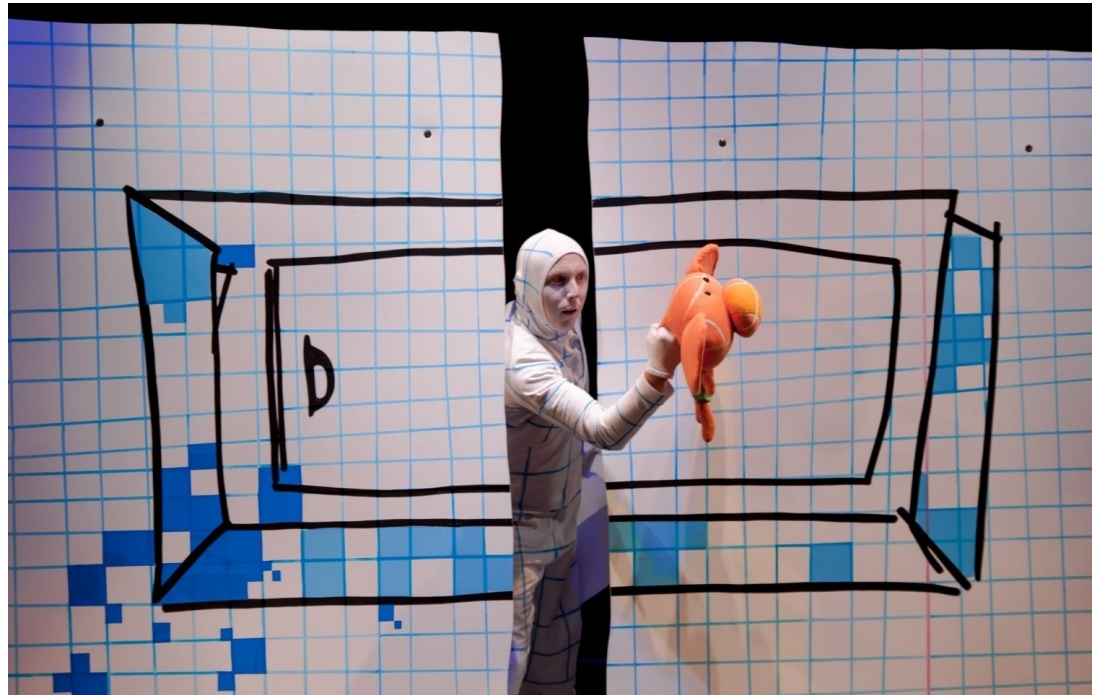
Plastuś' Diary – the plot

Tosia & Zosia, the Teacher, Plastuś and the imaginary world of the pencil case



Plastuś' Diary

- Modern and minimalistic staging: scarce props and stage design



CHALLENGES in AD

- In puppet theatre “a relation between the sign and its meaning can be very implicit at times” (ADLAB Manual, 2014)
- Imaginary & symbolic character of the play
- Personified objects vs. human characters (the Diary)
- Numerous roles created by one actor
- Two dimensions of characters
- Suspension of disbelief: objects vs. its manipulators
- Rich music
- Obsolescence of the original script

AD for *Plastuś*' Diary

DESCRIPTION of CHARACTERS

- Object theatre – personified objects
- The Ink \leftrightarrow an actor "dancing" with the Ink?
- Suspension of disbelief



AD for Plastuś' Diary

DIMENSION of PUPPETS & OBJECTS



STRATEGIES

- Why am I translating?
- For who?
- Recipient's profile (gender, age, knowledge, cognition, visual memory?, degree of sight loss)
- What is the function of my translation?

STRATEGIES IN *Plastuś*' Diary AD

- Tailor-made & fairy tale like AD
- Audio introduction containing all the technical information & details about staging
- Touch tour prior to the performance
- Naming the emotions
- Naming the functions

STRATEGIES IN *Plastuś*' Diary AD

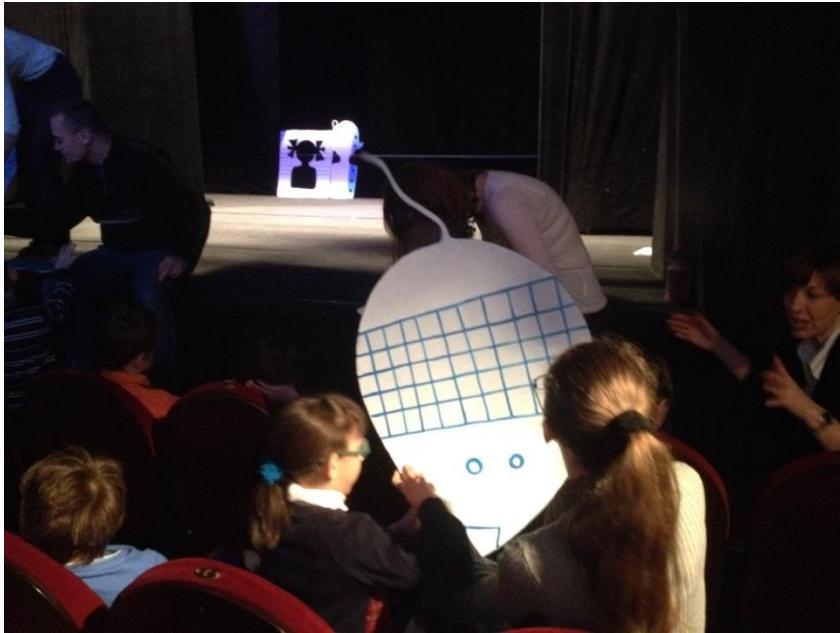
AUDIO INTRODUCTION

- Title
- Historic background & explanation of archaic elements
- Description of costumes, props, items & materials used
- Usage of human-like frames (puzzles) & objects
- Duality of objects (personified object \leftrightarrow props)
- Numerous tasks of actors
- How objects are manipulated by actors
- How actors become personified objects that they are carrying in a certain moment



STRATEGIES IN *Plastuś*' Diary AD

- TOUCH-TOUR prior to the play



AD for *Plastuś*' Diary

EMOTIONS



AD for *Plastuś*' Diary

EMOTIONS

AD: Plastuś is embarrassed.

He covers his nose.

VS.



***AD: Plastuś covers his nose
and turns away from the Eraser.***

AD for *Plastuś*' Diary

EMOTIONS



AD for *Plastuś*' Diary

EMOTIONS



AD for *Plastuś*' Diary

EMOTIONS



AD for *Plastuś*' Diary

NAMING THE FUNCTIONS



AD for *Plastuś*' Diary

NAMING THE FUNCTIONS

AD: The ship made of school accessories is struggling in the storm.



THE VOICE TALENT

- As if s/he was another actor
- Tells the story
- Towards radio drama
- Clear directions from the audio describer

CONCLUSIONS

- Profound examination of the target group
- Audio introduction
- Touch tour
- Cooperation with the creative team
- Separation of technical information and e.g. theatric techniques used from the story itself
- No need to differentiate dimensions of objects
- Excessive information may cause unnecessary confusion

Audio description in

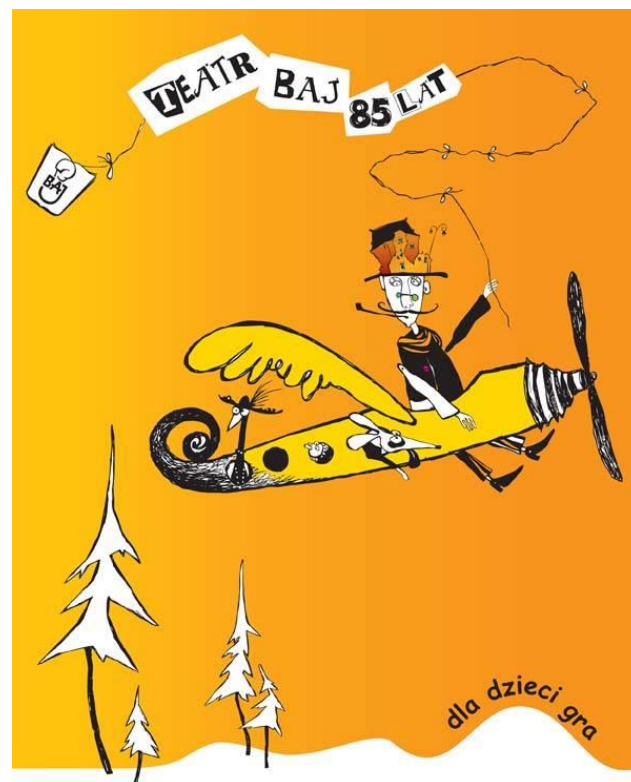


Teatr Baj

- *Plastusiowy pamiętnik (Plastuś' Diary)*
 - *Śpiąca królewna (The Sleeping Beauty)*
 - *Ształaputki*
 - *Bajka o szczęściu (Fairy tale about happiness)*
- and many more!

Teatr Baj

www.teatrbaj.pl





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So what?



**Further research on
simultaneous AD for
live events**

Natalia Kiser
n.kiser@uw.edu.pl