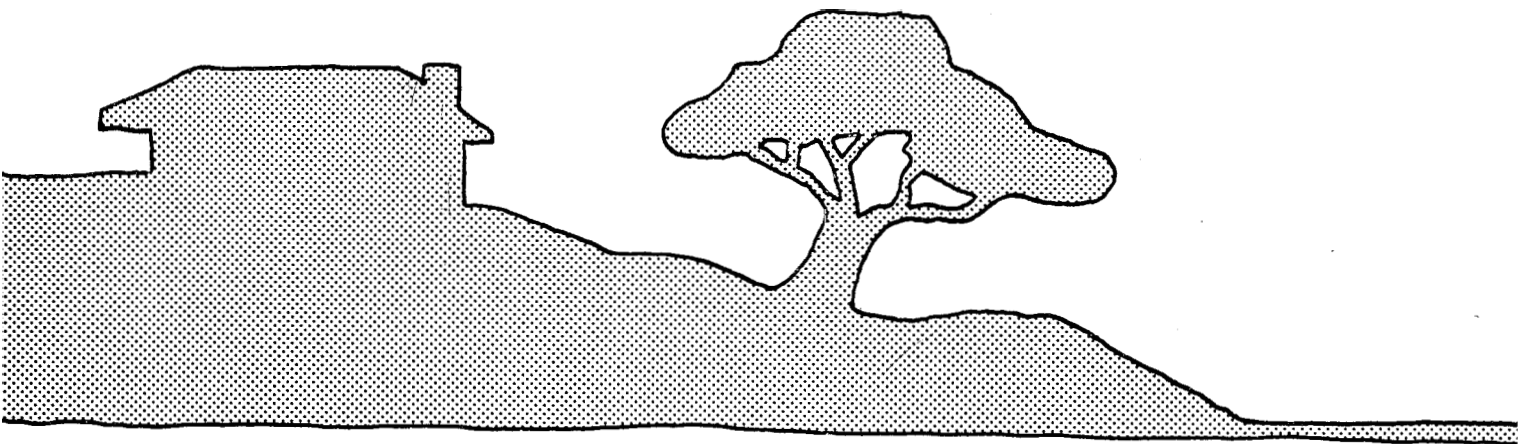


**Conference of Interpreter Trainers**

**Fifth National Convention**

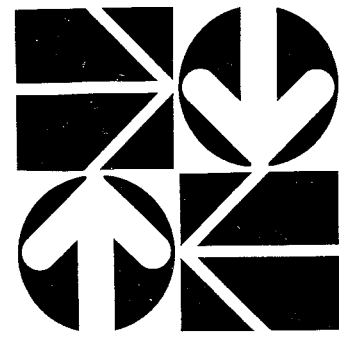
**NEW DIMENSIONS IN  
INTERPRETER EDUCATION:  
TASK ANALYSIS -  
THEORY AND APPLICATION**



**March 25 ~ 30, 1984**

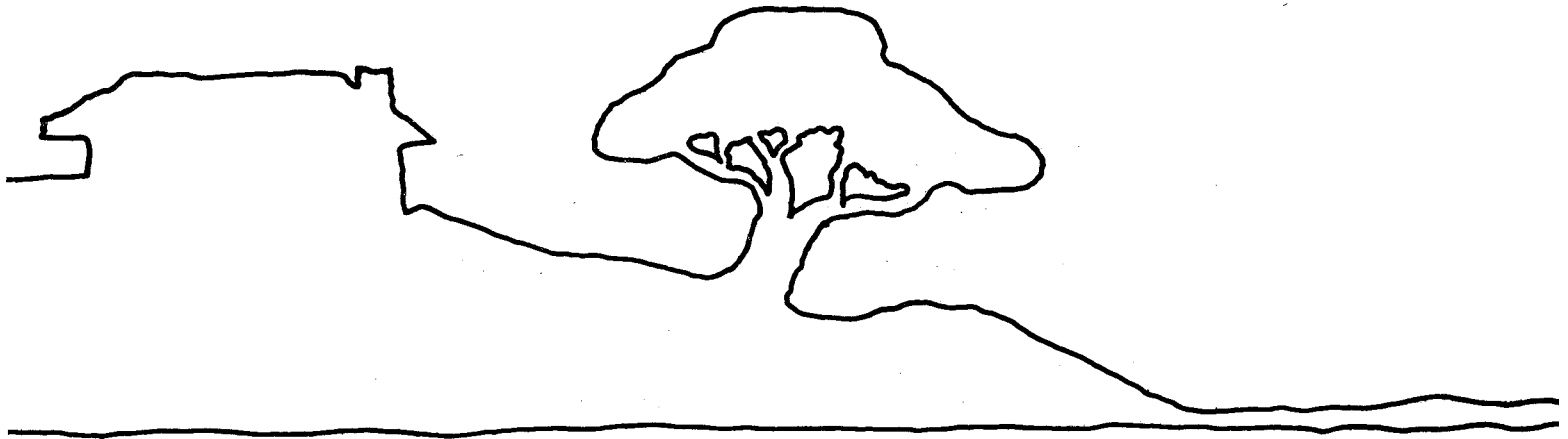
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# CONFERENCE OF INTERPRETER TRAINERS



**Proceedings of the  
Fifth National Convention**

**NEW DIMENSIONS IN  
INTERPRETER EDUCATION:  
TASK ANALYSIS ~  
THEORY AND APPLICATION**



**Edited by Marina L. McIntire**

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## EDITOR'S NOTES

It is not very often that any organization has so significant a convention as did the Conference of Interpreter Trainers in 1984. Because of the generous efforts of the task analysis force, the whole convention was focused on a task analysis of interpretation and transliteration -- we believe to the benefit of students and trainers everywhere. The preliminary results make up a large segment of this Proceedings, and make it a most valuable volume.

We particularly wish to draw attention to the very special efforts made by many people in making the 1984 Asilomar conference so special: Eve West was the Program Chair, Marty Taylor and Nancy DeKorte were responsible for overseeing the notetaking; Doug Prazak provided audio and visual services; Ohlone College provided Doug and the equipment, the RITC programs around the country generously provided us with student representatives who made the entire week smoother; and Maddy Hartwell supervised the student reps.

This volume is dedicated to two very special women: Lillian Beard and Mary Stotler. Those who were at Asilomar know how wonderful "Miss Lillian" is as a human being. There is no question that she is our professional and spiritual ancestor, beneficent in every way. She blazed trails for us that even now many are reluctant to recognize; her love and respect for Deaf people and for the language of signs are unwavering and provide an example for all of us at the highest level. Though she has probably forgotten more than many of us will ever learn, she continues to be a beacon of forward movement by showing her willingness to learn and grow. Her presence at Asilomar was a blessing on all of us.

Mary Stotler was a member of the C.I.T. Board of Directors. She gave workshops and made presentations at past C.I.T. meetings and her energy in support of our fledgling organization was endless. Those of us lucky enough to work with Mary and to know her in the early years of C.I.T. feel a special loss; it is clear that her spirit continues with us and the effects of her good work will remain for untold years.

C.I.T. has been fortunate in many ways in its short life as an organization. Lillian Beard and Mary Stotler represent the best that C.I.T. aims for: the highest personal and Professional standards, always tempered with love and gentleness.

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## It's Your Turn

Lou Fant

As I contemplate the number of institutions that today conduct ASL interpreter-training programs, most of which are represented at this conference, I feel a mixture of awe, joy, nervousness, pride, and age. Things have advanced such a distance since I first began in this field that I feel as Noah might have felt when he reached the end of his years and observed to what vast numbers his boatload of creatures had multiplied.

I broke into interpreting nearly forty years ago, when the only training one received was from the Watch-and-Do School. We watched an interpreter, then we got up and tried to do what we had seen done. There were not many of us enrolled in that school, and we were nearly all children of deaf parents who learned ASL as infants.

My first experience at big time interpreting happened when I was about 18 years old. The occasion was the Southern Baptist Convention of about ten thousand people in Houston. The deaf group was seated in the balcony. It was about ninety degrees with an equal amount of humidity. Lillian Beard said calmly to me, "It's your turn." I paled, began to quake and hyperventilate. For the next hour and a half, I stood with my bottom pressed against the balcony rail, hoping I would not faint and fall thirty feet onto the heads of the people below. The wool flannel suit I was wearing became drenched with sweat. Lillian sat with a benign smile watching every flick of my fingers. No certification test I have ever taken since has caused me as much anxiety as did that baptism of fire. Those three little words, "It's your turn," reduced me to a pile of quivering jelly, but they also became my license to practice. My certification was Lillian's approval. In spite of the ordeal, I still love her dearly.

As my college years passed, I found I was being asked to interpret weddings, funerals, and conventions as well as sermons, all for free. The only classroom interpreting I did was for a fellow student who was deaf, Carter Bearden. Carter had excellent speech and lipreading skills and as good a command of English as the rest of us, so he got by mostly on his own. We took one course together, New Testament Greek, and I interpreted it for him. As I recall, he did better than I did. There were no interpreters available to interpret any of his other classes for him.

Once in a while, an older interpreter would pass along a helpful suggestion, but by and large it was strictly up to me to get better or fall by the wayside. There was only one way we had to get better; that was to watch another interpreter and incorporate that which we deemed to be good, and avoid that which looked bad to us. Back then we held the idea that you could learn to be an interpreter, but no one could teach you to be an interpreter. I do believe now that there is much we can teach, but there is still much to commend the old school of Watch-and-Do. If an aspiring young interpreter cannot learn and improve by observing other interpreters, but rather waits for someone to point out what is good and what is not so good, then I have serious doubts about that person's chances of becoming a first class interpreter.

By 1954, when I entered the teacher-training program of the Lexington School in New York, I had quite a few hours of interpreting behind me. I was to interpret fewer weddings, funerals and sermons, however, and more P.T.A. and faculty meetings, workshops and conferences, still for free. Interpreters were expected to donate their services as part of their dedication, and anyway, they had not passed through any ordeals such as classes, exams and certifications to justify paying them. Interpreting was not, after all, a professional calling, but a mere sideline, an avocation at most. The most I had ever received in the way of remuneration came from a group of Gallaudet College students. I was teaching in the New York School for the Deaf in White Plains and they had come to New York to tour the financial district. I spent a couple of days interpreting for them and they took up a collection and bought me a pipe.

Sometime around 1957, the Office of Vocational Rehabilitation, as it was then called, of the Department

of Health, Education and Welfare held its first workshop. The purpose of the workshop was to orient rehabilitation counselors to the needs of deaf clients. The workshop met at the New York School for Deaf Children where I was then teaching. Dr. Daniel T. Cloud was then superintendent, and he asked me to interpret some of the sessions, for free, of course. Dr. Cloud also asked me to teach a little sign language to the counselors as well and for this he promised to pay me. For an hour each afternoon of the few days of the workshop I taught a little sign language. I had no outline to follow, no materials, and only one book, Dan D. Higgins' How to Talk to the Deaf, printed in 1942, which was useless to me for it was only a dictionary. It did contain The Lord's Prayer, The Hail Mary, The Apostles' Creed and a few other rituals -- Dan Higgins being a Roman Catholic priest -- but I judged them inappropriate for the occasion. I could not see how they would need them in dealing with their deaf clients, so I did not try to teach them. Only three other books existed at that time, and they were: The Sign Language, A Manual of Signs, by J. Schuyler Long, printed in 1918; A Handbook of the Sign Language of the Deaf, by J.W. Michaels, printed in 1923; and Lesson Outlines for the Teaching and the Study of Dactylology, by Florence Jordan, printed in 1956. I had not seen nor even heard of these other three books. Even if I had had them all, only Jordan's book would have been of any help, and its value was limited by the fact that it contained no pictures of the signs.

I have no recollection of what I did. I was rather nervous about it and I probably did rather badly, which is likely why I cannot recall anything about it. I do remember that for whatever it was I did, I was paid one hundred dollars. When you consider that my monthly salary was less than two hundred and fifty dollars, this was a fortune! Had I been of an enterprising business bent, I might have sensed that there was money to be made in this virgin territory, but I was not, and I did not.

I moved to Gallaudet College in 1958 and taught there for nine years. I believe Gallaudet was at this time the only college where sign language was a formal course of study. The hearing graduate students in the teacher-training program were required to take it, for no credit, of course. Elizabeth Benson taught the course.

I did a lot of interpreting at Gallaudet: <sup>faculty</sup> and committee meetings, field trips, special lectures, work-

shops, conferences, conventions, commencement addresses (once I interpreted for LBJ when he put in a surprise appearance), and assorted other occasions, all for free. I did receive recognition, and occasionally a pipe, but no money.

Sometime between 1958 and 1964 we began to realize that the need for interpreters was outgrowing the supply of dedicated people who could freely contribute their skills on an availability basis. It was slowly dawning on us that the need for a full-time body of interpreters was emerging. The need had become acute enough so that the Workshop on Interpreting for the Deaf was convened in June of 1964, at Ball State College in Muncie, Indiana. The purpose of the workshop was "to develop guidelines for interpreting for deaf people."

The workshop was more or less a review of the state of the art at that time. Fred Schreiber, later to become Executive Director of the National Association of the Deaf, read a paper entitled, "Recruitment of Interpreters by and for the Deaf." In it, he laments that there is no program to recruit and train interpreters. He said, "...at present we have at least four minimum requirements with regard to interpreters. These are: they must be able to hear; they must be able to sign; they must be willing; and they must be available. This is about the absolute minimum. It is doubtful if you could get any lower standards than that." He went on to say that interpreters ought to be paid, but he was unsure as to who should pay. Well, at least we were beginning to realize that interpreting services were getting **too** costly to be given away freely anymore.

At that workshop, the National Registry of Professional Interpreters and Translators for the Deaf was established. The name was mercifully shortened to the Registry of Interpreters for the Deaf the following January. All participants of the workshop were invited to declare themselves as charter members of the NRPITD as either an active interpreter or a sustaining member. The latter group were deaf persons who wished to be charter members. Interpreters who were not at the workshop could also become charter members by getting someone who was at the workshop to sponsor them, and by getting their application in before December 31, 1964.

Soon thereafter, we attempted to set standards for certification and to suggest some things that might

be included in training programs, when and if anyone might want to set up one. I cannot recall where or when the first interpreter training program was actually established. I am not aware of any plans to celebrate RID's twentieth anniversary this coming June sixteenth, but I hope some note will be made of this event.

Overall, I am pleased with the progress that the RID has achieved; but there have been times when things were done or not done, and words were spoken or not spoken that sent me spiraling down into states of melancholia. We have moved ahead, even if by fits and starts. At present, the RID is facing some critical times. There is dissension among the ranks which, if not resolved, could break the RID into several organizations concerned only with regional and parochial issues. If this happens, interpreters will be asked to pledge their loyalty to an organization rather than a profession. Much energy, money and time will be wasted in duplication and overlapping of efforts.

I represent the older, passing generation of interpreters. I do not feel old, in spite of my looks. I no longer take an active part in training interpreters and I do precious little interpreting anymore. So why do I come to a conference like this? Despite my semi-retired, detached involvement with your work, my interest in your work is more fervent today that it was twenty years ago. I want to see deaf people get the best service it is possible to give. I believe the quality of future work lies in your hands more than in anyone else's, and I am keenly interested in seeing what you will do about it. I believe I speak for all the graybeards in the profession, but most assuredly I speak for myself when I say to you what Lillian Beard said to me on that hot summer evening so long ago: "It's your turn."

## Task Analysis: What, Why and How

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### Introduction

When we were approached several months ago and asked to speak about task analysis to this Conference, we welcomed the opportunity to try to tie more closely the methodology of Special Education instruction with that of Sign Language Interpreting. At that time, we had no idea of the magnitude of the challenge facing you as a group this week. Your goal of trying to analyze the process of interpretation is far greater than anything we will be addressing this morning. We will be discussing the definition and methodology of task analysis as it has been, and is currently, applied in education and instructional design. The group that follows us will consider more specifically the application of task analysis in the field of interpreting.

Task analysis was originally developed for use in business and industry and has been in widespread use in education for the past ten to fifteen years. Its primary use, as we will be discussing it today, is as a method for systematically sequencing and evaluating instruction. As an introduction we will consider a basic definition of task analysis and the rationale for the use of task analysis. Following an examination of definitions of task, task analysis, and behavior we will focus on the specific methodology of task analysis, i.e., the steps and guidelines for identifying and analyzing tasks.

### Task Analysis: Definition and Rationale

In its simplest form, task analysis means breaking a task into subcomponents or subskills and arranging them

in a logical order for instruction. (Although some finite distinctions may be made among the terms "subcomponents," "subskills," and "subtasks," they are used interchangeably in this discussion.) This definition has two significant parts. The first is the breaking of a task into subcomponents. This requires identification of major subtasks and breaking down subtasks into their simplest behavioral components. For example, the task "buttering bread" may include such subcomponents as: spreading butter with a knife, grasping a knife, holding bread, and using a knife to remove a specified amount of butter from a container. The second part of the definition is arranging the specific subtasks in a logical order or sequence for instruction. In the bread-buttering example, it is clearly logical to teach an individual to grasp a knife prior to teaching him or her to spread butter with a knife.

The rationale for using Task Analysis is that it provides a basis for:

1. the identification of instructional objectives that are necessary for the achievement of instructional goals;
2. sequencing the content of instruction necessary to meet the instructional goals; and
3. evaluation of learner performance (attainment of instructional objectives).

Task analysis is beneficial in instructional design in that it clarifies what to teach, in what order to teach it, and how to determine whether it has been learned.

### Behavior and Tasks

**In** general, the word task means any performance, or something that one does. Specifically, the technical definition of task is any observable behavior or set of behaviors. The key to understanding this definition is dependent upon a clear definition of the word behavior.

The operational definition of behavior includes any observable and measurable act of an individual. As a general rule, in order to be observable, a behavior must involve movement. A critical point to be understood at this time is that behavior and, therefore, a task, does not include internal processes or states. One way of testing whether an act is an observable behavior as opposed to being an internal state is called the "Show-Me Test"; it requires that the behavior be demonstrated. For instance, if I asked you to "Show me...walking," you would probably all show me the same or a highly similar activity. The same would be true if I asked you to "Show me...raising your hand," "...hitting a ball," or "...clapping." Yet, what if I ask you to "show me understanding?" Most of you would probably show me something with your facial expression or movement that represents understanding, judging, or recognizing to you; there would be many different behaviors demonstrated by different members of the audience. Processes that are often talked about in instruction and learning, such as short-term memory or decoding, cannot be observed directly and are, therefore, not tasks.

Continuing with this technical definition of task analysis, we would stress that it is critical for all tasks to be expressed in terms of overt behaviors. Yet in our work with Consultant Training at CSUN, and seemingly in interpretation, there is a real need to understand and teach tasks that are not immediately observable. At this point, it is helpful to distinguish between overt and covert performance. Overt performance is that which can be observed directly. Conversely, covert performance cannot be observed directly; it is performance that is mental, invisible, cognitive or internal. Mager (1975) has stated that, for purposes of instructional task analysis, "Performance can be covert, if there is a direct way of measuring or evaluating it." In other words, covert performance can be considered a behavior, and therefore a task, if there is a single behavior that will indicate that the covert skill has occurred.

Generally, whenever the performance stated in an objective is covert, we must add an indicator behavior to the instructional objective. For example, solving word problems in math is a covert task. "Solving," we assume, has a performance component that occurs internally, but we need a behavioral indicator in order to make that an observable task. One example of a behavioral indicator could be "to write solutions." There are many others such as "pointing" to the correct solution, "circling"

the correct solution, or "saying aloud" the correct solution. Additional examples are shown in Figure 1.

<u>Covert Task</u>	<u>Some Possible Behavioral Indicators</u>
READ SIGHT WORDS	ORALLY
SUBTRACT FRACTIONS	SAY ANSWERS
SOLVE WORD PROBLEMS (in Math)	WRITE SOLUTIONS
SELECT VOCABULARY TO EXPRESS A PARTICULAR FEELING	-- SIGN -- SAY

Figure 1

Some Behavioral Indicators of  
Covert Tasks

We started our discussion by saying that the technical definition of a task is any observable behavior or set of observable behaviors. We then expanded the definition to include covert as well as overt performance. While the technical definition would exclude most covert activities as being internal, invisible, or cognitive activities, we have assumed the position that such internal processes or states can be used in a task analysis conducted

for the purposes of instructional programming, if a behavioral indicator is used to describe the covert performance. Only when we can clearly distinguish between the covert tasks and their behavioral indicators as shown in Figure 1, is it possible for us to successfully complete an accurate analysis of a task. We must be fully able to make and understand these distinctions before proceeding with the methods for analyzing complex tasks.

### Method for Analyzing a Complex Task

Several methods of task analysis are commonly used with simple tasks. For example, to analyze the task of dialing a telephone, you could watch someone else dial a telephone, or you could do it yourself, and simply list the steps. More complex tasks, such as consultation or interpreting, require a more involved method. The method we present includes three major steps: 1) identify and analyze the major subtasks; 2) sequence the subtasks, and 3) check the task analysis.

#### Identify and Analyze Major Subtasks

To analyze a complex task, such as interpreting or consulting, a hierarchical framework can be very useful. A lattice such as the one in Figure 2 (adapted from Thiagarajan, Semmel and Semmel, 1974) makes the relationships between major and subordinate tasks clear. The first step in analyzing a task using this lattice format is to identify and list all of the major subtasks. As shown in Figure 2, the major subtasks for loading a 35 mm camera are inserting and winding the film. The second step in task analysis is to further break down each major subtask into its component steps. For example, as shown in Figure 2, the major subtask "inserting the film" can be further broken down to the steps "opening the back" of the camera, "raising the rewind lever," "positioning the film roll," and "closing the back." Of course, each of these subtasks could be broken down even further.

You may be wondering how to know when you should continue to break down the tasks, or how minutely subtasks should be specified. This depends upon the learner(s) for whom the task analysis is intended. Each subtask should

MAIN TASK:  
LOADING A 35mm CAMERA

Inserting Film

OPENING BACK

RAISING REWIND  
LEVER

POSITIONING FILM  
ROLL

CLOSING BACK

Winding Film

LOCATING LEVER

OPERATING LEVER

READING FILM COUNTER

WINDING ONLY ONCE

Figure 2

Example of Hierarchical Framework  
(adapted from Thiagarajan, Semmel  
and Semmel, 1974)

be minute or specific enough that it is a manageable step for teaching. In other words, the learner should be able to perform each subtask without extensive instruction prior to learning.

Although loading a camera is a complex task, it is basically a motor task. In this way it differs from interpreting, which has linguistic and cognitive aspects. Figure 3 shows a partial analysis of a task which is more similar to interpretation.

MAIN TASK:  
COMMUNICATION WITH  
REGULAR CLASS TEACHERS

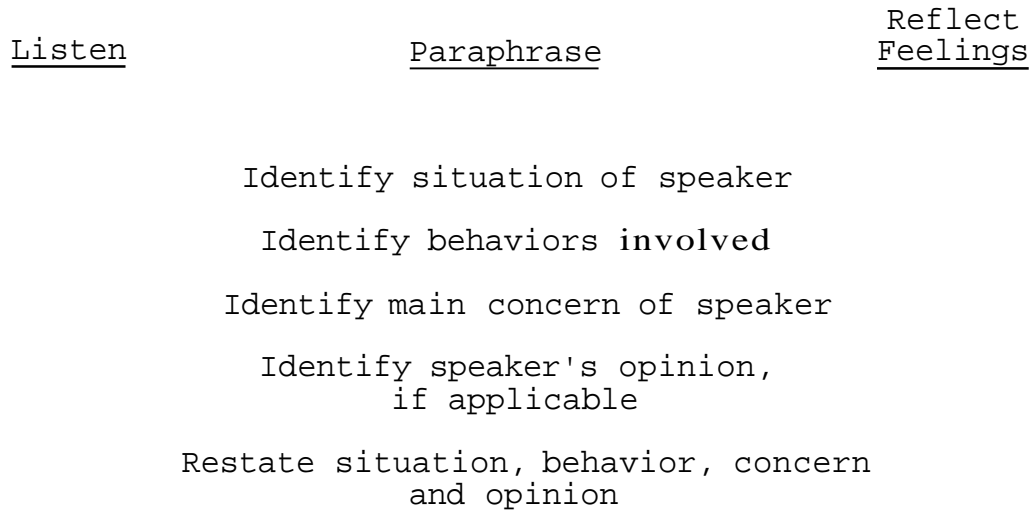


Figure 3

Example of Task with Covert Components

The main task is communication with regular classroom teachers, and the task analysis is intended for resource specialist teachers whose job is to facilitate mainstreaming of exceptional children into regular classrooms. Looking at Figure 3, we can see that the main tasks in this communication are to "listen," "paraphrase," and "reflect feelings." The task of paraphrasing is further broken down into subtasks.

Sequence the Subtasks

After the major subtasks have been identified and analyzed, the next step is to sequence the subtasks.

There are several basic strategies for sequencing; usually a combination of these strategies is used, but it is important to note that not every strategy is appropriate for every task. Let us examine these strategies. Sequencing is done on the basis of:

1. What must be done first. Sometimes, one subtask must be done before another. For example, loading the film in a camera must precede winding the film. In doing an addition problem, one must write the sum before checking the answer. To butter bread, as noted earlier, one must put butter on the knife before spreading it on the bread.

2. Prerequisites: what must be learned first. A prerequisite is a task or skill which must be mastered before instruction on a subsequent task can begin. It is necessary to identify prerequisites to the main task, and if necessary, teach them first. For example, one must be able to write a paragraph before learning to write a term paper. Similarly, you must be able to form individual signs before learning to sign a sentence. Also, within a task analysis, some subtasks may be prerequisite to others. For example, within the task analysis of loading a camera, shown in Figure 2, in order to wind the film, you must be able to locate the lever before you can operate it.

3. Level of difficulty. This is perhaps the simplest and most basic strategy: easier and simpler tasks precede more difficult and complex tasks. For example, riding a tricycle is easier than riding a bicycle. Repeating a simple sentence is easier and less complex than interpreting a 20-minute speech.

4. Developmental order. This strategy is used frequently within education; it may or may not have implications for interpreter training. In sequencing on the basis of developmental order, those tasks which are

usually mastered first (by "normally" developing children) precede tasks that are usually mastered later. For example, children usually learn to walk before they learn to skip. They learn to say simple sentences before they learn to ask wh-questions (what, who, where, when, why).

Note that this strategy overlaps a great deal with the strategy of sequencing by level of difficulty. Children usually learn easier tasks first; for instance, walking is easier than skipping.

5. Immediacy of need. Using this strategy, skills or tasks are sequenced according to how immediately or critically they are needed. For example, in learning to drive a car, being able to start and stop the vehicle is needed more immediately than being able to parallel park. Both sub-tasks must be learned, but it is critical that one learns to start and stop the car first.

6. Frequency of use. Tasks can also be sequenced on the basis of how frequently they are used; those which are used most often are taught first. For instance, in the area of spelling, the word "those" is more frequently used than the word "elite," and so it would be taught first. In the area of social skills, the task of introducing one friend to another occurs more frequently than the task of introducing a speaker at a convention.

#### Check Task Analysis

The final step in task analysis involves checking to make sure the analysis meets certain criteria. Moyer and Dardig (1978) outlined these five criteria:

1. All tasks should be stated in observable, measurable terms. Earlier we discussed how

to check for this and how to include behavioral indicators as needed.

2. No critical steps should be omitted. A learner should be able to complete the task after mastering only the subtasks. For instance, in the task analysis of loading a camera (Figure 2), it would be a serious omission if the very critical step of positioning the film roll were not included.

3. All of the subtasks should be relevant to the main task. No unnecessary steps should be included. This sounds obvious, but mistakes are easily made at this point. For example, in a task analysis of paraphrasing, the subtasks "repeat a statement" and "describe the main idea" are relevant, but "describe one's own feelings" is not. It is very similar, but it is not something that must be mastered in order for paraphrasing to be mastered.

4. No trivial subtasks should be included. In other words, none of the subtasks should be "so minute as to be unnecessary" (Moyer and Dardig, 1978). For example, in the task of solving word, or story, problems in math, the subtask "recognize (name) numerals" is trivial in comparison with the subtasks, "identify (state) the question," "identify (label) operations required," and "estimate (state) the answer." Recognizing numerals is an easier skill and usually acquired much earlier than the other subtasks. On the other hand, a task such as "set up and compute algebraic equations" would be too complex in relation to the other subtasks, it is more difficult, involves several subtasks itself, and is usually learned at a much more advanced stage. To avoid the inclusion of such inappropriately advanced skills, we would add a criterion to Moyer and Dardig's (1978) list: that none of the subtasks should be too complex.

\*Note the use of behavioral indicators

5. The subtasks should be arranged in a logical order. We have already discussed strategies for sequencing subtasks. After completing a task analysis, it is wise to check it to make sure the order is logical: that prerequisite and easier subtasks precede more difficult tasks, that frequently used and high need tasks are taught at appropriate times, and so on.

#### Using Task Analysis to Guide Curriculum Development

Thus far, we have presented methods for analyzing complex tasks. It is possible to use these same methods for developing sequence of instructional tasks, as shown in Figure 4. The main task, paraphrasing, is taken from our task analysis of communication skills. The "subtasks" listed in Figure 4 are not tasks one would perform when paraphrasing; for example, one does not usually "repeat one sentence" when paraphrasing.

MAIN TASK: Paraphrasing

SUBTASKS: Repeat one sentence  
Repeat two (or more) sentences  
Describe main idea of one sentence  
Describe main idea of more than one sentence, in own words  
Discriminate (label) situation, behavior, main concern, and opinion  
Restate situation, behavior concern, and opinion using own words

Figure 4

"Subtasks" for Instructional Sequence

Rather, these are subtasks that we can use to teach paraphrasing. We would first teach the easiest task, "repeat one sentence," and when that was mastered, we would teach the second task, "repeat two sentences." So it would go until we reached the final subtask, "restate situation, behavior, concern, and opinion using own words," which is the same as the main task, paraphrasing. In special education, we refer to this type of analysis as a skills sequence or instructional sequence. Because it requires the same methods and principles as task analysis, some educators also refer to this type of sequence as task analysis.

### Task Analysis of Cognitive Tasks

As we stated earlier, it is our position that for purposes of instructional programming, task analysis can be applied to covert tasks, so long as behavioral indicators are used to describe the covert performances. By doing so, we can develop instructional sequences and strategies for many cognitive tasks, such as problem solving, which would otherwise be difficult to teach effectively. A new approach to instruction, sometimes called "cognitive behavior modification," consists of strategies for teaching covert tasks such as problem solving, self-instruction, memory strategies, etc. (for a review, see Alberto and Troutman, 1982). An example of an analysis of a covert task, self-instruction, adapted from a research study (Burgio, Whitman, Johnson, 1980) is shown in Figure 5. The discussions which we have had with some of you over the past few weeks lead us to believe that interpreting involves some similar types of covert subtasks. For this reason, we believe that this is a good model of a type of task analysis which will be helpful to you.

As you tackle your project of beginning to task analyze sign language interpreting, we would suggest that you follow the principles we have presented. That is, begin by identifying the main tasks and their primary subtasks. If time permits, we would recommend that you sequence the subtasks using the guidelines we have discussed.

TASK :

SELF-INSTRUCTION ON  
ATTENDING BEHAVIOR

1. Ask a question (e.g., "What does Mr. Brown want me to do?")
2. Answer the question (e.g., "He wants me to copy this word.")
3. Provide (state) direction for how to do the task (e.g., "First I look at the word.")
4. Praise self for completing the task (e.g., "I'm doing a good job")
5. Provide (say) cues to ignore distraction (e.g., "I hear people talking but I'm not going to let them bother me.")
6. Specify how to deal with task failure (e.g., "Okay, I was messy in printing that word. I'll be even more careful on the next word.")

Figure 5

Analysis of a Cognitive Task  
(adapted from Burgio, Whitman, & Johnson, 1980)

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## Response to Cavallaro and Cook

Ken Rust  
Madonna College

One of the benefits of working in an emerging new profession is the potential of gaining knowledge and insight from existing professions and disciplines. Industry, for example, benefits from the field of education. Psychology draws on the discoveries of related social services and medicine. There is no question that the field of computer technology influences every stratus of society. The information-based society of America in the '80s is having a direct and indirect influence on the lives of every being. As Naisbit points out in Megatrends, ours is a society moving from an industrial base to an information base. American enterprise is making virtually billions of dollars from information-related business, from IBM to A.T.&T., from Xerox to Apple. Voice communication, photocopy communication, computerized communication, cable TV and radio to teletype machines to video games and home computers: America is in the information transmission business and making a modest living at it,

Today we have benefitted from the insights of two persons in the education business addressing task analysis in the field of special education. We can accept their definitions and apply them directly, or we can modify their suggestions in order to allow for the applicability of their model to the profession of teaching sign language interpretation. Every one of us will need to decide to what extent a task analysis will affect our present mind-sets as educators and models of sign language interpretation. There is much for us to think about.

A major difficulty we have in our profession is the lack of a theory. It is very common for us to document, justify and rationalize to our academic peers what we do, hut what is even more of a problem for us is to do this without having a theoretical base as a reference. By undertaking the task analysis this week, we are taking a step toward such a reality, the development of a theory.

Figure 1 shows a six-step theory-building strategy taken from Dubin (1969). There are some problems in grasping what the author means. I have included in Figure 2 my own "King James" version *so* we all know what it is we have to do (Step #1).

The task analysis we are about to engage in this week will assist in the development of a process model (Step #2). The information gathered from all of us, peers in pioneering a new discipline, will serve our profession well. It is exciting to be a part of an emerging new discipline. The task is now at hand. It will be an intense week. Enjoy one another, and remember that we are in the midst of history.

Six Stages in Development of a Theory:

- |                       |   |
|-----------------------|---|
|                       | 1. Delineation of the domain in which the theory provides explanatory or predictive insight.  |
| Task Analysis         | 2. Delineation of the units, attributes and variables of the domain.  |
| Process Model         | 3. Conceptualize the possible relationships those units have to one another ("laws of interaction").  |
| Implications of Model | 4. From the laws of interaction, derive propositions by increasing the specificity of relationships (propositions make predictions about direction and values associated with previously defined relationships).                                  |
|                       | 5. Appropriate empirical indicators for each of the related units are selected or proposed.   |
| Verification of Model | 6. Hypotheses, derived from the propositions, are developed. Hypotheses are statements of relationship where predicted values are proposed in conjunction with selected empirical indicators and, as such, are subject to empirical verification. |

Figure 1: Theory Building Strategy  
from Dubin, 1969

Six Stages in Development of a Theory:

- |                       |   |
|-----------------------|---|
|                       | 1. What do we know we do?   |
| Task Analysis         | 2. What are the parts, things that allow us to do what we do?   |
| Process Model         | 3. Do these parts, things have mutual connections so we can predict what we do?                               |
| Implications of Model | 4. Once we find out the parts and things fit, will this allow us to forecast how we can do what we do better? |
| Verification of Model | 5. Can we find the evidence that supports that what we do is really what we do?                               |
|                       | 6. Can we say that what we do is based on proof?  |

Figure 2: Developing a Theory  
(Explanation of What We Do)

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**"TASK ANALYSIS OF INTERPRETATION  
*and*  
TRANSLITERATION"**

## BACKGROUND

In October of 1983, seven people met at Madonna College for the purpose of initiating a task analysis of sign language interpretation and transliteration. The members of the group were: Theresa B. Smith, Kenneth Rust, Donald G. Renzulli, Sharon Neumann Solow, Janice H. Kanda, Betty M. Colonomos, and Dennis R. Cokely. The meeting was funded through federal grant monies from three Regional Interpreter Training Consortium programs: Johnson County Community College, Madonna College, and Ohlone College.

There was nothing mystical about the number seven, about the location, nor about the specific individuals involved. There was, however, something very special about the occasion. During the 1983 C.I.T. conference, and at other recent professional gatherings, the need for such a task analysis had become obvious. The C.I.T. Board wanted to follow the 1983 conference with specific trainer education leading to the general upgrading and improvement of interpreter training programs throughout the country. Other professional organizations, including the Registry of Interpreters for the Deaf, had indicated similar interests but all were frustrated because of the difficulty of producing the concentrated efforts necessary to produce even a tentative draft of a serious task analysis.

And so the October 1983 meeting was even more important. The participants isolated themselves in a retreat site for two and one-half days. After long hours of brainstorming, sharing, questioning and clarifying, they developed a rough draft which outlined several possible tasks and sub-tasks within the interpretation and transliteration processes. The group felt strongly that they needed input from other professionals. They agreed on twenty people in the field -- deaf and hearing -- who then read and critiqued the draft. The original seven then revised the draft.

This revised version then faced comments and discussion from the 135 participants who attended the 1984 C.I.T. conference in Asilomar, California. The process and the document were the focus of initial discussion at the conference. The participants divided into several working groups, each of which focused on one or more of the specific suggested tasks; this allowed a deeper and more

thorough review from the practitioners and educators from all over the nation and from the several foreign countries present.

The task analysis is, of course, still not complete; but it takes us at least one step closer to the ultimate goal: a complete and accurate task analysis of the interpretation and transliteration processes. In attempting to do a task analysis of interpretation, the process was as important as the product, and led us to areas that might have otherwise been overlooked. The first step was brainstorming in the traditional sense, so that ideas were not judged; only wording and clarification were discussed critically. The free flow of ideas led to long lists of possible tasks.

Next, the focus was on extracting only those items precisely within the category of "task". It had become evident that there needed to be distinctions made between interpretation tasks and a number of other items easily confused with tasks. Items we determined as distinct from interpretation were: role tasks, skills, process, goals, items pre-requisite to the task, and areas that might impede or facilitate interpreting. For example, an interpretation task is perception of the message, whereas a role task is informing the organizers as to the lighting and sound requirements for a particular situation. A skill might be eye-hand coordination, whereas an interpretation task might be production of the message. Process relates to the way the interpretation moves as opposed to the tasks within it. A goal could be audience understanding or clear signing, while tasks would be such things as vocabulary search. Pre-requisite to hearing the message, the interpreter must be in the same auditory field as the speaker. In order to remain focused, we tried to analyze each point listed for its adherence to the criteria of being strictly within the sphere of "task" and not one of the other equally interesting areas.

Below is the resulting list, along with a brief description of the suggested tasks to show what we intended when we chose a particular item. Hopefully, the description will help readers to understand the notion behind selection of each word, and what each term was meant to represent. These definitions are certainly not meant to be in any way the "last word", but as attempts at guidelines for the reader. Neither is the list in any logical order. It is arbitrarily ordered, and absolutely no significance ought to be assigned to the position of any item here.

It is impossible here to offer sufficient recognition to the members who worked so hard as breakout group leaders; it took courage to approach this most difficult task. Without them, the experience (and these Proceedings) would not have been the same. They are (in no particular order): Cathy Cogen, Nancy Frishberg, Laurie Swabey, Rick Hernandez, Aaron Gorelick, Cindy Buffington, Bill Isham, Charlotte Toothman, Shelley Lawrence, Gary Sanderson, Andy Keith, M.J. Bienvenu, Jenna (Deb) Cassell, April Nelson, Randy Jordan, Jacquie Vidrine.

**[Editor's note:** The following article summarizes the work of the participants of the 1984 C.I.T. conference, and represents an expanded rough draft plus the comments and further delineations of sub-tasks which the working groups suggested. Only the minimum amount of refining and editing has been done on the breakout groups' notes; this means that much of what follows may be of somewhat limited value to those who did not attend the conference. For example, there are some repetitive comments. Yet, it seemed wisest to retain as much as possible of the spirit of the groups' work. The task analysis itself is copyright 1984 by Johnson County Community College; permission to reproduce the task analysis itself (in bold print), for educational purposes, is universal. Certain sections (#1 - Listening, #4 - Understanding, #5 - Internal message formulation, and #9 - Analysis) received extended attention from the initial working group; their expansion of these items is included, and set off by brackets ([...]).]

## INTERPRETATION TASK ANALYSIS

**1. LISTENING:** The conscious act of attending to the linguistic and para-linguistic output of the speaker. (This refers to both auditory and visual listening.)

[Listening is a conscious, active act that requires attention and concentration. It requires perception of linguistic and para-linguistic information and therefore the sensory mechanism(s) for receiving the message. That perception requires access to the signal. Listening involves constant monitoring of the auditory or visual fields (depending on whether the input is auditory or visual), such that significant versus insignificant items can be identified and either attended to or not. Meaning is central to the goal of listening.]

Listening is more active than "seeing" or "hearing"; is perception a similar term? Does "perception" mean having a physiological impact or is it a more complex form of listening?

There is a difference between attending and listening; listening is a task; attending is at the sub-levels. sub-tasks: listening and attending and concentrating -- why make them separate?

Need to separate what you do with the information.

Does not refer to definitions as sub-tasks. There is conscious and unconscious listening, involving ambient noise.

How could this be linked to #2 (attending)? Maybe additional word(s) should be included for the concept of "watching". Also maybe change the wording: ...the conscious act of "monitoring" the language...

It seems that #2 (attending) and #3 (concentrating) are part of listening...perhaps #19 (perception) is also a sub-task of a larger task.

Listening might involve #19 (perception).

**2. ATTENDING:** The act of focusing on something within the act of listening.

Change to "attending" to "focus", which happens on chunks -- something out of the ordinary. "Something" is purposely vague; we attend and then

focus. Listening is more unconscious than attention.

Maybe combine with #3 (concentrating); what's the difference?

Concentrating is preferable. These should all go under the main heading of "Understanding".

Which is more potent: attending or concentrating? Concentrating should be a sub-skill of attending.

Attending seems to be a sub-skill of #1 (listening)

It seems that attending and concentrating are part of listening; attending, concentrating, perception might all be subsumed under one larger task.

### 3. CONCENTRATING: The act of blocking out distractions.

Change to: ...irrelevant distractions. Editorial comments, semantic changes are not irrelevant, and not distractions. Part of the issue is the cultural aspects of "relevant" distractions

If something is perceived as a distraction, we consciously ignore it; that is an act of editing, i.e., making decisions about what's relevant and moving on.

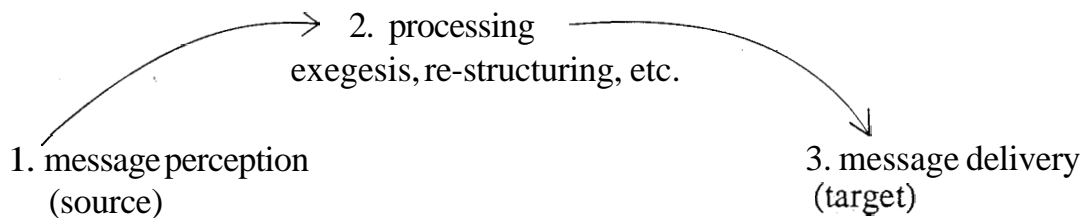
Maybe a phrase such as "point of concentration" should be used; note that concentration requires attending, but attending does not require concentrating.

Why is it written in the negative? Expansion should include "taking in" as well as "taking out".

4. UNDERSTANDING: The task of making sense out of input. [This requires the identification and creation of connections. A task within understanding is analysis. Image-forming is another task that may relate to another aspect of the task of understanding, the restructuring of an idea in one's own way, for one's own grasp of the meaning. For understanding to occur, the individual must have adequate proficiency in the source language and culture and sufficient knowledge of the content, interaction, and context. Understanding relies on linking with past knowledge, items which have previously been interpreted in the present task, and/or something that the interpreter has experienced. Understanding utilizes anticipation, prediction and closure. The goal of

understanding **is** to understand the gestalt. **By** this we mean that the building blocks of understanding are the parts and the whole as that whole evolves. The portions and the total interact to the end of ever greater understanding. It involves the creation of the fewest possible accessible links which would **allow** one to access whatever it is one claims to have understood. Understanding, then, **is** a multi-leveled process involving at least the meaning intended by the speaker/signer and the relationship of that intended meaning to the whole or gestalt.]

Instant comprehension of the use of the triangular process  
(source - internalize - output)



Understanding entails:

1. knowing the source language (words, phrases, sentences, gestalt)
2. knowing the source culture
3. having pre-existing knowledge
4. image-forming, making a mental picture
5. decoding the source message
6. cues -- verbal, visual, para-linguistic, meta-linguistic
7. analysis
8. register and setting (pragmatics)
9. speaker's intent/purpose
10. speaker position/attitude/discipline/philosophy
11. knowledge of speaker by interpreter
12. role of stylistic opacity, dialect, accent, intonation
13. audience opinions, attitude or expectations
14. noise, listening
15. well-being physical factors

16. complexity of affect
17. cohesiveness: organized speaker, well-planned, following single line of thought with or without going off the track
18. environmental factors, ability to discriminate the message
19. stress on the job
20. confidence
21. unclear message
22. anticipation
23. cognitive "hooks" or "pegs"
24. intelligence
25. education
26. interest
27. prediction
28. open-mindedness
29. rapport with speaker
30. ability with native language
31. production -- speech and sign articulation
32. timing/pacing/phrasing (chunking)
33. mode of communication: fingerspelling
34. medium: 2-D vs. 3-D
35. control

--A behavioral indicator of understanding: ability to re-state in own words and express to others.

The task of \_\_\_\_\_ is a sub-task of understanding:

1. decoding
2. thinking
3. anticipating, predicting
4. reflecting
5. analyzing
6. organizing
7. listening/perceiving
8. recognizing: cues to para-linguistic, and linguistic meaning
9. image-forming
10. remembering

11. pacing
12. assessing the environment, the situation, client needs, personal needs
13. linking pre-existing knowledge with current content and context-relating
14. clozing
15. learning and incorporating
16. attending/concentrating
17. taking a stand

Clusters of sub-tasks:

**1. decoding and deciphering**

knowing the code--words, phrases...gestalt: constantly shifting as you decode, adjusting the scope, adjusting the perception as the utterance continues

**2. thinking -- an umbrella term**

**3. anticipating/predicting something not yet said**

--linking pre-existing knowledge with current content and context; "knowledge" applies to what is known prior to the interpreting experience and to what is gained during the experience. Clozure seems "linguistic"; anticipating deals with content and context. This has positive and negative ramifications to be discussed relating to instruction.

--recognizing form from the speaker, i.e. what are the factors?

--recognizing the goal of the speaker, the line of argument

**4. already stated**

clozure occurs at all levels (this is linguistic information that is missing)

Question: Possibly clozure can occur at word, phrase, sentence levels; predicting/anticipation occurs in context or gestalt?

Response: NO, both are both...we use context to cloze content

Reflecting -- going home to think, we realize errors in understanding or in interpretation; this produces conclusions and becomes part of pre-existing knowledge for the next job.

**5. processing information**

a. analyzing - linguistic (taking off the shell)

--breaking down (decoding)



guided fantasies; progress from visual to more abstract  
consecutive interpreting for visualizing, outlining as a  
tool

- use building blocks of outlining to move from short and simple to long and complex
- chunking: play tapes of natural speech; identify chunks; paraphrase them

5. INTERNAL MESSAGE FORMULATION: A preparatory stage for output. Formulation, without production into the target language. [This is the stage at which the interpreter internally forms the message without production into the target language. Message formulation requires proficiency in the target language and the target language culture. It requires understanding (see understanding above) and audience assessment (given certain situational limitations, e.g. videotape). In message formulation, target language semantic search and verification must occur on the lexical level. They must occur on the phrase level, using grammatical structures and non-verbal information. The generation of novel lexical items occurs here and the possible addition, substitution or omission of information related to culture or for illocutionary force.]

May be true for consecutive, but not for simultaneous

Beginning of chunk

Intermittently

Not rehearsal in visualizations

The upbreath, buys time

"blob" of message--artificial statement

--suspending language

--putting into linear fashion

--intermediate stage to formulate a point

--pre-articulation

confusion between "formulation" and "conceptualization" This is too linear, it all happens at once

conceptualization leading to production: one could attend to it  
intermittently, this is not a task  
rehearsal happens all of the time at various levels -- this may be  
"instantaneous"

in training, we exaggerate so that we see it happening. The analogy is one  
of learning to drive and being able to take that ability for granted.

Refer to #30 (rehearsal); this may be "chunking"

Perhaps it belongs as a sub-task of understanding along with  
# 9 (analysis), #4 (understanding) and #6 (retention).

**6. RETENTION: The task of remembering, including both long and short term memory.**

One group chose "retention" and came up with forty-seven sub(sub)tasks;  
these led to some teaching activities -- see below.

*(Italics indicate a sub-task not done "on the job")*

1. repeating in your mind a copy of the linguistic input
2. visualizing the input
3. doing two things at once
- 4.** prioritizing information; creating a hierarchy of important to trivial
5. filtering out insignificant material
6. categorizing in series
7. receiving information accurately
8. attending
9. rehearsing in chunks
10. organizing thoughts
11. understanding
12. relating what we "hear" to what we know--applying past knowledge
13. taking notes (especially consecutive)
- 14.** mental listing
15. using speaker affect to help; internalizing the experience
16. predicting, anticipating
17. developing mnemonic devices
18. *spelling the word correctly to aid memory*
- 19.** minimizing external distractions

20. leaving personal life out of the assignment
21. *getting/being motivated on the job*
22. *believing we can do it*
23. using/developing coping skills (stress management for personal panic)
24. *exercising memory skills*
25. using motor cues - stimulators
26. using associations (mental, physical, spatial, visual -- loci" by location on your body or in a room)
27. *developing capacity for larger chunks of information*
28. *self-evaluation of memory abilities*
29. *having a solid vocabulary base, competency in the languages used*
30. creating a mental personal experience
31. "pulling out"/highlighting or identifying the action or key word
32. converting input into its conceptual form and expanding the capacity to do that, while highlighting facts, figures and details
33. dealing with overload
34. coping with or managing input at a fast/complex rate
35. double-checking between that which was real input and that which was not
36. utilizing as many avenues of perception as possible
37. raising the level of concentration when avenues (other senses) of perception are limited
38. *determining which is one's best learning memory mode*
39. managing unfamiliar input; dealing with different levels of familiarity with the subject
40. making a conscious effort to remember, in order to switch from short-term memory to long-term memory
41. being able to assess the speaker's style/content in order to predict the best memory mode we use
42. not allowing our bias about speaker style or subject to negatively influence our memory
43. allowing our bias to positively reinforce memory
44. coping with fatigue
45. conserving energy--being able not to fixate on self-monitoring simultaneously
46. monitoring, re-stating -- including correcting while continuing to take in new information

47. compartmentalization of things, aspects to be remembered; e.g.  
content, affect, who said it...

-----  
sub-tasks:

A. organizing information

- prioritizing (tasks to be done)
- chunking, dividing information into retrievable parts
- compartmentalizing in terms of affect, content, culture, style, and register
- highlighting details, action, key words
- mental listing
- conceptualizing: extracting the concept from the input
- categorizing content

B. doing concurrent tasks

C. coping with fatigue

.....  
Possibly should be under larger task of understanding with #9 (analysis), #4 (understanding), #5 (internal message formulation), and #7 (vocabulary search).

**Educational Strategies :**

1. chunking- with a list of states of the union, teach simple memory up to about seven. When giving more states (up to 21), use other aids to chunk and retain: visual associations through location, auditory similarities, state names and first letters, kinesthetic aids such as using fingers, body movements, numbers, etc.

2. chunking- repeat and chunk portions of a previous class lesson; paraphrase a story or previous activity

3. highlighting- list of regular and nonsense words to be added in lists. Memorize sentences containing "odd" or nonsense portions.

4. highlighting- from lists: remember every third item; remember all the names/theories/numbers from a list of items

5. concurrent tasks-
  - a. do opposite things, such as sign WHITE, saying "black";
  - b. use headphones to listen to a tape, vocally shadow, concurrently write any number said on the tape on a piece of paper;
  - c. fingerspell different words on each hand;
  - d. with a videotaped signer and audiotape of a different story, students watch and listen at the same time; ask questions about the content of either the video or the audio tapes.
6. self-evaluating skills- let students see how to group for themselves; activity would be "I am going on a picnic and I will take wine, cheese, a basket.. ." etc.
7. clozure- with audio or video tapes or with a written overhead transparency, erase parts of the information, students use clozure to fill in the gaps; progressively increase the lengths of the gaps.
8. various speed activities- cassette tapes at 100 to 160 words per minute, avoid memorizing passages, use only to retain vocabulary, practice speed, and accuracy of retention.
9. shadowing- using source language, repeat back the message with progressively longer lag times. Other activities in memory improvement books.

**7. VOCABULARY SEARCH: This is done both in reception and production. In reception, the interpreter must identify the word heard or the sign seen from the source language. For production, the interpreter must determine the sign or word needed in the target language. The analogy might be (at least) two file cabinets, one for English words, and one for ASL signs.**

Fix or expand.

Not a matching word-for-word

We go back and forth -- the definition needs help: it is not vocabulary.

Reception and production seem necessary -- two different things are done;

should be separate.

May understand it, but now what?

Disagree with the concept.

**8. MONITORING OUTPUT:** While interpreting, the interpreter is constantly checking output with consumer response and with his/her own sense of the integrity of the message.

Add discussion on continuity: saying that our output must "agree" with what our previous output was/will be.

Monitoring output: change "constantly" to "frequently" or "intermittently"

Monitoring target language: what about affect?

Change "consumer" to "audience"

Need as a whole to indicate something breaking down.

Break/divide monitoring the audience and monitoring the interpreter.

Needs expansion.

Is-what I just did two minutes ago internally consistent with what I'm doing now?

Language here is unclear.

**9. ANALYSIS:** Determining meaning through the overt and covert links or relationships of the units of analysis (and the values of those relationships) to the entire interaction. Analysis occurs at many levels and requires the taking apart and re-forming (or de-composition and re-composition) of information at a variety of levels.

[This was probably the most complex task we attempted to break down further. There are many ways to look at analysis. We can look for what analysis is, how we must apply it, what we analyze (i.e. figures of speech), what we are analyzing for (such as meaning, style, regulators, humor, etc.). Analysis can be done for content and for form. We analyze context as well. Analysis is the attempt to identify meaning as it applies to the message. Analysis means picking something apart. It requires the dissection of the message

into intelligible components, so that manageable chunks are dealt with. Understanding or analyzing the form gets us to the intent of the speaker. We also use form to delineate the units of analysis and the levels of analysis. We access prior information (and possibly use newly learned information) to assign value to each unit of analysis. Analysis is decision-making. We decide the unit of analysis and the level of analysis and then decide when those units or levels are satisfied (i.e., analysis has effectively been completed). The goals of analysis are: to determine meaning through the overt and covert relationships of the unit(s) of analysis; and to determine the value(s) of those relationships to the entire interaction. The concept of a minimal unit for analysis was raised. It would seem that the size of the minimal unit will vary, depending on a number of things. Perhaps for lexical items, the minimal unit of analysis would be a phrase; for style, it might be a unit of time (e.g. fifteen minutes). There is a dynamic interaction between things such as mental set, preparation and previous knowledge, and the size of the minimal unit needed for analysis. The more tools the interpreter brings to the task, the smaller the minimal unit can be. We need to lay out the levels of analysis and determine each one's needed minimal unit.]

Internal/external analysis in relation to the whole situation = Gestalt.  
Feeling is that all the listed tasks fall under the umbrella of "analysis"  
Modality-switch must be from one form of language to another;  
code-switching is not modality-switching.  
Be aware one cannot analyze without understanding.  
Looks like a sub-process.  
Too complex.

**10. ANTICIPATION AND PREDICTION:** The act of using prior information and the message itself to assist in directing the interpretation onto a logical path.

Some felt the words had negative connotations, but in general agreed.

Some confusion in our group about anticipation and prediction, and #11 (closure); these areas are related, and should be chunked.

**11. CLOSURE:** The use of linguistic, experiential and situational clues to determine intent. In language usage, closure assists one in determining what part of speech is needed in a spot where some of the information is outside the (visual or auditory) listener's field.

#### SUB-TASKS:

1. recognize the gap
2. analyze content (before and after)
3. find the missing link (place)
4. look for clues outside the content -- related to the context
5. identify the class (part) of speech (i.e., verb, adjective, etc.) that is missing
6. identify the grammatical signal that is missing
7. decide what to fill in (pick the "right" words/signs/grammatical signal)
8. rehearse/experiment with and evaluate the clozed sentence -- re-entry preparation.

#### SUB-SUB-TASKS

1. Recognition
  - repeat sentence (review)
  - acknowledge/verify to self
  - stop/pause in order to review
2. Analyze content
  - remember/recall what was said previously
  - observe what was said afterwards
  - process together (re-think/view)
  - look at the relationship
3. Look for the missing link (place)
  - search
  - find where/what is missing
  - magnify

- focus
- look at the whole sentence again

4. **Look** for clues outside content -- related to context
  - identify mood
  - identify affect
  - identify environment
  - identify purpose
  - use cross-reference
  - identify style
5. Identify class of speech
  - recognize and recall syntax rules of the language
  - find what it is (subject, verb, object)
  - locate placement of missing link in sentence
6. Identify the grammatical signal that is missing
  - list/watch signals
  - concentrate on sentence
  - identify the specific features (i.e., affect, style, grammar)
7. Look in the files (long-term and short-term memories)
  - search for the right "folder"
  - pull out the folder
  - look through the folder(s)

**STOP HERE**
8. Decide what to fill in, e.g. pick the right word, sign or grammatical signal
9. Rehearse/experiment/evaluate the clozed sentence.

12. MODALITY SWITCHING: Taking in information in one mode, i.e. visual, and putting it out in another, i.e. auditory. This switch is mentally challenging because English is "long" while **ASL** is "deep". **ASL** is just like a very complex overhead projector transparency of the **U.S.** One overlay is red to show one area of the country, another area has a blue overlay, some sections are purple due to the red and the blue, and other overlays can be still other colors. The shape of the map remains the same, but the detail and amount of

information has changed. English is more like a train, with multi-colored cars that are added for greater detail and information.

Are #14 (accessing prior knowledge) and #16 (audience assessment) the same as this? #6 (retention) could be said to be sorting in memory; #12 is using or tapping it

The first sentence says it.

Agree in general, but felt that the example given did not necessarily convey the meaning appropriate to the term...also felt "long" and "deep" needed more definition

Need a better analogy...long and deep, train cars does not get the message across.

13. **DECISION-MAKING**: Taking a stand as to the approach, term, etc. to be used. This would occur at many levels.

"Taking a stand" not clear.

14. **ACCESSING PRIOR KNOWLEDGE**: Using (or tapping into) long and short term memory to help complete the output, or for understanding of the input.

Is this the same as #16 (audience assessment)?

15. **NONVERBAL BEHAVIOR SEARCH**: This occurs at the reception and production level. Assumed in the term is both spoken and signed nonverbal information. The interpreter recognizes incoming nonverbal behavior and modifies her/his understanding of the message appropriately. **S/he** then sends nonverbal information based on that sense of the input.

Is "voice intonation" included in this? Specify and clarify vocal vs. nonverbal behavior.

**16. AUDIENCE ASSESSMENT:** This occurs with actual consumers and potential consumers alike. It is the act of determining characteristics of the population involved in the interpretation, such as their level of sophistication, preferences, etc.

We began an open brainstorming session of sub-tasks under audience assessment, with the understanding that items could be clarified, but not censored. We wouldn't try to group together, or prioritize items, and would be open to redundancy in this first listing. We had problems with items #8 (monitoring output) and #23 (understanding participant relationships) interfering with our analysis of our target -- where some of the monitoring of the integrity of the message is done by relying on audience assessment (consumer responses reflect the quality of our own performance). We tried to separate monitoring from audience assessment: the line between looking to the audience for feedback for our ongoing interpretation and the situation where we use information about the audience to determine how to conduct the job. The line was fuzzy at times (read, often). Also, there was confusion as to whether we were trying to determine where we should be on the continuum -- we kind of lost track of the point that we were supposed to stick with interpretation. Also we experienced some confusion about whats and hows.

We noted a difference between one-to-one assessment and group audiences, between sign-to-voice and voice-to-sign, and between using auditory and visual cues for assessing audience response. We differentiated between pre-interpreting assessment, ongoing assessment, and feedback after the job has been completed....

An important item: we felt that the shift from transliteration to interpretation, and how it is determined by audience assessment, might fall through the cracks because of the way the task is being compartmentalized at this conference, and we wanted to draw attention to the original list of sub-tasks we drew up: although it confuses the tasks of transliteration and interpretation, it may throw some light on the interpreter's original decision to follow one mode or another when s/he has not specifically been directed to do so...[ED: See below]

We defined "monitoring" as the checking through audience response on the (conveyance of) integrity of the message. Assessing itself, we felt had more to do with determining how to approach the audience, the characteristics of the audience (the use of the same device, audience cues, to determine two different processes at the interpreter's command may have been a confusing factor). It has less to do with what the speaker intends than with sign selection, amount of fingerspelling used, sight problems of the audience and how that determines interpreter placement, etc. We tried to focus on pre-assignment assessment, and separate the whats and hows.

The question we asked ourselves was, "What do I need to pay attention to in order to assess the audience?" The list is:

- placement of consumers
- identification
- anticipated register -- predicted from context
- context
  - purpose of meeting
  - physical setting and atmosphere
  - logistics
  - production dynamics

...We decided to put aside our nice neat list of whats, and for a while, think of -ing verbs that could fit into the sentence, The act of \_\_\_\_\_ing is part of audience assessment. We would throw out, in a non-ordered, non-sequenced way, all tasks in a list (then go back and flesh them out, if necessary, or clarify them), and then, time permitting, pick out some that we could have an activity in a classroom related to teaching that task. So we began:

- making eye contact
- identifying reliable consumers
- discriminating consumer responses
- noticing behavior
- looking at behavior
- focusing on behavior
- attending to behavior
- identifying what it means
- deciding about, evaluation of whether it impacts the interpretation process

- identifying interpreter options
- assessing the various options
- assessing potential outcomes of the interpreter's overt response
- choosing an overt behavioral response
- choosing the interpreter's process/energy adjustment
- displaying overt response
- assess potential outcome of interpreter adjustment responses
- executing adjustment responses
- relocating original source of feedback
- monitoring original source for ongoing assessment (more feedback)
- monitoring additional feedback sources
- determining appropriateness of adjustment
- prioritizing types of feedback responses (the Code of Ethics may have an impact here)
- prioritizing feedback from multiple sources
- nature of feedback must be considered when faced with the prioritizing task: preference
  - situational/interactional (i.e., interruptions, physical adjustment, comfort, and comments or cues relating to addressing the "non-interpreter," such as personal comments, teasing, things that try to get the interpreter to step out of role, or those that relate to him/her out of the role)
  - emotional/camaraderie/support or even those within the interpreting situation but not related to the speaker's message, like "Are you OK?"

#### AUDIENCE ASSESSMENT:

- look, scan audience
- talk with people beforehand
  - background
  - individual contact
  - prior knowledge of kind of audience
- physical characteristics
- feedback to audience, from audience
- audience anticipation/expectation of the experience (consumer, source)
- audience relationship with speaker

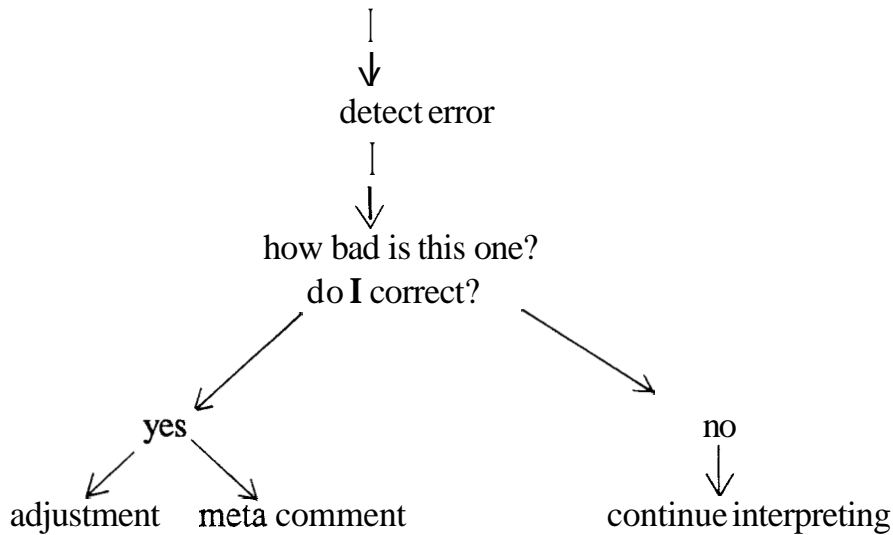
- interaction of deaf consumers
- placement (physical)
  - one-to-one vs. group
  - sign-to-voice vs. voice-to-sign
  - audio vs. visual
- audience ... cross-cultural contact
- formality vs. informality
- back-channeling
- observe comfort levels
- regional differences
- cultural differences
- age
- register
- discourse style (vocabulary)
- prioritizing
- prior assessment or constant assessment (ongoing), i.e. preferred signs
- monitoring feedback
- client preference (language/mode)
- adjustment from feedback, i.e. lexical items
  - see #28 (generation and receiving of new lexical items)
- interpreter meta comments
  - #29 (meta comments)
- monitoring integrity of message
  - #8 (monitoring output)
- feedback (reflection) interpreter ... mechanics, i.e., joke, no laughter
- understanding consumer affect
  - interpreter vs. content
- human dynamics
- feedback identification past situations, i.e. dreaming
- personal assessment - interpreter asks audience
- feedback - written critique
- making eye contact
- identifying reliable consumers
- discriminating
- noticing behaviors
- focusing on behaviors

- attending to behaviors
- deciding if feedback influences interpretation process
- identifying what feedback means
- identifying interpreter's options
- evaluating interpreter's options -- adjustment
- assessing potential outcome of interpreter overt response
- displaying overt response
- choosing interpreter process ... adjustment

**17. CORRECTION: The interpreter's modification(s), after information has been formed in the target language, due to a new understanding or recognition of a perceived error.**

- error from anticipation (i.e., not attending)
- memory for recognition of consistency
- lexical mistake
- from audience (quizzical expression or sign input)
- pronoun identification
- decision-making
  - overt correction? Y/N
  - meta comment?
  - realignment of register
    - general to specific
- time frame change
- misjudging speaker's intent
- decision: correct with or without meta comment
- confidence, stage presence

--monitoring of new input and own output:



Sub-skills should include: mistakes of grammatical, lexical, and anticipatory functions.

### **Educational strategies :**

videotape appropriate and inappropriate behaviors for making corrections during interpretation

18. IMAGE SEARCH: The act of finding a way to represent ideas sensorily, **i.e.**, visualization, tactilization, "auditorilization." This is meant to apply to aural and tactile, as well as visual input and output. It is easier to interpret about a sand bar if you've seen one in your life and can visualize it. If a person were signing a message about tickets sticking together, having seen tickets **do** that would help the interpreter to verbalize that information. Knowing how it feels to have a feather run across your foot would give the interpreter a tactile image to work with if that were signed or spoken.

Disagreement on whether the actual experience is needed in order to interpret ...explanation not clear...what is it? Germane, but not in final form -- these are separate **tasks**.

--reality hook-up : image base

- concept association
- recognition of full meaning
- recognition of appropriate vagueness
- fine tuning observation powers
  - (gross may be easier than fine differences, i.e., execution of signs, word choice)

Role tasks:

- backgroundresearch
- previousknowledge
- contextualknowledge

Sub-tasks:

- auditory to visual, recognition of full meaning (reality hook-up).  
Ex: snow types: must know all the snow variations to fully sign the appropriate sign equivalents.
- recognition of appropriate vagueness: ex: words for (signs for) victim, weapon, hit, abused, killed.

**Educational strategies :**

- silent movies, cartoons and comics depicting movement
  - watch film
  - watch an **A.S.L.** model
  - shadow
  - copy consecutively
  - special attention to classifiers, adverbs
- use magazines or articles on unfamiliar topics for: vocabulary and world views (Motor Trends, Home & Garden, Photography, Judo)
- children's fairy tales (book + cassette)
- get magazine pictures/articles, show to students and have them voice what they see and go over author's description
- do the same thing with a time limit.

## **19. PERCEPTION: The act of taking in the physical message.**

Directly related to #1 (listening) or more a task orientation; feel this definition is unclear.

#2 (attending) and #1 (listening) overlap with this.

Wording should include more than just physical.

Fine tuning of perceptual or observational powers and the execution of the sign/word. (Gross may be easier than fine differences.)

Past experiences as broad as possible, ex: referents vs. reference.

Sub-tasks:

- discriminating signal from noise (audio and visual)
- detecting affect, e.g. smiling while signing, chuckling while signing, distraction of source language
- accent
- temporary vs. permanent components of source, i.e. drunk (temporary) or speech disability (permanent)
- interpreter's own perception occurring while trying to perceive message causes perception problems
- perception of feedback from audience, e.g., book-shuffling, hand raised for comment or question
- detecting deviations in posture (sign signal or character separation, time, grammatical distinction, etc.)
- detecting grammatical and non-grammatical cues
- detecting silence, pausing & meaning.

Perception influences the interpreter's knowledge as interference or assistance in decision-making and in the internal message.

## **20. DECALAGE. Taking in enough information to put out sufficient information to create a message. Lag time is a familiar phrase that relates to this concept very strongly.**

sub-tasks:

- memory retention
  - holding for a longer time
  - processing while talking

- holding information through a pause and the effect on interaction:
  - turn-taking; laughing at the appropriate time; meta comments ("I didn't complete what they said")
- decisions during media presentations
- acknowledging variation in the size of chunks
- processing of (value/hold) chunks as meaningful units
- fingerspelling and numbers processed differently

**Educational strategies:**

- remember chunks in groups of seven, plus or minus two
  - i.e. phone numbers, address numbers
  - sentence-like information
- expand memory chunks
- shadowing in one language
- shadowing with a delayed start
- special attention to numbers

**21. PACING: Managing the information flow. Timing the outgoing information with the constraint of the necessary input.**

Pacing: short becomes consecutive

- a. trouble with students
- b. endurance
- c. credibility

**22. LINGUISTICALLY ACCEPTABLE TARGET LANGUAGE**

**PRODUCTION: The creation of a grammatically correct message.**

Get rid of "acceptable language production" > "creation of a grammatically correct message" or "linguistically acceptable interpretation of the message."

Sub-components:

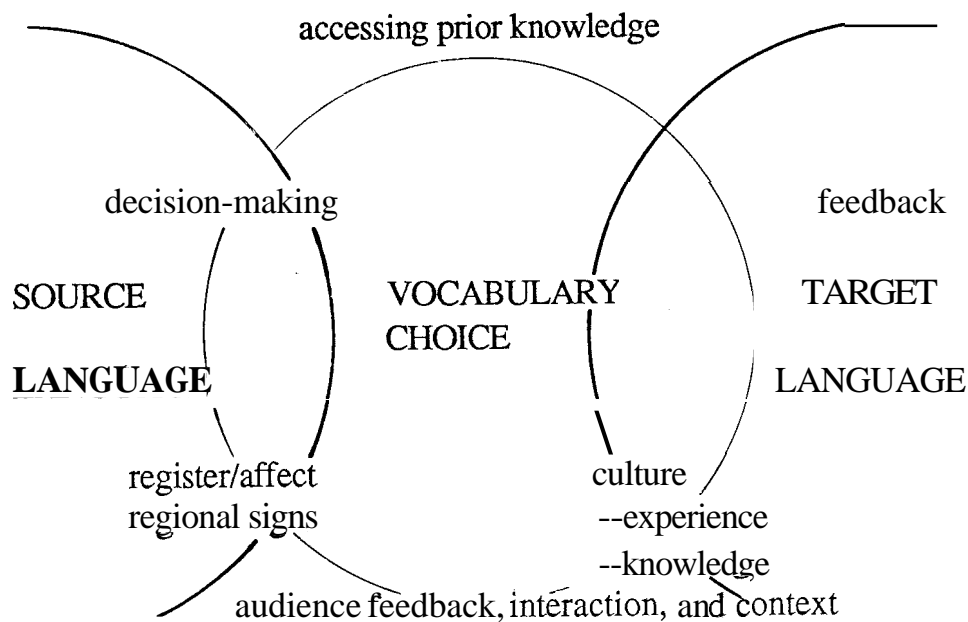
- register
- affect

- sign equivalents
- sign choice/vocabulary choice
- production articulation
- retention
- monitoring output
- spatialization
- decision-making
- audience (size, location, characteristics)
- syntax
- rate of information
- accessing prior information
- pacing
- style
- non-verbal behaviors
- organizing information

Linguistically acceptable target language production

1. important -- easier to analyze, realistic
2. concrete -- grammatical areas
3. close to being total of goal in teaching

If interpreters receive ungrammatical source language, do we interpret grammatically or ungrammatically?



**23. UNDERSTANDING PARTICIPANT RELATIONSHIPS:** Having a sense of the feelings of the population involved about one another so that the interpreter may better analyze the message and intent.

We cannot understand participant relationships.

Strong reactions and disagreement.

May be part of #27 (learning).

May not be a sub-task of interpretation -- change the wording.

**24. UNDERSTANDING THE GESTALT:** Developing a sense of the whole message, the entire interaction, etc.

This is related to #8 (monitoring output)

In reference to the morning presentation: some seemed to be goals, not tasks; others seemed to be processes composed of many tasks.

**25. ADDITION/SUBSTITUTION/OMISSION:** This relates to the interpreter's altering of information to better match the target message with the incoming message. (Perhaps the final paragraph about the "supervisor" would be useful in relation to this concept.)

sub-tasks

- decide how to handle it

  - >decide what to do . . . (add, omit, delete)

  - >decide when is the best time to add. . . (time constraints)

- decide to what degree

  - >depends on many factors

- decide ability to resolve it

Additions and Deletions:

- cross-cultural differences

- referencing past experiences, events

- linguistic redundancy in each language (i.e. classifiers)

- level of detail required

markers to indicate change of topic, non-sequiturs, etc.  
cultural information  
sequencing, labelling  
current culture, puns, jokes  
name signs, hearing person  
head nods, discourse, turn-taking  
private communications  
time element, constraints  
importance/relevance of detail  
background noise

### Substitutions

personal pronouns > gender  
time substitution (i.e., 1930s for "Depression")  
name signs - match register  
referencing/labelling (i.e., BLUE CHECK = "welfare")  
name-signs = numbers (i.e., **NINE** NINE *on sleeve* = Wayne Gretzky)  
equivalent idioms

### What is addition?

cross-cultural referencing  
something not explicit -- implied  
"time/action" changes the sequence of events  
classifiers

"The supervisor is responsible for everything we do that we don't understand" -- What makes us decide to add?

Is it addition or **is** it "appropriate" interpretation?

Is it purer **ASL**?

How does **#16** (audience assessment) fit in?

We hear something come in and know: "This ain't gonna work"

Sub-tasks: "knowing" you're going to have to do "something"; have to decide to add/omit/substitute; have to decide what

Supervisor knows (can jump into) both deaf and hearing heads

("Hearing won't get this....") EX: "Where's the beef?" -- the level of meaning, the history it brings, current culture, etc.

Difficulty separating: language competency and idea of add/ omit/ substitute

Knowing the language >>>

recognizing the need to add/omit/substitute (DO SOMETHING)>>>

action >>> checking the action >>> OK >>> go ahead

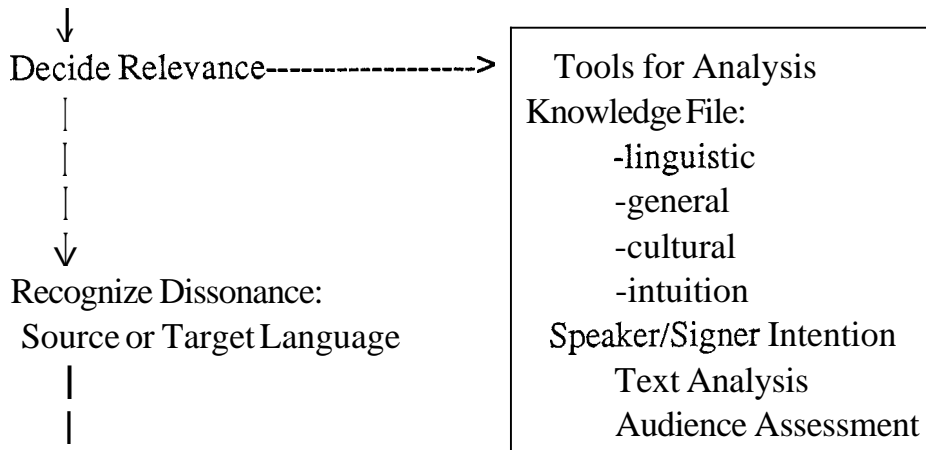
**OR** >>> NOT OK >>> go back

yourself, or

stop the speaker ("Could you

please repeat...") or

correct it later, or . . .



Skills that allow us to do better are: knowledge of the languages, knowledge of cultures and cultural dissonances, general knowledge (facts and experiences), intuitions, IQ . . .Linguistic . . .SL > TL

The amount of redundancy required, the amount of information incorporated

There is a fine line between accurate interpretation and what constitutes a substitution or a change.

We struggled with the distinction between #32 (mediation) and add/delete/substitute.

Dennis explained what mediation meant to ~~him~~ and how it was different. Addition is expansion: **If** a signer says N.A.D., the interpreter may say one thing or another, depending on the situation.

We need a vocabulary to be able to talk about what we are doing...look at the vocabulary we now use (analysis, rehearsal, etc.); perhaps these words are too restricted...or not restrictive enough?

**26. CHARACTERIZATION:** The portrayal, from one mode to the other, of information as to who is saying what and to whom. This refers to signed character portrayal and vocal characterization.

**27. LEARNING:** Taking in new information and applying that information to previous knowledge, **i.e.**, learning a new fact and being able to use it in the succeeding portions of the same interpretation.

**28. GENERATION AND RECEIVING OF NEW LEXICAL ITEMS:** This relates to the interpreter's learning and use of new signs and words during the interpretation process, and to the appropriate creation of new words and signs. For example, the deaf consumer may use a new sign and during the very same interpreting situation, the interpreter uses that novel sign.

29. **META COMMENTS:** These are the bits of information or "asides" that an interpreter may add to clarify or indicate her/his own confusion related to the communication. For example, the interpreter might say, "I'm not sure about this, but I think he's saying..."

"Any information initiated by the interpreter about his/her performance"

If the speaker makes a mistake, does the interpreter correct it?

Meta comments do not relate to the message proper

Missed very obvious: inappropriate spelling of names and the facial expression and manual gesture of "could be spelled like..."

**EX: STUARD** or STEWART

#19 (perception), #23 (understanding participant relationships) and #13 (decision-making) overlap on this item.

Add: focus or background noise that becomes the focal point, **EX:** a train horn on a film being interpreted -- as the train nears, the sound becomes the focal point.

30. **REHEARSAL:** The test formulation of the message for internal monitoring before the interpreter produces that message in the target language. This happens just before the actual production of the message in the target language.

A process of transfer?

Sometimes rehearsal happens automatically

In spoken language, the speaker is so fast, there is no time for rehearsal; sometimes the speaker is too slow -- regardless, rehearsal is needed. We have to "risk" and wait for rehearsal time.

31. **PRODUCTION OF THE MESSAGE:** The "final product" of the process. The physical creation of the message in the target language.

32. **MEDIATION**: The use of the interpreter's judgment in the interpretation. The interpreter determines some perceived need or gap, and responds appropriately, i.e., adds a comment to clarify certain information that may have seemed unclear in the interpretation, especially if that information was of a cultural nature. Issues of protocol enter the process here, where the interpreter **must** mediate cultural conflicts or differences.

Conversational regulators/interaction rules > protocol issue  
cultural equivalents:

- change of register
- context: equivalent vocabulary (words, phrases, etc)  
equivalent message (context, concept)  
clients' purpose (intention of--) for the interaction:
- information exchange
- human interaction (to include differences, perceptions, etc.)
- intentional vs. unintentional (messages)

Focus on "task analysis":

1. perception of or identification of a "need/problem"
2. decision-making: is it significant? is it linguistic/cultural?  
--internal > linguistic/cultural > only interpreter has access to  
decision-making process; this is observable, i.e. all participants  
talking at once  
--external > situational > all participants have access or something  
"observable"  
--linguistic mediation vs. situational mediation
3. problem > solution
4. re-check > feedback loop

## IDENTIFICATION: THAT THERE IS A PROBLEM

internal 1) by interpreter's internal instinct/intuition/analysis

external 2) by audience response/reaction/behavior

### EXTERNAL "cues"

- 1) feedback to input to: 

}	<b>a)</b> interpreter	2) filtering system
	<b>b)</b> speaker	determines significant cues or behavior
- 3) audience's behavior **a)** linguistic; **b)** non-linguistic (posture);  
**c)** use of "hearing" audience as a (one) re-check system

### Interpreter-initiated:

- 1) meta comments re: the interpretation performance or process
- 2) interrogatives re: the interpretation performance or process
- 3) team interpreter comments

\*\*Interpreter responds differently to different clients' feedback

brainstorming: cultural awareness/knowledge

Code of Ethics

content < > intent

interpreter's prejudice/bias

moral discrimination

whole message?

are we cultural interpreters?

value judgments

mechanics -- perceptual area & feedback

is there a need?

how do you know there's a need/gap?

judgment? what is it? common sense?

how do we get into it and out of it?

is it repairing mistakes?

mediation re: errors

ALL behavior



perceive unique behavior(s)



filter/decision-making----->>



interpretation problem

Yes/No



mediation necessary/

appropriate

Yes/No



solution >>>>>> Recheck



continue

Behavior: not within "normal" range of expectations for situation, participants, etc.

Strategies: **1)** understanding or awareness of the range of behaviors: **a)** normal; **b)** abnormal; **c)** deaf, **d)** hearing; **e)** deaf with hearing; **f)** interpreter impact  
**2)** situational influences: **a)** large group; **b)** small group; **c)** one-to-one.

Mediation seems different. How is it different than #25 (addition/subtraction/substitution)? Dennis explained that mediation is different than 'addition' --EX: if signer gives #NAD, interpreter may say different things, depending on the situation.

**SITUATIONS: PLATFORM      SMALL GROUP      ONE-TO-ONE**  
 (\* = Mediation is significant/needed/possible)

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<b>BEHAVIORS:</b>			
Audience non- manual matching	*	*	*
Audience (meta) comments & conversation		*	*
Seating/posture changes	*	*	*
"normal" expec- tations	*	*	*
non-verbal feedback (emotive)	*	*	
eye gaze (to speaker)	*	*	?*
questions to speaker re: con- tent; process (int)	?	*	*

## THE "SUPERVISOR"

Perhaps the most interesting event of the weekend was our confusion and excitement over a concept we had difficulty naming. We came up with the term, "supervisor." Interpreters operate as though we are factories, full of parts that are being constructed, polished and turned out. Each of us has a supervisor who walks above, as if on a catwalk, overseeing the entire operation, checking the parts against the whole that is being created. The supervisor is responsible for the whole that is being created. The supervisor is responsible for maintaining the integrity of the interpretation. It is also the reason this task feels so magical. It is difficult to quantify the supervisor. The "supervisor" is simultaneously totally involved and absolutely detached. It is as if there is a video camera at each "station" (all the tasks involved in interpretation) and the "supervisor" can both watch all and actively participate whenever and wherever necessary.

The Supervisor could account for all thirty-two tasks after they've already been delineated.

- judgmental; judging moral behavior; reproach
- possibly only after we finish interpreting; must have "X" amount of critical mass before supervisors are present
- analogy of trip on rocks and instead of carrying them with you, you paint them red
- helps and hinders good interpretation -- focus on the positive that comes out of it.
- students have a set of tricks, not a full supervisor. After years of experience, the supervisor comes on board. Includes attitude. Must have enough sub-tasks on "automatic" and then can become attentive to what's going on
- is there a "BAD" supervisor?
- deficient set of supervisory rules: could be trained wrong or dysfunctional; how to change that?
- do we want to "train" perception? We can teach different perceptions

--do trainers instill a fear in students so that they don't develop it or its development is retarded? Do trainers take on that "supervisor" while training and never give up the responsibility?

## MISCELLANEOUS COMMENTS

Should add:

- A. metaphoric interpretation. Include time involved for English description of visual message and word choice.
- B. evaluating equivalence of a single sign to an expanded English version (how much is too much?)
- C. extraneous and competing material -- attending to and deciding how much and which to interpret.

"Supervisor" may have negative overtones.

Perhaps we should just take from the foreign language people what is useful -- perhaps our preliminary work should be in seeing what is being done in other areas.

Terminology and definitions which are similar to spoken language interpretation:

- analysis
- analysis of the total message
- understanding being part of analysis

The question of a lexicon

1. We need a vocabulary to describe what we are doing; i.e., analysis, rehearsal -- are these too restrictive? not restrictive enough?
2. Be sensitive to words we are using which may have multiple meanings and introduce ambiguity.
3. Terms we use may have specific meanings for interpretation, different in other fields; this is fine, BUT if the two groups interact....

Strong recommendations from the group:

1 - do what we need to do; we're hungry for this

2 - DON'T re-invent the wheel (check with spoken language/foreign language interpreters and check first for similarities)

3 - preliminary work might involve experts in task analysis (ensure descriptors are the same; obtain guidance in the process of task analysis)

Overall:

1. #1 (Listening), #2 (Attending), #3 (Concentrating) and #19 (Perception) seem to chunk in the process.

2. #4 (Understanding), #5 (Internal message formulation), #6 (Retention) and #9 (Analysis) also seem to fit into a larger process category.

## TRANSLITERATION TASK ANALYSIS

1. LISTENING: The conscious act of attending to the linguistic and paralinguistic output of the speaker. This term is intended to refer to auditory and visual listening.
  
2. UNDERSTANDING: The task of making sense out of input.
  
3. ATTENDING: The act of focusing on something within the task of listening.
  
4. CONCENTRATION: The act of blocking out distractions.
  
5. LIP-SHADOWING INPUT MESSAGE DURING PRODUCTION: This refers to the "mouthing" of English words that are heard while producing signs that are appropriate to the intended meaning. This task occurs during Voice-Sign Transliteration.
  - there is such a thing as "processed mouthing" whereby lip-shadowing is therefore not applicable, i.e. not all transliterating requires the use of the speaker's exact phonetically structured word by the transliterator
  - closure does not always happen (message/word part is obscured by environmental noise)
  - "shadowing" by definition means "verbatim" mouthed words of the speaker
  - an error noted: the transliterator mouths a "gloss" word with the sign which is not in the same semantic field as the original input word given by the speaker although the sign selected is in either the appropriate semantic field
  - EX: input: "apply (for a job)";  
output: VOLUNTEER (manual and mouth)

- "audience" consumer assessment of mouthing/oral/English is essential to decide whether or not to use the speaker's original words.
- EX: Is that word in the audience's English vocabulary?
- Is that word in the audience's speechreading vocabulary?
- Is that phrase structure within the audience's English language structure domain (passive vs. active)?
- is this level of audience assessment a separate task?
- should supportive fingerspelling be used instead of a sign if the English word is not in the audience's English language "bank"?
- should supportive fingerspelling be used in tandem with a sign and with the speaker's word on the mouth?
- should supportive fingerspelling be used in tandem with a/the sign and a synonym for the speaker's word on the mouth?
- how do we separate this from "oral interpreting" issues? do we? should we?
- if the transliterator adds in a non-manual signal in lieu of or prior to the mouthed word, is it an error or is it "process shifting"?
- do transliterators need to learn how to suppress the tendency to "process shift" on the mouth?
- what process do transliterators go through when searching for alternative synonyms to mouth?
- what are the "internalized" and automatic criteria we sift through to make this decision?
- is it patronizing to change the speaker's word to a synonym on the mouth?
- if the mouthing is an outcrop of the sign selected, does this imply that the word chosen was chosen to aid the transliterator in coping with the transliteration process?
- or is the word choosing done so purposefully with the audience's needs in mind?
- assessment of audience need should include the degree to which the audience relies on the output of the hands in comparison to the degree to which they rely on the mouth
- do we when transliterating understand the goal (possibly a hidden agenda) underlying our decision of what to put on our mouth? *Are* we sometimes

trying to "show" English or even "teach" English or "show" signs or "teach" signs?

--isn't the basic purpose of transliteration to put the message into a form using the tools which are accessible to the audience?

Note: We may get lost in the "tools" and forget that the purpose is still

### THE MESSAGE

--when consumers say they want "every word," do they mean "every one of the speaker's words" (that English) or "words which are presented following the rules of English" (the English)? This is part of audience assessment.

Sub-task A: unprocessed mouthing or lip-shadowing: this refers to the mouthing of English words that are heard while producing signs and fingerspelling that are appropriate to the intended meaning.

Sub-task B: (processed mouthing) this refers to the process by which a synonymous word is selected and mouthed

Sub-task breakdown:

#### A. Unprocessed mouthing

- a. receiving the input
  - b. using a phonetic approach to unfamiliar terms
  - c. synchronizing at a phonemic level (hand and mouth)
  - d. articulating silently
  - e. pacing articulation with manual production
  - f. pacing the articulation with the speaker's for affect. i.e. "I'm v-e-e-e-r-y pleased"
  - g. clarity of articulation
- Note: we don't like the word clarity, but all of the other parameter-defining words we came up with included the idea of vocalization
- h. assessing physical factors, i.e. distance
  - i. retaining all morphemes

## B. Processed mouthing

- a. receiving the message
- a. deciding whether to use a sign or to fingerspell depending on the function of the words, i.e. proper nouns should be fingerspelled
- b. identifying the criteria to decide which word to mouth (coordinated with audience assessment), i.e.,
  - readability
    - EX: surgery vs. operation
  - audience English vocabulary
    - EX: "articulation" vs. "pronunciation"
  - need to negotiate a sign with the audience
  - English precision required by the goal of communication (a term which must be read in texts and/or texts in English, as well as whose concept must be understood)
  - the frequency with which the word will be used within the discourse
  - syntax restructuring
    - EX: "She didn't find anything" > "She found nothing";
    - "These are the factors by which we decide" >
    - "We decide by these factors"
- c. identifying the criterion most influenced by the word received
- d. identifying the class of the input word or phrase
- e. identifying synonyms of that class (and others if necessary)
- f. evaluating these synonyms
- g. selecting a synonym
- h. checking if the selected synonym is still appropriate in light of the remaining criteria
- i. adding (not substituting) non-manual adverbial signals/behaviors from **ASL**
- j. pacing for affect of speaker, i.e. emphasis
- k. pacing for style of speaker, i.e. a slow Southern drawl
- l. incorporating audience feedback

## **Educational strategies :**

synonym work:

inductive (give word in context)

-- brainstorm synonym possibilities

-- evaluate re: criteria above, e.g. readability, etc.

-- select one criteria category

-- prioritize synonyms within one category

-- final decision of what to mouth

and deductive, i.e., reverse above process

**6. ANALYSIS:** Determining meaning through the overt and covert links or relationships of the units of analysis (and the values of those relationships) to the entire interaction. Analysis occurs at many levels and requires the taking apart and re-forming (or decomposition and recomposition) of information at a variety of levels.

**7. MODALITY-SWITCHING:** Taking in information in one mode, e.g. visual, and putting it out in another mode, e.g. vocal. The mental challenge occurs because a spoken English message occurs linearly (i.e. one unit at a time) while the manual representation of that message occurs spatially.

**8. VOCABULARY SEARCH:** This is done in both reception and production. In reception, the transliterator must identify the word heard or the sign seen from the source message. For production, the transliterator must determine the word/sign that is needed in the target language.

#9 (semantic search) is included here.

9. **SEMANTIC SEARCH:** The act of searching for the meaning/ intention of the text (utterance) given the linguistic and real- world context in which it is uttered. This occurs at the input phase (i.e. focusing on the semantic intent of the speaker/ signer) and at the output phase (i.e. screening possible choices/ matches for the semantic intent of the speaker/signer).

We recognize that the process of input (to the interpreter) requires understanding of the whole meaning (semantic meaning) first, before creation of the new message -- output. Is there a close relationship between #9 (Semantic Search) and #10 (Audience Assessment)?

What tasks are important to the task of semantic search?

The task of \_\_\_\_\_ is a sub-task of the semantic search.

finding meaning

knowing meaning

remembering experiences

matching meaning

decoding meaning

decision-making

knowing culture(s)

remembering context/setting/speaker

perceiving: affect, intonation (mood, intent)

producing matching affect, intonation, etc.

knowing personal semantic limitations, sensitivities

compensation for same

knowing limitations of Translation and Interpretation

knowing degree equivalents

understanding context

FOCUS: semantic search with registers

### **Educational strategies:**

Teachers

define register: theory + examples

develop "extensive" library file of various registers

teach the manifestations (theory + examples) of register in both languages. e.g., how is informal register manifested in Signed English? how is it manifested in transliteration?

#### Students

format can be any and all: written < > signed;

spoken < > transliterated (V/S);

signed < > transliterated (S/V);

artificial < > real

collect brief spoken texts -- identify registers; ditto with signed texts

find dissonant text samples

produce a register; stop and identify position in register

highlight or mark points of register shift

describe effect wanted from an intentional register shift

describe effect incurred from an unintentional register shift

divide class into groups; each group discusses the same topic in different registers; use audio tape to record the separate discussions extemporaneous or prepared speech; teacher gives register;

students identify register, identify any problems

students interpret to two clients in different register

observe various situations, note discourse

match videotape varieties of register

observe and/or tape a Presidential speech; note variations of register; analyze intent; analyze effect identify differences between registers: affect, intelligence, etc.

given printed text in various registers, fill in blanks

identify register of a picture or cartoon; add register-appropriate vocabulary, or change the register

one tape which may combine a variety of registers (i.e. tape of hip discourse on technical subject); student

interprets with attention to register  
just look at and recognize registers -- tapes of various  
language samples of differing registers  
Joos, The Five Clocks  
pick a topic, discuss in different registers  
text: present with one register, transliterate at different  
register  
change register at specific points in the text (initial  
noun/verb/adjective; final noun/verb adjective)  
give intentionally problematic situation; discomfort  
with register choices  
text: paraphrase in various registers re-write/re-state/  
re-sign with different synonyms, sentences,  
intonations

**10. AUDIENCE ASSESSMENT:** This occurs with actual consumers and potential consumers (as in transliteration for television). It is the act of determining characteristics of the population involved in the transliteration, such as their level of sophistication, preferences, etc.

**11. INTERNAL MONITORING:** This is the continuous process of self-monitoring by the transliterator. It involves constant assessment of levels of, for example, tension, stress, and fatigue.

**12. SPEAKER/SIGNER ASSESSMENT:** This is the task of determining characteristics of the speaker/signer such as style, mood, intended affect and certain demographic characteristics that may affect the message.

**13. DECISION-MAKING:** The potential decisions that the transliterator faces at both the process level (e.g. a decision to use a particular sign or variety of signing based on audience/ speaker assessment) and at the protocol level (e.g. asking for repetition of a message, or for more frequent pausing by the speaker/signer).

This is really a task which encompasses all other areas. Therefore, "decision-making" is a sub-task of many of the others.

**14. MOUTH-HAND COORDINATION:** In Voice-Sign Transliteration, this task involves the simultaneous mouthing of a sign or signing of a mouthed word.

**15. LIPREADING:** In Sign-Voice Transliteration, this task involves gaining information for possible desired lexical choices **from** the signer's mouth movements while s/he is signing.

- 1) recognize that a sign has multiple English word choices
  - know** that the sign has multiple meanings
- 2) recall/word and lipread
  - refer to short-term memory
- 3) identify/analyze the content
  - recall
  - identify affect, register, and context
- 4) analyze the signer
  - identify mannerisms
  - identify style
- 5) go to appropriate file(s)
  - deaf speech
  - English
  - long-term memory
- 6) scan file/folder

- 7) select and decide on the word to use  
If "reject" is the outcome of step 6), go to the substitution task
- 8) rehearse

**Educational Strategies :**

- videotapes of deaf speakers with dialogue or monologue formats, mouthing with and without signs
- invite deaf people to class to "talk" to students with and without voice
- drills with signs that have multiple meanings; drills could be multiple choice, fill-in
- demonstration by the teacher; this develops students' "deaf speech file" (see #5 above)
- exposure to deaf English in written form (letters, TTY messages, compositions)
- incorporate non-manual signals and markers, using videotape; demonstrate sentences, paragraphs, etc.

**16. GRAMMATICAL/SYNTACTIC SIMILARITY SEARCH: This involves searching for areas of "overlap" and/or ambiguity between the sentence structure of the source language message and the output medium ("PSE" or an intermediate sign variety).**

The act of \_\_\_\_\_ing is a sub-task of G/SSS

- identifying redundancy (Source Language)
- comparing structures
- recognizing ambiguity (semantic & syntactic) (SL)
- establishing hierarchy for redundant elements
  - linguistic, semantic, contextual
- using context
- identifying pronouns
- identifying and matching register
- assessing audience
- analyzing content of input (SL)

Should change "search" to "match"; the terms mean the same, but "match" brings the concept to mind more readily

--identify semantic constraints (Target Language)

--need to assess the PSE requirements

--finding extra signs/features for clarity, i.e., classifiers, plurals, negation, question words, space/indexing/eyegaze, reinforcement on non-dominant hand

Where is the cut-off for transliteration?

sub-tasks:

--identifying redundant elements

--identify = verb tense

linguistic redundancies

plural

pronoun

objects

synonyms

--identifying analogous structures

comparing structures of English & ASL (visual structures)

--coping strategies

identify speaker's intent

rely on context

identify listener's intent

register identification

--deciding which to eliminate

--audience assessment (before deciding what to eliminate) is integral with coping strategies

--monitor loop equals constant assessment

**IDENTIFYING REDUNDANCIES >>**

**IDENTIFYING ANALOGOUS STRUCTURES >>**

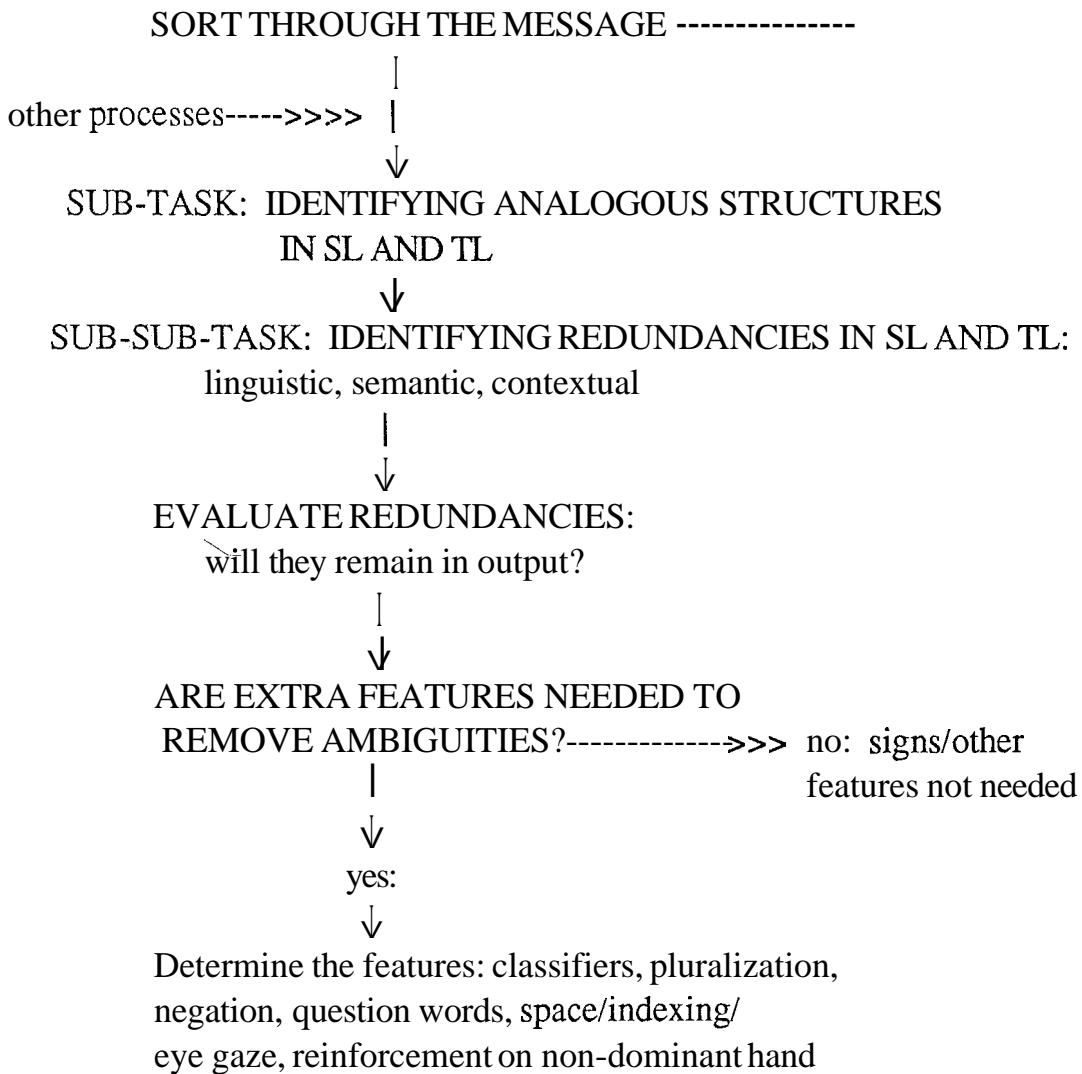
**EVALUATING REDUNDANCIES**

G/SSS: discussion of task: how to look for similarities when only one side is defined?

--change "search" to "match"

MAJOR: identifying redundancy & establishing a hierarchy  
 >>>linguistically, semantically, contextually  
 comparing structures; recognizing ambiguity; using context;  
 identifying and matching register; analyzing content;  
 assessing audience >>> assessing PSE requirements;  
 identifying semantic restraints of TL;  
 finding extra signs/features for clarity

then we chose "identifying redundancies" and after a lot of discussion, came up with the following process or loop:



17. **MEMORY**: The task of remembering, which includes both short and long term memory.

This was called "retention" in the interpretation **task** list. We recommend continuity of terms where applicable.

18. **PACING**: Managing the information flow, **i.e.**, phrasing or timing the outgoing information into meaningful "chunks", given the constraints of the incoming information.

19. **EVALUATING/MONITORING OUTPUT**: The constant process of checking the consumer response and the transliterator's own sense of the integrity and accuracy of the transliterated message.

20. **ACCESSING PRIOR KNOWLEDGE AND EXPERIENCE**: Part of the semantic search, this task requires the use of long (or short) term memory **to** help understand the incoming information or to help complete the outgoing information.

21. **RESPONDING TO AUDIENCE FEEDBACK**: This task involves monitoring the audience/consumers for their understanding and for "appropriate" anticipated responses and, if needed, making necessary adjustments.

22. **SPELLING SEARCH**: In Voice-Sign, this task involves the determination of the appropriate spelling for a word in preparation for actually fingerspelling it.

This area may include a sub-task of prediction/anticipation of production/vehicle: knowing/predicting the appropriate vehicle, **i.e.** fingerspelling, or

that two combined vehicles are needed, i.e., sign with fingerspelling or fingerspelling with sign. Note: It may be that the order in which signs and fingerspelling are paired is determined by the purpose of the pairing.

EX: FS > sign = "this is the sign I the interpreter think might work, do you agree?" (sign negotiation)

EX: sign > FS = "this is the sign I the interpreter have decided to use."

**23. "CONTINUUM SLIDE": This task involves the production of transliterated messages in varying degrees of grammatical proximity to ASL or English depending upon the grammatical structures of the incoming message, content of the message, audience feedback, etc.**

We broke down continuum slide into numerous components. We then chose ONE component (competency of required skills) and broke it down further. We took that ONE component and selected a specific skill (fingerspelling) and broke it down into parts.

- I. Task: transliteration
- II. Sub-task: continuum slide
- III. Breakdown of sub-task:
  - complexity of input
  - comprehension of input
  - competency of skill required \*\*
  - speed of input
  - idiomatic items
  - audience feedback
  - assessment of deaf consumers' stated preference
  - assessment of deaf consumers' target language/message output
  - giving continuum clues, i.e., leaning back, facial expression, use of quotes sign
  - transliterator's adjustment to slide
  - consumer's adjustment to slide

- IV. Breakdown of ONE sub-task: competency of skill required
  - English language competency
  - ASL language competency
  - sign gloss lexicon
  - composure
  - endurance
  - use of space
  - décalage
  - fingerspelling \*\*
  - self-monitoring
  - synonyms
  - conceptually accurate choices (lexical items)
  - use of indexing
  - style
  - time/space constraints (English typically requires more signs, so smaller space saves time)
- V. Breakdown of ONE sub-task breakdown:
  - fingerspelling
  - frequency of input
  - transliterator's dexterity
  - appropriateresponse to audience feedback

The surface structure of English vs. the surface structure of ASL in utterances with similar deep structures.

Interpreter needs (to think about):

cultural mediation techniques

juggling vs. sliding

redundant signs

processed/unprocessed content

cultural attitudes of deaf consumers

biases of choices on the continuum by third culture (interpreter)

Continuum slide vs. #27 (process shift) re: code-switching may not be two distinct categories

"continuum adjustment":

- 1) may be an artifact of educational settings, e.g. definitions language form -- idiomatic expression
- 2) "interpreter/teacher" role: will the deaf person understand this in print? feeling compelled to explain this
- 3) why in "transliteration" when you might be equally well put it in both?
- 4) artificial to separate them; too theoretical, not based in reality. Can observers identify? Can we predict where one will occur and not the other?

**24. CLOZURE:** The use of linguistic, experiential, and situational clues to assist in determining intent. In transliteration, this often involves deducing "missing grammatical/lexical parts" of messages based on the immediate linguistic context.

**25. LINEARIZATION:** Given that sign languages encode information in simultaneously occurring "chunks" in space and that spoken languages encode information in sequentially occurring "chunks", in order to sign in an "English-like" fashion, it **is** necessary to "linearize" the signed message. This fact results in certain constraints on and problems for other tasks.

The description draws a comparison between interpretation and transliteration. We feel the more appropriate comparison is between the input and output message, i.e., the spoken English is more linear than the signed rendition through transliteration.

Ex: input : "We have been training interpreters.."

output: WE SINCE PRACTICE INTERPRETER.

Note: The -ing on the progressive verbs has been omitted and thus the output is less linear.

**26. CULTURAL ADJUSTMENT:** Given that there are differences in cultural norms between deaf and hearing people, these differences often show up in the language or means **of** communication used. For example, what **is** considered polite by one group may not always be considered polite by the other group. The transliterator must make appropriate adjustments so that the message **is** clearly understood.

Knowledge of cultures a pre-requisite:

- 1) perceive the cultural difference(s);
- 2) identify the cultural difference(s);
- 3) consider the implication(s);
- 4) search option file;**
- 5) select option;
- 6) consider the implication(s);
- 7) execute/perform the option;
- 8) evaluate the result(s): if wrong, then re-enter process

**27. PROCESS SHIFTING:** This occurs when the transliterator changes from the process **of** transliteration to the process of interpretation (or to the process **of** some transliteration and some interpretation), resulting in **a** more ASL-like output in Voice-Sign transliteration, for example.

"Red-flagging"

- 1) recognizing the indicators of a potential shift
- 2) considering the implications of the indicator
- 3) search of the option file
- 4) select the option**
- 5) consider the implication of selection
- 6) perform/execute
- 7) evaluate

**28. PERCEPTION:** This task involves the accurate recognition and reception of incoming stimuli which is necessary to accurately understand the incoming message.

(Focus started out on visual)

These are not sequenced:

- 1) recognizing the stimuli
- 2) selectively discriminating--significant vs. non-significant input (stimuli)
- 3) compare with experience file/language file  
NOTE: Need to explore/research/understand the research in psycho-motor field, perception field, visual discrimination and visual memory.
- 4) short-term storage of input
- 5) concentrating

**29. IDENTIFICATION OF REDUNDANCY:** Because English-like signing is often incomplete in terms of "missing" or assumed lexical items, syntactic/grammatical markers, etc., the transliterator must identify and supply these elements in order to make sense out of the incoming message. (See detailed analysis of this sub-task.)

We feel this category is really one of the many sub-tasks of a more general category of "use of redundancy." We felt the word "use" was not as definitive as we wanted, so the words "production" and "incorporation" are also suggested.

We need further definition; we think this might mean such things as:

Spkn English: "walk slowly"

Gloss: WALK "slowly" +SLOW (+LY)

Signed: PUT + PUT-DOWN

Voiced: "put down"

Signed: YESTERDAY I GO

Voiced: "Yesterday I went"

Sign a word and then fingerspell for emphasis; sometimes mouthing also a redundancy.

**30. MONITOR VISUAL/AUDITORY FIELD:** This sub-task requires the transliterator to be constantly aware of changes in the visual/auditory field and to determine whether stimuli should be accounted for in the transliteration.

- 1) recognize all stimuli
- 2) discriminate which stimuli needs attending to (those that need attention and those that do not)
- 3) understand impact of stimuli
- 4) determine relevance of stimuli
- 5) decide whether or not to include

**31. HANDLING DUAL SIGNAL OUTPUT:** Given a situation in which a deaf signer, for example, is signing and using voice (thus creating a dual signal), the transliterator must decide how to best handle this interference.

The word "voice" should be replaced with the word "vocalization"; and in the parentheses the words "a dual signal" should be replaced with the word "noise" or "distraction".

TYPE I: voice-over

- 1) Pre-assess deaf speaker; who makes decision about lack of clarity?
- 2) options for handling
  - a) consecutive
  - b) voice-over

- c) pre-arranged monitoring system
  - 1--if speaker forgets which modality was agreed upon, i.e., starts voicing, give pre-arranged signal
  - 2--audience feedback, indicating don't understand voice, interpreter diplomatically prearranges for audience member to raise question
- 3) pre-assess physical setting
  - a) size of room
  - b) acoustics
  - c) mike (equipment), audio-visual aids
- 4) interpreter lip-reading skills
- 5) interpreter diction/articulation
- 6) ability to voice over
- 7) concentrate on both modalities or focus on one
- 8) responsibility question--whose??

TYPE 11: signing (own voice production) while sign-to-voice transliterating (repeating signed message while voicing same)

- 1) decision-making
  - assertiveness skills
  - stress management
  - option open -- consecutive
  - knowledge of how to arrange consecutive situation
  - understanding physical parameters
  - setting up situation

**32. MESSAGE PRODUCTION: The transliterator must produce a transliterated message (either signed or spoken).**

- I. manual tasks
  - check correctness of parameters (location, movement, etc.)
  - dexterity
  - clarity
  - fluidity

- dominance
- size of signs/use of space
- 11. non-manual tasks
  - non-manual markers
  - eye contact
  - sight lines
- 111. vocal tasks
  - articulation
  - supra-segmentals
- IV. mental tasks
  - conceptualization
  - sign choice accuracy

**Educational strategies:**

Manual dexterity: contact special education department for training materials, especially for dyslexic students; eye-hand coordination exercises

Clarity: practice with minimal difference pairs; signs similar in sentences

Sign fluidity: signing songs; chunking backwards (i.e., last sign, last two signs, last three signs, etc); work with phraseology -- pausing in the appropriate place, eliminating extraneous movements; shadowing or mirroring to reduce choppiness

Dominance: sign one-handed; someone using non-dominant hand inappropriately can shadow a good role model

Size: body language games: pass around a mime (like phone game); use different size frames to limit sign space

Fingerspelling fluidity: practice common prefixes, suffixes and letter groups

Non-manual markers: body language games, e.g. Wilk/Eastman series

Eye contact/sight lines: eye tag; peripheral vision

Vocal articulation: refer to speech classes or theatre department

33. UNDERSTAND THE GESTALT: The transliterator must understand the "pieces" of the entire context and how they relate to each other and how they form a "whole" (as opposed to understanding the "pieces" as distinct from each other).

- 1) memory
- 2) prior experience
- 3) develop lag time
- 4) interpreter switching -- understanding topic (stay on "mental duty" while not in spotlight)

**Educational Strategies:**

develop synthesis or summary skills  
paraphrasing skills  
develop confidence, clozure skills  
panic and re-grouping  
categorize (large chunk) information  
specific to general (don't make assumptions on  
vocabulary that could have more than one meaning)

34. PREDICTION: The transliterator **must** use what has gone **on** previously and what is being said/done at the present time (and how that fits into the entire context) to aid in anticipating **the** range of meaningful **utterances**/events that are likely to follow.

predicting content and information  
linking pre-existing knowledge with current content and context  
includes pre-interpreting knowledge learned during interpreting  
assignments  
recognizing the goal of the speaker and the line of argument  
refer to #10 (anticipation and prediction) in the interpretation document

**35. PROTOCOL/ETHICS SEARCH:** The task of searching for and determining "appropriate" behavior(s) in any given situation.

perceiving that problem exists

decision-making to identify options and consequences

evaluate outcome of

- self

- others involved

- short-term results

- long-term results

do it.

knowing cultural affinities?

knowledge and application of Code of Ethics

behavior rules of

- setting

- assess speaker

- assess audience

- physical setting

prior knowledge search

associate with past experience

cultural manners, tact (when and where...)

whose problem?

- assertiveness training

- values clarification

**36. NONVERBAL BEHAVIOR SEARCH:** This occurs at the reception and production level. The transliterator needs to recognize incoming nonverbal behavior and modify his/her understanding of the message appropriately.

**37. LEARNING:** Taking in new information and applying that information to previous knowledge. For example, learning **a** new piece of information and then using that information later during the same transliteration situation.

**38. GENERATING AND RECEIVING NEW LEXICAL ITEMS:** This relates **to** the learning and use of new lexical items (signs and words) during **a** transliteration task, and to the appropriate "creation/invention/coinage" of new signs appropriate **to** the situation.

**39. VOCAL AND GESTURAL CHARACTERIZATION:** Adapting or adjusting one's voice, posture, or sign production to reflect certain characteristics of the speaker or signer. This is particularly important in storytelling, narratives and dialogues.

## Selected tasks: Further analysis

### Transliteration Constraints

Since a number of specific tasks are influenced by the constraints of transliteration (i.e., English-like signing), we decided to list some of these constraints. A major constraint is the lack of a conventionalized or standard form of English-like signing. That is, unlike naturally evolved languages that do have standardized forms, intermediate varieties of signing (between ASL and English) are extremely variable. This can result in problems of intelligibility between transliterators and consumers.

More specifically, the fact that intermediate sign varieties often have different semantic fields (i.e., different meanings) attached to specific signs increases the likelihood of misunderstanding and error on the part of the transliterator. This is in addition to the fact that, given the constraints of time and the goal of communication, it is not possible to convey accurately equivalent grammatical/syntactic information between a spoken language and a gestural/visual approximation of that language. This is, in part, due to the different efficiency requirements of oral/aural and gestural/visual channels of communication. Additionally, there is the question of physical and mental fatigue and discomfort of the viewer that, anecdotally, often occurs when the transliterator is using intermediate sign varieties.

### Message Reliability Constraints

Given some of the "channel constraints" that a transliterator faces, there are definite implications for the extent to which the transliterator can rely on the integrity of an incoming signed message and the extent to which consumers should rely on the integrity of the transliterated message. First, it is often the case that the transliterator is faced with contradictory or inconsistent

linguistic, cultural, and/or affective input. Thus, the transliterator must be ready to make decisions when faced with such input. Second, the transliterator is often faced with (or is the producer of) novel lexical items that can influence the extent to which the transliterator (or consumers) understands the incoming message.

Since intermediate sign varieties are, by definition, incapable of fully conveying the grammatical/syntactic information that one would expect from a fluent user of spoken English or ASL, it is often the case that the transliterated message (or the message to be transliterated) lacks sufficient grammatical information to accurately convey the intent of the speaker/signer. One strategy that is often used to compensate for this lack is that signers and transliterators will adjust their signing to be more like ASL and less like English. Such continuum shifts, occurring as they do in the midst of an English-like signed message, can result in momentary misunderstanding on the part of the transliterator or consumers.

Because intermediate sign varieties are, by definition, incapable of fully conveying the grammatical/syntactic information that one would expect from a fluent user of spoken English or ASL, the resultant message may contain skewed semantic, grammatical, or production information that the transliterator (or consumer) must make sense of. Since there may be several possible meanings attributable to such skewed or incomplete utterances, there is increased possibility for misunderstanding. Apart from skewed semantic, grammatical, and/or production information, there may also be errors in the semantic grammatical, and/or production information in a transliterated message or a signed message that is to be transliterated.

Perhaps the most important message reliability constraint facing the transliterator is the assumption of enriched shared reference. That is, users of a naturally evolved language can assume that fluent users of that language are able to, and do, use that language to

refer to their experiences, values, beliefs, etc., in such a way that other fluent users of that language will understand clearly. It may happen that the transliterator assumes that s/he and the signer or the consumer share a particular frame of reference or that the transliterator is aware of the frame of reference adopted by the signer or consumers. However, since intermediate sign varieties are, by definition, incapable of fully conveying the grammatical/syntactic information that one would expect from a fluent user of spoken English or ASL and since users of intermediate sign varieties represent a range of frames of references, there is increased possibility for misunderstanding.

#### Handling Message Match (given the constraints of transliteration)

It should be obvious that given the peculiarities of intermediate sign varieties (when compared/contrasted with naturally evolved languages) that accurate transliteration requires constant use of cloze skills (see next task discussion). More specifically, accurate transliteration often requires certain modifications or adjustments to the incoming message. For example, the transliterator may have to:

omit portions of the incoming message (as in the case of a signer who uses a plural marker inaccurately);

add information to the incoming message (as in the case of a signer who does not use certain grammatical signals or markers);

substitute information or lexical items (as in the case of a signer who inappropriately uses grammatical signals or lexical items);

adjust/modify incoming information.

Obviously, the extent to which the transliterator omits, adds, substitutes, or adjusts depends on the reliability of the incoming information. This means that the transliterator has to constantly make decisions about and monitor the reliability of that information.

## Cloze skills

Whenever the transliterator must complete **or** correct missing, incomplete or erroneous lexical, grammatical, semantic, or contextual information, **s/he** must use cloze skills to do **so** accurately. That **is**, cloze skills are like a "fill-in-the-blank" task in which the "blank" to be filled in can be lexical, grammatical, semantic or contextual. The transliterator's cloze ability **is** dependent on:

- a** large knowledge/vocabulary bank;
- linguistic knowledge;
- awareness **of** context;
- awareness **of** audience response;
- awareness **of** environmental cues;
- knowledge **of** cultural variables;
- ability to perceive relationships;
- ability to predict and reflect on context;
- ability to analyze and synthesize.

Given the constraints **of** intermediate sign varieties, it **is** apparent that the transliterator must constantly rely upon her/his cloze ability to transliterate accurately.

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Possible items that could be added to the transliteration **task** analysis:

Item #25 (additions and omissions) from the interpretation document

Situational assessment: assessing projected slide based on projected outcome; assess purpose to decide whether or not to sign or spell

Dual modality transliterating--signing while voicing transliteration (see #13 (decision-making) and #35 (protocol and ethics))

Group E feels that the transliteration document contains some significant negative language in its description of the transliteration task and its effect on the consumers. Certain phraseology points out the deficiencies rather than attributes. For example:

"incapable of fully conveying..."

"constraint is the lack of..."

discomfort of viewers...

(not included in ASL)

Are there reasons why there are different labels for certain items in here as opposed to the document on interpretation?

Add from Interpretation Task document:

#17 (correction), #20 (décalage), #23 (understanding participant relationships), #25 (addition/ substitution/ omission), #29 (meta comments), #30 (rehearsal) and #32 (mediation).

We feel the term 'transliteration' is a misnomer, because it is not literal.

processed - PSE

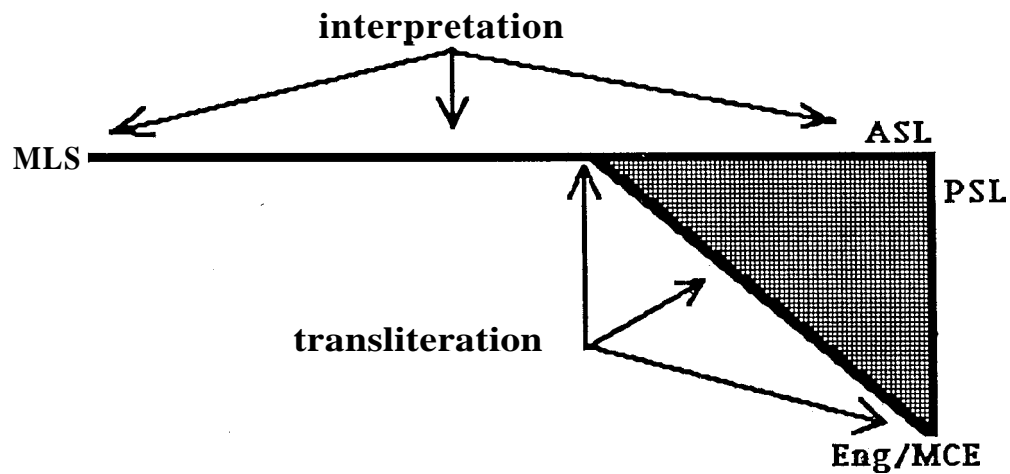
unprocessed - MCE

We feel 'unprocessed transliteration' is more accurately called 'coded transliteration'

We are not comfortable with some of the terminology now in use.

We would like to change the term PSE because the wording indicates 'towards English' when in fact it is a pidgin, a mix of two languages....We feel that PS (pidgin sign) is more accurate.

In discussing whether PSE (PSL) fit under the category of transliteration, we came **up** with the following diagram:



**Editor's Note: The following are teaching/learning resources which did not fit easily into an established category, yet seemed sufficiently valuable to include here.**

**Resource materials:**

- 1) Jones–Mohr Listening Test, University Associates
- 2) Wilson Learning Corporation in Minneapolis, MN & Santa Fe, NM  
especially for listening research and training for managers:
- 3) Fred Prior Associates
- 4) Mortimer Adler
- 5) R. Nicols

**Educational strategies :**

- 1) Notice: script videotape  
student writes everything s/he sees  
goal: to get the student to see and later to store differences between signs
- 2) Storage: work with segment/sentence from visual;  
process the sentence, then write **it**. When arriving at the stage of affect, then voice instead of write.
- 3) Another activity is to allow students to listen to a 5 - 10 minute chunk of a tape. Teacher then works with students to re-create the perception:
  - a. concrete facts
  - b. visualize picture
  - c. work through for words put in reserve. E.g., what did you perceive the sunset to look like? which direction did the camels move? (goal: consistency of picture without it being stated). This also works on attending, concentrating, paraphrasing, memory skills.
- 4) Recognizing stimuli: tapes with discourse and background noise

- 5) Work on detecting errors in scripts is a simpler task:  
give student a script with errors underlined. The student must determine if the underlined "error" is correct or not.
- 6) Shadow signs.
- 7) Watch tape, then copy signs.

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- 1) practice scripts slashing/chunking--read in chunks
- 2) voice over practice: shadowing, then practice lag
- 3) singing rounds
- 4) voicing tape with built-in noise/unclear voice to deal with stress
- 5) use deaf speakers to make audio and videotapes
- 6) require lipreading training
- 7) require voice/diction course (public speaking)
- 8) reciting while listening to a story for recall (visual or auditory), follow up with comprehension questions
- 9) two different stories simultaneously, learning to focus on one
- 10) role-playing  
values clarification  
decision making  
cultural awareness  
assertiveness training: win/win  
tact with rehearsal  
detached caring  
perspective  
helping vs. showing options
- 11) voice confidence/effectiveness

- 12) dual task practice:
- attending to an audio tape for content while shadowing a videotape
  - attending to a videotape for content while lipsynching an audio tape
  - attending to an audio tape while copying down math problems or reciting nursery rhymes
- 13) (Super)Simon game with music in background

**SPECIAL      THANKS      GO      TO      ALL**

**GROUP      NOTETAKERS!**

Selection and Sequencing **of** Texts  
for Translation Training

Donna Mellen  
University of Texas at El Paso

Anyone interested in communicating a given message is involved in translation. In order to share an idea, we transfer the concept in a way which will, we hope, convey the message to our audience and thereby evoke a response, i.e., understanding the idea, a reaction. The process is automatic; we rarely take the time to analyze just what it is we have done to elicit a response. When miscommunication occurs, or when we fail to make ourselves understood, we restructure the concept and try again. This forces us to analyze why we were unable to make ourselves clear. In these instances, we do become conscious of the communication process.

Bilinguals, particularly those participating actively in a bilingual/bicultural environment, frequently are asked to facilitate communication between those who do not speak or understand each other's languages. The message can be relatively simple -- "He wants you to move over" -- or relatively complex -- explaining to a police officer the sequence of events leading up to an accident.

We should note that success in aiding the communication process is not necessarily directly related to how well the bilingual speaks both languages, but rather to how sensitive the individual is to the communication process. The bilingual may falter in relaying the message, but the ideas are, for the most part, conveyed. The process is intuitive in that the bilingual is concerned with communicating the message, not with how the message was communicated.

The overall purpose, then, in establishing a Translation Program within an academic setting seems to be harnessing the intuitive ability of transferring a message

from one language to another and focusing on, not only how one goes about effecting that process, but also on how to increase accuracy and sensitivity in rendering someone else's written message into another language.

At the University of Texas at El Paso, we have two semesters (four courses) in which to familiarize students with the process and to provide tools for honing their skills once outside the academic environment. The courses had to be designed to maximize the use of this short period of time. Determining area priorities was indispensable to establishing the selection and sequencing of texts.

I have chosen four broad categories as the program objectives: units of translation, affinities, language level, and syntax. Examples of these concepts and of others are found in any written sample. However, I have felt that focusing on each area separately leads to the eventual integration of the concepts allowing one to render a translation that is not only reasonably accurate but also reads as if written originally in the target language. The selection and sequencing of texts used for translation training are not easy tasks; yet narrowing the program objectives to the four areas mentioned previously can at least make the endeavor more manageable.

It is essential to establish what units of translation are and their interrelationships before attempting to translate them. A unit may be made up of a part of a word -- "manage(ment)"; a word -- "manage"; a phrase -- "general management"; or even the absence of a word (implied information) -- "(The) management." Appropriate translations of these units are determined by context. For example, "management" could be those in charge or it could be the act of managing. The ending "-ment" in English would then change in Spanish to either administra(cion) or el administr(o). The unit "manage" could be considered as running a business (administrar) or handling the details (encargarse). General management in Spanish would simply be la administracion in reference to those in charge of a business. At times implied information in one language must become explicit in another: "(The) management" would necessarily become "La administracion."

The priority is the student's ability to identify the different units. It is important not to overload the

student with information inappropriate to the identification of the units but, instead, to make clear the need to avoid literal translations.

I have found that one way to avoid the temptation of providing too much information too soon is to select texts which include titles of organizations, agencies, or companies. Titles are set apart from the main text either by quotation marks or by capitalization. Usually, titles contain at least two units of translation; for example, "American Bankers Association." The question is whether we are dealing with a banking association only for Americans or whether this is an American banking association. The latter, of course, is the appropriate concept. Thus the units in this title are American Association / Bankers. Another example is Inter-American Development Bank. In this instance, the units are Inter-American Bank / Development.

An added advantage to using this method is that exercises can be devised using lists of titles. Once again, I should like to stress the importance of restricting the first stage to the identification of the units, a process whose initiation can be eased with overt samples of units. Once the students seem to have assimilated the concept, the other units within the text can be identified.

By way of summary, I feel that the first step in sensitizing students to the translation process should begin with identification of units of translation, remembering that the shorter and more obvious the units are, the higher the probability of the student assimilating the concept. Establishing units of translation is an ongoing process which should be continuously reinforced as the successive stages are presented, for the units are indeed the bases of successful translation and a tool useful in the eradication of literal translation.

Just as establishing units of translation is a continuing process, we must also remember that words do not exist in isolation. To be able to communicate clearly, we link words together to establish a message. The words we choose to modify other words are known by translators as affinities. For example, we have higher education, not lofty education; we raise taxes, not cultivate taxes; we carry out research, not take research.

Affinities rarely can be translated literally. The introduction of this particular concept, after an

exposure to units of translation, is important because it reinforces the need to avoid literal translation, and also requires the student to observe the two languages more closely. Most bilinguals intuitively use common affinities correctly. However, when first confronted with translation texts, the student oftentimes is leery of breaking away from the original text and tends to use cognates of the affinity in the original. The result may be awkward. For example, cheap sale (low prices); few production (decreased production); the external and internal debts (foreign and domestic debts). This type of error occurs surprisingly enough in translations rendered by so-called native speakers of the target language.

To illustrate the concept of affinities, texts from economic, political, or legal fields can be used. The basic units of translation should be determined before attempting to establish a hierarchy of affinities. The appropriate affinity can be discussed, and then a list of other affinities can be established. For example:

slash prices  
raise prices  
price range

increase production  
production level  
production rate

debt structure  
deep in debt  
debt-ridden.

Once aware of the process, students will be able to provide additional affinities. More often than not, it is not a question of their not knowing the affinities; rather, it is interference from the source language that creates the problem. If they are not aware of the range of affinities used for a particular concept, then an additional purpose can be served in these exercises -- increased language acquisition.

As in the case of units, the use of affinities should be continuously stressed. Such use will serve as the foundation for the language level and area of concentration, for adequate choice of language level relies on both establishing the units and correctly using affinities.

At this point, the introduction of the concept of language level, or language register, is appropriate. To be able to render a translation with the same flavor as the original is indeed the translator's most difficult task. It is one thing to be able to understand the message; it is quite another to communicate it effectively. In order to help students become aware of the range of language levels at their disposal, an interesting exercise is to take a text with an overt political bias -- e.g., a statement from the John Birch Society -- and require them to re-write the text in the original language, first by neutralizing the bias -- „those commie pinkos in the UN" to "the members of the United Nations" -- and, second, by re-writing it with a left-wing bias -- "our comrades in the United Nations."

The next type of exercise to sensitize students to language level is one in which the text must be changed in order to reach a particular audience. For example, a text describing the economic situation in Brazil could be re-written for second graders, or a legal document could be restated in such a way that a farm worker would understand the statement. This type of exercise does indeed make one aware of how language level can affect the communication process. In translation, it is important to maintain the same language level *as* the original text. Once the student is aware of the process involved in changing Language level or register, he should then be able to retain the original register. However, it is at this stage that the student tends to get overly creative and to re-write the original. Thus it is relevant to focus on texts that require faithfulness to style and at the same time using appropriate affinities and being aware of the units. Being faithful to the original while rendering a translation that reads as if originally written in the target language is a translator's primary goal.

The concept of syntax or structure starts to play an important role at this phase. We should note that appropriate use of syntax combines the ability to establish units, to use appropriate affinities, and to be sensitive to language level. The rate of information contained in a sentence and a paragraph can be altered to a certain extent. Long sentences may be broken down to two or three, or shorter sentences may be expanded as the need arises. For example:

"Moreover, although the distinction between fee and tax becomes blurred in some cases, fees should at least bear some relation to the cost of the services rendered, which is not the case here, because only the tax paying ability and the ease of collection are taken into account, causing the burden of a general administrative task to fall inequitably on certain individuals."

Simply changing the punctuation and adding or changing a few words help facilitate the translation process:

"Moreover, although the distinction between fee and tax becomes blurred in some cases, fees should at least bear some relation to the cost of the services rendered. However, in this instance, only the tax paying ability and the ease of collection are taken into account. Thus, the burden of a general administrative task falls inequitably on certain individuals."

Texts chosen for this aspect should include ambiguously structured statements, poorly written original texts, and texts that were written for a particular sector of the source culture which would require expansion in order partially to fill the cultural gap. Included in this type of text are those with idiomatic expressions or legal concepts not having direct equivalents in the target language; i.e., an article on Valley girls or a document dealing with Napoleonic law.

The next -- and almost final -- stage in training translators seems to be to give the students a translation of a text filled with subtle errors which exemplify the four major concepts presented in this paper and to require them to edit the translation using the original text as a guide. Not only should they be able to correct the mistakes made; they should also be able to identify the nature of the error, e.g., affinity problem, syntax. One example is "...the note...signed by Messers Bardi,

Allieri....." „Messers" is too elegant for the style of the rest of the article; there is no need to qualify the last names. Another example of editing is: "Inasmuch as the resulting sound economic growth benefits the entire nation." A better solution would be: "Since the resulting economic growth would benefit the entire nation." "Inasmuch" is restrictive; "sound" is an inappropriate affinity as well as being redundant; and in that growth has not yet occurred, "would" needs to be included.

Now that the process of identifying elements has been made conscious, the final stage is to integrate all the aspects and to stress production speed and accuracy -- hence a return to intuition. A variety of longer, more complex texts can be assigned with time as the main factor; accuracy without speed is not economically desirable,

Throughout this paper, we have seen that, in selecting and sequencing texts for translation training, it is first essential to establish the objectives of the course: Given the relatively short period of time available for training, I recommend concentrating on units of translation, affinities, language level, and syntax. Each aspect should be treated separately, remembering that interdependency must be consistently emphasized in order to achieve the goal of integrating all the factors and of rendering students capable of producing accurate translations as quickly as possible.

**For the Freelance Interpreter:  
Business Survival Skills**

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Introduction

Freelance interpreters are small businesses unto themselves. They learn the basic survival skills in much the same way as they learn their interpreting technique: in the "school of hard knocks." Beginning interpreters, or even experienced pros, may feel isolated on the job -- with doubts about their skills, their ethics, their professionalism. The objective of this paper is to outline some basic principles of time and money management so that the freelance interpreter can afford to continue doing what most of us came into this profession to do: interpret. If, however, freelancers are unable to maintain a level of dignity and ease in paying their bills, we will see this profession become merely a steppingstone to more lucrative and secure work. Specifics of business conduct may vary from one geographical area to another, but the tools of the trade for keeping your business alive are vital and common to all interpreters.

Definition of Terms

First, let us clarify the use of certain terms: "freelance," "independent contractors" and "self-employed." "Freelance" is an everyday word which refers to an individual who arranges her work schedule based on her own needs, rather than fitting the job description of an agency, company or institution. Interpreters may freelance for 100% of their income, they may have full or part-time staff jobs and freelance nights and weekends, or they may work part of the year and freelance during the summer months.

The terms "independent contractor" and "self-employed" should be used with even greater care as they relate to the employer-employee relationship, as well as certain responsibilities to the Internal Revenue Service. These labels indicate that you work on a fee-for-service basis (usually hourly or day rate), are not an employee of the consumer and have little or no job security or benefits (health insurance, vacation, unemployment, etc.). Rarely will the institution with which you contract deduct taxes. Most will furnish you with checks and stubs for your files; and if you earn more than \$600 from any single source, they are required to report your earnings to the IRS on Form 1099.

One may do jobs for private persons or agencies and earn under \$600 from those sources. Theoretically, you are required to report all earnings at the end of the year and pay taxes on your self-employed earnings.

## Creating Work

### Identifying Contacts

As a freelancer, the first project to tackle is how to create work for yourself. It may seem an overwhelming and intimidating prospect, but with a few guidelines and some practice it simply becomes part of the rhythm of your work life. I will assume that you have gone through a training course of some type and have basic interpreting skills under your belt. Now you must "sell" those skills to people who need to hire interpreters. This includes getting to know the other interpreters in your geographical area through the local RID, attending public and social functions in the deaf community as well as more formal contacts with referral services, schools, courts, etc.

How do you make a good impression on people who hire interpreters? The first thing I look for as a coordinator of interpreters is the basic tools any professional should have. A clear, concise resume is very important. Be creative (without lying) and make the focus your interpreting background. List the non-related work and educational background, but emphasize your interpreting training, types of job experience (i.e., legal, medical, classroom), and what you feel your greatest strengths are (i.e., deaf/blind, platform, computer training). There is no need to

mention specific schools or companies or client; that will tell me you don't know how to apply the code of confidentiality. If you have little or no actual interpreting experience, list where you have done practicum/ intern work or even environments where you have observed other professionals at work. All interpreters should update their resumes periodically, so they have current contact information as well as include notable skills or work experience. It really builds your confidence, to see in black-and-white, an account of what you've accomplished. In addition, there are occasions when a judge, an organization, or a client may ask you about your work. It's convenient to be able to show something that describes you in a glowing fashion, rather than doing it "on the spot."

It goes without saying that copies of your certification will legitimize your professional image with job contacts. It will demonstrate to knowledgeable individuals, a degree of competency, and to those who are unfamiliar with our field, you will do a lot to increase their awareness of the profession and you as a professional.

For interpreters just getting started, applying for a staff job, or moving to a new area, it is helpful to have letters of recommendation. They should be current and reflect a trainer's perspective, an agency's recommendations, and/or a consumer's comments. All of these are basic tools that will speak to your credit, particularly for people who are unable to evaluate your actual interpreting competence.

### Interviews

For sake of example, we will assume that you have made contact, by phone or mail, with the coordinator of a referral service. You've arrived, appropriately dressed for a job interview, with resume, certification and letters of recommendation in hand. You've had a good interview and skills evaluation, and the coordinator has expressed an interest in working with you.

Be aggressive about the things you want to know about this agency. What is the best way to stay in touch? What are the basic policies and procedures expected of an interpreter? What is the going rate of pay and when are pay checks ready? Don't be shy about any of this; if your

manner is courteous and honest you will be demonstrating your professionalism, self-image and respect for your abilities.

This interview may be the primary opportunity a contact person has to judge your professional demeanor. Over a period of months, even years, your interpreting skills may improve dramatically. The indication I may have of your growth is through the image you create and maintain. My impressions will also tell me if you are capable of dealing with some of the tougher (and perhaps more lucrative) assignments such as court, medical or business conferences where a high degree of professionalism is required.

### Maintaining Contacts

Maintaining your relations with contacts is very important. I like interpreters to call as often as possible when they are available for work, and if they go out of town or on vacation it's very helpful to drop a card in the mail to keep me posted. It's a friendly and informative way to stay in touch. Of course, whenever your address or phone number changes you need to let your work contacts and colleagues know immediately. This is where having business cards and stationery printed can be a great aid. A handwritten note on notebook paper compared to one on your own business (or business-like) paper can leave entirely different impressions. Business cards are an efficient way to let consumers know how to contact you, as well as certification information and related skills (i.e., sign language tutor). After you've done a stellar interpreting job in front of a large audience, you may be surrounded by people who want to know your name and phone number. In a matter of minutes you may be creating work (and income) which will far outweigh the cost of getting the business cards printed.

### Scheduling and Time Management

#### Know Thyself

The overriding principle for management of a freelance schedule is "know thyself." There are two areas you

need to be aware of. One is your own physical and mental tolerance for work. Some interpreters can work seven days a week, run from job to job, any time of the day or night. They may know the lay of the land, have a car, few personal and family restrictions and be a workaholic. Their schedule and the type of jobs they accept will be very different from the individual who has a spouse and children, who may, for reasons of age and health, choose a different work style. In addition, interpreters need to understand what environments they can function in. If court or medical work zaps your mental energy, it may be worthwhile to pass those job offers by in favor of other work. Some interpreters love platform work and sail through the assignment while others sweat out every minute. Freelancers come in every variety, but you must know your own limitations, as well as what is exciting and interesting for you. No one can make those decisions for you; that's the responsibility and the joy of being a freelance interpreter.

In conjunction with understanding your own tolerance for amount and type of interpreting work, is the importance of knowing your financial needs. As a freelancer, you cannot breathe easy until you know what kind of income you needed to cover last year's bills, this year's bills, plus any changes you look forward to making in your business or professional life. Whether it's a move into a new home, going back to school part-time, or a commitment to pay up the large pledge made at the 1983 RID Convention, you need to have a financial plan in mind. It takes some time to get this rolling, but if you keep organized records, and try to make some sense of them at tax time, it becomes a natural part of doing business. Interpreters tend to be rather mobile. I am constantly getting calls from individuals who are interested in relocating in the New York area. They ask me if they can make a living here, and I am able to provide some answers. However, if they cannot define their financial needs and goals, I can't give them a fair idea whether this area or any other will be to their satisfaction.

### Tools of Record-Keeping

Where do you start organizing financial needs and earnings? There are some basic tools of record-keeping which all freelancers must use. First are time sheets and payment schedules which are required by agencies that you work

for, and generally, for organizations which hire interpreters on a regular basis. You will be expected to turn in your paper work on a timely basis in order to be paid on time. Once again, from a coordinator's point of view, interpreters who submit neat, readable, and accurate time sheets are seen in a much more positive light than those who submit late, illegible, inaccurate paperwork. All of these factors add up to the impression that you are a dependable, clear, accurate interpreter on the job.

The second tool that is needed is what I call the "Freelancer's Bible": a calendar (daily or weekly layout) which can be used to log all pertinent information which is the life blood of the interpreter's work day. You should have enough room to record all job information (who, what, where, when), due dates for billing and time sheets, pay days, travel costs and other tax-deductible expenses. This book needs to be guarded with your life; you should never be without it. A freelancer cannot predict when the next job opportunity will arise: on a city bus or at a party, someone is bound to approach you with an offer of work. The least you need to do at that moment is give them a business card or jot down their name and number with a promise to call Monday morning.

Refer to Appendix A, "Sample Worklog," which gives an idea of how two days in your calendar might look: 1) all jobs and meetings are listed by time allotted (or that will be billed for); 2) most major referral agencies will identify their jobs with an assigned number; always have this handy if you have a question about the job before you go, while on-site, or for billing procedures; 3) a phone number for someone you can contact in an emergency, particularly for night and weekend work when you would not be able to contact the agency; 4) the client's name and any notes about that person's language skills; 5) when there is no known client for a job, that should be noted. It provides evidence that you asked for that information and there may be times when this becomes an issue for payment of your bill. You should be able to say to the contact person, "You'll remember that when we originally set up this job, you did not know whether there would be any deaf people in the audience. I accepted the work with this condition and was not told that my pay check was to be contingent upon the appearance of deaf audience members. I completed the interpreting assignment and expect to be paid for services rendered." As a beginning freelancer, it may be difficult to come on that strong, but after you've been "stiffed" a few times and can't make your car payments on time, you realize

the importance of being firm in your business style. The point here is that you can foresee and prevent possible problems by asking the right questions in advance and keeping your records clearly; 6) along the right-hand side of the column, record income earned for each job. This will provide a handy reference at billing time and is also an easy way to eyeball your average daily or weekly earnings; 7) transportation should be logged on a daily basis for tax purposes. This should include all public transportation and cab fares or, when driving, mileage, tolls, parking, etc. If the job source is covering this cost it should be noted above, along with the fee to be billed for that particular job. The sum at the bottom will be for your year-end business deductions; 8) note when time sheets are due (and for what time period) at the various agencies and institutions that have due dates for your paper work; 9) note contact people you need to call that day. For example, let's say that you do a walking tour of Central Park in May and when it's over, Richard Glauber, your contact person, mentions that they would like to do another interpreted tour in October. You make a note to call him in September to remind him that you are still available for the weekend he mentioned, and would like to firm up the date. In that way, you have professionally and politely secured earnings for yourself, just by keeping ears and eyes open, jotting down accurate information and following through. These notes to contact people also help you appear more professional if there is any question about billing. You know whom you talked to, and on what date; such information may help a bookkeeper track down approval to pay your bill; 10) a reminder to send out bills for any miscellaneous jobs not already submitted through time sheets. I recommend this be done twice a month to stay abreast of the task, but that is your decision.

## Billing and Collecting

### Pre-Job

The business functions of your professional life can go very smoothly if you work on the tasks at the proper time. Many details can be taken care of with an initial phone conversation with the job source. As an independent contractor you must develop a personal negotiation style. You must know yourself and have confidence that the interpreting skills you possess deserve a respectable fee, You must

present yourself in a professional manner and expect to be paid for your expertise.

Setting a fee is not a difficult or magical process. First, you must have an idea of whom you're talking to: is this a multi-million dollar corporation, a government agency, a grassroots political organization or a private deaf client? Second, you must have an idea of what the job will entail; will it be highly stressful, long hours, any other interpreters, nature of breaks, etc. Third, you must know what the going rate is in your area, local RID recommended fees, agency fee schedules, and whether this institution (for example, the court system) has a set fee. In other words, you need to have a full picture of the job you'll be dealing with. As you calculate the interplay of these factors, you need to come up with what is known, in bargaining lingo, as your "first" and "last" price. Your first price is the fee that, without being exorbitant, would make this job very attractive to you. Your last price is the fee below which it is not worth it to accept the assignment. Neither of these outside limits should be presented in a shrill or argumentative manner; rather, with a calm and reasonable approach, you negotiate the fee range which will satisfy you. You can always politely decline a job and tell the contact person it is for monetary reasons. There's nothing shameful about earning a decent living if you are a conscientious, skilled interpreter who is accepting an assignment which is within the range of your competence. You need to be proud of your abilities and part of that positive self-image, for yourself as an individual and the profession as a whole, is making good money for what you do. You may miss out on some work because you choose to turn it down, and if you're missing out on a lot of work, you may want to re-examine your rates; perhaps they're more than what the market will bear in your locale.

A problem you may encounter is an agency or institution in your area with set rates which you feel are artificially low, or out-of-date. You have some options. First, you can simply turn down the job, with or without commenting on your reasons for doing so. Secondly, you may want to work through your RID chapter or a coalition of interpreters who work for this organization, to bring some pressure to bear to raise those rates. There are a few areas where interpreters belong to a union. If interpreters, individually or in groups, do not campaign for fair wages, we can't expect fair wages to be handed to us on a silver platter. If interpreters can't make a decent living, we

can't expect to sustain the growth that the profession has seen in the past two decades or to keep the experienced pros from moving on to greener pastures.

I believe that you must be flexible in setting fees and that comes from a secure knowledge of how much income you need to maintain your life style. You should charge a higher rate than average when dealing with a large business concern, so that you can afford to interpret a friend's wedding for nothing.

It is really not that difficult to discuss fees. After you've done it a few times, and perhaps made some mistakes along the way, you'll become more comfortable with it. If it's a business you are dealing with, naturally they will expect you to charge a fee for your work. A deaf individual (friend or not) may be a more uncomfortable negotiating situation. If you encounter some resistance or hesitation, tell the person what your fee would be, and suggest that they might want to speak with their supervisor (or club president) to get authorization to pay you. That will give both of you the time to think through the matter more clearly. If you can say, "According to my records, at last year's club banquet I received \$50 for my time" or "When I've worked for Day-Mar Corporation before, Mr. Kaplan has authorized the billing," this will help your cause greatly. Of course you need to have your records well-documented to retrieve the information. A negotiating rule of thumb: it's always easier for people to follow a policy or precedent which has gone before than to break new ground. If you've never worked for that organization before, try drawing a comparison such as "the currently accepted rate paid by most hospitals in the city is \$35 for the first two hours of my time." Always assure them that you'd be quite willing to send them a copy of your resume and certification for their files. This will legitimize your professional status with that organization, and will assure that they have your accurate name and phone number on file.

It may be worthwhile to mention, as a final element of your pre-job negotiation, the usefulness of a written agreement. It can be a friendly confirmation letter, but should include all pertinent job-related facts, especially your fee. Don't neglect to mention in your letter (or over the phone) a cancellation policy, if you use one. Needless to say, you should keep a copy of all written correspondence.

## Post-Job

After you have done the interpreting job, you need to keep a billing ledger in a timely and accurate manner. If you have an inclination for bookkeeping (I never met an interpreter who did!) and want to keep green ledger sheets; that's fine, but hardly necessary. A simple notebook, divided by months, such as Appendix B, will serve you well. The following should be included: 1) list accounts receivable, by income source; 2) divide work periods into bi-monthly lines or whatever is the generally accepted practice in your area; 3) the date you sent out the bill, as a reminder that you actually have done it; 4) the date payment was received. If 6-8 weeks have gone by and you haven't received your check, send out a second notice; or better yet, call your contact person to follow up on it; 5) record address where bill was sent and contact person directly in ledger so that if you have a follow-up call now, or want to get in touch six months later, the information is easy to find; 6) even when you do a job on a volunteer basis, it's helpful to show that you were reimbursed for transportation costs; 7) for tax purposes, categorize self-employed income by how it was earned (i.e., interpreting, teaching, consultation, etc.).

If you like, you can always record salaried income on the same ledger pages; just be sure they're categorized as such -- and show all your payroll deductions: taxes, medical insurance, union dues, etc.

Appendix C is a sample personal billing statement. I like this small size which many doctors and attorneys use, as it is less expensive than having the 8%-by-11size printed. It can easily be used in conjunction with a matching windowed envelope. When you're typing several bills, it saves time to use the window envelope. Besides, everyone recognizes it as a bill; hopefully, it will be sent directly to the company bookkeeper for payment! I believe in the simplest format for pre-printing:

1. Your name, and some title which will identify your role, long after your name may have faded from the contact's memory. Many interpreters like to include a line with their certification, social security number and/or educational degrees.

2. Address and phone number, clearly in view.

3. The line "For Professional Services" clearly delineates the function of the form.

Type in any and all information that will clearly show the who, what, where, when; this will help your bill be paid faster. It's a good idea to hand sign all of your bills, and it's a convenient place to add a personal touch.

It goes without saying that a regular part of your bookkeeping process will be saving all tax deductible records and receipts for tax purposes. I cannot emphasize enough the importance of dating and marking receipts and putting them into some sort of file. Do this 20 minutes a month and it will save you much grief at tax time.

## Tax Time

### Preparation

Most people hate doing their taxes for one simple reason: it's a big drag. My outlook is that since it's a legally required drag, use it to your own benefit. As with most things in life, it takes some effort. First you need to gather all the records you've diligently kept throughout the year: receipts, check stubs, your monthly ledger and your calendar book where you've recorded those miscellaneous gems -- transportation expenses, dimes deposited in phones, etc. Get your hands on all the Internal Revenue Service (IRS) forms you'll need. A good start is the long form 1040, Schedule C, Schedule SE and the forms from employers and job sources -- W2's and 1099's. Try to organize this in a reasonable way, then hire an aide: a tax preparer, accountant, or a lawyer, anyone who can professionally prepare a self-employed person's papers. Don't just go to a friendly neighborhood tax guy; find someone who is accustomed to freelancer's type of income and deductions and will be knowledgeable, as well as creative, in using the information you can offer. I highly recommend that a group of interpreters get together and find a reasonably priced preparer who will take an interest in learning new ground if s/he is unfamiliar with our work. Remember, the preparer's fee is 100% deductible next year, so go ahead and pay the price. I've always found that this is well

worth the expense, particularly if you have other special conditions such as a new child, the possibility of income averaging, etc.

### Long Form 1040

On the long form 1040, you will distinguish between salaried and self-employed work. Salaried income, taken from W-2 totals, belong on line 7 (1983 version) and your self-employed income will be recorded on line 12.

On Schedule C, you will record all income you earned on a self-employed basis. For any job source which paid you fees of \$600 or more during the last year, the IRS requires that you report it. You should receive a copy of this information (form 1099), and it should match your own ledger, just as your W-2 forms (for salaried work) should match.

Now that you know what income must be recorded, you need to know what can be deducted. The list below has common deductions for interpreters; some are pre-printed on Schedule C forms and some you'll add yourself.

### Schedule C Deductions

1. **Business Use of Your Home:** for the freelancer, your home is often your office. Technically, you can deduct a portion of your rent and utilities for business purposes. However, this is an area that the IRS has looked at rather strictly in the past few years, and I think it may be wiser to take specific documented deductions elsewhere. Ask your tax preparer for advice.

2. **Utilities, Telephone:** your local service and a portion of the equipment charge on your phone, plus all long distance calls for business purposes are deductible. If you are the type of freelancer who is constantly dropping dimes (or quarters, depending on your area) into pay phones, try keeping track of it for a week and whatever it adds up to, multiply it times your working weeks in the year and deduct! You may think these are trivial expenses, but do you ever wonder where your cash goes? If you can take a legal tax break, do it!

3. Office Equipment: any purchases of office tools: typewriter, phone answering machine, TTY/TDD, calculator, etc.

4. Repairs: on any of the above office/business equipment.

5. Office Supplies, Printing: business stationery, business cards, billing statements, ledgers, folders/files, postage. Any miscellaneous copying you do, such as time sheets, RID committee work, correspondence, etc.

6. Tapes, Scripts, Records: any blank tapes you purchase to record professional development activities and lectures for upgrading your interpreting skills. Any material needed for theatrical or entertainment interpreting work.

7. Video Tapes, Equipment, Rental: as above, when used for business purposes.

8. Professional Classes, Research, Tickets: professional development workshops, classes, tutoring. Tickets purchased to observe theatrical interpreters at work, or to research for your own projects.

9. Dues, Publications: all membership dues to RID and related organizations. Publications newsletters, literature related to the field.

10. Conventions: Registration fees, related expenses: hotel, food, air fares. Discuss per diem limits with your tax preparer.

11. Transportation: public transportation, cabs, car expenses, tolls, parking, etc. All fares (to and from jobs) are deductible, and car expenses can be calculated by a percentage of your annual cost of gas and maintenance or at the IRS set mileage rate (for 1983, 20.5¢/mile).

12. Travel for Out-of-Town Work: your tax preparer can help you fill out the special forms used for work which requires you have overnight accommodations out of town.

13. Clothing, Laundry/Cleaning: this is a tough one. The IRS won't let you deduct the cost of the 20 black shirts you bought last year, even though you bought them for work, as it is possible they could be used for "street wear." However, if you are required to purchase and clean an interpreter's smock or formal wear -- tux or long dress -- I would deduct those costs.

14. Legal, Professional Services: any costs you incur related to your business: legal defense in an interpreting malpractice suit, accountant or tax preparer's fees.

15. Bank Service Charges: for accounts that your freelance income is going in and out of.

16. Business Gifts: up to \$25 per gift to an interpreter who is moving out of town, opening-night gift for interpreter doing a show, etc.

17. Business Entertainment: if you have a committee meeting or meet a colleague in a coffee shop to discuss business, your tab is deductible. The rule of thumb is that your entertainment expenses should be relative to the income you report. Consult your tax preparer.

18. Training/Conditioning: if you need a massage due to "interpreter's shoulder," deduct it; that's "wear and tear on business equipment." One year, I deducted my health club membership as preventive maintenance.

NOTE: The IRS requires documentation for everything. Receipts must be kept for any cost above \$25. You can record other costs in your work log or ledger, but the more receipts, the better. Include explanations on the receipts as this will help you remember the purpose of the expenditure.

#### Preparing for Next Year

For any self-employed individual earning \$5,000 or more annually through freelance work, the IRS requires that you pay estimated taxes quarterly. Talk to a tax preparer or write to the IRS for information. You can **be** fined if you neglect to pay this; it also saves a large tax bill at the end of the year.

The Volunteer Income Tax Assistance (VITA) program sponsored by the Internal Revenue Service trains representatives from various groups to go back and aid tax preparation among their members. The volunteers go for four classes and receive a good basic knowledge in tax preparation. I highly recommend that your local RID investigate the possibility of sending a couple of people to these classes, It could be of great benefit to the individuals who feel they cannot afford professional tax preparation.

### Summary

The tools of the freelancer's trade are fairly simple: developing and maintaining business contacts, up-to-date professional credentials, a personal negotiation style for setting fees and enforcing good business practices, accurate and financially beneficial record-keeping and tax preparation.

With the basic survival skills outlined in this paper, the freelance interpreter should be on the road to an independent and rewarding business: the foundation of a long-lasting career in the interpreting field.

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Myth and Reality of the Team Approach:  
The Deaf and Hearing Trainers

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I. Introduction and Eackground

This paper had its birth from one of the topics listed in the Call for Papers as sent out by the 1984 Conference Program Committee. The called-for topic was originally: "Myth and Reality: The Deaf Trainer." This struck me as somewhat one-sided and perhaps an indication of the ever-present "can't syndrome" seeping into the profession. When I asked for clarification before generating this paper, the responses were generally in this form: "...there has been some discussion (in this field) about the limitations of a person (who cannot hear)'s ability **to** give feedback to interpreters...meaning if you really can't hear the source of the target language then how can you really critique accurately...." This led me to wonder about the various subtle non-manual markers, for instance, evident in a Deaf person's signed message or in their non-verbal behavior while a consumer in an interpreted situation. This information is often overlooked or not registered by those who do not normally rely on visual cues for communication. How can they accurately critique this? Thus this topic is analyzed from a two-sided point of view: the title for this paper is "Myth and Reality of the Team Approach: The Deaf and Hearing Trainers."

A short personal sketch is called-for here so the reader can perceive the author's opinions and statements more readily. I have worked with Support Services personnel (notetakers and interpreters) as a consumer primarily during my undergraduate and graduate studies and as an aide/friend/consultant/instructor in various training programs and workshops. (I have also served on numerous Boards, advisory committees and other professional groups and activities which have necessitated interpretation

services.) My educational approach is humanistic in nature and encompasses a philosophy of interpersonal communications. I have been on the fringes and sometimes in the center of the evolvement of the field of Interpreter Training since the early 70's.

St. Paul Technical Vocational Institute (TVI) has been training Sign Language interpreters since 1972, when Mel Carter taught the first class. This training program has evolved from the intensive short-term training to meet immediate on-site needs (otherwise known as baptism by fire) to the longer term, intensive training currently provided to meet the various needs of the community and the geographical region. The program is housed in a vocational school, leading many observers to note and wonder whether the training is appropriate and whether it is professional. To a large extent it is. The philosophy of TVI is to prepare learners for skilled jobs. Although a two-year degree is not offered, the screening process usually filters out those without prior post-secondary education or broad experiential backgrounds, and those without conversational ASL skills as demonstrated during personal interviews with members of the ITP staff. The number of contact hours and actual daily training (7 hours a day, 5 days a week for nine months) far exceeds those found in many two- or four-year academic programs. Because TVI in particular has a little more flexibility in hiring practices than colleges and universities, and because several Federal grants have been awarded to the program, staffing patterns and budgets have allowed for team teaching.

Team teaching was first attempted in 1975 and has continued to the present. When first implemented, the team teaching model consisted of a Deaf and a Hearing person working closely together in the classroom every day, developing lesson plans and coordinating teaching duties and assisting each other in the teaching process. Often the Deaf person would model the signs and the Hearing person would model the interpreting tasks. Both would provide critique for interpreting and sign production tasks. Role-playing was often utilized and by having a Deaf person participating, the portrayed situation usually had a touch of realism for the students.

In addition to classroom duties, the team model worked effectively for regional upgrading workshops. This provided positive modelling for outlying and rural areas, where deaf adults were scarce and where opportunities

to observe an effective communication style between hearing and non-hearing persons were non-existent .

## II. Personal Observations, Survey Results

I think the team approach has a definite place in the scheme of interpreter training. For each trainer, it provides the opportunity to learn a bit more by interaction. The interchange of information and teaching styles not only benefits the students, but the trainers themselves. Deaf people can observe the interpreting process in close detail; Hearing people can benefit from a signing model. Deaf people can provide first-hand experiences and observations of their deafness, culture, and community; Hearing people can provide their perspective on the dominant and minority cultures. Each can learn more on the linguistic aspects of both target and source languages.

Having their lessons team-taught provides the interpreter trainees with a two-sided perspective on the field and its interrelationships; this is helpful in forming their own, third, perspective.

Through shared creative energies, novel ideas and teaching strategies are developed. Conflict resolution is a crucial aspect of the team relationship. This can carry over into the classroom by providing opportunities to model problem-solving techniques to students. Judging from the number of workshops offered to Interpreter Trainers in creative problem solving, this seems to be an important area of interpreter training.

Lest I give the impression that every interpreter training program and every Deaf and Hearing trainer should aspire to a team approach, let me offer some cautionary facts:

- 1) The uppermost requirement for an effective team is a commitment to communicate and share feelings, skills, and observations.

It is my impression that when each team member can be positively aware of their interdependency and of the inevitable mix of security and fear inherent in working

with someone who might have better developed skills in certain areas, the combined model offers a more thorough and comprehensive instructional model for the student's benefit.

One of the respondents in the mini-survey, though, commented on the possible negative aspect of the team approach. She pointed out (from a student's perspective) the negative energy that would result if the team had not communicated and "jibed"; this results in wasting valuable learning time and draws the student's attention from the learning task to the personalities of the team members. This should destroy one myth: that merely putting a Hearing person and a Deaf person together makes a good team.

2) Also of critical importance is the attitude and affect of each team member. It is possible for each member to have very extreme or contrary beliefs in some specialized area, i.e., oralism, Manually Coded English (MCE), American Sign Language (ASL), performing arts, et cetera, and yet "fit in" if there is mutual, earned respect.

In the survey a common sentiment expressed by those intimately familiar with the team approach was the demand that there be a mutual respect between team members. For Deaf people...the need to have their deafness and their personal "being" acknowledged, accepted and supported. Overtly, for instance, it means accessible communication at all times in the deaf person's presence. For the Hearing people...the need to be acknowledged for the special skills/knowledge they have developed. This could be in the area of language assessment or in specialized vocabulary, for instance.

I suggest, then, that not every skilled deaf signer nor every skilled certified interpreter will be an excellent candidate for team teaching. Having a set of particular skills is not enough. Each must be attitudinally bi-cultural. By this I mean both the Deaf and Hearing persons must be able to internalize the mores, values, and language usage of the other. There might be some limitations to the extent of the internalization, particularly with language usage (i.e., the Hearing person's ability

to assimilate ASL as well as the Deaf person's ability to master English); but an expressed openness to learning and growing should be sufficient.

One survey respondent related an experience that I suspect is common to those programs that hire both deaf and hearing trainers. The Hearing instructor was supervising an expressive interpreting practice session which included analysis of sign choices. At several points the students debated and rejected several suggested sign choices, including those offered by the Hearing instructor. They decided to wait for the Deaf instructor's input. The Deaf instructor then appeared, and modelled several suggestions which were readily accepted. However, some of the Deaf person's suggestions were exactly the same as those of the Hearing instructor. Having a Deaf staff member may seem to diminish the credibility of the Hearing instructor's knowledge of signs.

Although this may be damaging to one's ego, I view this as a healthy process. As all interpreters and signers know, there are no correct or incorrect sign choices. The fact that the students wanted a second opinion should be reinforced and encouraged. Having a team staff would support this. I have often seen the reverse happen; students debate appropriate English phrases for signed concepts and turn to a different (Hearing) instructor for a second opinion.

This example seems to touch on both points previously described. There needs to be an atmosphere of open communication for the Hearing person to acknowledge the feelings brought on by the student's behavior. This commitment to communicate clearly should also extend to each member of the class. A means of handling this is via an interactive journal, as suggested by one respondent. Each student is required to hand in, on a regular basis, a written summary of feelings, observations, and reactions to classroom events or outside experiences that impact on their education. Each member of the staff then reads and comments directly on the written work. The comments and reactions of each team member may have a different perspective, either culturally or linguistically, which further benefits the student.

Having listed the two main criteria for an effective team, I offer some points on strengths and weaknesses. Some say that students should have instructors who have

skills and experience in the skill areas they teach; this means a native signer for ASL courses and CSC interpreters for Interpreting/Transliterating courses. The following analogy was used to support the argument against having Deaf people teach the Interpreting/Transliterating courses: a swimming coach for an Olympic-bound athlete theoretically should have Olympic swimming experience. This implies that one is not qualified to coach unless one has competed in exactly the same circumstances.

I suggest a different analogy: Driver's Education. Let's say we have an excellent teacher who knows his subject well. But he's paralyzed from the waist down, or has an amputated foot. Should this disqualify him? Only if there are no special adaptive devices. Or another analogy: a concert pianist who is thoroughly trained in music theory. She may not play the flute or harp well, but can surely teach the basic foundation and theory and coach the learner in his or her chosen instrument. Why shouldn't a Deaf person teach, or at least, co-teach, a course in Interpreting or Transliterating? They may not hear the source language, but that should not be the sole qualification for a teacher in this or in similar courses.

There was a paper presented at the RID '83 convention that listed or compared bi-cultural views of "Professionalism." I did not attend this convention or personally read this paper, but my understanding of the paper's premise is that Deaf people and Hearing people both view professionalism and professional interpreters differently. Each used different adjectives to describe "professionalism." I see this as an inevitable aspect of any profession that is bi- or multi-cultural. If we want our interpreters to be skilled cross-cultural mediators, and not merely trained academic intellectuals, training programs will need to be more humanistic in their educational approach. What better way than by hiring team teachers?

"What it all boils down to is money." Many respondents indicated a desire to hire Deaf staff members, but were experiencing various difficulties. (Incidentally, roughly one-third of the programs surveyed mentioned input from Deaf people, either by staff, consultants, or advisory boards. I don't think this figure could be generalized; yet it is obvious to me that this profession really needs to incorporate more Deaf people into its programs.) One

respondent, though, described a creative approach -- the two teachers split the salary. This must indicate an obvious desire on their part to be a team member. I do understand the bureaucratic and budgetary constraints many programs have, and unfortunately cannot offer any constructive suggestions. But I'm a firm believer in the saying: "Where there's a will, there's a way."

A particular myth that recurs in my conversations with people is the lack of training for a Deaf person to learn the various components of the interpretation/transliteration processes and thus to become a qualified teacher. That is true. There needs to be a quality training program for people, Deaf or Hearing, who want to be trainers. Not having such, the next best thing is "on-the-job" training. As mentioned earlier, by working as part of a team, each member can learn more about the linguistic aspects of both languages, as well as the various mental processes involved in performing a transliterating/interpreting task.

One way for Deaf people to become more attuned to the work and skill of interpreting, and to become qualified in the sense of the Olympic coach analogy, is by promoting job opportunities for RSC holders. I understand there is a good healthy demand for RSC interpreters in New York City. Assuming there are plenty of jobs to go around, freelance interpreters could determine whether particular jobs could be handled by an RSC person and advocate this solution. If doing the actual RSC-type of interpreting work does not familiarize a Deaf person with the mental processes involved in interpreting, then there definitely is a myth in this field, one well worth further examination.

I suggest that this body, this organization, make a concerted effort to identify potential deaf trainers who could function well as team members in an interpreter training program and share information on job openings, regional workshops, and special events. Doing so would balance the academic focus on language research and theoretical breakdown of each interpreting task, and humanize the training so students would be prepared for a people-profession that involves the use of languages.

## A Method for Teaching ASL Interpreting

Sharon Neumann Solow

In teaching English-to-ASL interpreting, most instructors are faced with an initial question that must be dealt with before one can go on. That question is, what is ASL? There are so many variations of what we might call ASL. My own resolution of this problem is to aim for "classical ASL." Attempting this sort of "textbook" ASL reduces the confusion caused by newer signs which have entered ASL in some areas and certain situations, but have not generically entered ASL.

The use of "classical ASL" models (usually natives) for the teaching of language and interpreting is certainly not a new one. Many curricula include a heavy use of native signers as ASL models. Carrying this notion one step further, one can use ASL materials as a target model and allow students to use these materials in a variety of ways to aid their interpreting practice.

Perhaps it would be useful to begin by outlining some tasks that assist students to build up to whole-text exercises. Translation is a useful exercise, especially for those who have never attempted English-to-ASL interpretation. This gives students an opportunity to take their time in working out the best way to say something in ASL. After students have worked out an "ideal" translation, they can simulate a consecutive or simultaneous interpretation of the same text. This has the advantage of allowing them to see that ASL interpreting is possible. At the same time, it gives them a feeling of success at something they may not yet be capable of succeeding without aid.

Common practice points to building from consecutive to simultaneous interpretation. I have used sections of text, pausing between thoughts the way a consecutive speaker might pause. Later I lengthen the sections, building up to simultaneous interpretation.

Some texts I work on with students until we attain an ideal interpretation, doing the task over and over. Other times we do the task once or twice and move on. I feel it is important to expose students constantly to interpreting as it really is, or as close to reality as is possible. If they always have the opportunity to "fix" their work, they may have unrealistic expectations about their work. I feel it is essential to incorporate an acceptance of work completed. This requires a delicate balance between analysis and practice with less analysis.

One exercise that helps students who are less than comfortable with ASL is using comparative, grammatical analysis of ASL and English. For example, we discuss the way rhetorical questions, passives, relative clauses, and other specific structures are used differently in English and ASL. Once the grammatical feature has been discussed briefly, I follow with exercises to help students practice going from a particular structure in English into an appropriate structure in ASL. I do not feel interpreting classes are the place for deep linguistic analysis, and I caution trainers against the temptation that I have succumbed to in the past: spending too much time talking about and not enough time doing the task.

I believe critique, especially self-critique, is essential to the learning process for interpreters. Therefore, it is important to teach and practice good critiquing skills. This means students and teachers alike learn to be as specific as possible in their feedback. We review as a class what should be included in a thorough critique. (See Figure 1.) One need not hit every aspect of the critique sheet each time one critiques, but we all have favorite critique areas which we may wish to expand. Awareness can lead to improvement, whether one notices an item for feedback in oneself or in a classmate.

One way that I have approached the use of native models was to use very short videotaped segments in ASL. These have been translated from English by my colleague at California State University, Northridge, Dr. Larry Fleischer. I have audiotaped his original English texts and students work from the audiotape of the same English text that Larry has "modelled" in ASL.

STRUCTURE

Variation  
Complexity  
Correctness  
Pauses  
Transitions  
Chunking

CONTENT

Accuracy  
Amount of Detail

DÉCALAGE

VOCABULARY

Variation  
Complexity  
Accuracy

NON-MANUALS

Accuracy  
Appropriateness

COMFORT

OVERALL COMMENTS

Figure 1  
ASL Interpreting Critique Sheet

Having distributed and explained the overall critique approach, four or five "volunteers" interpret a given text while they are videotaped. Before they begin, I assign each interpreter a letter, A-E, or whatever the appropriate number of letters may be. I have prepared a set of cards, each of which is marked with a letter, A-E, and with part of the critique on it (see Figure 2). Critiquers watch the interpreter whose letter matches the card in hand; they focus on those specific aspects on the card for that interpreter, and make notes for that interpreter.

Having completed the task, interpreters meet with their critique teams (ratio 4-to-1) for individual feedback; i.e., all the A's meet with Interpreter A, and so on. Then the entire group watches the videotape of the interpreters, sharing more feedback. Finally, we watch the videotaped ASL model.

On occasion it may be useful to use two cameras to get close-ups of the face. This is useful in taping both the ASL model of the text the students are interpreting and for videotaping the interpreters at work.

In discussing the model, it is essential that we constantly remind ourselves of two things. The most important item is that interpretation may be quite different from either one's own expression of an idea in ASL or a translation into ASL. It is also important to remember that any human effort will have areas that can be improved upon; thus many choices may be as correct as the one made by the model. A danger to avoid in this exercise is the idealization of the model and the sense that the model's ASL represents "the" answer.

Having experimented with the videotapes of ASL from an English stimulus, I worked from an ASL original. I voiced the ASL into English and used the English from ASL stimulus for the next interpreting assignment. Interestingly enough, there was a side benefit: the order of the English interpretation sometimes suggested a more comfortable ASL order, since the English text had been influenced by the original ASL order. This side benefit may limit the usefulness of such a rough English interpretation. Another approach to the same challenge is to translate the ASL text into English so carefully that it is a more realistic task. By this I mean that the English stimulus

Each working interpreter is assigned a letter. Critiquers have cards like the examples below:

A ASL STRUCTURE  
DÉCALAGE

A NON-MANUALS  
POSTURE  
COMFORT  
EXPRESSION

A VOCABULARY  
FINGERSPELLING  
DETAIL

A CHUNKING  
CONTENT

Each set of four (4) cards is labelled with a different letter to match the interpreters' letters, A, B, C, D, etc.

Figure 2

Critique Cards

provides fewer clues as to the appropriate ASL interpretation.

In finding or developing videotapes of ASL for the exercise just described, it is most effective if the models are in various settings, use a variety of registers, represent both sexes, and express different emotions. Ideally, they should be from different areas of the United States, with varied educational backgrounds, doing both anecdotal and technical texts. In this way, the students will have models varied enough that they will not develop that dangerous sense of only one right way to do any interpretation.

It is best if the models can be as natural and life-like as possible. Context remains important here as always; the context can be given or included in the text and should match the context of the original at least some of the time. Because of the difficulty of getting texts in a variety of contexts, it is useful to modify the context for purposes of practice on occasion.

When learning is a positive, exciting experience, with honest and clear feedback, students and instructors find English-to-ASL interpreting exciting and challenging. We must be prepared to offer ASL interpreter training, so that ASL interpreting does not remain a sort of magical or mystical experience, but a practical, analyzable one.

## Interpreter Support Dynamics: Inside Out, Outside In

Jim Palmer  
College of Southern Idaho

During my fourteen years of experience as a professional interpreter and eight years as an interpreter educator, I have observed that, since much of the work is done in isolation, there is a need for a support base for professionals. Experience and observation suggest that interpersonal relationships among colleagues and consumers can be enhanced through the support dynamics of self-concept, groups and specific mutual support techniques.

The title of this presentation suggests support from the inside of the individual -- the self-concept. Why support from the self-concept? M. Brewster Smith, a psychologist, says, "It makes a difference to me how I think about myself." Questions which should be asked are: (1) am I free or not free? (2) do I control my life? (3) do I have a core worth searching for? Answers to these questions may make a tremendous difference in terms of happiness, decisions people make, the way people treat other people, how they live, and how they die.

A closer look at the "self" shows a variety of approaches used by modern psychologists to describe the great mystery. The descriptions are metaphoric in nature. First, some psychoanalysts depict the inner concept as an iceberg self, that is, most of the person lies beneath the surface of the consciousness. Second, the mirror self is a concept defined partly by our reflections about the world and other people. Third, the onion self is taken from Ibsen's poetic drama, Peer Gynt. This idea states that an individual is made up of layers, roles and facades but not substance or core. Persons are simply creatures of their own social roles, acting out everyday standard rituals in support of each other's roles.

The vacuum self (B.F. Skinner) comes from the questions of "Who am I?" The answer says, "There is no you." This is the non-self. Essentially this concept states that human beings can be understood without the self.

The chooser (Erik Erikson) is from the existentialist perspective. Everyone has an identity with the essential humanness of choice. Free will is a philosophical gift.

Support for the interpreter comes from recognition of what images we live by. Self-concept supports communication and we are communication specialists! Our self-image is the most powerful factor influencing who we are, what we become, how we behave, and what we achieve in life. Our view of ourselves determines our level of confidence, our ability to assert and our willingness to risk. A healthy self-concept allows us to be our own best coping mechanism in the war against distress. This is support!

A positive self-image supports the professional interpreter. One of three strategies is the "3-D self-talk." Broken down into its components, the formula reads Words=pictures=emotions=action. A second strategy is the process of imaging. While you close your eyes, imagine yourself as successful, positive and confident.

Thirdly, Dr. Anthony Gregoric has developed a theory called the "Gregoric Style." Intended for use in analyzing learning style, this theory has application for self-concept. Dr. Gregoric's term "style" can be substituted for the self-concept. Based on a type of research called phenomenal research, this theory focuses on how people perceive things. In order to know anything, we must perceive it. There is no knowledge without perception. The other facet of this theory observes how people make order from chaos in their environment. Dr. Gregoric developed an instrument called The Style Delineator to measure dominant style characteristics of an adult. An excellent evaluation indicator of self-concept, support can be realized from this instrument because there are no extremes or absolutes. People find themselves on a self-concept range.

Support from physical and emotional health is imperative for building confidence in the interpreter. Dr. Ken Cooper, author of The New Aerobics, has written a book called Lifestyle Wellness. Besides the concepts of balanced diet and sufficient rest, Dr. Cooper states that fitness, coordination, balance and power are essential for a healthy lifestyle.

From the "outside in," support can come to the professional through significant others who help to shape the self-concept. Family, whether negative or positive, has an influence on an individual. The concept of friends can lend support. Convenience chums, work friends, special interest friends, historical friends, good friends and soul mates can give love, care and acceptance to the interpreter.

A relatively new relationship for the interpreter is that of the mentor. This supportive relationship is an undertaking that requires intensity, commitment, common goals, and a lot of dialogue on insights and problem-solving. The mentor is usually an advisor and friend to the protégé (person receiving the mentoring). Initially, the mentor and protégé work out mutual needs and expectations matched to accomplishments.

Groups and organizations can be large-scale support for the interpreter. A professional support group with a common area of interest can meet periodically to learn together and support one another in ongoing professional development. The group stimulates ideas which expand one's thinking, provides intellectual challenges, disseminates new information along with practical help on practicing skills, solving problems and receiving new suggestions. It is within the group that an interpreter can feel less alone, discouragements can be shared, successes appreciated, and confidence and energy renewed. Personal support groups unrelated to the interpreting profession are also a boost to the professional and can aid in crises and self-development. Professional organizations, e.g. RID and CIT, are invaluable for information-sharing and support on a national basis.

Workplaces can be supportive. Professionals often have access and contact with secretarial personnel; and never underestimate the encouragement from janitors when you are working in an office late at night. Colleagues from other disciplines often serve well as good listeners, objective sounding boards for ideas, and for sharing thoughts and feelings. One suggestion is an interpreter forum to discuss remuneration, handling interpreting requests, etc. Let the group decide the topics, with no group decisions on issues, only information-sharing. The meeting can be short; combine the meeting with a relaxing dinner. Keep the group small and voilà! Support!

The question of competition among interpreters has long been discussed. Is it real or perceived? By definition, competition means a rivalry. Specific factors include knowledge, skill, contact and power. As status components, these four areas are implied or explicitly defined by any society, i.e. "interpreter society." The nature and values of the functions are included within the role responsibility the interpreter has to others and vice versa. For example, status is often given to the professional who is skilled in ASL over the skills of a colleague who can "only" transliterate. Albert Ellis' theory on irrational belief system verifies this conclusion. When an interpreter makes a mistake during the task, the feelings and subsequent belief are of an absolute nature. No support can be gained from this!

Interpreters have traditionally thought of themselves as powerless machines, i.e. transmitters of the message, without any real control over a situation. Even the Code of Ethics discourages this concept, as groups or individuals do not readily discuss power as a positive support for professional facilitation. However, support can be obtained from three kinds of power: referent power, expert power and information power.

Referent power is the interpreters' charisma, the force or ability to give confidence in any situation. Consumers feel support from the communications facilitator, Expert power is expertise that no one else has! Information power is access to information that the interpreter can distribute to link people. Interpreter newsletters and speaking engagements can provide consumer awareness.

Mutual support techniques include dialogue on the interpreting process, areas of power, active listening to mutual concerns. An often neglected area is an old friend, the compliment. Alexander Pope, an 18th century literary critic, complained that a contemporary critic of his "damned him with faint praise." Actually termed a litotes, it is an avoidance of giving feedback to a person. When asked for critique, a litotes response might be, "That wasn't a bad interpreting job...." Nothing is really the matter with the performance but no constructive validation is given either. Actually, praise implies that you want to produce some behavior modification. Praise can be used as a bribe like a handful of verbal M&M's. It has control connection.

A genuine, motiveless recognition of another person is called a validation. It consists of a spontaneous feeling of respect and love for the others' beauty and/or spirit of life. When an interpreter appears in need of a validation, give it! A real validation must be communicated to the other if "steel cable" relationships are to be built. Build validation patterns, including affirmations (statements of dedication), encouragements and the non-verbal compliment, the hug.

Written expressions of validation come in the form of "fuzzygrams" and validation envelopes. A fuzzygram is a short note of affirmation or encouragement. A validation envelope is an envelope in which to deposit written compliments. This is an excellent idea for a week-long workshop! Each workshop participant receives an envelope at the beginning of the session. The envelopes are posted on a bulletin board in the meeting room. Each morning, participants stuff the envelopes with an expression of validation. They may take on the following form: You are lovable and capable because... I've noticed something wonderful about you. It's so easy to see good things in you. Here's one.... Written expressions of support often come at the precise moment when needed.

Mutual acceptance is a foundation for respect and a prerequisite for ongoing support for hard-working interpreters.

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## Equipment and Activities in an Interpreter Training Lab

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North Central Technical Institute

The concept of a fully equipped, well managed Language Lab is a valuable asset to an interpreter training program. Varied activities to develop specific skills can be more individually utilized with this process. The North Central Technical Institute in Wausau, Wisconsin has such a training lab for its Educational Interpreter Technician Program. The purpose here is to share that information with other programs designing labs, and exchange information to improve the quality of Interpreter Training.

The North Central Technical Institute established its Educational Interpreter Technician Program in the Fall of 1975. The graduates from this two-year program receive an Associate Degree, and the majority have accepted positions as Interpreter-Tutors in school systems from the elementary level through the post-secondary level. The main thrust of this program is interpreting in education, although it does not preclude individuals from accepting jobs in other fields.

### Floor Plan

In October, 1980, the news was released about a new training center for people with hearing and visual handicaps to be built at NCTL. The facility would also house the interpreter training program. This was a perfect opportunity to design a model Language Lab to fit current and future needs.

Lighting was carefully considered for the various tasks to be performed within the lab. Fluorescent lighting on four separate switches was installed to insure clear

recordings of video tapes. Incandescent lighting on dimmer switches was added to allow us to decrease glare while watching video tapes. There were no exterior windows installed in this room.

A considerable amount of equipment would be used in a relatively small room, so the number of electrical outlets was tripled over classroom code requirements. In addition, "portable" outlet poles were installed which can be placed anywhere inside the room. This eliminated the safety hazards from cords running along the floor.

The acoustics of the entire building were critical, and this carried through with the Language Lab. Sound insulation within the walls was extremely important and carpeting was installed on the floor to minimize extraneous noise.

The Lab measures 20x24 feet, and one wall is movable to allow for expansion of space. Flexibility of floor area is essential; therefore, stackable chairs are used and all equipment is permanently mounted on carts.

### Equipment

Audio-visual equipment needs had to be analyzed carefully to suit the demands of a productive Interpreter Training Language Lab. Many things were considered, among them the needs for expressive and receptive skill development, ratio of students to equipment, ease of operation, dependability, cost, and expansion capabilities.

Existing labs were researched, including those used for foreign language learning, shorthand instruction and auto-tutorial work. Interpreter Training Programs throughout the United States were also contacted for recommendations.

The Language Lab at NCTI has been in use now for two years. It seemed it was the little things that make a lab run smoothly. All the equipment was permanently mounted on movable carts. The height and angle of the TV monitors were varied depending on whether they were to be used for activities performed standing or sitting. Master switches were installed on the carts so that one flick would turn on all the equipment on that cart.

All of this was done to insure ease of use for students having no prior experience in the handling of this equipment. Also installed was an intercom system connected with the TV studio for those times when technical assistance was needed.

With all of this expensive equipment, appropriate handling was emphasized and a strict maintenance schedule followed.

Here the equipment is listed by activity in NCTI's Language Lab. (Note: these quotes reflect 1981 prices.)

## I. Audio Console

### A. Equipment

1. P/H Electronics Moni-Com III  
Two Units @ \$3,797.00                      \$7,594.00
2. P/H Electronics Active  
Headset for Instructor  
Use  
One Unit @ \$59.95                              \$ 59.95
3. P/H Electronics Trans/  
Ceiver Wireless Receiver  
Headsets  
Twelve Units @ \$279.50                      \$3,354.00
4. Loop Antenna  
Three area loops; price  
included with Moni-Com III

### B. Features

1. Individualized skill  
development
2. Flexibility
3. Ease of monitoring a  
number of students
4. Private communication  
between instructor and  
student

5. Mobility

6. Comfort

II. Video Playback Equipment

A. Equipment

1. Sony Beta-Max II Video  
Cassette Recorder

Three units @ \$905.00 \$2,715.00

2. Zenith 19-inch color  
TV receivers

Three units @ \$325.00 \$ 975.00

B. Features

1. Rapid control buttons

2. Maintains picture when  
fast forwarding and  
rewinding

III. Video Recording Equipment

A. Equipment

1. Hitachi Color TV Cameras

Three units @ \$1,095.00 \$3,285.00

2. Sony Beta-Max II Video  
Cassette Recorders

Three units @ \$905.00 \$2,715.00

3. Panasonic 9-inch Color  
TV Monitors

Three units @ \$369.00 \$1,107.00

- 4. Audiotronics Cassette  
Tape Recorder  
Three units @ \$149.95                   \$ 449.85
- 5. Telex Headphones  
Three units @ \$9.70                       \$ 29.10

B. Features

- 1. No extra lighting  
required
- 2. Clarity of recording
- 3. Rapid control buttons
- 4. Maintains pictures when  
fast forwarding and  
rewinding

IV. Miscellaneous Equipment

A. Carts

- 1. Audio Console  
One unit @ \$139.00                       \$ 139.00
- 2. Video Playback  
Three units @ \$149.00                   \$ 447.00
- 3. Video Recorder  
Three units @ \$129.00                   \$ 387.00

B. Audio/Video Tape Storage

- One unit @ \$659.00                       \$ 659.00

C. File Cabinets

- Two units @ \$156.00                      \$ 156.00

## Activities

Activities done within the Language Lab are largely determined by the instructor's objectives. Student participation desired and available materials are also considered. The choice of activities is limited only by the instructor's imagination. New techniques are constantly added to those already proven successful.

The audio console can be used for individual or group work utilizing the multiple channels. Development of sign interpreting and transliterating skills are accomplished with audio tapes, ranging from words, sentences, stories, songs, and lectures.

Video playback equipment is used for activities following the natural progression of voice interpreting skills- Recognition and copying skills are developed first. Receptive comprehension activities are worked on daily and checked through verbal or written summaries. Voice interpreting is improved by group, back-up, and individual practice. A voice recording is made to provide the student with an accurate evaluation tool.

The video recording equipment is used for sign interpreting and transliterating. Self-assessment and instructor evaluation provide valuable feedback. Portions of tape are saved throughout the two-year training to enable the student to recognize improvements in skills. Equipment is also used for practicum activities including ethics, role plays, mock interviews, and in-service presentations.

A seven-minute video tape demonstrating the Language Lab in progress helps visualize how the floor plan, equipment, and activities tie together for a smooth running Language Lab.

## Creative Problem Solving

Karen Scheibe  
St. Paul Technical Vocational Institute

*7 Listen and forget  
7 Read and understand  
1 See and remember  
1 Do and I learn*

*Oriental Proverb*

Although problem solving isn't a revolutionary concept, creative problem solving may produce dramatic effects. The purposes of this workshop were twofold: (1) to introduce principles and innovative strategies for solving problems; and (2) to act as a catalyst in the discussion of problems in interpreter training. The workshop format consisted of three parts: first, a lecture followed by group response; second, the application of creative problem solving; and third, the development and evaluation of suggested solutions.

### Steps for Creative Problem Solving

To solve problems effectively necessitates the understanding and use of four steps: (1) assessment of the problem; (2) recognition of areas needing change (3) analysis of group dynamics; and (4) application of creative problem solving.

#### 1. Assessment of the Problem

To understand the problem, begin with key questions. Where are we in relation to where we want to be? What is our definition of a problem? Do we actually

have a problem? How much time is necessary to resolve it? What information-gathering is required?

A "problem" can originate from a successful activity one wants to improve. Perhaps a new goal is desired. The "problem" enters when an obstacle prevents that goal. Without a goal, there is no problem. A goal lacking obstacles involves no problem either. Your creativity, a crucial element in the process, will determine the pathways you develop to reach your goal.

## 2. Recognition of Areas Needing Change

Change is inevitable. Today's competitive and progressive society requires we constantly pursue avenues for improvement. This creates a challenge for some and disgruntlement for others. People frequently resist the manner in which a change is announced -- rather than the change itself. So you must anticipate individual and group reactions before any announcements.

Examine personal attitudes regarding change. Resistance is often manifested through conformity, habits and ready-made excuses. From early childhood we learn we must always be "right" -- that is, comply with the status quo. The person who makes a sincere effort and fails is often criticized, so we refuse risks to avoid judgment. We also tend to feel overly comfortable in our present position and allow years of habit to gain control. When did you last experience a "first"? For many, 'firsts' never occur because of ready-made reasons that they "can't work." Figure 1 lists twenty typical excuses for not creating change.

If change is to happen, priorities must be restructured. Sufficient interest, time, self-confidence and freedom from other responsibilities must exist. If any are lacking, an incomplete and premature commitment to an ineffective solution will result.

1. We tried that before.
2. Our place is different.
3. That's not my job.
4. That's beyond our responsibility.
5. We're all too busy to do that.
6. We don't have the time.
7. We've never done it before.
8. We don't have the authority.
9. That's not our problem.
10. Why change it; it's still working out okay.
11. I don't like the idea.
12. You're right, but...
13. Let's give it more thought.
14. It's never been tried before.
15. Let's shelve it for the time being.
16. What you are really saying is...
17. Maybe that will work for you, but not for me.
18. It won't work here.
19. That won't work.
20. It's always been done this way.

Figure 1

Excuses for a Closed Mind  
(Adapted from Successful Middle Management)

### 3. Analysis of Group Dynamics

Developing an awareness of group dynamics will enhance an individual's ability to work through the creative problem solving process. A group is composed of people with varying skills, personal needs, and motivations. The extent of contributions to the group will be determined by the climate of the group. During problem solving activities, don't aim for the pipe dream of one-mindedness. Instead, strive for the respect and opinions of the group by accepting their differences and blending those differences into effective team action. Draw on their various experiences, expertise, creativity, and viewpoints. Individuals encouraged to contribute their unique input tend to commit themselves more deeply to the solution of problems.

There are obstacles when working in groups. Try to anticipate potential problems and plan steps to remedy them. For example, how will the group handle pressures to conform? What will you do about the individual who dominates discussions? Do you have a solution for inactive members? What will you do if leadership is lacking?

The Communication Model (Figure 2) more clearly demonstrates the influences in group problem solving.

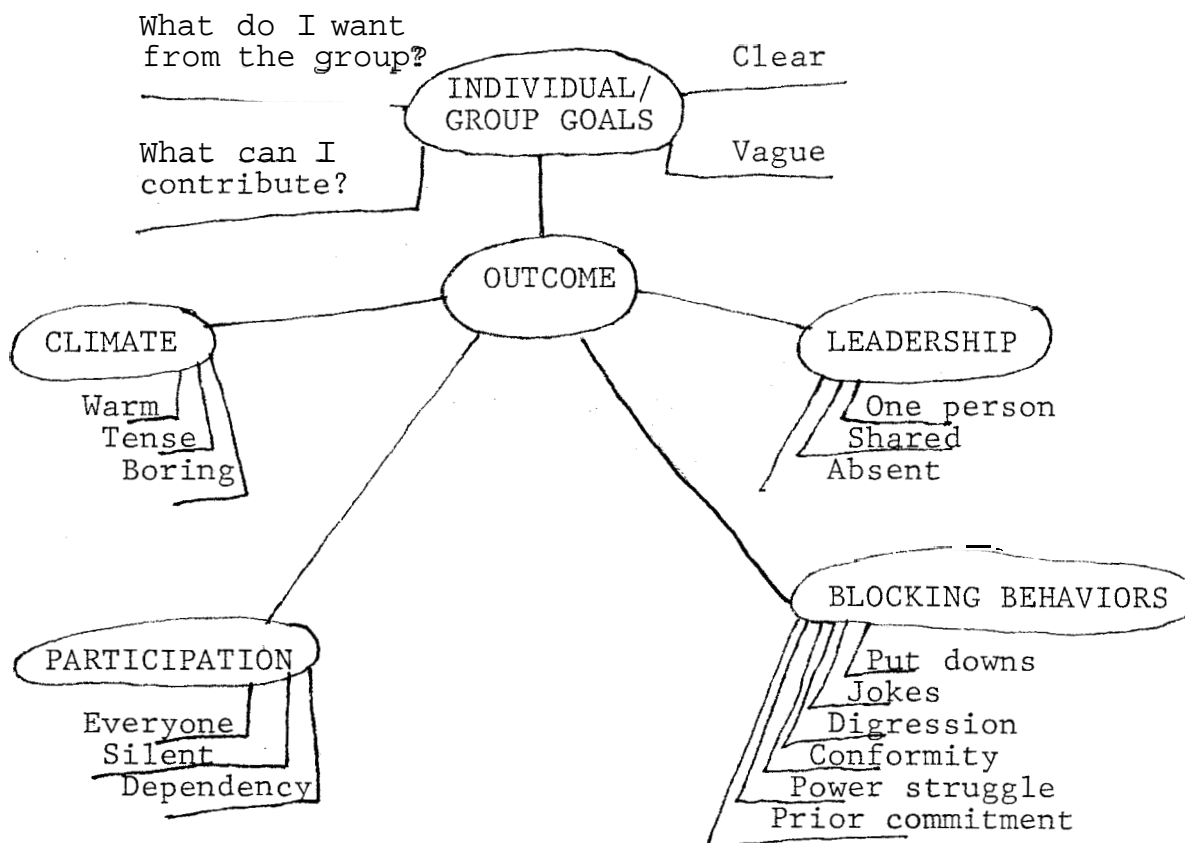


Figure 2  
Communication Model

#### 4. Application of Creative Problem Solving

Implementing the creative problem solving model (see Figure 3) will propel you toward your goals. In addition to knowledge and good judgment, this process demands, most importantly, creativity.

Most of us do not utilize our innate creative potential. Why? We feel uncreative. But pull out that child from years gone by and you will find creative thinking and behavior. You called Jello "window cake," you built colossal marble mazes, and you set up your own lemonade stand business. You captured the essence of creativity, unhindered by peer pressure or other outside influences. That "forgotten" you is still there, smothered under layers of inhibiting habits and barriers, there, ready to again turn misfortunes into challenges, defeat into victory. Peel away the layers of that social facade and, little by little, you will unleash the creative potential that can take control of your life (see Appendix).

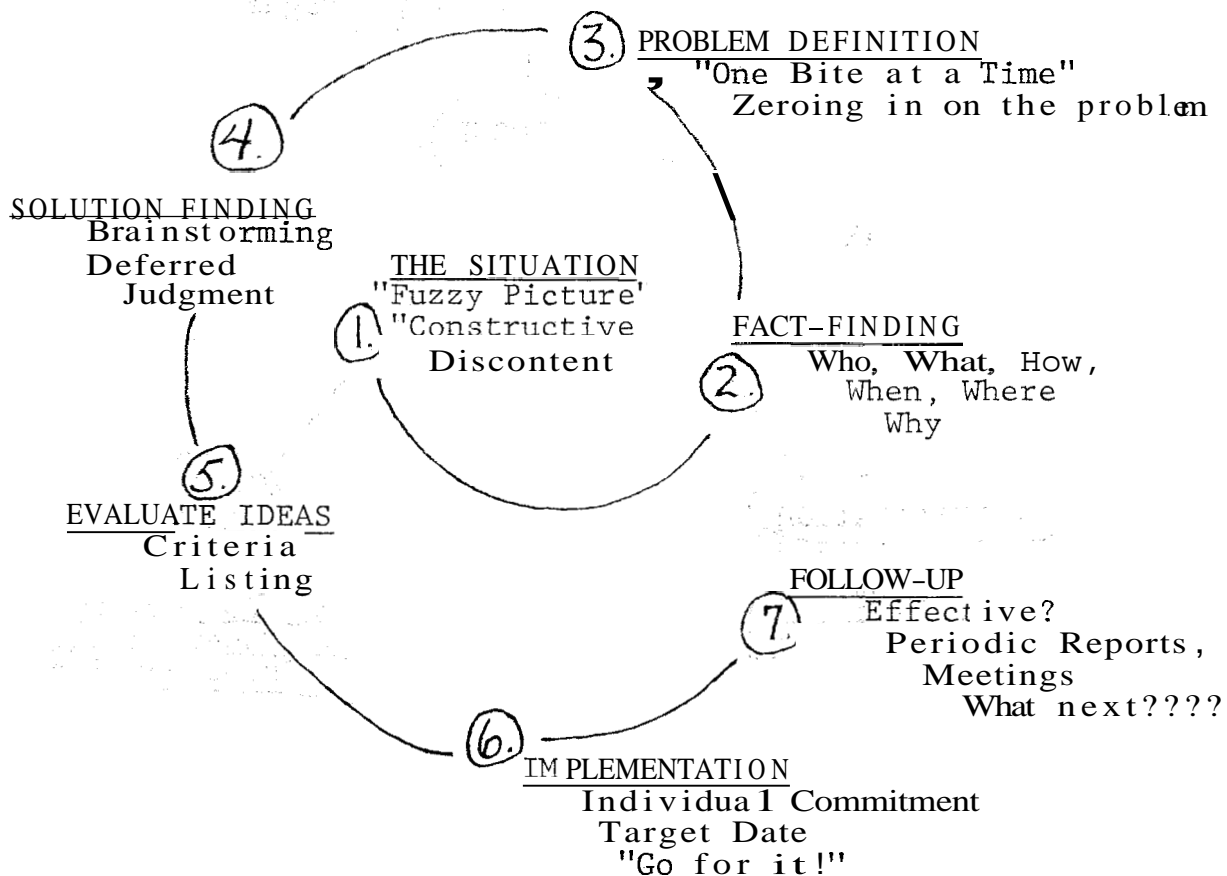


Figure 3

#### Creative Problem Solving Model - A Repeatable Process

## 5. Peeling: the Lavers

If we accept the notion that we are not creative, we probably will contribute nothing! The truly creative person says that "anything is possible." Peel away the layers of habit and inhibition by practicing the following:

1. Develop and maintain a curious attitude and encourage curiosity in others. Recapture the world of a very small child and propose new questions every day. Observe things around you and notice even the smallest change. Look for ways to improve an existing satisfactory situation.
2. Approach tasks objectively, considering both sides. Foster open-mindedness in yourself and others. Don't "put down" ideas; instead, build on them and learn from them. Defer judgment, let ideas flow.
3. Encourage self-confidence. Creativity is stifled when frightened or insecure. Many people have been conditioned to expect criticism, so they tend to avoid offering a new or radical idea.
4. Become aware of risk avoidance. Risk is involved by the person offering a new idea and also by the person who will be affected by the idea. A creative atmosphere requires that a person be able to present ideas without critical judgment. All ideas are not necessarily good ones, but each idea should be considered.
5. Be persistent, it will pay off! Remember, as a child you never gave up until you got what you wanted. If one solution doesn't work, look for another.
6. Provide recognition for creativity. Acknowledge and recognize creative results. Individuals may have to provide incentives for their own creative efforts by establishing rewards.
7. Swap ideas with others. Participate in the giving and receiving of ideas. You will develop a large reserve of raw materials for new ideas and a backlog of usable solutions.

8. Jot down ideas. Keep a pad and pencil handy, so good ones can't slip away.
9. Allow time to fantasize and daydream. When you've worked on a problem for a long period of time or reached an impasse, relax and let your subconscious take over.
10. Vary your routine. Recognize your habits. Most creative solutions require change, a break with the familiar. There is a danger that a new idea will be rejected without trial because they challenge traditional thoughts and actions.
11. Develop the ability to visualize the problem. A common technique to generate ideas is to form mental images of the subject or problem. Block out all verbal thoughts and concentrate on the mental picture.
12. Establish goals. Goals kindle our creative thinking. Knowing what we want to accomplish enables-us to direct the flow of our efforts.
13. Get started! Act on your ideas. One of the best ways to reinforce the habit of creative thinking is to see your idea realized.

## APPENDIX

### STEP ONE: THE SITUATION - SELECTING AREAS FOR IMPROVEMENT

Begin by asking key questions to determine where you are now (your present situation) and where you want to be (your goal). Remember, a problem is when you have a goal and there is an obstacle that prevents you from achieving it.

Activities to help you determine your present situation:

1. "Bug Listing" -- this is an individual brainstorming activity. List as quickly and as many situations as possible that bother you. No judgment, please, if it is a valid complaint or not!
2. Diagnostic Window
3. The Perfect Environment -- we can never achieve this but we can dream!
4. Listing: In my area of responsibility, I can --  
    Improve:  
    Reduce/Eliminate:  
    Create:

### STEP TWO: FACT-FINDING -- ANALYZING THE SITUATION

Fact-finding is a questioning process (who, what, when, where, why, and how) that will help you gather the necessary data regarding your situation. Be specific as possible. Facts will help you view the situations from different aspects. You may discover several sub-problems; list them all!

# DIAGNOSTIC WINDOW

Things that are not working

Things that are working

**Amenable to change**

**Not amenable to change**

<p>1. <b>Identify the problem</b></p> <p>2. <b>Identify the causes</b></p> <p>3. <b>Identify the solutions</b></p> <p>4. <b>Implement the solutions</b></p>	<p>1. <b>Identify the problem</b></p> <p>2. <b>Identify the causes</b></p> <p>3. <b>Identify the solutions</b></p> <p>4. <b>Implement the solutions</b></p>

From Steven Ruma, "A Diagnostic Model for Organizational Change," in *Social Change*, 1974, 4(4), pp. 3-5. Re-produced by special permission of NTL Institute for Applied Behavioral Science.

### STEP THREE: PROBLEM DEFINITIONS

After analyzing your facts, you may find more than one problem or area for improvement. Your negative facts will be problems or sub-problems. List them all by:

- stating the problems in question form, i.e., "In what ways might we..."
- always keeping in mind what you want to accomplish.

Select the problem that will address the greatest number of negative facts. It is important to limit the problem so it becomes manageable.

### STEP FOUR: SOLUTION FINDING -- BRAINSTORMING

You should now begin to list all the possible solutions to the problem. Remember the rules for brainstorming! Anything goes! The wilder the ideas the better. The more ideas the better. Combine and improve as you go. Keep an open mind and defer all judgment. This is not the time to evaluate and select appropriate solutions. Select a chairperson to enforce the brainstorming rules and a secretary to record all ideas.

### STEP FIVE: EVALUATING THE IDEAS

The real test for judging and evaluating ideas is to set up some form of criteria, the standards by which an idea can be judged. Idea evaluation is essential in the problem solving process. It is the means whereby the best solutions to a problem are identified and prioritized.

Sample criteria:

- The solution should be inexpensive.
- agreed upon by all the group members.
- implemented as soon as possible.

Steps in evaluating solutions:

1. List ideas on a sheet. Do not list obviously "silly" or impossible ideas. Group ideas according to similarity.
2. Select or determine the criteria you will use to evaluate all ideas.
3. Circle the ideas that offer the best potential for solution to the problem.
4. Evaluate all ideas with a rating, such as: good/poor  
4=Excellent, 3=Good,  
2=Fair, 1=Poor
5. Make a judgment regarding each idea (based on overall rating) and mark the idea for implementation as "decision."

Sample Criteria and Evaluation Lists: Yardsticks to help determine the best solution.

1. Appropriateness: Is the idea acceptable and compatible with the situation, with other organizational goals or activities?
2. Adequacy: Will the idea make enough of a difference to warrant its use?
3. Effectiveness: Will the idea bring about the desired end results?
4. Efficiency: Will the cost of implementing the idea, in terms of resources, be more than the benefits gained?
5. Side Effects: Will implementing the idea cause other problems?

Other:

1. Is it the right time or will the conditions which exist support the idea?
2. Will it improve quality?
3. Will it result in a more efficient use *of* manpower?
4. Does it improve methods of operation and/or maintenance?
5. Does it cut down on waste or conserve materials?
6. Does it eliminate unnecessary work?
7. Does it reduce cost?
8. Will it improve working conditions?
9. Does it have a wide range of applications?
10. Can it be varied in several ways to provide selection choice?
11. What are its chances *of* being accepted?

Appro- priate	Ade- quacy	Effec- tiveness	Effi- ciency	Side Effects
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Ideas  
**or**  
Solution

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From Edwards, 1980.

1. How did you go about arriving at consensus and a decision?
2. Is each of you satisfied with your group ranking?
3. ~~When~~ was the group most comfortable? Were there difficult times in making the decision?
4. Did leadership emerge? What style? Was the leadership helpful? How many participated in making the decisions?
5. Did each member listen to each member?
6. What did you learn about how you make decisions?

From: Techniques for Organizational Effectiveness

## STEP SIX: IMPLEMENTATION

This is the most important step in the process. In building your plan, you must be thorough. You have your solution, now you must consider how you will implement it and when it will be accomplished. Again, incorporate the six basic question words -- who, why, what, how, where and when.

State the Idea to be Implemented:

Then use a checklist (sample question below):

### Who?

Who might be involved?  
Who might have special talents or resources?  
Whom might I need to convince of the idea's value?

### Why?

Why might they or you willingly lend their support?  
Why will this be effective?  
Why is this an opportunity and a challenge?

### What?

What special strengths, capabilities, or resources might they contribute?  
What are the necessary resources that will help this succeed?  
What new changes does this idea pose?

### How?

How might you translate your ideas into practice?  
How might you insure its effectiveness?  
How might you pre-test the idea?

Where?

Where might you begin for maximum, quick, visible progress?

Where will you get the support for the idea?

When?

WHEN MIGHT THE IDEA BEGIN? COMPLETED?

When should we meet for follow-up?

GOAL:

Objectives	Action Strategies	Who will take lead? Others who will work	Target Date	Anticipated Outcomes

From: Techniques for Organizational Effectiveness

STEP SEVEN: FOLLOW-UP -- MEASURING THE EFFECTIVENESS  
OF YOUR PLAN

Every plan that is implemented must have follow-up. Periodic feedback will tell you if the plan is working; if not, it will help you make the necessary adjustments. Follow-up might take one of the following forms:

- Periodic Reports
- Periodic Meetings
- Personal checks on a regular basis.

Evaluation of Group Process in Offering Solutions

Did your group:

1. Clearly state the problem? Often, groups are doomed to failure when they inadequately define the nature of their problem.
2. Get the needed information? Great emphasis must be placed on fact-finding in order to solve a problem effectively.
3. Demonstrate poor communication within the group? Poor communication makes it difficult to implement any action that requires coordination of efforts among group members.
4. Prematurely accept strategies or choices? For most people, ideas are fragile creatures and during the pooling of ideas should receive support. A tendency to readily accept the ideas of those strong-willed individuals should be avoided.
5. Demonstrate a supportive, trusting, cooperative atmosphere? If not, why and how did it become critical, evaluative, and competitive?
6. Tend to exert a pressure to conform?
7. Lack inquiry and problem solving skill?
8. Show inadequate motivation? Any problem solving group must have the motivation to solve its problems. Members who leave work to others clearly lack motivation. If members are not motivated, it is the

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responsibility of the group to persuade them into seeing the importance of the problem and the necessity for seeking a solution.

Each of the statements below refers to a different aspect of group climate in discussion. In one of the spaces at the right of each statement, place a check mark to indicate your best estimate of that aspect of climate.

ASPECTS OF GROUP CLIMATE	Superior	Average	Poor	Unsatisfactory
1. <u>Atmosphere</u> : pleasant, friendly; new members readily involved.				
2. <u>Goals understood</u> : purpose is defined and kept in mind throughout.				
3. <u>Involvement</u> : members are eager to participate and do so.				
4. <u>Security</u> : members feel safe in speaking; neither ideas nor people are ridiculed.				
5. <u>Communication</u> : remarks seem addressed to everyone; chairman or participants do not talk only to a chosen few.				
6. <u>Flexibility</u> : group adjusts to changing needs.				
7. <u>Productivity</u> : members keep at job, produce effectively.				

ASPECTS OF GROUP CLIMATE	Superior	Average	Poor	Unsatisfactory
8. <u>Cooperativeness</u> : members contribute to the best of their ability; there is little fighting for status or personal goals.				
9. <u>Objectivity</u> : members are critical of prejudice and avoid it; seek the best solutions to a problem.				
10. <u>Integrativeness</u> : group utilizes resources of all rather than relying on a few.				

From: Techniques for Organizational Effectiveness

1. Atmosphere

- a. Was the general atmosphere of the group cooperative or competitive, friendly or hostile?
- b. Did the atmosphere vary from time to time?

2. Participation

- a. Who participated most, least, average?
- b. Was their participation helpful, not helpful?
- c. Why did they participate in that way?
- d. What effect did that kind of participation have on the group?

3. Interest and Unity

- a. Was the general interest high, low?
- b. Did the interest lag at times? Was this due to lack of information, understanding or stimulation?
- c. To what extent did the group feel united by a common purpose? Were there factors that blocked progress? What were they?

FROM: Techniques for Organizational Effectiveness

## REFERENCES

Materials from the following sources were used and/or adapted for the purpose of this workshop. The problem-solving steps were taken from Successful Middle Management workbook, with revisions and additions.

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