CAPTIONING TECHNIQUES FOR THE
CAPTIONED FILMS/VIDEOS CAPTIONING WORKSHOP: PART III

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Part III of a captioning manual prepared for teachers at summer workshops sponsored by the Captioned Films/Videos Program. This section includes captioning sound effects and speaker identification.

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Special Thanks To:

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CAPTIONING SOUND EFFECTS

I. REQUIRED SOUND EFFECTS CAPTIONS

A. All significant sound effects (SFX) which are integral to the comprehension of the film are to be captioned.

B. Caption a sound effect if the sound:
   1. Indicates an achieved outcome.
   2. Elicits a character reaction.
   3. Is referenced or explained in the dialogue or narration.
   4. Advances the story line.

C. Apply these criteria when deciding to caption a sound effect regardless of the *language level, age level*, or *filmmaker's style* of a film.

II. OPTIONAL SOUND EFFECTS CAPTIONS

A. Some effects may not clearly meet the above definition, yet may contribute to the film's message:
   1. By conveying emotion, emphasis, humor, or irony.
   2. By creating a mood.
   3. By adding to the artistic enjoyment of the viewer.

B. These effects may be captioned at the writer's discretion providing the following criteria are met:
   1. The effect must be captioned in such a way that is consistent with the filmmaker's style. It must not distract the viewer of disrupt the flow of the film.
   2. The caption must effectively convey the effect without confusing the viewer.
   3. The caption must be easily and quickly comprehended.

III. GRAMMAR AND WORDING OF SOUND EFFECTS CAPTIONS

A. Use the clearest, shortest possible written form.

B. If the primary significance of the sound effect is that it HAPPENED (rather than *how* it sounded), use normal dictionary spellings to identify the sound source and describe the sound.

   Examples: (Car Door Closes)
                    (Fire Alarm Ringing)

C. If the significance of the sound effect lies in HOW the effect SOUNDS, use onomatopoeic vocabulary and/or explanatory language to identify the sound source and describe the sound. A brief list of onomatopoeic vocabulary is provided at the end of this section.

   Examples: (Fire Alarm Buzzing)
                    (Pigs Squealing Sharply)
                    (Dogs Snarling)
   NOT: (Dogs: Grr-rr-r)

D. Vocabulary used in captioned sound effects should be matched to the vocabulary level of the other captions developed for the film. The older the targeted audience, the more precise and descriptive the vocabulary can be.

> Examples: (Bird Singing) for lower level
> (Finch Warbling) for higher level

IV. SIMULTANEOUS DIALOGUE AND SOUND EFFECTS

Narration or dialogue takes precedence over sound effects captions. The only exceptions would occur in situations where the effect contains more relevant or significant information than the narration or dialogue.

V. LESSON GUIDE MATERIAL

If a lesson guide has been developed prior to caption script development, the caption writer should consider all material provided by the lesson guide writer to be advisory in nature. Notify the Captioning Workshop Director, when specific lesson guide activities or information via the Captioning Notes form request/require captioned sound effects which cannot be accommodated.

VI. UNIFORMITY

Uniformity of presentation style in sound effects captions should be maintained within a single film. Uniformity from film to film is neither necessary nor desired, since filmmaking styles vary.

VII. "EXCEPTION" FILMS

There will always be that rare film which demands that all the stated principles of sound effects captioning be disregarded to best convey the audio to the deaf viewer. Such films should be discussed on a film-by-film basis with the Captioning Workshop Director.

VIII. ONOMATOPOEIC WORD LIST—WORDS THAT SOUND LIKE THEIR MEANINGS, *THE READING TEACHER'S BOOK OF LISTS*, PRENTICE-HALL, INC., 1984.

bang	clatter	flippity flop	murmur	rustle	squish
beep	clink	grind	ping	slurp	rustle
bong	crack	hiss	plop	smack	thump
buzz	crash	honk	quack	smash	twang
chirp	crunch	hum	rip	splash	wack
clang	ding dong	moo	roar	squeal	zip

SPEAKER IDENTIFICATION WHEN CAPTIONING

I. PURPOSE OF SPEAKER IDENTIFICATION

SPEAKER IDENTIFICATION is used to provide the hearing impaired viewer information not readily available in the captions themselves. Many times knowing who is speaking or who is being spoken to is as important as what is being said. Similarly, the context in which the audio is being presented, i.e., a character is thinking, remembering, etc. can increase the viewer's comprehension of the actual caption.

II. SPEAKER IDENTIFICATION IN SYNCAP FILMS

A. The first caption in all SYNCAP films MUST identify the narrator.

Example:
[Narrator]
The Kansas University Jayhawks
are the 1988 NCAA basketball champions!

III. SPEAKER IDENTIFICATION IN NONSYNCAP FILMS

A. Identify each character the first time they speak whether they are ON-Screen or OFF-Screen.

B. Identify the speaker each time a different voice is heard whether or not that speaker can be visually recognized ON-screen. This is especially important when the speaker is ON-screen, but can NOT be recognized as the speaker.

Example: A mother and father are shown looking at a photo album. Their faces are not shown making it impossible to visually recognize who is talking.

(Kristin's Father)
The nurses came in.

(Kristin's Mother)
 People didn't know what to say.

C. The first character to speak ON-screen after a narrated section MUST be identified to indicate the format change from OFF-screen narration to ON-screen dialogue.

Identification of individual ON-screen dialogue may be less critical. Follow item B under NONSYNCAP FILMS guidelines unless the ON-screen dialogue is too rapid or involves too many characters.

D. Use Speaker ID to inform the viewer TO WHOM the audio is directed. Do this EACH time the intended audience changes.

ON- and OFF-screen NARRATION with one or more narrators who may or may not be in dialogue sections.

PLUS

ON- and OFF-screen DIALOGUE with numerous characters:

Example: A teacher is an OFF-screen narrator (talking to the viewer) and a participant in ON-screen dialogue with the class.

As an OFF-screen NARRATOR, the teacher is identified simply as (Teacher).

When the teacher (ON- and OFF-screen) is involved in the class DIALOGUE which is ON screen, the teacher is identified as (Teacher To Class), thus informing the viewer to whom the audio is directed.

>   (Teacher)
>   Science films explain what the kids
>   do in hands-on activities.
>
>   (Teacher To Class)
>   The water is going up the stem
>   to the leaves.

Example: A teacher is an OFF-screen narrator, but in the next caption, the film has switched to classroom dialogue in which a student is answering a question from the teacher.

ID the student as (Student To Teacher), thus indicating to whom the audio is directed. If (Student) only were used, the ID would indicate that the Student has replaced the Teacher as an OFF-screen narrator.

>   (Teacher)
>   One thing I enjoy doing with films
>   is a follow-up discussion.
>
>   (Student To Teacher)
>   They didn't stop work
>   and start something else.

E.   Use Speaker Identification to CLARIFY the CONTEXT of the information provided in the audio.

ON- and OFF-screen DIALOGUE with OFF-screen audio segments being thought sequences.

Example: As an adult, the character, Sam, is reminiscing about the film's main character.

>   (Adult Sam Remembering)
>   I saw Bambinger one more time.
>   It was two years later.

ON- and OFF-screen DIALOGUE with many ON-screen audio segments requiring identification and clarification of context.

Example: A mother and father are shown looking at a photo album. They are reading the captions beneath the various photos and commenting on them. Their faces are not shown making it impossible to visually recognize who is talking.

Each speaker is identified and in addition to the clarifying identification of (Reading Picture Captions), quotation marks are used.

(Kristin's Father)
I was afraid to hold her.
She was so little.

(Reading Picture Captions)
"I love you, Daddy."

(Kristin's Mother)
"Have I won your heart?"

(Kristin's Father)
Yeah, she did.

F. Re-identify an OFF-screen speaker after a sound effect caption even if it is the SAME speaker as in the caption prior to the sound effect caption.

ON- and OFF-screen DIALOGUE with captioned Sound Effects

Example: A mother and father are in the living room waiting for their children to come home. The mother is ON-screen.

(Father)
I wish they would come home.
I worry about them.

(Car Door Slams)

(Father)
Well, it's about time.

TROUBLESHOOTING TIPS

CAPTION PLACEMENT:

1. Normal caption placement will
   a) cover an important visual such as a map, graph, ON-Screen titles, etc.
   b) cover the speaker's mouth and interfere with speech reading…
   c) cover an important object…
   d) cover important action such as a demonstration in a "how to" film…

2. You are unsure if a caption requires special placement…

3. In a group of consecutive captions, some require UPPER or CENTER frame placement and some do not…

4. Only part of a split caption requires special placement…

ACTION:

A. Place your caption in the UPPER ¼ or the center of the screen

   1) UPPER frame placement is preferable to CENTER frame
   2) Note special caption placement by using the provided stamp or writing the special instruction ABOVE your caption

      *** EXAMPLES***

      [SET FOLLOWING TITLE IN UPPER FRAME]
      The Amazon River runs
      from Brazil to Chile.

      [SET FOLLOWING TITLE IN CENTER FRAME]
      The temperature increases 5 degrees.

A. Pencil (UF?) or (CF?) ABOVE your caption and the Film Proofer will make the decision
   1) AVOID spending a lot of time determining UPPER or CENTER frame placement

A. Place ALL captions in special location unless important action or information will be obscured

A. Place BOTH parts of a split caption in the special location

CAPTION PLACEMENT NOTES:

DIRECTLY QUOTED MATERIAL:	ACTION:
1. What constitutes Directly Quoted Material (DOM)?	A. Songs, Poems, Speeches, i.e., ALL authored/published material B. See SONGS for special information

2. What rules apply to ALL types of "DQM"?	A. Caption "DQM" VER ATIM, regardless of the recommended Captioning Level
	B. RESEARCH all "DQM"
	  1) Do not rely on the spotting list for spellings, punctuation, etc.
	  2) Check ALL information provided by the Lesson Guide Workshop
	C. Split captions are acceptable
	  1) Use the punctuation within the "DQM" to determine caption break
	D. Incomplete sentences are acceptable
	E. Use excessive footing to slow the reading rate when possible

3. What if 38 spaces/line and 2 lines/caption do not allow verbatim captioning?	A. Use ELLIPSE within a caption to indicate omission of "DQM"
4. Does Directly Quoted Material require SPECIAL identification?	A. (Poem) – see WS Administrator for other possibilities
5. Does Directly Quoted Material require SPECIAL punctuation?	A. Use quotation marks to indicate Directly Quoted Material 1) When "DQM" appears in consecutive captions, use quotation marks at the BEGINNING OF EACH caption and at the BEGINNING and ENDING of the LAST caption containing "DQM" B. See SONGS for special information

DIRECTLY QUOTED MATERIAL NOTES:

ELLIPSES:

1. The speaker
    a) is interrupted
    b) changes subject in mid-sentence
    c) stops talking in mid-sentence
    d) allows voice to fade out before completing sentence
    e) has a definite pause when speaking
    f) has halting speech

2. Words must be omitted due to technical limitations when captioning directly quoted material…

ACTION:

Use ellipses in ALL of these situations

A. Count EACH dot as one character in the 38 characters/line restriction

A. Use Ellipses within a caption to show omission of directly quoted material

ELLIPSES NOTES:

EXCESS FOOTAGE:

1. You have footage in excess of the caption scale…

2. Doubling the excess footage leaves only a few frames before the scene changes…

ACTION:

A. Retain the caption ON-Screen longer to REDUCE the reading rate
B. WHEN POSSIBLE, extend the footage to TWICE the recommended amount

***EXAMPLE ***

WORDS	RECOMMENDED	TWICE REC
6	78 frames	156 frames
11	138 frames	276 frames

C. When doubling the recommended footage places your caption within 18 frames OR LESS of the VIDEO END, extend the footage to the VIDEO END

*** EXAMPLE ***

WORDS USED	CAP BGN	TWICE REC	CAP END	VIDEO END
6	8678	+ 156 =	8834	8850

From 8834 (the END footage if the scale allowance is doubled) to 8850 (the VIDEO END) is 16 frames. Therefore, extend the footage for your caption to the VIDEO END footage.

Words Used	Caption Begin	Caption and Video End
6	8678	8850

Thus, your caption and the scene end at the same time.

EXCESS FOOTAGE CONTINUED:

3. Leaving the caption on longer will cover important visuals or action ON-Screen

4. SYNCAP film: a long scene which will have multiple captions…

ACTION CONTINUED:

D. Increase the time the caption is not ON-Screen
   1) This is preferable ONLY when the film has action or graphics which explain the verbal message
      a) Action visuals: demonstration of how to grip a tennis racket or use a hand tool
      b) Graphics: a map, graph, list of key items, etc.

E. Allocate the excess footage as per the following criteria:
   1) Share the excess footage EQUALLY among the captions IF they are of comparable difficulty and length
   2) Give more footage to captions which contain difficult vocabulary, sentence structure, Directly Quoted Material, etc.
   3) Use all excess footage as per guidelines for doubling the recommended footage

EXCESS FOOTAGE NOTES:

PASSIVE VOICE:

1. When the film's narration uses passive voice…

2. When changing from passive voice to active voice will create a stilted caption or change the concept…

3. An "A" Level film uses passive voice …

ACTION:

A. Retaining the concept is the FIRST priority
B. Change from passive voice to active voice when the agent is stated

> *** EXAMPLE ***
> The SAT is used by Gallaudet
> for all applicants.
>
> Change To:
> Gallaudet uses the SAT
> for all applicants.

A. RETAIN passive voice when the agent is NOT stated and a stilted caption or incorrect concept is the result of changing from passive to active voice.

A. DO NOT use passive voice in "A" Level films

> *** EXAMPLE ***
> Tractors are used by farmers.
>
> Change To:
> Farmers use tractors.

PASSIVE VOICE NOTES:

"POST IT NOTES":

1. If you deliberately break a captioning rule such as
   a) Reverse word order for clarity…
   b) Retain passive voice in a caption…
   c) ETC…

2. You struggle with a caption and finally give up on it…

3. A Workshop Administrator approves an unusual technique for our script or for an individual caption…

4. The spotting list has problems…

5. You want a second opinion on a decision you have made…

ACTION:

A. Place a POST IT note by the caption(s) involved to alert others in the workshop
   1) Specifically identify the caption(s) by writing the BEGIN Footage of the caption(s) on the POST IT note
   2) Briefly explain the situation

A. Place a POST IT note by the caption(s) involved to alert others in the Workshop
   1) Specifically identify the caption(s) by writing the BEGIN Footage of the caption(s) on the POST IT note
   2) Write "HELP!" on the POST IT note

A. Identify script or caption with a POST IT note as described above AND have the Workshop Administrator initial the caption or script

A. Use a POST IT note and describe the problem(s)

A. Place a POST IT note in the problem area and describe the situation.

"POST IT NOTES" NOTES:

RESEARCH REQUESTS

1. You have completed your script, but are waiting on information pertaining to a Research Request…

ACTION:

A. Keep the script in your room until your research has been completed
   1) Update your script as per the research information
   2) Document all research on the Research Record
   3) Turn in your script ONLY after all research is completed.

RESEARCH REQUEST NOTES:

SONGS:	ACTION:

SONGS:

1. Does EVERY song in the film need to be captioned?

2. Do songs require special punctuation?

ACTION:

A. Caption songs if they:
   1) provide the audio content of the film
   2) provide important information
   3) provide transitions and/or continuity
   4) are historically familiar
   5) are current and well-known
   6) in UNUSUAL situations, indicate a feeling or mood which is vital to the content of the film

A. Percentage signs (%) represent musical notes in these examples
   1) TWO notes identify a song title

   *** EXAMPLE ***
   %% Rock Around the Clock

   2) Use ONE note at the BEGIN and END of each caption

   EXAMPLE : One-Line Caption
   % You've got hungry eyes %

   *** EXAMPLE: Two-Line Caption ***
   % The hills are alive
   with the sound of music %

   3) Use TWO notes to identify the end of a song
   *** EXAMPLE ***
   % This land was made
   for you and me %%

   4) Musical notes replace all punctuation at the end of a song EXCEPT question marks

   *** EXAMPLE ***
   % Do you, do you, do you,
   Do you wanna dance? %%

SONGS NOTES:

SOUND EFFECTS:	ACTION:
1. An ON-Screen character reacts to a sound such as a doorbell, a telephone, a knock at the door, etc…	A. Identify sound effect in parenthesis as a separate caption *** EXAMPLE *** (Phone Rings) Use present tense for a one-time action (Phone Ringing) Use progressive tense to indicate repeated or continuing sound
2. The object producing a sound is ON-Screen but it is not obvious that a sound is being made…	A. Identify the sound with parenthesis *** EXAMPLE *** (Gunshot) (Scream)
3. A sound is OFF-Screen, but important to the film…	1) In the film "Mrs. Amworth," the scream at the end of the film is vital as it proves that Mrs. Amworth was, indeed, a vampire.
4. It is important to convey to the viewer HOW the effect sounds…	A. Use onomatopoeic words within the sound effect caption *** EXAMPLE *** (Floor Creaking) (Water Sloshing)
5. The sound effects noted in the spotting list are NOT important to the film or visually obvious…	A. Do NOT caption unimportant or visually obvious sound effects. Do NOT identify as (Rain Falling) a visual of rain falling with its natural sounds.

SOUND EFFECTS CONTINUED:

ACTION:

6. Dialogue or narration happen simultaneously with a sound…

A. Narration or dialogue takes precedence over a sound effect EXCEPT when the effect is more relevant or significant

7. A sound effect is a part of a specific Lesson Guide activity or is requested by the guide writer in the Captioning Notes and CANNOT be included in the caption script …

A. Notify the Captioning WS Director

8. Should captioned sound effects be uniform in presentation style and vocabulary …

A. Yes, uniformity of captioned sound effects WITHIN a film is preferred.

SOUND EFFECTS NOTES:

SPEAKER IDENTIFICATION:	ACTION:
1. In a SYNCAP film when only one narrator is used and NEVER appears ON-Screen …	A. Identify as (Narrator) ONLY once or the line above the first caption *** EXAMPLE *** (Narrator) The Kansas Jayhawks are The 1988 NCAA basketball champions!
2. In a NON-SYNCAP film when the narrator moves ON and OFF-Screen…	A. Identify as (Narrator) each time he/she moves ON or OFF-Screen
3. The narrator is also a character seen in the film…	A. Identify by the character's name (Teacher), not as (Narrator)

4. It is not OBVIOUS who is speaking…
  a. the speaker is OFF-Screen
  b. the speaker is part of a group, e.g., a classroom
  c. the character is not facing the camera
  d. the speaker changes in the audio track but the change is not shown in the visuals
  e. the scene is a long shot
  f. the scene is dark
	A. When in doubt, IDENTIFY
	
	      *** EXAMPLE ***
	(Jim)
	(Class)
	(Kristin's Mother)
	(TV Announcer)
	(Police Detective)
	(Vampire)

5. Speaker goes OFF-Screen after being ON-Screen…	A. Identify speaker in INITIAL OFF-Screen caption with the speaker's name in parentheses.

SPEAKER IDENTIFICATION CONTINUED:	ACTION:
6. Speaker is OFF-Screen and then comes ON-Screen…	A. Identify the OFF-Screen caption only
7. Speaker is OFF-Screen and then comes ON-Screen in the MIDDLE of a sentence…	A. Try to create 2 complete sentences (captions) from the split caption B. Less preferable choice is to ID both parts of the split caption
8. The audio is of one voice, while the visual shows others ON-Screen talking	A. Identify the speaker *** EXAMPLES *** (Mr. Jones) The group is discussing alcoholism.
9. Many people are speaking at the same time…	A. Identify as a group *** EXAMPLES *** (Children's Voices) (Many Voices) (Students in Unison)

10. Several characters are identified by name later in the film…	A. Identify every character by name the FIRST time he/she appears whether he/she is ON or OFF-Screen
	  1) This establishes character identity for the viewers
	  2) Try to avoid generic character identifications such as (Girl)

11. Film changes from narration to dialogue or dialogue to narration…	A. Identify EVERY time there is a change.

SPEAKER IDENTIFICATION CONTINUED:	ACTION:

SPEAKER IDENTIFICATION CONTINUED:

12. The film is a PARTIAL SYNCAP film (part SYNCAP and part NON-SYNCAP)…

ACTION:

A. Identify the FIRST caption of each segment in addition to following normal speaker identification rules:

        *** EXAMPLE ***
    (Narrator)   SYNCAP segment
    (Mike)   NON-SYNCAP segment
    (Narrator)   SYNCAP segment
    (Bobby)   NON-SYNCAP segment

13. A Speaker Identification increases the reading rate for a caption that already exceeds the recommended reading rate…

A. Identify anyway and count the I.D.

        *** EXAMPLE ***
    (Mike to writers)
    Go talk to Carolyn! = 7 words

14. You're confused by all these rules and examples and NOT SURE if you need Speaker Identification…

A. View the film WITHOUT the sound
   1) IDENTIFY if the speaker is unclear
B. Make a notation, (ID?), in pencil above the caption(s) in question and let the Film Proofers make the decision
   1) DO NOT spend a lot of time agonizing over a Speaker ID situation

SPEAKER IDENTIFICATION CONTINUED:

ACTION:

15. Both a Sound Effect AND Speaker ID are needed in the SAME caption…

A. Do not use TWO parenthetical items in the SAME caption

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            *** EXAMPLE ***
(Peter)
I'm leaving!                    INCORRECT
(Door Slams)
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B. Make two separate captions

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            *** EXAMPLE ***
(Peter)
I'm leaving!      CAPTION #1

                                CORRECT

(Door Slams)      CAPTION #2
```

16. The Speaker ID needs clarification if the character is…
    a. dreaming
    b. remembering
    c. thinking
    d. reading aloud
    e. speaking a foreign language
    f. a cartoon character (mouth not moving)
    g. other

A. Clarify the Speaker ID

```
            *** EXAMPLES ***
(Mike Dreaming)
(Garry Remembering)
(Joyce Thinking)
(Mary Reading)
(Speaking in Portuguese)
(Gumby)
(Reading Picture Captions)
(Teacher to Class)
(Donna To Proofers)
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17. Both clarifying Identification and a caption are required…

A. Separate clarifying Identification and a regular caption into TWO captions

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            *** EXAMPLE ***
(Girl Chanting Navaho)        CAPTION #1
Are the campfires ready?       CAPTION #2
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SPEAKER IDENTIFICATION NOTES:

SPLIT CAPTIONS:	ACTION:
1. There is a split caption in a SYNCAP film	A. AVOID split captions in a SYNCAP film 1) See SYNCAP section, Math Guidelines, Item 2 for an example of how to avoid split captions.
2. A SYNCAP film has very short scenes which serve as a visual series or list of items…	A. Split captions are acceptable in these situations. Check with a Workshop Administration for guidance.
3. Only part of a split caption requires special placement…	A. Place BOTH parts of a split caption in the special location
4. Are split captions acceptable in captions with Directly Quoted Material?	A. Split captions are acceptable 1) Use the punctuation within the Directly Quoted Material to determine the caption break.
5. One half of a split caption has sentence fragments for two different sentences. Example: CAP #1 What we had worried about CAP #2 became reality. It was confirmed.	A. AVOID such situations. Try to reword the language or find footage to make this possible. Possible solution: CAP #1 Our fears became reality. CAP #2 It was confirmed.

SPLIT CAPTION NOTES:

SPOTTING LIST ERRORS:

ACTION:

1. The spotting list has omitted part of the audio track…

A. Refer to Workshop Director
   1) Note the problem directly on the spotting list
   2) Make a copy of the page with the problem and give it to the Workshop Director
   3) Continue with your script
      a) Leave space in your script to add information when you receive it

2. The film's audio does not match the spotting list EXACTLY…

A. Correct the spotting list

3. There is a math error on the spotting list…

A. Check for obvious typos such as a number reversal
   1) If error is not obvious, follow procedures outlined in ACTION #1A

SPOTTING LIST ERRORS NOTES:

TECHNICAL LIMITATIONS:	ACTION:

1. Your caption has more words than is recommended for the available footage	A. Use ALL available footage
	    1) your caption may start at the VIDEO BEGIN footage and continue to the VIDEO END footage
	B. Try to edit or reword your caption to fit within the available footage
	C. You may exceed the recommended word allotment by 2 words if AT LEAST 48 FRAMES ARE available
	    1) DO NOT EXCEED the recommended word allotment if LESS THAN 48 frames are available
	D. Place a POST IT note by the problem caption(s) requesting special help from the Film Proofer
	E. See Workshop Administration for additional help

2. Less than 18 frames are available for your caption…	A. OMIT the caption if you cannot find additional footage 1) Every caption MUST HAVE at least 18 frames.

3. The film labs do NOT have degree symbol…	A. SPELL the word
	
	               *** EXAMPLE ***
	        Water boils at 212 degrees F.

TECHNICAL LIMITATIONS NOTES:

UNUSUAL SITUATIONS:

1. In ANY unusual situation such as
   a) character is foreign and speaks in broken English…
   b) character is using dialect…
   c) character uses slang, offensive language, ethnic or religious slurs, questionable language, etc…
   d) ANY other situation not addressed in the Captioning Manual…

ACTION:

A. See the Special Information Sheet for recommendations
B. See Workshop Administration for recommendations and/or guidance.

UNUSUAL SITUATIONS NOTES: