

LANGUAGE NOTES BY ELLEN ADAMS

THE PARTHENON IN THE BRITISH MUSEUM

0.15: Comparing word order between English and BSL, the BSL sets the scene by starting with the environment, the British Museum, before it is indicated that we are entering it, whereas English states 'Entering the British Museum'. This is one example of the differences in word order between the languages – BSL is 'topic-comment', whereby the signer needs to start painting the picture with the main feature.

0.26: in terms of placement, antiquity is placed to Zoë's left upper, and the present day ahead lower – so the point that both are being compared is clear.

0.33: the first example of this comparison is the frieze. The differences are made clear, as Zoë becomes the visitor viewing the frieze in the Museum today, and then sets the contrast with the original placement, high up, and behind a row of columns.

0.51: then the metopes, starting this time with the original location of these sculptures, visible on the outside of the building, contrasting with their rather obscure placement today. Describing this, Zoë maps out the room in front of her, adding the location of the East and West pediments. This can be compared with the bird's eye view plan produced afterwards.

1.25: Following this is a historical account of how the sculptures came to be in London. Zoë addresses the camera directly, and there is little characterisation or role play, until describing Lord Elgin's time in Athens.

2.01: There is then a description of Room 18b, designed for blind and partially blind people. The 1:50 scale model is explained, 1 meter here representing 50 meters of the original there.

2.30: The copies of the West Frieze are explained by the action of making the copies.

2.49: Here Zoë gives a visual description of the exhibits at the end of the room, and asks 'what is this?' She then explains that it is a reconstruction with some original elements, followed by a description of the impact of this display. The visual description of material culture lends itself to considering its phenomenological impact.

3.10: Zoë explains how the original sculptures would have been painted, rather than the white marble that we associated with antiquities. The English 'pop-out' is an attempt to convey the vivid way the contrast is brought out in BSL, which is also able to indicate how it would have been looking up from the ground.