An Independent Study Packet for
Working with the CD-ROM

Life in Parallel
Matching Texts in American Sign Language and English
by Amy Williamson-Loga

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http://www.digiterp.com/parallel.html

Worth up to 2.0 CEUs: In order to receive CEUs for this Study Packet, you need to contact an Approved Sponsor for RID’s CMP/ACET program. You can download a sample Independent Study Form at http://www.digiterp.com/parallel/IndStudy.html. This web page also has some suggestions on finding an Approved Sponsor.

A Note on Copyright: While the CD-ROM, Life in Parallel is copyrighted, this packet for independent study is not. Developed by Doug Bowen-Bailey of Digiterp Communications, with review and suggestions by many, it is offered as a concrete way to integrate recent research on approaches to interpreter education. Though it is specifically developed with examples from Life in Parallel, the approaches can be adapted to work with other materials and texts. Please feel free to reproduce, refine and improve these pages to better suit your needs and further our development as a profession. You can also contact Doug if you have suggestions for improvement to be included on the packet available for downloading. Contact him at: dbb@digiterp.com.

Sample Texts: If you don’t have the CD, the two primary texts discussed in here are available for free viewing at the website listed above.

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Getting Started on Skill Development in Discourse Analysis and Equivalence Assessment

Getting CEUs for Your Work
Using this packet, you can complete an Independent Study which is worth up to 2.0 CEUs for RID’s CMP/ACET Program. To do so, you need to contact an Approved Sponsor prior to starting your work and submit an Independent Study Plan. Sample plans designed for this packet (only needing you to add your name and contact information) are available at http://www.digiterp.com/parallel.html. You can also get information on contacting Approved Sponsors at this site.

Beginning the Process
The next two pages give a brief overview of the interpreting process itself. They are included to provide some framework for understanding how discourse analysis and equivalence assessment can be useful tools in developing interpreting skills. Beginning on page 6, there are descriptions of the two parts of the process in this Study Packet. The first part focuses on comprehension and analysis of texts and the second on production of interpretations and assessing their equivalence to the source. In the first part, the objectives are to analyze discourse structure and identify textual coherence. In the second part, the objectives are to incorporate insights from the discourse analysis in interpretations and then assess whether or not these interpretations are equivalent to the source message. Critical in this processes are the ability to visualize and draw concept maps or outlines. This is crucial to being able to identify how texts are connected (and thus being able to recognize larger patterns of meaning and more effectively interpret that meaning into the target language.) In your work, it is important to take the time to work on these first steps until you feel comfortable and feel you have some insights to bring to the creation of interpretations and the assessment of their equivalence to the source text.

**ACTION MOMENTS:** Throughout the packet, there are sections noted as ACTION MOMENTS. This is simply a reminder for you to actively engage in some process—whether related to working with the CD-ROM or doing drawing, mapping, or outlining. For this moment, try out your Life in Parallel CD to make sure you have all the necessary software installed so when the packet asks you to work with the CD, you won’t be frustrated. Information for software installation is located in the ReadMeFirst file on your CD.

**Primary References**
The processes in this packet draw heavily on two articles. More information on how to access these articles is given in the References section:


A Brief Overview of the Interpreting Process

Interpreting between languages is a challenging mental process. The activities contained in this packet are designed to assist interpreters in doing this work, but to effectively use the activities, it is critical to understand how the interpreting process works. This overview is an introduction to the Colonomos Model, which was developed by Betty Colonomos, and the Gish Approach to Information Management, developed by Sandra Gish. If you are familiar with this work, you might just want to glance through them. If it is new to you, please spend some time understanding this before you move on.

The Colonomos Model

The most commonly used interpreting model was developed by Betty Colonomos. The diagram explains the factors involved in interpreting. The source message is created by a speaker within a certain context. An interpreter must undergo an analysis of the text--relying on what is listed in the circle entitled “Analysis Factors.” The goal of this analysis is understanding the message without relying on the words or signs of the source language. Another way of describing this is that a speaker’s message is not their words or signs, but their content and intent. Critical in this part, which requires dropping the form of the source language, is the process of visualization--being able to graphically represent the message in one’s mind.

Once you have determined the message, then you must compose an equivalent message into the target language. Given the differences between cultures and languages, you must figure out what the appropriate choices are to effectively convey the speaker’s intent and content. All of this happens while you monitor your own work and get feedback from the speaker and audience. The goal here is not to give you a headache with all that is involved, but to recognize the challenges that exist and what component skills you can work on to make your interpreting more effective.

Permission is requested to use the graphic demonstration of the Colonomos model.

The Analysis Factors listed in the graphic are:

- Process Skills;
- Process management;
- Competence: Source Language/culture;
- Knowledge; Preparation;
- Environment;
- Filters.

The Composition Factors listed once a message is understood are identical, except that Competence: “Target language/culture” is emphasized instead of source language/culture.
The Gish Approach to Information Management

The Gish Approach uses this understanding of the interpreting process and provides interpreters strategies for facing the challenges. At heart, it is based on the notion that there is order and structure within communication. That within a text, all words and signs (and the ideas they represent) do not have equal weight. That is, some are more relevant to the message than others and that in being able to recognize which are more important, interpreters can make more effective choices in creating an equivalent message. Patty Gordon, in describing the Gish Approach in the MRID “Self-Paced Modules for Educational Interpreter Skill Development,” writes:

*Using the Gish Approach, the interpreter has a set of guidelines from which to understand the meaning of the message, the structure of the message and to make predictions as to the next utterance and ultimate goal of the speaker. This results in a more cohesive interpretation. The other benefit of the Gish approach is that an interpreter is able to interpret something at any given time rather than experiencing a complete breakdown of the interpretation. Using this approach, the interpreter is able to convey the key elements of a text in a comprehensible manner rather than presenting a jumble of words or signs that have no connection or context.*

The diagram below explains how in the Gish Approach, interpreters need to analyze the way that a text is constructed--and to see how a goal and a theme provide a tool for understanding the overall message. Another critical assumption of the Gish Approach is that there is no possibility of complete equivalence in any interpretation. As interpreters, we must make choices to manage the process and in doing so, there is a loss. If we can identify the Goal, Theme, and Objectives of a text, it is much easier to determine what information is more important towards conveying that message. Interpreters can then select which units and details can be omitted if necessary while doing the least damage to the overall equivalence of the message. Additionally, if an interpreter understands the objective for a certain unit, but does not understand specific unit, an interpreter has the choice of restating the objective. While this may detract from the equivalence of the message, it prevents a breakdown and maintains the cohesiveness of the interpretation.

For more information on the Gish Approach, see the Process Module from:
Steps in the Process: Discourse Analysis

Using a text from Life in Parallel,

1. Predict possible topics, speaker goal, target audience based on the title and information given for the text.
2. Watch one (either ASL or English.)
3. Create Visual Representation of text. Use drawing to represent the ideas of the text. This focuses attention on meaning that is not attached to words or signs. (See section on Visual Representations on page ?.)
4. Watch text again.
5. Create outline/map of that text. (Don’t begin outlining until the entire text is complete. You can also use your visual representation as ) (See section on creating Outlines/Maps, p. 5.)
6. Repeat steps 2-4 for parallel text in other language.
7. Place outlines/maps of parallel texts side by side for easy comparison.
8. Do analysis based on these questions or others that seem relevant to you: (See section on Doing Feature Analysis for details, p.8.)
   a. What linguistic features seem significant in each text? (See section on Salient Features for ideas about this, p.10.)
   b. What markers separate main ideas or sections?
   c. What is different between the texts? What might be the reason for these differences?
   d. Were there any parts where you had questions about your outlines/maps? What linguistic features were occurring at that point? Are there patterns in your confusion?
8. Pat yourself on the back, take deep breath, and go on to another set of texts.
Steps in the Process: Equivalence Assessment

Using a text from *Life in Parallel*,

1. Select a source language (that is decide whether you want to work from ASL to English or English to ASL.)
2. Predict possible topics, speaker goal, target audience based on the title and information given for the text.
3. Create and videotape an interpretation/translation of the text. (This process can happen consecutively, simultaneously, or a as a process of translation, depending on your skill level and area of focus. The critical factor is that you should feel in control of the process. If you feel out of control, try a process such as consecutive interpreting which allows the interpreter more control. (See descriptions on a Scaffolded Approach, p. 15.)
4. View/listen to your interpretation. (Be sure that you cannot hear or see the source text.)
5. Create an outline/map of your interpretation. (Details on outlining and mapping, p. 5.)
6. If necessary, watch interpretation again to complete outline or map.
7. View/listen to source text.
8. Create outline/map of that text (if you didn’t complete this process during Part One: Discourse Analysis.) (Don’t begin outlining until the entire text is complete.)
9. If necessary, watch video again to complete outline or map.
10. Place outlines/maps of interpretation and source text side by side for easy comparison.
11. Do analysis of equivalence of interpretation with source text.* Begin with these questions in mind:
   a. Do the outlines/maps from the source and interpretation contain the same ideas and information?
   b. Are the transitions in the flow of the interpretation clear so that an audience would be able to follow the flow of the text?
   c. Is the form of the interpretation natural?
      (In assessing, it is important to look for patterns rather than one-time occurrences.)
12. For further analysis, watch the other parallel text from the source. (That is, if you interpreted from English into ASL, watch Amy’s ASL version of that text.)
13. Create outline/map of that text.
14. Do intralingual comparison/analysis of parallel text and interpretation. Since both of these are in the same language, comparing linguistic features between these two will be especially helpful for answering the question posed in step 11: Is the form of the interpretation natural? (Refer to Doing Features Analysis section for assistance if necessary, p. 8.)
15. Pat yourself on the back, take a break, and start all over with a new set of texts.

*A sample interpretation of the ASL text and equivalence assessment of that work is under development and will be posted to Digiterp Communication’s website (http://www.digiterp.com/parallel.html).

* For more details on the Equivalence Assessment process see:
Process for Visual Representation

Creating a visual representation is critical in the process of interpreting in being able to break away from the constraints of the source language in understanding the message. Referring back to the Colonomos Model, this is one of the critical steps in the Analysis of the message. Unless we are able to drop the form of the target language and get the core message, it is difficult to get a truly equivalent message. (And that challenge is difficult enough even doing the visual representation.) Fortunately, the process for developing this skill is not too complicated and can even be enjoyable.

**Steps in the Process:** Use this process as much as it seems appropriate to you based on your own of your competency in doing message analysis and visualization.

1. View the text.
2. After viewing the entire text, draw a graphic representation of the text that does not include words or signs. *(This process is designed to improve your competency of visualization--so you can determine the rigidity which you want to eliminate the use of any symbols--such as letters and numbers from your drawings. It's also important to know that the goal is not to rival Picasso, but to be able to think about a message in a way other than the words or signs that it originally came wrapped in.)*
3. If desired, re-view the text and add to your drawing.
4. If desired, you can retell the text from your drawing--either in the source language or in the target language depending on what competencies you want to focus on. Depending on your steps in the process, you may want

The sample is a representation of the ASL *Living in Vermont* text. Notice that the quality of the artwork is not important. Instead, what is important is that the visual symbols make sense to me as the interpreter. The map was created without the captions. I added the words to give some meaning to you as a viewer--because the important point of this process is not the same as pictionary. You are not attempting to create a visualization that will convey meaning to someone else. You are creating a representation that conveys meaning to you--and allows you to break from the linguistic constraints of the source language.

**Action Moment:** View the English version of Living in Vermont, then create a graphic representation of that text.
Process for Outlining and Mapping

The intent of using mapping or outlining is to look deeper than the surface structure of the language. The goals are to see what the meaning is and to provide some structure for understanding how utterances are connected and what features of language are used to articulate that meaning.

One example of how this can be useful is for dealing with fingerspelled words. If we are not able to understand whether fingerspelled words represents a significant concept, or a small supporting detail. It is difficult to decide how to manage incorporating that fingerspelled word into an interpretation. Creating outlines lines, or a map, allows an interpreter to make sense of where the fingerspelled word fits within the discourse and decide whether not is important idea that must be kept, or if it is a supporting detail that to be let go and other words can be chosen to convey the same meaning.

Mapping and outlining, while they both help to recognize how ideas are connected together with in discourse, they provide different formats for doing analysis. For the exercise of doing equivalence assessments, the more linear outline allows for matching up the source text in the interpretation in ways that facilitate comparing in contrasting. However, it is possible to use the mapping approach to do the same work. It will be up to you to determine what is most effective for you in your own skill development.

For more perspective on this process, read:

Outlining
In order to effectively outline a text, watch the complete text through first. Trying to assess what the major points are in the text. When making your outlines, have the major points further to the left, and the details which support those points nested to the right. This allows you to quickly determined where a given detail fits within the schema of the entire text.

**ACTION MOMENT:** View the English version of “Living in Vermont” on the CD.
*Listen to complete text.*
*Create an outline of the text.*
*Listen to the text again or use the transcript for support if necessary.*

One thing to consistently look for in a monologue is an opening and closing. There should be something which lets the audience know that a text is complete, so make room in our outline for including that. You may also note that the outline may look different depending on the type of text. A narrative may simply move from event, to event, without much movement to the right on an outline. A procedural text or expository that is explaining something may have more supporting details tied into one main point.

After completing your outline, go on to the next page to see the outline I have developed in using this text in a variety of settings.
Sample Outline for “Living in Vermont”

The following outline is an example of how to develop outlines and show what main points are (and how details relate to the point.) The text is divided into two sections. Supporting details move further to the right. For example, in the outline for the ASL text, *Living in Vermont*, I listed supporting details in regards to Amy’s vacation in New England. The sample shows that of more major point was that she was vacationing. More of a detail was that she was on vacation with her husband. Even more peripheral to the point was that her husband’s name is Joe. The implication for interpreting is that the further something is to the right on the outline, the less damage it will have on the equivalence of the interpretation if it is not included. Given that interpreters, due to time constraints, are often called upon to make choices about what to include, this gives a framework for being able to make those choices and maintain maximum equivalence.

**A Note on the Closing:**
The closing could potentially make up a third section. The structure of the outline is not as important as the awareness of the presence of the openings and closings. In working with this text, a group of mentors in Minnesota analyzed its structure as more of a question and answer, and that the closing is embedded within the answer to the question of “Why live in Vermont?”

*It is crucial in this process to remember that this sample outline is not offered as the correct answer. It is but one way to represent how the information in the text connects together. The sample is offered as support in your own analysis, not as a goal toward which you should aspire.*
Mapping
Mapping allows you to lay out the texts without concern for its linear production. When making a map, the central bubble should contain the main idea or theme of the text. In the example below, “Living in Vermont” was selected as the theme. Coming out of the center, the next bubbles should contain main points. Supporting details should come off of the main points. Like with the outlines, the implication for interpreting is that the further something is away from the central theme, the less necessary it is to include it in the interpretation and still maintain equivalence.

Look at the sample map for the English text. It contains the same information as the English outline, represented in a more visual way. From the map, it is not as clear what the order of how the text was spoken. A map can also be created in a more linear fashion. See the Winston and Monikowski article for a specific example of this.

Notes on the Closing and Shapes: In the map, the closing is represented as a third section. The dotted line represents the way the closing connects back to some portion of the text. The different shapes represent the different levels within the text--moving from Theme to Units and Details.

**Sample Map for English Text**

**Action Moment:** View the ASL versions of “Living in Vermont” on the CD. Create a map of the text. Watch the text again if necessary to complete the text.

Compare the sample map on the next page with yours.
Life in Parallel
Draft
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Sample Map for ASL Text

ASL Text Outline

1. Why live in Vermont? (Opening)
   - People ask me questions
     - Why live in Vermont?
     - So far away
     - Cold
     - Not many Deaf people
       - How do I work

2. Story of Why
   - On Vacation
     - in summer
     - with husband
     - in New England
     - Visiting friends
       - in town
         - Montpelier
           - Capital
     - Fell in love with
       - Beautiful green
       - Enjoyed area
   - I really love this place (Closing)
   - Cold winters don’t matter

A sample outline of the ASL text is also offered here. Notice that the closing in the map is represented as a third section, with the dotted line representing the connection between the closing and the mention of Vermont being so cold in the introduction. In the outline, the closing is marked but shown as part of the second section, the “Story of Why.”
Sample Partial Outline for “Summertime Favorite”

The next part of the gaining comfort with the process is to work with the second text on the CD, “Summertime Favorite.” You will go through a similar process as you just did with the “Living in Vermont” text. Except instead of having a complete sample, you will only have the outline of the first half of the text.

**Action Moment:** View the English versions of “Summertime Favorite” on the CD.
Complete the Outline on this page.
Watch the text again if necessary to complete the outline.

Partial Outline for “Summertime Favorite”—English Version

- Grilling Corn
  - Favorite summertime activity
    - Grill Out
  - Corn
    - Don’t know if you have experience
  - Get Fresh Corn
    - Not Frozen Corn
      - Found in Winter
    - In Husk
    - I see fresh corn
      - In Summer
      - Buy Big Bushel
    - Bring Home
      - Put on Grill
Sample Partial Map for “Summertime Favorite”

In completing the map for the ASL text, you have been provided with the main ideas which guide the description of the process. Your task is to fill in the supporting ideas and details to the right of the main steps. You may choose to use a different piece of paper to complete this (or to create the map in a different format.)

**ACTION MOMENT:** View the ASL version of “Summertime Favorite” on the CD. Complete the Outline on this page. Watch the text again if necessary to complete the map.

Sample Map for ASL Text

```
Grilling Corn

Favorite summer activity (Opening)

Buy Corn

Soak in Water

Place on Grill

Eat it (closing)
```
Doing Feature Analysis

This step, initially, can be a challenge to begin. However, it holds great promise in helping to develop both insight into how English and ASL function and in what choices we can make to produce effective interpretations. Once you have made a parallel map or outlines, it is then time when you can compare and contrast the texts (or compare and contrast the source text and interpretation). In doing this, it is necessary to see what language features are used--and what functions they carry out.

First off, it is important to make an assessment of what the speaker’s goal is and who the target audience might be. Always keep in mind that language, even monologues, happen in relationship to an audience--whether physically present or in the mind of the speaker. And so, the audience and context has an influence on the language choices of the speaker.

The next page has a sample Features analysis. In practical terms, it is important to allow yourself enough room to do this analysis. Using one page is not the best practice. Instead, use a separate page for each part of the process. Have a page for the ASL outline/map; one for the English outline/map; one for ASL features and one for English features. This way, you can easily line things up for comparison and move them around if necessary.

The goal is to see what features are used in the parallel texts, paying particular attention to how each language may use different features to carry out the same function. For example, in establishing the sense of suspicion on the part of those who question Amy’s choice to live in Vermont, the ASL text features furrowed brows and shaking of the head, while the English text features adjectives like “extreme” and vocal stress on words like “cold” to convey the same idea. Therefore, as interpreters, we can be aware that if we see an ASL text with facial expression conveying a certain mood, a good possibility for equivalence in an English interpretation would include appropriate adjectives and the use of vocal inflection and pacing to provide stress on certain words.

Additionally, it is important to remember that our analysis finds possibilities, and not certainties. For example, one noted difference is the fact that in describing the beauty of Vermont, Amy does not sign MOUNTAINS, but in English she mentions “beautiful green mountains.” There are two possibilities suggested in the analysis. One may be that in English, the “green mountains” is an allusion to Vermont being the “Green Mountain” state and the home of a mountain range known specifically as the “Green Mountains.” And this allusion is something which has less significant in the ASL part of Amy’s mind than it does in her English mind. Or it may be an example of how English and ASL differ in how they refer to subjects and objects. That ASL, as a language that tends to drop pronouns, might use other features to give the sense of mountains other than signing the noun. The use of the 2-handed GREEN combined with eye gaze and use of space may give a suggestion of the mountains, rather than explicitly referring to them. (See Referring Expressions in the section on Salient Features.) Or the difference may be due to some other factor. The point of this exercise is not to specifically decide what was happening in Amy’s brain as she was creating the text, but to broaden our understanding of the ways that ASL and English create meaning--and to see what equivalent features may be used in ASL and English to achieve equivalence.

This process can also be done between a source text and an interpretation, using what information you have developed from the Features analysis to assess how effective the choices were in the features which make up the interpretation.

...it is important to remember that our analysis finds possibilities, not certainties.
**Sample Analysis for “Living in Vermont”**

**Speaker Goal:** To Defend moving to Vermont

**Target Audience:** People suspicious of move

<table>
<thead>
<tr>
<th>Features Analysis</th>
<th>ASL Text Outline</th>
<th>English Text Outline</th>
<th>Features Analysis</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>People ask me questions</td>
<td>Often asked</td>
<td>“I know it sounds like…” expresses –assumption</td>
</tr>
<tr>
<td></td>
<td>Why live in Vermont?</td>
<td>Cold/Dark in</td>
<td>Vocal inflection hints at negative audience perception</td>
</tr>
<tr>
<td></td>
<td>So far away</td>
<td>winter</td>
<td>Vocal stress on word, “cold”</td>
</tr>
<tr>
<td></td>
<td>Cold</td>
<td>Such an extreme</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Not many Deaf people</td>
<td>place</td>
<td></td>
</tr>
<tr>
<td></td>
<td>How do I work</td>
<td>Why Vermont of</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>all places?</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(2) Story of Why</td>
<td>(2) Story of why</td>
<td>describes story as funny</td>
</tr>
<tr>
<td></td>
<td>On Vacation</td>
<td>Funny thing</td>
<td>doesn’t mention broader geography</td>
</tr>
<tr>
<td></td>
<td>in summer</td>
<td>Vacationing</td>
<td>includes name of husband</td>
</tr>
<tr>
<td></td>
<td>with husband</td>
<td>With husband</td>
<td></td>
</tr>
<tr>
<td></td>
<td>in New England</td>
<td>♦ Joe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Visiting friends</td>
<td>A few summers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>♦ in town</td>
<td>ago</td>
<td></td>
</tr>
<tr>
<td></td>
<td>♦ Montpelier</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>♦ Capital</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fell in love with</td>
<td>Fell in love with</td>
<td>uses repetition of “beautiful” to emphasize</td>
</tr>
<tr>
<td></td>
<td>♦ Beautiful green</td>
<td>VT</td>
<td>uses “green mountains” –allusion to the name of the range and the fact that Vermont is known as the Green Mountain state. Also, use of noun “Mountains” fits English’s form for referencing</td>
</tr>
<tr>
<td></td>
<td>♦ Enjoyed area</td>
<td>Beautiful state</td>
<td>structure of Beautiful/ green mountains/ beautiful is</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fantastic green</td>
<td>• Abstract idea, then concrete example, then abstract idea</td>
</tr>
<tr>
<td></td>
<td>♦ I really love the place</td>
<td>mountains</td>
<td></td>
</tr>
<tr>
<td></td>
<td>♦ Cold winters don’t matter</td>
<td>Beautiful place</td>
<td></td>
</tr>
</tbody>
</table>

**Features Analysis**

- Constructed Dialogue (unmarked i.e. subtle)
- WH-Questions markers
- Frowns
- Body sway/torso movement
- Mention of Deaf people
- Explicit expression of audience reactions of negativity to VT
- Includes New England/spatial set up (Ground and figure construction)
- Includes about visiting friends
- Details of Montpelier and capital of VT
- Green—produced with 2 hands and eye gaze suggests mountains (Referencing Expression)
- Use of space provides sense of landscape
- Facial expression strong contrast from opening
- Conclusion ties back to direct answer to question from beginning

**Sample Analysis for “Living in Vermont”**

**Speaker Goal:** To Defend moving to Vermont

**Target Audience:** People suspicious of move

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<td>Why Vermont of</td>
<td></td>
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<tr>
<td></td>
<td>(2) Story of Why</td>
<td>(2) Story of why</td>
<td>describes story as funny</td>
</tr>
<tr>
<td></td>
<td>On Vacation</td>
<td>Funny thing</td>
<td>doesn’t mention broader geography</td>
</tr>
<tr>
<td></td>
<td>in summer</td>
<td>Vacationing</td>
<td>includes name of husband</td>
</tr>
<tr>
<td></td>
<td>with husband</td>
<td>With husband</td>
<td></td>
</tr>
<tr>
<td></td>
<td>in New England</td>
<td>♦ Joe</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Visiting friends</td>
<td>A few summers</td>
<td></td>
</tr>
<tr>
<td></td>
<td>♦ in town</td>
<td>ago</td>
<td></td>
</tr>
<tr>
<td></td>
<td>♦ Montpelier</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>♦ Capital</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Fell in love with</td>
<td>Fell in love with</td>
<td>uses repetition of “beautiful” to emphasize</td>
</tr>
<tr>
<td></td>
<td>♦ Beautiful green</td>
<td>VT</td>
<td>uses “green mountains” –allusion to the name of the range and the fact that Vermont is known as the Green Mountain state. Also, use of noun “Mountains” fits English’s form for referencing</td>
</tr>
<tr>
<td></td>
<td>♦ Enjoyed area</td>
<td>Beautiful state</td>
<td>structure of Beautiful/ green mountains/ beautiful is</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Fantastic green</td>
<td>• Abstract idea, then concrete example, then abstract idea</td>
</tr>
<tr>
<td></td>
<td></td>
<td>mountains</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Beautiful place</td>
<td></td>
</tr>
</tbody>
</table>
Salient Features

Saliency refers to the characteristic of being prominent or attracting attention. What constitutes a salient feature in discourse can be difficult to pin down, since it can be almost any part of language—depending on the context and content of the discourse. What follows are a listing of some possibilities—with descriptions of what the features are and what function they may fulfill in communication. It is not intended that you study these pages in depth before you begin the process. (I’m guessing that would be overwhelming.) Instead, use this as a reference to assist you in your analysis. If you get stuck in developing a list of salient features for a given text, try looking at some of these explanations to see if they help you see something new in the text. This list is neither exhaustive nor definitive. It is simply offered as a stepping stone to assist you in your analysis.

Another reference to consider for Feature Analysis is Marty Taylor’s book, Interpretation Skills: English to American Sign Language. Her book, based on her doctoral research, breaks skills going from English to ASL into 8 major features: fingerspelling; numbers; vocabulary; classifiers/size and shape specifiers; structuring space; grammar; interpreting; and composure and appearance. The book gives details about different skills within those features to look for in an interpretation. Using this framework to analyze texts and interpretations may prove to be useful.

Allusion

In language, a speaker/signer may make a reference (either directly or indirectly) to something that might help establish a larger frame of understanding the idea shared. For example, in talking about writing, someone might say, “I’m no Shakespeare, but I think what I write is pretty clear.” The allusion to “Shakespeare” establishes a reference for the listener to set certain expectations that the writing should not be considered great literature. This is an example of a more direct allusion.

On the Life in Parallel CD, Amy, in her “Living in Vermont” text, refers to the “fantastic green mountains.” While this reference to “green mountains,” may be simply that they are mountains that are green in color. It might also have come from the fact that Vermont is the “Green Mountain” state, and that those who are familiar with Vermont may have a certain visual picture upon hearing the phrase “Green Mountains.” So, it may be an indirect allusion.

English-speakers often make use of many references to cultural touchstones in their speech. Although I have not seen any research or discussion on the use of allusion in ASL, I do think some ASL storytellers use visual allusions to establish certain references. For example, Ella Mae Lentz in her story, “The Roadrunner Wins Again,” begins the story with a recreation of the way a cartoon would begin with a circular fade in...that is where the screen is all black, and then a small circle opens in the center, gradually getting larger until the entire image is shown. The story then ends with the opposite construction, essentially a fade out. This allusion, while not explicit, seems to refer to an audiences familiarity with the styles used in video and cartoon production.

Attention Getting Devices

These features serve as openings to either new communication or a new section in the discourse. In English, they may be phrases like, “I have something to tell you.” In ASL, it might be waving to get attention (in more conversation) or signs like “BAD” or “TERRIBLE” which may not seem to fit the meaning of the discourse, but serve to get the audience’s attention.
Cohesive Devices
Cohesion is the linguistic feature that helps a text to hang together. In ASL, one of the most significant cohesive devices is the creation of spatial maps. Mapping out ideas and people, and then referring back to those locations in space by indexing, forces the audience to think of who is being referred to—which engages the audience and develops a sense that the language connects together. However, if the indexing is used without clearly establishing the referents, it creates a sense that the discourse is disconnected.

Other cohesive devices include the use of repetition and rhythm. Furthermore, a certain consistency in vocabulary choices can help to establish a strong sense of register which ties discourse together.

Constructed Action (Classifier Predicates)
Constructed action is another term for the use of classifiers to describe the action of people or objects. ASL makes significant use of constructed action, particularly in narrative discourse. It is also used to describe specific processes. Constructed Action, for example, might be used to describe the action of a car crashing into the tree. This feature allows a signer to describe in great detail the specifics of how this took place. The actual path of the car, the intensity of the collision, can all be shown by inflecting the classifier use and concurrent facial expression. Spoken English, on the other hand, has to rely more on description through lexical choices, such as specific verbs, adjectives, and adverbs. For example, an English speaker could say that “the car grazed the tree” or “I totalled my car by crashing it directly into a tree.”

Constructed action is an important tool in engaging an audience in communication.

Constructed Dialogue
This feature has many different names, but in essence, it is when a signer takes on different characters and represents a conversation taking place. Generally, it uses examples of “direct speech.” For example, if a mother was talking about her son saying he was tired, the signer would shift into the role of the son and sign ME TIRED. In addition to characters who actually can use speech, signers may choose to represent ideas through dialogue between animals. Cynthia Roy gives a good example of this in her analysis of an ASL lecture on stickleback fish. She points out that constructed dialogue in a lecture or expository text is different in nature from the dialogue one might expect in a narrative. In a lecture, the dialogue is briefer and less repetitive, but Roy’s analysis, it serves to make “the lecture vivid and interesting.”

Whatever the genre of the text, constructed dialogue helps to engage the audience in the discourse and allows facial expression and characterization to express the emotions and opinions of participants in the dialogue.

Euphemisms
A euphemism is when an inoffensive description is used in place of one that might be deemed offensive. Euphemisms are frequently used in spoken English as a way to talk about something that maintains a sense of politeness. The process of dying is connected with several figures of speech which serve as euphemisms: pushing up daisies, kicking the bucket, gone to the Great Beyond, etc...Euphemisms, in my experience, seem to be more present in the English language, and can be a source of challenge for interpreters to figure out how to convey that sense of politeness without resorting to an indirect way of communicating. Linda Ross shared an ASL euphemism, no longer in use, of someone saying they had to make a phone call instead of saying they had to go to the bathroom. There do not, however, seem to be the number of examples of this as there are in English.
In the text, “Bowls, Bowls, Bowls,” Amy uses a euphemism when she describes her husband’s early attempts at pottery producing some bowls that were “as functional as others.” This use of functional, because of her pacing and vocal inflection, indicates that it means the bowls were clearly inferior, i.e., junk. Her ASL rendition of these same bowls, on the other hand, does not use an adjective on their usefulness, but instead includes direct visual description of the bowls. Both texts maintain a sense of politeness, in that they are not an insult to her husband’s command of pottery, but do it in distinctly different ways.

Eye Gaze
Eye gaze is a significant part of the way signers construct connections between different parts of discourse. It can accompany indexing (pointing) to help create a spatial map and signal references to established people, objects, or ideas. It may provide added emphasis, particularly related to features like fingerspelling. Dr. Marty Taylor, in a workshop in Minnesota, gave an example of how she spells her name, “M-A-R-T-Y” with her eye gaze moving only to the T to emphasize that it is Marty, and not Mary.

Figure and Ground Constructions
In describing physical space, linguists use the term “Figure” and “Ground” to explain the relationship between more moveable and more fixed objects. For example, in the sentence: “The man is on the mountain”—the man, being more moveable, is the “figure” and the “mountain,” being more fixed, is the “ground.” In English, the general rule is that the figure precedes the ground in any given description. In ASL, however, the ground precedes the figure. So, as a translation for the example, the mountain would be established first and the man would be placed on it.

The significance in terms of interpretation and translation is that ASL is a much more visually specific language, and Ground-Figure constructions in ASL may provide more detailed information than might be expected in English. The ASL text, “Living in Vermont,” gives an example of this in Amy’s description of taking a tour of New England in getting to Vermont. This provides a spatial description from general to more specific, similar to the Ground then Figure pattern. In the English text, there is no mention of New England—that is, the broader description that provides the “ground” for Vermont is absent in the English. The challenge for interpreters, then, is to decide when the “ground” information is necessary in English when it is present in ASL; and when ASL might require more “ground” even when it is not present in the English.

Fingerspelling
Fingerspelling can be used for a variety of purposes. Sometimes, it is just to convey a detail and does not have any great saliency. However, sometimes fingerspelling can be for emphasis—expressed through the pace of the spelling or spelling something which might also have a sign which is regularly used for that concept. An example of this would be a signer spelling S-L-O-W to emphasize the degree of “slowness.”

Two examples from the texts which show the difference is Amy’s spelling of “Montpelier” as the capital of Vermont in “Living in Vermont” and her spelling of “F-R-E-S-H” in “A Summertime Favorite.” The former simply provides a detail, the latter, in its production, provides a degree of emphasis on the importance of having fresh corn.

Genre
Discourse, or rhetorical, genre refers to the type of speech which is appropriate to a particular situation. Genre is not actually a language feature. Instead, it is a broader category for helping to predict what language features
might be encountered in a given text. There are many different labels which are given to language genres, but some that are commonly talked about are:

- Narrative--a chronological telling of events or story
- Procedural--a description of how to accomplish a certain task
- Expository--a lecture
- Persuasive--an attempt to change the mind of the audience
- Inquiry--an interactive event in which one participant attempts to get information from another

With these texts, spending some time noticing what type of text they are may assist you in noticing some patterns in what linguistic features are present more frequently in different genres. For more information on this, see Robert Ingram’s foreword to *Innovative Practices for Teaching Sign Language Interpreters.* (Roy, 2000) Additionally, Digiterp Communications produced a CD-ROM entitled *Navigating Discourse Genres* which is an exploration of genres in ASL and English based on an exercise suggested by Ingram. It contains texts on Canoeing in the Boundary Waters in 5 different genres. The texts are produced by native speakers of English and ASL who have significant experience in the Boundary Waters. Another resource focused on language genre is *Goats, Trolls, and Numbskulls: A Middle School Lecture on Folklore Genres.*

**Grammar**

Grammatical structures, or syntax, refer to the order in which signs are words are placed within sentences to create meaning. Much emphasis is placed on grammar in ASL instruction for second language learners. Ironically, the quality of grammatical construction is characterized by lack of saliency...that is, when we listen to grammatical English or see grammatical ASL, it just sounds or looks right and we don’t think about how the grammar is constructed. We are able to focus on the meaning instead.

For the purposes of analysis, however, it may be helpful to look at what grammatical structures are used within a certain text. Listed below are the basic sentence types in ASL. (You can review them by looking at an ASL text or if you want in-depth description, see: *American Sign Language: A Teacher’s Resource Text on Grammar and Culture* (American Sign Language Series) by Charlotte Baker-Shenk and Dennis Cokely.

- Conditional
- Declarative Statements
- Negative
- Rhetorical Question
- Topic-comment
- Wh-question
- Yes/No Question?

When looking at grammar, potential starter questions are: Is there a repetition of certain types of sentences in a particular text? Is the use different in ASL and English? In my experience, one grammatical structure worth paying attention to is the use of rhetorical questions, which seem more frequent in ASL than they are in English.

**Head Nods and Shakes**

Head nods, in ASL, often provide some of the punctuation of stories. Serving as affirmation or negation at the end of sentences. Particularly with negation, it can be tricky for interpreters. A signer might have an extensive topic described (and an interpreter might begin to interpret it) only to have the signer negate it at the end, leaving the interpreter to use a repair device to show that all of what was said in a positive tone really should have been negative.
Head movements can also be significant in signifying a sense of conclusion for an entire text. In “Pursuit of ASL,” by Angela Petrone Straity, many of the conclusions to her short texts consist solely of her nodding her head. English texts, however, may require a different type of conclusion to give the listening audience a sense of completion.

**Indexing**—See Referencing Expressions

**Irony/Sarcasm**
Need description here.

**Listing**
The use of lists to separate out ideas or steps in a process is common in both languages. ASL frequently uses listing on the hand, while English more commonly uses lexical choices such as “First, Second…Finally” or “To begin, And then…”

**Non-Manual Markers**
These ASL markers, demonstrated on the mouth, serve the same function as adverbs in English—modifying the meaning of adjectives or verbs. For example with the sign, RAIN, the intensity of rain would be shown both by the movement of the hand and by mouth movements. If it was a light rain, it would be a smaller movement with the “oo” mouth shape. If it was a heavy rain, it could be a stronger movement of the hands and with Puffed Cheeks.

English may choose to use adjectives and adverbs to convey this—as in heavy and light rains, or it might use word choices such as “misting” and “pouring” to convey the differences. Additionally, English speakers might use idioms, such as “raining cats and dogs,” to make the language more colorful.

**Metaphor/Simile**
In English, a simile is making a comparison between two objects which includes the word, “as” or “like.” For example, “The salesman was slippery as an eel.” A metaphor is a comparison without the explicit marker of “as” or “like.” For example: “The girl blossomed in her new classroom.” The girl is being compared to a flower—without it being explicitly stated. English seems to have much more of a reliance on the use of simile and metaphor than ASL does. Part of this may stem from the fact that ASL conveys many ideas in a more explicit manner than spoken English does and uses more visual imagery to create engagement on the part of the audience.

**Referencing Expressions**
Referencing expressions are the ways that languages refer to subjects and objects. In interpreter education, much of this has focused on the use of pronouns and indexing. Dr. Laurie Swabey, in a recent dissertation, looked at the differences in how ASL and English refer to objects. Her findings were that Deaf signers used very few pronouns or indexing. Instead, they used combinations of spatial constructions, eye gaze, constructed action and dialogue to clarify who was being talked about and who was acting. English speakers, in contrast, used more nouns and pronouns to refer to objects and subjects.

One example of this from “Living in Vermont” is the difference in how Amy refers to the landscape of Vermont. In the English, she talks about the “fantastic green mountains.” In the ASL, she only signs “GREEN”, uses 2 hands and produces it in a larger space which, combined with eye gaze, gives the sense of the landscape without
lexically mentioning it.

This difference in referencing between ASL and English is a challenge for interpreters. In working from ASL to English, because the referent may be identified by a combination of features, and not one clear index, it can be difficult for interpreters to figure out who are the subjects and objects of particular actions. Given that, an important strategy in live interpreting situations is being able to figure out what the action is, and then ask for clarification as to “who” is doing it.

Rhyme and Alliteration
In spoken English, the use of rhyme can make discourse salient. It can also serve to mark language as more “child-like,” affecting the perceived register. Rhyming, of course, uses the same ending sound for a word. Alliteration uses the same sound to begin many words—such as Peter Piper picked a peck of pickled pepper.

In ASL, there is not the same dependence on sound. Perhaps not as frequently, but signers do play with handshapes in similar ways that English speakers might play with words. So, at times, the repetition of handshape may fulfill the same function as rhyme or alliteration.

Rhythm and Repetition
The use of rhythm in language can help to draw an audience into the discourse and emphasize specific points. Repetition can help to create rhythm—it can also stress certain aspects. For example, in Amy’s English text, “Living in Vermont,” her repetition of the term “beautiful” when referring to Vermont underscores her opinion.

Rhythm and repetition may also be affected by a speaker’s culture. Preachers in the African-American tradition make significant use of repetition in creating a rhythm of discourse which draws an audience in to a give and take relationship with the speaker. Depending on the culture out of which the speaker comes, this may be more or less prominent.

ASL also uses signs and movements in specific ways to create visual sense of rhythm. Within certain performance genres, such as drum songs or poetry, the sense of rhythm is extremely clear. However, rhythm in signing can also be found in other ways. See Spatial Use for an example of this related to the introduction of topics in ASL texts.

Role Shifting—See Constructed Dialogue

Spatial Use
As a visual-gestural language, ASL’s use of space is critical. Signers frequently create spatial maps to allow for the interaction of different people or ideas. In comparing and contrasting ideas, the concepts will be established in different spatial locations, and then referred back to in those locations. Space can also be used in different ways to show the passage of time.

Space is also used to guide the audience through a text. Generally, the central location is used to represent a narrator and may be the place where transitions are shown or the point of the text is given. Moreover, Dr. Betsy Winston has begun preliminary research which suggests that signers use different patterns, such as moving in an S-pattern, which lend themselves to establishing a visual sense of rhythm which help to indicate when topics are being expanded upon and when new topics are introduced.
Linguists are also beginning to recognize that at times, signers take on both the role of a character in the story and that of the narrator. Perhaps the head and shoulders will represent a character and the hands will be signing information that comes from the narrator. This is referred to as **blended space**.

Recognizing the different uses of space in an ASL text is critical to understanding its meaning and how the different ideas are connected together.

**Syntax--See Grammar**

**Torso Movement**

In ASL, the movement of a torso can indicate many things. Movement backward may indicate an aside or change in the flow of the narrative. For example, the signer may pause from the flow of a text to provide additional information. Some preliminary research by Betsy Winston has suggested some other possibilities with torso movement. In a lecture format, shifting from center to the side may not necessarily signify a new topic, but might mark a shift from talking about a fact, to talking about a feeling. Additionally, the introduction of an rhythmic pattern going back and forth in an S pattern may signify an expansion on a topic which was just introduced. Our profession’s understanding of how these torso movements contribute to a signer’s message is very preliminary—but it is a good thing to look for. What patterns do you notice in Amy’s torso movements? And more importantly, in the other signers you come in contact with?

**Transition Markers**

Connected with Utterance Boundaries, these are the linguistic features which show the shifts between ideas. Sometimes, they are represented by lexical choices. For example, in English, a speaker might use the term, “Then…” to represent new steps in a procedure or new parts of a narrative. Similarly, an ASL user might use the term “FINISH” to mark progress through different parts of a text. This may also be accompanied by shifts in the signing space, as well as other examples of utterance boundaries. In spoken language, again vocal intonation may mark the transitions. For example, in a description of a process, a speakers inflection may go up and down alternating between the steps. “First you do this (voice up). Then you do that. (Voice down.) Then this (Up). Then that. (down.)

**Utterance Boundaries**

In linguistic terms, utterance boundaries in spoken/signed language are the equivalents of periods in written language. That is, they mark where one idea ends and another one begins. In spoken English, these boundaries may be marked by pauses and vocal intonation. In ASL, pauses may be used as well as shifts in signing space. Additionally, head nods, eye blinks, and eye gaze can be indicators of an end of an utterance. Recognizing these boundaries helps an interpreter follow the flow of a text and helps in analysis to determine what constitutes a distinct idea or point.

**Vocabulary**

Individual signs, words, or phrases can also be salient for the discourse. The use of very descriptive language or the use of very spare, simple language functions to set a particular tone. In the English version of “Living in Vermont,” Amy uses a number of adjectives in the introduction with a negative overtone to establish the doubts that many have about why she would want to live in Vermont.

Vocabulary within political discourse often has saliency for establishing an emotional tone. For example, in
President Bush’s 2002 State of the Union address, the words he chose to describe Iraq, Iran, and North Korea were the “Axis of Evil.” This phrase was often-repeated and much discussed both in the United States and around the world. Bush could have used other terms, such as “three countries the United States really has concerns about,” which might have had the same general meaning but would have had a much different emotional impact. In analyzing this phrase, I would suggest that much of its emotional impact actually comes from an allusion to the “Axis Powers” from World War II--that is, the phrase conjures up an indirect reference to the connection between Germany, Italy, and Japan. In any event, that choice of vocabulary has had a significant impact on our national and global conversation about the way that world is and should be structured. While the texts on this CD or the situations which we interpret don’t have the same impact as the State of the Union address, it is crucial for us to listen to how specific vocabulary choices may significantly alter the tone or meaning of a text.

Sign choices may also represent saliency. The use of initialized signs (or the absence of them) may represent a certain perspective on sign language or the relationship between ASL and English which may provide clues to a deeper understandings of the perspective and context of the speaker.
Scaffolded Approach to Producing Interpretations and Translations

The current understanding of interpreter education emphasizes the need to make the teaching and practice of interpretation one that moves in manageable steps. Much work has been undertaken in identifying the component tasks of the interpreting process—and their order in the development of an interpreter’s skills. The goal is to work with a student where they are at in this process, and move them to just the next step. Too often, the approaches to interpreter education have attempted to catapult students to the most challenging of situations: simultaneously interpreting challenging texts without an opportunity to preview them. Patty Gordon, an interpreter educator and mentor from Minnesota, has likened this to teaching swimming by throwing someone in the deep end—which without adequately building up to that point, it leads to the student drowning and the teacher coming to the rescue. Not a very healthy dynamic, nor one that will show much success in an independent study such as this one.

As a newer model, we now look to move in a more systematic way to the task of simultaneous interpretation. In terms of steps, the process works in this way:

1. Re-telling (intralingual or within the same language)
2. Translation (interlingual---that is working into the target language) Translation is done without constraint of time
3. Consecutive Interpretation—maximum control: Working with segments or “chunks” of a text—without having a time constraint. This means, that once the text is paused, the interpreter has as much time as desired to produce an interpretation, before restarting the video.
4. Consecutive interpretation—limited control: Working with segments or “chunks” of a text—with a set amount of time added between segments. This means that the video may begin playing again prior the interpreter being finished with an interpretation—so that you can get a limited amount of producing and receiving information at the same time.
5. Simultaneous interpretation—with preparation. After reviewing the text (and perhaps doing several of the preceding steps, proceed with a simultaneous interpretation.
6. Simultaneous interpretation—less preparation. Work up towards doing mental prediction and preparation without actually viewing the text, and then produce a simultaneous interpretation.

These steps are explained in detail below.

In approaching this Independent Study Project, it is critical for you to be cognizant of and realistic with what level of mastery you have. Beginning too far down into the process, without fully developing comfort with the previous steps, may lead to a sense of frustration and reduce your opportunity to meet your objectives.

Another important issue to raise here is our profession’s emphasis on simultaneous interpretation as the “pinnacle skill.” It may be more accurate to think of all of these steps as part of a continuum. Debra Russell, who has done significant research on the effectiveness of simultaneous and consecutive interpretation in legal settings, argues that best practice in many different situations may be to use consecutive interpretation. In fact, in my practice, I have found that in certain situations, re-telling and translation (particularly in working from written materials) are also necessary skills. So, remember that although the initial four steps can be a method to develop simultaneous interpreting skills, it is also a critical tool for interpreters to use based on the context, complexity, and implications of any interpreting situations. Further, in working with your computer and a video camera, you will be experiencing a very artificial situation. But it is vital to keep in mind that interpreting is truly a discourse
process which depends as much on the perspectives, experiences, and reactions of the speaker and audience as any words or signs that are actually uttered. When it is possible, consecutive interpretation allows for taking more of these factors into consideration when producing an interpretation.

Finally, I want to be clear that these steps can be used in working with dialogues as well as monologues. If you are creating interpretations of dialogues, you can use all of these steps to produce a target text for comparison to the source in a similar manner as you would in working with monologues like Amy has produced on Life in Parallel.

The Production/Interpretation Process in Detail
These detailed steps outline what to do in Step 3 of the Production/Interpretation process described earlier. In progression, they move from greater control and time on the part of the interpreter to more limited control and time. Remember to do the Prediction exercise for potential speaker goal, audience, and topics prior to going through any of these processes.

For a more in depth explanation of these steps in progression, see Winston and Monikowski’s chapter on “Discourse Mapping” in Innovative Practices in Teaching Sign Language Interpreters.

Retelling—An IntraLinguial Exercise:
For this process, you work within one language. Given that researchers such as Marty Taylor have noted that most deficiencies in interpretations seem to be related to competence in ASL, this can be particularly effective for developing ASL skills. However, it is also critical for interpreters to have a command of English so it can be useful working within English as well.

• Working with your source text, watch and create an outline or concept map. Initially, it may be most effective to work with a text which you worked on previously while focusing on comprehension and analysis.
• Referencing your outline or map, re-tell the text in the source language. In ASL particularly, you may want to rehearse it so you are comfortable producing it without referring to your outline too frequently. This can be practice both for retention (memory) and for being able to present visual information based on notes—so that you only refer to your notes in appropriate places so it does not disrupt the flow of the discourse.

Translation:
Translation is the process of creating an equivalent text in the target language without having the constraints of time. That is, you can watch or listen to the source as often as you want, stopping when you want, and then create your translation. To accomplish this, begin by:

• Working with your source text, watch and create an outline or concept map. Initially, it may be most effective to work with a text which you worked on previously while focusing on comprehension and analysis.
• Watch/listen to your source text again, and then begin plotting a translation based on your outline or map. Based on your experience of doing the feature analysis, decide which features you might use in your translation which would be an equivalent to the features in the source.
• Once you have decided on a translation, rehearse it until you are comfortable producing it without referring to your outline or map.
• Proceed with producing the translation and videotaping it.

For more in depth explanation of the translation process, see Jeffrey Davis’ chapter on “Translation Techniques”

**Consecutive Interpretation—Maximum Control:**
- Working with your source text, go through as much of the process described in the Translation section as desired. Pay particular attention in your preparation as to when might be appropriate times to pause the video.
- When you feel adequately prepared, watch the text once and practice pausing the video at appropriate chunks by using the space bar to stop and start the video. (See “Playing the Video” for more details on how to do this.) If you are doing this with a partner or a group, for maximum control, the working interpreter should decide when the pauses should come. Either the interpreter can push the space bar themselves, or you can develop a signal with a partner for when to pause it. Once you have worked this out, proceed with your interpretation.
- Watch the source and pause in the appropriate place. Use as much time as needed to create an interpretation. Once you have completed your interpretation of that segment, play the video again for the next chunk, working your way through this process to the end of the text. An important pitfall to avoid is including metacomments in your interpretation. While in your mind, you may have thoughts like, “I forgot what she said,” or “I don’t know what to do with that,” be sure to avoid actually saying those things. For some interpreters, the unlimited time leads to expressing some ideas which would not otherwise be said given time constraints.
- During the entire interpretation, let the video camera run which means you will have pauses in the tape that you can fast forward through when you move on to doing your outline of your interpretation.

**Consecutive Interpretation—Limited Control:**
This part in the process requires a partner to press the Space Bar for pausing and playing the video.
- Working with your source text, go through as much of the process described in the Translation section as desired. Pay particular attention in your preparation as to when might be appropriate times to pause the video. You should gradually use less and less time for preparation—and hopefully as you practice, it will take you less time so that you may be able to do most of the work mentally without having to actually write down an outline or map.
- When you feel adequately prepared, watch the text once and practice pausing the video at appropriate chunks by using the space bar to stop and start the video. (See “Playing the Video” for more details on how to do this.) As you begin to limit control, it is essential to have a partner to pause and play the video during this part. (It doesn’t have to be someone who is an interpreter or knows sign language—though if this person doesn’t know sign, you will need to signal them when to pause.) Simply agree upon an amount of time that you will allow yourself to pause the video. For example, you might want to begin with 15 seconds. So, your partner, after pausing the video at the end of a chunk counts to 15 and begins the video, whether you are finished with your interpretation or not. As you practice this, you will determine what is the appropriate amount of time to add which both allows you a sense of success and growth while still challenging you to incorporate more and more portions of the interpreting process.
- During the entire interpretation, let the video camera run which means you will have pauses in the tape that you can fast forward through when you move on to doing your outline of your interpretation.

**Simultaneous Interpretation with More Preparation**
- Working with your source text, go through as much of the process described in the Translation and Consecutive Interpretation sections as desired. The goal is to gradually decrease the amount of preparation...
allowed to yourself while increasing your ability to quickly mentally prepare.
• Play the source text and interpret it without pausing the video.

Simultaneous Interpretation with Less Preparation
• Work with a source text which you have yet to view. Initially, you may want to watch the parallel text which corresponds to your target language. You will then have some idea of what will be in the source text—and what features you might want to incorporate in your interpretation—without actually having seen or heard the source text. Eventually, you should produce an interpretation without seeing either of the texts.
• Be sure to practice predicting based on the title and brief description of the text given on the CD.
• Interpret the entire text into the target language without pausing the video.
References and Resources


For more information on this book:  http://gupress.gallaudet.edu/2821.html


Specific articles referenced from this book:

- Davis, J., “Translation Techniques in Interpreter Education, “
- Ingram, R. “Foreword.”

For more information on this book:  http://gupress.gallaudet.edu/IPTSLI.html


For more information, visit:  http://www.aslinterpreting.com.


Specific articles referenced from this book:

- Russell, D. “Reconstructing Our Views:  Are We Integrating Consecutive Interpreting into Our Teaching and Practice?”


For more information, visit: [http://www.aslinterpreting.com](http://www.aslinterpreting.com).

**Acknowledgements**

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*Doug Bowen-Bailey*

2003
## Time Documentation Sheet

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