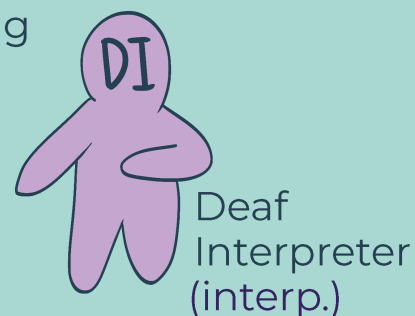
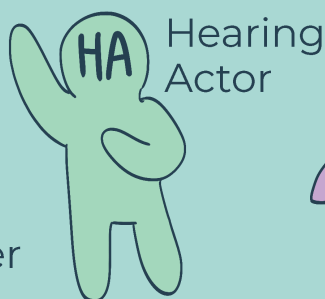
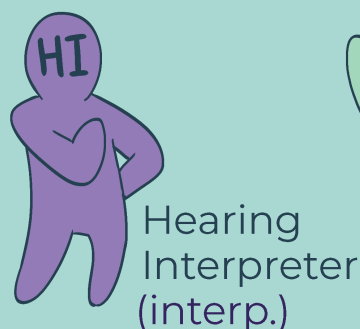


# How to make spoken theatre accessible for Deaf audiences

These are codes we'll use for who's who onstage:



Technique

# of Interp.

Pros

Cons

Deaf or Hearing  
interp. shadowing  
artists onstage

One interp. per  
character

#

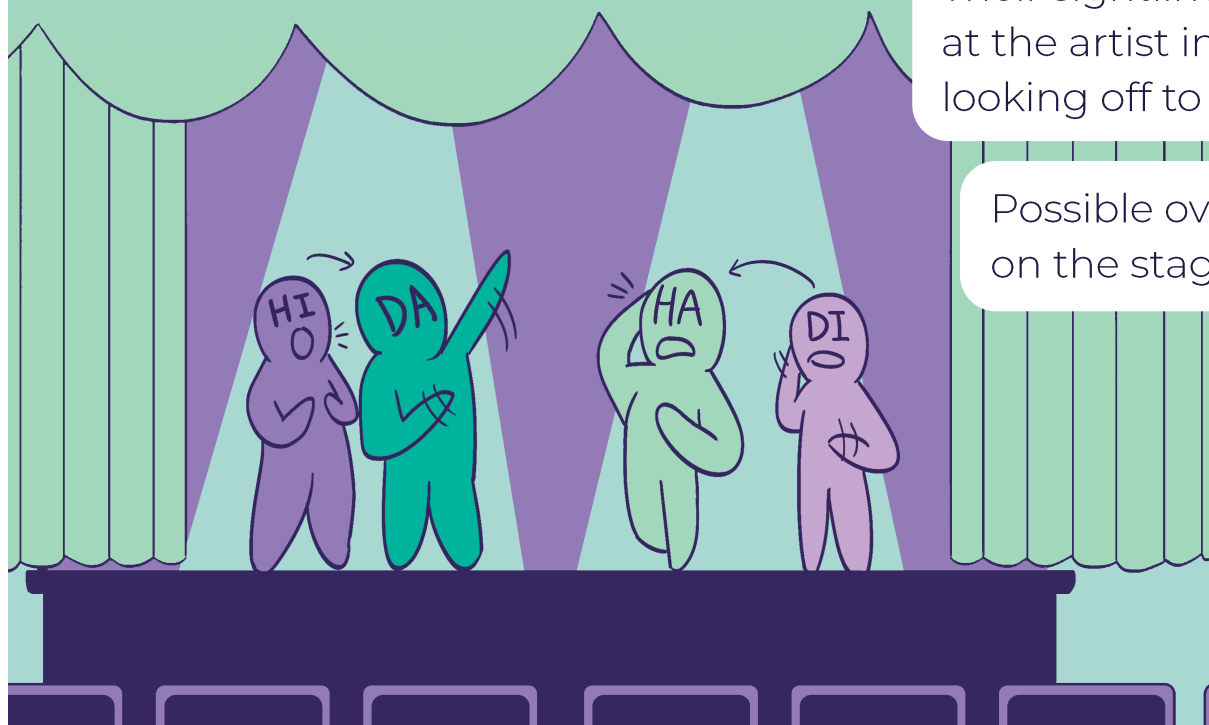
Deaf audience can feel  
more included



Their sightlines are directed  
at the artist instead of  
looking off to the side



Possible overcrowding  
on the stage



## Technique

## # of Interp.

## Pros

## Cons

2-3 sign language interp. off stage or on side of the stage

1-2 hearing interp. per actor

#

More interpreters allow for more conversation-like interpretation when two characters are interacting

+

Can be difficult and confusing for the Deaf audience to follow the action

-

Requires more interp.

-

Using a screen prompter in front of the on stage interp... the screen displays the dialogue for the Deaf artist to sign

The Deaf artist is cued by a hearing interp in the audience with a script

1 hearing interp., 1 Deaf interp.

#

The Deaf interp. always has access to the scripted dialogue / audio

+

The Deaf interp. might need to rewrite the script into ASL gloss if they are not fluent in English

-



## Technique

## # of Interp.

## Pros

## Cons

Hearing interp. and Deaf interp. off stage operating a screen prompter for Deaf interp. onstage  
Hearing interp. cues off stage Deaf interp., who feeds to on stage interp.

Requires more interp.

1 hearing interp., 2 Deaf interp. (minimum 1 DI on stage, minimum 1 DI off stage, depending on complexity of the play)

The Deaf interp. doesn't have to look at the screen, prevents the light glare in their eyes, and signs more fluently in ASL

The on stage Deaf interp. doesn't have to work as hard to understand English

The off stage Deaf interp. is only responsible for translating to ASL from English

