DUB-IN DIRECTOR CURRICULUM

A Guide for Dubbing Social Skill Training for People with Psychosocial Disabilities

FUNDACIÓN
intras

This curriculum has been developed within the framework of the DUB-IN – Charting Future Directions on Social Skill Training for People with Psychosocial Disability project, financed by the Erasmus + program of the European Union.

Project partners:

INTRAS FOUNDATION, Spain

National and Kapodistrian University of Athens (NKUA), Greece

Society of Social Psychiatry P. Sakellaropoulos (EKP&PSY), Greece

Pro Mente ooe, Austria

Smashing Times, Ireland

European Platform of Rehabilitation (EPR), Belgium

Project reference number: 2021-1-ES01-KA220-ADU-000033586

Year of publication: 2023

© Dub-in Project

Authors:

Michaela Antoniou & Yannis Charakopoulos (NKUA)

With the collaboration of:

María Carracedo, Sonia García, María Ayuso and Sara Marcos (INTRAS FOUNDATION)

Arsenia Malakozi, Dina Topali, Valentini Bochtsou, Vasiliki Papadopoulou (SSPPS)

Fabiola Gattringer (pro mente OOE)

Freda Manweiler and Veronica Leaney (Smashing Times)

Alicia Gómez and Loredana Martinez (EPR)

INDEX

THE ART
OF
DUBBING

picture by: pexels-brett-sayles-3990842

1 / The Art of Dubbing

1.1.What is Dubbing?

To the question of what dubbing is, there are various answers, which are all valid and define the different perceptions of dubbing, according to people's relation to it. It is the knowledge of each country's perception of the audio-visual screening of the dubbed versions of films and television series, a parameter that will be highlighted in the second part of this chapter. This gives to each country's audience an emotional as well as a practical bondage to dubbing linked, on the one hand, to the memories of their childhood and, on the other, to the ease that dubbing provides audiences to watch a film in their own language. It is a highly technical enterprise that requires the efforts of technicians, such as sound engineers and sound editors, who record and edit the produced material. It is also an artistic endeavour that requires the creative potency and skills of translators, adaption artists, actors and directors, who are called to translate and transfer, in their own language and culture, an original material. Those two categories, the technicians and the artists, comprise a highly specialised group who carry out all the processes related to dubbing, as they will be analysed in the third chapter of this manual.

The Belgian voice actor, Daniel Nicodème, explains that in dubbing the actor has 'to learn to observe, to listen, to mime and to immediately enter into an emotion. You don't build a role like in the theatre or the cinema. You have to dive right in and dare to play strong emotions, laughter and tears'. The comedian also raises the difficulty of dubbing a documentary with interviews. The difficulty encountered is that of speaking for someone who is not playing a role. This is where the use of 'plating' comes in, where the translated text is superimposed on the original voice of the interviewee, as it is more difficult to dub someone who is not playing a role.

Generally speaking, dubbing is the process of replacing the original dialogue from a video or film with new audio. It is a process during which the substitution of the original voice of the actors by the voice of other actors in a different language is required. Although it can be considered a practice similar to voice-over in the sense that the original soundtrack is affected in the process, dubbing is, however, different from voice-over in two respects. Firstly, because the original soundtrack containing the dialogue is totally erased and substituted by a new one in the target language, bringing forward cultural, lingual and similar issues that will be touched upon in the second chapter. Secondly, because dubbing must adhere to lip synchronisation, namely that in order to sound 'natural' and authentic, the spoken language by the voice actor should match, as closely as possible, the lip movements of the speaker on the screen (see Ranzato 2016) – this aspect of dubbing will be discussed in the third chapter of the present book.

There is, however, a more theoretical and technical definition of what dubbing is. As Maria Pavesi, Maicol Formentelli and Elisa Ghia remark, it is the process that:

Among the various translation modalities, dubbing is the one that most closely reproduces the goals and nature of the original dialogue, replacing the soundtrack of an audio-visual product in the source language with a soundtrack in the target language, with the aim of reproducing a semiotic whole acceptable to the new, receiving audiences (2014: 8).

This definition clarifies that dubbing belongs to the translation studies field, which is concerned with 'the

complex of problems clustered round the phenomenon of translating and translations' (Holmes 1988 cited at Munday 2008: 5). As part of this field, it can be related to cultural, ethnological and other relevant issues, but it is also primarily linked to communication. This is one of the governing aspects that will concern the "DUB-IN" project, namely communication and how it can be enhanced and facilitated through dubbing.

To understand the function of dubbing, a brief history will be provided. As Charlotte Bosseaux notes, '[d]ubbing is "one of the oldest modes" of AVT [Audio-visual Translation] whose "origins can be traced back to the late 1920s"' (Chaume 2012: 1 cited at Bosseaux 2015: 56). Bosseaux remarks that the origins of dubbing can be found as early as the silent era of movies. She explains that those movies were 'never fully silent as it was common to have intertitles along with, at times, a commentator [...] narrating from behind the screen and on occasion even translating the intertitles' (Bosseaux 2015: 56). Michel Chion also illustrates that those silent movies were never really silent because there were 'the sound effects created live in some movie houses' and 'the commentators, who freely interpreted the intertitles that the audience could not read, since many moviegoers were illiterate and most were unable to cope with subtitles [or even intertitles] in foreign languages' (Chion 1999: 8). This aspect, namely people's illiteracy, has been a governing element regarding the implementation of dubbing throughout the ages, complemented by the fact that gradually dubbing became a strong tool regarding children's programmes – as toddlers and young children were unable to read – and could also be regarded, one the one hand, as a way that the audience/spectators could be educated – by listening to their own language –, and, on the other, as a way to strengthen national identity, since language resonated through the dubbed material and, furthermore, became imbued with culturally specific intonations (see Pavesi, Formentelli and Ghia 2014: 220-222; see Galán, 2020 and the section of 'Dubbing in Spain').

Bosseaux describes that, back in the 1920s, intertitles were easily replaced in the multiple language versions of films because they 'were removed, translated, drawn or printed on paper, filmed and inserted again in the film' (Bosseaux 2015: 56). When dialogue was introduced in the late 1920s, a need for a new way of handling translation was required and a shift occurred towards dubbing and translation – 'initially into French, German and Spanish' (Ibid.: 57). Because subtitles were not popular with audiences, during that period, translation became part of the post-production process and 'a new solution was introduced: multiple film versions' (Ibid.). Thus the same director would make the same film in two or three different languages using the same actors, although on occasion some actors could be changed if additional languages were involved (Ibid.). It can be assumed that this venture was cost-intensive, however, in order to substitute it with a different technique an advancement in technology and subtitling and dubbing techniques had to advance. When this occurred, translation and dubbing of films were 'relegated to the distribution process, where it remains to this day' (Ibid.).

Today dubbing is a highly appraised genre internationally. It can be applied in multibillion films shown in cinemas, in television soap-operas, in children's programmes and/or in any cinematographic material. It involves famous actors who give their voices in animated characters or other fictional characters in live action films, but it also comprises a very succinct and highly trained and skilled group of actors who specialise in dubbing. As will be indicated in the following section, each country has a different policy regarding dubbing.

1.2. Dubbing in Partner Countries

- The policies on dubbing differ from country to country. The literature has identified three groups of countries according to the type of dubbing that they use:

- The first group consists of English-speaking countries such as the United States and the United Kingdom, where few films are imported. Foreign films are mainly subtitled rather than dubbed. However, most foreign animation, such as *Pokémon* or *Digimon*, is dubbed into American and then diffused to most countries.

- The second group consists of countries that have adopted subtitling and are characterised by a high proportion of imported films. Such countries include the Netherlands, Sweden, Denmark, Greece, Slovenia, Croatia, Sweden, Denmark, Greece, Slovenia, Portugal and some non-European countries. In Belgium and Finland films are subtitled in two languages, as will be indicated below.

- The third group consists of countries which favour dubbing and includes mainly France, Italy, Germany and Spain (the FIGS group). In these countries the vast majority of films are subject to the dubbing process. In addition to the economic factor, the criterion is the role played by language in shaping the public's consciousness. This preference is also due to historical reasons (http://hdl.handle.net/11713/2223). For example, Italy's choice of dubbing dates back to the 1930s when Mussolini's fascist regime wanted censors to be able to intervene undisturbed in the original text without being noticed (https://popaganda.gr/stories/372621-2/). As will be shown, Spain also has a tradition of dubbing for political reasons, as during Franco's dictatorship all television programmes and films were compulsorily dubbed for censorship reasons (https://www.interpretit.eu/el/blog/item/15-dubbing-for-the-first-time). The same was true of Germany. Moreover, Europe's fascist regimes used cinema as a tool of ideological control- Mussolini himself founded the Cinecittà in Rome in 1937 (https://popaganda.gr/stories/372621-2/).

1.2.1. Dubbing in Spain

In Spain, nearly all content broadcasted on the TV or in the cinemas is dubbed into one of the country's official languages (Spanish, Catalan, Basque and Galician). Despite the availability of subtitled movies in the cinemas of certain cities, pools constantly show that Spaniards prefer dubbed movies, leading to their predominance on the TV and cinemas (Zaro, 2000, pp. 130-132). Not a new feature of Spanish cinema culture, this propensity for dubbing has several historical explanations.

Firstly, in the 1930s, when spoken cinema was introduced in Spain, only a tiny fraction of the population could read or understand a foreign language. At the time, distributors of imported movies knew dubbing was an acute strategy to reach a larger audience, multiplying their profits. Soon most of the foreign films that arrived in Spain were dubbed before starting to be distributed. Not enough, however, on April 23, 1941, under General Franco's dictatorship, an order of the Spanish Entertainment Union made dubbing mandatory for the importation of any foreign movies. Included in a series of measures intended to protect the national cinema and the symbolic value of the Spanish language, the order sought to raise the costs of distributing foreign movies in the country (Galán, 2020). Conveniently, the dictatorship censorship was constantly intervening in the process of dubbing, changing the scripts whenever the original film contained unwanted political and moral content (Piastra, 1989).

The official order rendering dubbing mandatory was revoked in 1946. However, it did not end the massive prevalence of dubbed movies among those distributed in Spain (Galán, 2020). In the 1970s and the 1980s, a Latin American industry initiative of dubbing movies to a standard universal form of Spanish, without any marked Spanish accent or national expressions, reached Spain. Nevertheless, dubbing studios would soon drop this ambitious process due to the impossibility of completely wiping vestiges of the local variants of the language. Today, most of the dubbed movies watched by Spaniards are produced in the country, notably in Barcelona and Madrid, cities that historically concentrated Spanish dubbing studios. Additionally, Barcelona's region, Catalonia, has dubbing stimulated by a regional television broadcast all its material in Catalan, demanding to dub every foreign audio-visual product. The Valencian Community, the Balearic Islands, the Basque Country and Galicia have a local dubbing industry focused on their local languages, respectively, Catalan, Basque and Galician (Marzà Ibàñez; Torralba Miralles, 2013).

The most famous foreign actors and actresses have their own voices in Spain, associated with particular Spanish dubbing professionals. These Spanish actors and actresses, although having their voices known throughout the country, often do not have their faces and names recognised by the Spanish audience. Their anonymity does not take away the prestige of their activity: many Spaniards are known for bragging about having one of the best dubbers in the world. If a motive of pride for some, others question if not offering movies in the original languages does not impair Spanish opportunities for learning a foreign language. In fact, in the last Eurostat survey, conducted in 2016, the percentage of adult Spaniards that knew one or more foreign languages, 54.3%, was 10.2% below the European Union average (64.6%).

In the last decades, dubbing has also been employed to render audio-visual content accessible to visually-impaired people. In 1987, a project named Sonocine project inaugurated movie audio descriptions in Spain. Audesc, a 1994 project, expanded the initiative to embark on all genres and styles. In 2010, the Law nº 7 declared the persons with visual or hearing disabilities right to universal accessibility to audio-visual communication and obliged the offer of at least two hours of audio-described audio-visual communication per week on free-to-air television. In 2019, 7,07% of the television programmes offer audio-description (CESyA inform, 2019, https://sid-inico.usal.es/noticias/la-accesibilidad-de-las-peliculas-deberia-ser-como-el-doblaje/)

1.2.2. Dubbing in Belgium

French-speaking Belgium, known as Wallonia, as well as France, Germany, Italy and Spain remain major consumers of dubbed content where most audiovisual works broadcasted today are both dubbed and subtitled.

Some independent cinemas in Brussels nearly always offer films in their original language with subtitles in French or Dutch or both. The big cinema chains of the country (UGC, Kinepolis) offer both the original version (marked "VO" or "Version Originale") and a dubbed French version ("VF" or "Version Française'') throughout the day in their programming. Except for children's films which are always dubbed in French or Dutch. (Wikipedia contributors, 2022).

It should be noted that one third of the broadcasted programmes in French are dubbed in Belgian studios. These are programmes broadcasted on the major French channels. It is also noteworthy that a large number of American productions find their way in Belgian dubbing studios. Overall, production companies are increasingly coming to Belgium to do dubbing, using the pool of around 200 actors, most of whom have a theatrical activity on the side.

The French influence is key for keeping dubbing in audio-visual productions in the French-speaking part of

Belgium. French-distributed films come to cinema chains thus dubbed according to its 'cultural exception' rule, which handles cultural products differently from other products to promote its culture in the face of global hegemony. (Seeing a movie in Brussels: a maze of dubbing and subtitles, s. f.).

Nevertheless, the strongest argument that keeps the French-dubbing industry alive is primarily commercial. "Dubbing is the way to go if we want maximum viewing numbers for our programmes," Christel Salgues, head of dubbing at TF1 explained in a Slate.fr interview. "A 2007 study showed that airing a programme with subtitles led to a 30% drop in audience."

However, this situation is very different in the Dutch-speaking part of Belgium, also known as Flanders, where as well as in the Netherlands, Portugal or Sweden, films and TV programmes are broadcast in the original version with subtitles (also in cinemas) with the exception of productions for children.

Belgium has a complex linguistic situation that also leads to significant differences in learning English. "The countries that dub English language TV programming and films, and which have comparatively low levels of second language knowledge, consequently have a media landscape that in large part is self-referential. Smaller countries, [...], subtitle films" (Berns et al., 2007:32) which is the case of Flanders where its population has a higher degree of exposure to English and therefore a higher acquired level of the language.

1.2.2. Dubbing in Austria

In Austria dubbing of foreign movies is the standard procedure for cinema and television. It's one market with Germany. Every movie and television show or video production (including documentaries, cartoons and animations) which is to be aired on a television channel or in a cinema is going to be dubbed in German. Hence, the audience for these programs is the entire Austrian population of all ages. Literally everything that runs in cinemas or on the television channels is dubbed (either lip-synched or with narrative voice over which happens for some documentaries or reports). Therefore, the German dubbing industry is an important business for actors and voice actors. If German or Austrian actors star in foreign movie or multi-country productions, they voice themselves in German or give their voice to cartoon movies (the prominent ones: Disney, Pixar, etc.). Otherwise, voice acting is an artistic trade on its own – extending quite often to audio plays and audio books. Usually, well-known and famous are those voice actors who are also actors, who sometimes speak audio books, too. Some well-known movie star voices are gladly used in German/Austrian advertisements, but the actual voice actor is usually not well-known or famous. Usually, the same actor is always dubbed by the same voice actor. With the rise of streaming services, which offer the original audio track, the television channels offer more often than the years before to switch the audio channel to the original soundtrack. Due to streaming services offering the original, a lot more people watch the programs in their original language, especially if it's English. However, all the programs that enter the cinema or television market still have to be dubbed, so dubbing is still an ongoing and very important part in the movie and television industry in the German-speaking countries.

In Austria, English learning is done mostly in school and is not too relevant for enjoying entertainment productions such as movies, shows or documentaries. With more and more programmes being available in its original sound people use them to improve their language skills additionally.

Of course, there is specialised dubbing – as a narrative voice over – for people who are visually impaired. It's not standard for all programs, but a lot of specifically Austrian (and German) television productions offer it.

1.2.4. Dubbing in Ireland

In Ireland, a number of studios produce high quality animated films. These films also require dubbing as video footage is drawn rather than filmed using actors. Such films are created by a variety of different animation studios throughout the country, none more renowned than Cartoon Saloon.

Kilkenny-based Cartoon Saloon is a five-time Academy Award®, Golden Globe®, BAFTA and Emmy nominated animation studio formed by Paul Young, Tomm Moore and Nora Twomey. From award-winning shorts to feature films and TV series, Cartoon Saloon has carved a special place in the international Animation industry. From award-winning shorts to feature films and TV series, Cartoon Saloon has carved a special place in the international Animation industry. Based in Kilkenny, Ireland the studio has a crew of over 200 artists and technicians in production and project development. Cartoon Saloon is the founder and host of Kilkenny Animated, an annual festival of visual storytelling incorporating exhibitions, talks and performances celebrating the creativity of the animation craft. https://www.cartoonsaloon.ie/

In 2010 the studio's first feature film, The Secret of Kells, was nominated for an Academy Award® and again in 2015 with Tomm Moore's follow up feature, Song of the Sea. Song of the Sea was also the first animated feature to win Best Picture at the Irish IFTA Academy awards. Directed by Nora Twomey, Golden Globe® and Academy Award® nominated, The Breadwinner was released in November 2017 to huge critical acclaim. Cartoon Saloon works with high profile actors such as Brendan Gleeson, Mick Lally, Christen Mooney, Sean Bean, Tommy Tiernan and Maria Doyle Kennedy to dub the voices of the characters created by animation.

https://www.imdb.com/title/tt0485601/   https://www.imdb.com/title/tt1865505/?ref_=fn_al_tt_1

https://www.imdb.com/title/tt3901826/?ref_=nv_sr_srsg_0

Abú Media are a dubbing company, based in Galway on the west coast of Ireland, that have over 25 years of specialised experience combining all elements of this process to deliver a high-quality product. Abú have worked with national and international partners for years and have dubbed projects such as South Park and Tom & Jerry Tales, and annually dub in excess of 200 hours of broadcast materials for national broadcasters RTE and TG4.

In Ireland, it is also possible for production companies or independent producers to send a voiceover or dubbing script to a casting company that specialises in voice actors. During this process, the actor is selected from a database to perform the role, records it off-site, and sends it to the producer or production company to edit and mix as required. This can be a more cost-effective way for smaller productions to get the same high-quality dubbing. Companies such as Voicebank and VoiceDepartment.ie offer this service.

https://www.voicebank.ie/

http://voicedepartment.ie/

With most English language TV shows that are presented in Ireland, dubbing is used only as a means of cleaning up sound or removing distortion. For shows translated into the Irish language, full dubbing is used, with a translation of the script, Irish language actors hired, and the full dialogue of the show rerecorded and dubbed. With the rise of streaming services, Irish audiences have become more exposed to TV shows and films in other languages and have been introduced to dubbing in this way. However, as a general rule, audiences tend to prefer to watch the show with the original actors speaking their own language and follow subtitles in English.

https://www.youtube.com/watch?v=AWVmTKayFYI

1.2.5. Dubbing in Greece

In Greece, which is a small country and has a small audio-visual market, dubbing, a rather costly technique, is not the standard translating procedure for films in cinemas and/or television, thus most films and series are screened in their original version with Greek subtitles. The material that is dubbed in Greece is limited to television series and films that are addressed to an audience who have a difficulty reading subtitles. This audience is the young children and the elderly. Thus children's animated and live-action series and films and some Mexican and Latin American soap operas are dubbed. As a rule, Greeks are trained to read subtitles and prefer them because it is easier for them to watch a film or series in its original form (https://www.interpretit.eu/el/blog/item/15-dubbing-for-the-first-time).

In animated series, there is a basic distinction between television programmes (series and films) intended for television and those films intended for cinema. The latter, usually animated films produced by major companies such as Walt Disney Pictures, Pixar or Warner, feature in the casting of the leading parts voice actresses/actors who are also accomplished and popular actresses/actors of the screen, television and cinema. The former category is also separated into two categories, the programmes that have a bigger budget and those that have a lower one. In the low budget programmes usually five actors play all the parts in one episode, which, sometimes, may exceed 20 parts. Live-action material (children's tv series and soap operas), programmes that are all intended for television screening, there are also casting restrictions due to budget issues, and one voice actress/actor play, usually, more than one part.

There are several dubbing studios that carry out the dubbing projects. Studios like Sierra and Power Music Productions collaborate with major companies (Disney, Warner etc.) and create material for the cinemas, even though they also create television programme, while smaller studios, like AbFab and City usually work mostly on television programmes. Programmes for platforms, such as Netflix and Amazon, are carried out by all the studios.

In Greece, there is a very strong core of Greek voice actresses and actors, an artistic community, who give their voice in series and films presented in cinemas, television and digital platforms. This community has a union called ENEM (Union of Greek Dubbers), which was created to defend the legal and working rights of the voice actresses/actors community.

CHAPTER 2
THE POWER OF VOICE

2 / The Power of the Voice

2.1. The Power of the Voice – artistic, cultural and pedagogical perspectives

'The voice is elusive. Once you've eliminated everything that is not the voice it-self – the body that houses it, the words it carries, the notes it sings, the traits by which it defines a speaking person, and the timbres that colour it, what's left? What a strange object, what grist for poetic outpourings...' (Chion 1999: 1).6

The voice is an exceptional instrument. Its intonations, its pitch, the variations that it can materialise are un-countable. It has a power of its own. It can be taken away from the person who creates it and be used in other backgrounds and environments4.It can be cut, edited, remixed and digitally processed, however, the creature who pronounces it adheres to each vocal material a uniqueness and their voice always leaves a substantial print. The voice in cinema supports and completes the image. As Michel Chion in his emblematic book *The Voice in Cinema* rightly explains: 'Only the creators of a film's sound – recordist, sound effects person, mixer, director – know that if you alter or remove these sounds, the image is no longer the same' (1999: 3-4).

In dubbing, artistically, the voice concentrates the emotional manifestation of each character and is the sum-mit and culmination of the emotional as well as the physical expression, namely through the voice we have to be able to imagine a specific emotional and/or physical condition and, conversely, a particular body claims a specific voice. This is mainly the reason that major production companies are so specific about the choice of voices that will fit each character and the main reason that in almost every film or television series there is voice casting (see Ranzato 2016:). For dubbing actors, as Rolf Giesen and Anna Khan rightly explain, acting is an "out-of-body experience" (2018: xviii), that means that every body movement, every facial expression and every gesture that the actor who is going to be dubbed performs on the screen has to be imagined, fantasised and performed in front of the microphone by the voice actor. This is the reason why the power of the voice can be so useful in the DUB-IN project, because a lot of the dynamics in dubbed materials come from the acting input of voice actors (Giesen & Khan, 2018: 147). This is true because, in the end, the voice is what transmits the cries and the whispers framing the emotional variations of a character on screen (television or big screen, it makes really no difference). This liaison between the voice and the expression of emotion is what will enable the DUB-IN project to function. The multiple intonations and manifestations of the voice delve deeper into the essence of communication, which has as a main goal, as already mentioned, the expression of emotion. Within this framework, the voice transports the words, along, of course, with other sounds (cries, screams and so on), and becomes the vehicle of what the dubbed material aims to transmit.

In every culture the voice can have a different expression. As the important Greek director Karolos Koun noted:

Even though every human organism reacts in the same way all over the world, the expression of this

---

4   It is interesting to take into account Chion's remark: 'Let's remark in passing that the notion of the voice as a separate and autonomous entity didn't arise with the invention of the gramophone and the telephone, devices that separate the voice from its source in the body. The idea of re-cording the voice is documented in ancient Myths-Mid as an Echo, for example-as well as in Rabelais's famous "Frozen Words"' (1999: 125).

reaction differs: grandeur and fear are depicted with different ways in the East and the West, and a cry of despair sounds different in the Equator and the Steppes (Koun, 2000: 36).

The cry from a person in Equator is different from that of a person in the Steppes precisely because of what we can classify as cultural specificity, namely a uniqueness that is confined to a culture (Antoniou 2017: 39-40). It is, therefore, legitimate to remark that the voice has a power to express this uniqueness that pertains to a culture. An eloquent example, linked to dubbing, can be provided if we watch closely the multilingual variations of the performance of Scar, the villain in Disney's film The Lion King. It is evident that these variations of the voice and the different intonations of the words within this specified material can depict the differentiated expression of malice and patriarchy according to each countries' and national languages' artistic expectations and goals but, most importantly, its culture (see https://www.youtube.com/watch?v=LFtyiWaCnMA). Consequently, it is true that dubbing is 'a multi-layered and integrated process: not only does the process of dubbing operate on a polysemiotic text – the original version –, but the result of this process – the dubbed version – also constitutes a polysemiotic text itself' (De Bonis, 2014: 252-253), providing a cultural and ethnological link every time that a text is dubbed for an audience.

Dubbing a character also means reproducing habits, expressions, and everything that is linked to a particular culture. It is a real cultural and personal appropriation to create your own identity. There are numerous examples of the way that the voice of a character 'travels' in a different culture. In Greece, the famous actor and comedian Lakis Lazopoulos, who performed the part of Phil in the Disney film "Hercules" manifests a characteristic example. In his performance Lazopoulos used his voice in such a way as to refer to a part that he had performed, with enormous success, in a television series that was presented on the Greek television some years before. This way, he was able to bring closer to the Greek audience the part he was dubbing, the audience was able to identify with a popular character they were familiar with and, thus, create a viable, dynamic intercultural liaison between the original film and the Greek popular culture. In the animate movies "Finding Nemo" and "Finding Dori" the protagonists were dubbed by two well-known actors, Dimitra Papadopoulou and Thodoris Atheridis. Before that, they had successfully starred in a very well-known TV series. Also, in the film "Inside out" the role of "Joy" was played by Nadia Kontogiorgis, an actress who was quite similar in appearance to the animation. In Spain, there are also many examples of dubbing in which the cultural reference (cultural elements such as characters, jokes, places, etc. that represent and differentiate us as Spaniards) is essential to complement the dubbing and encourage the public to see itself represented. This happens in many movies, Shrek being one of them. José Mota, a Spanish comedian, at one point put into the donkey's mouth a tagline of his, known to all Spaniards. This phrase was completely different from the original text, but it makes the scene unforgettable. Another example happens in Austin Powers, dubbed with the voices of Florentino Fernández, also a comedian and Spanish impersonator known as Flo. Flo, in addition to including multiple cultural references, makes some of her characters speak like people known in Spain, the Fat Bastard character speaks like Jesús Gil y Gil (Spanish businessman and politician who became a figure with a strong presence in the media, due to his strident style and tendency to insults in his statements); Likewise, Dr. Evil does it like Van Gaal (Dutch former football player and manager of FC Barcelona in the 90's).

Moreover, as many voice actors will admit, they never miss a chance to add their own personal, artistic as well as culturally specific, touch to the dubbed material. This could be a popular intonation familiar to the receiving audience, a customary phrase, a widespread quotation, a national song – in collaboration with the adaptation writer and/or the director –, or a personal take on the part that allows the actor to give her/his personal interpretation, namely his acting performance.

Beyond the artistic and cultural perspectives of the voice, in order to reflect further and deeper upon the aims of the DUB-IN programme, we should mention, in passing, the pedagogical power that the voice possesses. It is a dominant awareness that the educator uses her/his 'own voice as a tool to share and express a useful message that is part of her/his pedagogical acts' (Posada 2019). Thus the tone, the intonation, the volume, in general all the characteristics of the voice play an important role in all learning procedures. Within this spectrum, the voice has an educational force, apart from the artistic and culturally specific intonations that it possesses. Even though this particular aspect of the voice will not be fully explored in the DUB-IN project, it is important to keep it in mind. Keeping all the above characteristics of the voice in mind, we shall move to explore, in the following part of this chapter, the voice and its function in people with psychosocial disabilities.

2.2 The Power of the Voice in People with Psychosocial Disabilities

In the following section we will present some of the major characteristics of the way that the voice is used and pronounced by people with psychosocial disabilities (PwPD). We need, however, to note in advance that the voice of PwPD does not manifest in the same way in all cases. This means that, on the one hand, there are more negative symptoms related to schizophrenia, severe depression and so on. In these cases, PwPD have a greater difficulty with their use of their voice in order to express emotions. On the other hand, there are categories when PwPD show greater productivity, such as personality disorders, mania, productive schizophrenia and so on. This means that it is hard to embrace a prototype because there is a lot of diversity. Thus in DUB-IN, when working with the specific case scripts and specific groups, each professional who works with PwPD will have to adapt to each case.

Starting with the voice modulation and the tone, it has been observed that there is a tendency that PwPD can be very quiet and, when they speak, they pronounce softly. Their tone is usually flat, with a certain monotony and there is no change of tonality in the phrase according to the intonation or the emotion that is expressed. However, when the production of speech is not so limited, in the more functional cases, the tone can be higher and the modulation can be more frequent, especially when there is pressure of speech. In such cases PwPD could have a double voice, namely a different tone, depending on who they are addressing, or a voice with high pitches in between, particularly when they are nervous, feel anxious and insecure.

The voice takes alternate manifestations related to its volume and its speed. Both volume and speed vary widely and depend on the psychosocial condition the person has, the period that she/he is going through, namely if her/his problem is "active", the social milieu and/or the situation the person is found in. Thus the volume can be low, in more complicated cases or in situations where a person feels uncomfortable and/or stressed, or is in a disadvantageous position, but, for the same reasons, it can also be high-pitched and loud. However, variability in the volume is not common in one single person. The speed, as well, can be anything from really slow to really fast. Slowness is linked to negative symptoms and slower cognitive processes, while more rapid speech in cases of more positive symptoms. The fact that the speed is fast can result in unclear speech, rushing sentences and possibly muffled, not clearly pronounced words.

The problematic issues regarding the manifestations of the voice are linked to facial expressions. As a general observation, PwPD with stronger problems find it hard to put across emotions through their face and, usually, their expression is flat, that is, with less expressiveness. They tend to use minor movements, making them appear more or less the same in all situations. There is, therefore, a reduced ability to perceive and show emotions through their face. Lighter cases of PwPD use more facial expressions, they use more facial movements, a wider variety of conveying their feeling, and, at times, there also employ a "theatricality", namely a kind of

exaggeration that projects a condition more animated than the emotion requires. Some PwPD have a difficulty understanding the facial expressions of others and can miss reading subtleties such as sarcasm, or even they can sometimes perceive a threat when it does not exist.

Visual contact is also varied. Stronger cases of PwPD have difficulty with eye contact. They find it difficult to maintain it, and some even avoid it. There exists a tendency to look elsewhere and, according to their condition they can fear it or have a blank stare. In other lighter cases, there is the possibility that eye contact is good, especially at the beginning of a conversation. However, there are PwPD who express intense eye contact that could be considered inappropriate.

In relation to the coherence of the message that a person aims to put across and the overall expression, namely vocal, facial and visual, in most cases of PwPD there is incoherence between the message and the expression. However, depending on the psychosocial problem, they could be coherent and clear as well as eloquent speakers. In a psychosis, PwPD can be incoherent at times. Coherency suffers more when a PwPD gets nervous, anxious or feels insecure. PwPD can often believe that they are expressing an emotion, but, in reality, they have a similar manifestation for almost every emotion. On the one hand, if an expression changes the change is mild, for example, a smile that seems a little spontaneous, and, on the other, there is a more exaggerated facial expression than what is felt.

PwPD not only do they have difficulty expressing their own emotions, they also have a difficulty adapting to the mood of a situation and to the expression of their interlocutor and their emotion. The adaptability, again, depends on the psychosocial problem, whether the problem is "active" and on the situation the person is in. However, as a general rule, PwPD have a difficulty reading expressions on peoples' faces. This results in poor communication as they are not able to adapt to the change in conversational discussion because they have a reduced ability to perceive the mood and the expression of their interlocutor. Additionally, there can exist lack of empathy or verbal control.

PwPD find it difficult to adapt with flexibility in most cases when a context changes. They cannot easily discriminate between the context and a flattening linearity is usually observed. In different contexts they can have an exaggerated reaction to a situation. Then, their reaction can be histrionic. The more comfortable, secure, safe and familiar they become with a situation the more their voice is normalised. It has been observed that when they feel a stronger bond with an interlocutor, namely when they are familiar with them, their language becomes more fluid and there is a substantial difference in their expression, as anxiety deteriorates. This is also true when their interlocutor is treating them with ease, sympathy and empathy. Then it is easier to talk in a more normal voice. Conversely, if an interlocutor is perceived as a stressor, that is, unfriendly and stigmatising, it has a negative effect on their reaction and consequently on their voice, which can become too loud or too quiet or too fast or blank or panicky. Therefore, the more they know the person they are communicating with the easier the communication is. The trust between the people communicating will influence their level of participation. A governing factor that defines PwPD's voice and utterance is their mood, which follows the same nuances regarding their condition and their state.

In general, PwPD have difficulties in their expression of emotions, either by oppressing them or by conveying them too vividly. Through the DUB-IN project our aim is to allow them to find ways in order to control their expressiveness and communicate more easily. This can happen because, as has been observed, they react positively when they feel at ease. Thus by familiarising with everyday situations, they will become accustomed to handling them.

CHAPTER 3

THE TRAINING GUIDE

3 / The Training Guide

3.1. The Stages of Dubbing

Dubbing is a multistage procedure. It takes an initial 'finished' product, that is, a film or a series, and processes it to create a new product in a different language. The process begins with the translation of the original text / script, which is then adapted to fit the duration of the spoken words in the translated language. Then the director conducts the casting to find the suitable voice actors; this is where the main dubbing work is performed. Once the director completes the recording of the product, she/he hands it to the sound editor, who finalises the sound mix and create the new 'final' product. In this section, all the dubbing stages will be analysed and a special adaptation of the process will be delivered, so that the professional can educate PwPD to use dubbing for the development of their social skills.

3.1.1. The Translation of the text. Adaptation. Synchronization (lip syncing).

As Charlotte Bosseaux notes: 'Dubbing is an example of constrained translation', this means that 'there is more than the linguistic code to take into consideration' (Bosseaux, 2015, 57), because 'dubbing is about recreating a dialogue for a film [or a television series] in the native language of a targeted audience' (Perez Segura, 2020). Consequently, in dubbing the exact, mot-a-mot or even literature, translation of the text, is not enough. Moreover, in dubbing one should not merely translate, but, literally, adapt the original script because in dubbing one does not solely translate the text but also the performance of the actress/actor on the screen. Thus there are two stages in translation, the first is the translation of the text and the second the adaptation of the translated script to the screen performance, which could be carried out by the same translator, if they are experienced, or by an adaptor, who tries to give meaning to a text in a literal and visual way.

The translating/adapting process has to take into consideration the fact that it is a text to be uttered and performed by a voice actress/actor in front of a microphone and 'in dubbing, timing is everything' (https://dubbingking.com/dubbing-in-film-video-games-and-music/). So they should keep in mind the following parameters:

1. The duration of the line – that is, the time that a line takes to be pronounced by the performer, which will define the time that the voice actress/actor has to speak. This could be challenging because what is said in three-four words in one language could be said in one word in another or vice versa.

2. The rhythm and speed of the speech within the line – this means that to keep the duration of a line, as noted above, is not enough and is linked to several issues.

    a. Within each line, the voice actress/actor has to follow a similar tempo of the screen performer, because –and this is essential in dubbing– the voice of the performer does not represent solely the words uttered from their mouth but their whole body, their mood, their emotional condition, and so on.

    b. The utterance of a performer also mirrors the spatial conditions of a scene, namely if it is set indoors or outdoors, if the performers are close one to the other, and so on.

3. The volume of the voice of the performer within each line – for the above two reasons, because the volume also differentiates the tempo, the pronunciation and so on.

4. The general screen performance of the actress/actor – so a text for dubbing should also include the pauses, the reactions (coughs, sighs, swallows, breaths and so on), the physical interactions (greetings, kisses, slaps and so on), etc.

All the above should occur because in dubbing the main aim is for the text to be synchronized with the lips, namely there should be synchronization with the mouth movements made by the screen performer (lip syncing), but also with the original performance on the screen, making the construction of the text an essential point in dubbing.

It is therefore not surprising that much of the initial research into dubbing in the late 1980s predominantly emphasized media constraints in dubbing, particularly synchronization (e.g. lip-synchronization). Indeed, as emphasized by Chaume, synchronization 'is one of the key factors' in dubbing (2012: 66); in its broadest sense, it is understood as the process of 'matching the target language translation and the articulatory and mouth movements of the screen actors and actresses, and ensuring that the utterances and pauses in the translation match those of the source text' (Chaume 2012: 68). Lip syncing should be one of the most important targets when it comes to dubbing. Nevertheless, we would stress, as already noted, that matching the lips movements should not be the sole target in the dubbing process. A complete and high standard dubbing procedure should, primarily, take into consideration and aim to match the whole performance of the screen actress/actor.

3.1.2. Acting and directing

Dubbing is not just the text and the dialogue. As has been observed, the main aim of a dubbed material is to present a complete performance that would match and support the original one. This performance, even though it is limited to the voice, has to be the expression of the whole physical and emotional qualities of the performer. This is why voice actresses/actors are highly trained professionals who are asked to concentrate on their vocal performance, a performance that was created by the entire body of an actor5. In this endeavour, they wait for guidance and help from the dubbing director, who chooses the voice actress/actor, in collaboration with the producer, and has the overall responsibility for the final dubbed product.

The choice of is a very important procedure because this will, in the end, be the performance that will be heard on the screen. The voice actress/actor has to possess a voice that will match the one of the original cast. So it should be a voice that will be close to the original in quality, tone, range and sound. But it should also be an artistic match. The voice actress/actor has, most importantly, to have a voice that will be able to transmit the emotion, mood and conditions of the original performance. As Winny Moraa Obiso remarks:

> Just like when looking for actors for a film you always look for the ones who will bring out the facial expressions with the emotions you plan for different scenes, you do exactly the same when you are looking for voice actors. Since in voice acting, the voice determines the emotions; it is very important to get a character whose voice evokes the exact emotion you are going for. [… Also] it can be immensely beneficial to find performers who have similar vocal qualities to that of the film's characters. (Obiso 2020).

---

5   This is usually true of performances of animated characters, see for instance 01:12-3:00 'Top 10 Celebrity Voice Actors from Animated Family Movies', https://www.youtube.com/watch?v=8FhHadKjQF8, where one can see that for some animated films the actresses/actors actually perform so that the animation is created.
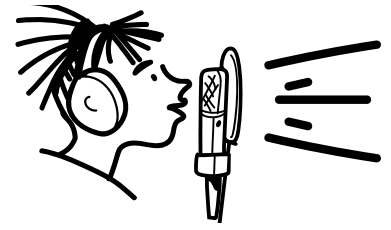
Once the casting is complete, the voice actresses/actors and the director go to the studio. The work of voice actresses/actors happens in the studio. There they are provided with a pair of headphones, so that they can listen to the original audio; they are given the translated script, so that they can read it and perform it; they are placed in front of a screen, so that they can watch the original visual material; and they are positioned in front of a microphone, where they speak. During the recording, the voice actresses/actors have to, simultaneously, listen to the original material, look at the screen to see the original performance and act the script of the film/series they have on the desk/stand in front of them to the microphone. Even though there are some rehearsals carried out before the recording of each line, dubbing is a job that requires hard training, impeccable technique, emotional availability, in short, high quality acting. No wonder that, voice actresses/actors comprise guilds all over the world.

Voice actresses/actors start from the text, listen to and watch the original material and act, taking into consideration the tempo and rhythm of the acting, the duration of each line, the verbal intonations, the emotional nuances, but, in the end, they create a new original independent performance. The director has to guide every single one through the emotional development of their characters, the correct synchronization, the right rhythm. Moreover, she/he has to coordinate and bring together in a unified whole each voice actresses/actors performance. This is a demanding task, because usually voice actresses/actors do not act their parts together, namely they are recorded separately, and the director has to bring harmony to all the different performances.

3.1.3. Technical Aspects

The aforementioned contributors would be nothing if a dubbing endeavour did not have the adequate technical support. As mentioned at the beginning of this document, dubbing managed to evolve following filming and recording technical advancements, thus it is clear that it is dependent on technical parameters. A sound engineer is required during the entire dubbing recording at the studio and a sound editor/mixer is required to finalise the technical aspect of the dubbed material.

The sound engineer is responsible for all the technical aspects of a studio recording. Indicatively, she/he has to make sure that the voice of the voice actress/actor is recorded in good quality, for instance, this which means that the sound will not have other sounds mixed with them, the pitch will be within the appropriate level, and so on; she/he will position the voice actress/actor in the correct distance from the microphone, so that the voice is recorded correctly; she/he will make sure that all lines adhere with one another. The sound editor/mixer's main responsibility is to make sure that all the dubbed voices sound like they were recorded on location and blended into the soundtrack, namely layering (mixing) all the soundtracks of the final audio material6.

3.2. Adapting Dubbing for People with Psychosocial Disabilities

Dubbing is a demanding, challenging and difficult procedure that requires professionalism and discipline. Like every artistic endeavour, it presupposes hard training and skilled technique. But, once the basic training has been mastered, it can also be lots of fun. The main aim of the DUB-IN project is to use the fun and relaxing qualities in dubbing to help PwPD communicate easier and more efficiently. This is the reason why all the procedures described above will be adapted to suit the needs and abilities of PwPD.

---

6   For more details, see (Moragwa 2020).

What is important for PwPD is not to create an impeccable piece of dubbing, but rather to learn that they have a voice which is powerful and can be heard. For instance, within the DUB-IN project we will not aim for the perfect lip synchronisation, but for the ability to respond. We will not seek an acting performance, but the amelioration and broadness in the vocal expression. And most importantly, we will try to make all the participants enjoy themselves. The Director Curriculum (Training Book) and the Mayor Player Programme (Exercises Book) will provide all participants with practical ways to approach dubbing and appreciate the educational experience. The most important thing is the voice of the dubbing artist, and this can be any voice that fits and matches a character.

4 / Practicing: the training sessions

The DUB-In training sessions include the different aspects relating the communication and social skills development.

The basic training includes a total of 6 sessions:

1. Introductory session: learning about the workshop, its objectives, the dubbing techniques, etc.

2. Five sessions each based on a quotidian situation of different contexts: leisure, education, work, family and transactions (bank, doctor, shopping, etc.), acting and dubbing techniques, such as microphone use, synchronisation etc.

This is the structure of each block of sessions:

SESSION 1: INTRODUCTION TO THE DUB-IN TRAINING			
Topic	**Learning objectives**	**Duration**	**Training activities**
Welcome	Welcome participants and icebreaking	5 minutes	Icebreaker Activity
Introduction of DUB-IN Course	Getting a general overview about the course. Explaining the expected learning outcomes. Learning about the importance of the voice and the emotions: tone, volume, speed, etc.	25 minutes	· Showing professional dubbed scenes as example. · Role playing imitating one of the scenes · Discussion about the use of the voice in communication · Conclusion by the trainer on the importance of the voice-
	Getting a first contact with the dubbing equipment	60 minutes	· Explaining the equipment and how to use it: microphone, recording program, etc. · Practicing with the equipment: recording a 1st take.
LESSON DURATION		1 h 30 min	

SESSIONS 2-6 TRAINING SESSION ON LEISURE / EDUCATION / WORK / FAMILY / TRANSACTIONS

Topic	Learning objectives	Duration	
1. WARMING UP	Getting to know each other and warming up	15 min	
2. Getting familiar, playing and role-playing the proposed scripts	Identifying scripts of challenging social interaction	90 min	
3. Break		30 min	
4. Dubbing the scripts	Dubbing and training on social and communication skills	60 min	
5. Feedback		15 min	
LESSON DURATION	3: 30 h.		

Bibliography

- Antoniou, M. (2017). 'Performing Ancient Greek Tragedy in Twentieth-Century Greece: Dimitris Ronti-ris and Karolos Koun'. *New Theatre Quarterly*. 33:1, 31-46. DOI: 10.1017/S0266464X16000610

- Bosseaux, Ch. (2015). *Dubbing, Film and Performance. Uncanny Encounters*. Bern: Peter Lang.

- Chion, M. (1999). *The Voice in Cinema*. New York: Columbia University Press.

- Giesen, R. & Khan, A. (2018). *Acting and Character Animation. The Art of Animated Films, Acting, and Visualizing*. London and New York: CRC Press.

- Herrero, S. A. & Peromingo, P. J.P. (2020). 'La evolución del español a través del doblaje en España'. In Valiente, C. A. (ed.), *Avanca Cinema 2020*. Avanca: Ediciones Cine-Club de Avanca, pp. 519-524.

- Koun, K. (2000). Κάνουμε θέατρο για την ψυχή μας (*Creating Theatre for Our Soul*), Athens: Kastaniotis

- Moragwa, A. (2020). 'What Does a Re-recording (Dubbing) Mixer (Film & TV) Do?' DubbingKing. https://dubbingking.com/what-does-a-re-recording-mixer-film-and-tv-do/

- Munday, J. (2008). *Introducing Translation Studies. Theories and Applications*. London: Routledge.

- Obiso, W. M. (2020). 'How to Get the Best Voice-Actors for Dubbing'. *DubbingKing*. Retrieved November 10, 2022, from https://dubbingking.com/steps-to-ensure-that-you-get-the-best-foreign-cast-for-dubbing/

- Perez Segura, M. (2020, 7 February). 'How Does Movie Dubbing Work? A Step by Step'. *DayTranslationblog*. Retrieved November 8, 2022, from https://www.daytranslations.com/blog/movie-dubbing/

- Posada Pamplona, M. (2019). 'The Power of our voice'. *Medium*. https://medium.com/@mateoposadapamplona/the-power-of-our-voice-cc70a8cc5a85

- Pavesi, M., Formentelli, M. and Ghia. E. (eds.). (2014). *The Languages of Dubbing*. Bern: Peter Lang.

- Ranzato, I. (2016). *Translating Culture Specific References on Television. The Case of Dubbing*, London & New York: Routledge.

- CEDEFOP – CENTRE FOR THE DEVELOPMENT OF VOCATIONAL TRAINING. (1996): Vocational Training Glossarium. Thessaloniki: CEDEFOP.

-

- Elsener, T. (2019, May 17). Le doublage : tout savoir sur ce domaine encore méconnu. Hitek. Retrieved October 13, 2022, from https://hitek.fr/actualite/doublage-francais-technique_19215

- Hendricks, K. (2012). Seeing a movie in Brussels: a maze of dubbing and subtitles. The Bulletin. Retrieved October 13, 2022, from https://www.thebulletin.be/seeing-movie-brussels-maze-dubbing-and-subtitles

- Houthuys, S. (n.d.). The differences between Flemish pupils acquiring English and Walloon pupils acquiring English before the input of formal instruction [Master dissertation]. University of Ghent.

- James (2007, October 11). Faut- il privilégier la VO à la VF ? AgoraVox. Retrieved October 13, 2022, from https://www.agoravox.fr/culture-loisirs/culture/article/faut-il-privilegier-la-vo-a-la-vf-30192

- Keating, D. [@DaveKeating]. (2019, June 12). Very interesting map of who dubs and who subtitles in Europe. You can see the direct correlation between this and English proficiency.

- For the blue countries, film & TV serve as a constant English lesson throughout one's life. Lessons in school become practically unnecessary. Twitter. https://twitter.com/davekeating/status/1138756897505517568

- Vif, S. L. (2020, December 4). Dans les coulisses du doublage (1/2) : « Nous sommes des acteurs (presque) comme les autres » (Vidéo). Le Vif. Retrieved October 13, 2022, from https://www.levif.be/belgique/dans-les-coulisses-du-doublage-1-2-nous-sommes-des-acteurs-presque-comme-les-autres-video/

- Wikipedia contributors. (2022, September 15). Doublage. Retrieved October 13, 2022, from https://fr.wikipedia.org/wiki/Doublage

- Cerezo Merchán, B. (2016). La traducción para el doblaje en España: Mapa de convenciones. La traducción para el doblaje en España, 1-181. DOI: https://www.torrossa.com/it/resources/an/4416610

- Chaume Varela, F., y García de Toro, C. (2001). El doblaje en España: Anglicismos frecuentes en la traducción de textos audiovisuales. DOI: https://www.openstarts.units.it/bitstream/10077/2945/1/ritt6_09varela_toro.pdf

- Galán, M. B. S. (2020). La obligatoriedad del doblaje durante el primer Franquismo. Entre censura, defensa del idioma y recaudación. In Historia y cine. El primer franquismo 1939-1945 (pp. 61-78). Universitat de Barcelona. DOI: https://issuu.com/ub102/docs/vol._ii_-_vii_congreso_internacional_de_historia_y

- Ibáñez, A. M., Miralles, G. T., y TRAMA, G. (2013). Las normas profesionales de la traducción para el doblaje en España. TRANS: Revista de Traductología, (17), 35-50.

- Sáenz-Herrero, Á., y Rica-Peromingo, J. P. (2020). La evolución del español a través del doblaje en España. AVANCA| CINEMA, 513-518. DOI: https://publication.avanca.org/index.php/avancacinema/article/view/155

- Zaro, J. J. (2000). Perspectiva social del doblaje y la subtitulación. Traducción subordinada (I). El doblaje, 127-138.

SESSION 1:

INTRODUCTION TO THE DUB-IN TRAINING

1.   WELCOME (5 minutes)

Welcome participants and perform an icebreaking exercise.

Exercise: Say your name

- Purpose: To get to know each other, to relax and participate in a group, to use your own voice.

- Description: The trainer asks the participants to form a circle. Then, the one after the other, say their names, and also one thing they love doing and one thing they hate doing. Then the trainer takes a box with the cards and asks the participants to choose a card which has adjectives written on them such as "happily", "pleasantly", "funnily", "angrily", "sadly" and so on. Each one takes a card and reads it without saying her/hiss adjective out loud. In the circle, they all start saying their names according to the emotion written on the card. The other participants identify the emotion expressed. When everyone has said their names according to the chosen card, they all put the cards back in the box. The action is repeated at least 2 more times so that different participants express different emotions. In case the same card is chosen by the same participant, then the participant finds a different way to express the same emotion.

2.   INTRODUCTION OF DUB-IN COURSE (25 minutes)

The first question posed in this introductory lesson should be: What is dubbing? The trainers should present a short overview of the 1.1. subchapter of the curriculum in hand accompanied by some dubbed scenes as examples. This is an indicative example https://www.youtube.com/watch?v=LFtyiWaCnMA

However, there are numerous on the internet and each trainer can develop her/his introduction accordingly.

Then the trainers should explain the importance of the voice, its cultural significance and the link to emotions. They should focus on the expression of the voice in relation to tone, volume, speed, etc. An overview is presented in subchapter 2.1. Then the trainers should explain the expected learning outcomes and link them to 2.2. subchapter.

3.   GETTING A FIRST CONTACT WITH THE DUBBING EQUIPMENT (60 minutes)

The trainers should use chapter 3 for this part of the course. First, they will have to explain the stages of dubbing – subchapter 3.1.1. –, namely, translation, adaptation, synchronisation etc. Second, they will move to presenting the acting qualities required. Third, the will move to explaining the equipment and how it can be used, such as microphone, recording program, etc. Finally, a presentation of the Dub-In application will be carried out and a demonstration should be carried out.

SESSION 2:

LEISURE AND FREE TIME

1. WARMING UP (15 minutes)

ACTIVITY 1: ANIMAL DUBBING (5 minutes)

Instructions:

Ask each person to choose an animal and make the sound of that animal.

Then, each person takes turns introducing themselves as that animal. For example, "Hi, my name is Sarah and I'm a lion. Roar!"

After everyone has introduced themselves, the group can start a conversation where they continue to speak as their chosen animal. The conversation can be about anything- for example, what they like to eat, or what their favourite activities are.

This game is a fun way to break the ice and get people comfortable with each other. It's also a good way to practice vocal expression and improvisation skills.

This game can also be done with means of transportation (car, electric car, firefighters car, crane, plane, etc...), musical instruments, or any other topic.

SESSION 2:

LEISURE AND FREE TIME

2. GETTING FAMILIAR, PLAYING AND ROLEPLAYING THE PROPOSED SCRIPTS (60 minutes)

ACTIVITY 1: SOCIAL SKILLS INTRO (20 minutes)

This activity allows participants to start focussing on dubbing but also explore and understand different social skills in a fun and interactive way.

Divide the participants into pairs.

Each pair will be given a short dialogue that involves social skills, such as active listening, empathy, assertiveness or conflict resolution.

This can be a sample:

Characters: Emma and Ryan

Emma and Ryan are friends who have been struggling to find common activities to do together on the weekends.

Emma: (excited tone) Hey, Ryan! I've been thinking about what we could do this weekend. How about going hiking? I heard there's a beautiful trail nearby.

Ryan: (hesitant tone) Actually, Emma, I'm not a big fan of hiking. I prefer more relaxed activities like going to a museum or watching a movie.

Emma: (actively listening) I hear you, Ryan. I love hiking, but I understand it's not everyone's cup of tea. Maybe we can find a compromise that suits both our interests?

Ryan: (open-minded) Sure, Emma. I'm open to suggestions. What do you have in mind?

Emma: (empathetic) How about we spend the morning hiking, and in the afternoon, we can visit a museum or catch a movie? That way, we get to enjoy both activities.

Ryan: (considerate) That sounds like a good plan, Emma. I appreciate you finding a middle ground. Let's do it!

Emma: (assertive) Great! I'll look up hiking trails in the morning, and you can choose the museum or movie we'll go to in the afternoon.

Ryan: (grateful) Thank you, Emma. I'm glad we could find a solution that works for both of us.

Instruct the pairs to read through the script and discuss the social skill being depicted. They should identify the key elements of the skill and how it can be applied in real-life situations.

Next, the pairs will practice dubbing the dialogue, focusing on emphasizing the social skill in their delivery. They can use their own voices or try to incorporate specific tones, emotions, or vocal cues that reflect the social skill being highlighted.

After practicing, a volunteer pair can perform their dubbing in front of the rest of the group.

Once a pair has finished their performance, facilitate a discussion about the social skill depicted in their scene. Ask questions like:

- What social skill was being demonstrated in the scene?

- How can this social skill be applied in real-life situations?

- Can you think of any personal experiences where this social skill would have been helpful?

Following this, we can provide some information:

- SOCIAL SKILLS: Social skills are a set of behaviours that allow us to interact and relate to others effectively and satisfactorily. An interesting aspect about them is that they can be learned, strengthened and developed day by day with practice.

- ASSERTIVE BEHAVIOR: personal ability that allows us to express feelings, opinions and thoughts, at the right time, in the appropriate way and without denying or disregarding the rights of others. That is, we refer to a way to interact effectively in any situation that allows the person to be direct, honest and expressive. There are three styles of behaviour: passive or inhibited, assertive, aggressive.

- PASSIVE/ INHIBITED: The person is not capable of openly expressing feelings, thoughts and opinions, or does so in the wrong way (in a self-defeating tone, apologizing or lacking confidence). The goal of this type of behaviour is to avoid conflicts.

- AGGRESSIVE: Characterized by the defense of personal rights and expressions of feelings or opinions in an authoritarian and dominant manner. This behaviour can be expressed directly through insults and humiliation, or indirectly through defiant looks and gestures.

- ASSERTIVE: Expressing one's feelings, desires, legitimate rights and opinions, without threatening, coercing or punishing others. Open to the opinions of others, giving them the same importance as their own. It implies respect towards oneself and towards others.

ACTIVITY 2: THE LINE (10 minutes)

Introducing todays topic of leisure and free time with the following activity:

The trainer takes/finds a free space in the room draws an imaginary line on the floor: "This end of the line means "0/zero/not at all/never" and this end of the line means "daily, very often, all the time". I ask you a couple of questions, please stand up and position yourself along the line depending on how you would answer the question."

(The two ends of the line should be repeated with each question.)

All participants stand up and the trainer asks the participants the following three questions:

    a.   How often in a week do you talk to strangers?

    b.   How often in a month do you practice sports?

    c.   How often in a week do you go someplace to have fun? Cinema? Theatre? Park? Shopping? Football match? ... (adapt it to your target group)

    d.   How often do you take the bus?

    e.   How often do you meet your friends?

The goal is to realize that we like to do things and during them we often have to talk to strangers. Knowing how to act and react and being able to have interaction and connect with others empower us and make us feel competent and safe to plan different activities and personal projects.

Once the discussion is over, we can also introduce the concepts of free time and leisure:

- FREE TIME: time left after having satisfied all the needs and obligations. It differs from leisure since free time can be used in activities that do not generate pleasure (going to the doctor).

- LEISURE: covers the way in which free time is used, when it involves carrying out activities that provide personal satisfaction and that are carried out freely and voluntarily. It is time fully used in the entertainment and recreation of the person.

ACTIVITY 3: DUB IT RIGHT! (20 minutes)

Use the three video-scenarios provided. This activity involves improvisation and creativity where participants have to come up with the lines that match the scene and characters on the screen.

1. Divide participants into teams.

2. Play the video-scenario on a screen and mute the original audio.

3. Give each team few minutes to discuss and come up with their own dialogue for the scene. Consider adding a time limit to come up with their dialogue.

4. Once the players are ready, start the scene again, and each team takes turns dubbing over the dialogue.

5. Continue playing with the other two scenes, and rotate participants to ensure everyone gets a chance to participate.

6. It may be useful to provide a template where to write the lines, and which provides the dialogue structure of the scene.

ACTIVITY 4: DISCUSSION (10 minutes)

Discuss what are scenarios they find them often in, and what can be or is stressful about them? Introduce the three scenarios by showing the video and talking about the situation and the goal and how that can be difficult or illicit unease:

- SCENARIO 1 "In public transport, ask if the seat next to you is free"

- Goal: asking for something in particular

- SCENARIO 2 "At a concert, a person blocks your view. How to talk to that person?"

- Goal: Express a need

- SCENARIO 3 "Your old friends from high school, with whom you lost contact when your mental illness began, contact you to ask you to go to an alumni lunch. You hesitate to go, but finally you decide that you want to get back in touch with them and you go to that lunch".

- Goal: Accept/ reject a proposal

ACTIVITY 5: ROLEPLAYING (30 Minutes)

The participants go into three groups and each group gets one script: in a public transportation, at a concert, alumni lunch.

- Each group has the task to think about how the dialogue could go that would definitely lead to a mis-understanding, failure. They first think about how to fail in the situation and not reach one's goal. What would you have to say to get to an uncomfortable situation? (10 minutes' group work)

- They should then present (just verbally) in the plenum (10 minutes, for all three groups together)

- They go back in the small groups and work on a successful script: What should or could you say to have a good feeling in the situation, on both sides? What do you need to say to get what you need? What would be useful phrase? (10 minutes)

3. BREAK (30 minutes)

4. DUBBING THE SCRIPTS (60 minutes)

- All participants must have previously given their consent for the sound recording.

- Starting with the first script, show the video and read the existing script in each language. The script should be adapted in each language.

- Explain to the participants the importance of rhythm:

  - What is the rhythm of each line? This can be detected without the use of language by using beats, gibberish or plain sounds. This also defines the speed of each line which is linked to the inherent aim of each sentence.

  - The importance of the pauses within each line, namely, where do the actors stop speaking, where do they make short pauses. The breath. This is also linked to the aim of each sentence, but it also defines the mood and sentiment behind each line.

  - The intonation and the general mood in each line.

- The participants will dub and record the first scene, following guidelines provided in the above activity.

- Depending on the progress of the group the second person in the video (cashier, store employee, doctor's secretary) is dubbed by the trainer or by another participant.

- The dubbed scene will be watched, and any improvement they feel can be made will be discussed, in line with the previous discussion on the importance of adaptation.

- The scene will be re-recorded, with the agreed improvements OR the next person of the group who worked on the script previously records with the improvements. This can be individually decided depending on the progress of the participants.

- Each person should have dubbed at least once scene.

- Depending on the progress of the group there might be time for some to do/try a second scene.

- It is important, in order to establish the fun part of dubbing, to provide an alternate sound recording in gibberish.

The scheme will be:

1. Dubbing the scene

2. Watching the dubbed scene

3. Discussing improvements

4. Recording again

SCRIPT 1. "In public transport, ask if the seat next to you is free".

The following conversation is proposed:

- Principal Character: Hello, good morning.

- Person 1: Good morning.

- PC: Excuse me, is the seat next to you free?

- P1: Yes, of course.

- PC: Do you mind if I sit on it?

- P1. No, go ahead!

- PC: Thank you, that's very kind of you.

- P1: You are welcome.

You can count the syllables of each sentence and mark the duration of each syllable and each sentence. Then you can replace the words with a sound with your mouth shut (bouche fermé), like mmm.

SCRIPT 2. "At a concert, a person blocks your view. How to talk to that person?".

The following conversation is proposed:

- Principal Character: Hello, sorry, I can't see the stage very well.

- Person 1: am… sorry, what's that?

- PC: I said that I can´t see the stage very well. Do you mind if I seat next to you, please?

- P1: Yes, yes of course…that´s not problem, you can seat next to me.

- PC: Thank you.

- P1: Enjoy the play.

- PC: Oh, very nice.

You can count the syllables of each sentence and mark the duration of each syllable and each sentence. Then you can replace the words with any syllables and/or words that correspond to the rhythm of the text.

SCRIPT 3. "Your old friends from high school, with whom you lost contact when your mental illness began, contact you to ask you to go to an alumni lunch. You hesitate to go, but finally you decide that you want to get back in touch with them and you go to that lunch".

The following conve6rsation is proposed:

- Principal Character: Hello

- Person 1: Hi, long time not see you, how are you doing? We are preparing an alumni lunch; would you like to come?

- PC: Hi, yes, it's been a long time, thank you very much for the invitation, but
I don't know if I'll be able to come...

- P1: Come on, cheer up, it's been a long time since we've seen each other and
we'd love you to come.

- PC: I don't know...

- P1: It'll be fun, a good way to get back in contact and have a good time together.

- PC: OK, you've convinced me, it should be able to come. I'm looking forward to see you all.

- P1: Great! See you soon, as soon as I know the date and time I'll call you.

- PC: Perfect, and thanks for calling.

Pronounce the syllables of words that correspond to the rhythm of the text and in parallel use your hands and/ or your feet to make the rhythm pass to your body.

6. FEEDBACK (15 minutes)

Summarize important aspects of the session.

All participants stand up and the trainer asks the participants the following questions (difference line-up as previously):

- On a scale from 1 (totally boring) to 10 (extreme fun): How much did you enjoy today's session?

- Go one by one asking for the different activities organized.

- On a scale from 1 (very difficult) to 10 (easy as pay): What do you think about
today's session?

- On a scale from 1 (totally agree) to 10 (extreme disagree): how do you rate the following sentences?

- I will not change anything from the session

- I am happy to have participated on it

Ask the participants individually for some feedback of why they stand were they stand to find out what was enjoyable and what was strenuous/difficult.

Be sure that you allow group discussion and space for participants to share their thoughts, perspectives, and suggestions. Encourage open and respectful communication.

Take note of common topics, areas of improvement, and positive feedback raised during the discussion.

Summarize the key points from the discussion and thank participants for their valuable input.

To finish, resolve any misunderstanding or difficulty, relieve stress, if it has arisen, thanks everyone for his/her effort and close the session.ACTIVITY 1: MIRROR (5 minutes)

SESSION 3:
TRAINING AND EDUCATION

1. WARMING UP (15 minutes)

ACTIVITY 1: MIRROR (5 minutes)

Purpose: Communication, participating in couples, observation, coordination, precision, imagination.

Description: The participants are divided into couples, one of them is the mirror and the other is the human being who is looking her/himself at the mirror. The participant who is the human being executes various movements and the mirror has to imitate them. The trainer should inform the participants that the human being has to start slowly, always keep in mind her/his partner's physical limitations and potentials, always be in a frontal position so that her/his partner can see him/her at all times, take care of her/his partner by guiding him/her through difficulties and so on. The couples should interchange.

ACTIVITY 2: INTERPRETER (10 minutes)

Participants are divided into couples. The one starts narrating a story into babbling and the other, who doesn't know what the first one is talking about, is interpreting / translating what the other one is saying. It is important that the couple supports one another, by providing short phrases for translation. The couple should aim to have a similar rhythm, pauses, duration of phrases and so on. This is a very similar process to dubbing.

2. GETTING FAMILIAR, PLAYING AND ROLEPLAYING THE PROPOSED SCRIPTS (90 Minutes)

ACTIVITY 1: THE LINE (20 minutes)

Introducing todays topic of training and education with the following activity:

The trainer takes/finds a free space in the room draws an imaginary line on the floor: "This end of the line means "0/zero/not at all/never" and this end of the line means "daily, very often, all the time". I ask you a couple of questions, please stand up and position yourself along the line depending on how you would answer the question."

(The two ends of the line should be repeated with each question.)

All participants stand up and the trainer asks the participants the following three questions:

- How often in a week do you talk to strangers?

- How often in a month do you attend any classes?

- How often in a week do you have to introduce yourself?

- How often do you ask anyone for help? To a neighbour? To a relative? To a friend?

- How often do you ask for further clarifications? To a teacher? To a doctor? To a …? (Adapt it to your target group)

The goal is to realize that we need to talk and interact to people around us, while attending classes, or doing any other activity. Knowing how to act and react and being able to have interaction and connect with others empower us and make us feel competent and safe to plan different activities and personal projects.

After this activity a brief discussion could be generated on what the members of the group understand as education. It can be done through a brainstorming: members of the group are asked to think of types of education that they know, that they have participated in the past or that they are participating now. Discussion about the types of education through personal experience and you can also mention these ones:

- Adults education[4]: Education specifically targeting individuals who are regarded by the society they belong to as adults. It aims at improving their technical or professional qualifications, further developing their abilities, enriching their knowledge with the purpose to complete a level of formal education, or to acquire knowledge, skills and competencies in a new field or to refresh or update their knowledge in a particular field. This also includes what may be referred to as 'continuing education', 'recurrent education' or 'second chance education'.

- Lifelong learning[5]: The term lifelong learning has come to refer to all types of education (formal, non-formal and informal), but at the same time also refers to "a philosophical concept according to which education considered as a long-term process that begins at birth and lasts throughout life"

- Formal learning[6]: Learning that occurs in an organized and structured environment (such as in an education or training institution or on the job) and is explicitly designated as learning (in terms of objectives, time or resources). Formal learning is intentional from the learner's point of view. It typically leads to certification.

- Informal learning[7]: Learning resulting from daily activities related to work, family or leisure. It is not organized or structured in terms of objectives, time or learning support. Informal learning is in most cases unintentional from the learner's perspective. Informal learning outcomes may be validated and certified. Informal learning is also referred to as experiential or incidental/random learning.

- Vocational education and training (VET)[8]: Education and training which aims to equip people with knowledge, know-how, skills and/or competences required in particular occupation or more broadly on the labour market.

- Inclusive education[9]: 'An education that promotes mutual respect and value for all persons and builds educational environments in which the approach to learning, the institutional culture and the curriculum reflect the value of diversity' (UNESCO, 2020a, p. 420).

ACTIVITY 2: SOCIAL SKILLS INTRO (20 minutes)

This activity allows participants to start focussing on dubbing but also explore and understand different social skills in a fun and interactive way.

Divide the participants into pairs.

---

4   https://uis.unesco.org/en/glossary-term/adult-education
5   CEDEFOP – CENTRE FOR THE DEVELOPMENT OF VOCATIONAL TRAINING. (1996): Vocational Training Glossarium. Thessaloniki: CEDEFOP.
6   https://www.cedefop.europa.eu/en/projects/validation-non-formal-and-informal-learning/european-inventory/european-inventory-glossary
7   https://www.cedefop.europa.eu/en/projects/validation-non-formal-and-informal-learning/european-inventory/european-inventory-glossary
8   https://www.cedefop.europa.eu/en/projects/validation-non-formal-and-informal-learning/european-inventory/european-inventory-glossary
9   https://www.european-agency.org/resources/glossary?page=7

Each pair will be given a short dialogue that involves social skills, such as active listening, empathy, assertiveness or conflict resolution.

This can be a sample:

Scene: Emma and Liam are classmates working on a group project for their training program.

Script:

Emma: (enthusiastic tone) Hey, Liam! Let's discuss how we can divide the project tasks. I think it's important to ensure everyone contributes equally.

Liam: (concerned tone) I understand, Emma, but some tasks require specific skills. Not everyone may be comfortable with them.

Emma: (listening actively) I see your point, Liam. Can you give me examples of tasks that you think might be challenging for certain team members?

Liam: (explaining tone) Sure, for instance, the coding part might be difficult for some since not everyone has programming experience.

Emma: (empathetic tone) I understand now. We should consider everyone's strengths. How about we have a team discussion to identify individual skills and preferences, and then assign tasks accordingly?

Liam: (thoughtful tone) That's a fair solution, Emma. It ensures that tasks are delegated based on abilities.

Emma: (assertive tone) Excellent! Let's schedule the discussion and encourage open communication, so everyone can contribute effectively.

Liam: (grateful tone) Thanks for considering my perspective, Emma. I appreciate your willingness to find a collaborative approach.

Next, the pairs will practice dubbing the dialogue, focusing on emphasizing the social skill in their delivery. They can use their own voices or try to incorporate specific tones, emotions, or vocal cues that reflect the social skill being highlighted.

After practicing, a volunteer pair can perform their dubbing in front of the rest of the group.

Once a pair has finished their performance, facilitate a discussion about the social skill depicted in their scene. Ask questions like:

What social skill was being demonstrated in the scene?

How can this social skill be applied in real-life situations?

Can you think of any personal experiences where this social skill would have been helpful?

ACTIVITY 3: DUB IT RIGHT! (20 minutes)

Use the three video-scenarios provided. This activity involves improvisation and creativity where participants have to come up with the lines that match the scene and characters on the screen.

SESSION 3:

TRAINING AND EDUCATION

1. Divide participants into teams.

2. Play the video-scenario on a screen and mute the original audio.

3. Give each team few minutes to discuss and come up with their own dialogue for the scene. Consider adding a time limit to come up with their dialogue.

4. Once the players are ready, start the scene again, and each team takes turns dubbing over the dialogue.

5. Continue playing with the other two scenes, and rotate participants to ensure everyone gets a chance to participate.

6. It may be useful to provide a template where to write the lines, and which provides the dialogue structure of the scene.

ACTIVITY 4: DISCUSSION (10 minutes)

Discuss what are the scenarios they find them often in, and what can be or is stressful
about them? Introduce the three scenarios by showing the video with the audio and talking about the situation and the goal and how that can be difficult or illicit unease:

- SCENARIO 1 "Give some information about yourself, using standard introduction phrases for introduction rounds (name, where you are from, age, prior school or work, hobbies, why do you attend the course)"

- SCENARIO 2 "Asking someone after class if you can compare notes, because it was so fast today and you are unsure if you wrote down everything correctly".

- SCENARIO 3 "Ask the teacher to explain something you have not understood in a simpler way".

ACTIVITY 5: ROLEPLAYING (30 Minutes)

The participants go into three groups and each group gets one script.

- Each group has the task to think about how the dialogue could go that would definitely lead to a misunderstanding, failure. They first think about how to fail in the situation and not reach one's goal. What would you have to say to get to an uncomfortable situation? (10 minutes' group work)

- They should then present (just verbally) in the plenum (10 minutes, for all three groups together)

- They go back in the small groups and work on a successful script: What should or could you say to have a good feeling in the situation, on both sides? What do you need to say to get what you need? What would be useful phrase? (10 minutes)

3. BREAK (30 minutes)

4. DUBBING THE SCRIPTS (60 minutes)

- All participants must have previously given their consent for the sound recording.

- Starting with the first script, show the video and read the existing script in each language. The script should be adapted in each language.

- This session will focus on the importance of adaptation:

    - Why the duration of each line is significant? What is the speed of each line? This is linked to the inherent aim of each sentence.

    - The importance of the pauses within each line, namely, where do the actors stop speaking, where do they make short pauses. The breath. This is also linked to the aim of each sentence, but it also defines the mood and sentiment behind each line.

    - The intonation and the general mood in each line.

- The scenes will be dubbed and recorded, following guidelines provided in the previous activity of roleplaying.

- Each person dubs the scene he/she that fits the script he/she worked on previously.

- Depending on the progress of the group the second person in the video (cashier, store employee, doctor's secretary) is dubbed by the trainer or by another participant.

- The dubbed scene will be watched, and any improvement they feel can be made will be discussed, in line with the previous discussion.

- The scene will be re-recorded, with the agreed improvements OR the next person of the group who worked on the script previously records with the improvements. This can be individually decided depending of the progress of the participants.

- Each person should have dubbed at least once scene.

- Depending on the progress of the group there might be time for some to do/try a second scene.

- It is important, in order to establish the fun part of dubbing, to provide an alternate sound recording in gibberish.

The scheme will be:

1. Dubbing the scene

2. Watching the dubbed scene

3. Discussing improvements

4. Recording again

SCRIPT 1. *"Give some information about yourself, using standard introduction phrases for introduction rounds (name, where you are from, age, prior school or work, hobbies, why do you attend the course)".*

Teacher: Hello guys, welcome to the academic year of 2022-23. My name is Margarita Troumpou, and I am the

Principal and I will be teaching Physics. Would you like to introduce yourself?

Principal Character: Yes, of course. My name is Michaela and I am 25 years old and I decided to return to school because I would like to graduate High School.

Teacher: Nice to meet you, Michaela! Where are you from?

PC: I'm from Thessaloniki. I have been living in Athens since 2010.

Teacher: Oh fantastic! Do you work? Do you have any hobbies?

PC: I have been working in a Social Cooperative since 2019. I enjoy repairing computers and this is my main hobby but I'd love it if I could go to an informatics technical school and do that for a living.

Teacher: Thank you, thank you Michaela!

Tips on how to use the adaptation in this dialogue

- Inform the group: "the time that you speak has to be the same time that the actor speaks" "The tone and mood you use has to be the same with the actor's one" "The body expression that you use has to be the same with the actor's".

- Mark pauses and breaths on the printed dialogues.

- Use different symbols for different situations (e.g. / for pause, ^ for breath).

- Detect on the video the environment/pose when the person starts to speak.

- Discuss about the mood, recognize the feeling and try to act on it. For example, recognize a person feels anxious and speaks quickly. Mark it on the printed dialogues.

SCRIPT 2. "Asking someone after class if you can compare notes, because it was so fast today and you are unsure if you wrote down everything correctly".

Principal Character: Hi Odysseus!

P1: Hi Margarita!

PC: I'd like to ask you for a favour…

P1: Sure, what's up?

PC: I was a little bit confused today in Math Class and I don't think I managed to take good notes and I was wondering if you could share your notes with me…

P1: Of course, you can be my guest! Today's lesson was great. We will figure it out…

PC: You're a lifesaver, thank you again!

Tips on how to use the adaptation in this dialogue

- Inform the group: "the time that you speak has to be the same time that the actor speaks" "The tone and mood you use has to be the same with the actor's one" "The body expression that you use has to be the same with the actor's".

- Mark pauses and breaths on the printed dialogues.

- Use different symbols for different situations (e.g. / for pause, ^ for breath).

- Detect on the video the environment/pose when the person starts to speak.

- Discuss about the mood, recognize the feeling and try to act on it. For example, recognize a person feels anxious and speaks quickly. Mark it on the printed dialogues.

SCRIPT 3. "Ask the teacher to explain something you have not understood in a simpler way".

Principal Character: Excuse me, I have a question for you…

P1: Yes, please, sit down. I am all ears.

PC: I believe I didn't catch a few details from the part about algorithms.

P1: Would you like me to repeat?

PC: Yes, please, but I would appreciate it if you could rephrase or explain it more.

P1: O.K., I will try to use simpler words and explain it slowly. Is that ok?

PC: Yes, thank you very much!

Tips on how to use the adaptation in this dialogue

- Inform the group: "the time that you speak has to be the same time that the actor speaks" "The tone and mood you use has to be the same with the actor's one" "The body expression that you use has to be the same with the actor's".

- Mark pauses and breaths on the printed dialogues.

- Use different symbols for different situations (e.g. / for pause, ^ for breath).

- Detect on the video the environment/pose when the person starts to speak.

- Discuss about the mood, recognize the feeling and try to act on it. For example, recognize a person feels anxious and speaks quickly. Mark it on the printed dialogues.

5. FEEDBACK (5 minutes)

Summarize important aspects of the session.

All participants stand up and the trainer asks the participants the following question (difference line-up as previously):

- On a scale from 1 (totally boring) to 10 (extreme fun): How much did you enjoy today's session?

- Go one by one asking for the different activities organized.

- On a scale from 1 (very difficult) to 10 (easy as pay): What do you think about today's session?

- On a scale from 1 (totally agree) to 10 (extreme disagree): how do you rate the following sentences?

  I will not change anything from the session

  I am happy to have participated on it

Ask the participants individually for some feedback of why they stand were they stand to find out what was enjoyable and what was strenuous/difficult.

Be sure that you allow group discussion and space for participants to share their thoughts, perspectives, and suggestions. Encourage open and respectful communication.

Take note of common topics, areas of improvement, and positive feedback raised during the discussion.

Summarize the key points from the discussion and thank participants for their valuable input.

To finish, resolve any misunderstanding or difficulty, relieve stress, if it has arisen, thanks everyone for his/her effort and close the session.

SESSION 4:
TRANSACTIONS

1. WARMING UP (15 minutes)

ACTIVITY 1: SILENT DUBBING (15 minutes)

In pairs of two (or three): One person gets silently without speaking into a position – either with his/her whole body or just the face (e. g. frowning, looking angrily, crouching down, doing a face palm). The other person "dubs" what the silent person with its expression or posture might be thinking right now. Voice it the way the person might think it: Angrily, surprised, exhausted, etc. A sentence or just a word is enough.

2. GETTING FAMILIAR, PLAYING AND ROLEPLAYING THE PROPOSED SCRIPTS (90 minutes)

ACTIVITY 1: THE LINE (10 minutes)

Introducing todays topic of transactions with the following activity:

The trainer takes/finds a free space in the room draws an imaginary line on the floor: "This end of the line means "0/zero/not at all/never" and this end of the line means "daily, very often, all the time". I ask you a couple of questions, please stand up and position yourself along the line depending on how you would answer the question."

(The two ends of the line should be repeated with each question.)

All participants stand up and the trainer asks the participants the following three questions:

   a. How often in a week do you talk to strangers?

   b. How often in a month do you go to the doctor? (Maybe ask first "in a week".)

   c. How often in a week do you go someplace to shop something?

   d. How often do you buy something to eat or drink in a supermarket?

The goal is to realize that we often have to talk to strangers on a regular basis due to transactional needs. Knowing how to act and react and being able to have transactional interaction that empower us and make us feel competent and safe is therefore important.

ACTIVITY 2: SOCIAL SKILLS INTRO (20 minutes)

This activity allows participants to start focussing on dubbing but also explore and understand different social skills in a fun and interactive way.

Divide the participants into pairs.

Each pair will be given a short dialogue that involves social skills, such as active listening, empathy, assertiveness or conflict resolution.

This can be a sample:

Script: "Choosing a Gift"

Characters: Emma and Lisa

Scene: Emma and Lisa are friends shopping for a birthday gift for their mutual friend.

Script:

Emma: (enthusiastic tone) Hey, Lisa! Let's find the perfect birthday gift for Sarah. I think she would love a piece of jewelry.

Lisa: (thoughtful tone) I understand your idea, Emma, but I know that Sarah prefers practical gifts rather than accessories.

Emma: (active listening) I see your point, Lisa. Can you give me some examples of practical gifts that you think Sarah might appreciate?

Lisa: (explaining tone) Sure, for instance, I know she's been wanting a new blender for her kitchen or a travel backpack for her upcoming trip.

Emma: (empathetic tone) I understand now. It's important to consider Sarah's preferences. How about we create a list of practical gift ideas and then decide together?

Lisa: (thoughtful tone) That sounds like a fair approach, Emma. It ensures that we choose something that aligns with Sarah's interests and needs.

Emma: (assertive tone) Great! Let's take some time to brainstorm and research different practical gift options. We can share our findings and make a decision together.

Lisa: (grateful tone) Thank you for being open to my perspective, Emma. I appreciate your willingness to find a gift that Sarah will truly value.

In this script, the focus is on active listening, empathy, assertiveness, and conflict resolution in the context of shopping for a gift. The characters demonstrate the importance of listening to each other's suggestions, empathizing with the gift recipient's preferences, and finding a collaborative solution that ensures the chosen gift is thoughtful and practical. Participants can practice dubbing this scene, paying attention to the tone and delivery that reflects the characters' emotions and communication styles. After performing, the group can discuss the active listening, empathy, assertiveness, and conflict resolution strategies demonstrated in the script.

After practicing, a volunteer pair can perform their dubbing in front of the rest of the group.

Once a pair has finished their performance, facilitate a discussion about the social skill depicted in their scene. Ask questions like:

What social skill was being demonstrated in the scene?

How can this social skill be applied in real-life situations?

Can you think of any personal experiences where this social skill would have been helpful?

ACTIVITY 3: DUB IT RIGHT! (20 minutes)

Use the three video-scenarios provided. This activity involves improvisation and creativity where participants have to come up with the lines that match the scene and characters on the screen.

1. Divide participants into teams.

2. Play the video-scenario on a screen and mute the original audio.

3. Give each team few minutes to discuss and come up with their own dialogue for the scene. Consider adding a time limit to come up with their dialogue.

4. Once the players are ready, start the scene again, and each team takes turns dubbing over the dialogue.

5. Continue playing with the other two scenes, and rotate participants to ensure everyone gets a chance to participate.

6. It may be useful to provide a template where to write the lines, and which provides the dialogue structure of the scene.

ACTIVITY 4: DISCUSSION (10 Minutes)

Discuss what are the scenarios they find them often in, and what can be or is stressful about them? Introduce the three scenarios by showing the video and talking about the situation and the goal and how that can be difficult or illicit unease:

● SCENARIO 1 "At a clothing store, you look for an employee to ask, if they have that piece in a different size or a different colour."

● Goal: Asking for more information, clarification, slowdown…

● SCENARIO 2 "At the cash register in the supermarket. How to talk to the cashier and the other people in line and let them know it's stressing you out and you feel pressured."

● Goal should be to slow down the situation when you start to feel anxious and pressured to get in a comfortable zone again.

● SCENARIO 3 "Approaching a new reception at your doctor's office – or a new doctor's office."

● Goal: getting acquainted with the secretary, having a good start of the appointment.

ACTIVITY 5: ROLEPLAYING (30 minutes)

Following the discussion on what has been dealt with in each script, start roleplaying. The participants go into three groups and each group gets one script.

● Each group has the task to think about how the dialogue could go that would definitely lead to a misunderstanding, failure. They first think about how to fail in the situation and not reach one's goal. What

would you have to say to get to an uncomfortable situation? (10 minutes' group work)

- They should then present (just verbally) in the plenum (10 minutes, for all three groups together)

- They go back in the small groups and work on a successful script: What should or could you say to have a good feeling in the situation, on both sides? What do you need to say to get what you need? What would be useful phrase? (10 minutes)

3. BREAK (30 minutes)

4. DUBBING THE SCRIPTS (60 minutes)

- All participants must have previously given their consent for the sound recording.

- Starting with the first script, show the video and read the existing script in each language. The script should be adapted in each language.

- Explain to the participants the importance of tone and intonation:

  - What is the tone of each line? This can be detected without the use of language by using beats, gibberish or plain sounds. This also defines the speed and rhythm of each line which is linked to the inherent aim of each sentence.

  - The importance of the intonation of each word within each line, namely, which word or beat do the actors stress or why do they stop speaking and where do they make short pauses. This, as with the cases of rhythm and adaptation, is also linked to the aim of each sentence, but it also defines the mood and sentiment behind each line.

  - The intonation and the general mood in each line.

- The participants will dub and record the first scene, following guidelines provided in the above activity.

- Depending on the progress of the group the second person in the video (cashier, store employee, doctor's secretary) is dubbed by the trainer or by another participant.

- The dubbed scene will be watched, and any improvement they feel can be made will be discussed, in line with the previous discussion on the importance of adaptation.

- The scene will be re-recorded, with the agreed improvements OR the next person of the group who worked on the script previously records with the improvements. This can be individually decided depending on the progress of the participants.

- Each person should have dubbed at least once scene.

- Depending on the progress of the group there might be time for some to do/try a second scene.

- It is important, in order to establish the fun part of dubbing, to provide an alternate sound recording in gibberish.

The scheme will be:

1. Dubbing the scene
2. Watching the dubbed scene
3. Discussing improvements
4. Recording again

SCRIPT 1: At a clothing store, you look for an employee to ask, if they have that piece in a different size or a different colour.

Asking for more information, clarification, slowdown...

Person: Excuse me, I need some help.

Employee: Yes, how can I help you.

Person: Do you have this sweater in another colour?

Employee: I have to check in the system. But I think we have it in green, blue, red, orange. Which size do you need? We should have all sizes still in store. There's a striped version as well – coming in green-red or...

Person: *gestures with hands to stop/slow down* Sorry. Please. Give me a moment. That was too quick. I don't want this in red. Could you please tell me the colours again?

Employee: We have it in green, blue, orange and as a striped version.

Person: I like to try the green one, please. I need size M.

Employee: I'll get it for you.

Person: Thank you.

Pay attention on the way that the actors stress and intone specific words on the spoken text. Discuss how it is done. Combine the knowledge you have gained from the sessions on rhythm and adaptation. Ask the questions: how are rhythm and adaptation combined with the intonation of a word or even a syllable within a sentence? How does the movement of the body support the pronunciation of a syllable, sound, word or sentence? Reflect on how the volume of a word alters the tone or the intonation of the dialogue.

SCRIPT 2: At the cash register in the supermarket. How to talk to the cashier and the other people in line and let them know it's stressing you out and you feel pressured. Goal should be to slow down the situation when you start to feel anxious and pressured to get in a comfortable zone again.

1st time making a transaction: new doctor, opening a bank account, etc.

Person: *to the cashier* I'm sorry. This is stressful for me. Please don't hurry so much.

Cashier: *nods, slows down registering goods*

Person: *turns around to the person behind* I'm sorry. This is very stressful for me. I might take a minute longer. *turns back to cashier*

Cashier: It makes 23,50.

Person: Okay, give me a second to get my purse. *to people behind* Just another moment. Thank you.

Pay attention on the way that the actors stress and intone specific words on the spoken text. Discuss how it is done. Combine the knowledge you have gained from the sessions on rhythm and adaptation. Ask the questions: how are rhythm and adaptation combined with the intonation of a word or even a syllable within a sentence? How does the movement of the body support the pronunciation of a syllable, sound, word or sentence? Reflect on how the volume of a word alters the tone or the intonation of the dialogue.

SCRIPT 3: Approaching a new reception at your doctor's office – or a new doctor's office.

Person: Good morning. I have an appointment, Mr(s) Turner at nine.

Receptionist: Good morning. I need your social security number.

Person: I'm sorry. This is stressful for me. I haven't been here for a while and haven't seen you before. I'm Mr(s). Turner, what's your name?

Receptionist: I'm Mr(s) Miller. I started two months ago.

Person: *nods* Nice to meet you. I'm sorry. This is always stressful for me.

Receptionist: It's alright. Please take a seat. It might take a while. We call you, when the doctor has time for you.

Person: Thank you.

Pay attention on the way that the actors stress and intone specific words on the spoken text. Discuss how it is done. Combine the knowledge you have gained from the sessions on rhythm and adaptation. Ask the questions: how are rhythm and adaptation combined with the intonation of a word or even a syllable within a sentence? How does the movement of the body support the pronunciation of a syllable, sound, word or sentence? Reflect on how the volume of a word alters the tone or the intonation of the dialogue.

5. FEEDBACK (5 minutes)

Summarize important aspects of the session.

All participants stand up and the trainer asks the participants the following question (difference line-up as previously):

- On a scale from 1 (totally boring) to 10 (extreme fun): How much did you enjoy today's session?

- Go one by one asking for the different activities organized.

- On a scale from 1 (very difficult) to 10 (easy as pay): What do you think about today's session?

- On a scale from 1 (totally agree) to 10 (extreme disagree): how do you rate the following sentences?

   I will not change anything from the session

   I am happy to have participated on it

Ask the participants individually for some feedback of why they stand were they stand to find out what was enjoyable and what was strenuous/difficult.

Be sure that you allow group discussion and space for participants to share their thoughts, perspectives, and suggestions. Encourage open and respectful communication.

Take note of common topics, areas of improvement, and positive feedback raised during the discussion.

Summarize the key points from the discussion and thank participants for their valuable input.

To finish, resolve any misunderstanding or difficulty, relieve stress, if it has arisen, thanks everyone for his/her effort and close the session.

SESSION 5:
WORK

1. WARMING UP (15 minutes)

ACTIVITY 1: RADIO EFFECTS (15 minutes)

Divide the participants into pairs.

Instruct one person in each pair to be the storyteller and the other to be the sound effects artist.

The storyteller starts telling a short story and the sound effects artist uses their voice to create sound effects that match the story. For example, if the story involves a car chase, the sound effects artist could make engine revving sounds, screeching brakes, and honking horns.

This game not only warms up the participants' voices but also promotes creativity, collaboration, and active listening skills.

2. GETTING FAMILIAR, PLAYING AND ROLEPLAYING THE PROPOSED SCRIPTS (30 minutes)

ACTIVITY 1: THE LINE (10 minutes)

Introducing todays topic of transactions with the following activity:

The trainer takes/finds a free space in the room draws an imaginary line on the floor: "This end of the line means "0/zero/not at all/never" and this end of the line means "daily, very often, all the time". I ask you a couple of questions, please stand up and position yourself along the line depending on how you would answer the question."

(The two ends of the line should be repeated with each question.)

All participants stand up and the trainer asks the participants the following three questions:

    a.   How often in a week do you talk to strangers?

    b.   How often in a month do you go to your workplace? (Maybe ask first "in a week". Or adapt it)

    c.   How often in a week do you talk to your colleagues?

The goal is to realize that we often have to talk to strangers on a regular basis due to transactional needs. Knowing how to act and react and being able to have transactional interaction that empower us and make us feel competent and safe is therefore important.

ACTIVITY 2: MATCHING WORK CARDS (20 minutes)

This game serves as an interactive way to introduce the topic of work while exploring different job di-

alogues to be acted. It allows participants to engage in an activity while stimulating discussions about their interests.

Prepare a set of index cards or small pieces of paper. Write down different job titles or professions (e.g., doctor, teacher, chef, firefighter, engineer, etc.). with the corresponding job dialogue. You can use the following sample.

These dialogues provide a glimpse into typical conversations that occur within various job descriptions. They showcase the interactions and responsibilities associated with each role, highlighting the unique aspects and challenges involved in different professions.

Teacher	Student: "Ms. Johnson, I don't understand this math problem. Can you help me?" Teacher: "Of course! Let's go through it step by step. Which part is giving you trouble?"
Financial Analyst	Colleague: "We need to analyze the company's quarterly financial statements. Can you help me with it?" Financial Analyst: "Sure. Let's pull up the data and start evaluating the revenue, expenses, and profitability trends."
Graphic Designer	Client: "We need a logo for our new business. Can you create something modern and eye-catching?" Graphic Designer: "Absolutely. Could you share your brand's color scheme and any specific ideas you have in mind?"
Police Officer	Dispatch: "We have reports of a possible burglary in progress. Can you respond?" Police Officer: "Affirmative. I'm on my way to the location. Please provide additional details."
Chef	Waiter: "Table 8 has a customer with a nut allergy. Can you recommend a dish for them?" Chef: "I'd suggest our grilled chicken with a side of roasted vegetables. It's nut-free and delicious."
Customer Service Representative	Customer: "I received a faulty product. What can I do?" Customer Service Representative: "I apologize for the inconvenience. We'll arrange for a replacement to be sent to you as soon as possible."
Engineer	Client: "We need a solution to improve the energy efficiency of our building." Engineer: "I suggest implementing solar panels and upgrading the insulation. It will significantly reduce energy consumption."
Nurse	Patient: "I'm feeling really weak and dizzy." Nurse: "I'll check your vitals and see what might be causing it. Have you been taking your medication regularly?"

Divide the group in couples and give one card to each couple.

Gather the participants and explain that they will be playing a matching game related to different jobs and their descriptions.

They just have to represent the scene by reading the dialogue, using just the voice to act as the person who talks.

The goal is that the whole group guess the profession to match the job dialogue. If a match is made, the participant/coupe who guess it, takes a turn and start with their own dialogue. If the group does not guess the job, the couple have to act it out again adding additional information.

Continue playing until all the job have been correctly guessed.

Once the game is complete, gather the participants for a discussion about work. Use the following prompts to guide the conversation:

a. Do any of these jobs interest you? Why?

b. Have you ever had any personal experiences or encounters related to any of these jobs?

c. How often do you usually talk to a Teacher, Financial Analyst, Graphic Designer, Police Officer, Chef, Customer Service Representative, Engineer, Nurse…

d. What do you think are the important qualities or skills required for each job?

Encourage participants to share their thoughts and experiences, and facilitate a group discussion based on the questions and answers.

A brief discussion will be generated about what work is for the group, what function it fulfils, previous experiences, its benefits, etc. Once this discussion is over, we can comment that work is an area of great value and importance for people. Through work we enrich our identity and it makes us feel useful and valid. People can comment on situations, previous experiences and other ideas related to work, as the benefits for people:

- It promotes personal growth.

- It allows us to contribute something to the community. Increase our social worth.

- It brings us challenges and promotes their resolution.

- It increases personal satisfaction.

- It allows us to be part of a group and develop new social networks.

- It gives us independence and autonomy in our day to day (both economically, but also personally).

ACTIVITY 3: DUB IT RIGHT! (20 minutes)

Use the three video-scenarios provided. This activity involves improvisation and creativity where participants have to come up with the lines that match the scene and characters on the screen.

1. Divide participants into teams.

2. Play the video-scenario on a screen and mute the original audio.

3. Give each team few minutes to discuss and come up with their own dialogue for the scene. Consider adding a time limit to come up with their dialogue.

4. Once the players are ready, start the scene again, and each team takes turns dubbing over the dialogue.

5. Continue playing with the other two scenes, and rotate participants to ensure everyone gets a chance to participate.

6. It may be useful to provide a template where to write the lines, and which provides the dialogue structure of the scene.

ACTIVITY 4: DISCUSSION (10 Minutes)

Discuss what are the scenarios they find them often in, and what can be or is stressful about them? Introduce the three scenarios by showing the video with the audio and talking about the situation and the goal and how that can be difficult or illicit unease:

- SCENARIO 1 "First day on the job. You introduce yourself to your colleagues".

- SCENARIO 2 "Ask a co-worker for help".

- SCENARIO 3 "Talk to your boss about another employee who has insulted you and inform him that you do not feel comfortable in this work environment".

ACTIVITY 5: ROLEPLAY (30 Minutes)

Following the discussion on what has been dealt with in each script, start roleplaying. The participants go into three groups and each group gets one script: in a public transportation, at a concert, alumni lunch.

- Each group has the task to think about how the dialogue could go that would definitely lead to a mis-understanding, failure. They first think about how to fail in the situation and not reach one's goal. What would you have to say to get to an uncomfortable situation? (10 minutes' group work)

- They should then present (just verbally) in the plenum (10 minutes, for all three groups together)

- They go back in the small groups and work on a successful script: What should or could you say to have a good feeling in the situation, on both sides? What do you need to say to get what you need? What would be useful phrase? (10 minutes)

3. BREAK (30 minutes)

4. DUBBING THE SCRIPTS (60 minutes)

- All participants must have previously given their consent for the sound recording.

- Starting with the first script, show the video and read the existing script in each language. The script should be adapted in each language.

- Explain to the participants the importance of the voice:

- How high or low is the pitch of the voice in each line? This can be detected without the use of language by using beats, gibberish or plain sounds. This also defines the speed of each line which is linked to the inherent aim of each sentence.

- The importance of the pauses in relation to the tone of the voice within each line, namely, where do the actors stop speaking, where do they make short pauses.
  The breath. This is also linked to the aim of each sentence, but it also defines the mood and sentiment behind each line.

- The intonation and the general mood in each line.

- The participants will dub and record the first scene, following guidelines provided in the above activity.

- Depending on the progress of the group the second person in the video (cashier, store employee, doctor's secretary) is dubbed by the trainer or by another participant.

- The dubbed scene will be watched, and any improvement they feel can be made will be discussed, in line with the previous discussion on the importance of adaptation.

- The scene will be re-recorded, with the agreed improvements OR the next person of the group who worked on the script previously records with the improvements. This can be individually decided depending on the progress of the participants.

- Each person should have dubbed at least once scene.

- Depending on the progress of the group there might be time for some to do/try a second scene.

- It is important, in order to establish the fun part of dubbing, to provide an alternate sound recording in gibberish.

The scheme will be:

1. Dubbing the scene

2. Watching the dubbed scene

3. Discussing improvements

4. again

SCRIPT 1: "First day on the job. You introduce yourself to your colleagues".

The following conversation is proposed:

Co-worker 1: hehe…

Co-worker 2: Yes, what´s very good, very good, very good today…

Principal Character: Good morning, I'm Maria. I just start in accounting today.

Co-worker 1: Welcome! I am Marc. Nice to meet you.

PC: Nice to meet you too, hi.

Co-worker 2: Nice to meet you, I'm Margot. Where are you from?

PC: I'm from Leuven, but I moved to Brussels after finishing my Degree in Finances.

Co-worker 1: Good that´s great! I am from Greece.

Co-worker 2: I´m…that I´m from Brussels.

Co-worker 1: hehe, you will found many nationalities here.

PC: Wow, that´s great. I'm my previous office we were all from Brussels. I´m so excited to meet the rest of the team.

Co-worker 2: That´s so great. Anything you need, just tell us.

PC: Thank you!

Talk about the volume, the tone, the different nuances that the voice can take. Use gibberish and explore how the voice differentiates and expresses the feelings. Talk about what you want to achieve in each dialogue and propose tones of voice in relation to what you want to achieve.

SCRIPT 2. "Ask a co-worker for help".

The following conversation is proposed:

Principal Character: Hi Anna, am… I´m sorry… I´m not sure how to use this program. Would you mind helping me, please?

Co-worker 1: Yes, sure! don't worry. What is the matter?

PC: I used to work with another program and I'm not sure if it follows the same steps.

Co-worker 1: Okay, that´s okay, I´ll explain how you to use this program.

PC: Thanks!

Co-worker 1: I will also send you an email with the program´s manual. If you have any other worries, you can contact me.

PC: Oh…thank you very much, Anna

Co-worker 1: You're welcome, bye!

Talk about the volume, the tone, the different nuances that the voice can take. Use gibberish and explore how the voice differentiates and expresses the feelings. Talk about what you want to achieve in each dialogue and propose tones of voice in relation to what you want to achieve.

Script 3. "Talk to your boss about another employee who has insulted you and inform him that you do not feel comfortable in this work environment".

The following conversation is proposed:

Principal Character: aam… I´m sorry Ms. Smith, can I talk to you?

Supervisor: Yes, of course.

PC: Ah, listen, there's a problem I want to talk you about.

S: Please, tell me, what is the issue?

PC: Some of my colleagues have been calling my names and don´t feel comfortable working in this environment…

S: I'm so sorry to hear that. I'll see what measures I can take to sold this problem and about make sure it doesn't happen again.

PC: Thank you so much.

S: I'm sorry again.

Talk about the volume, the tone, the different nuances that the voice can take.
Use gibberish and explore how the voice differentiates and expresses the feelings. Talk about what you want to achieve in each dialogue and propose tones of voice in relation to what you want to achieve.

5. FEEDBACK (5 minutes)

Summarize important aspects of the session.

All participants stand up and the trainer asks the participants the following question (difference line-up as previously):

- On a scale from 1 (totally boring) to 10 (extreme fun): How much did you enjoy today's session?

- Go one by one asking for the different activities organized.

- On a scale from 1 (very difficult) to 10 (easy as pay): What do you think about today's session?

- On a scale from 1 (totally agree) to 10 (extreme disagree): how do you rate the following sentences?

    I will not change anything from the session

    I am happy to have participated on it

Ask the participants individually for some feedback of why they stand were they stand to find out what was enjoyable and what was strenuous/difficult.

Be sure that you allow group discussion and space for participants to share their thoughts, perspectives, and suggestions. Encourage open and respectful communication.

Take note of common topics, areas of improvement, and positive feedback raised during the discussion.

Summarize the key points from the discussion and thank participants for their valuable input.

To finish, resolve any misunderstanding or difficulty, relieve stress, if it has arisen, thanks everyone for his/her effort and close the session.

SESSION 6:
FAMILY AND FLAT MATES

1. WARMING UP (15 minutes)

ACTIVITY 1: DIALOGUE CHAIN

Form a circle with all the participants.

Explain that you will start a dialogue chain, where each person will add a line of dialogue to create a story.

Begin the dialogue chain by saying a line of dialogue in a dramatic or exaggerated manner. For example, "I can't believe what I just saw!"

The person to your right continues the chain by adding their own line of dialogue, building on the story. For instance, "It was like something out of a nightmare!"

The next person adds their line of dialogue, and so on, with each participant contributing a new line to continue the story.

Encourage participants to use their creativity and imagination to make the dialogue engaging and interesting.

The dialogue chain continues until everyone has had a chance to contribute multiple times or until the story reaches a natural ending point.

To make it more challenging, participants can also try to incorporate specific emotions, accents, or character voices into their lines of dialogue.

Once the dialogue chain is complete, you can reflect on the story created and discuss any particularly amusing or creative moments.

This game serves as a fun and engaging warm-up activity for dubbing by encouraging participants to think on their feet and collaborate in creating a spontaneous story through dialogue. It helps get participants into the mind-set of using their voices expressively and creatively, setting the stage for further dubbing activities or discussions.

2. GETTING FAMILIAR, PLAYING AND ROLEPLAYING THE PROPOSED SCRIPTS

ACTIVITY 1: THE LINE (10 minutes)

Introducing todays topic of transactions with the following activity:

The trainer takes/finds a free space in the room draws an imaginary line on the floor: "This end of the line means "0/zero/not at all/never" and this end of the line means "daily, very often, all the time". I ask you a couple of questions, please stand up and position yourself along the line

depending on how you would answer the question."

(The two ends of the line should be repeated with each question.)

All participants stand up and the trainer asks the participants the following three questions:

a.   How often in a week do you talk to your relatives?

b.   How often in a month do you meet with one of your relatives? (Maybe ask first "in a week". Or adapt it)

c.   How often in a month do you need to ask for anything to one of your relatives? Do you usually help?

The goal is to realize that we often have to talk to strangers on a regular basis due to transactional needs. Knowing how to act and react and being able to have transactional interaction that empower us and make us feel competent and safe is therefore important.

ACTIVITY 2: DUBBING FAMILY AND FLAT MATE CONVERSATIONS AND RE-FLECTION (20 Minutes)

Divide the participants into small groups.

Explain that each group will be given a short scenario or conversation related to family or flat mate interactions.

Provide each group with a written script of the scenario or conversation, there is the option to leave the dialogue lines blank for participants to fill in it with their own dubbing, imagining how the characters in the scenario or conversation would speak and interact.

Scenario 1: Family Dinner

Characters: Mother, Father, Son, Daughter

Dialogue:

Mother: "Dinner is ready! Please come to the table, everyone."

Father: "I'm just finishing up some work. I'll be there in a few minutes."

Son: "Can I have extra dessert if I finish all my vegetables?"

Daughter: "I'm not hungry. Can I eat later?"

Scenario 2: Flat Mate Chores

Characters: Roommate 1, Roommate 2

Dialogue:

Roommate 1: "Hey, have you taken out the trash yet?"

Roommate 2: "No, I thought it was your turn this week."

Roommate 1: "I did it last time. It's your turn now."

Roommate 2: "Fine, I'll do it. But you owe me!"

Scenario 3: Sibling Conflict

Characters: Brother, Sister

Dialogue:

Brother: "You took my headphones without asking! Give them back!"

Sister: "I just borrowed them for a while. You never let me use them."

Brother: "They're mine, and you should have asked. It's not fair!"

Sister: "You're always so possessive. I'll give them back, but only if you stop overreacting."

Once the participants are ready, have them perform their dubbing. Encourage participants to imagine the voice of the different characters, the communication styles, relationships, and the various dynamics that exist within families and flat mate settings.

After each performance, a brief discussion will be generated on what the group understands family and flatmates time to be, whether they think they are the same or different things.

The following information will be provided: family and flatmates are related but different concepts.

Family: a group of persons united by the ties of marriage, blood, or adoption, constituting a single household and interacting with each other in their respective social positions, usually those of spouses, parents, children, and siblings. Although the family is the fundamental social unit of most human societies, its form and structure vary widely.

Flatmates: one of two or more persons sharing the same accommodation, a house or an apartment.

Some questions can be used:

a. What themes emerged in the conversation?

b. Did any specific lines or moments stand out to you? Why?

c. What insights or observations can be drawn from the dubbing performances about family or flat mate dynamics?

ACTIVITY 2: DUB IT RIGHT! (20 minutes)

Use the three video-scenarios provided. This activity involves improvisation and creativity where participants have to come up with the lines that match the scene and characters on the screen.

5. Divide participants into teams.

6. Play the video-scenario on a screen and mute the original audio.

7. Give each team few minutes to discuss and come up with their own dialogue for the scene. Consider adding a time limit to come up with their dialogue.

8. Once the players are ready, start the scene again, and each team takes turns dubbing over the dialogue.

9. Continue playing with the other two scenes, and rotate participants to ensure everyone gets a chance to participate.

10. t may be useful to provide a template where to write the lines, and which provides the dialogue structure of the scene.

ACTIVITY 3: DISCUSSION (10 minutes)

Discuss what are the scenarios they find them often in, and what can be or is stressful

about them? Introduce the three scenarios by showing the video with the audio and talking about the situation and the goal and how that can be difficult or illicit unease:

- SCENARIO 1 "Talking to a flatmate who never does their chores"

- SCENARIO 2 " flatmates asks for flatmates to share the housework every week. But you find it difficult to cook"

- SCENARIO 3 " You have not been feeling well lately and you do not want to ask for help. When your father sees you he insists on visiting a mental health professional"

ACTIVITY 4: ROLEPLAYING (30 minutes)

The participants go into three groups and each group gets one script.

- Each group has the task to think about how the dialogue could go that would definitely lead to a misunderstanding, failure. They first think about how to fail in the situation and not reach one's goal. What would you have to say to get to an uncomfortable situation? (10 minutes' group work)

- They should then present (just verbally) in the plenum (10 minutes, for all three groups together)

- They go back in the small groups and work on a successful script: What should or could you say to have a good feeling in the situation, on both sides? What do you need to say to get what you need? What would be useful phrase? (10 minutes)

3. BREAK (30 minutes)

4. DUBBING THE SCRIPTS (60 minutes)

- All participants must have previously given their consent for the sound recording.

- Starting with the first script, show the video and read the existing script in each language. The script should be adapted in each language.

- Explain to the participants the importance of lip synchronisation:

  - What is lip synchronisation (lip sync)? How is it identified? How can it be achieved?

  - The importance of lip sync in the rhythm, the adaptation, the meaning, the acting.

  - Is lip sync important in the DUB-IN project?

- The participants will dub and record the first scene, following guidelines provided in the above activity.

- Depending on the progress of the group the second person in the video (cashier, store employee, doctor's secretary) is dubbed by the trainer or by another participant.

- The dubbed scene will be watched, and any improvement they feel can be made will be discussed, in line with the previous discussion on the importance of adaptation.

- The scene will be re-recorded, with the agreed improvements OR the next person of the group who worked on the script previously records with the improvements. This can be individually decided depending on the progress of the participants.

- Each person should have dubbed at least once scene.

- Depending on the progress of the group there might be time for some to do/try a second scene.

- It is important, in order to establish the fun part of dubbing, to provide an alternate sound recording in gibberish.

The scheme will be:

11. Dubbing the scene

12. Watching the dubbed scene

13. Discussing improvements

14. Recording again

SCRIPT 1: "Talking to a flatmate who never does their chores":

The following conversation is proposed.

Principal Character: Hey! Do you have some time for us to have a chat?

Flat Mate: Yes, that's ok what would you like to talk about?

Principal Character: It is about the household chores, I feel like I am the only person doing them, like washing the dishes and other stuff too and alongside my work it's getting a little bit overwhelmed.

Flat Mate: But I do some chores as well, isn't it?

Principal Character: Yes, but I feel I have a bigger amount of work and I was wondering if maybe we could set our schedule, so we can divide things up.

Flat Mate: Yea, Ok, Fine. We can do that.

Principal Character: Ok, say. Do you have any spare time tomorrow around 7 in the afternoon, so we can draw up the schedule?

Flat Mate: Yea, Yea I can be here

Principal Character: oh, great

Flat Mate: Great!

Principal Character: See you then!

Flat Mate: Fantastic!

Use the previously gained knowledge to try and synchronise with the duration of each line.
It is important to mark pauses and breaths, as discussed in the session devoted to adaptation. Find the

rhythm of the sentence and synchronise with the dialogue. By this stage, you will be able to combine all the techniques you have learned in order to perform the dialogue.

SCRIPT 2: For script 2: " flatmates asks for flatmates to share the housework every week. But you find it difficult to cook,"

The following conversation is proposed:

Flatmate: Margarita, we need to share the housework on a weekly basis, I am tired of doing everything myself.

Margarita: I am happy to do that but can we talk about what the jobs are and how we can divide up the work?

Flatmate: Well at the moment I feel like I am doing everything …. And you never cook!

Margarita: Ok, there are some jobs I don't like doing- but there are other one's I really enjoy doing, so maybe we can see how we can divide them up.

Flatmate: Ok, but as long as I am not stuck doing everything

Margarita: Ok, well, you know I really don't like cooking but maybe I could wash the dishes after we eat, is that ok?

Flatmate: Yes, that's fine but we can also look at all the others as work and divide them up as well.

Margarita: Yes of course, I'm happy to do that. I really am! But I just really Don't like cooking.

Use the previously gained knowledge to try and synchronise with the duration of each line. It is important to mark pauses and breaths, as discussed in the session devoted to adaptation. Find the rhythm of the sentence and synchronise with the dialogue. By this stage, you will be able to combine all the techniques you have learned in order to perform the dialogue.

SCRIPT 3: " You have not been feeling well lately and you do not want to ask for help. When your father sees you he insists on visiting a mental health professional"

The following conversation is proposed:

A: Hi Mam, it's good to see you

A's Dad: Hello! How are you? You have not been in touch lately.

A: Yea, I have been very busy with no work and my friends.

A's Dad: I know but, love, you seem very tired!

A: Well, I already told you. I am just tired from being busy all the time?

A's Dad: I know, I know! It's just that you don't seem to take care of yourself as well as you used to.

A: What do you mean by that?

A's Dad: Your clothes are not washed and I told you, you look tired and distressed.

A: Yea, I'm tired but...

A's Dad: I know... But would you like to go visit the clinic and perhaps to see that social worker that you liked so much?

A: I don't think they can help me

A's Dad: Yea, but we will not know that, unless we go visit them. I can go with you if you like.

A: Ok! That sounds fair – can you call them and ask if she would be there.

A's Dad: Yes of course! And you know that I will definitely come with you!

A: I need you.

Use the previously gained knowledge to try and synchronise with the duration of each line. It is important to mark pauses and breaths, as discussed in the session devoted to adaptation. Find the rhythm of the sentence and synchronise with the dialogue. By this stage, you will be able to combine all the techniques you have learned in order to perform the dialogue.

5. FEEDBACK (15 minutes)

Summarize important aspects of the session.

All participants stand up and the trainer asks the participants the following question (difference line-up as previously):

- On a scale from 1 (totally boring) to 10 (extreme fun): How much did you enjoy today's session?
- Go one by one asking for the different activities organized.
- On a scale from 1 (very difficult) to 10 (easy as pay): What do you think about today's session?
- On a scale from 1 (totally agree) to 10 (extreme disagree): how do you rate the following sentences?
- I will not change anything from the session
- I am happy to have participated on it

Ask the participants individually for some feedback of why they stand were they stand to find out what was enjoyable and what was strenuous/difficult.

Be sure that you allow group discussion and space for participants to share their thoughts, perspectives, and suggestions. Encourage open and respectful communication.

Take note of common topics, areas of improvement, and positive feedback raised during the discussion.

Summarize the key points from the discussion and thank participants for their valuable input.

To finish, resolve any misunderstanding or difficulty, relieve stress, if it has arisen, thanks everyone for his/her effort and close the session.

Relevant links for Dubbing

- How Does Dubbing Work? [Simple Steps to Record the Voice Rightly] (tridindia.com)

- How Dubbing Works: The Video Dubbing Process & Best Practices (cminyla.com)

- https://nofilmschool.com/what-is-dubbing#How+to+Dub+a+Movie+or+Show

- https://bunnystudio.com/blog/what-is-dubbing/

- https://clipchamp.com/en/blog/what-is-dubbing/#how-to-dub-your-audio-in-postproduction

- https://dubbingking.com/what-is-the-technical-process-of-dubbing/

- https://www.daytranslations.com/blog/movie-dubbing/

- https://www.rsdoublage.com/accueil.html

- https://www.levif.be/belgique/dans-les-coulisses-du-doublage-1-2-nous-sommes-des-acteurs-presque-comme-les-autres-video/

- https://www.youtube.com/watch?v=j_vQMwyTdXw

- https://hitek.fr/actualite/doublage-francais-technique_19215

- http://www.allodoublage.com

- https://twitter.com/Vehefisme?ref_src=twsrc%5Egoogle%7Ctwcamp%5Eserp%7Ctwgr%5Eauthor

- https://dubbingking.com/dubbing-in-film-video-games-and-music/

- https://www.youtube.com/watch?v=04a7xcntGzY

- https://www.youtube.com/watch?v=39Fa8Zv59_M

- https://www.interpretit.eu/el/blog/item/15-dubbing-for-the-first-time

- https://popaganda.gr/stories/372621-2/

- http://hdl.handle.net/11713/2223

- https://opencourses.ionio.gr/modules/document/file.php/.pdf

- https://amea.gov.gr/action#st_23

- https://uis.unesco.org/en/glossary-term/adult-education

- https://www.cedefop.europa.eu/en/projects/validation-non-formal-and-informal-learning/european-inventory/european-inventory-glossary

- https://www.european-agency.org/resources/glossary?page=7

- https://www.euroinnova.edu.es/caracteristicas-y-definicion-de-ocio-y-tiempo-libre

- https://lamenteesmaravillosa.com/que-son-las-habilidades-sociales/

- https://www.insst.es/documents/94886/326775/ntp_667.pdf/0c56eb86-4771-4545-adab-59bd972c-ce41?version=1.0&t=1528459821149#:~:text=Ahora%20bien%2C%20%C2%BFqu%C3%A9%20es%20ser%20asertivos%3F&text=Se%20define%20asertividad%20como%20la,los%20derechos%20de%20los%20dem%C3%A1s.

- https://www.plenainclusion.org/discapacidad-intelectual/recurso/empleabilidad/

- https://riull.ull.es/xmlui/bitstream/handle/915/16215/Ajuste%20Persona-Entorno%20Laboral%20y%20su%20Relacion%20con%20la%20Satisfaccion%20Laboral%20y%20la%20Satisfaccion%20Vital.pdf?sequence=1&isAllowed=y

- https://fundacionadecco.org/azimut/diferencias-entre-empleo-ordinario-y-empleo-protegido/

Videography

- *The Lion King* 1994 – Scar Hits Sarabi – One Line Multilanguage (63 Languages) https://www.youtube.com/watch?v=LFtyiWaCnMA

- 'Top 10 Celebrity Voice Actors from Animated Family Movies', https://www.youtube.com/watch?v=8F-hHadKjQF8

DUB-IN DIRECTOR CURRICULUM

A Guide for Dubbing Social Skill Training for People with
Psychosocial Disabilities

Co-funded by the European Union