Analyzing Discourse

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. A sample Independent Study Form is included as Appendix D. You can also download an editable form from 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 web site listed above.

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Table of Contents

3 Getting Started
4 Brief Overview of Interpreting Process
5 The Gish Approach to Information Processing
7 Overview of the Analyzing Discourse Process
7 Step 1: Prediction
8 Step 2: Content Mapping
10 Sample Outline and Map--"Living in Vermont" (English)
11 Step 3: Re-telling in Source Language
11 Step 4: Doing Feature Analysis
13 Feature Analysis Worksheet
14 Sample Feature Analysis--"Living in Vermont" (English)
15 An Analysis of the Analysis
15 Step 5; Creating a Visual Representation
16 Sample Representation--"Living in Vermont" (English)
16 Step 6: Predicting Salient Features in Target Language
16 Step 7: Re-tell text in Target Language
17 Sample Prediction of Target Features
18 Step 8: Repeat Steps 1-4 for Parallel Text
19 Sample Outline and Map--"Living in Vermont" (ASL)
20 Sample Feature Analysis--"Living in Vermont" (ASL)
21 Step 9: Do Contrastive/Comparative Analysis
21 Step 10: Interpretation
21 Next Steps
22 Sample Contrastive/Comparative Analysis
23 References and Resources
24 Acknowledgements
25 Appendix A: Salient Features: A Working Glossary
33 Appendix B: Sample Outline --"Summertime Favorite" (English)
34 Appendix C: Sample Map--"Summertime Favorite" (ASL)
35 Appendix D: Sample Independent Study Plan for RID's CMP/ACET Programs
37 Appendix E: Time Documentation Sheet

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Getting Started on Skill Development in Analyzing Discourse

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. A sample plan is included in Appendix D. (You only need to add your name and contact information.) Editable forms 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 three pages give a brief overview of the interpreting process and the Gish approach to information management. They are included to provide some framework for understanding how discourse analysis can be a useful tool in developing interpreting skills. On page 7, a step by step process is introduced for analyzing the discourse samples on the Life in Parallel CD. It is grounded in an understanding of the interpreting process and the Gish approach, so be sure to spend time reading those as background.

ACTION MOMENT: Go to Page 6 of *Parallel.pdf* on the Life in Parallel CD-ROM.
Watch the videos of "Meet Amy Williamson-Loga" in both ASL and English to familiarize yourself with Amy and her language style.

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. This moment is designed to introduce you to Amy and 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. (The CD requires Acrobat Reader and QuickTime.) Information for software installation is located in the ReadMeFirst file on your CD.*

Primary References

The process contained in this packet has drawn on many sources. Two primary influences are listed below. More information on how to access these articles is given in the References section:

Winston, E.A. and Monikowski, C., "Discourse Mapping: Developing Textual Coherence Skills," in Roy, ed. (2000) *Innovative Practices for Teaching Sign Language Interpreters.* Washington, DC: Gallaudet University Press.

Witter-Merithew, A. (2002) "Understanding the Meaning of Texts and Reinforcing Foundation Skills Through Discourse Analysis," in *Tapestry of Our Worlds: Proceedings of the 17th National Conference of the Registry of Interpreters for the Deaf, Inc*. Alexandria, VA: RID Publications.

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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 have a framework for understanding what processes are involved in working from a source language into a target one.

Several individuals have done extensive work in creating models of interpreting that attempt describe the cognitive factors at play in order to assist interpreters in creating a better product. Perhaps the two most influential models have been created by Betty Colonomos and Dennis Cokely. What I think is important to note is that all models of the interpreting process are just that—models. What they offer to interpreters is a perspective on the actual process that takes place physically and mentally in the creation of an interpretation. From my perspective, I think it is also important to note that these different models should not be seen as competing with each other, but offering different viewpoints on an incredibly complex and challenging task. Taking time to ground yourself in an in-depth understanding of models of the process is well worth the effort.

For the purposes of this Discourse Analysis process, it is important to note some basic steps in the process of creating an interpretation.

1. **Receiving input from the source.** A speaker creates an utterance—whether in sign or in spoken English. This utterance comes out of a specific context and fits in with the speaker's goal for the communication.
2. **Analyzing the source message.** The interpreter needs to take this utterance created by the speaker and analyze what it means. In doing so, the interpreter must have both linguistic and socio-cultural competence for comprehending the message.
3. **Determining the message without linguistic form.** After the analysis, the interpreter must decide what the core message is without relying on the particular words or signs that were used to create the source. This step is often described in interpreter education as "dropping form." The ability to visualize is a critical skill at this stage.
4. **Composing target message.** From the core message that is disconnected from the form of the source language, an interpreter must determine how to create an equivalent utterance in the target language.
5. **Monitoring the process.** Throughout the process, the interpreter must also do self-monitoring and look for feedback from the participants in the interaction to ensure the message is being received as intended.

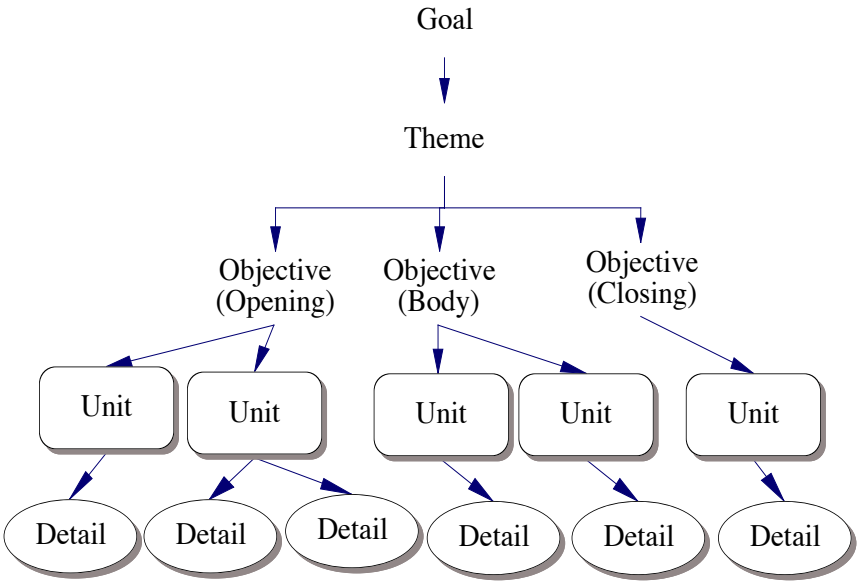
The following activities are designed to allow you to work on developing your skills in different facets of this process. Deepening your understanding is an on-going challenge and I hope this packet will be of some assistance in your own journey. At base, what it is important to know is that interpreting is not like the old T-shirts which proclaimed: "Voice-Activated: Just Talk and It Happens." While this "effortlessness" may be the external appearance of a competent interpreter in certain situations, when you take into account all of the mental processes going on, nothing could be further from the truth than that it just happens.

The Gish Approach to Information Management

The Gish Approach uses an understanding of the interpreting process and provides interpreters strategies for facing the challenges interpreting presents. At heart, this approach is based on the notion that there is order and structure within communication, and, 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.*

Identifying the Relationship of Ideas in Texts



Goal
- **Theme**
  - **1. Objective (Opening)**
    - **A. Unit**
      - **(1) Detail**
    - **B. Unit**
      - **(1) Detail**
      - **(2) Detail**
  - **2. Objective (Body)**
    - **A. Unit**
      - **(1) Detail**
    - **B. Unit**
      - **(1) Detail**
  - **3. Objective (Closing)**
    - **A. Unit**
      - **(1) Detail**

The diagram and outline above present two different approaches to organizing the relationship of ideas in a text. One as a graphic diagram, the other as an outline. Both tools recognize the same organization or structure of a text. In the Gish approach, interpreters need to develop the capacity to quickly identify a speaker's goal and theme, and then recognize what the structure of the text is in relation to the goal and theme. In terms of terminology, *objectives* may sometimes be described as *main ideas* or *major ideas*. *Units* may be described as *supporting ideas*. *Details* may be the exact words/signs the speaker uses and information that is specific, such as names and dates. **An important thing to recognize is that in any given text, the *Goal, Theme,* and *Objective* may not be explicitly stated. The *Units* and *Details*, however, will be what the speaker overly states.**

One of the benefits of knowing and using the Gish approach is that it helps interpreters manage the process of interpreting. Interpreters (especially those working simultaneously) cannot create interpretations that are completely equivalent to the source message. As interpreters, we must make choices to manage the process of understanding the incoming information, finding the meaning and producing an interpretation. There will always be some information that is lost. Understanding a text's structure can assist interpreters in making more effective choices to manage that loss of information. If we can identify the Goal, Theme and Objectives of a text, it is much easier to determine what information is more important in conveying the message of the speaker. Interpreters can select which units and/or details that can be omitted or summarized if necessary while doing the least damage to the overall equivalence of the message.

Another benefit of analyzing the incoming message with Goal, Theme and Objectives in mind is that it helps interpreters deal with information they miss. If an interpreter understands the objective of the speaker at any given time, but does not understand a unit of meaning within the objective, the interpreter has options to restate the objective, wait for the next unit in order to bridge the missing information or use their understanding of the objective to recover the unit even if it was not clearly understood. While this may detract from the completeness of the interpretation, it does prevent the interpretation from breaking down and maintains some equivalence and cohesiveness in the work.

The process in this packet of discourse analysis is one of practicing and implementing the Gish Approach. Initially, your task will be to make predictions to mentally prepare for the steps that follow. Go on to the next page to see an overview of the entire process and the specific directions for step one.

More Resources on the Gish Approach:

For more information on the Gish Approach, see the Process Module from:

Boinis, Gajewski, et. al. *Self-Paced Modules for Educational Interpreter Skill Development*. St. Paul, Minnesota Registry of Interpreters for the Deaf, 1996.

Work is in process to make this module available for free download from the Digiterp web site.

An in-depth application to this approach is available from two video courses produced by Western Oregon State College and led by Sandra Gish. These videos are available from the National Clearinghouse for Rehabilitation Training Materials. Their titles are:

Information Processing: ASL to English and *Information Processing: English to ASL*. Visit: http://www.nchrtm.okstate.edu/catalog.html or call 1-800-223-5219.

Analyzing Discourse: An Overview of the Process

Within the framework described on the previous pages, here is the process this packet will guide you through. Using a text from Life in Parallel, go through the following steps:

1. **Prediction:** Predict possible topics, speaker goal, target audience based on the title and information given for the text.
2. **Content Mapping:** Watch text and create outline/map of that text. If necessary, watch text again to complete outline or map.
3. **Re-tell in Source Language:** Re-tell text in source language from your diagram.
4. **Feature Analysis:** Identify salient linguistic features their function within the source text.
5. **Create Visual Representation:** Use drawing to represent the ideas of the text. This focuses attention on meaning that is not attached to words or signs.
6. **Prediction of Target Language Features:** Do prediction of equivalent features in target language.
7. **Re-tell in Target Language:** From your Visual Representation, re-tell the source text in the target language.
8. **Parallel Process:** Repeat steps 1-4 for parallel text in other language.
9. **Comparative/Contrastive Analysis:** Compare and contrast the features used in ASL and English. This is an opportunity to assess your predictions in Step 6.
10. **Interpretation:** Using insights from your analysis of both the ASL and English texts, create an interpretation of your original source text.

Step One: Prediction

The process of prediction is critical to adequate mental preparation for approaching an interpretation. In the beginning of this process, it is crucial to do a more formal prediction. As you gain comfort with this process, you can move to doing mental prediction rather than writing down your predictions.

ACTION MOMENT:

1. Go to page 7 of *Parallel.pdf* on the CD-ROM. (The page entitled "*Living in Vermont.")*
2. Prediction: Reading the description of the text, spend some time brainstorming what you might expect in a talk on this topic in spoken English.

- ☞ What ideas might you expect?
- ☞ What words might be said?
- ☞ Who do you think the target audience might be?
- ☞ What might be Amy's goal in talking about this topic.

Use the rest of this page (or a separate paper) for jotting down your predictions. (On ASL texts, it is helpful to do the actual prediction in ASL.)

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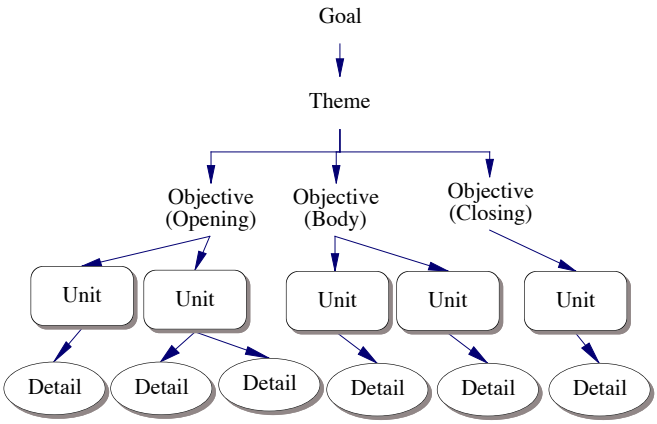
Step Two: Content Mapping

As described in the section on the Gish Approach to Information Management, 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. This knowledge, in turn, gives interpreters strategies for managing the process.

WEB RESOURCE: *An excellent resource for creating maps and outline is a software program called, "Inspiration." It is available at http://www.inspiration.com. You can download a free 30-day trial copy. You might want to check this out. This software lets you easily move back and forth between organizing information as outlines and in organizing them in maps. The diagram and outline demonstrated here were created with Inspiration.*

Identifying the Relationship of Ideas in Texts



Goal
- **Theme**
  - **1. Objective (Opening)**
    - **A. Unit**
      - **(1) Detail**
    - **B. Unit**
      - **(1) Detail**
      - **(2) Detail**
  - **2. Objective (Body)**
    - **A. Unit**
      - **(1) Detail**
    - **B. Unit**
      - **(1) Detail**
  - **3. Objective (Closing)**
    - **A. Unit**
      - **(1) Detail**

Outlining or Mapping?

Both outlines and mapping can effectively represent the relationships of ideas in a text. Depending on your learning style, you may find you prefer one over the other. They each can offer different insights. Outlining, as a linear format, allows for showing how a text was produced over the course of time. Mapping allows you to not necessarily focus on the exact order of a text, but to plot it to most effectively show the relationship of ideas. Both outlining and mapping will be demonstrated in this packet. You will want to familiarize yourself with both processes, though you may find you prefer one over the other.

ACTION MOMENT: *Using the English version of "Living in Vermont":*

1. *Listen to complete text.*
2. *Determine goal and theme of the speaker.*
2. *Create an outline or map of the text--beginning with objectives and adding units and details to them.*
3. *Listen to the text again if necessary to complete the outline or map.*

Tips:

Identifying the relationships of ideas is not a simple process. It is important, whether using a map or outline, that you represent the relative weight of ideas--showing whether or not they are main ideas or supporting details. In addition, the following page includes tips related to identifying the Goal and Theme as well as looking for opening and closings in texts.

Goal:
In the Gish approach, it is important to first have a sense of the overall goal of the speaker and the theme which connects the theme together. Goal gives a sense of what the speaker's hoping to accomplish through the text. Goal is generally talked about in terms of action words. Some examples of goals might be:

- ☞ *To inform*
- ☞ *To educate*
- ☞ *To amuse*
- ☞ *To persuade*
- ☞ *To comfort*
- ☞ *To motivate*
- ☞ *To defend*

Having a sense of a speaker's goal helps us to better determine how a text is connected, and how best to convey that same goal in a different language and culture.

Theme:
The theme is an idea that represents a distillation of the meaning of the text. That is, if you had only a few words to convey the essence of the text, what would those words be. The Ten Step Process used by the DO IT Center (Witter-Merithew, 2002) talks about this concept as an "abstraction." This terminology draws on Dennis Cokely's model of interpreting. While the Ten Step Process has the "abstracting" happen during a different point in the process, the point is essentially the same. One thing I have found helpful about the term "abstraction" is its emphasis on making a more universal theme, rather than one that just fits with that specific texts. For example, in the MRID Modules discussion of the Gish approach, "The Wizard of Oz" is used as a sample text. The theme given for this movie is "Our dreams lie within us." This theme, which gets at the essence of that film, is not specifically tied to the movie. It provides a more universal theme.

Recognizing the theme is important in terms of having a key for interpretation, and I think this process can help to train our brains to look for those organizing principles in all of the texts we encounter. What is important to know is that we need to continue to evaluate the themes we choose...and to know that we won't always discover them at the beginning of our interpreting work. Often, we might not have enough information at the beginning to uncover that theme. But once we do, the theme or abstraction can be an important tool for guiding our work.

In working with the text "Living in Vermont," I actually came to a recent deepening of my understanding regarding the theme/abstraction. I had been using themes which were much more specific to the text. So you will see in my sample outlines and maps examples of both a theme which is more specific to the text and one that is more of a universal abstraction. I invite you to think about how the differences might provide different perspective on the text.

Openings and Closings:
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 or map, go on to the next page to see the outline I have developed in using this text in a variety of settings.

Sample Outline

Goal: To defend a choice
Theme: Positives of Vermont/Home Sweet Home

- (1) Why live in Vermont? (Opening)
  - Often asked
    - Cold/Dark in winter
    - Such an extreme place
    - Why Vermont of all places?
- (2) Answer to why
  - Vacation
    - With husband
      - Joe
      - A few summers ago
  - Fell in love with VT
    - Beautiful state
    - Mountains
      - Fantastic
      - green
    - Beautiful place (Closing)

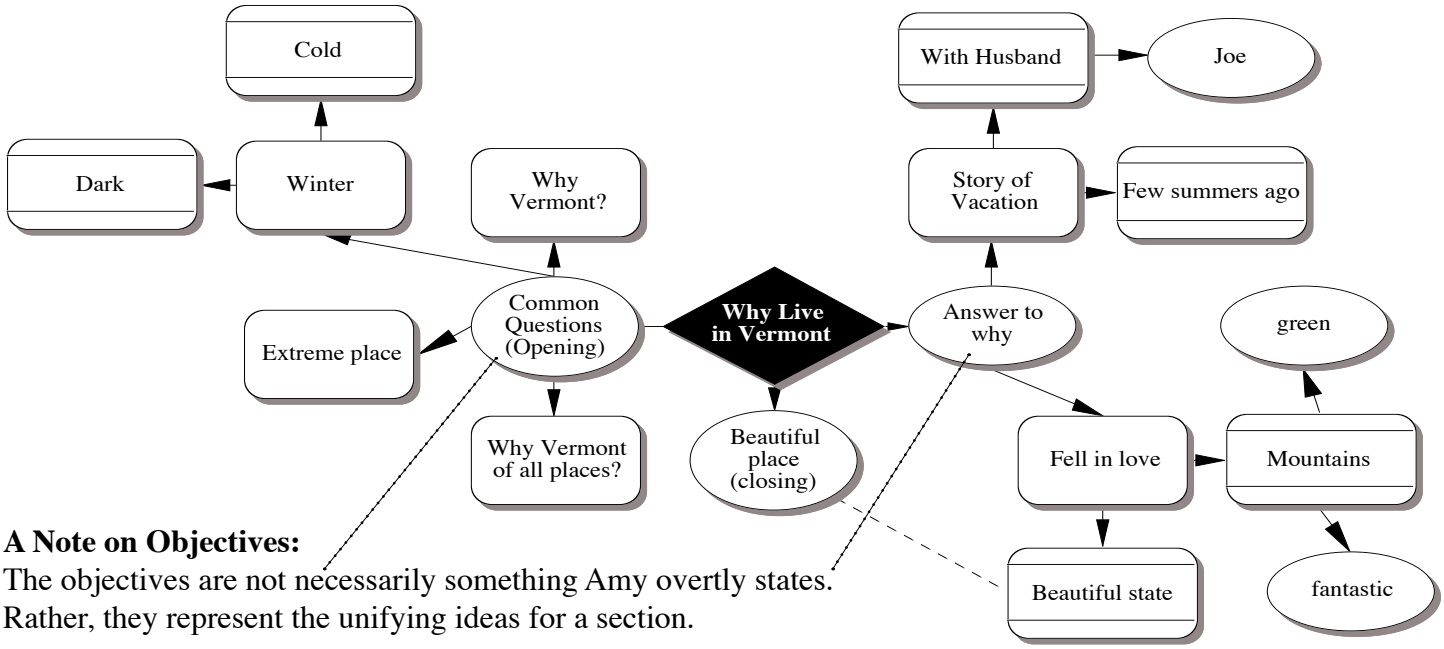
A Note on the Closing:
The closing is represented as part of the second objective in the outline and as a third objective in the map. In the map, the closing is represented as a third section. The line between the closing and "Beautiful state" represents the way the closing connects back to a portion of the text. The structure of the diagram 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?"

Notes on Shapes: The different shapes represent the different levels within the text--moving from Theme to Objectives to Units and Details. It is not necessary to use these different shapes, but they can be helpful in making relationships more clear.

It is crucial in this process to remember that this sample outline and map are not offered as the correct answer. They represent two ways 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.

Sample Map

Goal: To defend living in Vermont *Theme:* Positives of Vt/Home Sweet Home



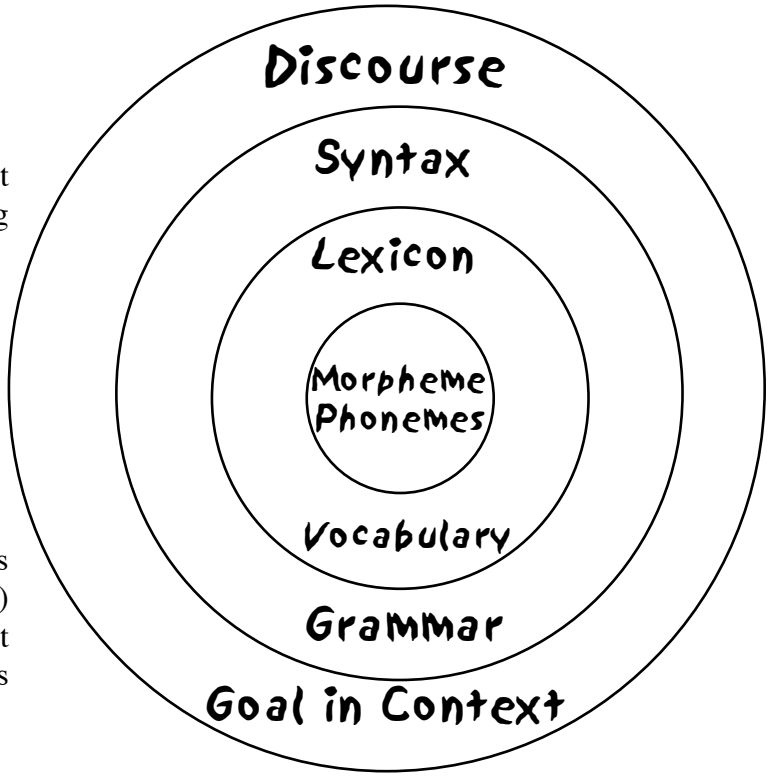
A Note on Objectives:
The objectives are not necessarily something Amy overtly states. Rather, they represent the unifying ideas for a section.

Step Three: Re-telling in Source Language

ACTION MOMENT: Using your own map or outline as a reference, retell the source text. In this example, you should explain, in spoken English, why you choose to live in Vermont. In other words, tell the text again in your words but from Amy's perspective.

If necessary, repeat the re-telling until you feel you have reproduced a text that carries the main ideas of the source text and flows well.

Step Four: Features Analysis



This step may initially be the most challenging, but stick with it. It offers great possibility for deepening our understanding of how language is used and how we can more effectively move between ASL and English.

Before starting the analysis, I have found in workshops that I have done that it is helpful to give some framework for understanding the term, "discourse." It has become a buzzword in current interpreter education, but a clear definition of it is not often provided. Anna Witter Merithew (2001) describes it as "How we choose to talk about what we choose to talk about." In other words, discourse is both what we say and how we say it.

I find it helpful to discuss it in terms of linguistic levels. Since sentences are familiar concepts, I think of discourse as an extension of that. Sentences are a series of words/signs connected together to express an idea. Discourse is a series of ideas connected together to create a text. The diagram is a demonstration of the different levels of discourse—with the smallest unit (morphemes) in the center and largest unit (discourse) in the outer circle. Unfortunately, actual language and its use does not break up neatly into categories and features from each of the levels can have an impact on the others. The concentric circles are designed to convey that vocabulary choices and grammatical constructs are not distinct from discourse but are an integral part of it.

Within this framework, discourse analysis is the process of looking at salient language features (on all of the levels) to determine how ideas are conveyed to create meaning within a text. *Saliency* refers to the characteristic of being prominent. So, it means we don't have to analyze the entire text, just what sticks out as being important.

One framework for analyzing features in ASL texts has been developed by Dr. Marty Taylor in her book: *Interpretation Skills: English to ASL*. Though her research was focused on interpretations, she identified 6 major features of ASL which can be used to analyze an original ASL text. The features are: Fingerspelling; Numbers; ASL Lexicon; Classifiers; Use of Space; and Grammar.

For analyzing English texts, I have not seen an equivalent breakdown of features. Dr. Taylor suggests the broad categories of looking at English Lexicon and Discourse. Within those, I will offer the more specific categories of *Vocabulary, Grammar, Use of Voice; Transition Markers;* and *Figures of Speech*.

Vocabulary: This looks at the selection of words used by a speaker and the types of words. In your Eighth grade English class, your teacher may have referred to the types of words as "Parts of Speech," meaning: nouns, adjectives, adverbs, prepositions, etc. For your analysis, you might look to see if a section has a number of adjectives and adverbs. Or you might note if there are specific words that carry significant weight.

Grammar: This looks at the English grammatical construction. What are the types of sentence constructions? Is there passive voice? Are there various types of questions or statements?

Use of Voice: This looks at how a speaker's vocal patterns provide a guide to understanding a text. (Linguists call this *prosody*.) It includes looking at pacing, intonation, and inflection.

Transition Markers: This category looks at what signals a speaker uses to let the audience know they are moving to a new topic or that one idea is complete. There may be specific words or vocal intonation. While these markers may also be a part of Grammar or Vocabulary, their importance in guiding an audience through a text warrants their being a separate category for analysis.

Figures of Speech: This category looks at the way English uses words to mean something different than it appears on the surface. It includes, but is not limited to: metaphors, idioms, similes, sarcasm, and irony.

In addition to these categories, see Appendix A on page 25 for a Working Glossary of Salient Features. This glossary gives explanations and examples of potential salient features you might encounter in your work.

ACTION MOMENT: Do a features analysis of the English text of "Living in Vermont."

1. Create a table similar to the one shown below or use the sample one on the next page.
2. If you created a content map, transform it into an outline and write it in the Outline Column.
3. Listen to English text again if necessary.
4. Analyze the text. Under Salient Feature in the box adjacent to the appropriate spot on the outline, write the actual signs or words spoken which you feel were salient or significant for the text. Then determine which of the Categories this feature fits into. Within this category, determine what specific feature is displayed and what its function might be.
5. Leave Prediction of Equivalent Target features blank. You will fill this in Step 7.

Outline	Salient Feature	Feature Category	Analysis/Function	Prediction of Target Equivalent
(1) Why live in Vermont				
Often Asked	I'm often asked..	Grammar	Passive Voice: Keeps anonymity of questioners	

The above chart has a possible analysis for the first setence to get your mind started. The next page has a blank table which you can copy and use. The page after that has a sample Features analysis. Be sure you try on your own before you look at the model. Remember that *Salient Features* are those that strike you as prominent in terms of their contribution to the meaning of the text.

Revised: *August 25, 2003*

Feature Analysis of Source Text

Title: Source : Goal: Theme:

Outline	Salient Feature	Feature Category	Analysis/Function	Prediction of Target Equivalent

Feature Categories:
English Lexicon and Discourse--Vocabulary; Grammar, Use of Voice; Transition Markers, and Figures of Speech
ASL: Vocabulary; Fingerspelling, Numbers, Grammar, Use of Space; Use of Classifiers.

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Feature Analysis of Living in Vermont

Title: Living in Vermont Source: English Goal: To defend a choice Theme: Positives of Vt/Home Sweet Home

Outline	Salient Feature	Feature Category	Analysis/Function	Prediction of Target Equivalent
(1) Why live in Vermont				(This happens in Step 6.)
Often Asked	I'm often asked	Grammar	Passive Voice; Allows anonymity of questioners	
Winter				
Extreme place	I know it sounds...	F of S	Makes assumption about negative perspective of audience	
Cold/Dark	Cold and Dark	Voc. Voice	Reliance on negatives Adjectives for Description Puts stress on Cold/Dark/Extreme to emphasize negative	
Why Vt?	Why Vermont of all places?			
(2) Answer to Why	Funny thing	TM	Uses "Funny Thing" as a break even though explanation isn't amusing, but changes negative tone	
Vacation				
with Husband				
Joe	Joe	Voc	Proper Noun for specific person	
Few summers ago				
Fell in Love with Vt	Fell in love	Voice	Bouncing rhythm to voice; Provides positive emphasis	
Beautiful State	Beautiful	Voc Voice	Positive adjective First syllable elongated to add stress	
Mountains				
Fantastic/Green	Green Mountains	F of S	Possible allusion to Vt as "Green Mountain" state	
Beautiful Place	Beautiful	Voc Voice	Voc Repetition; emphasizes reason and ties back into text Slows down and inflection drops to show closing	

Category Abbreviations: Vocabulary (Voc); Transition Markers (TM); Use of Voice); Figure of speech (F of S)

Feature Categories:

English Lexicon and Discourse--Vocabulary; Grammar, Use of Voice; Transition Markers, and Figures of Speech

ASL: Vocabulary; Fingerspelling, Numbers, Grammar, Use of Space; Use of Classifiers.

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An Analysis of the Analysis

It is important for you to remember that this model just attempts to provide you support in how to do this analysis. It is not *the* correct way which you must emulate. Rather, it is offered to try to make tangible a rather abstract process.

First off, I want to point out that not all points of the text were noted as salient. In doing this analysis, it is important to decide what stands out. That is, after all, the definition of saliency. Don't feel obligated to fill in every square just because it is there. The goal is to determine what is relevant for analyzing the meaning of the text.

Secondly, 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.

Finally, I want to be clear that our analysis finds possibilities, and not certainties. In the section of the outline about "Mountains," I list the feature "Green Mountains" as an *allusion*. It may be that Amy uses this pairing of adjective and noun because Vermont is known as the "Green Mountain state" and the mountain range is officially titled, the Green Mountains. But the use of these words may in fact simply be a reference to the actual color of the mountains that are covered with green forests. 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.

...our analysis finds possibilities, not certainties.

Step Five: Create a 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 interpreting process, this is one of the critical skills in determining the message without linguistic form. 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 with doing the visual representation.) Fortunately, the process for developing this skill is not too complicated and can even be enjoyable.

ACTION MOMENT: *Using the English version of* Living in Vermont:

1. If necessary, view the entire text.
2. Draw a graphic representation of the text that does not include words or signs. (Use a separate piece of paper.)

(This process is designed to improve your competency in visualizing and breaking away from the form of the source text. You can determine the rigidity with 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. Use this process as appropriate based on your own of your competency in doing message analysis and visualization.)

The next page has a sample drawing of the *Living in Vermont* English text.
Be sure to create your own representation before looking ahead.

Sample Representation of Living in Vermont

This sample drawing is one representation of the English text. The upper left represents the questions asked of Amy about her living in Vermont. The cold is represented by the thermometer and snowflake and the dark is represented by the negated "sun." The car represents the vacation and the mountains with the trees and hearts on them represent falling in love with the beauty of the green mountains. Again, the emphasis here is not on art ability or being able to convey the ideas with pictures to another person. Rather, it is whether you can represent the ideas and pictures and then be able to re-interpret their meaning.

Step Six: Predicting Salient Features in the Target Language

Before you move to producing a text of this information in ASL, it is important to first do a prediction of what equivalent features might be present.

ACTION MOMENT: *Using your Features Analysis sheet, fill in the last column on Prediction of Target Equivalents.*
Once again, here is an example from the first line.

Outline	Salient Feature	Feature Category	Analysis/Function	Prediction of Target Equivalent
(1) Why live in Vermont				
Often Asked	I'm often asked..	Grammar	Passive Voice: Keeps anonymity of questioners	***Constructed Dialogue/Role shifts***

The next page has sample predictions of Target Equivalents. Be sure to do your own before looking ahead.

Step Seven: Re-tell Text in Target Language

After having done this prediction, you will now create the text in ASL

ACTION MOMENT: *Using your Visual Representation as a reference, create an equivalent text to Amy's "Living in Vermont" in ASL.*
Repeat as necessary until you feel satisfied with your inclusion of predicted target features.

Feature Analysis of Living in Vermont

Title: Living in Vermont Source: English Goal: To defend a choice Theme: Positives of VT/Home Sweet Home

Outline	Salient Feature	Feature Category	Analysis/Function	Prediction of Target Equivalent
(1) Why live in Vermont				
Often Asked	I'm often asked	Grammar	Passive Voice; Allows anonymity of questioners	Constructed dialogue
Winter				
Extreme place	I know it sounds...	F of S	Makes assumption about negative perspective of audience	Direct address to audience (eye gaze)
Cold/Dark	Cold and Dark	Voc. Voice	Reliance on negatives Adjectives for Description Puts stress on Cold/Dark/Extreme to emphasize negative	Negative facial expression and head shakes
Why Vt?	Why Vermont of all places?			
(2) Answer to Why	Funny thing	Trans.	Uses "Funny Thing" as a break even though explanation isn't amusing, but changes negative tone	Shift in space where sign-ing occurs
Vacation				
with Husband				
Joe	Joe	Voc	Proper Noun for specific person	Fingerspelling
Few summers ago				
Fell in Love with Vt	Fell in love	Voice	Bouncing rhythm to voice; Provides positive emphasis	Positive facial expression
Beautiful State	Beautiful	Voc Voice	Positive adjective First syllable elongated to add stress	Adjective
Mountains				
Fantastic/Green	Green Mountains	F of S	Possible allusion to Vt as "Green Mountain" state	Spatial/classifier Construction
Beautiful Place	Beautiful	Voc Voice	Voc Repetition; emphasizes reason and ties back into text Slows down and inflection drops to show closing	Repetition of voc; Head nod

Category Abbreviations: Vocabulary (Voc); Transition Markers (TM); Use of Voice); Figure of speech (Fof S)

Feature Categories:

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Step Eight: Do Steps 1-4 for Parallel Text

In this series of steps, you repeat the process you just did with the English text for the ASL text. Rather than complete descriptions, I will just refer you back to the prior descriptions of the Process.

Prediction

ACTION MOMENT:
Since you know what the text is about, predict what signs Amy might use for her text? Do you think there might be any other information included in an ASL version that would not be in the English? See page 8 for a reminder of the process for predicting about the original text.

Content Mapping

ACTION MOMENT:
Watch the ASL text, and map out the content in an outline or a map. See page 8 for details. The next page has sample outlines and maps for the ASL text.

Re-Telling in ASL

ACTION MOMENT:
Using your map or outline as a reference, re-tell Amy's ASL version in sign language. See page 11 for details.

Do Features Analysis

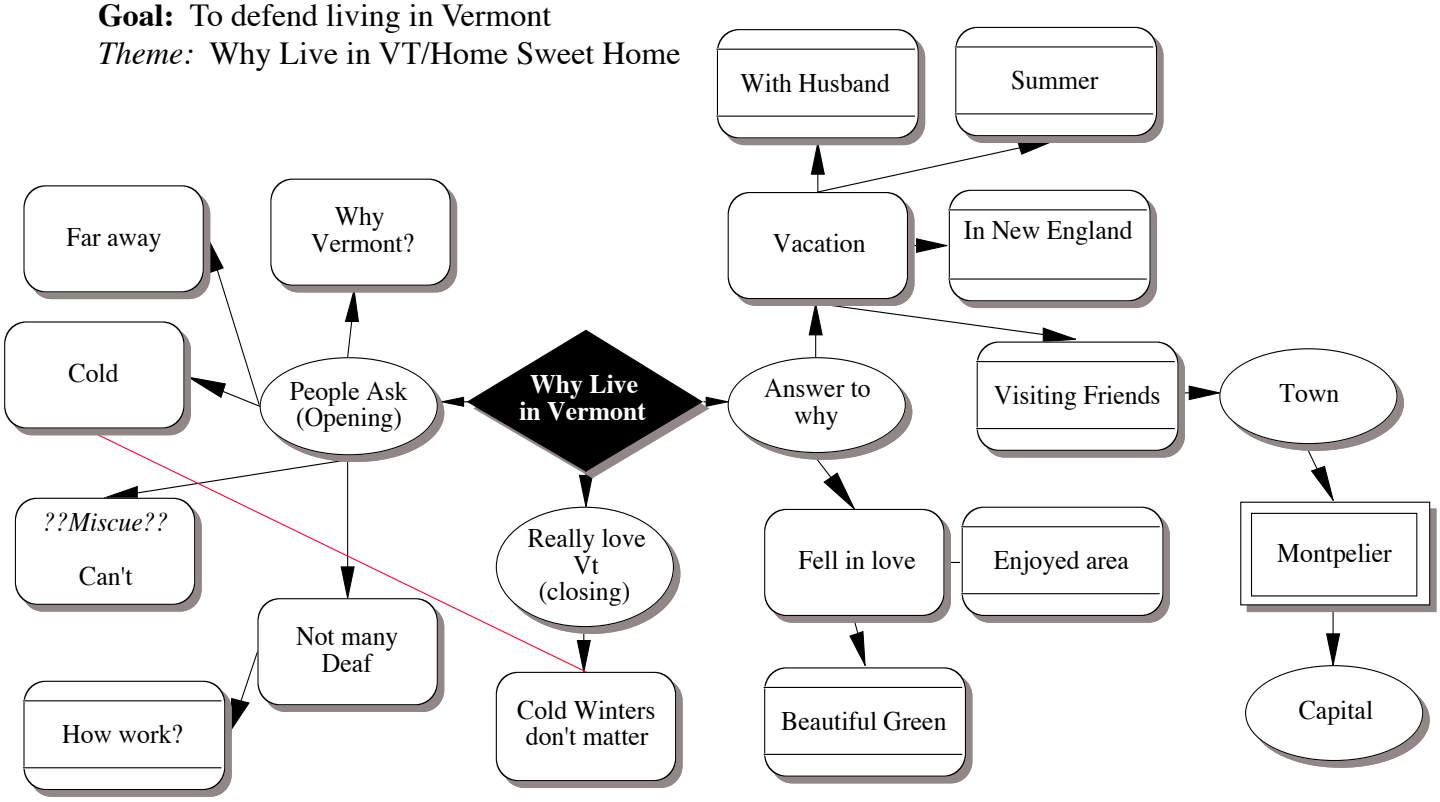
ACTION MOMENT:
Using a table similar to the one on page 13, do an analysis of salient features of the ASL text. Use the Major Features identified by Marty Taylor: *Vocabulary, Fingerspelling, Numbers, Grammar, Classifiers, and Use of Space*. See page 11 for details.

One additional step for working with ASL texts:
Shadow the ASL text. Watch and copy Amy in her signing. This kinesthetic process can be helpful in identifying some of the features of the language that our non-native eyes might not catch. (A new CD-ROM, *Here's How: A Tutorial and Samples of Resources Created by Digiterp Communications,* is now available and includes Amy's ASL texts on *Living in Vermont* and *A Summertime Favorite* in 3/4 speed to allow for more effective shadowing. This CD is available for $5 from www.digiterp.com.)

See a sample Features Analysis on page 20.

Sample Map for ASL text of Living in Vermont

Goal: To defend living in Vermont
Theme: Why Live in VT/Home Sweet Home



Sample 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 the place (Closing)
  - Cold winters don't matter

It is crucial in this process to remember that this sample outline and map are not offered as the correct answer. They represent two ways 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.

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Feature Analysis of Living in Vermont

Title: Living in Vermont Source: ASL Goal: To defend a choice Theme: The Positives of Vermont

Outline of Text	Salient Feature	Feature Category	Function
(1) Why Live in Vermont?	Throughout first objective, use of wh questions, negation, and eye squinting	Grammar Voc	Gives sense of negative/suspicious attitude of questioners throughout entire opening
* People Ask Questions	Torso swaying	Space	
- Why live Vt?	Wh-question	Grammar	
- Far away		Voc/Space	
- Cold	COLD	Voc	
- *?miscue "can't"?*			
- Not many Deaf	Head shake for negative question	*Grammar	
* How work			
(2) Answer to Why	Gesture CL:5 wave	Voc	Marks transition to response to questions
* Vacation			
- Summertime	Bodyshift/ head tilt	space	Represents aside
- with husband			
- in New England	CL:5-area	Space/ Classifiers	Establishes larger context for Vermont (Ground-Figure)
- visiting friends	Eye brows up; Head tilt—Topicalization of Visit	Grammar	
* in town	Eye brows down; head forward; comment on visit	Grammar	
-Montpelier		F-S	
* capital	Eye brows raised/ Head tilt right	Grammar	Indicates information connected to fingerspelling of Montpelier
* Fell in Love	FELL-IN-LOVE sign inflected Eyes closed	Voc	Shows emotional impact
- Beautiful green	Green inflected in space; Eye gaze (Referencing expression)	Space	Suggestions mountains without naming them
- Enjoyed area	Eyes closed	Voc	Shows emotional impact
* Really love it	Sign LOVE ties back to Fell in love	Voc	Cohesion
- Cold winter's don't matter	Sign COLD connects back to Opening	Voc	Provides direct answer to Question of why live in Vt.

Category Abbreviations: Vocabulary (Voc); Use of Space (space); Fingerspelling (F-S);

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Step Nine: Do Comparative and Contrastive Discourse Analysis

The unique nature of these parallel texts allows for looking at how Amy addresses the same goal, yet in different ways depending on whether she is speaking in English or in ASL. This is an opportunity to gain insight into how ASL and English create meaning. Like in Features Analysis, it is important to remember that our analysis uncovers possibilities, not certainties. Because you see a difference between how Amy does something, does not mean that it is an absolute difference between ASL and English. Rather, it is something that you can begin to look for in observing natural ASL and English discourse and determine if there are patterns in these differences.

ACTION MOMENT:

1. Layout your Features Analysis for both the English and ASL text.
2. Notice what is similar between the two texts in terms of structure.
3. Identify the differences in terms of linguistic features and information which is used to convey the ideas.
4. Document your findings.

How you document this analysis is up to you. It may be simplest to do it as a written narrative, or even just a series of notes. Again, remember its objective is to give you some insight into how Amy creates meaning differently in ASL and English...and from this learning, go out and look for patterns in the differences of how you see ASL and English speakers communicating meaning. (*See sample Comparative/Constrastive Analysis on the next page.)*

Step Ten: Interpret the Original Source Text in a Simultaneous Fashion

Given all the analysis and preparation, now is the time to put it into action. Using the insights you have developed in the first steps, go ahead and simultaneously interpret the English version of "Living in Vermont."

ACTION MOMENT:

1. Listen to the English text, "Living in Vermont" and simultaneously interpret it.
2. Pat yourself on the back and take a break before moving on to the next text and repeating the process.

Next Steps (Eleven and Beyond....)

This completes the process of Discourse Analysis. You can use the process on the rest of the texts. In the appendices, there are starter outlines and maps for the next text, "A Summertime Favorite." Use those if you feel they are helpful. Here are some suggestions as you move forward.

View the texts less often. As you move forward, try limiting how much you view the text for analysis. In the Ten Step Process used by the DO IT Center (Witter-Merithew, 2002), the first nine steps of the process are completed after only one viewing of the text. I suggest here that you initially start more deliberately to have an in-depth analysis, and then move to using the analysis process as a way to better remember and organize the information.

Use this process with a variety of language models. After you have gone through a number of Amy's texts, use the process for working with different sources. Because ASL competency is of particular concern, and our access to native signers is much more limited than our access to native speakers of English, it is important to try to access a variety of native signers. Additionally, while Amy's status as a CODA allows for a unique opportunity of seeing parallel texts, she is not Deaf and that impacts her language use. In working with an ASL text without an English parallel, eliminate the steps of analyzing the parallel text and doing the comparative analysis. Otherwise, you can use the same process.

Sample Comparative/Contrastive Analysis for "Living in Vermont"

Findings to Watch for in Other Situations: Remember that these are possibilities, not certainties. The analysis here is certainly not exhaustive. You may notice other things which are not included here, and you may disagree with some of my findings. The point is not to come to any consensus, but to help us be more observant of the use of language in our work.

1. *Both texts have similar structures*. The first objective is cast in a negative light--showing the suspicion of people who question why Amy would choose to live where she does. The English version relies on the selection of adjectives and vocal intonation to convey this affect. The ASL text relies on the use of wh-questions, facial expression, and to a lesser extent, the selection and inflection of adjectives like COLD and FAR-AWAY.

2. *Both openings convey the sense that a number of unnamed people asked Amy the questions*. The English does it through the use of passive voice, and ASL does it with the torso swaying. It is not an example of completely constructed dialogue as was predicted, but to more fully set up roles, might take too much time and thus provide too much weight to the opening.

3. *Transition Markers:* In English, "The funny thing is..." are the lexical markers for the transition. This comes after a more extended pause. In ASL, the gesture, CL:5 - *wave* is preceded by a shaking of the head. Facial expression is then markedly changed.

4. *Description of Vacation:* The ASL and English version include significantly different information. The English texts mentions the specific name of Amy's husband, while the ASL version omits this. The ASL version talks about traveling through New England and provides a broader context, and then mentions that they visited friends in the specific town of Montpelier. This may be related to ASL being a visual language and needing to set the scene--as is described in the Glossary under *Figure and Ground constructions*.

5. *Description of Beauty of Vermont:* In English, Amy relies on adjectives, like Beautiful--and her vocal intonation with them. Stressing the first syllable of this word conveys the same meaning as saying, "Very, very beautiful." Additionally, her description of the landscape as "Fantastic Green Mountains" may be an allusion to the positive parts of Vermont which are connected with its nickname as the "Green Mountain State." In ASL, Amy does not sign MOUNTAINS. Instead, she uses a 2-handed sign for GREEN and inflects its use in space, which along with her eye gaze, gives the illusion of the presence of the landscape. Her not signing MOUNTAINS may mean that the phrase "Green Mountain state" does not carry the same weight in Amy's ASL mind as it does in her English one. Or the difference may be a result of the different ways ASL and English refer to subjects and objects. (See *Referring Expressions* in the glossary.)

6. *Closing:* In the English version, Amy closes with the use of repetition of "beautiful"--emphasizing the beauty of the state as the main answer to why she would live in Vermont. In the ASL version, she gives a direct response to one of the questions from the opening. Both of these choices provide a sense of cohesion or connectedness for the entire text.

7. *Overall Affect of Text:* The English text includes less information, and allows for a slower pace of delivery. This may be a part of conveying the sense of peace that Amy enjoys in living in Vermont. In ASL, her inclusion of her visit to friends may fit with a value in Deaf Culture of being connected to others--that is, a more collective perspective in which connections to other members of the community are highly valued. Or it might be something else entirely. Remember, this analysis is all about possibility.

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Doug Bowen-Bailey
2003

Appendix A: Salient Features (A Working Glossary)

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 has proved to be useful for many interpreters.

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 to 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 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

Language can be produced in a way which means the opposite of what it seems to mean on the surface structure. Particularly in the discourse of teenagers, irony and sarcasm might be present which alters the meaning of "I really want to do that with you, Dad" from what it seems like on the surface to its real meaning of: "I don't want to do that at all." In English, vocal inflection, facial expression, and body language are all clues to this change in meaning. Similarly, in ASL, facial expression, body movement, and rolling of the eyes, can signal a sarcastic use of language.

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 call and response relationship. 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.

Appendix B: Sample Partial Outline for "Summertime Favorite"

Here is a template for an outline for the English text of "Summertime Favorite." Use it as you see fit as you move forward with the process.

Partial Outline for "Summertime Favorite"--English Version

Note that this text is telling you how to do something...that is it is procedural in nature. What we might expect to find in this genre is a series of steps explaining the process.

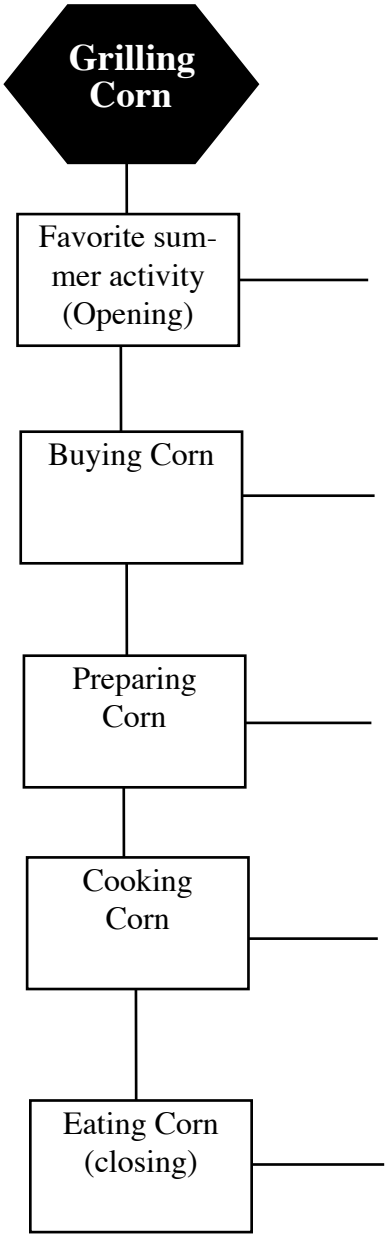
- Grilling Corn
  - Favorite summertime activity
    - Grill Out
  - Corn
    - Don't know if you have experience
  - Get Fresh Corn
    - Not Frozen Corn
      - Found in Winter
    - In Husk
    - I see fresh corn
      - In Summer
      - Buy Big Bushel
    - Bring Home

Appendix C: Sample Partial Map for "Summertime Favorite"

Here is a template for an outline for the ASL text of "Summertime Favorite." Use it as you see fit as you move forward with the process.

Sample Map for ASL Text

Note that this text is telling you how to do something...that is it is procedural in nature. What we might expect to find in this genre is a series of steps explaining the process.



Appendix D:

Independent Study Plan

Note: All Independent Study Activity Plans must be approved by a RID Approved Sponsor *prior* to the onset of the activity.

CMP Participant Name: _____

Address: _____

City:_____ State:_____Zip:_____

Phone:_____ RID Member #_____

Fax:_____ E-mail:_____

1. **What do I want to do?** *Briefly describe the activity you will complete for CEUs.*

I propose to work with the CD-ROM, "Life in Parallel," and its accompanying study packet. I will work on the skills identified in the study packet of "Analyzing Discourse."

2. **Why do I want to do it?** *Personal needs? Professional growth? Skill enhancement in a specific area? Increased general knowledge? Remaining current in the field? etc.*

Current research in Interpreter Education suggests that these skills are essential to both the process of interpreting and the possibility of further developing interpreting skills. Through this guided study, I will gain skills which will be applicable to my work as an interpreter.

3. **What are my specific goals?** *Keep your goals measurable, observable, tangible!*
My goals for this independent study are:

- To recognize goal and theme of speaker
- to analyze the relationship of ideas in texts
- to identify salient features in discourse
- to compare and contrast discourse features between English and ASL
- to produce interpretations incorporating equivalent salient features

4. **How will I accomplish my goals?** *Briefly describe your action plan.*

Using the accompanying packet, I will go through the process of analyzing discourse in the texts contained on the "Life in Parallel" CD. The process includes: prediction; identifying goal and theme, mapping content, identifying salient linguistic features; comparing and contrasting ASL and English discourse; and creating a interpretation.

5. **How will I show my sponsor what I learned?** *Describe your evaluation process.*

- *Option A: I will make copies of the outlines and analysis that I do on the parallel texts and on my interpretations. Additionally, I will fill a time sheet documenting the amount of time that I spend on this project. I will send this documentation to my RID Approved Sponsor.*

- *Option B: I will make copies of one example outline and analysis. I will fill out a time sheet documenting the amount of time spent on this project. Finally, I will write a summary of learning from the process. Some possible questions I might address are:*
  - *What were the significant insights and knowledge gained through this process?*
  - *What challenges did I/we face in going through this process?*
  - *Give examples of salient features that you discovered in your analysis.*
  - *What were some of the equivalent features you found in the target language?*
  - *How do you see this applying to your work?*
  - *What other texts or situations can you see applying to this process?*
  - *What changes did you see in your interpretations after going through the process of discourses analysis with the matching text?*

6. **How many CEUs is it worth?** *Remember, in an educational setting, 10 contact hours = 1 CEU. Consider how much time you will devote to this study. A maximum of 2.0 CEUs can be earned for each project. (Larger projects may be broken into components and each component filed as a separate independent study project earning up to 2.0 CEUs each.)*

Working with this study packet has a value of up to 2.0 CEUs, depending on the amount of time spent studying and learning in this process.

Please Note: It will be up to the individual RID Approved Sponsors to determine the amount of time necessary to complete your Independent Study and the CEU value which should be assigned to your efforts. Some Sponsors may require that you document 1.5 or more hours of study for each .1 CEU earned. Negotiate this with you Sponsor prior to initiating your independent study plan.

I agree to implement the Independent Study Activity as outlined in this plan and to submit all the necessary documentation of successful completion to my Sponsor. I certify that this activity for CEU credit toward the RID CMP requirements represents a valid and verifiable Continuing Education Experience that exceeds routine employment responsibilities.

_____ _____ _____

Participant's Name **Date** **Participant's Signature**

I will insure that this Independent Study Activity will be overseen and evaluated by individual(s) with the relevant expertise. I, or my designee, have discussed the Independent Study Activity outlined in this plan with the participant and agree that it represents a valid and verifiable Continuing Education Experience. Further, I or my designee, agree to assess the documentation submitted to me by the participant upon completion of the Independent Study Activity and award the appropriate CEUs if completion is satisfactory.

_____ _____ _____ _____

Sponsor's Name (please print) **Code** **Date** **Sponsor's Signature**

Appendix E: Time Documentation Sheet

Date	Hours	Description of Activity

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