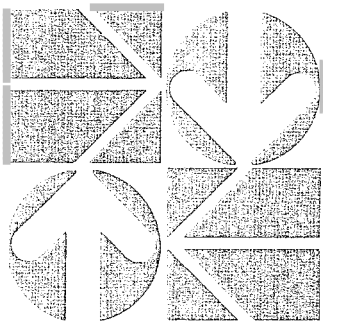

CONFERENCE OF
INTERPRETER
TRAINERS

NEW DIMENSIONS IN INTERPRETER EDUCATION: CURRICULUM & INSTRUCTION

November 6-10, 1986

Sixth National Convention Chevy Chase, Md.

CHEVY CHASE, MARYLAND **1986**

Conference of Interpreter Trainers Sixth National Convention

NEW DIMENSIONS IN INTERPRETER EDUCATION: CURRICULUM AND INSTRUCTION

November 6 - 10, 1986
Co-Sponsors:
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Proceedings of the
Sixth National Convention

NEW DIMENSIONS IN INTERPRETER EDUCATION: CURRICULUM AND INSTRUCTION

Edited by Marina L. McIntire

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EDITOR'S FOREWORD

As always is the case with the Conference of Interpreter Trainers, many people have worked together to make this project a success. The Sixth National Convention of CIT was chaired by Gary **E. Mowl** and the program was handled by Bill Isham (Chair), Charlotte **Baker-**Shenk, and **JoAnn** Shopbell. All of these people worked extraordinarily hard to arrange for a most excellent convention under the inspiring leadership of Jan Kanda, now immediate past President of CIT.

Several other people made major contributions to the success of the Convention. Without being able to list them all, it is perhaps unfair to include even a few. Still, we feel the duty to salute once more some of the people who contributed so much: Alan Atwood, Betty Colonomos, Phyllis Wilcox, Karen Scheibe, Nancy **DeKorte**, all the speakers, all the interpreters, all **of** the student **representatives**, and the CIT Board. We particularly thank Don **Roose** (Executive Director) and the national office of the Registry of Interpreters for the Deaf for their warmth, hospitality, and for the use of their computer facilities.

It has been our pleasure once again to edit the Proceedings of a CIT National Convention. Every time we do this, we learn something new. We believe that this volume makes another contribution towards improved education for interpreters and therefore improved services to all deaf, hearing-impaired, and hearing consumers of interpretation services. The standard for the field of educating new interpreters continues to rise. We as a field have come a very long way indeed, and this Proceedings marks yet another stride forward.

TABLE OF CONTENTS

INVITED PAPERS:

Roger Shuy
A sociolinguistic view of interpreter education 1

Dennis R. Cokely
The morning after the night before: Thoughts on curriculum content and sequencing 9

Jenna Cassell
Auditory memory and lag time 15

Eve Adelman West
Auditory memory and lag time: Materials review 23

Rebecca Robinson
Visual memory and lag time 33

Jeanne M. Wells
Visual memory and lag time: Materials review 47

Marie J. Philip (W. P. Isham, translator)
Comparative deaf and hearing cultures 55

Anna Maria Rinaldi (S. Fortuna, translator)
Comparative cultures: Materials review 63

Laurie Swabey
Cloze skills and comprehension 69

Anna Witter-Merithew
Text analysis 77

Susan Arneson
Cloze skills and text analysis: Materials review 83

FREE PAPERS:

Alan Atwood
Clinical supervision as a method of providing behavioral feedback to sign language interpreters and students of interpreting 87

Linda Siple
The practicum experience: Curriculum, teaching strategies, and evaluation 95

Jeff Davis
Team interpreting as an approach to the supervision of practicum students 111

Jack Hoza
Pulling it all together: Activity ideas for comparative language study — ASL and English 117

R. A. Hernandez
New ideas on teaching fingerspelling 121

Sandra Gish
"I understood all the words — but I missed the point": A goal-to-detail/detail-to-goal strategy for text analysis 125

Cynthia B. Roy
Evaluating performance: An interpreted lecture 139

A SOCIOLINGUISTIC VIEW OF INTERPRETER EDUCATION

Roger Shuy
Georgetown University

When my sons were adolescents, they had certain chores to do around the house. Some were easy; some were hard. Lacking the wisdom which comes only after one's children have passed through adolescence (and never during it), I often gave them a list of several tasks that had to be accomplished. Invariably, and not surprisingly, they managed to do the easy tasks first and deferred the harder ones as long as possible. To do so seems to be human. It is most certainly typically adolescent. Academic fields are not really different from children in this task-deferral practice. We often attack the easy tasks first, and put off the hard ones until, one day, there is a time of reckoning: the tough job cannot be put off any longer and we have to face the music.

As a field of study, interpretation is, as we all know, still in its beginnings. Perhaps it, like human beings, cannot yet be expected to be as developed as it will be in adulthood. My own field, linguistics, is only slightly older, perhaps an early adolescent, and my specializations — sociolinguistics and discourse analysis — are about the same age as interpretation. We, too, are trying to build a curriculum for training others, having focussed for the past few years on what it is that sociolinguists actually do. This process is a healthy one. We first have to find out what we are doing before we can tell others how to learn it. I applaud interpretation for following this procedure and I sympathize greatly with you as you now forge ahead into developing further your training curriculum.

What I talk about in this paper is suggestive, rather than comprehensive. It comes from the experience of having traveled a similar path to yours in recent years and having faced similar problems to those you are facing today. Although interpretation is not my chosen field of study, I have been brought close to it through many of my graduate students at Georgetown, who have taught me much through their research, their dissertations, and their general work in the area of ASL and of deaf education. It is my hope that this shared frame of reference will strike some familiar chords, and that out of this, some insights may emerge.

My own field of linguistics did exactly what my sons did: it tackled the easy jobs before the hard ones. It dealt with the smallest and easiest to handle units of language, phonology and morphology, before it even attempted a comprehensive study of syntax. The study of meaning was largely ignored for several decades, emerging only recently to any visible extent. Linguists also have felt it necessary to study language in a kind of laboratory isolation — devoid of context — simply because it was easier that way. When tasks are complex, linguists reasoned, reduce them to their component parts and study them one at a time. The results of such an approach have been mixed. We know quite a bit about how a native speaker in isolation from any real life context, can produce sounds, words and sentences. But we now are only beginning to understand how these units actually are used in real life conversation. To this day, all grammars of English are grammars of monologues, not dialogues. They are grammars of norms, not variability. An old adage in linguistics says that all grammars leak. Perhaps it would be more accurate to say that all grammars lie.

This is not to say that linguistics has made no progress at all. In the seventies, a rebellion against reductionist, isolative, normative language study emerged under the label of sociolinguistics — the effort to account for both the linguistic and the non-linguistic effects on language. The focus shifted from small aspects of language viewed in isolation to the larger aspects of language viewed in real-life settings and contexts. In essence, sociolinguistics moved from a reductionist to a constructivist approach.

This contrast between reductionist and constructivist is extremely important, both for linguistics and for interpreter education. It is an issue which is crucial in all fields of education, in fact, for it represents two totally different perspectives on learning. The reductionist view claims that things

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are best learned by breaking down the subject into small pieces, then gradually letting the learner put it all back together again. The constructivist view, on the other hand, attempts to keep the subject together, or whole (thus holistic), and permits the learner to see a broad spectrum while acquiring the subject.

The reductionist view is useful if you wish to have total control over the learners, giving them precise pieces of knowledge in a precise sequence. It works if we know for sure that the subject can indeed be learned best in the pieces and sequence we have determined. It does not work if different learners learn in different ways or if the sequence we set up is not correct or appropriate.

The controversy over reductionist learning is nowhere more visible today than in teaching children how to read, The reductionists argue for a sequenced letter-sound correspondence approach, without evidence that the selected sequence is the correct one and in spite of the fact that most children have already accomplished a phenomenal learning task — speaking their native language — in a non-reductionist fashion. Constructivist advocates say that learning to read is a meaning-based activity, not a letter-sound correspondence one. They argue that when children construct meaning from the written words, they are reading. This controversy has not been settled, but what is healthy about the constructivist view is that the focus is on the broad context, not on the minute pieces removed from context. To continue the analogy to learning one's native language, it is hard to imagine small children getting all the sounds lined up, then all the morphemes, then the words, and finally the sentences. Long before the phonology is learned, words and meaning come spewing forth.

I have taken this long diversion from both sociolinguistics and interpreter education to make the point that both of our fields depend heavily on meaning, context, and setting. Interpreters construct meaning as they interpret the other channel. Even if it were possible simply to convey the input meaning, the product would be unacceptable because the two languages simply do not work the same way. It is precisely this focus on meaning, context, setting, and variability that characterizes sociolinguistics, and distinguishes it from the kind of linguistics that pretends that language is used in the same way, regardless of the age, sex, race, status, or role of the speaker, and regardless of the setting or context of the communication.

At this point, it should be rather clear that the socio[redacted]guistic view of interpreter education, if it is to be realistic, accurate, helpful and meaningful, consider more than the forms of the languages used in the interpretation process. It is, of course, very important to know these languages (say English and ASL), but knowing them is only the first step in a complex process. One can "know" a language, for example, but not really know how to use it. What is called language teaching in many classrooms, in fact, can be characterized as "knowing about" a language, rather than knowing it. And there is even another type of knowing that comes after knowing the language: this level is knowing what you know when you know a language. We can call it "meta-knowledge." To clarify these four types of knowledge about language, consider the following figure (Figure 1):

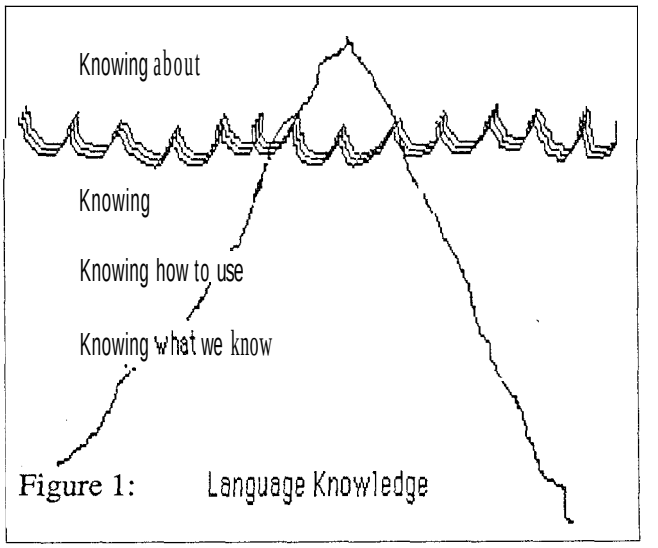

Figure 1: Language Knowledge

Figure 1 is the familiar iceberg model of language. The iceberg is helpful because part of it is visible above the waterline, but most of it is beneath the surface. That which is above the water is the least significant aspect of an iceberg. That which is not visible — the part under the water — can sink a ship. In the same way, what is "above the waterline" is the least significant aspect of language. We may know that there are seven classes of strong verbs in a language ("knowing about"), but still not know the language. We may "know" the language in our heads, have the grammar and phonology down pat, but be unable to use the language to get things done — things such as complaining, negotiating, advising, warning, promising, denying, agreeing, and many other important speech acts. Knowing what we know about language and how to use it to get things done is a deep level that most people do not need. In fact, only those

who try to teach others even seem to get to this level of meta-cognition in any large sense.

As you move toward further development of your curriculum, in interpreter training, I contrast these four types of knowledge for two reasons. For one thing, it provides a sort of menu for you to choose from. What do you really want your emerging interpreters to know? You may devise tests for them to determine what they know about both English and ASL, but this will not tell you much about how good they are as interpreters. **Or,** you may develop tests to determine what they know, but this does not guarantee that they can make use of what they know in interpretation. **Or,** you may devise tests to determine how well they know how to use the two languages to get things done, but this will not inform you about whether they can articulate what it is they are doing — either as they do it or after they have done it.

The second reason I make this contrast of four types of knowing is more for ourselves. It is certainly less important for interpreter trainees to have meta-cognitive knowledge of what they are doing than it is for interpreter educators to have such knowledge. Without it, you cannot meaningfully construct a curriculum. Those who teach have the ultimate responsibility of knowledge — that of knowing what they know. The extent to which such knowledge is required of one's students depends on our level of expectations. Interpreter education specialists might decide that just getting interpreters to know how to use the two languages is enough. We certainly cannot tolerate less than this. We cannot accept merely knowing the languages or, worse still, only knowing about them.

As we sociolinguists **try** to develop our curriculum for our graduate students, we face exactly the same problems. The ultimate test of "knowing" sociolinguistics is knowing how to use it to get things done. Thus, we require the doctoral dissertation on an original topic, with newly collected data, where simply "knowing" or "knowing about" is not enough. We then force the dissertation writers to defend their work, where we probe to find whether or not they know what they say they know or what they seem to know.

The parallels between sociolinguistic and interpreter education go much deeper, however, even in guiding principles and content. Both fields deal with real life, actually used language, rather than with abstract concepts. Because of our previously noted tendency to tackle the easiest tasks first, much of what we know about language is decontextualized. It was simpler to begin that way. But once we began examining context carefully, we begin to see a wide range of variability in language use that, to this day, escapes most grammar books. Likewise, much of the established canon in linguistics has either isolated itself to knowledge about individual macro-cultures or it has glossed over the micro-cultural differences, as though these did not even exist. Finally, linguistics, like most disciplines, has sought polar norms, yes vs. no, true vs. false, good vs. bad. In truth, language exists on various levels of continua, smearing gradually into each other, rather than carefully setting each other apart.

It is my observation that the field of interpreter education shares the same problems, largely because its medium is the same: language use. The rest of this paper focusses on the major guiding principle of sociolinguistics, context, and points out the centrality of its principles for the ultimate success of interpreter education.

All language is used at a time, in a place, and for a purpose. If language is anything, it is functional, interactive, and intentional. It has a sender, a message and a receiver. The person who sends the message may intend one thing by a message, but this does not guarantee that the receiver will understand that intention. In fact, in much of communication, there is no match between sender, message and receiver. One reason for such mis-communication can be illustrated in the following figure (Figure 2):

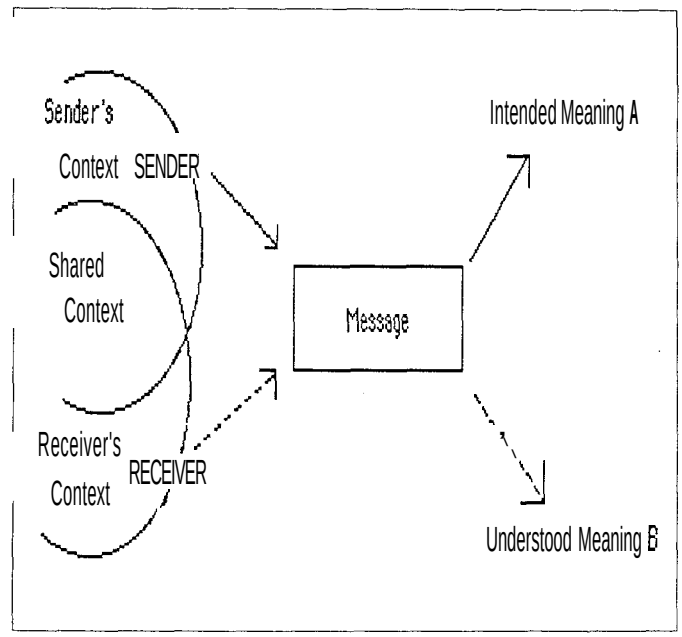

Figure 2: Context and miscommunication

This simple figure explains why students get poor grades, why marriages fail, why employees get poor evaluations, and many other things: the contexts were not shared.

One example of such mis-communication has been found in theology for years. In the book of Romans, St. Paul wrote a series of exhortations about Christian behavior. In Romans 12, verse 20, he wrote:

> But if your enemy is hungry, feed him. And if he is thirsty, give him a drink. For in so doing you will heap burning coals upon his head.

Theologians have grappled with this concept, largely in agreement that it meant the more good you do your enemies, the more angry or confused they will become. A simple look at the historical context, however, might have been enlightening. In the nomadic cultures of that period, fire was not an easy product to transport. People who were moving camp did not have matches or cigarette lighters. They had to carry their fire from one place to another. And how did they transport the fire? By pots carried on their heads. Common courtesy to travelers prescribed that when a fire carrier passed a camp with a burning fire, the campers would help out by adding some hot coals to the carrier's pot, thus keeping the fire alive. What St. Paul was advising then, in context, was not to anger your enemies with kindness, but quite the opposite. By giving a drink or food to one's enemy, one would be doing a charitable act much like the then-acceptable, if not expected, act of helping one's fellow travellers keep their fires alive.

In recent years, Bible translators have been attempting to translate such passages in a way that captures the intent of the sender of the message, even if the words used have to be entirely different. Linguist Eugene Nida, in fact, has urged translators to apply a functional equivalent rather than a literal translation from one language to the other. For example, in certain African cultures where sheep are the most despised of animals, referring to Christ as "the lamb of God" might do more damage than good. The question is to find the animal that, in that culture, is most functionally equivalent to the New Testament concept of sheep. The answer might seem very odd to us, but to this culture, "the lamb of God" was rendered as "the little pig of God," and "feed my sheep" became "feed my pigs."

Another example of the importance of context in interpreting the intention of a speaker was made evident in the recent criminal trial of John DeLorean, the car manufacturer who was charged with conspiracy to sell drugs at the time his company was going bankrupt. He had tried for months to get a loan from the Eureka National Bank in California. The bank's vice-president was actually an FBI agent who promised a loan for a while, then said that he couldn't do so. He pointed out, however, that he had a business on the side, selling drugs, and that he could lend DeLorean money from his drug business. DeLorean was desperate and about to be foreclosed and put out of business. In addition, the banker offered to help DeLorean find additional investors who might be willing to buy part of his stock in the company.

In September 1982, DeLorean met the banker in Washington, at the L'Enfant Plaza Hotel. The meeting was secretly videotaped and the FBI believed they had caught DeLorean agreeing to the agent's suggestion that he, DeLorean, invest his money in their drug business. But context saved DeLorean's skin. Both parties were indeed talking about "investment," but a linguistic analysis of the context of the word, the way it was used by both DeLorean and the agent, revealed that they had two entirely different meanings for the word. For the agent, "investment" meant DeLorean investing in drugs. For DeLorean, "investment" meant the agent and/or other investors investing in DeLorean Motor Company stock. Both left the meeting thinking things were clear, but both understood different things. Had either one of them been explicit with their syntax, subjects and objects in particular, the muddle might never have happened. Instead, each uttered countless statements such as these:

> This investment will be a good thing.
> Are you interested in investment?
> The investment will be small at first.

I cannot help but wonder what it would have been like for an interpreter to have tried a simultaneous interpretation of this event. The result might have been exactly the same as the speech, since even the participants were unclear about what the other meant. In this case, and in many others, the interpretation can be no better than the source, and I wonder to what extent criticisms of interpretations can be as much the fault of the source as the interpreter.

So far, I have illustrated only two kinds of context, cultural and linguistic. Context means a great deal more as well. It includes social, situational and physical variables, among others.

Until the advent of sociolinguistics, in the late 1960's and early 1970's, most linguistic analysis proceeded as though language occurred in a

vacuum. As I noted earlier, an old adage in linguistics is that "grammars leak" Some even say that grammars lie. At best, they are general and rather fuzzy pictures about language, and they often do not tell us the things that our learners need to know. Prepositions are a case in point. In an analysis I did a couple of years ago of the Stanford Achievement Test, Level 3, for Hearing-Impaired Students, I found that for the expected correct answers to 70 reading comprehension questions, **24** (one-third) of them hinged crucially on the student's ability to know a specific preposition. Since prepositions are one of the most difficult aspects of language for nonnative speakers to learn, such a high proportion places undue strain on deaf students. What can be taken for granted as "easy" or "obvious" for the hearing population can be quite difficult and obscure for a deaf group.

More recently, I examined the productive and receptive competence of prepositions for a 3-year-old hearing child. This led me to scan the literature on the acquisition of prepositions. I found that there is relatively little research in this area, and yet it is clear that there is a pattern of acquisition, as the following (Figure 3) illustrates:

Locative prepositions:
The doll is on the grass.
The milk is under the table.
Connective prepositions:
Put it with the other things.
I had a sweater on.
Attributive prepositions:
She is ready for her bath.
What's this a picture of?
Agentive prepositions:
He did that to you.
She touched me with her arm.

	Adult	3-year-old child
Locatives	60%	70%
Connectives	**14%**	30%
Attributives	12%	---
Agentives	14%	---

Figure 3: Types and relative proportions of prepositions

It appears then that prepositions are acquired in a systematic order, by the semantic quality of the Preposition, something that apparently has not occurred to teachers of speakers of other languages, including ASL. Grammar books do not seem to address this issue, suggesting that they do indeed leak, if not lie.

Sociolinguists are busily at work determining other social contexts of language, including the age, sex, race, status, role, education, etc., of the participants. **A** boy raised by females, for example, may grow up sounding like a girl, causing undue hardships in life. One wonders, in fact, why so many male children fall into, if not dominate, the category of assessment called "learning disabled" by the schools. Boys tend to be "hyperactive," they rebel at school norms, they produce non-standard language. Perhaps this is little more than the product of a female-dominated school system. It is hoped that future sociolinguistic research will shed light on this social variable.

The primary usefulness of social context to the field of interpretation is obvious: interpretation goes far beyond the mere translation of words. It can make a male sound female, or vice versa. It can make a Black person sound White, or vice versa. It can make an educated person sound stupid. (This I know well from an experiment performed on the interpreter's rendition of a talk I once gave at Gallaudet. The videotape of the interpreter alone was played to a group of deaf people who had not attended my talk. When asked to rank the education, intention, etc., of the speaker, the audience ranked me as less than high school-educated. Perhaps I had an off day, but I suspect that there were at least a few problems with the interpretation of what I had said that day.)

This discussion of the social context of language transmission should make it very clear that a very significant part of the training of interpreters must be in social context variables. Somehow, in some way, male interpreters may need to develop female repertoires when interpreting female speakers. Equal ramifications are suggested for other social variables, including race, status, education, role relationship, etc. Friends have told me that interpretation is, in one sense, impossible. But so are most things. The more we know, the more we learn that there is to know. In the same sense, all education is impossible.

A third major context of language is that of the situation. Intuitively, we know that we must speak differently in formal contexts from informal ones. Precious little research has been done in this area, however, to support our intuitive

suspicions. Labov's research in New York City paved the way for variability studies of this type, however, when he attempted to elicit speech in what he referred to as different styles: casual, narrative, frightened, serious, reading, and so forth. In New York, and later in Detroit, Washington D.C., and in other places, naturalistic speech used in these styles was observed for its variability from other styles and within the style itself.

More recently, some work has begun on the more institutional styles of language use. "Institution" is used rather loosely here to refer to certain recurring contexts of life in which identifiable and somewhat consistent linguistic behavior takes place. The communication between doctor and patient, for example, gives evidence of such a style. **A** service encounter at a department store or at an automobile repair shop are other examples. There is, of course, an institutional style found in schools, law courts, churches, the military and in government. There is a specific style associated with the professions, with being a flight attendant, and with salesmanship in general.

Past treatments of these styles have been limited largely to jargon or specialized vocabulary. Yet anyone who has ever heard a flight attendant talking over the loudspeaker, "We hope you've enjoyed your flight with us today..." knows full well that in no other situation would such intonation be considered acceptable. Flight attendant language is geared only to relatively few functions: welcoming, pacifying, warning, comforting, teasing, and making the passengers want to fly with their airline again. They tend to be rather good at most of these language functions, with the possible exception of stern warnings. Having been friendly, even flirtatious, during most of a given flight, it appears often to be difficult for them to shift into the warning mode. Occasionally, their efforts go awry and the message becomes confused, if not garbled. **As** an example, I offer the case of United Flight 576 from Washington to San Francisco, June 11, 1974, when the stewardess proclaimed: "Ladies and gentlemen, because of the serious fire hazard on this airplane, we ask that there be no smoking in the restrooms." In other settings or under other circumstances, any passengers who happen to be attending the announcements might have been ready to panic. They might have been concerned about the serious fire hazard of this particular plane. They might have become apprehensive about the peculiarities of the cargo or the mysteries of the vulnerable restrooms in question. As it turns out, only the linguists aboard felt the full force of the statement. **As** far as it is possible to determine, the passengers understood it exactly as it was intended, probably, "Please don't smoke in the restrooms."

It is not likely that courses are given at flight attendant school in "how talk like **a** flight attendant." Still, year after year their graduates emerge speaking functionally like each other, and with such homogeneity that their clients learn to under stand it and expect it to the extent that normal reactions follow.

Where we are when we speak has been shown to have a significant effect on how we say what we say. Of the characteristics that determine code-switching between languages in bilinguals or between dialects or styles within a language, setting is one of the most crucial. In the U.S., many bilinguals have clear domains determined by topic, participant or setting, which indicate the appropriate language to use. Often this means that English is spoken in school, and a different language may be used at home. If this non-English language is in the process of decline in a given family, one finds it mostly used to and by the older members. One last vestige is when the non-English language is spoken by the old family members, but English is only spoken to them.

A far more common situation, however, is for the physical context to determine the language choice. Non-English language resides longer in churches, homes, and special ethnic social clubs than in other contexts. Even with dialect use, however, physical context plays an important role. My own older son used a more casual and occasionally non-standard dialect when playing football than when in other physical contexts. **A** literary example of this can be seen in the character of Mellors, the gamekeeper in D. H. Lawrence's novel Ladv Chatterly's Lover. Mellors always spoke his rough local dialect in his own home, but he always spoke standard English in or around the home of Lady Chatterly. Likewise, in Harper Lee's To Mill a Mockingbird, the Black maid, Calpurnia, was criticized by Jem and Jean Louise for speaking a vernacular Black dialect in her own home, while knowing how to speak a standard form in their house. Calpurnia responded with the standard sociolinguistic putdown: "Folks don't like to be talked down to; you talk one way in one place and another way in another."

The principle here is of great importance in any effort to understand variability in language. Physical context, along with situational, linguistic

and social contexts will influence the speech of the speaker. It may be unreasonable, perhaps ludicrous, to adolescent males to be expected to play football in standard English. It may seem silly to a native Spanish speaker to have to go to school in English at all. It may appear "sissy" to a ten-year-old city boy to have to talk like a teacher, especially a female teacher. Variability caused by such contextual variables is only beginning to be understood. Why should medical doctors expect their patients to understand "doctor talk"? Why do insurance companies expect their customers to understand contract language? Should a juror really **try** to understand the standard jury instructions read to them by a judge before they go into deliberation? If so, why are these instructions written in a foreign dialect? How is it that most Americans can understand the real meaning of even nonsense utterances within well-defined social contexts? These and other questions, we can address only through an understanding of the tremendously important role played by context in language.

Nothing in language exists outside of a context. Yet in much of life, particularly in education, we pretend that such context does not matter. We isolate letters from words, and we isolate words from sentences and give them to children to read, all on the assumption that it is easier to process small things than big ones. By doing this, of course, we remove the wonderful redundancy which context brings. We give articulation tests with words isolated in lists and expect to get something resembling natural speech behavior. **A** simple knowledge of linguistic context tells us that the deletion of the nasal consonant at the end of the word "chicken" does not, under any circumstances mean that the speaker has no "n." It means only that he has spoken the word in his characteristic home vernacular. He does not delete the "n" sound in the word "nose" or the "n" sound in the word "penny." This is clearly a social restraint on a linguistic context.

Likewise, vernacular speakers who are learning to read are likely to read the words, "She goes to the store" as "She go to de sto'," **after** they become proficient at reading. At the early stages of reading, with heavy decoding practice, students may produce all the standard forms. But as they become proficient, they learn to rely more and more on their conversational style. This is a social constraint on situational context.

All four of the contexts discussed here must be considered in the real understanding of how language works. A proficient speaker will take all four into consideration, probably without thinking about it or even knowing about it. The real job of education is not just to teach the forms, but when to use them appropriately and when not to. This is not a case of reducing the language to a one-context variety. That would produce only automatons and reduce our humanity to a dull sameness. Perhaps we are identified as human because of our thumbs or our brains. I like to think, however, that our capacity for variability as determined by context also has a great deal to do with it.

What sociolinguists finds so crucial and exciting about the context in which language is used is equally crucial and exciting for interpreter education. It took the field of linguistics a few decades to get around to studying context for the same reason that my children avoided the hard tasks until very last. Contextual variables are harder to deal with than isolated ones. And yet, we had not really studied language use at all until we had studied it in context, for the context itself carries a great deal of the meaning. To my knowledge, nobody has ever been arrested for shouting, "Kill the umpire" at a baseball game. No threat to life is understood by an irate baseball fan's words. The context, the ballpark, is enough to keep the fan out of prison for threatening a man's life. We all know this, and finally, we're beginning to understand what we know, reaching at long last, the deepest level of the iceberg.

Interpretation is probably a great deal luckier than linguistics was in this. The very nature of your work requires you to know about context. Otherwise you do not interpret accurately. Good interpreters know this and do it instinctively. But a great many, I am told, do not. If anything can be predicted about the next steps in interpreter education, it can be suggested from the development of a kindred field of study, linguistics. We did the easy things first, perhaps because this is the natural order of things. But we could only go so far in our field before we had to consider the larger and more difficult tasks, Today, linguistics is pervasive with studies in whole 'discourses, not just with sentences or words or sounds. Today, linguistics considers the contexts in which language is used, largely because there is no other way to achieve explanatory power. Today linguistics is deeply concerned with how people use language to get things done, not just to be grammatical or to pronounce words accurately.

And the more linguistics moves into these holistic, functional, interactive aspects of language use, the more it is moving toward the same sorts

of problems that interpreters face daily. There is a pattern here, of course. And this is the thesis of this talk: interpretation will do well to benefit from the trail recently forged by sociolinguistics —it seems to be the next step for you to follow.

THE MORNING AFTER THE NIGHT BEFORE: THOUGHTS ON CURRICULUM SEQUENCING

Dennis R. Cokely
Sign Media, Inc.

Those of you who attended the 1983 CIT Conference or are familiar with the Proceedings (McIntire 1984) from that conference know that the issue of curriculum and curriculum sequencing is not a new one for CIT. We were fortunate to have a major presentation by Ettie Arjona at that conference with a response by Cindy Roy. I think that many of the issues raised and points made during that conference are still valid.

I would like to share with you some of my thoughts on developing and sequencing a curriculum for an interpreter training program. Some of the ideas and assumptions upon which this presentation is based may be different from your ideas and assumptions and from traditional ideas and assumptions. That is healthy, because when and if we all think alike, then none of us thinks very much. While the remainder of my remarks focus on the process of interpretation, I believe that they are directly applicable to discussions of the transliteration process as well. This focus on interpretation is not in any way intended to belittle or ignore transliteration; indeed, I think that in many respects the process of transliteration is theoretically more complex that the process of interpretation. It is simply a recognition that the constraints of time will not allow me to do justice to both. Whether or not you agree with the ideas presented here, I hope this presentation will stimulate your thinking in the area of curriculum development and sequencing.

Someone once said that there are three general approaches to curriculum sequencing:

- the romantic approach ("students should learn what they want to learn");
- the programmatic approach ("students should learn what they need to learn"); and,
- the idiotic approach ("students should learn what I want to teach").

I think that all of us would like to believe that the cumcula upon which our instructional programs are based represent programmatic approaches to curriculum. I suspect that, if the truth be told, most current curricula for interpreter education programs are not only far from what we would like them to be, but they are also fraught with the types of contradictions and *non sequiturs* that arise from basing programs on unchallenged and unsubstantiated assumptions.

I am sure that each of us could articulate the major benefits and advantages of a carefully designed curriculum. We would, for example, be able to explain that those benefits include heightened attention and focus on instructional and educational goals, improved use of staff time and energy, increased staff communication and, last but not least, reduced stress for instructional staff. Before reaping the benefits of a carefully designed curriculum, however, there are certain pre-requisites to achieving such a curriculum.

Some of You may know that I was raised in New England — New Hampshire to be exact. In the town I was raised in, it was common for the natives to tell stones or jokes featuring people from Vermont. In keeping with my "Granite State" heritage, I am reminded of the story of a Vermont farmer who was travelling through New Hampshire on his way back to White River Junction — a small town near the Vermont-New Hampshire border. The farmer, who had somehow gotten lost, was standing near a fork in the road looking at

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a road sign that had been knocked over. The road sign was one of those wooden arrow-headed signs with the words "White River Junction" neatly printed on it. As the Vermont farmer was looking at the sign, trying to figure out which of the forks the sign was supposed to refer, a local New Hampshire farmer came riding by on a horse. "Say, 'scuse me," said the Vermont farmer. "Does it matter which of these roads I take to White River Junction?" The New Hampshire farmer didn't even slow down as he passed by and yelled, "Not to me it doesn't."

I think that there is mounting evidence to show that it does matter which road we take in educating students to become interpreters and transliterators. For example, I think there is mounting evidence to indicate that some (perhaps many) of the existing "interpreter training programs" lack sufficient personnel and programatic resources to be able to educate students to become interpreters and transliterators. Such programs have multiplied in part, I believe, because college administrators are so taken with the "mystique" of sign language interpretation and transliteration that they rarely question the recommendations of the "resident expert." Often the "resident expert" uses the enrollment figures of the college's sign language program to show that there will be sufficient student enrollment to justify the program. Faced with such convincing evidence, administrators may fail to subject the "interpreter training program" to the rigorous justifications procedures and requirements generally required of newly requested programs.

The simple fact is that the starting point for any program wishing to begin a serious cumculum development effort is analysis. As I see it, four areas must be examined thoroughly and honestly. These areas are: 1) the interpretation process itself, 2) program resources, 3) external constraints, and **4)** student entry requirements.

1) the interpretation process itself What does the program's staff believe about the interpretation process? What are the component stages or steps in the process and what evidence exists to substantiate the program's beliefs? Are the program's beliefs written so that they are available to new instructors and to prospective students? Does the program periodically review its beliefs in light of new theoretical and empirical research?

2) program resources: Does the program have the personnel necessary to initiate and maintain an interpreter training program? Do existing personnel possess the academic training and instructional skills necessary to function effectively in the program? Do existing personnel represent the range of skills necessary in light of the program's beliefs about interpretation? Is there periodic assessment of personnel? Is the assessment as objective as possible?

3) external curriculum constraints: Are there institutional factors or considerations (such as class size requirements) that might impede successful implementation of the program? If so, has the institution expressed a willingness to make adjustments? Is there evidence that the institution accurately understands the level of material and personnel support that will be required by the program? Are there concrete indications that the institution is willing to provide this level of support?

4) student entry requirements: Is there a clear statement about the levels of skill and knowledge required of those entering the program and the institution? Are those requirements appropriate and realistic in light of the program's beliefs about the process of interpretation? If there are no requirements, is the program able to document that it can successfully educate students to become interpreters within the allotted instructional time period?

I firmly believe that if these four areas are not honestly and thoroughly examined, then we delude ourselves and others into assuming that we can establish and maintain an interpreter training program. In the final analysis, by failing to examine these areas honestly and thoroughly, we may be doing a grave injustice to ourselves, the students, the institution, and the profession. The last three areas mentioned above are "institution- and program-specific." That is, they can only be addressed in the context of a given program within a given institution. Consequently, I cannot and will not discuss them here. Beliefs about interpretation seem less tied to a specific program than to empirical and theoretical research on interpretation. Thus, I would like to discuss this area further.

A few weeks after the Vermont farmer finally got back to White River Junction, he noticed that his horse was not feeling very well. So he tried just about everything that he could think of to help the animal, but nothing seemed to work. Then he remembered that his neighbor — another laconic Vermont farmer — had a sick horse last year. So he went to his neighbor and said, "Ned, I remember your horse was sick last year. What did you do for it?" The neighbor, who was mending a stone wall, hardly looked up as he

, "Bran and molasses three times a day." So
irst farrner walked away and for the next sev-
days proceeded to give the sick horse bran
molasses three times a day. On the sixth
the day after the horse died, the farmer went
: to his neighbor and said, "Ned, I gave my
e bran and molasses three times a day like
said, but my horse died." Ned didn't look
y from the barn he was painting as he said,
p, so did mine."

ıe point of that anecdote is, of course, that un-
we thoroughly examine our beliefs and as-
ptions, we may think that we understand
ı other because we use the same terminology
ıe same text or the same activities. Until we
nine those beliefs, we run the very real and
ɔus risk of assuming that others hold the
e beliefs that we do. I would like to share
ı you some of my assumptions and beliefs
ıt the process of interpretation. I am con-
:ed that there is sufficient empirical and theo-
:al evidence to substantiate each of these and
taken collectively, this set of assumptions
'beliefs (and their implications) form-an ex-
ɛnt foundation for the development of a curric-
n for an interpreter training program. The
ımptions are not necessarily listed here in
r order of importance.

TERPRETATION FROM ONE LANGUAGE TO
NOTHER REQURES BI-LINGUAL AND BI-CUL-
JRAL COMPETENCE:
interpreter's ability to understand the mean-
g of syntactic structures and lexical items in
e original source language (SL) message de-
ɛnds upon the interpreter's competence in the
nguage of the original message;
interpreter's ability to use appropriate and ac-
irate syntactic structures and lexical items in
e interpreted target language (TL) message
ɛpends upon the interpreter's competence in
e language of the interpreted message;
simple transfer of the form of the original mes-
ge, instead of the meaning of the original mes-
ge, will present linguistic, and possibly, cul-
ral difficulties for consumers.

'HAT IS NOT UNDERSTOOD CANNOT BE IN-
ERPRETED; WHAT IS INCORRECTLY UNDER-
TOOD WILL BE INCORRECTLY INTERPRETED:
ficient contextual information is necessary for
e interpreter to determine the specific meaning
.the original SL message and, thus, is a pre-
quisite for accurate interpretation;
ficient familiarity with the content matter of
e original message is necessary for the inter-
ɛter to determine the specific meaning of the
original SL message and, thus, is a pre-requi-
site for accurate interpretation;

- THE ULTIMATE GOAL OF INTERPRETATION IS TO CONVEY A MESSAGE ORIGINALLY EXPRESSED IN ONE LANGUAGE (SL) INTO ANOTHER LANGUAGE (TL) SUCH THAT THE INTERPRETED MESSAGE HAS THE POTENTIAL FOR EVOKING THE SAME FACTUAL AND, OPTIMALLY, EMOTIONAL RESPONSE AS THE ORIGINAL MESSAGE:

the interpreter is engaged in a constant process of assessing a range of sociolinguistic factors that influence the participants in any communicative setting/situation; the effects of any influencing factor must be accounted for by the interpreter, in order to render an accurate and appropriate interpretation;
the setting/situation in which interpretation occurs influences the way in which messages are expressed; the factors influencing the message in any setting/situation are "universal"; the actual effects of those factors, however, are setting/situation specific.

* THE COGNITIVE PROCESSES INVOLVED IN INTERPRETATION ARE ESSENTIALLY THE SAME, REGARDLESS OF WHICH LANGUAGE IS USED TO CONVEY THE ORIGINAL MESSAGE AND REGARDLESS OF WHICH LANGUAGE IS USED TO CONVEY THE INTERPRETED MESSAGE:

the cognitive processes of simultaneous and consecutive interpretation are essentially the same;
the fundamental difference between simultaneous and consecutive interpretation is the quantity of the original message available to the interpreter and the temporal constraints within which the interpretation processes must be actualized;
the cognitive processes involved in simultaneous and consecutive interpretation are the same regardless of the setting/situation or the type of discourse to be interpreted;
there is a time lag threshhold below which sufficient contextual information cannot be available to the interpreter in a simultaneous interpretation task.

The now infamous Vermont farmer and a friend were standing on a hillside overlooking a neighbor's herd of sheep in springtime. The farmer's friend looked out at the herd of sheep that had recently been shorn and said, "Your neighbor sure works fast. All the sheep have been shorn already." The farmer didn't miss a beat as he said, "Sure looks it from this side." Like the farmer's friend, we all know that there are implications of certain circumstances and certain facts. Unlike the farmer, however, we generally do not identify those instances in which we

are acting on implications and those in which we are acting on empirical facts.

If we accept the above assumptions about interpretation (or some other equally defensible set of assumptions), then there are certain implications that derive from those assumptions. These implications must be reflected or addressed in any interpreter preparation curriculum. The following seem to me to be logical implications that derive from the assumptions discussed above.

- ENTRY REQUIREMENTS FOR AN INTERPRETER TRAINING/EDUCATION PROGRAM MUST INCLUDE LANGUAGE COMPETENCY.

The crucial, constant, and unalterable ingredient in becoming bi-lingual and bi-cultural is time; we cannot shortcut the amount of time required to become competent in another language and enculturated in a second culture and we cannot deny that bi-lingual and bi-cultural competence is a *sine qua non* of interpretation.

- THE WHOLE IS GREATER THAN THE SUM OF THE PARTS.

Component skills are best learned and should be addressed within the context of the overall process; component skills can be highlighted and focussed on, but only within the context of the overall process.

- AVOID REDUCTIONISM.

Sign-voice and voice-sign are artificial divisions of the process; consecutive interpretation should not be viewed simply as a "technique" or an "activity."

- "SITUATION SPECIFIC AREAS" CANNOT BE SUCCESSFULLY MASTERED UNTIL THE BASIC PROCESS HAS BEEN MASTERED.

We do a disservice by referring to interpretation in specific settings as if there were a separate process involved (e.g. "legal interpreting," "medical interpreting"); we would be much more accurate to refer to interpreting in a legal setting or interpreting in a medical setting, for example.

- AN UNDERSTANDING OF THE FACTORS INVOLVED IN HUMAN COMMUNICATIVE INTERACTION IS ESSENTIAL TO ACCURATE INTERPRETATION.

We need to focus on participant/consumer interaction paradigms (one-to-one, small group, large group) in a range of realistic discourse settings (e.g. social services, educational, medical, legal) in order to understand how participant interaction affects or should affect the interpretation process.

Having identified assumptions about interpretation and some implications of those assumptions, it is now possible to identify the scope and sequence of courses that should exist in an interpreter education program. The following curriculum, which I have developed as part of a grant written by Dr. Michael Brooke of the University of New Brunswick, represents an ideal curriculum. Indeed, some might argue that it is an unrealistic one. I think, however, that it appropriately reflects the complexities of the process and provides a solid foundation in the process. (The numbers following each course title simply indicate that that course is to be taken simultaneously with other courses having the same number, and prior to any course having a higher number.)

Interpretation: An Overview [1]
ASL Syntax and Semantics [1]
English Syntax and Semantics [1]
The Cultures of Deaf People: An Introduction [1]
The Cultures of Hearing People: An Introduction [1]

Comparative Linguistic Analysis for Interpreters [2]
Comparative Cultural Analysis for Interpreters [2]
Introduction to Discourse Analysis [2]
Introduction to Consecutive Interpretation [2]
Public Speaking and Public Signing [2]

Consecutive Interpretation of Interviews [3]
Consecutive Interpretation of General Speeches and Reports [3]
Consecutive Interpretation of Group Discussions [3]
Introduction to Simultaneous Interpretation [3]
Assignment Research and Preparation [3]

Simultaneous Interpretation of Interviews [4]
Simultaneous Interpretation of General Speeches and Reports [4]
Simultaneous Interpretation of Group Discussions [4]
Professional and Business Practices for Interpreters [4]

Interpretation of Scientific and Technical Discourse [5]
Interpretation of Social Services Discourse [5]
Interpretation of Educational Discourse [5]
practicum in Interpretation I [5]

Interpretation of Medical Discourse [6]
Introduction to Simultaneous Conference Interpretation [6]
Interpretation for Special Populations I [6]
Practicum in Interpretation II [6]

Interpretation of Legal Discourse [7]
Interpretation for Special Populations 11 [7]
Practicurn in Interpretation III [7]
Directed Studies [7]

Interpretation of Political Discourse [8]
Interpretation of Media Discourse [8]
Practicum in Interpretation IV [8]
Special Topics Seminar [8]

In general, the characteristics of the model curriculum presented above are self-evident. I would like to discuss several of them briefly, however.

• The first four course clusters provide the general foundation for the entire curriculum. They ensure that the student will have a thorough **understanding** of the concepts and terminology that will be used throughout the remainder of the curriculum. These course clusters also ensure that the student has a f i i foundation **in** the interpretation process before applying that process t; specific settings.

• The second four course clusters are situation- or setting-specific applications of the skills and Process acquired during the initial four course clusters.

• The fiist two course clusters (with minor modifications) provide the basis for curricula or programs in a range of diciplines such as Translation and Relay Interpreting. Thus, these course clusters could easily form the basis of a "Y" or branching curriculum (as discussed by Arjona 1984).

• Finally, the curriculum model reflects the assumptions and implications discussed earlier by:
- assuming reasonable entry requirements
- addressing the process of interpretation holistically
- integrating skill areas and areas such as ethics
- providing flexibility in later course clusters
- providing a solid foundation in the process.

While some may argue that this curriculum is unrealistic and too complex, I would argue that we can no longer allow the curricula used in educational programs to perpetuate a simplistic view of the preparation of interpreters. Such notions basically become self-fulfilling prophecies: outsiders view the profession and the process as simplistic because the type and scope of preparation needed to enter the profession is simplistic; worse, students come to believe it and are less effective advocates for the profession.

In short, when programs are unrealistic about the complexities of the **task** and the level **of** preparation needed to execute the process successfully, they do a disservice to students, consumers, and the profession; and when we, **as** interpreter educators undervalue the skills involved and perpetuate curricula that reflect that undervaluation, we undervalue the service that we render and that we want our students to render.

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AUDITORY MEMORY AND LAG TIME

Jenna Cassell
Western Oregon State College

"You need more lag time." "Trust your memory more." "You are following the speaker too closely." "You are not waiting long enough before you begin." "You tend to forget proper names and dates." "Listen for larger chunks of information." "Visualize, let go of language, go to blob!!!." Who among us must admit to having shared these pearls of wisdom, these inspirational instructional gems, with our students? Yet, who among us also must admit that the issue of lag time and memory retention is still one of the main obstacles to our students successfully performing the interpretation task?

With the scope of many of our programs fitting within the format of one- or two-year offerings (many with open admission and without pre-requisite bilingual skills), a shared problem is that of simply not having the time to focus on pre-requisite skills such as listening skills, visual/auditory readiness activities, visual/auditory memory retention, development of lag time, and even the development of essential linguistic skills.

When we conscientiously made the effort, we lacked the ability even to clearly define lag time. We were not sure what made up a complete "chunk" of information. We were unclear as to how memory retention actually functions within the interpreting process. We didn't know the difference in the use of short term memory and long term memory, the difference between visual and auditory memory, the difference in the function of memory in simultaneous and consecutive interpretation. Finally, we floundered for ways to impart these skills to our students.

For example, in teaching short term memory retention, one form our instruction took was to provide students with increasingly longer lists of unrelated words, names, and numbers and have them attempt to remember and regurgitate them (verbally and in sign). Over the years, as we began to analyze the interpreting task, it became increasingly clear that these kinds of instructional methods created skills that were not directly linked to memory as it is utilized in the task of interpreting. Interpreters very rarely are asked to interpret unrelated listings of words and in fact listen to source language (SL) messages purposefully searching for the relative meaning of the components of the message.

Another error that many of us made was in the placement of instructional attention to these skills in the beginning of the curriculum and to ignore them for the rest of the coursework. Instructional methods that develop auditory memory and lag time need to be strategically placed throughout the interpreting curriculum.

The main purpose of this paper is to share innovative instructional methods and strategies for teaching auditory memory retention and lag time. If we analyze what an interpreter must do with the SL message (for this discussion the SL will be spoken English) as it is retained in short term auditory memory, it will guide us to develop instructional strategies that will be directly related to the final task. The interpreter does some or all of the following things:[1]

1. listens for the smallest unit of information needed prior to being able to interpret (determination of lag time)
2. analyzes the message for understanding of content and affect (decoding)
3. searches for the relation of one unit of meaning to another
4. searches for meaning as it relates to units of meaning already expressed
5. anticipates the relation of present unit of meaning to potential units of meaning to be expressed (prediction and anticipation)
6. produces visualization (visual, aural, tactile, ...) of message

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7. stores some information for later use (learning)
8. rejects and eliminates parts of the SL deemed unnecessary to target language (TL) composition
9. organizes information to be more conducive to TL composition
10. if interpreting simultaneously, continues to monitor incoming messages
11. screens interference (EX: extraneous noise, visual distractions, room temperature)
12. searches for and mentally rehearses TL rendition

In reviewing this list of twelve mental activities that the interpreter is doing simultaneously (even before production of the TL occurs), it is no wonder that our students have difficulty assimilating all this information and successfully accomplishing the task simply by being told to "trust memory" and "have more lag time." But if we teach to these tasks and begin to develop the basic prerequisite skills as listed above, the potential for success is much higher. When we teach students to "wait and have more lag time," the result is that they wait but do not know what to do with the time they have given themselves. The approach I recommend in this paper is to teach students to perform the twelve pre-requisite tasks, thus creating lag time as a by-product of the process. If students process the information correctly, lag time will be automatic, even unavoidable.

The instructional methods presented here start at the most basic level and build in complexity until the combination of skills leads to application in performing the interpreting task. This paper addresses four basic instructional goals leading to skills in the areas of auditory memory retention and lag time. I offer several instructional strategies for each of the instructional goals and recommend that these strategies be employed throughout the instructional curriculum. I should state that these are not intended to be a complete list of all possible strategies and encourage instructors to modify anything offered to be made more effective for individual program and student needs.

Instructional Goals

1. To develop the ability to determine and retain units of meaning (to decode, to analyze for understanding, comprehension of content and affect).
2. To develop the ability to retain units of meaning by visualizing the content.
3. To develop the ability to retain units of meaning and represent these ideas in paraphrased and/or restructured/reordered renditions while maintaining the meaning and affect of the original message.
4. To develop the ability to listen to a spoken sample and determine an appropriate amount of information necessary to begin to interpret (determination of lag time, décalage, "chunking").

Instructional Methods

Instructional Goal #1: To develop the ability to determine and retain units of meaning (to decode, to analyze for understanding, comprehension of content and affect).

Method **A:**

1. Provide a simple, short, spoken language sample and instruct students to listen carefully for the meaning of the content.
2. Given several pictures, have students select the pictures that best represent the main topics/ ideas discussed.
3. As students experience success with this, increase the level of difficulty by:
   a. increasing the difficulty/type of the material (more packed and less redundant and/or increase register);
   b. increasing the difficulty of the pace of the material (fewer pauses and/or increased pace of speech);
   c. increasing the amount of the material presented;
   d. increasing the amount of time that lapses between the spoken sample and the time students begin viewing and selecting the pictures (longer lag time);
   e. having students select pictures while monitoring the second chunk being spoken simultaneously (for application to simultaneous interpretation);
   f. having pictures more similar to each other;
   g. having students re-order a series of pictures following the same sequence of events as described in the original sample.

Method B:

1. Provide a simple, short spoken language sample and instruct students to listen carefully for the affect of the speaker, and/or the meaning of the content.
2. Give students a written quiz on the material in which they must:
   a. recognize the correct response (multiple choice);
   b. fill in the correct response;
   c. generate the correct response.

3. As students experience success with this, increase the level of difficulty by:

a. increasing the difficulty/type of the material (more packed and less redundant and/or higher register);

b. increasing the difficulty of the pace of the material (fewer pauses and/or increased pace of speech);

c. increasing the amount of the material presented;

d. increasing the amount of time that lapses between the spoken sample and the time students begin the quiz (longer lag time).

Method C:

1. Provide a simple, short, spoken language sample and instruct students to listen carefully for the meaning of the content.

2. Have students create an outline of the main topics/ideas discussed.

3. As students experience success with this, increase the level of difficulty by:

a. increasing the difficulty/type of the material (more packed and less redundant and/or higher register);

b. increasing the difficulty of the pace of the material (fewer pauses and/or increased pace of speech);

c. increasing the amount of the material presented;

d. increasing the amount of time that lapses between the spoken sample and the time students begin the outline (longer lag time);

e. having students create an outline while monitoring the second chunk being spoken simultaneously (for application to simultaneous interpretation).

Method D:

1. Provide a simple, short spoken language sample and instruct students to listen carefully for the meaning of the content.

2. Given small models or toys (of people, furniture, animals, etc.), have students select and manipulate the toys to represent the content of the original message (including content, spatial relations, and affect).

3. As students experience success with this, increase the level of difficulty by:

a. increasing the difficulty/type of the material (more packed and less redundant and/or higher register);

b. increasing the difficulty of the pace of the material (fewer pauses and/or increased pace of speech);

c. increasing the amount of the material presented;

d. increasing the amount of time that lapses between the spoken sample and the time students begin selecting and manipulating the models (longer lag time);

e. having students select and manipulate toys while monitoring the second chunk being spoken simultaneously (for application to simultaneous interpretation);

f. having models more similar to one another;

g. having students include a voiced narration of content while manipulating the models.

Method E:

1. Provide a simple, short spoken language sample that includes a series of directions (EX: slam the door, open the window, walk around the teacher's desk three times) and instruct students to listen carefully and remember the content of the instructions.

2. After a forced lag time, request the students to carry out the instructions. Other students are to observe and provide feedback.

3. As students experience success with this, increase the level of difficulty by:

a. increasing the difficulty/type of the material (more packed and less redundant and/or higher register);

b. increasing the difficulty of the pace of the material (fewer pauses and/or increased pace of speech);

c. increasing the number of the directions presented;

d. increasing the amount of time that lapses between the spoken sample and the time students begin carrying out the instructions (longer lag time);

e. having students carry out the instructions, while monitoring the second set of instructions being spoken simultaneously (for application to simultaneous interpretation);

f. having instructions more similar to each other.

Instructional Goal #2: To develop ability to retain units of meaning by visualizing the content.

Method A:

1. Instruct students to get comfortable and sit quietly with their eyes closed.

2. In a soothing tone, remind students to relax and breathe deeply and pay attention to what they hear.

3. Tell them short stories, or "talk them through a journey" while they are asked to visualize (actually **try** to see, hear, smell and feel what is being described).

4. Have the students paraphrase what was said (either verbally or in written form). Critique the

paraphrased message for how well the information was retained.

Method B:

1. Instruct students to listen to descriptions of some person, place or thing. As the description is given, tell students to **try** to visualize the image with their eyes closed. They should attempt to see the described person, place or thing.
2. Hand out a list of characteristics. The students must mark which characteristics are applicable to the image they have created and retained and which were not included in the description.
3. **As** students experience success with this, increase the level of difficulty by:
   a. increasing the number of characteristics described;
   b. increasing the number of people, places, or things described;
   c. increasing the number of incorrect responses on the list;
   d. making the responses on the list more similar to each other;
   e. using less concrete information and more abstract information;
   f. increasing the amount of time between the descriptions and the time students are permitted to begin choosing items on the list (lag time);
   g. asking students to generate the list of characteristics rather than recognizing them from a list;
   h. asking students to repeat (in their own words) the descriptions using complete English sentences;
   i. asking students to repeat (interpret) the original message in ASL;
   j. asking students to repeat (interpret) the original message using ASL while the second "chunk" of descriptions is given (for simultaneous interpretation).

Instructional Goal #3: To develop ability to retain units of meaning and represent these ideas in paraphrased and/or restructured reordered renditions while maintaining the meaning and affect of the original message.

Method A:

1. Provide students with simple, short spoken language samples and instruct them to listen carefully for affect and content.
2. Have students write or verbalize the equivalent paraphrased message retaining the meaning and affect but changing:
   a. the words;
   b. the register;
   c. the ordering of the information;
   d. all of the above (a-c).
3. Provide feedback on the accuracy of the paraphrasing.
4. **As** students experience success with this, increase the level of difficulty by having them pass the paraphrased message to yet another person who paraphrases the message again. You may repeat this process several times (similar to "whisper down the lane") comparing the content and affect of the end result to the original message.

Method B:[2]

1. Select a panel of five students to sit in a straight row at the front of the class (if they sit in an arc, they may watch each other and begin to depend on visual memory retention for cues).
2. Provide this panel of students with a topic for discussion (EX: "Should children with AIDS be permitted to attend public school?").
3. Instruct the first student on the panel to give her/his opinion on the subject given.
4. The second student on the panel paraphrases the first student's opinions using "first person" matching the content as well as the affect of the first statement. Instruct students to change the words, the ordering, and/or the register.
5. After paraphrasing, the second panel member gives a personal opinion on the same subject.
6. The students who are not participating on the panel are to listen carefully and take notes on errors (e.g., deletions, additions, misinterpretations, incorrect affect).
7. The third, fourth, and fifth panel members all repeat steps **4** and 5. That is, they each paraphrase the preceding panel member's comments and then give their own.
8. The class discusses changes in the content and affect within the paraphrased versions of the comments. Sample discussion questions include: Were you aware of the panel members' own feelings when they were paraphrasing another member's views? Did you feel all of the content remained intact during the paraphrasing? What were some specific examples where the content or affect was skewed? What techniques are best used for remembering in this kind of task?
9. **As** students experience success with this, increase the level of difficulty by:
   a. requiring that the register be changed with each paraphrasing;
   b. requiring that the ordering of information be changed with each paraphrasing;
   c. requiring that the words be changed with each paraphrasing;
   d. having students paraphrase all of the preceding comments (EX: the fourth panel member will paraphrase all three of the panel members who spoke before);
   e. using more abstract topics;

f. adding to the number of panel members (beyond four or five members, however, the memory used becomes long term memory);

g. after opinions are given in spoken English, asking panel members to "paraphrase" (interpret) using ASL.

Method C:[3]

1. Have students seated in a circle facing out, so as not to be able to see each other (to avoid the use of visual memory cues).

2. The instructor stands in the middle of the circle and instructs the students to listen carefully. The instructor begins a story (using spoken English) with a sentence or two. EX: "Boy, I'll tell you, with the kids nowadays you just can't tell the girls from the boys! Why just the other day I actually saw...."

3. The instructor then taps a student on the shoulder. That student must paraphrase the original message by changing the words, ordering and register and then continues to add to the story.

4. If an error was made in the paraphrasing (such as the affect or meaning was skewed), the instructor again taps the shoulder of the same student for a second **try.**

5. When the student has completed the paraphrasing and has provided a short addition to the message, the instructor taps a second student on the shoulder and steps 3 and **4** are repeated.

6. Continue this process until there is too much information for the students to paraphrase effectively.

7. Discuss with students how they were able to accomplish retaining the information within this activity. Share techniques such as visualization and dividing the information into "chunks" for assisting with memory retention in this type of task.

8. To demonstrate to students the difference between trying to recall specific words vs. units of meaning this activity can be modified. Repeat the same steps, but instead of paraphrasing, have students try to repeat the preceding messages verbatim. Compare and discuss the results. The students will learn from experience that it is much easier to retain ideas and images then specific words.

Method D:[4]

1. Instruct students to listen to spoken messages that are word for word translations of ASL sentences.

EX:

a) PAST-YEAR ME COLLEGE FINISH
b) STORE YOU GO-TO WHEN
c) YESTERDAY, THAT DRESS YOU WEAR ME LIKE
d) TOMORROW, THAT MAN TALL MEET HIM YOU WILL

2. After listening to the message the student is to restructure or repeat the message using correct English structure. Encourage students to use the process of visualization to assist them in this activity.

3. The activity can be done with simple unordered English sentences.

EX:

a) The out cat fat red went
b) Of gone some the were cookies
c) The storm were after the waves wild
d) Home by she the left book mistake

4. As students experience success with this, increase the level of difficulty by:

a. increasing the length of the sentences;

EX: I brother my raised and together hens five

b. increasing the amount of affect included in the sentences by fluctuating vocal inflection and emphasis on certain words.

Method E:

1. Provide a simple, short language sample (spoken English) and instruct students to listen carefully to the affect and content of the message.

2. The instructor selects one idea (not the fiist one presented) from the original message and begins to paraphrase (using different words, ordering, and/or register).

3. The students are instructed to write or verbally produce the completion of the paraphrasing of the entire original message.

EX:

Original message:
"I used to know that man in high school."
Beginning paraphrase:
"That gentleman.. .."
Completion of paraphrase:
"That gentleman and I were acquainted in high school."

4. As students experience success with this, increase the level of difficulty by:

a. increasing the amount of information presented in the original message;

b. increasing the amount of time that lapses between receiving the original message and the paraphrasing (lag time);

c. increasing the difficulty/type of material;

d. presenting the paraphrasing in ASL instead of spoken English.

Method F:

1. Have three students (A, B, and C) leave the room
2. Provide a simple, short language sample (spoken English) and instruct one of the remaining students (D) to listen carefully to the affect and content of the message.
3. Student (A) returns to the classroom.
4. The instructor selects one idea (not the first one presented) from the original message and begins to paraphrase the message using English.
5. Student (D) completes the paraphrasing as student **(A)** listens.
6. The instructor selects one idea (not the first one presented) from the paraphrased message and begins to paraphrase the message using English.
7. Student (B) returns to the room and listens as student **(A)** presents a complete paraphrasing beginning with the instructor's choices.
8. The instructor selects one idea (not the first one presented) from the paraphrased message and begins to paraphrase the message using English.
9. Student (C) returns to the room and listens as Student (B) completes the paraphrasing beginning with the instructor's choices.
10. The instructor selects one idea (not the first one presented) from the paraphrased message and begins to paraphrase the message using English.
11. Student (C) presents a complete paraphrasing in English beginning with the instructor's choices.
12. All of the paraphrasing can be audiotaped and compared for meaning and affect at the end of the activity.
13. **As** students experience success, increase the level of difficulty by:
    a. increasing the amount of information originally presented;
    b. increasing the grammatical complexity of the messages (you can control the complexity of grammatical types by how you begin the interpretations);
    c. increasing the number of students who participate in the activity;
    d. having students, rather than the instructor, determine how to begin the paraphrasing;
    e. having a student interpret to TL rather than paraphrase in English (See Method G below).

Method G:

1. Have three students **(A,** B, and C) leave the room.
2. Provide a simple, short language sample (spoken English) and instruct one of the remaining students (D) to listen carefully to the affect and content of the message.
3. Student **(A)** returns to the classroom.
4. The instructor selects one idea (not the first one presented) from the original message and begins to interpret the message using **ASL.**
5. Student (D) completes the ASL interpretation as student **(A)** watches.
6. The instructor selects one idea (not the fist one presented) from the **ASL** message and begins to interpret the message using English.
7. Student (B) returns to the room and listens as student **(A)** presents a complete interpretation in English, beginning with the instructor's choices.
8. The instructor selects one idea (not the first one presented) from the message and begins to interpret the message using **ASL.**
9. Student (C) returns to the room and watches as Student (B) completes the ASL interpretation beginning with the instructor's choices,
10. The instructor selects one idea (not the first one presented) from the **ASL** message and begins to interpret the message using English.
11. Student (C) presents a complete interpretation in English beginning with the instructor's choices.
12. All of the voiced English interpretations can be audiotaped and compared at the end of the activity.
13. **As** students experience success, increase the level of difficulty by:
    a. increasing the amount of information originally presented;
    b. increasing the grammatical complexity of the messages (you can control the complexity of grammatical types by how you begin the interpretations);
    c. increasing the number of students who participate in the activity;
    d. having students, rather than the instructor, determine how to begin the interpretation.

Instructional Goal **#4:** To develop ability to listen to a spoken sample and determine an appropriate amount of infomation to have prior to beginning to interpret (determination of lag time, décalage, "chunking").

Method A:[5]

1. Instruct students to "lip-synch" (repeat verbatim without voice) a language sample given in spoken English.
2. Students must wait for a "click" or "beep" within the material before they are permitted to begin the shadowing task.
3. Instruct students to be sure to repeat the affective quality as well as the content of the original message.

4. As students experience success, increase the level of difficulty by:

a. increasing the amount of time that lapses between the start of the sample and the stimulus allowing students to begin;

b. increasing the difficulty of the material;

c. having students shadowing first chunk while monitoring a second chunk simultaneously.

Method B:[6]

1. Given a language sample in spoken English, instruct students to "lip-synch" (repeat verbatim without voice) being sure to represent the affective quality non-manually along with the content of the original message.

2. Students must wait for a certain word within the material before they are permitted to begin the shadowing **task.**

EX: Word stimulus could be "horse"

a. The horse was grazing.

b. I wanted to ride the horse last week.

c. The man was very interested in buying the horse with the star on its face.

3. As students experience success with this, increase the level of difficulty by:

a. increasing the amount of time that lapses between the start of the sample and the word allowing students to begin;

b. increasing the difficulty of the material;

c. having students shadowing first chunk while monitoring a second chunk simultaneously.

Method C:

1. Present students with English language samples that have similar grammatical constructions and model transposition to the grammatical principles that would be appropriate to use in the target language of ASL. For example:

a. Interrogatives (question words): English structure typically places them in front of the sentence; ASL structure typically places them at the end of the sentence:

1. Where is my mother? -->

t wh-q
MY MOTHER, WHERE

2. When are we leaving? -->

wh-q
TWO-OF-US LEAVE WHEN

3. Who is that man? -->

t wh-q
THAT MAN, WHO

b. Temporal adverbials (time adverbs/tense indicators): English structure often places these towards the latterpart of the sentence; ASL structure more often places them at the beginning of the sentence:

1. I went last Saturday. -->

PAST-SATURDAY, ME GO

2. I met him three years ago. -->

t
THREE-YEAR-PAST, HIM-rt, me-MEET-rt

c. For additional examples of grammatical constructions, see Ingram (1984).

2. Present a series of English sentences with similar grammatical structure and have students paraphrase (in spoken English) to the structure that would be more appropriate for the TL of ASL.

3. As students experience success with this, have them interpret using the TL of ASL.

In summary, these methods will be of assistance to instructors wishing to provide students with the necessary skill development in the areas of memory retention and lag time. I would appreciate any feedback regarding the successful use and/or necessary modifications of the methods offered in this paper. As colleague and friend, I wish you and your students much success.

NOTES

[1]This is consistent with the Task Analysis of Interpretation done by the Conference of Interpreter Trainers and with Colonomos' "Interpreting Model." For a list of 47 possible sub-tasks related to retention see McIntire (1986.)

[2]This activity was created by Anna Witter-Merithew.

[3]This activity was created by Betty Colonomos.

[4]Modification of activities in Pauk, Salamanca, et al., 1969.

[5]Students are asked to lip-synch (without voice) rather than actually repeat verbally because sign language interpreters so rarely need to voice when the consumer is also speaking. This task would apply to foreign language interpreters who

must voice one language while listening to another. On occasion, sign language interpreters must "voice-over" a deaf consumer who is using his/her voice. When training students for "voicing-over," this activity can be modified so as to have students shadow with voice.

[6]This method is described fully in Ingram (1984).

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Note: For additional references on memory retention, see bibliography sections in Robinson (this volume) and West (this volume).

AUDITORY MEMORY AND LAG TIME: MATERIALS REVIEW

Eve Adelman West
Community College of Philadelphia

Auditory memory as a task to be studied by interpreters is a function of comprehension and can be viewed as the analytical and semantic retention of what was said and how it was said. During this task, we seek to understand the incoming message for the purpose of transmitting information. This understanding of the incoming message can be dissected into many manageable units most of which we do not stop to isolate in our daily (or for that matter, interpreting) activities. And where has the study of this dissection already occurred? Not in your college science lab, but in your college English lab.

During the preparation of this paper, I felt much like the hero in a literary classic which I was required to study while in college, Candide by Voltaire. The hero searches high and low for the meaning of life, experiencing unusual places and circumstances, only to find the answer right in his own backyard. This is what I discovered as well. In my own backyard at Community College of Philadelphia is an area called the Learning Laboratory. Basically a resource center to supplement students' education, they have working there some of the best instructors available in our college. Meeting with an English instructor there led me to a wealth of materials commonly found in similar learning centers and easily accessible to anyone in an educational environment. These materials are easily adaptable from print to voice, and many are already in the form of audio cassettes, videotapes and computer software. Think about your college and the materials or learning centers made available to you.

I decided not to spend time suggesting books on "memory aids." Any good bookstore will have a shelf of books on training your memory. Most of them make use of mnemonic exercises, memorizing lists, games and activities that strengthen verbatim recall. This is not of much value to us, except perhaps to aid in developing concentration. Instead, the area of reading and study skills seemed to lend the most opportunity for materials focussing upon the analysis of spoken and written texts. These materials are basic, easily available, and easily adaptable. The majority of materials presented here are from this area.

Pre-requisite to good auditory memory skills are good basic listening skills. A potential problem we face while listening is that we can think four times faster than we speak, leaving a lot of "space" in which our minds can wander. Better Work Habits (Salisbury 1966) has a section devoted to listening, which includes a checklist of characteristics of good and poor listeners. This is an excellent tool to share with all students at the beginning of a course or program. I would like to call attention to some of the characteristics from this checklist:

- Are you receptive and open-minded?
- Are you aware of the effect of your own prejudices?
- Do you make understanding your most important objective?
- Do you try to eliminate distractions in your environment?
- Do you relate what the speaker is saying to past knowledge and experience?
- Do you eliminate or quickly adjust to distractions in yourself?
- Do you try to reconstruct the organizational pattern of speech?
- Do you try to locate the central idea?
- Do you consider relationship between points made by the speaker?
- Do you understand the figurative language used — analogy, metaphor, etc.?
- Are you aware of implications and inferences in what is said?
- Can you distinguish relevant from irrelevant material in the speech?
- Do you determine new word meanings by reference to context?
- Are you aware of loaded words, emotional slanting, and semantic errors?

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- Do you recognize use of devices such as: introduction, transition, repetition, summary, conclusion?
- Do you recognize the effect on meaning of emphasis, inflection, rate, volume, gesture, and quality ?
- Do you interpret what you hear in terms of the speaker's stated or implied purpose?

It is easy to relate these behaviors to some of those we need to focus on in our work, e.g., behaviors such as short term and long term memory, objectivity and open-mindedness, cloze skills, and interpretation. I found this to be extremely beneficial in isolating receptive mode behaviors, and these are applicable to any source language (SL).

Cassell (this volume) shares some innovative instructional methods, some of which use pictures as a stimulus or reference. Pictures are valuable, not only for stimulating expressive language, but for working receptively as well. Some suggestions for using pictures to enhance auditory memory are:

- following directions. For example, put an "X" on the person with the chefs hat, a "Y" on the person with the camera, and a line connecting the cat to the ram's head...;
- finding a person, thing or situation as described. Make the description subtle, lengthy, complicated;
- present a number of descriptions relating to a picture in which there are errors. Present the picture after the descriptions have been spoken.

One excellent sort of pictures are "find-the-objects-starting-with-A," commonly found in children's activities books. Another source of pictures highly recommended are those designed by Robert Newby, Newby Visual Language Materials.

As a source of text material, Jamestown Publishers offers a particularly valuable approach. This company specializes in materials to improve reading and study skills. Toward this end, they offer a variety of series in which comprehension skills are dissected into smaller, more manageable units. These texts, although written, can be made more natural sounding if they are presented in voice or recorded on tape for classroom use. Suggested programs from Jamestown are:

1. Single Skills Series (Pauk 1984). Six essential categories of comprehension are isolated. There are sixty books, ten levels for each of the categories: 1) Subject Matter, 2) Main Idea, 3) Supporting Details, 4) Conclusions, 5) Clarifying Devices, and 6) Vocabulary in Context. Each book has 100 pages, each with a question designed to develop ability in one of the six areas. A teacher could read or record the paragraphs to use as a listening and recalling information activity.

2. Essential Skills Series (Pauk 1982). This is a similar package, but the passages are longer and followed by six questions, one for each of the categories.

3. Six-Way Paragraphs (Pauk 1983). Another set of books basically the same as #2, above, Passages are followed by questions, one for each of the six comprehension categories.

4. Comprehension Skills Series (Giroux and Williston 1984). This one seemed particularly interesting. This series focusses on ten skills: 1) Main Idea, 2) Making a Judgment, 3) Understanding Characters, 4) Drawing a Conclusion, 5) Appreciation of Literary Forms, 6) Recognizing Tone, 7) Retaining Concepts and Organizing Facts, 8) Making an Inference, 9) Isolating Details and Recalling Specific Facts, and 10) Understanding Vocabulary. The set also has accompanying audio cassettes which cost $4.00 apiece. The books sell for $8.00 each. The breakdown of skills in this series is more directly related to the function of the message, and seemed especially valuable for interpreting practice.

5. Timed Readings (Spargo and Williston 1980). A series of books on reading levels 4 through 13. Each book contains fifty 400-word selections followed by ten questions — five on fact recall and five thought questions.

6. Reading the Content Fields (Spargo and Harris 1978). A series of middle and advanced level books focusing on comprehending content of five subjects found in the traditional secondary school curriculum — Science, Social Studies, Math, English, and Practical Arts. Also available are cassettes containing the exact text of the books.

7. A Skill at a Time (Pauk 1984). A similar series, which excerpts selections from famous works of literature. The comprehension skills in this set are: Understanding Figurative Language, Reading Between the Lines, Recognizing Points of View, and Perceiving the Author's Intent.

8. The College Student (Spargo 1983). This is a study skills text which includes sections on training memory, learning to concentrate, listening effectively, and notetaking.

Another publishing company with a similar comprehensive skills series is Barnell Loft. This is called Specific Skill Series (Boning 1977). In it are nine skills, each at 14 levels: Using the Context, Getting the Main Idea, Drawing Conclusions, Following Directions, Working with Sounds, Locating the Answer, Getting the Facts, Detecting the Sequence, and Identifying Inferences. (Appendices A and Bhave samples from two of these.)

Cloze Connections (Boning 1981) was developed to improve comprehension through identifying missing components of a text. The correct response must be gleaned from semantic and syntactic clues. Done auditorally rather than visually, this could be quite challenging (Appendix C).

Another book with valuable exercises is Following Directions (Freimauer 1980). The textual material is of a very practical and useful nature (Appendix D).

AVT Learning System in Reading (Garner et al. 1980) offers a series of booklets with accompanying cassette tapes of the texts. This system also isolates specific reading skills, presents short passages focusing on each, followed by probing questions. Three of the skill books of particular applicability to interpretation are: Understanding Figurative Language, Identifying Mood, and Identifying Persuasion. There are others which could also be useful.

From a company called Queue, which publishes mostly computer software, I received some interesting items, including:

• Playing it by Ear. Exercises in recognition and recall. From a menu of ten topics, including Details, Character Traits, and Solve-a-Mystery, one selects an area to pursue. This has a text followed by questions.

• Perception Skills I. Practice in visual memory, auditory memory and counting skills. One of the activities involved is counting the number of sounds in a series presented at a fast pace. It seems like a fairly simple task, but could be used early to identify weaknesses in auditory memory.

• Lessons in Reading and Reasoning. Very good exercises to help develop critical reasoning skills. Topics include Shifty Word Fallacy, Inadequate Data, Stereotyping, Sexism Fallacy, and Fallacious Thinking.

• Reading and Thinking IV. Deductive and inductive reasoning practice with very good questions on content.

• Clozing Exercises. Reading exercises employing missing and scrambled letters, words, and sentences.

• Listening Your Way to Using Roget's Thesaurus. Book, cassettes, worksheets, and teacher's guide.

Materials which are made to function on a computer screen could be modified as laboratory exercises. Students work together, with one reading aloud to another, who must respond in a particular way after careful listening.

A particularly enjoyable and amusing book I came upon, Potboilers (Duke 1980), presents some interesting activities which require listening skills, following directions, knowledge, and analysis. It is a book of spirit masters, each page containing 17-20 questions or activities. Instead of being in a written form, you could use these directions as spoken ones. Here is an example:

> If you ride a rampaging elephant two miles through the jungle where he throws you into the river and you drift downstream for two miles with crocodiles snapping at you before you are finally rescued by some headhunters who take you one mile to their village where they cook you up into a nice stew, how far did you travel all together? [p. 1]

Any of us working in a college has access to that school's audio-visual department and their store of audio- and videotapes from various and sundry people and places. CCP's AV catalogue lists thousands of audio tapes. They include interviews, group discussions, general speeches and reports, monologues, debates, commercially-made programs, teacher-made programs, and topics covering the entire range of possibilities. We have a series that will be very valuable for our curriculum, "Explorations in Cross-Cultural Understanding." (I never knew it was there before researching this paper.)

Another opportunity for developing auditory memory is through the development of notetaking and outlining skills. Notetaking itself requires advanced skills in comprehension. While

decisions are made regarding the essential message, what is important to write down, understanding is increased. Notetaking can be a valuable exercise for auditory memory, and it is also a technique used in the education of conference interpreters working in consecutive interpretation. Mikkelson (1983) discusses consecutive interpretation and the notetaking involved in the process: "The key to consecutive interpretation is the interpreter's actual involvement organizing the ideas during the first stage of analysis and abstraction. Many consecutive interpreters feel that the most difficult part of the job is the actual notetaking: delivering the oral presentation afterwards is almost like taking a break" (p. 6).

Exercises and activities working on notetaking skills require listening, memory, and analysis while a speaker continues speaking, similar to what we most often do when interpreting simultaneously. These exercises can be modified to challenge lag time skills, i.e., imposing delays before allowing students to write while the speaker continues.

In most instances, there is also an additional detail to deal with in our work time. While receiving the input or source language (SL), we are processing it, producing it in another language (TL) and simultaneously receiving further messages in the SL. This simultaneous listening and signing is a major area of complexity in our work.

There is a span of time between an interpreter's perception of the SL and production of the TL, a lag or "décalage." There is a scarcity of written material on the subject of time lag. Ingram (1984) deals primarily with six grammatical constructions of English which need transposing into ASL, and gives examples of these. Using his examples as a lead, a teacher could develop many more for classroom practice.

Thanks to Nancy Schweda-Nicholson (personal communication), I am able to share with you three articles on spoken language simultaneous interpretation, which are stimulating and help to clarify why we have such a challenging task in doing what we do, and how time lag can affect us. These articles are:

- David Gerver. 1974. Simultaneous listening and speaking and retention of prose, Quarterly Journal of Experimental Psychology, 26: 337 - 341.
- David Gerver. 1975. A psychological approach to simultaneous interpretation. Meta, 20(2), 119 - 128.
- Frieda Goldman-Eisler. 1972. Segmentation of input in simultaneous translation. Journal of Psycholinguistic Research, 1(2), 127 - 140.

Gerver (1975) tells us, "...the interpreter's task is a form of complex human information processing involving the perception, storage, retrieval, transformation, and transmission of verbal information. In a sense, it is also a paced tracking task" (p. 119). Monitoring and manipulation of the reading materials I have presented can provide practice in paced tracking.

One suggestion from Cassell (this volume) was to insert clicks into a recorded text. In practicing, a student must wait for a click before producing in the TL what was just heard. The instructor has already chunked the text for the student, eliminating the need to think about what segments go together. Another suggestion is to have the student practice paraphrasing into English simultaneously. In other words, the **SL** and TL are the same, but with different structures. This forces a student to break from the original structure, while staying with the language of comfort.

From this point, the exercise could be complicated by adding interference from noise, e.g., people talking, engine or machine noise, And, of course, after paraphrasing simultaneously into English, the student could **try** interpreting the same text into ASL.

Another set of materials of importance to mention are all videotapes produced by Sign Media, Inc., especially the "Interpreter Model Series." Studying the processing, output, and time lag of the model interpreters can serve as a focal point for discussion on these topics.

I am sure you have each come up with many innovative uses for the materials presented here. Write them down, share them with your colleagues, and send your ideas to be published, so that others can use them too. We are a field in its youth, to some extent developing through trial and error. The more we share with each other, the more efficient will be our development and our success.

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Newby Visual Language Materials, Dormac, Inc., P.O. Box 1699, Beaverton, OR 97075-1699.

Oceana Educational Communications, Inc., Dobbs Ferry, New York.

Queue, Inc., 1100 Boston Ave., Bridgeport, Connecticut 06610

Unit No. 8

1. How about buying a paper house? They're now on the market—and attractive too! Packed in boxes that can be carried in a small van, the new houses weigh less than a small car. Constructed of chemically-sprayed cardboard, the handsome new houses can be erected within hours with little more than a staple gun. Those who dwell in paper houses, say the manufacturer, never need worry about soggy ceilings. Owners can jump up and down on the roof after the most severe rainstorm. Furthermore, the new houses are held to be as fire-resistant as they are sturdy.

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2. Cartoons of early man picture him as both large and hairy. Though he might well have been hairy, he was certainly not large. Fossil finds in East Africa reveal that the first true men were only 3½ to 4½ feet tall. Scientists who have studied fossils say the little fellows walked upright, fashioned stone tools, and might even have been capable of making crude huts. Dr. Louis Leakey and his band of diggers unearthed fossils of the little people in the now famous Olduvai Gorge in Tanganyika, Africa.

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3. The voyage of the *Challenger* in the 1870's was the first deep-sea expedition organized on a large scale for the sole purpose of conducting a scientific study of the oceans. On her three-and-a-half-year voyage the *Challenger* collected more detailed information than had been amassed since man first ventured upon the ocean. Among the discoveries were the uniform chemical composition of ocean waters and the presence of sea life at astonishing depths. The historic British-sponsored voyage had laid the scientific foundation for one of man's most exciting studies—oceanography.

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4. The first bridge across the Thames River in London, England, was probably Roman. In 1090 an old wooden one was blown down in a storm. A later one was destroyed by a fire. The first stone bridge, known as Old London Bridge, was completed in 1209. Frequently damaged by fire and in constant need of repair, it gave rise to the nursery rhyme, "London Bridge Is Falling Down." This bridge was razed after a second stone bridge replaced it in 1831. The heavily traveled 1831 bridge has in turn been replaced by another structure.

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5. Scurvy grass was one of the first wild greens used by frontiersmen to combat scurvy, a disease that results from the lack of fresh fruits and vegetables. North American pioneers and prospectors relied on the widely distributed grass when there was a scarcity of fresh food. Scurvy grass was eaten raw or simmered in a small quantity of water. Some liked the leaves torn into fine pieces or as part of a salad. Used in whatever fashion, scurvy grass prevented a vitamin deficiency and served many early Americans as an emergency food.

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1. The author refers:

A. to their fine appearance twice
B. to how they are packed three times
C. directly to the weight of the house twice
D. to the way the house is transported three times

---

2. Cartoons of early man:

A. were one hundred percent accurate
B. show how small he was
C. were probably partly accurate
D. were one hundred percent inaccurate

---

3. You can tell that:

A. the discoveries were of no consequence
B. the *Challenger* was probably an American ship
C. previous deep-sea expeditions must have had other purposes
D. the trip was extremely short

---

4 From the story we cannot tell:

A. which river the bridges crossed
B. why the Old London Bridge gave rise to a nursery rhyme
C. when the first stone bridge was completed
D. when the 1831 bridge was replaced

---

5. You can tell that frontiersmen:

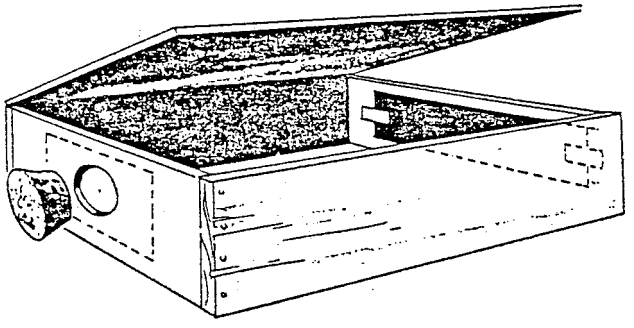
A. ate other grasses
B. hated the taste of scurvy grass
C. never ate scurvy grass raw
D. never cooked scurvy grass

APPENDIX B

from "FOLLOWING DIRECTIONS" (Boning 1977) by courtesy of Barnell Loft

Unit No. 10

DIRECTIONS: Get a small wooden box. Paint the inside black. Drill a small hole in one end. Get a cork which will fit snugly into the outside of the hole. It should be flush with the inside surface. Cover the hole on the inside with a small piece of foil. Make a small hole in the center of the foil with a pin. Next go to a dark room. On the end of the box, tape a piece of photographic film. Make certain that it is directly opposite the hole in the center of the foil. Seal the lid with masking tape. To take the picture, take out the cork for two seconds. If the day is overcast, you may remove the cork for a longer period of time. Put the cork back in. Remove the film in a dark room. It is ready to be developed.



1. The article tells you how to—

(A) make *a* camera
(B) develop a ***film***
(C) paint pictures
(D) useasaw

2. The pin hole should be—

(A) through the bottom
(B) through the lid
(C) sealed with masking tape
(D) covered by the cork

3. The box should be—

(A) unpainted
(B) very Iarge
(C) one inch wide
(D) painted black inside

4. The film should be—

(A) outside the **box**
(B) removed in the sunlight
(C) opposite the **pin** hole
(D) under the **foil**

APPENDIX C
from "CLOZE CONNECTIONS" (Boning 1981) by courtesy of Barnell Loft.

UNIT 10

Rice, one of the world's most important food crops, has probably been __1__ for thousands of years. Early records show that rice was grown in India as early as 326 B.C. and was __2__ into Spain in **A.** D. 700. But it wasn't until the late 1600's that rice was finally planted in American soil.

Growing from two to six feet tall, rice plants look much like other *grain* or cereal plants. However, because they need a __3__ supply of water, these plants are grown in flooded fields or on hillsides where rainfall is heavy. Since rice is easily raised in many types of soil, between seven and eight thousand __4__ of the plant are grown in the world today.

Rice __5__ us with nourishment as well as by-products. **A** rice kernel contains eighty percent starch, twelve percent water, and eight percent protein, as well as several necessary vitamins. In some countries __6__ rice makes wine and beer, and the outer coating of the rice kernel makes livestock food, soap, and margarine. The reeds from the plant itself make good sandals, hats, and even thatched roofs.

It is __7__ that rice is a chief food for half the people in the world. In India and the rest of Asia rice is as important as bread is to the people of North America and Europe. In America the average annual __a__ per person is seven pounds of rice, but in Asia the average person eats almost a pound a day.

Though Americans grow billions of pounds of rice each year, their __9__ is only a tiny portion of the world supply. Asian countries grow ninety percent of the world's rice crop—but still must import from other countries to feed their more than two billion people. Without rice, there is no question that a large part of the world's __10__ would starve.

1. **(A)**cultivated (B)manufactured (C) simulated (D) assumed
2. **(A)**pondered (B)saturated (C) introduced (D) refrigerated
3. **(A)**prepared (B) constant (C) minimum' (D) token
4. (A)priorities (B) characters (C) residuals (D) varieties
5. (A)preserves (B) captivates (C) provides (D) encourages
6. **(A)**displayed (B) depleted (C) ordained (D) fermented
7. **(A)**estimated (B) decided (C) landed (D) evolved
8. **(A)**disguise (B) mixture (C) exterior (D) consumption
9. (A) legend (B) output (C) mercy (D) leisure
10. **(A)** population (B) mandrake (C)structure (D) motivation

APPENDIX D
from "FOLLOWING DIRECTIONS" (Freimauer 1980)
by courtesy of Oeeana Educational Communications, Inc.

Following Directions

The library is used for both reference and pleasure. It is a quiet area for reading. Some people use it as a source of books, magazines, and newspapers. Many modern libraries contain audiovisual aids. To use the library, you must learn how materials are arranged and recorded.

The books in the library are divided into fiction and nonfiction sections. Each book has a label on its spine. Fiction books are grouped in alphabetical order and marked with an F for fiction. The label of the fiction book also lists the first two letters of the author's last name. A novel by Jules Verne would be labeled "F Ve" in the fiction section. The Dewey Decimal System is used to arrange nonfiction books. The books are divided into ten number groups by subject. The chart below shows these subjects. If you want information on farming in France, read through the chart, looking for a category in which your topic might fit. Farming is an applied form of the science of agriculture, so your book is in the "600 Applied Sciences" section of the library.

All books in the library are recorded on cards in the card catalog. The magazines are listed in the *Reader's Guide*. By using the card catalog, the *Reader's Guide*, and the Dewey Decimal System, you can locate most information in the library.

Dewey Decimal System

000–099	General Works (reference material)
100–199	Philosophy (human ideas and attitudes)
200–299	Religion (world religions, mythology)
300–399	Sociology (government, law, social sciences)
400–499	Languages (dictionaries, foreign languages)
500–599	Sciences (sciences, mathematics)
600–699	Applied Sciences (engineering, medicine, farming)
700–799	Fine Arts, Recreation (art, music, sports)
800–899	Literature (plays, poetry, essays)
900–999	History and Travel (biographies, histories)

Following Directions

1. **9** which section of the library would a novel be located?
   a. biographies
   b. fiction
   c. nonfiction
   d. fine arts

2. If you wanted a fiction book, you would look for the label
   a. F plus the first two letters of the author's name
   b. NF plus the first two letters of the author's name
   c. F plus the last two letters of the author's name
   d. NF plus the last two letters of the author's name

3. Where would you locate a book concerning the amendments to the United States Constitution?
   a. 100–199
   b. 000–099
   c. 200–299
   d. 300–399

4. Where would you look for the biography of the poet, Robert Frost?
   a. 000–099
   b. 200–299
   c. 800–899
   d. 900–999

5. If the report you were writing required the use of an encyclopedia, where would you find it?
   a. 400–499
   b. 000–099
   c. 700–799
   d. 900–999

6. Where should you look if you know the title of a book, but not the author?
   a. *Reader's Guide*
   b. fiction section
   c. card catalog
   d. nonfiction section

7. Where can you locate a 1978 magazine article?
   a. the card catalog
   b. the *Reader's Guide*
   c. the nonfiction section
   d. section 000–199

VISUAL MEMORY AND LAG TIME

Rebecca Robinson
Portland Community College

Introduction

When we watch an interpreter at work, whether it is a student or a professional, the source language (SL) and the target language (TL) are the only things we can perceive. The rest of the interpretation process happens inside the interpreter's mind during a period called "lag time," or décalage." This is when the interpreter is employing strategies for comprehension, retention and reconstruction. The control with which an interpreter lags behind the speaker is the only outward sign of the internal process. So lag time itself, as perceived by the the viewer/listener, is a symptom of internal processes.

The span of lag time utilizes the short-term memory (STM) or *working memory* of the interpreter. The function of lag time is to wait to comprehend the "message": to get enough information to understand the speaker's meaning and to connect the words to the interpreter's cognitive memory (Lederer 78). *Cognitive memory,* also referred to as "semantic memory" or "real world knowledge," is part of our long-term memory (LTM) stores. The strategies that we use to access LTM stores during STM are directly linked to how the information was encoded into LTM in the first place. These strategies are based on cognitive processes, not on linguistic knowledge or skill (Long and Harding-Esch 1978).

In my experience, I have found that students employ strategies which deter the process of getting to "message." Sometimes, having gotten the message, they do not have strategies to hold it long enough to re-construct it into the TL. In simultaneous interpretation, incoming information acts as interference: it keeps students from getting to the "message stage" or else it destroys the message. The result is that students neither remember what was meant nor what was said.

I am sure you have backed up videotapes or re-signed segments of discourse as many times as I have. We do this to go back and analyze for meaning. We can even ask the students to rehearse consecutively what the simultaneous interpretation into English will be. We re-wind the tape, remind the students they have time to work, and let them re-interpret a particular segment. The students simultaneously interpret the pre-analyzed segment, only to ask for a repeat of the section they were watching while voicing. Back we go again through the same process. And we find that we end up going through the majority of the text this way. When we are done, we go back to the beginning and ask the students to complete the entire discourse simultaneously. As we watch them do this, we know that something is still not right. What has happened is that the students spend most of their STM trying to recall what the translation is supposed to be — as it was decided during the analysis. They still are not processing to the stage of "message." The analysis process was intended to help; in reality it has created a new kind of interference for the students. It has not given them an alternate strategy.

Research shows that most people use only three or four cognitive strategies to accomplish most all tasks in their lives. Since we all tend to use so few, we are fairly adept at using them, but unfortunately we continue to use them even when they do not produce the results we want. Many students come to us with cognitive strategies which are counterproductive to the interpretation process. Knowing this, I began looking for clues to the type of mental strategies which would support the interpretation process and a means by which I could get students to change from one strategy to another. Eventually I came to the research in cognition which focuses on semantic memory and its organization.

Language Comprehension Process Model

First, let us look at the components of memory and organization from a language comprehension viewpoint. Cairns (1984) proposes the language comprehension model in Figure 1:

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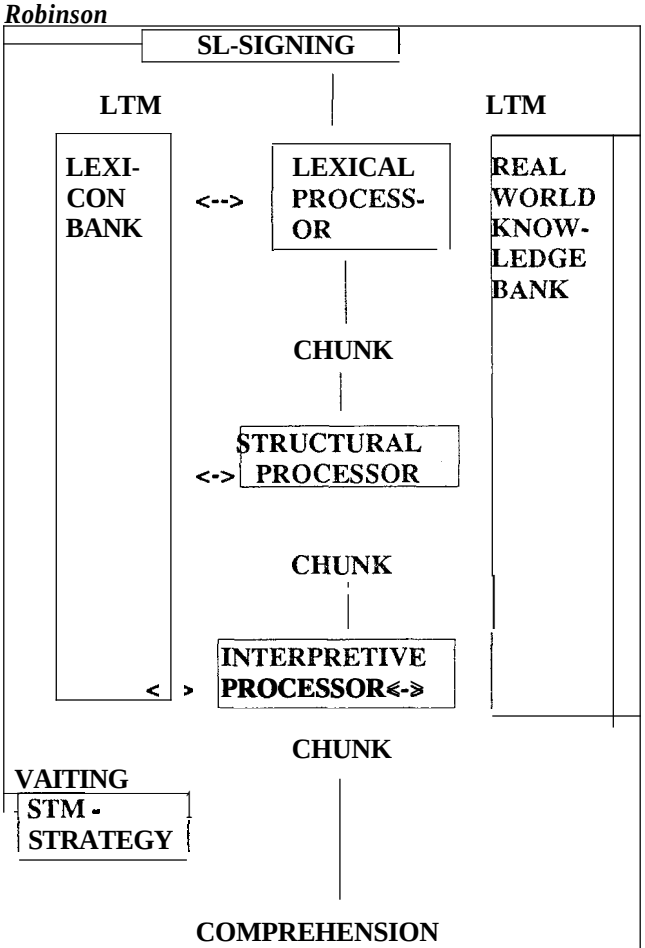

'igure 1: Language comprehension [after Cairn: 9841.

I usually look at the Cairns model as an "upside-down" version of the Colonomos interpretation process model, one that is more familiar to us.

Cairns sees the process of language comprehension as an interpretive process. The "lexical processor," "structural processor," and "interpretive processor" are representative of the working memory (STM) of the "listener" — in our case, the interpreter. The "lexicon" and "real world knowledge bank" are both LTM stores. The speaker's output is entered into the working STM of the listener and begins to be dissected and reorganized, based on the listener's lexical bank of information. The bank is full of all the rules and tools of the SL. As lexical items enter, they are re-chunked into the 'structural processor' as phrases and sentences, which are organized by grammatical rules. These in turn are re-chunked into larger units and enter the interpretive processor.

The interpretive processor (IP) is the most dynamic and crucial for comprehension and memory. The IP can only be activated when enough message has entered to be considered functionally and informationally complete. "Functionally complete" refers to structural or grammatical elements: Does the sentence have a subject, verb and object? "Informationally complete" means that we know who is doing what to whom. All ambiguity must be resolved before comprehension can occur. This "knowing" comes from what Cairns calls the "real world knowledge" LTM bank. Others refer to this bank as "semantic memory" (Mandler 1979; Ehrlich 1979; Lockhart, Craik and Jacoby 1976).

Organization of LTM Banks

Now let us look at the structure and organization of both LTM banks. The lexical store is organized into independent meaningful categories of hierarchies, or classes and sub-classes. Such categorical organization is very flexible, and most words and objects can be classified in different categories based on similarities and differences. Word forms and derivations, as well as word definitions are stored here, along with spelling rules and other propositional truisms. It is a "bottom-up," logical, data-driven, comparative, inductive type of organizational process. This type of organization is secondary to our basic, schematically organized memory system and is developed relatively later, through formal schooling.

The organization of the "real world knowledge" LTM bank is based on patterns of relationships. Information is stored as episodes or experiences which are then, through repeated experiences, categorized by their regularities into mental structures of patterns called "schemas" (Schank and Abelson 1977). The organization of the real world knowledge bank is temporal and spatial, experiential, gestalt and relational. It is "top-down," conceptually-driven, inferential, and deductive.

Memory Processes and the LTM Banks

Research on memory shows that when a person's experience with new information is more intense, meaningful and extensive, more relationships can be created between the new information and the information already stored in LTM, and the information can be accessed faster when needed, and also is stored longer (Stevick 1976; Lockhart, Craik and Jacoby 1976; Paivio 1976). This view suggests that from the first exposure to ASL, we should offer language experiences in which students find experiential meaning. This allows them to tag the second language experience onto an already rich semantic memory bank of other experiences. In this way, the language will be encoded in the same way that it needs to be accessed, whether during conversation or interpretation.

Memory research supports this notion. People tend to have the most difficulty recalling arbitrary information, such as random lists of words or numbers; they more accurately and readily recall sentences, and they most accurately recall connected discourse or stories. Researchers believe this is because discourse allows the listener to apply schematically organized, meaningful patterns to what they hear, and that they will analyze discourse more deeply for meaning, since meaning is available to be found. The deeper the analysis, the longer the memory is for that information (Lockhart, Craik and Jacoby 1977).

Schema

Let us return to schematic organization and memory. Schank and Abelson (1977) identify three basic type of schemas: event schemas, plan schemas and scene schemas. *Event schemas,* also referred to as "scripts," are temporally organized representations of common sequences of events and provide a map of a "set of expectations about what will occur in any given situation" (Mandler 1979, p. 266). Mandler gives the examples of a restaurant script which tells us what sequences of events to expect when going to a restaurant: enter, get seated, order, eat, pay, exit. Each event has its own sub-sequences. Scripts are very narrow and specific maps.

Plan schemas are more general types of event schemas. They are broader and more tentative, since they focus on motivations and goals. They are more "bottom-up," or data-driven, hypothesis formations than scripts. Plans are more general hypotheses based on incoming data. We might think of this as being "behavior schema."

The third category is *scene schemas,* "cognitive representation[s] of what one expects. . .when viewing (or entering) a scene. [Their] . . . variables consist of categories of furniture, buildings, plants and so forth, and the spatial arrangement of these various items" (Mandler 1979, p. 264).

Plans, scripts, and scene schemas are combined to form "story schemas" which have temporally organized series of events with characters who have motives and goals and who interact upon a scene. This combination creates a set of expectations in the listener. So, when we hear the phrase, "Once upon a time..." we have very specific and general expectations about how the story will happen, the types of characters that will be involved and the outcome of the story.

Schemas and Memory

In the recall of stories and other schematically organized discourse, one event naturally leads to the recall of the next, because of the temporal and spatial sequencing or the organization, and because of the high degree of meaningful content. Because the events were encoded together, their interrelation is triggered when recalling either event. Likewise, just as the starting point is more easily recalled for stories than for lists, we also know when we have reached the end more readily than with lists.

If I ask you to recall all the state capitols, you will, after a fairly short time, be unsure which you have told me and which you have not. If I ask you to tell me the state capitols for the states in your area, you have a way to organize your response. You probably have experiences or stories that help you search the names and know when you have told them all.

Our brains are so set on organizing what we hear and see into meaningful, sensible units that it will do this automatically. **As** interpreters, we can relate to that need of our brains by how we feel when a portion of SL makes no sense. We automatically assume that we missed something and ask for a repetition — often to find out that it makes no more sense the second time. The information just was not organized sensibly by the speaker. Nevertheless, we as interpreters are constantly trying to find sense in everything. As long as information is schema-relevant, it will be stored in a schematic organization and is potentially recallable. For example, if history is taught through storytelling, students retain much more of the details (such as names and dates) than if they are only given names, dates, actions, and outcomes,

Retention Strategies

Dual-Track Memory Modality

Memory research shows that we store information in one or both of two forms: imagery and propositions. Similarly, Paivio (in Brown 1976) suggests that we all have a dual-track system for solving problems or retrieving information: either as imagery or through the use of language.

Let us discuss these two concepts. If I ask you the number of windows in your kitchen, you will find yourself mentally standing in your kitchen, scanning the walls and counting windows. That is a demonstration of accessing the imagery bank of the LT semantic memory. If, by contrast, I ask you how many toes you have, you will come up with the answer very quickly, and without needing to imagine a picture of your feet. You already know the answer. That information is in our propositional lexicon bank. If I ask what part of

your car sticks out the most in the front, some will "see" the car, scan it, locating the front, and get the answer by "looking." Others may picture the car at the beginning, but have no need to "look" at the front of the car. That demonstrates the combined use of imagery and propositional methods. If one has no need to "see" the car to know what was in front, that is a demonstrated use of the propositional store of LTM. Some may find the answer through imagery, and then cross-check for accuracy through the lexicon bank for the definition of "bumper." Each of us will accomplish this retrieval task differently.

Paivio says that both systems are activated simultaneously when we have to solve a problem. One of the two tracks will prevail, either because one is more suited to the specific problem (kitchen windows) or because that specific track is more richly developed by the types of activities we have encountered or pursued in our lives. Given a person in whom both tracks are equally rich and a problem suited equally to both tracks, the imagery track is the faster of the two. It can access multiple pieces of information simultaneously. Propositional systems of retrieval are linear, and therefore require more time to access. An example of this is a proposition such as: "'i' before 'e'/ except after 'c'/ or in sounds of long 'a'/ as in 'neighbor' and 'weigh.'" We have to wait until the very end to "know" the solution.

The examples so far have dealt with concrete objects. Let us try something a bit more abstract. The following question deals with a comparison of three people. As you read the question, I want you *to* set up the question visually in such a way to keep track of each of the three people and their relationships. "Pat is smarter than Lee, but not as smart as Lynn. Who is the smartest?" Form some visual say to keep track of the three. Read it again if you need to. For those who did not visualize the first time, you will likely get a different answer on the second try, using visualization. It may depend on your ability to visualize and to hold the images long enough to get all three of the propositions into the image. The answer is Lynn. How did you hold onto the three parts of the questions visually? You may have found yourself setting the three people in some spatial relationship. They might not have had faces or even bodies, but may have just been dots on a line. Even though the concepts of "smarter" and "smartest" are abstract, imagery is still possible.

Imagery

Paivio (1976) says there are two types of imagery: "eidetic," *or* simulation imagery, which is more reality-based, engaging real-life images like the windows in your kitchen; and "symbolic," such as the dots or blobs you might have used in the question about who was smartest. Paivio and others use the word "imagery" in the larger sense to include kinesthetic, olfactory, and emotional input, as well as visualization. If I begin to speak about a December walk through the woods on a crisp afternoon with snow on the ground, you may be able to access many of your sense memories — the feeling of cold air on your face, the warmth of your clothes, the crunch of snow under your feet, the smell of new snow and trees, and the way it feels to sink down into the snow with every step — as well as the visual picture you paint on your mental canvas of the scene. All of these are stored in our semantic bank in non-linguistic terms and can be re-constituted with one or two phrases. Since images can be manipulated in space, we can change the images as new incoming information dictates. Such imagery is a common, daily occurrence which accompanies recall of events from the past, either recent or distant. The ability to control imagery formation differs from person to person.

When we encode information from experiences onto many channels of LTM, we can access it more readily and more completely than if we record it on only one track of our memory. If in our language classes, we give students rich experiences, they will record them on as many tracks as the richness encourages. This rich language experience then creates richer language (lexicon) and semantic banks to draw on when the information or similar information is needed.

Looking at some of the properties of ASL, there appears to be a positive correlation between major ASL features and the schematic organization of semantic memory. ASL's chronological sequencing interfaces well with event schema. Temporal features are spatially oriented in **ASL.** The use of directional verbs and locatives match well with the semantic memory's scene schemata. Verbs are highly inflected, thus paralleling event-oriented organization. Finally, the simultaneity of proposition presentation lends itself well to gestalt-type processing, rather than linear processing. **All** of these characteristics follow schematic organization principles. The signer sets and dresses the stage and interacts on the stage, using the characters of the discourse. If we teach students to employ such imagery, they can take advantage of the parallel ASL discourse structures to guide their image formation and encode the information into their image stores of LTM.

Imagery and Memory

Paivio (1976) suggests that recall accuracy improves when subjects were asked or allowed to create meaningful connections. Those using imagery association made errors by recalling synonyms (retaining meaning) were more successful than those who used linguistic association. The latter made errors by recalling antonyms.

Craik and Lockhart (1972) call the creation of imagery "elaborate rehearsal." They define this as a process in which we apply some sort of organizing principle to incoming information. We use such codes to retrieve information from LTM. They contrast this with "maintenance rehearsal," which they describe as low-level and transient. Maintenance rehearsal does not allow for retrieval (Loftus and Loftus 1976, pp. 61 and 64). "Elaborate rehearsal" is, as Loftus and Loftus say, a process of organizing new information into chunks "taking many little chunks and welding them into fewer, larger chunks" (p. 69).

In addition, memory performance is better with pictures than with concrete words; they, in turn, are superior to abstract words (Paivio, in Brown 1976, p. 108). Visual efficiency has been studied for a long time. Richardson (1969) cites Griffitts (1927), who posed a series of questions requiring deduction. Subjects who failed with any problem always attributed their failure to an inability to picture the figure in their mind (Richardson 1969).

Method Considerations

"Elaborate rehearsal," since its form can be non-linguistic, has a much greater chance of reducing interference during interpretation than does "maintenance rehearsal." Gerver (1974) compared retention while interpreting to retention while shadowing. He found that retention during interpretation was impaired by only twelve per cent. Shadowing impaired retention by twenty-five per cent. This suggests that shadowing activities may be counter-productive, and perhaps a self-defeating experience for students, especially if retention and recall are our goals.

Auditory shadowing may be most beneficial for developing a more versatile, vocal affect range. I would like to suggest that any time we are focusing on developing décalage skills, we cannot interfere with — in fact we should make sure we encourage — the processes which lead to message comprehension. Shadowing tasks appear to interfere with comprehension and/or retention. We can structure the way students organize information by giving them instructions on what strategies to use: we can give them instructions to develop images while listening or watching, i.e. voice-to-sign or sign-to-voice.

Method #1

One such activity is provided by Stevick (1982), which he calls "Active Listening." This activity is a nine-step process. Taking any particular text, the teacher will present it numerous times. Each time, the teacher gives directions to the students about how they should process the text at each step. This method, of course, focuses on spoken languages. Below, I have made minor adaptations to make this method equally effective for **ASL** discourse. Stevick's directions are marked "**V**" for "voice," and the adapted version is marked "**S**" for "signed." The relevant eight steps allow two for comprehension, three for imagery formation, two for retention, and one for anticipation.

1. **V:** "Listen to the text, paying attention only to the rise and fall of my voice."
S: "As you watch, attend to sign space and body language."
NOTE: Stevick comments that these instructions may allow the student to follow the meaning of the text better. It relieves them of the "responsibility for understanding" and distracts them from trying to understand.

2. **V:** "**As** you listen this time, pick out any words or parts of the text which are unclear to you."
S: "As you watch, pick out parts that are unclear to you."
NOTE: At the end of the second step, ask for and answer questions about meaning, but not about grammar. You want students to have the meaning clear.

3. **V:** ""Now listen and **try** to form in your mind a very clear and detailed picture of what the text is saying. I'll pause for a few seconds after each sentence."
S: "As you watch, form clear detailed images. I'll pause to give you time to do that."
NOTE: This step allows students to expand and consolidate new meanings while the previous discussion is clear in their minds.

4. V: "I'll read a little faster this time. Look again at the picture in your mind and see whether you want to make any changes in it."
S: "As you watch, make adjustments to your images, add detail, make changes."
NOTE: Students should be developing a more coherent image or set of images in their minds.

5. **V:** "I'll be silent for 15 seconds. During this time, look once again at the image you have formed."

S: "Now review your images once through."

NOTE: The point here is for students to consolidate the form and the meaning of the discourse. They must have clear and stable images in their minds.

6. **V:** "As I read the text this time, I'll change a few words. When you hear a 'wrong' word, raise your hand. If you remember what the right word was, say it quietly."

NOTE: Stevick wants students to make "some muscular commitment...." For sign, I choose to omit this step, because it requires the student to return to a lexical focus, although this may be positive for rote memorization activities, such as ASL dialogues in sign classes.

7. V: "Now I'll read the text with pauses. During each pause, say that part of the text to yourself, or imagine you are saying it to someone else. Do not repeat it, say it!"

NOTE: Here we are helping students to bring the new composite to life.

S: "This time, as you watch, form your images once through. When I pause, sign the concepts from the images. It doesn't have to be just what I signed."

NOTE: Since Stevicks goal here is to have students memorize a text, he asks them to focus on words and exactness (verbatim) of recall. I suggest that in using this for the purpose of interpretation, that we use the word "concepts" in place of his focus on words.

8. **V:** "This time I'll pause before each phrase. Try to think of the words which follow before you hear them."

S: "This time when I pause, form the image of what comes next, and then sign it."

9. **V:** "Now listen once more to the entire text. Don't worry about the words. Just sit back and listen as though you were hearing it for the first time" (Stevick 1982, pp. 75 - 76).

S: "Now watch one more time. Let your images automatically recall themselves as you watch."

At the end of this exercise, I use comprehension questions to allow students the opportunity to organize the information in additional ways. The information is now readily available to them through imagery. The types of questions I use are: 1) synthesis questions such as "What is a good title for this text?" and "What is the main point of the text?"; and 2) factual recall of details within the text, which could be either wh- or true/false questions. Although this is propositional organization, it is accessed through semantic organization. So the student will use both banks of memory and both kinds of strategies. Also, I include sequence questions, asking students to tell me in what order a set of three concepts occurred in the text. This is schematic event-oriented organization. All of these questions are prefaced by instructions to find the answers by reviewing the images they have created.

If we used this method in language classes, students would learn to process infomation using anticipation and imagery strategies. During later ASL classes, and in interpretation classes, we could go through a process of task reduction, so that students would begin to internalize automatic processes without reminder.

In the first such reduction, I would use instructions for signed texts 1), 2), 3) (modified to remove the pauses), 5), 8), and then stop. This allows for a two-step comprehension process, reduces the visual/imagery rehearsal to a two-step process, and removes lexical rehearsal, focussing the student on anticipation and self-generated elaborate rehearsal.

In the second reduction, I would use directions 2), 3) (with the added direction to review the pictures immediately after I stop signing), and 8). This leaves the student with three processes: comprehension, elaborate rehearsal, and anticipation. One of the critical goals of this exercise is to get students to eliminate the original language and replace it with another, equally detailed and effective way of retaining the meaning. This skill has a positive correlation to the interpretation process.

Method #2

This exercise focuses on the sequential development of the following skills: prediction/anticipation, consecutive interpretation as rehearsal, simultaneous processing (the dual task) and finally simultaneous interpretation. Before discussing this particular method, though, let us look back at the relevant research.

Research Review

First, Moser (1978) confirms the process model discussed above, defining STM (she calls it "Generated Abstract Memory," or GAM) as a process used for chunking information into meaningful pauses through syntactic and semantic processes with the ultimate purpose being that of searching for a conceptual base. Using Miller's (1956) model for "chunks," she reports that inter-

preters cannot use all seven (plus or minus two) units of GAM solely for retaining incoming information, because some space must be reserved for rehearsal and for re-chunking into larger units. She also states that inexperienced interpreters will use more GAM time for TL output, and that this decreases their efficiency at re-chunking information into larger units. We want to find ways to increase students' abilities to chunk information into larger units.

Second, Voss (1979) reports on research conducted by Spilich *et al.* (1979) on the effects of previous knowledge on recall quality. "High-knowledge" people are likely to remember more propositions and to have more accurate memories of sequencing of events. This suggests several things. We should use texts which are within the experiential knowledge (not theoretical) domain of our students and work toward texts which are within their theoretical knowledge. The ultimate goal is to use texts which include novel information. As this proceeds, students should have more time to prepare for the text.

Students can develop preparation skills either in or after a course in text analysis. Here, the focus is on the impact that various elements have on communication events: backgrounds of the participants, participant relationships, speaker/listener goals, physical environment, topic, theme, and degree and type of knowledge of listener and speaker. Students can investigate those elements, or the instructor could provide basic information. I encourage all ITP's to include preparation assignments in appropriate curriculum, i.e., mock interpreting, interpreting skills development, and internships. This encourages both quality and quantity of retention abilities.

Third, ***script*** schema organization is a top-down mental process. (Remember the "restaurant" schema.) We work from predictions based on past experience. *Plan* schematic organization is more flexible. It is both a top-down and a bottom-up process. The behaviors are not predicted, but rather anticipated. *Story* schemas also fit this category. We know there will be a scene description and character descriptions, a goal, an event, a reaction, an outcome, a climax and an ending. What exactly will be included in each is not predictable, but each is understood as we hear it.

Scripts and plans help us to look forward, to expect, to predict and anticipate events. When events occur, we do not have to analyze them in depth, but rather compare them to the schema and see where and to what degree they fit. If events fit our expectations, then processing of the event can be easily stored and recalled later.

Finally, as Mandler (1979) points out, we comprehend by using schema and making correlations between them and what we are hearing. In interpretation, we have many tasks to do. Research indicates that we can be most efficient if we combine the "easy" tasks together, and take the "difficult" tasks one at a time. For example, spoken language interpreters working consecutively will take notes in the TL, combining comprehension and translation. This leaves TL reconstruction and production to be done simultaneously.

The simultaneous interpreter cannot separate the process in that way, except through decalage. Analysis seems to be the thing which is most demanding. Through preparation and the use of schema-type organization, we can anticipate while we use some of our STM to produce the TL. Then, while we are attending to the incoming SL, we need only to confirm or deny our anticipation. If the anticipation is correct, we need not perform such a thorough analysis, but simply make adjustments. As we improve at anticipating and predicting, we learn how to modify as we receive the SL. Some of our STM remains, then, for other tasks.

It is natural to organize semantic informition in relational connections between new event:; and old events, new information and old information, all in order to predict or anticipate. We can relieve the burden of the simultaneous interpretation process by using "real knowledge" and strategies of prediction and anticipation. Students generally use neither anticipation or prediction. Rather, they tend to focus their attention backward ("What was that sign I missed?"). This stops them in their tracks and creates interference. It really is unimportant whether they are working consecutively or simultaneously — comprehension is not happening.

I want to add another personal note. I believe that consecutive practice is essential in the learning process, as it relieves the pressure and interference of the dual task. I do not believe, however, that training for consecutive skills is, in and of itself, the bridge to simultaneous skills. In the field of spoken language interpretation there are those who work only in one or the other mode. We can therefore assume that one skill does not necessarily lead to the other. In our field, it is the rarer occasion which lends itself to consecutive interpretation, so we truly need to find a bridge

between the two. I propose that we take advantage of the consecutive process, but recognize that there are additional steps necessary prior to simultaneous interpretation.

The Seven-Step Method

In this method, I pose two elements. One is that students orient themselves toward anticipation and prediction through chunking as a way of reducing the analysis task. The other is the way the method is sequenced by slowly building simultaneous tasks and decreasing consecutive tasks. Here, I differentiate between consecutive interpretation and consecutive processing, between simultaneous interpretation and simultaneous processing.

This method has seven steps and could conceivably account for two classes in sequential skills development, particularly if the curriculum combines S/V and V/S interpretation. Videotapes lend themselves well to these seven steps, since the text must be repeated and students will be less confused if these are identical to the original and if signer affect is maintained.

Skills developed: chunking, prediction/anticipation, simultaneous processing, consecutive interpretation (as rehearsal), and simultaneous interpretation.

Seauence: slowly builds simultaneous processing tasks and slowly decreases consecutive processing tasks.

Materials: videotaped signed discourse, remote control VCR + monitor, preparation information (preferably signed by the speaker on the videotape) including speaker biography, orientation to the communication event and to content.

Prerequisite skills: Adequate receptive SL and/or sign system experience, including content, vocabulary, grammar, signer style.

Physical set-up: Students should sit, in two rows if necessary, so that they can see the monitor. The remote control is handed to each student in turn. (If you do not have remote control, students will need to be close enough to the deck to depress the "pause" control.)

Step one: Chunking and predicting

Goals:

1. identify a unit of functionally complete information
2. predict/anticipate following information
3. assess over/under-generalizations
4. apply adjustments to future predictions/anticipations

Procedure: The first student watches a section of video text and stops the VCR when she feels she has enough infomation to state a prediction or anticipation. She then states the prediction/anticipation and explains it. All watch the next informationally complete section checking prediction and the degree of accuracy. Discuss which, if any, previous infomation (from the previous "preparation" information, or from previous text) could have contributed to the accuracy of the prediction. The next student takes the VCR control and repeats the process.

Students begin to discover that sections introducing new topics tend to be very general, and thus, at the end of the development and seeming conclusion of one topic, they will see that several more generalized anticipations may be more accurate than a narrower prediction. I encourage students to be more general at the initial stages and ask them to produce several options for each prediction. Additional input from the text will allow predictions to become progressively specific. They need to understand that their inability to be specific in the beginning of a new topic is not a "fault," but rather the way in which texts are organized. In fact, it is to their benefit to remain in an anticipation-like frame at the beginning than to become too narrow through prediction. If the prediction is incorrect, they may have difficulty making the necessary adjustments.

To assist students at the beginning of new texts, instructors can provide a biographical sketch of the signer. The instructor should also give a general survey of the topic and information about the intended audience, speaker purpose, listener purpose (and other such components), and some of the content of the discourse prior to beginning with any new tape. If speakers are live, they can provide such information. This is more realistic in terms of the need for consumer-topic assessment. The students can elicit this information themselves from a live speaker, before the session begins, and thus have the opportunity to practice consumer-topic assessment in a most relevant fashion. Through chis process, the students will begin to identify the types of questions they need to ask for specific information neces*sary* to remain in the "prediction" mode during the actual interpretation process.

Students have indicated that they felt more comfortable lagging behind the speaker after seeing that they could anticipate and predict fairly accurately. The lag pressure was not nearly as great as it had been. This change in "lag control" ***oc***curred in eight hours, over a four-week period.

Students will find that at the end of one chunk they will want to see one or two signs of the next chunk before stopping the tape to assist in the

prediction step. Students may need several sessions with steps one and two, because they are employing two new **tasks:** identifying a meaningful "chunk" and using it to predict. This will become more critical when they employ steps four through seven; internalization of these skills takes time.

Step two: Piggy-back predicting

Goal:

1. all previously stated goals
2. to check previous prediction and watch new information for next prediction simultaneously.

Procedure: The first student watches a section of video text and stops the VCR, states a prediction and, explains it, as in the first step. When the same student starts the VCR again, she will watch to check the predictions and to use the information to form a new prediction. When she stops the tape, she first verifies previous prediction, then states a new prediction and explains it. The controls are then handed to the next student, who will repeat this process, while the first student watches the next section to verify previous prediction, which she will state before the second student states his new prediction. Two students thus piggy-back the responsibilities every other prediction section.

Step three: Consecutive interpreting

Goal:

to add consecutive interpreting into the already existing process.

Procedure: Students repeat the same procedure as in step two with the following changes: the students will verify the prediction and then state a consecutive interpretation, prior to predicting the next information.

NOTE: Since this is a process method, not a sign-to-voice lesson, I do not correct for minor deletions or word choice errors, unless they will later have an impact on the accuracy of prediction.

Step four: Rehearsal --> Predict --> Simultaneous interpretation

Goal:

to add simultaneous interpretation into the process

Procedure: Students repeat the same procedure as in step three with the following changes: after stating a prediction, the student will hand the VCR control to the next person and then tell him when to start the tape. Once the tape has started the first student will re-state her pre-rehearsed interpretation as a simultaneous interpretation while watching the new incoming message to verify her prediction. At the same time the second student will be watching the same piece of text to determine the next chunk (plus two signs), whereupon he stops the tape. Then the first student states whether or not and to what degree her prediction was verified. Then the second student will state his rehearsed interpretation and prediction, and the process continues.

NOTE: If students tackle more than one simultaneously interpreted chunk, they will have an additional simultaneous task to accomplish: identifying the next chunk, stopping the tape, while continuing their simultaneous interpretation from the previous chunk. You may wish to continue on through steps four, five, and six without adding a second chunk. Then return to step four, adding the second (and more) chunks and repeat in this fashion.

Step five: Predict --> Rehearse --> Simultaneous interpretation

Goal:

to maintain a predict-strategy while taking in new information.

Procedure: This method works exactly as step four does, except that the students first predict before rehearsing an interpretation. Prediction verification is deleted at this point.

NOTE: This forces students to retain the "predict" frame of mind while watching. Step four has the rehearsed interpretation before prediction, because I have found that students feel they will forget what they saw, so they want to "get rid" of that process first. If you do not find this, step four may be deleted. Step five, on the other hand, is essential to develop a predict-strategy to keep the students focusing on "meaning" and not just on what the signs are.

Step six: Simultaneous interpretation with consecutive prediction

Goal:

to delete the "crutch" of rehearsed interpretation.

Procedure: Repeat step five, but delete the rehearsed intemretation.

Return to steps four through six, adding two or more chunks for each student. See NOTE in step four for rationale.

Step seven: Simultaneous interpretation and prediction

Goal:

to add prediction as a part of the simultaneous process.

Procedure: The teacher controls the remote panel. The student watches the first chunk, while mentally predicting the second. At the conclusion of the first chunk, she begins its interpretation, while watching the second chunk. At the end of the second chunk, the teacher stops the tape. The student completes the interpretation of the second chunk and then states a prediction for the third chunk. The second student then repeats the process, beginning with the third chunk. Add more simultaneous chains progressively before stopping the tape for each student. Eventually, the teacher can stop the tape at random and ask for a prediction. This keeps the students' processing at the "message" level, retaining macro-message, and employing a controlled lag time which facilitates this process.

NOTE: I'm not sure if it is humanly possible, but you might eventually try to let the students control the VCR remote panel and see if they can interpret, watch, predict, identify the end of chunks and stop the tape, all simultaneously!

In fact, forcing students into a predictive mode automatically forces them to have a lag time based on functionally complete information, as opposed to a lag which is created out of the panic they feel when they focus backwards. If I were to break these tasks into curriculum units, I would include steps one through four in a first course and steps four through seven in a second course,

Whenever we ask students to interpret full texts of connected discourse (sign-to-voice), we can videotape the signer with the student's voiced interpretation. In play-back, have the student identify portions of the audio track where she appears to be lost, or identify for her portions which are misinterpretations. Backing up the tape, watch to see at what point the spoken interpretation began, thus identifying the lag time. Reverse search the tape to the beginning of the signed proposition, turn the sound off, and ask the student to identify the exact point when she has enough information to know what the speaker is talking about and what the speaker will most likely talk about next. Compare that to the actual point at which the student began. This will help her to see how long she waited compared to how long she needed to wait to process to the "message" stage of comprehension.

Identifying for students when and why false starts occur is another way to focus their attention on the length of input necessary for comprehension and prediction to take place. Most students readily see that false starts are indicative of too short a lag time and result in increased interference by having to "go back" mentally and re-organize and then re-verbalize, which generally results in a too-long lag time causing deletion. This is a cycle many students find themselves repeating until they develop new strategies for processing information. Thus, in showing students the symptoms, they can relate them directly to the processing strategies at work within themselves.

Imagery Training

I have found that some students cannot visualize effectively for the Active Listening exercise. This section deals with support experiences to assist this type of student. All of the following exercises were taken from Raudsepp (1980). This book expands creativity and the ability to look at the world in a divergent way in order to achieve new perspectives on old problems.

The first exercise is called "Around the Circle" (Raudsepp 1980, **p.** 30) and requires students to make connections between various attributes. I have modified the directions slightly to direct students towards the formation of imagery. You need a pair of dice and **a** clock-face that has attributive adjectives tagged to each hour of the clock-face. These attributives could be replaced with gloss words or the wheel need not be used at all. Instead, the teacher could present a signed version of the attributes from a pre-prepared numbered list that students do not see. This is preferable, because they would rely on lexical STM in order to access semantic LTM.

Here are the directions: "Throw one die to identify the first attribute on the dial, then throw both to get the second attribute. Form images of things which have these two attributes." Make sure that the items used on the clock-face trigger visualization, kinesthetic memory, olfactory or emotive memory. At more advanced levels, use more **ab**stract attributes which would require manipulation, e.g., "mobile", "portable", "fast", and abstractions such as "valuable", "durable." The first roll of the die will only result in a choice from 1 through 6; all of those attributes can be from one of the sense categories, let's say "visual," such as "round," or "yellow." The second throw — of both die — will total 7 or more.

The signs assigned to numbers 7 through 12 on the clock face can elicit LTM images from one of the other categories, thus ensuring that students access two different stores in their LTM. Although this exercise is one which appears to require categorical organization, students must process the categorical information through semantic memory to create the images. Therefore, this

exercise stimulates the transition from lexical store to semantic store. Once the student has formed some images, she will compare those to the originating lexical criteria. This creates integration between the LTM systems.

A second activity called "Story Time" (Raudsepp 1980, pp. 90-92) uses similar material, except that there are six clock-faces and the clock faces only have six positions on each dial, each tagged with a word. The focus here is on forming a story or connected discourse, so that students will use schematic organization. The directions are: "Throw one die to select a word from each of the six clock-face categories (meaning that the student will throw one die six times). After you have your six words, build a story around them." (I would add the instruction "As you receive the sign for each throw of the die, begin forming mental images. With each new sign given, add to your picture.") Since the goal is to stimulate students' abilities to form and retain images, we will also ask them to tell the story that is elicited by the pictures that are formed. While they are telling the story, they see the pictures, thus telling the story from the pictures, not from a linguistic interpretation of the pictures.

Students report that they are able to manipulate a previous picture so that it would allow the inclusion of additional signed information and also that the picture detail initiated itself. A "car" became a "red convertible" without conscious decision. The signs associated with each clock-face could be specifically chosen: the first face to use scene-schema words, the second to use character-identifying words, the third to use event-schema-signs, and the fourth to use goal and motives signs. We could start with four faces and increase them as students develop their retention skills. As it is a monolingual task, this activity lends itself well to the ASL classroom; it can be turned into an interpreting activity by pairing students.

Each pair gets four to six signs as described above. One student acts as the message generator. Give her a few minutes to create her story line from the images. Then she signs the story to her partner, who interprets it (S/V). Since the interpreter already has already seen the items which are to elicit the story, he has a frame of reference from which to predict some of the basic content of the story line. Since the stones will be somewhat short, we can have students use consecutive interpreting as a process, but allow the interpreter to stop the signer at points when his STM fills. The interpreter gives his consecutive rendition and then asks the signer to continue. We want to remind the interpreter to form images as he receives the signed information and then to interpret from them.

Another activity from Raudsepp stimulates the student to diverge from the ordinary in the process of creating images. The teacher provides the students with several ball-shaped, non-descrigt items and says: "I want you to visualize all of the possible uses for things that are shaped like this." Since the focus is on function (how to use a thing), students will visualize manipulative scenes of action. Have them write a list or have them throw out their ideas to the group at large, using sign language.

Problem-solving scenarios can be used to develop the ability to modify images as new information comes in, to hold images until a solution is attained, and to manipulate the images in order to find the solution. An example of that type of imagery-generating problem-solving scenario is as follows: "My house faces the street. A boy walks by my house in the morning, walking towards the rising sun, with my house at his right. Which direction does my house face?" Another example would be from Raudsepp's "Oblivious II" (p. 67): "Larry is languishing in jail outside the U.S. The jail has multiple locks on the door; the walls are made of concrete which extends two stories into the earth, and the floor is made of packed earth. In the middle of the ceiling, eight feet above Larry, is a skylight just wide enough for his emaciated body to squeeze through. The cell is totally bare, so there is nothing he can climb on to reach the skylight. One night, in desperation, he got an idea. He dug a hole in the floor and escaped through the skylight. How?"

Preface this type of exercise with instructions to "create a mental image of the story as I tell it to you. Use the picture and images you form to solve the problem." (The answer is that he used the dirt from the hole to climb up to the skylight.) Mere is another one (Raudsepp, **p.** 68): "Two policemen, sitting in their patrol car, are parked along the highway waiting for speeding violators. One of them looked up the highway, the other looked down the highway, so as to cover all four lanes. 'Mike,' said one without turning his head, 'what the heck are you smiling at?' **Explain** how he could tell that Mike was smiling." (The answer is that the car is parked perpendicular to the highway and they are facing each other as they look past each other to watch the road.) There are many such problems to solve in Raudsepp and there are numerous books with similar types of activities in them. Most of these types

of exercises could be adapted to be used in the ASL classroom, so that students arrive in the ITP with developed imagery skills.

Within the ASL classroom, we can encourage students to process signed information through imagery by focusing the outcome of their task into an imagery pattern. We can tell them ahead of time that they will draw pictures to represent what was signed. This helps the student select imagery as the best way to save the information for later recall. In other words, if we make the task itself specific to the type of organization we want the students to develop, they will use that organizational structure.

Examples of these activities would be asking the student to draw an overhead view of a specific room in their living space and bring it to class prepared to sign a description of that drawing to another student. When they arrive, do not let them share their pictures with anyone. Pair the students up, and ask them to sign the description from the picture without letting their partner see the picture. Tell them to only sign a select number of descriptions at one time; then let the other student draw that part before they continue with another set of descriptions. The number of descriptions given at one time can be increased. You can use other rooms in their homes, directions of getting to a specific place, explanation of how to find a particular store in a shopping center, a description of a car, the process of making something or doing a particular task (thus the receiver would be drawing a set of pictures much as a cartoon strip would look).

Summary

Our job is to teach students strategies to help them process information. Strategies are nothing more than methods. Therefore, in organizing our methods, the focus is on developing organizational methods in the students. We can develop these new organizational patterns by continuing to structure the methods we use so that students will avoid strategies which cause interference, such as linguistic processing and maintenance rehearsal. In addition, we can point out nonproductive strategies as we see them, drawing the connection between the strategy they used and the negative outcome they experience.

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Bonvillian, J. D., K. E. Nelson, and V. R. Charrow. 1980. Language and language-related skills in deaf and hearing children. In W. C, Stokoe (Ed.), Sign and Culture. Silver Spring, Maryland: Linstok Press, Inc.

Bonvillian, et al. discuss the visual "stage" upon which signing takes place, the "chunking" nature of ASL through simultaneously presented propositions, the visual qualities of representing temporal relationships and the recall data from research conducted with deaf students.

Cairns, H. S. 1984. Research in language comprehension. In R. C. Naremore (Ed.), Language Science: Recent Advances. San Diego, California: College-Hill Press.

Cairns poses a model of comprehension with three sub-processors (lexical, structural and interpretive), each of which are independently functional and task-specific. All three sub-processors access the "lexicon" store (LTM). Only the interpretive processor accesses the second LTM store called "real world knowledge." The model describes how listeners reinstate items from LTM to STM and how listeners infer the implied connections in ambiguous statements. Most important to interpretation, she discusses new views on segmentation (chunking) which define a segment as that which is functionally and informationally complete. Cairns also discusses the recall potential of high-level and low-level propositions.

Craik, F. I. M. and R. S. Lockhart. 1972. Levels of processing: A framework for memory research. Journal of Verbal Learning and Verbal Behavior, 11, 671 - 684.

Ehrlich, Stephane. 1979. Memory. Organization and Structure. New York: Academic Press.

Gerver, D. 1974. Simultaneous listening and speaking and retention of prose. Quarterly Journal of Experimental Psychology, 26,337 - 341.

Gerver, D. 1976. Chapter 5: Empirical studies of simultaneous interpretation: A review and a model. In R. W. Brislin (Ed.), Translation: Application and Research. New York: Gardner Press, Inc.

Gerver discusses "ear-voice span" in simultaneous interpretation and types of errors when information overload occurs. He expands on the STM model to include buffer memory and working memory for both input and output stages.

Griffitts, C.H. 1927. Individual differences in imagery. Psychological Monographs, 37, whole No. 172.

Ingram, R.M. 1984. Teaching décalage skills. In M. McIntire (Ed.), New Dialogues in Interpreter Education (Proceedings of the Fourth National Conference of Interpreter Trainers Convention). Silver Spring, Maryland: Registry of Interpreters for the Deaf.

Ingram states that décalage time is in indirect proportion to the parallel structures between the SL and TL; the greater the structural similarity, the less the décalage span and vice versa. Structural parallels are relatively low between English and ASL; thus décalage is by necessity increased. The author gives numerous examples of English-to-ASL translations which focus on specific structural elements of ASL. Ingram includes methods for assisting students in developing adequate décalage skills: cued shadowing tasks and reconstruction tasks are conducted first in each separate language and then as interlingual tasks.

Kosslyn, S. M. 1983. Ghosts in the Mind's Machine: Creatine: and Usine: Images in the Brain. New York: W.W. Norton and Company.

Chapter 9: Remembering appearances. Kosslyn examines the coding process for abstract and concrete items for recall based on a dual-coding (auditory and visual) model. His term "auditory" could be related to the more general category of "lingual" so as to be more usable for ASL/English interpretation theory. "Visual" relates to the visual record of a person's experiences.

Chapter 10. Visual thinking. Kosslyn examines the visual forms that imagery processes use to solve problems. He defines "problem-solving" as understanding interrelationships and relates this to language comprehension as a problem-solving task. Kosslyn outlines the process of creating and using visual images and describes the benefit of visual "chunking."

Lederer, M. 1978. Simultaneous interpretation — units of meaning and other features. In D. Gerver and H. W. Sinaiko (Eds.), Language Intemretation and Communication. New York: Plenum Press.

Lederer reports on her analysis of simultaneous texts (English-to-French) finding that changes in pacing/lag are a result of the amount of information needed before the speaker's meaning may be comprehended and that the use of previous knowledge and immediate language understanding contribute to uneven lag time. In addition, she discusses the role of "prediction and sense expectation."

Le Ny, J. 1978. In D. Gerver and H. W. Sinaiko (Eds.), Language Iiitemretation and Communication. New York: Plenum Press.

Le Ny discusses the semantic LTM of language users and the necessity of "forgetting" (STM decay) of non-semantic information in order to facilitate semantic STM. She develops a model for comprehension in the simultaneous interpreting process, and addresses the role of anticipation of meaning. She also investigates the concept of the "flow of semantic information", relating this to the rate of incoming information, the process of chunking the information, and the limited capacity of STM and its potential for overload.

Lockhart, R. S., F. Craik and L. Jacoby. 1976. Depth of processing, recognition and recall. In J. Brown (Ed.), Recall and Recognition. New York: John Wiley and Sons.

Deep levels of complete "semantic" analysis contribute to a longer-lasting memory. Semantic memory is defined as the store of our complete knowledge of the world. New experiences are tagged to previous experiences and then integrated into the semantic memory resulting in a set of predictions or expectations which reduce the demands for analysis to achieve comprehension.

Loftus, Geoffrey R. and Elizabeth F. Loftus. 1976. Human Memory: The Process of Information. Hillsdale, NJ: Laurence Erlbaum Associates.

Long, J. and E. Harding-Esch. 1978. Summary and recall of text in first and second languages: Some factors contributing to performance differences. In D. Gerver and H. W. Sinaiko (Eds.), Language Internretation and Communication. New York: Plenum Press.

Mandler, Jean M. 1379. Categorical and schematic organization in memory. In Richard C. Puff (Ed.), Memory Organization and Structure. New York: Academic Press.

Excellent source of information about semantic memory and schema.

Miller, George. 1956. The magic number seven, plus or minus two: Some limits on our capacity for processing information. Psychological Review, 63, 81 - 97.

Moser, B. 1978. Simultaneous interpretation: A hypothetical model and its practical application. In D. Gerver and H. W. Sinaiko (Eds.), Language Internretation and Communication. New York: Plenum Press.

Moser proposes a model for simultaneous interpretation. In this article, she comments on the

organization of semantic information in memory and describes other attributes which lead to comprehension. These factors are then related to interpreter education methods in a sequential development model: paraphrasing, probabilistic prognosis, a bridging process to dual task, dual tasks, and shadowing. She then cites results of her research on the implementation of this training hierarchy with students of interpretation.

Paivio, **A.** 1976. Imagery in recall and recognition. In J. Brown (Ed.), Recall and Recognition. New York: John Wiley and Sons.

Raudsepp, Eugene. 1980. More Creative Growth Games: 75 New Mind Stretching Games to Exuand Your Imagination. New York: Perigee Books.

Richardson, Alan. 1969. Mental Imagery. New York: Springer Publishing Company.

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Seleskovitch makes a differentiation between "linguistic meaning" and "sense." The context preceding an utterance has been considered the necessary tool for assessing meaning. She refers to this tool as "medium-term cognitive memory." She suggests that the LTM cognitive store is actually made up of our store of general knowledge and that both are used in comprehension. In addition, comprehension is the result of a process in which general knowledge, contextual knowledge of the previous utterance and cognitive recall of the current incoming message (linguistic meaning) are used together to make "sense" out of the source language. It is this "sense" that must be interpreted.

Spilich, G. J., G. T. Versonder, H. L. Chiesi, and J. F. Voss. 1979. Text processing of dominant-related information for individuals with high and low domain knowledge. Journal of Verbal Learning and Verbal Behavior, 18, 275 - 290.

Stevick, E. W. 1976. Memory, Meaning and Method: Some Psychological Perspectives on Language Learning. Rowley, Massachusetts: Newbury House Publications.

Stevick, E. W. 1982. Teaching and Learning Languages. New York: Cambridge University Press.

Chapter 3: Learning, acquiring, remembering and producing language. Stevick discusses the way in which rich or impoverished images are created in the second language classroom, suggesting that the rich images available to the student in their first language can act as a base upon which to create integrated images in the second language. He bases his theory on research in the area of recall which states that new elements which are tagged to existing world knowledge are recalled more readily than those tagged for structural relevancy. This chapter is of particular interest to sign language instructors and poses a qualitative difference between the terms "learning" and "acquiring" language.

Chapter **4.** One set of metaphors for memory. Stevick describes a useful metaphor for explaining the separate and yet interactional functions of short-term, long-term and permanent memory.

Voss, J. F. 1979. Organization, structure, and memory: three perspectives. In Richard C. Puff (Ed.), Memory Organization and Structure. New York: Academic Press.

The second section of this article focuses on discourse processing in terms of "scripts" or "schemata" which come from the way in which we group our experiences into organized sets of anticipations of events. Experiences are "mapped" into our memory. **A** person who has a more complete map, a "high-knowledge individual," can recall more propositions within a discourse than can a "low-knowledge individual," because the map contains more chunks of infomation and each chunk contains more details. Therefore, the high-knowledge individual processes input on a deeper level. This results in greater differentiation of the propositions as well as greater integration of the information.

VISUAL MEMORY AND LAG TIME: MATERIALS REVIEW

Jeanne M. Wells
National Technical Institute for the Deaf

As Robinson (this volume) indicates in her paper, "lag time" is a term used to describe the time span that exists between the transmission and perception of a Source Language (SL) message and the transmission of the same message in a Target Language (TL). Three processes that occur during this process are *comprehension, retention,* and *reconstruction.* Visual memory is just one aspect of the task that occurs during the retention phase of sign-to-voice interpretation. Visual memory, however, depends on comprehension; in turn, reconstruction dependens on visual memory.

Since each phase of lag time necessitates the use of different skills, this paper includes strategies and materials that can be used to develop and/or strengthen the component skills and knowledge needed during sign-to-voice interpreting. Particular emphasis is given to visual memory as it relates to other tasks that are performed during the voice interpreting process. As much as possible, suggestions of a possible sequence for developing these skills and knowledge areas are also included.

Comprehension

As Robinson points out, comprehension occurs when the listener has "chunked" sufficient information to complete a thought, as determined by the long term memory (LTM) bank, called "real world knowledge" or semantic memory. To access information rapidly and accurately, interpreters must have extensive LTM banks. Vocabulary and grammatical rules must be present for ASL, signed English, and spoken English. The real world knowledge bank must also be extensive to provide the optimum readiness for voke interpreting. Expansion of these banks should most logically occur during sign courses in ASL and Signed English. In programs where students must have sign skills prior to entry, it may be necessary to include practice for comprehension in interpretation courses, in order to ensure that students have rich lexical and imagery banks.

Besides accessing information from extensive LTM banks, interpreters employ other strategies in order to comprehend the SL. These strategies include speechreading, prediction, clozure, and visual organization. The next section includes various strategies and references to materials that can be used when addressing the process of comprehension.

Comprehension strategies, materials, and sequence

Objective: Expand ASL/SE lexicon and semantic LTM banks; employ active observing strategies. (See Appendix - Silent Films for materials.) (for intermediate to advanced sign classes, sign-to-voice classes, theory classes)

1. Use silent movies or animated stories.
   - Students silently view a silent movie.
   - Following the movie or animated story, they view a signed rendition of the story.
   - Incorporate a modified version of Robinson's strategies for active listening to guide students in their viewing of signed messages.
   - Direct students to watch for specific sign features such as sign selections, information/ details conveyed, affect, rate of signing, size of signing. Focus on one aspect at a time to encourage students to notice more information visually.
   - Show two or three renditions of story with different signers using different registers, signs, and varying degrees of affect. This helps students "develop an eye" for differences and helps them develop an internal scale of degree.
   - Discuss observations using spoken English.
   - Have students "shadow" the signer to "feel" varied intensity, rate, style.

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- Have students identify "chunks" of information using spoken English. Have them indicate how they knew where "chunks" began and ended. This provides rehearsal for looking for concepts of information, rather than spending valuable time concentrating on phonemes.
- To reinforce new vocabulary, as a homework assignment have students identify new sign vocabulary and generate at least three sentences in sign language where the new signs could be used as suggested by deaf people.

2. Enrich semantic and lexical LTM through use of guest talent.
   - Students view VT of signed lecture or deaf person leads discussion for specific content areas, i.e. SSI, OVR, mental health counseling, to encode information visually.
   - Following signed discussion, students read pertinent articles to associate visual images with English terminology that is used.

3. Enrich visual LTM through direct observation.
   - Instructor (preferably deaf) takes class on field observations and follows up with a signed discussion of the experience.
   - Follow up discussion with assigned readings to enrich English lexicon.

Objective: Develop speechreading skills. (Use resources on speechreading as recommended by the Alexander Graham Bell Association.) (sign classes, sign-to-voice classes, fingerspelling and number comprehension classes)

1. Incorporate strategies as noted in sources on this subject.

2. Use videotaped materials with signers who use consistent English mouth movement.
   - Use a fill-in-the-blank strategy with scripts.

Discussion

Speechreading is a particularly important skill when one has to voice interpret for a person who uses some form of manually coded English. Many English word synonyms may be used with any one particular sign. The Alexander Graham Bell Association has published a few books related to speechreading strategies. A particularly good series of videotaped messages where speechreading is necessary is entitled "Famous Deaf Americans," presented by Robert Panara.

Additional information regarding videotapes is included in the Appendix. One way to work with these tapes is to provide students with a nearly complete script with blanks provided for signs that have a particular English synonym produced on the lips. Another benefit of this exercise is that instructors can check as to whether or not students are focusing on the mouth area rather than hands.

Objective: Develop prediction skills. (Check resources written on the topic of prediction and modify for signed information.) (sign classes, sign-to-voice classes)

1. Modify game strategies as noted in sources on visual imagery and prediction to fit signed context.
   - Show a silent film or videotape and have students predict signs that will be used for designated concepts and information that will be included.
   - Follow seven-step process of active observation and prediction as suggested in Robinson (this volume).

2. Expand knowledge of Deaf culture to predict reasoning and flow of thinking.

3. Introduce cultural material on deafness via direct experience.
   - Use signed presentations on culture.
   - Visit residential and public school settings. Follow up with signed discussion.
   - Have students visit social activities and organizational meetings. Follow up with signed discussion and assigned readings.

Objective: Develop clozure skills. (See Swabey, this volume and Ameson, this volume.)

1. Adapt cloze exercises to sign exercises. Produce VTs with a signer presenting common information with signs missing or phrases missing and have students supply missing information.

Objective: Develop and strengthen visual organization and imagery strategies (Refer to resources on visual organization and imagery as recommended in Robinson.) (sign classes)

1. Employ game strategies as noted in sources on visual imagery.
   - Play the game "Story Time". (See Robinson)
   - Play "Around the Clock". (See Robinson)
   - Provide students with ball-shaped, non-descript items and have them generate uses. (See Robinson)

- Give students line drawings and have them identify what they "see" in them. (See Robinson) .
- Play the game "Scan" (Parker Brothers), which offers practice in manipulative imagery. (See Robinson)
- Have students process signed information through imagery by focusing outcome into an imagery pattern. As homework, students draw pictures of specific items such as rooms in a house, directions, a car, a car dashboard, making something. In class, each student signs a description to a peer, who must reproduce the description as a drawing. Have deaf talent taped for this also.

Retention and analysis

The second phase of the sign to voice process is called retention. According to Seleskovitch (1978), we need to "take a stand" in order to recall information accurately. Therefore, we need to do some synthesis of information by linking it to previously learned information. The next section includes various strategies and references to materials that can be used when addressing the process of retention.

Retention strateeies. materials. and sequence

Obiective: Develop and strengthen analysis skills. (Seek out resources on the development of reading skills in English departments and review materials suggested by West (this volume).) (sign classes, sign-to-voice classes, content classes such as theory and practice or professional interpreting)

1. Modify reading strategies as noted in sources to fit signed context.
   - Following the viewing of a silent film or signed message, have students answer comprehension questions.
     • Generate an appropriate title.
     • Identify main point.
     • Answer yes/no, wh-, and T/F questions
     • Offer the concepts and have students order them. (See Robinson.)
   - Use a circle game: Each student adds a proposition. Next student repeats recalled information in English and generates a new concept in sign language.
   - Have deaf people sign short stories. Students take turns summarizing and interrupting for clarification of the message using simultaneous communication if possible.
2. Modify retention strategies to include development of retention of affect and non-manual behaviors.

Reconstruction

Just as the comprehension and retention processes necessitate the use of several skills and knowledge, so does the reconstruction phase. The interpreter accesses a tremendous amount of information from the TL LTM banks in order to restructure the message into grammatically, semantically, and affectively correct spoken English. Perhaps one of the most difficult aspects is that of listening to one's own voice while perceiving, analyzing, and retaining new information.

Another skill that is used at this time is self-critique, used to make modifications to the structure of the message as it is projected. Predicting also occurs at this stage as one anticipates the next information based on information that has already been communicated. The next section includes various strategies and references to materials that can be used when addressing the process of reconstruction.

Reconstruction strategies, materials. and sequence

Objective: Develop and strengthen verbal rendition strategies (See Appendix - Videotape materials)

1. Use silent films to accustom students to process information visually and project information verbally simultaneously.

Discussion

Most students exuerience initial difficulty in transmitting verbal information coherently while they simultaneously receive additional visual input. Sign-to-voice interpreting for silent movies is a first step towards the actual task as it allows the student to focus initially on the interference phenomenon and the TL, rather than on comprehension of the SL. It is during the use of such movies, that instructors can also ascertain any weaknesses that a student may have in spoken English. Remedial work related to English structure, register, or affect, can be assigned as determined by the instructor. For those students who are weak in spoken English skills, assignments may be found in TESOL materials. Weak areas might include such areas as verb tense, subject-verb agreement, sentence length, identification of speakers, register selection, and word selection.

2. Provide time to rehearse different kinds of affect.

Discussion

For those students who have difficulties employing a variety of vocal inflection to express different kinds of affect, they might try to verbally "shadow" some TV programs who have a variety of characters. Audiotapes are helpful initially to help students evaluate the degree and strength of any particular intonation that they are using.

Objective: Expand spoken English lexicon (See Appendix - Vocabulary development for materials.) (sign classes, sign-to-voice classes)

1. Adapt strategies from vocabulary development sources.
   - Develop vocabulary logs with English word synonyms.
   - Incorporate gloss word activity.

Discussion

Some students who learn gloss words in order to remember lexical items of the SL, have difficulties selecting synonyms or alternative phrases during the voicing process. To increase the options, have the class identify "gloss words" and then generate other acceptable synonyms or equivalent phrases. Have them generate sentences where these alternatives would best fit. Rehearsal of such possibilities increases the likelihood that it will be stored in LTM for future use. Refer to examples in homework assignments to reinforce varied word selection.

Objective: Develop audience analysis strategies.

1. Have students identify audience factors to consider, such as age of audience, knowledge of deafness, and audience reaction. Have them describe how they will adjust their version accordingly.

Objective: Develop message modification strategies.

1. Rather than have students fumble through interruption strategies, correction of interpreter errors, and the like, have them practice acceptable strategies in the lab setting.

Objective: Develop self-critique and monitoring skills.

1. Identify and describe categories of critique to students such as fluency, affect, grammatical structure, and accuracy.

2. Have students critique peers.

3. Videotape guest signers and dub in voiced rendition during lab. Have students critique their own performance.

4. Have students suggest specific ways to improve weak skills.

5. Strengthen grammatical accuracy through the use of perfect script and audiotape projects.

Discussion

Spoken English is elusive and some "looseness" is acceptable for a casual register, but not appropriate for formal registers. Students may have had few occasions to use a formal register while speaking. For this reason, they may have a weak bank of structure to use for formal occasions. Some students, however, encounter quite the opposite difficulty, in that they always use a formal register for themselves and do not know how to modify their style for casual situations. As a strategy, the assignment of "perfect scripts" can be an "eye-opener" for students.

For such an assignment, an instructor selects a challenging signed message for voice-interpreting. The students are requested to prepare scripts based on the taped audio version that they produce. This first transcription becomes a "rough" from which the student develops a "polished, perfect " version. The written transcript makes it easy to identify weaknesses in grammatical structure, word selection, sentence length, or the like. Once students become aware of weak areas, they can work on strengthening them.

Objective: Strengthen lag time and prediction skills.

1. Use the "Story-Time" exercise and have students pair up with one as a message generator while the other voice interprets. The student will be able to predict, based on a common base of concepts to be used. (See Robinson)

2. Have students rehearse a difficult message and then have them use more lag time after they have mastered the content.

3. Following Robinson's discussion of active listening strategies, adapt the strategies by task reduction as suggested until students are using a prediction-strategy-based process, rather than one that continually looks backwards.

Summary

Lag time is a term for an event that occurs as a result of numerous processes happening during the interpreting task. Visual memory is but one crucial process among many that need to occur during the sign-to-voice interpretation process. In order for lag time to be used effectively, interpreters must have strong sub-skills and knowledge of the languages and cultures with which they are dealing. To date, little has been done in the way of commercial products to develop specific skills necessary for the visual parameters of our task. Some materials that have already been produced can be adapted. Until someone produces specific materials, however, we must use interim materials. This necessitates the use of talent and the assignment of tasks. The last section of this paper includes suggestions for such interim materials, followed by an appendix of resources and products that are available for purchase.

Interim Materials

- Start with simple story lines on familiar topics and progress later to less familiar topics.
- Start with moderately slow signers and gradually use faster signers.
- Start with signers who use a lot of repetition or redundancy in their messages and gradually use those who use fewer cues and less repetition.
- Start with signers who use mouth movement and gradually use those who use little or no mouth movement.
- Start with signers who use little fingerspelling and progress to those who incorporate fingerspelling often.
- Provide a variety of signers of different ages who use different signs now and then. (Note "I Want to Talk" in the Appendix.)
- Provide samples of signers who have varying degrees of proficiency in the language.
- Provide samples of signers who demonstrate different degrees of affect.
- Provide samples of various discourse styles and registers, i.e., discussion, interview, medical, educational discourse, stories, formal discourse.
- Provide a variety of registers. Messages can range from stories, to interviews, formal presentations, and technical information.
- When searching for additional resources, check information regarding STM and LTM, visual imagery, cognitive processes, spoken English skills, second language instruction, and language arts.
- In terms of practical content, develop tapes that will cover a wide variety of settings and situations such as the following: (more than one per topic)

work experience	transportation
hobbies	family information
directions	medical history
birth	SSI
OVR	banking
life insurance	renting an apt.
car insurance	car accident
job interview	mortgage
sexual info.	sports stories
educational experiences	emotional stories fear, joy, anger, pride
raising children	communication devices
auto repairs	deaf school experiences

References

Arneson, S. (this volume)
Robinson, R. (this volume)
Seleskovitch, D. 1978. Interpreting for International Conferences. Washington, D.C.: Pen and Booth.
Swabey, L. (this volume)
West, E. (this volume)

APPENDIX

English Vocabulary Development Resources

Specialized English Dictionaries

- A Dictionary of American Idioms. 1975. (Revised edition.) Adam Makkai, Ed. New York: Barron's Educational Series.
- A Dictionary of Synonyms and Antonyms. 1982. (New enlarged edition.) J. Devlon, Ed. New York: Warner Communications.
- Longman Lexicon of Contemporary English. 1981. Tom McArthur, Ed. Harlow, Essex, England: Longman Group Limited.
- Newspeak A Dictionary of Jargon. 1984. J. Green, Ed. Boston: Routledge and Kegan Paul.
- The Book of Jargon. 1981. Don Ethan Miller, Ed. New York: Macmillan Publishing.

Thesauruses

- American Expressions: A Thesaurus of Effective and Colorful Expressions. 1981. R. B. Costello, Ed. New York: McGraw-Hill Books.
- Roget's Pocket Thesaurus. 1946. C.O. Sylvester Mawson, Ed. New York: Pocket Books.

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- Webster's Collegiate Thesaurus. 1976. Springfield, Massachusetts: Merriam Webster, Inc.
- A Dictionary of Synonyms and Antonyms (New enlarged edition). 1982. Joseph Devlin, Ed. New York: Warner Communications.
- Family Word Finder: A New Thesaurus of Synonyms and Antonyms in Dictionary Form. 1975. Pleasantville, New York: Reader's Digest Association.

Vocabulary Building Books

- Checklists for Vocabulary Study. 1981. R. Yorkev. Ed. New York: Longman.
- Gaining Word Power. 1978. D. Rubin, Ed. New York: Macmillan Publishing.
- Handbook of Commonly Used American Idioms. 1975. A. Makkai, Ed. New York: Barron's Educational Series.
- Keys To a Powerful Vocabulary - Level II. 1983. M. Lenier and J. Maker, Eds. Englewood Cliffs, New Jersey: Prentice-Hall.
- Practice With Idioms. 1981. R. E. Feare, Ed. New York: Oxford University Press.
- Vocabulary 1080 With Words in Context (Second edition). 1981. M.J. Cronin, Ed. New York: Harcourt Brace Jovanovich.
- Word Memory Power in 30 Days. 1982. P. Funk and B. Tarshis, Eds. New York: Dell Publishing.
- Word Watcher's Handbook. 1982. P. Martin, Ed. New York: St. Martin's Press.
- Words. Words, Words. 1974. M. Zuckerman, Ed. Encino, California: Glencoe Publishing.

Silent Films:

"The **Apple"**/Pyramid, P. O.Box 1048. Santa Monica, CA 90406. 213/828-7577 **or** 800/421-2304. Cartoon character tries to get an apple from a tree in a park — good twist at the end.

"An Autumn **Story"**/Encyclopedia Brittanica Education, 425 No. Michigan Av, Chicago, IL, 60611. 312/347-7400. Lady loses package, police help her find it and get to train on time, then she leaves it in the train station.

"The **Carnival"**/Xerox, 625 From Rd., Paramus, NJ, 07652. 201/261-7300. Little girl's **trip** to a neighborhood carnival. She loses at everything and then wins a fish.

"A Day at the Beach"/ Paramount Communication, 5451 Marathon St., Hollywood, **CA** 90038. 213/889-7910. **A** boy goes to the beach for the day; he plays, then goes home. Nice shots of the Pacific and of things to do alone.

"Divided **Man"**/Churchill Films, 662 N. Robertson Blvd., Los Angeles, CA, 90069. Cartoon figures of men walk down road, come to fork, cannot decide which way, split; then come together in the end to find two halves do not fit.

"Happy **Anniversary"**/International Film Bureau, 332 South Michigan Av, Chicago, IL 60604. 312/422-6621. A man stuck in Paris traffic trying to get home for his anniversary.

"Hiroko Ikoko"/Xerox Corp., 625 From Rd., Paramus, NJ, 07652. 201/261-7300. Wonderful photography of Japanese gardens, fish, market and temple. The story of two young Japanese girls getting lost on the way home from school, then finding their parents after dark.

"Skater **Dater"**/Pyramid, P.O.Box 1048, Santa Monica, CA, 90406. 213/828-7577 or 800/421-2304. Young fellow sees his first girl and is rejected by his pals, who then later follow suit.

"A Sports **Suite"**/Pyramid, P.O.Box 1048, Santa Monica, CA, 90406. 213/828-7577 or 800/421-2304. Series of young people working out and competing at various sports.

"Stardust"/McGraw Hill, 110 Fifth St., Del Mar, CA, 92014. 619/453-5000. Animation of space men traveling.

"Mime Over Matter" /SIM Productions, Syracuse University, University Place, Syracuse, NY 13210. Mime of going out on the town — hangover and recovery very funny.

"Ugly Duckling"/International Film Bureau, 332 South Michigan Ave., Chicago, IL 60604. 312/922-6621. Classic childrens tale.

"Vergette Making **a Pot"** (9 min.)/ACT Films, University of Illinois, 5801 **S.** Ellis Av, Chicago, IL 60637. Nicholas Vergette throwing a pot, painting, glazing. Good.

Speechreading and Videotaued Materials

Kaplan, Harriet, Scott J. Bally, and Carol Garretson. 1985. Speechreading: A Way to Imurove Understanding. Gallaudet College Press.

"An Introduction to American Deaf Culture: Rules of Social Interaction" Talent is M. J. Bienvenu and Betty Colonomos. Produced by Sign Media. 1985. Tape provides iewer with an excellent introduction to social interaction among Deaf people. Items covered include introductions, attention-getting, leave-taking, and information about TTY's. Each topic is introduced through vivid demonstrations, role plays, or candid interviews.

"An Introduction to American Deaf Culture: Values and Traditions" Talent is M. J. Bienvenu and Betty Colonomos. Produced by Sign Media. 1985. Tape provides an excellent introduction to unique values and traditions of deaf people. Topics include the importance of clubs for Deaf people, perspectives of Deaf children and residential schools, and the importance of eyes and hands to Deaf people. This would fit well for introduction of new topics visually, which could then be followed up with spoken and written exercises.

"A Handful of Stories" Thirty-seven stories by Deaf storytellers. Videotape and companion text. Ed. by Leonard G. Lane and Ivey B. Pittle. Division of Public Services, 1981. Gallaudet College. VT of stories based on personal experiences of deaf storytellers. Signers range in age and signing styles and modes.

"Another Handful of Stories" Thirty-seven stories by Deaf storytellers. Videotape and companion book. Edited by Ivey B. Pittle and Roslyn Rosen. Division of Public Services. 1984. Gallaudet College. VT of stories based on personal experiences of deaf storytellers. Signers range in age and signing styles and modes.

"Famous Deaf Americans" - Videotape series. Narrated by Robert Panara. Modern Talking Picture Service, Inc. Captioned Films for the Deaf, 5000 Park St. North, St. Petersburg, FL 33709. This two-part, captioned videotape focuses on the achievements of selected deaf Americans from a variety of careers.

"Have You Heard About the Deaf?" Narrated by Jack Gannon. NAD. 1983. This VT uses slides, old film clips, interviews, and short narration to present the cultural accomplishments of 37 hearing-impairedindividuals throughout history. Accompanied by a teacher's guide.

"I Want to Talk" A child model of American Sign Language. Videotape and companion text book by Harry Hoemann and Rosemarie Lucafo. NAD, 1980. Cute stories, responses that were delivered by a 7-year-old deaf boy during a 25-minute interview. Can be used for prediction exercise where students anticipate responses to interview questions. Can also be used to identify "chunks" of information.

"Interpreter Models, ASL - English" Voice talent is Betty Colonomos and Sharon Neumann Solow. Produced by Sign Media. 1985. Two ASL lectures are interpreted into English by two interpreters. Since each lecture was interpreted twice, the viewer can compare and contrast the styles of two highly respected and skilled interpreters,

"Offhand Tales" - Videotape series. Narrated by Dr. Loy Golladay. Modern Talking Picture Service, Inc. Captioned Films for the Deaf, 5000 Park St. North, St. Petersburg, FL 33709. Short anecdotes designed by Golladay and Aaron Gorelick to be used as practice material for reading sign language, Twenty-five stories in six sections. (Tapes may be **purchased** separately.)

"Tape No. 4 Conversations" T. J. Publishers, 1986. This one-hour videotape presents spontaneous unrehearsed conversations with four deaf adults. Topics discussed include mischievous behaviors of school children, travel experiences, deaf clubs, deaf people in different countries, and name signs.

"The LACD Story" Produced by J. DeBee. T.J. Publishers. 1986. 1 hour. This is the story of the closing of the Los Angeles Club for the Deaf. It highlights the past history of the LACD and what it has meant to its members. Available in "closed" and "open" captioned formats. Specify.

Visual Organization and Imagery Materials

Raudsepp, Eugene. 1980. More Creative Growth Games: 75 New Mind Stretching Games to Expand Your Imagination. Perigee Books: New York.

DEAF CULTURE AND INTERPRETER TRAINING CURRICULAE

Marie Jean Philip
The Learning Center for Deaf Children
and
Northeastern University

(Translation by William P. Isham)

In order to understand how we can improve instruction in Deaf Culture, we must first seek to understand the state of the **art** as it exists in interpreter education programs today. The first question that must be asked is whether or not programs include Deaf Culture in their curriculae. Secondly, for those who claim to have instruction in Deaf Culture, we need to investigate what is being taught.

Let us first look at those programs which do contain some instruction in Deaf Culture. Quite often the curriculum consists of only a smattering of information; it does not go nearly far enough. There are several explanations for this. In many programs, the "lesson plan" for Deaf Culture consists of importing a visiting lecturer from time to time, to speak for an afternoon. In addition, that lecturer is quite often a hearing person. On top of all this, there is usually no long-term planning for a cohesive lecture series. Instead, a haphazard array of information results from the topics chosen by the various speakers. Because of this *ad hoc* approach to curriculum design, many programs never get beyond a superficial explanation of Deaf Culture.

There are three important aspects, or dimensions, to any culture. The first is called the material dimension, and it addresses the observable phenomena in a culture. The normative dimension looks at the rules for behavior. Finally, the cognitive aspect deals with the attitudes, values and world view of a given cultural group.

An example will help clarify the differences between these three dimensions. Let us imagine we take a trip together to Japan. Upon arrival, we immediately notice that the architecture is different; food stuffs are not only unfamiliar, but are sold in open-air stalls; and the clothing worn by the Japanese is not like ours. Upon entering a Japanese home, we see that the furniture is also very different: the tables are almost level with the floor, and there seem to be no chairs. The setting at the dining table consists only of bowls, and forks and knives are nowhere to be seen. All these things which we can readily observe make up the material aspect of the culture.

Next we are invited to join in a meal. Looking at the unfamiliar table setting, we are not sure how to go about eating. Observing surreptitiously, we try to imitate the behavior of our hosts. First, we follow their example of sitting on the floor. Just as we are wondering how to handle the soup without a spoon, we see others pick up their bowls and drink directly from them. These behaviors form the normative aspects of Japanese culture.

Many of these rules can be learned by observation and imitation. Many more, however, are not so evident, and before long we discover how easy it is to get into trouble. For example, how do we as Americans show our appreciation after a meal is finished? Would we ever think of belching as a polite way to say "thank you" for a satisfying meal? Of course not: in fact, if we feel the need to belch, we do all we can to hide it from our host. Yet, in covering our act we have insulted our foreign friends. In Japan, a healthy burp after a meal shows that one is satisfied; the louder the belch, the more praise one has heaped upon the host.

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Philip

So we have learned that, if we are fortunate, some of the normative rules of behavior can be seen and imitated. The majority of these rules, however, are not so evident and will require more experience in order to behave appropriately in a different culture.

Let us continue this example to understand the cognitive dimension. After you have finished the meal, you spot a lovely painting on the wall and say so to your host. Immediately the host takes the picture off the wall and presents it to you as a gift. You are horrified and embarrassed: you had no intention of hinting for the painting, and simply wanted *to* express your appreciation for a beautiful piece of art. You quickly refuse. Your host insists, and a discussion ensues, with the host trying to convince you to accept the painting, and you staunchly rejecting the offer.

Not understanding the cognitive level of Japanese culture, you cannot understand what all the fuss is about. As foreigners, we do not realize that our Japanese friend is in the process of "losing face"; he is just as embarrassed by our refusal as we are by his offer. By refusing the gift, we have in effect communicated that the hospitality received has not been satisfactory. It is quite clear to the host that we have not enjoyed some aspect of our visit; perhaps it was the meal or the conversation. Our host has "failed" in his duty to make us feel honored, and thus he has "lost face." This kind of impasse in communication demonstrates how the cognitive dimension of a culture is the most difficult to learn and to incorporate into our understanding.

This Japanese example also demonstrates how every culture has a material, a normative and a cognitive aspect. These aspects are related; one cannot be separated from another, The cognitive level is the most powerful, because it shapes both of the other two. In turn, the normative level has more impact on the total culture than does the material.

Understanding these ways of examining a culture, we can turn back to interpreter education programs, and ask if they are teaching all three dimensions in their curriculae. Most often, only the first level, the materialistic, is taught. Information is relayed on how to use a TTY, and how doorbells and babies' cries are signaled with flashing lights.

In programs which do address the normative aspects at all, only one or two issues will be covered. An example of one frequently-taught rule of behavior is how to introduce people within the Deaf community. This is taught and practiced to an extreme, including such details as the proper signs and their order, what information about each person to supply, and which residential school they attended. This topic has been beaten to death, while other information of equal or greater importance is left unattended. As for the cognitive aspects of Deaf culture, virtually none are being taught in interpreter training programs today. It is ironic that the most important dimension for students of any culture to learn is the one that is never taught.

As I mentioned before, many programs do not include Deaf culture at all. We may well wonder why. There are differing explanations given in response to inquiries on the matter. We might be told — unconvincingly — that the subject is being reserved for a later date. Others address Deaf culture in the classroom only if students bring their experiences in as a topic for discussion: the *ad hoc* approach again. Still others will say that, if culture should be learned at all, it should be learned elsewhere. In any case, such people say, what they learn has little to do with the task of interpretation itself.

I suggest a fourth reason, which comes from the fact that most interpreter trainers are hearing themselves. Teaching American Deaf culture inevitably leads to comparisons, and this requires an examination of American majority culture. One cannot teach differences without a full understanding of both cultures being examined. **An** investigation into one's own culture can be interesting, but in our case, it also leads to the uncomfortable task of analyzing one's own behavior, responses, and attitudes towards Deaf people. In an unconscious defense against this sometimes painful process, many people simply choose to avoid the issue altogether.

The Imuortance of Teaching.Deaf Culture

It is crucial that students of interpreting have skill in interacting with the culturally Deaf. The only way to learn these skills is to have gone through various experiences with Deaf people on **a** frequent basis: to learn "survival" in a different world. If this expertise is lacking, many potential problems can and will arise.

Again, examples will make my point clear. Before I begin, it is necessary first to state that I **am** speaking only of the culturally Deaf. I am not speaking about the deaf community at large. I am not including people who were raised in an oral or mainstream program, lost their hearing from aging, or hearing people who support the deaf community. Here, I am strictly addressing those

who, while having some contact with the hearing world, are not comfortable behaving in a culturally hearing way.

My first example of "problems" comes from a point that many interpreting students do not know: Deaf people do not need interpreters. To understand this, remember that before the early sixties and the RID — before we had professional interpreters and a Code of Ethics — the situation between Deaf people and interpreters was different. Although that era had its own problems, it had some positive aspects too. Back then, an interpreter would accompany a Deaf person with a common purpose: to overcome a situation the Deaf person was facing. The interpreter was aware of the differences between the Deaf and hearing worlds, but saw the Deaf person as a colleague. After the "problem" had been resolved, they went their separate ways, at least until the next time the Deaf person had to interact at length with the hearing community.

Now we have the RID and interpreter education programs all over the country. The attitude of working together has changed. Students spend most of their time in the program itself, learning specific behaviors for specific situations, such as "interpreting for the job interview," or "interpreting for medical situations," or "interpreting in mental health settings." Upon obtaining this type of information, and lacking direct personal experience, students mistakenly gain the impression that Deaf people are entirely dependent on them for survival. This attitude precludes the possibility of a shared goal between the Deaf person and the interpreter.

In reality, Deaf people are quite capable of handling their own lives. A series of strategies for interacting with the majority culture have been established, and if one fails, another will be tried. If a door has been slammed in one's face, the Deaf person looks for other ways in.

As an analogy, think of a car dealership. When one is buying an automobile with a limited budget, many of the niceties available in cars today will be passed by. The latest computer technology will have to wait. One gets a car that has wheels, a motor, and a steering wheel. On the other hand, if money is not an issue, one has the luxury of picking and choosing from a wide variety of options.

Likewise, life with an interpreter is seen as a luxury. Having to live without them does not mean life comes to a standstill. Luxuries such as interpreters are enjoyable, but not a necessity. After all, you can get where you're going without electric windows. Yet many interpreters do not understand this basic difference between luxury and necessity. This misunderstanding will lead to trouble when the interpreting student goes out to begin interacting with Deaf society. Before I provide an example, another misunderstanding which confounds the problem needs explanation. This is the notion of reciprocity.

Speaking in the broadest sense, American culture requires a "balanced" reciprocity. When one sends a Christmas card to a friend, she expects a card in return. This is of such importance, that stores sell books with space provided for the names of friends and the years cards were exchanged with each other. The same is true for birthday gifts. A hearing person will be offended if she receives no gift from people she had remembered on their last birthday.

This one-to-one exchange is also expected from the members of a car pool. Everyone must take a turn driving. Likewise, in politics, favors received will inevitably lead to the "calling in" of the debt. In general, every favor received incurs a debt in this "balanced reciprocity" system.

American Deaf culture is another matter. Instead of a balanced, one-to-one reciprocity, a pool of mutual assistance is shared by the entire community. All members are expected to "donate" their particular skills or strengths to the pool. For example, I am known for my skills in written English, and for understanding both cultures, American and Deaf. Someone else may have skills in carpentry, and another in plumbing or fixing cars. When Deaf people receive letters that are hard to understand, they might show them to me in hopes of an explanation. It does not occur to me to refuse: I willingly give my time or energy. I "give" to the pool.

Likewise, when I am looking to buy a house, I might ask an entire group of friends to help look over the place. I remember my sister did this. As the real estate agent stood looking on, an army of Deaf people stormed the house, and spread out to check on particular areas of expertise. One went to investigate the condition of the wiring, another to examine the woodwork, and so on. After they had finished their inspections, everybody huddled to give reports to my sister. In this case, the house had termites, and on the advice of the carpenter, my sister decided not to make the bid. The troops filed out, leaving a dumbfounded real estate agent behind.

Philip

This is reciprocity. By lending your strengths to any one member of the group, you are contributing to the lives of all Deaf people. After helping others with their English, I do not expect a direct return. I have contributed to the pool, and I expect that person to make a contribution by helping someone else later on.

I know a man who has polio and is entirely paralyzed except for movement with one arm from the elbow down. When a social event arises, such as a Thanksgiving or Christmas party, someone might call to see whether he is interested, and then call someone else to give him a ride. You might be wondering how this paralyzed gentleman makes his contribution to the pool. He does so in a unique way: he is a painter, who uses a brush held in his mouth. His paintings of club events and caricatures of Deaf friends can be seen on the walls of the Deaf Club.

The ways in which people give to the pool can be subtle, but checks and balances exist to make sure no one is escaping responsibility. When Deaf people ask a friend for help in English, they might be told to come to me, even though we have never met before. When I am approached, they will inform me who suggested me, and I immediately comply. The fact that we do not know each other is irrelevant. If, for example, I were to refuse to help, they would either report back to the person who had originally sent them, or word would get around in some other way. I might be given some leeway the first or second time, but eventually I would start getting refusals when I needed assistance with something myself. The rule is clear: one must be consistent in contributing to the pool. Too many refusals are not acceptable.

We have explored both cultural differences regarding reciprocity and the fact that many interpreting students mistakenly think that Deaf people depend on them. We can now turn to the example I promised concerning the conflicts which arise when these students enter into social situations with Deaf people.

When someone new (and hearing) arrives upon the scene, Deaf people make an appraisal of sorts of this newcomer. Of all the characteristics examined, it is the attitude of the hearing person that will decide whether or not to accept the person. Given an appropriate non-ethnocentric attitude, a lack of social skills and signing ability will be tolerated, whereas there is little or no patience given the newcomer with a condescending manner.

Even with the proper attitude, there is a limit to how many social blunders will be forgiven, but up until the time that line has been crossed, most Deaf people will be quite willing to help the hearing person learn appropriate behavior and acquire language skills. By teaching novices to sign and to conduct themselves properly, Deaf people are not only helping students, but are also contributing to the reciprocity pool of Deaf people at the same time.

After a certain level of social expertise has been acquired by interpreting students, Deaf people assume they also understand the principle of the reciprocity pool. Eventually, an occasion will arise for a contribution to be made by the hearing person to the pool. Someone will ask that a telephone call be interpreted, or some similar form of help. As we have already seen, this assistance might be requested by a Deaf person unknown to the interpreter. Reacting normally, using the rules of American culture, the interpreter might feel used. Even though the interpreter might perform the task required, if she feels any resentment, this will show itself in one way or another. The Deaf person will notice this underlying attitude, and there will be resentment on both sides.

Following are some possible scenarios for our culturally naive student. After receiving a request to interpret a phone call, the interpreter responds by claiming that she is off duty and needs a break from her work. Or, she might suggest a source of funding that might help pay her for services delivered. These responses do not sit well with Deaf people. We understand that professionals should be paid, but see social settings as altogether separate. In the above scenarios, a contribution to the pool is being sought, not a professional interpreter. After all, other Deaf people have been helping this interpreter learn her skills, both signing and social, so she is expected to make a contribution in turn.

Other conflicts can arise for interpreting students who lack other knowledge in appropriate behavior. When a Deaf person praises a student on signing skills, quite often the response will be: "Oh yes, thank you. I have worked very hard to get where I am." This is offensive, for others have helped the student get where she is, and a Deaf person expects acknowledgment of this fact by the language learner. Recognizing the contributions by others to the pool is expected, and focusing the praise on oneself is considered inappropriate.

Cultural conflicts like these occur more frequently than they did twenty-five years ago. The

Deaf and hearing worlds were more separate and distinct then, with little or no interaction of any significance. Deaf people had their relation to the hearing world clearly understood: attitudes toward hearing people and rules for behavior with them were well-defined. Nowadays, with the advent of the RID, the Code of Ethics, and professionalism in general, a lot of confusion has been generated. Students of interpreting appeared on the scene. At first, Deaf people assumed they were seeing new "friends of the Deaf." Accordingly, Deaf people would help them believing that by doing so, they were bettering the lives of Deaf people everywhere. When it came time for that student to offer some assistance, however, the interpreter would retreat into a professional role, leaving the Deaf person stranded and feeling used. Many Deaf people still feel unsure where interpreters belong: are they *bona fide* members of the community, or strictly professionals to be hired, paid, and left alone?

This confusion has been created by the interpreting field itself. Interpreters are not sure what they want to be, and their ambivalence reflects itself in these ways. These are just some examples of the conflicts which arise from these issues. [For further reading on reciprocity, see Smith (1983).]

After an interpreter, without understanding why, has lost the trust of the Deaf community, she will find it especially difficult to overcome that first mistake. If the interpreter realizes her error, she needs to know how to change the situation in a positive manner.

Resolving arguments is an area where cultural values and rules of behavior can vary a great deal, and there are major differences between the Deaf and hearing cultures in this regard. In the hearing culture, either of the offended parties may initiate the reconciliation. The crucial part is that, when one does apologize, the other must accept the apology, and even search for ways to share the blame.

In contrast, Deaf culture requires that the apology be given by the person who started the problem. He or she must accept responsibility for it. To facilitate this, the rules for behavior in the community allow many people to get involved with the process. Imagine, for example, that an argument occurred between two friends at the Deaf club one night. After the initial clash, each person will retreat to separate places, and friends will gather around each of them. Someone will elect him- or herself as "mediator" (according to cultural rules), and will alternate between the two groups, as everyone searches for the root of the problem. Finally, one of the two will accept responsibility and apologize, the other will accept the apology, and the problem is resolved.

For Deaf people, it is just as important that the correct person accepts blame as it is that the problem gets resolved at all. I know a woman who, after being wronged by her supervisor, felt she had to quit her job. Her supervisor had given her an inordinate amount of work, and then was angry with her when she had not finished after a short while. Although it seemed trivial to the supervisor, it was not to the employee because the supervisor had not apologized. Being true to the rules of her culture, the woman waited patiently at home for the apology to come by telephone, at which time she would have immediately returned to work. It never came. This added insult to injury, and today she works somewhere else.

These cultural differences leave two options for an interpreter to pursue. If the interpreter has other Deaf friends, she may ask for someone to act as intermediary. However, if the interpreter has offended her only Deaf friend, then she must apologize herself directly. Hopefully, she will not make other blunders in doing so.

There are, of course, many more behaviors for students to learn. For example, there are behaviors which Deaf people expect of their hearing friends which convey an understanding of pluralism. In general, Deaf people accept and understand that the Deaf and hearing worlds are very different; it is hearing people who insist on trying to assimilate all differences into one uniform group. Deaf people know that they can never fully experience and understand what it means to be hearing, and wish that hearing people would accept the fact that they will never understand the experience of being Deaf.

Deaf people expect interpreters to be aware of the invisible line that separates the Deaf and hearing cultures, and therefore expect behaviors consistent with this understanding. One is seeking advice from Deaf people on appropriate conduct, another is checking the meanings of signs. It is also important for interpreters to have a "hearing life" apart from their involvement with the deaf community. It is suspicious when a hearing person seems to have no friends from hearing world.

If an interpreter cannot accept that this line that separates the Deaf and hearing worlds exists, then that line becomes a wall: the interpreter is even more alienated. On the other hand, once

this understanding of cultural differences is accepted, then the line remains only a border between two different but friendly lands.

I have reviewed the kind of conflicts which can occur, why they happen in the first place, and what must be done to surmount them. All of this has been to stress the importance of including cultural information into the curriculums of interpreter training programs. Assuming that I have convinced you of this, I will provide some suggestions for the incorporation of Deaf culture into your curriculum.

Suggestions for the Future

Coursework should begin no later than the second level of classes in ASL. Once begun, classes in Deaf culture should be ongoing. Instructors must have some anthropological training. It is helpful to be familiar with at least one culture other than the Deaf and hearing cultures for comparative purposes. It is also important to be respected and accepted by Deaf people and the deaf community.

Presently, there are three combinations of instructors teaching Deaf culture: some programs use hearing teachers, others use Deaf teachers, and some use a "team-teaching" approach, employing one instructor from each community. Deaf culture should be taught by culturally Deaf people, and it is unethical for programs to chose hearing people when knowledgeable Deaf people are available.

Simply choosing a Deaf teacher does not solve all problems, however. Sometimes, hearing students will question the authority, knowledge, and objectivity of a Deaf instructor. As we have seen, learning another culture can be upsetting, especially so when students confront the fact that many of their beliefs and attitudes are incorrect and even oppressive. Often, students will avoid painful emotions simply by denying the truthfulness of the information. In these cases, it is important for the administration to support the Deaf teacher. The administration needs to attest to the correctness of the information taught, and to help students understand that some pain is inevitable The administration should also be emotionally supportive to the Deaf teacher, who is a member of the minority culture faced with a group of potentially hostile members of the majority culture.

The third possibility is team-teaching. This approach has promise, and has not been tried and tested enough. There is a greater chance that both Deaf and hearing cultures will get quality attention and analysis. What is more, students will be forced to accept the information, painful or not, as they will see a member of their own culture affirming it. The hearing teacher, in general, will serve as a model of someone who recognizes and accepts that "invisible line."

One problem may appear, however. Team-teaching requires an unusually knowledgeable hearing teacher. Because students will look to the hearing partner, it becomes all too easy for the Deaf person to be forced into a secondary role. The hearing teacher must support his or her Deaf partner in the same ways as administrators should. A good instructor of culture understands that the student's inner turmoil comes from the information itself, and not the person delivering it. Because it will be the Deaf teacher's responsibility to convey the most sensitive matters, the hearing colleague can be crucial in helping the students learn from this without seeing the Deaf person as the enemy.

Materials

Next, I describe some materials which are helpful in teaching Deaf Culture. For guidance in designing curriculum and teaching strategies, try Gaston's Cultural Awareness: Teaching Techniques. Also, Teaching Culture: Strategies for Foreign Language Educators, by Seelye, is very good.

For teaching students about their own culture, The Nacirema: Readings on American Culture, by Spradley and Rynkiewich, is very useful. A chapter in this book written by Miner, "Body ritual among the Nacirema," is one of my favorites.

The Other Side of Silence, by Neisser, is an excellent book. It addresses cultural issues specific to Deaf and hearing people in a forthright manner. This lends great support to the teacher when her students find, at times to their surprise, that a book is stating exactly what the teacher has been saying all along.

Tales of the Clubroom, by Bragg and Bergman, is useful in a different way. Many examples of cultural behavior can be found throughout this play, which can be singled out and used for classroom discussion. One must be careful, however, that students do not gather the wrong impression. With situations such as resolving arguments, some students gather the impression from this play that Deaf people fight all the time. It is important to place things in context, and remind them the play covers several years.

Some books help students overcome their ethnocentrism. Stranger in a Strange Land, by Heinlein, is perfect for a classroom discussion aimed at encouraging students to be able to dissociate themselves from their native culture. It is important to understand that our own behavior can seem quite bizarre to someone from a different culture.

There is also a movie, "Starman," which is similar in vein to the book, Stranger in a Strange Land. It may be ideal to use the movie instead of the book, since it is visual and thus easier to relate to. Now there is a television series of the same name on Friday nights. One recent show, for example, concentrated on culturally different forms of greetings.

Clan of the Cave Bear, by Auel, is an excellent study of a culture different from ours. It is particularly effective for female students, since one aspect of the book deals with the sexual behavior of the clan. This leads to discussion about judging behavior based on the sexual mores of 20th century America. Although we can never be totally objective, we can learn to remove ourselves from the context of our culture to view things with a more neutral eye. This skill needs to be taught and practiced.

Shogun, by Clavell, is perfect for interpreters. Much of the story is concerned with cultural conflicts, and in this book, an interpreter tries to help bridge the gap. All three of these books are useful in the area of comparing cultures.

Summary.

I hope that, by now, two major points are clear. First, we cannot afford to avoid cross-cultural instruction. We must begin teaching Deaf culture from the beginning of an interpreter's education. Secondly, there are no short cuts: there is no magic to help us avoid the painful process of learning a different culture. There are no hidden aces, no tricks of the trade to make it any easier for us. Each teacher of Deaf Culture must struggle with this process on her own. One cannot analyze, compare and contrast any two cultures in an objective, detached manner. To assimilate information about a new culture, the instructor has to analyze and understand her own culture first, and experience the internal struggle that results from such personal growth. In order to teach culture to anyone else, she must first know herself as a member of a cultural group.

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DEAF CULTURE -- MATERIALS REVIEW

Anna Maria Rinaldi
Portland Community College

(Translation by Sally Fortuna)

Introduction

Teaching Deaf culture to ITP students can present many challenges. Among the decisions to be made when designing the curriculum are: when to begin the introduction of Deaf culture and how much information should be included in presentations to beginning students; how many instructors should teach the course (i.e., a single instructor or a team approach); and pre-requisites for instructors. In making these decisions, one must consider the inevitable stereotyping attitudes and defensive behaviors exhibited by students when they are confronted with a new culture.

Teaching Philosophies

There are varying philosophies regarding curriculum design. One approach (Phillip, this volume) is to deal openly and candidly about Deaf culture, presenting in-depth and detailed information from the outset. Despite the trauma of "culture shock" often exaerienced by first-term students, a powerful description of Deaf culture and the boundaries between Deaf and Hearing worlds is presented early on in the program. Furthermore, the course is taught by a single instructor — preferably a Deaf person — to avoid the softening effect and mis-representation of Deaf culture by a hearing co-instructor.

This style of direct confrontation of cultural issues by a single instructor can be difficult. The Deaf instructor's tendency to lecture in a very straightforward manner from a single perspective gives rise to a feeling of hostility and defensiveness in the students. As a result, the instructor finds herself under fire from the negative impact of such a confrontation. In addition, first-term students do not attend to the information with open minds. They hear the information through their own filtering systems — their own reality of values and behaviors — and therefore misunderstand or miss altogether the important aspects of Deaf culture.

With these issues in mind, I have formulated an alternate approach to teaching Deaf culture. The information can be presented over a two-term period, with the first-term focus being more superficial and "softer," while the second term presents more in-depth, detailed and discordant information. The first term sets a foundation of receptivity in the students upon which the second term can build. A team-teaching approach involving one Deaf and one Hearing instructor can be very beneficial. In this case, it is imperative that the Hearing instructor have a solid background in linguistics and a strong understanding of cultural issues. By coordinating efforts and perspectives, such a team can present the topic with a minimum of difficulty and provide the necessary positive learning atmosphere for beginning students. Which of these two approaches is more beneficial for students is not yet clear.

Instructor Pre-requisites

With regard to pre-requisites for instructors, most people would agree it is necessary for any person teaching Deaf culture to have respect for the Deaf community, as well as trust from the Deaf community with regard to teaching Deaf culture. This is important because during the learning process students interact with people from the Deaf community. Deaf people ask the students if they are affiliated with an ITP and from whom they learned to sign. If the Deaf people recognize the teacher's name and respect the teacher's involvement with the community, then they are more receptive to the students and more readily welcome them. The students have a sense of identity in the

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community. If the course is team-taught, both instructors should be involved with the Deaf community.

One point should be clear: the Deaf teacher should teach Deaf culture and history. It is the Deaf person's background and life experiences that are important. The Deaf person is history; the Deaf person is culture. The point is, the Deaf instructor should be able to "be" Deaf culture as it lives and breathes on a daily basis, and should display the cultural adjustments Deaf people make in hearing-dominated environments (such as an ITP classroom), in order to accommodate the typical mono-cultural norms of hearing people.

First-term Materials and Associated Activities

Based on the premise of teaching two terms of Deaf culture, the following is a descriptive list of suggested materials and activities.

Books

• Dancing Without Music (Benderly 1980). This book is very easy to read. The information is comprehensive and unbiased, yet it is buffered to reduce the culture shock for beginning students. The author did a superb job of research and interviewing people. Although some may see this book as too basic, the students appreciate the thorough coverage of introductory material. The story-telling style captivates students, and is therefore more likely to be read than other more technical books. As students work through the reading assignments, it is necessary for the instructor to offer encouragement, support and patience.

• Legal Rights of Hearing-Impaired People (NCLD 1984.). This book is mandatory. As students read through this book, they are shocked by the information represented regarding treatment of deaf people by the hearing world. Often during discussions about the situations in which legal rights for Deaf people have been violated, students remark with amazement, "We do that to you?!" This book offers a shocking introduction to how discriminatory hearing people are against other cultures.

Films/Videotapes

• Oprah Winfrey Show (1986.) (with guest Jane Elliot). This program is an excellent focus on prejudicial and stereotyping behaviors in general. It is best used at the beginning of the first-term Deaf culture class. During the first thirty minutes, Elliot convinces the audience that blue-eyed people are inferior to brown-eyed people. Then she uses the remaining half-hour discussing how easily people become prejudiced and how their language and behaviors are subsequently affected. This material is excellent because it forces students to stop intellectualizing about prejudice and instead begin to examine their own subtle prejudices. Contact Oprah Winfrey through CBS.

• "And Your Name is Jonah." (1979.) This is a good movie showing the stress resulting from the diagnosis of deafness in a child and the impact on the family. It serves as an introduction to deafness during the first term.

• "Across the Silence Barrier." (1977.) This is a terribly outdated film, but until a more modern film can be found, it serves the purpose. In it, McKay Vernon presents a variety of information about different programs associated with deafness and communication systems.

• "An Introduction to American Deaf Culture: Rules of Social Interaction" and "Values and Traditions." (Bienvenu and Colonomos 1985.) These videotapes use interviews and role-playing to demonstrate social interactions among Deaf people (including introductions, attention-getting behaviors, leave-taking behaviors and the use of TTY's), as well as unique values and traditions of Deaf people.

Activities

• Invite representatives to speak about businesses that offer services for Deaf people: an audiologist, a counselor, someone from the telephone relay service, a TTY agent, an anthropologist. I do not feel it is wise to invite various Deaf people to lecture about culture. Having this group of "easily accessible" Deaf people often sends the wrong message to students and to the Deaf people, It makes the students feel they do not have to "put themselves on the line" to be exposed to Deaf people.

Students must actively seek solutions to their fears. If the Deaf people are brought to class, this does not allow students to see truly or to experience Deaf people and their culture. It only allows them to hide from the reasons for their fears. The concept of reciprocity plays a large part in their interactions and level of acceptance in the community. Students must be willing to meet the Deaf people more than halfway. An ITP cannot afford to send such culturally negative messages to the Deaf community. Furthermore, the Deaf people have lives and jobs of their own; repeatedly asking them to share their

experiences "as a Deaf person" would be taking advantage of them. It is the instructor's job to teach and it is her responsibility to lecture about Deaf culture.

• Require students to write a term paper describing an on-site visit they make to a business or an agency of their choice that provides services to Deaf people or that is related to the community.

Second-term Materials and Associated Activities

Books

• The Other Side of Silence (Neisser 1984). This book presents a variety of issues related to Deaf culture and is not recommended for use during the first term. It is important for teachers to be professional enough to be unbiased in the initial presentation of information to students. As they continue in the program, however, and become more knowledgeable during the second term, we can provide students with further, more controversial, and in-depth material, which can be found in this book. Second-term students seem to appreciate this approach.

• A Deaf Adult Speaks Out (Jacobs 1980). This book is mandatory. It deals with some issues that are more strongly rooted in Deaf culture and information that causes the students to become upset. Second-term students are ready to confront the issues and to deal with them emotionally. The information is heavy and intensive and often confusing for students. Again, however, the second-term students are more ready to accept this because of the supporting information presented during the first course.

• In This Sign (Greenberg 1970). This book goes into depth about Deaf culture and requires deeper analysis from the student.

Films/Videotapes

Encourage students to take advantage of local theater and television programming that is relevant to Deaf issues, e.g., "Children of a Lesser God," "Love is Never Silent." Do not ask students to critique such programs; rather, they should try to watch from a Deaf person's perspective. Asking them to watch from an interpreter's point of view is also helpful, as it assists them in analyzing how interpreters' knowledge (or lack of it) affects their abilities as cross-cultural mediators.

• American Culture: The Deaf Perspective (Rutherford 1984). This videotape series presents various prominent Deaf leaders in four sections:

I. Deaf Heritage. (Jack Gannon); History of ASL. (Ben Bahan)
11. Deaf Folklore. (Ben Bahan and Susan Rutherford) Includes well-known jokes, explanation of folklore functions.
III. Deaf Literature. (NTD casts and members)
IV. Deaf Minorities. Characteristics of Deaf minorities.

Activities

• Require students to interact with the Deaf community. Cokely (this volume) discusses the importance of providing opportunities and encouragement for students to take time to learn through interactions with the Deaf community. Often it is necessary to "push" students into situations. We might want to consider requiring a certain number of contact hours in cross-cultural settings as part of the grade.

As teachers and members of the Deaf community, it is our responsibility to be sensitive to the feelings of other Deaf people in the community with regard to students attending different events. When we get positive responses from the Deaf community, then we can tell the students to participate. Many times we inform students of opportunities, and only one student goes, feeling full of trepidation. It is true that students have lives outside of school and cannot always match the schedule of events in the Deaf community. They need to be reminded, however, that Deaf people will not accept interpreters who have had no previous interactions in the community.

One place that students should not be encouraged to go is the Deaf Club. The students' natural curiosity about Deaf people and their inability to communicate with ease sets up a negative cross-cultural experience between students and Deaf Club members. The Deaf Club is a private place for members to relax and have fun. It represents a very deep connection to Deaf culture. It is not an appropriate place for a student to go uninvited or without an enculturated person to act as "cultural guide." When a student has become friends with a Deaf person and has proven a genuine interest and connection with the Deaf community, only then is it suitable to come along with that friend to the Deaf Club. The Deaf Club is definitely not the place for a first experience,

When students go to different activities in the Deaf community, they rarely go alone; they come with one or two other students and they stay in a huddled group, talking among themselves about the things they do not understand. We should not encourage that behavior. Students need to be aware that these behaviors send conflicting messages to Deaf people about attitudes about Deaf people and the students' willingness to be involved. Students will learn more if they come alone or if they separate themselves from their group and mingle with the crowd.

• For students who show a positive attitude toward cultural differences, the instructor can encourage them to work with the local telephone relay service. During this process, if students encounter difficulty with the language as it comes across the TTY, they can get clarification from the caller. This provides a non-threatening way to discover new cultural and linguistic insights and to have questions answered. Students obviously will need to keep all information concerning this experience confidential.

• In some communities, most Deaf people are from oral backgrounds and do not sign. In such situations, the instructor can encourage the students to work with deaf-blind people. Students often encounter a problem in communication with deaf-blind people because of the amount of direct body contact that is required. It is fascinating that many of the students are so averse to being touched. They really get "turned off' and feel smothered by body contact from both deaf and deaf-blind people, even when it is required for communication.

NOTE: All the first-hand experiences students have will help them connect theory to application, develop trust in the theory being taught and the people teaching it, and will result in much higher levels of internalization and integrative behaviors.

"Bafa Bafa" and Associated Activities

Bafa Bafa is a cross-cultural simulation game. It is not directly tied to Deaf culture, but is used to introduce the general notion of cultural variation and cross-cultural communication, and leads to analysis and discussion of any two specific cultures, i.e. Deaf and Hearing cultures.

The game involves two simulated "foreign" cultures — Alpha and Beta, each with its own set of behaviors and language. Students separate into the two groups and each group receives a description of "their" rules, customs and values. Once the participants are familiar with their own culture, one person from each group visits the other "culture." During a five-minute period, the visitors try to get as much information as possible from the other cultural group to share with their own. Visitors feel awkward, bewildered and confused by the new culture.

When visitors return to their original groups, they share the information they were able to glean from the other culture. During this exchange, the feeling of bewilderment becomes one of hostility towards the "foreign" culture. The language may be described as "weird" and the people as "strange." After several exchange sessions, the two groups come together for a discussion with the instructor as the leader. During the discussion, each group is asked to describe the "foreign" culture and to express their feelings about the behaviors and attitudes of the "foreign" culture's people. Finally, the teacher asks each group to explain their own group's culture. This discussion reveals many misunderstandings and conflicts about value systems.

The game helps students understand how stereotypes of other cultures are formed and perpetuated. It helps the students realize that harboring stereotypes makes it difficult to work in cross-cultural situations. Through this experience, students come to realize that they, too, are members of a distinct culture and their culture has rules. After the game, the students have a better understanding of cultures in general. The game serves as a springboard for comparing Deaf and Hearing cultures; students' reactions to cultural differences are now more positive. They realize that Deaf culture conflicts with their own culture, and they learn to be more observant and tolerant of differences in other people. [For further information about Bafa Bafa, see Cavell and Wells 1986.]

At this point, the students can be assigned a project which requires them to observe real-world behaviors including some of the attitudes, stereotypes and judgments that have been portrayed. The students bring their information to class and discuss their feelings about the behaviors they observe. For example, one project might be to watch people as they wait at a bus stop. The student watches every day for a week and notes behaviors. For example, how do people react when the bus is late? When a new person joins the group at the bus stop, how do other people behave towards the new person? What are the "rules" for bus stop behavior? (Other possible topics could be reactions to crying infants in public places, dog obedience instruction for conditioning cued responses, and behavior in

elevators. After the class discussion, students become more supportive of each other and are more willing to accept new infomation. They learn to remove themselves from situations, to stand back and watch without judging, and slowly to become involved in new situations. It helps them learn about their own biases and the stereotyping and misunderstandings that occur between cultures.

After the project is complete, the instructor can invite a group of Deaf people to participate on a panel. It is not a good idea to have such a panel during the first term because students tend to pose very superficial questions, focusing on their own curiosity about deafness and delving into the Deaf people's private lives. Students should submit questions beforehand. After the instructor has discussed them with the panel members, they may change and edit the questions until they feel comfortable with them. The panel then comes to the classroom for the discussion. It is important to invite Deaf people with varying backgrounds, in order to provide a broad representation of Deaf community membership. Inviting people with different attitudes allows the students to make decisions based on the various perspectives on what it means to be Deaf. After the Bafa Bafa game, the questions from the students have more depth and are related to language and culture and Deaf panel members feel comfortable answering them.

Conclusion

Instructors have not yet agreed upon how much information to present to beginning students and how to impart the information in a most beneficial way. One fact is certain, however: regardless of classroom discussions and book learning, there is no substitute for learning through experience with these people who are the culture — the Deaf community members. After all, the only reason ITP's teach culture is to enable students in their interactions with the people for whom they will work in the future.

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CLOZE SKILLS AND COMPREHENSION

Laurie Swabey
University of New Hampshire

Clozure is a skill that we all use dozens of times a day in our native language. The process is so swift, natural and easy that we are usually not aware of it. Clozure is involved when we read, speak and listen. Without it, our ability to do any of these things would be severely limited.

The issue at hand is how we transfer this skill to the interpretation process, especially in cases where our "B" language is the source. The frustration of students attempting to derive meaning from the source language (SL), whether **ASL** or English, is all too common. Comments such as the following are too often heard from students:
"...but I didn't hear the word"
"...but I didn't see the sign"
"...but I only saw two letters in the fingerspelled words"
"...I heard all the words but I don't know what it means"
"...I never heard that word before and I got hung up on it and lost the rest of the sentence/ paragraph"
"...but it's cheating to use information I already know."
"...if I miss one word or sign I feel like I must stop the speaker."
"...I get hung up if I miss one little thing."
"...I'm so busy trying to read all the signs that I don't understand what I've seen."

Interpreting students often become caught in a harmful, downward cycle. They experience anxiety about having to "do something" with what they hear. This is ironic, because this is a problem with which they have long since learned to cope in cases where English is involved. This pervasive anxiety, however, can prevent them from transferring even the most basic of these native language skills to interpretation.

By developing their cloze skills, we are establishing a foundation for success and moving them into a productive, upward spiral. By more clearly communicating the thought processes involved in interpretation, we can circumvent much of the unproductive anxiety. Result? Interpretation becomes less mysterious and more tangible.

Clozure is a process that can be clearly broken down into manageable pieces. Students can recognize how it works and develop positive coping strategies. With a clear goal and precise ways to get closer to that goal, students develop more confidence and more competence. Using the teaching model presented here, students can gain insights into the process of using context and recognizing the parallels in the handling of their **A** and B languages.

In using cloze teaching strategies, the constant aim is to encourage students to talk and think actively about the interpretation process, so that they deal more productively in situations with new or unfamiliar items. Often a student's reaction is to "tune out," which is counterproductive, since every word or sign is not necessarily a high-information item. This occurs because students learning to interpret lack the perspective that comes with seasoning and experience, and often assign equal importance to all lexical items. By incorporating cloze skills, students will learn to link unknown items to already familiar items. More importantly, they will learn to avoid "failure anxiety" when something is missed, focusing instead on reconstructing the meaning.

This emphasis increases both competence and confidence in interpreters. Essentially, we are breaking down a tasks students already can do in their native language, heightening their awareness of it, teaching them how to do it in their B language, and then putting them on the path to applying those skills to interpretation.

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This paper is divided into three sections. The first contains background information; in the second, we explore a foundation for teaching cloze skills. Then, in the final section, I present a model for integrating the teaching of cloze skills into an existing interpretation curriculum.

Background on Cloze

Clozure has been defined as "the use of linguistic experiential and situational clues to determine intent" (CIT, 1986, p. 45). This is no easy task to break down. It requires "a large vocabulary/ knowledge bank; 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; and the ability to analyze and synthesize" (CIT, ibid.). Thus, when information is missing, incomplete, or garbled, the interpreter must use all available information to give meaning to the missing part.

When using clozure, we have the ability to use our knowledge of the language to decode new or unfamiliar words quickly and effortlessly. While this may seem a bit intimidating to beginning-level students, it can be summed **up** in lay terms as simply "filling in the blanks." There is ample evidence to suggest that clozure is a necessary skill in both interpretation and transliteration.

The whole notion of clozure itself is relatively new, having originated in 1953 as a diagnostic tool for measuring comprehension. Taylor is generally credited with being the "father" of cloze. His widely accepted definition of cloze was "a method of intercepting a message from a 'transmitter' (writer or speaker), mutilating its language patterns by deleting parts, and so administering it to 'receivers' (readers and listeners) so that their attempts to make the patterns whole again potentially yield a considerable number of cloze units" (Taylor, quoted in Jongsma 1971). In the past ten or fifteen years, that definition has evolved to include a much broader range. More recent research studies include deletions that are made systematically, as well as randomly. Not only words can be deleted, but also individual letters, groups of letters, phrases, clauses and entire sentences.

Most of the available literature on cloze focuses on it as a measurement device for evaluating comprehension. In comparison, relatively little of the research revolves around using cloze as part of instruction. In fact, up until 1971, only nine studies had been done on cloze as a teaching technique. Since then, there has been a marked increase in research on this topic in the fields of reading and listening, although there is still relatively little written specifically about clozure as a psychological or neurological phenomenon.

Several comparisons can be made between teaching reading and teaching sign language comprehension. One of the most basic skills taught with reading is listening comprehension, as well as comprehension or identification of the main idea. Interestingly enough, we often refer to the intake of signed information as "reading"; while valuable comparisons between the two fields do exist, the analogy should not be taken too far. The key difference between reading print and reading signs is that in print, information is scanned sequentially, at the reader's own pace, and can be reviewed at will. In "reading" sign language, the information is often presented with several elements overlaid (spatial references, facial markers), and the reader must receive at the signer's rate. Reviewing requires interruption of the sender. Thus, "reading" sign language is probably more analogous to listening than it is to conventional reading of print. "Reading" a videotape, however, can be very similar to reading print. **A** tape can be re-read, reviewed and previewed.

What exactly constitutes successful clozure? Cambourne (1977) states that there are five specific processes that are needed to be able to cloze successfully:

1) back search: the ability to refer back in a text for clues to meaning;
2) forward search: the ability to search forward in a text for clues to meaning;
3) real world knowledge: the ability to use the network of meaning already known about the topic;
4) prediction: the use of information already seen or heard and the knowledge of language to predict the storyline or meaning;
5) pattern matching: the ability to use letter cues.

Good readers can search forward and back for clues, use semantic and syntactic cues, draw on a wide range of meaning and experiences, and maintain a storyline efficiently (Cambourne 1977). Good readers and listeners make full constructions, whether right or wrong, as opposed to making partial constructions.

Because the skills identified as good reading strategies are also used to render successful interpretations, much of the literature on use of clozure in reading can be generalized to sign language interpretation. According to the research, the most effective use of clozure is in developing

comprehension (Jongsma 1980). This has obvious implications for interpretation and transliteration. It follows that the cloze procedure can be used to:

- improve general ability to comprehend a signed message;
- improve listening comprehension;
- develop ability to deal with new or unfamiliar words and signs;
- increase speed of SL intake;
- improve ability to spell and read unfamiliar words correctly;
- improve coping strategies.

Not only is cloze a valuable skill to teach, it is also versatile and flexible. Most interpreter educators are already using aspects of cloze instruction in their courses. What we need is a more systematic approach that integrates cloze into the curriculum. Below is a list of just some of the applications of cloze.

Testing: cloze tests can be used to evaluate reading level, vocabulary, comprehension, and understanding of contextual clues. It can be used to test at the "micro" level (phrase, clause or word) and at the "macro" level (discourse, opinion, key concepts, main idea);

Skill development: clozure instruction can be used to improve cause-and-effect skills, chronological skills, and prediction skills. It can be used to help students focus on elements of narrative, grammar, concepts, logic, text, and/or instruction. It may also help students to become more skilled at "calculated estimating." Teaching cloze increases their awareness of context and how to incorporate this into their interpretation. It can also be used to increase vocabulary knowledge, and understanding of fingerspelling;

Message Comprehension: teaching cloze can help to get students away from the "What's the right word/sign" approach to the point where they are concentrating on meaning. It encourages them to think of a broader range of choices by stimulating different responses. So, instead of focusing on each individual sign, word, or letter, students see the message as the key. Unfortunately, students often only have a vague idea of what is being communicated. They need to be moved from detail towards meaning. By using cloze, students gain insights into the process of using context, recognizing the inter-relationships in language, and consequently improving comprehension skills;

Strategies: upon hearing something unfamiliar, many students either freeze or tune out. By using cloze teaching techniques, students can become much more aware of the comprehension process and their own deficiencies in that process, supplying them with valuable strategies for coping.

Although great strides have been made in the last ten years, there are still major gaps in the area of cloze as a teaching technique. Some of the problems associated with teaching cloze are listed below:

1) lack of direct teaching: many of the studies reflect the attitude that cloze is a "do-it-yourself' project. Students are given written cloze exercises which are completed and then corrected. This type of exercise seems to have very little impact on students' ability to comprehend. Direct teaching and discussion is a vital part of cloze instruction;

2) haphazard auuroach: cloze is often taught in an unorganized fashion and only for a short period of time. For cloze to be effective, it must be integrated into the curriculum on a regular basis and the cloze exercises need to be focused and carefully sequenced;

3) inappropriate materials: many of the available materials are dull and repetitious. Students quickly tire of rote drills, especially when they seem irrelevant. The other major problem with materials is that often they are too difficult. In order to focus on cloze skills, materials need to be at a level that is comfortable for the student. If materials are too difficult, the exercise in cloze becomes useless.

Foundation for Teaching Model

In building a foundation for teaching cloze, we will discuss six areas: the competence model, successive approximation and automaticity, predictive and reconstructive clozure, the product vs. the process approach, sequencing, and the difference in clozing in interpretation and transliteration.

The fist factor for consideration is students' perceptions of the relationship between their own competence level and their confidence in performing the task. We are all aware of the over-confident beginner who believes him- or herself to be a "natural interpreter." **As** counterpoint, we have the promising, but self-critical student, whose self-doubts get in the way of well-developed skills. The inter-relationship between confidence and competence can be made explicit to students via a learning model that I term here "the competence model." This model has four levels:

1) unconscious incompetence
2) conscious incompetence
3) conscious competence
4) unconscious competence.

In order for students to understand more clearly the implications of this model, I apply it to the case of a person learning to ski. At first, the novice skier may be deceived by the apparent ease with which more advanced skiers, including very young children, go down a slope. On the surface, it appears that one would need to do little more than bend the knees and glide downhill. Novices may even decide to ride the lift to the top of an apparently easy hill on the first time out. The person in this example is therefore unconsciously incompetent.

In short order, our intrepid first-time skier moves alarmingly into the second stage, becoming consciously incompetent. The task reveals itself as more difficult than anticipated, and, assuming the novice is not seriously injured as a result of this new awareness, may take classes, learning and practicing techniques for stopping, turning, and other maneuvers.

Before long, the hill that once posed major difficulties becomes manageable, through application of the learned techniques. The person is now consciously competent: with concentration and attention, the task can be done.

After several years of experience on a variety of slopes under different weather and trail conditions, the skier is able to bypass conscious control of muscles. The required reflexes have become automatic, so that the experience requires little or no overt mental intervention. The skier is now unconsciously competent.

When comprehending English in daily conversation, most people are at this fourth level. Most interpreting students find — much to their chagrin — that clozing on a message is greatly more difficult when the mind must also simultaneously reconstruct the meaning into the target language (TL). This "split focus" phenomenon results in the student operating at stages 2 and 3, or (in the case of some) stage 1, even when the source language (SL) is English. Thus students may find themselves sliding up and down the scale from unconsciously incompetent (they are not clozing and they do not realize that it is affecting their ability to interpret) to consciously incompetent (they realize belatedly that they did know it, but were afraid to act on that knowledge), to unconsciously competent (at some point, they have naturally used clozure while interpreting or transliterating).

The goal is for students to spend as little time as necessary in stages 1 and 2, and to proceed to stage 3. In stage 3, students do exercises, drills, and activities that focus on developing cloze skills. The final accomplishment will be for them to enter stage 4, at which point they are clozing naturally and effortlessly. Students will vary in their ability to progress from stage 3 to 4; half the battle has been won by that time, however.

The second area for consideration is that of successive approximation. When teaching new skills, it is important to work in small steps, allowing students to succeed at each level. Thus, when introducing cloze activities, it is essential that students first be allowed to try the activity in their own language. This serves more than one purpose: it allows students to feel successful and positive about the task; it demonstrates both stages 3 and 4; and it gives them a clear idea of what the process feels like and what their ultimate goal will be.

In order to decode words and signs automatically, the process must occur without conscious thought. During fluent reading, for example, the decoding aspects of the reading process are handled by an "automatic pilot," leaving the mind free to spend all of its attention on the meaning. An analogy could be made to driving a car. When trying to steer, shift, and turn a car, novices easily make errors, or at least become thoroughly frustrated. After years of experience, once can drive and perform other tasks simultaneously. At first, the actual skills of driving require all of the driver's attention. Later, the driver can relax, enjoy the scenery, or even attend to a different task.

One of the goals of using clozure is to increase students' automaticity in decoding and to get them to integrate these mechanisms without destroying the interest or enjoyment they get from reading. Students are more successful and feel more positive about reading if they can experience what fluent reading feels like, even before they can independently read fluently. This gives them a clear understanding of what they are attempting.

This principle seems to have the same effect on interpreting students. Experiencing the process gives them a clear idea of what they are trying to achieve and also seems to increase motivation. This can be achieved by choosing a basic audio tape and videotaping an interpreter who is interpreting the tape. I prefer to have three or four different versions, so that students do not view one as the "right" interpretation. (Pick your interpreter models carefully!)

In class, instruct the student to sign along with the interpreter on the video while listening to the audio. After a few attempts, they do fall into the

rhythm and get a feeling for "interpreting." This also works extremely well for sign-to-voice interpreting. Here, have an audio tape of the voice interpretation of a signed example. As they watch the video, have them voice with the tape of an interpreter. After some practice, they will be able to voice that video without the audio. This gives them a feeling for what they are working at accomplishing and gives them a much clearer sense of direction. This helps increase both fluency and motivation.

With some students, another common problem related to automatic decoding is that they tend to be overly analytical while decoding. Even words which context makes redundant are still carefully decoded, as if the reader has a compulsion to avoid any possibility of error. Little do these students realize that they are probably more prone to error by carefully analyzing every unit: they are looking at the bricks, rather than at the building. Using cloze exercises can illustrate this point to students, and help them develop other strategies.

The third area for consideration is that of teaching approach. One criticism of the traditional approach to teaching cloze is that there is a lack of "real" teaching. In other words, students do written exercises, which are corrected and then returned. This so-called "product approach" is useful in small doses, but my experience has shown the "process approach" to be much more productive. In this second approach, small group work, discussion, and other activities are used to stimulate students to think actively and to talk about the mental processes involved in interpretation.

The fourth area to look at involves two specific types of clozure which are useful for interpreting students: predictive and reconstructive. Predictive clozure refers to the ability to use information previously read (semantic cues) as well as knowledge of the structure and constraints of language (syntactic cues) to make predictions about the meaning and use of an upcoming word or phrase. Prediction also involves the ability to use one's knowledge of the language to decode unfamiliar words quickly and effortlessly. Last, and possibly most important, is the ability to use prior context and knowledge of "sound-symbol relationships" simultaneously and quickly, so that an upcoming word does not need to be completely processed before it is recognized and the reader can move on (Samuels, Begy and Chen 1975).

Reconstructive clozure involves "filling in the gaps" by using prior knowledge, context clues and syntactic clues. In contrast to predictive clozure, this is a way of determining meaning, in spite of missing information. Reconstructive clozure is what most people associate with "clozure" as a concept.

The fifth area is that of sequencing. In the beginning, it is advantageous to use a very basic text, to engage students in productive discussion, to make very careful and selective deletions, to provide choices and/or cues, and to isolate tasks. As students become more proficient at using clozure, they should be moved gradually to the other end of the continuum. At that level, a very complex text can be used, less discussion is required, deletions can be made randomly, choices and cues are not necessary, and the tasks can be integrated.

The last area for consideration involves the different ways in which cloze functions in interpretation and transliteration. From the standpoint of clozure, voice-to-sign transliteration is probably the easiest task and sign-to-voice transliteration is probably the most difficult. This is because of the previously mentioned "split focus" phenomenon: the dynamic relationship between the ease of comprehension of the source communication and the degree of attention that must be allocated to restructuring into the target form.

The less re-structuring required, the more the interpreter's attention can be focused on comprehension and analysis. In the case of spoken-to-signed English, comprehension of the SL is usually optimal and re-structuring is minimal, the transliterator relying on the surface structures of the original utterance for the most part. In interpreting spoken English to ASL, the focus will shift to re-structuring into a grammatically appropriate form, also matching style and register: this means less attention can be devoted to comprehension of the SL.

When the **SL** is ASL, additional complications face nearly all interpreters who are not native signers. Non-natives must cope with clozing on the B language, but they cannot rely on their naturally developed cloze skills, because the clozure is of a visual-spatial nature. Thus, the balance of attention between comprehension and re-structuring into the TL is split very nearly evenly, depending on the interpreter's strengths. For some, the problem is comprehension: "If I can understand it, I can usually render it into appropriate English"; for others, the problem is an inability to put what they understand into voice: "Understanding it is not too much of a problem, but I get tongue-tied."

Clozing on a message rendered in PSE is often more difficult than one rendered in either ASL or spoken English. This is because many of the redundant features built into both languages are not necessarily present in PSE. Moreover, the interpreter cannot use predictive clozure in the syntactic or structural sense, since there is not any strict adherence to the grammar of either language. Reconstructive clozure seems to be more of use here than is predictive clozure.

Implementing:the Teaching Model

Now that a foundation has been laid, the final section of the paper focuses on practical ways to integrate clozure into an already existing curriculum. This model is intended to illustrate one way in which clozure can be more thoroughly integrated into your existing interpretation curriculum. It is neither a model for teaching interpretation nor for teaching comprehension. It is a way of looking at one aspect of interpretation and using that in a way to improve the competency of interpreting students. What follows is a summary of a model that I have found successful.

The general sequence for incorporating clozure can be summarized as follows: first, a general introduction to the topic of clozure; second, those concepts are applied to basic exercises. Third, predictive clozure is worked on, first in the A language, then in the B language, and then in interpreting. The fourth area is reconstructive clozure, where the same general sequence is followed. From that point, it is a matter of continually reinforcing students for using these techniques.

In the introductory phase, I define clozure. I ask students to bring in examples of clozure from their own lives and experiences. This is also a good place to introduce the competence model (p. 71), as well as to review automaticity. The other important factor at this point is to make sure that students clearly understand why being able to cloze is a valuable skill and how that goal will be attained.

Next, I present simple tasks that require students to use clozure in their native language. These can be as simple as fill-in-the-blank exercises, or lists of names of local towns with letters missing. Students will, of course, find that they have an easier time clozing on words or categories that are familiar to them. Again, they should be encouraged to use all the background information they can. Even though these exercises are very easy, they are valuable because they reinforce the idea of what the process is, and how it can be used in interpreting.

Fingerspelling can also illustrate clozure at this point. Depending on the level of the students, you can give different types of cues. In the beginning, to illustrate clozure, I may show students flashcards of names with letters deleted. Even with several letters missing and only a brief look at the card, students can generally figure out the name by using clozure. As students become more proficient, cues are dropped. Types of cues that can be given include: category, number of letters, context, how many blanks, etc. Again, I reinforce them for using previous knowledge, context, clues and prediction.

For introducing predictive clozure, I have had the best success when using student experience narratives as text. This helps increase student motivation, and it also allows the class to use background information that they know about the speaker/student. I give them certain parameters for the narrative and approve an outline. After that, they record their stories on tape and turn them in. I then review all the tapes and select the ones that seem most appropriate for in-class work.

I conduct the first stage entirely in English. From knowing only the title of the text and the speaker, the class brainstorms (predicts) what the tape will be about. Next, we play the first half of the tape. In groups, students then predict the second half of the tape. Students need to be able to support their predictions and commit them to paper. This keeps them on task and avoids the trap of "That was what I was going to say." In relation to interpretation, students should discuss tone, mood, intent, content, main idea, structure, vocabulary, cultural variables and register.

After they have discussed these aspects and committed their predictions to paper, I play the rest of the story. At that point, students discuss which predictions were right and which were wrong. More importantly, they identify which parts of the story were impossible to predict, and which parts of the story they could have predicted but didn't because they overlooked important clues. Could they have made better use of chronological or cause-and-effect skills? Students should be thinking actively and talking about the process.

In the next phase, students begin the same way. Now that they are familiar with the process, they can do it with a text on audio- or videotape. They listen to or watch the first half of the tape, and then repeat the predictive discussion as outlined above. Instead of just listening to the

second half, however, students interpret, keeping in mind the information they have gleaned from their discussions. This can be done in a simultaneous or consecutive format and with voice-to-sign or sign-to-voice interpretation. Students then discuss how predicting did or did not help their ability to interpret. Again, students should consider what information they had access to that they did not use.

In phases three, four, and five, the task becomes more complex. Longer and more difficult texts can be used. (Using unfamiliar vocabulary can also be instructive here.) As students progress, the amount of text seen or heard is reduced, as is the amount of discussion. In phase four, they are in pairs, not small groups, and by phase five, they are predicting individually.

To focus on reconstructive clozure, I have students start in English; I want to make sure they clearly understand the process and the goal. I hand out a written narrative with missing words and phrases and instruct the students to fill in the blanks. When they are through, we discuss the answers and the strategies they used. Did they just "instinctively know" the word? Did they use semantic cues? syntactic cues? common sense and logic? If they did not have a clue, what did they do? Did they go on and come back to it later? Did they review the part just before?

Next, I give students a text that has only three to six sentences per page, with deletions. After they complete a page, I do not allow them to go back or to look forward in the text. They must fill in the blanks the best that they can, based on what they remember and what is on the paper before them. When we discuss this exercise in relation to the one above, some interesting comparisons arise with relation to interpretation, transliteration and time lag. Again, because students are experiencing this in their native language, they tend to be very rational and objective at analyzing the process.

In the second phase, we make use of student narratives on audio tape or signed text on video. Students get the beginning and end, but not the middle. They then discuss in groups how they can reconstruct the middle of the text based on the information they have seen or heard. Again, they commit their thoughts to paper and then hear or see the entire tape. As before, this can then be done with students interpreting the entire tape after seeing or hearing the beginning and end, and discussing the middle.

For phase three, the audio includes garbled words, phrases, or unfamiliar terms. Background noises can make the speaker's words inaudible. This can also be done for videos, although if the tapes are slightly more difficult than the level of the students' abilities, such tampering is not necessary. First, I play a section of the tape which contains the garbled or unfamiliar items. From there, the group discusses the possibilities for decoding meaning. Did they know instinctively what was meant? If so, what information did they draw on? How can one derive meaning from the information presented? Was the information important? What was the function of the word or phrase? What category does the missing information fall into? What clues can be used? What background information can be used?

Following the discussion, we generate a list of all the possibilities for the phrase. The class eliminates those that are not semantically or syntactically correct. We play that portion of the tape again. At this point, the students must write their decision. It could be one of the possibilities written on the board. Alternatively, they can make another decision, such as: the information is unimportant, ask the speaker for clarification; file the information away and connect it to the meaning later. It is important that they make a decision they can support. They compare this to the original. As students become familiar with the process, this process moves quickly.

As a variation, give the students three choices; they usually can choose the right one immediately. This speeds up the process if it is getting bogged down, and gives students immediate success. It also helps them to see that the possibilities are not endless. Another variation is to have students work with audio or video in groups. When an unfamiliar item occurs, I encourage students to search forward and backward on the tape to find clues to the meaning.

Phase four is similar to phase three, except that students are interpreting, instead of just listening. At first, students use the tapes that they used previously; then they move on to new materials. Often, it is helpful for them to work in pairs: an interpreter and an observer. The observer notes the interpreter's decisions and then uses these for discussion.

In phase five, I increase the level of difficulty and decrease the amount of discussion. At this level, dialects, regional accents, and sign variations are very useful. At this point, students should have several strategies for using clozure.

These behaviors should be well on the way to being automatic. They will need to be reinforced, but I reduce the time spent specifically on cloze exercises. Students should be incorporating these strategies as they interpret, whether in the classroom or in a practicum setting.

Conclusion

Based on available research and my own classroom experience, cloze is a useful and tangible skill that can be taught to students. By improving their ability to cloze, students have more productive strategies for coping with unfamiliar or missing information. It can be very helpful in getting students to "put it all together." In order to be effective, cloze needs to be integrated on a systematic basis as early on as possible. Students need to have attainable goals presented in a logical sequence with carefully selected materials. If clozure is effectively incorporated into interpreting classes, an improvement in the competence and confidence of students will be readily apparent.

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TEXT ANALYSIS

Anna Witter-Merithew
Charlotte, North Carolina

The process of analysis involves the separation of an intellectual or substantial whole into its constituent parts for individual study. When we apply this definition to the process of text analysis, we find ourselves taking a text — the whole of a speaker's original wording (as opposed to a translation, revision or condensation) — and beginning to separate it into its elemental parts or basic components so as to determine the nature of the whole. We smve to dissect and anatomize to find the deepest level of meaning; that then frees us to begin transferring our comprehension into the target language (TL) for construction and delivery of interpretation

As interpreter educators, we incorporate text analysis coursework into our curricula with the goal of enhancing students' ability to understand diverse texts occurring in diverse contexts/settings. Cokely (1984) specifies the need for language courses that enable students to recognize and identify features and characteristics of a variety of discourse and text types in both English and sign language. He provides validity for our growing awareness that accurate interpretation cannot be achieved without an analysis of the message in its source form.

The continuing movement towards a bi-lingual/bi-cultural model of interpretation further motivates our desire to understand the process of analysis. Thus, the impetus for this paper. I discuss here instructional strategies for teaching text analysis. The strategies which will be discussed are: the PIE, back-transformations and instructional teasers.

First, I would like to address some basic assumptions from which I have operated while preparing my remarks:

1. Texts that are used as part of coursework should be naturally occurring spoken or signed texts (as opposed to written texts), and should reflect the variety of subject matter and contexts in which interpreters work. Written scripts can be derived from the spoken/signed text, but the original source should be one which occurred in either sign language or spoken English. If the text is put into written form, it should retain all of its original structure and form. Texts that are derived from frozen forms (such as books, magazines, or scripts) are unlike the type of discourse with which interpreters generally work. The structure, pace and style of delivery will be much different if someone reads or signs a frozen text versus self-generating a text.

2. Text analysis can begin very early in the sequence of coursework. Text analysis activities can be integrated as apart of on-going language and skill development coursework. Considering the current state of the art of interpreter education, it is often true that students enter our programs with limited life experience and limited work experience. This is particularly true in community college programs with "open-door"policies. With this in mind, it becomes increasingly important to familiarize students with as many different potential types of discourse as possible. Certainly one academic quarter of text analysis coursework would be inadequate to prepare students for the world of an interpreter's work. Integrating analysis activities throughout the entire program and as a part of homework activities will better prepare students for the field.

3. A sequential approach to text analysis would begin with general, short texts that progressively increase in complexity of structure and meaning, as well as length. This would eliminate the use of taped messages that are sequenced by rate of speech. All texts should reflect normal speech or signing patterns, although they will differ in content complexity and length. Once materials are developed, they can be used in different courses focusing on different aspects of interpretation. For example, materials which are developed with a progressive increase in complexity of content

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and length can be used for text analysis in early coursework and then utilized in consecutive and simultaneous interpreting classes. Previous contact with the texts provides students with the confidence to begin generating an interpretation.

4. Development of text analysis skills flows naturally into the process of consecutive, then quasi-consecutive, then simultaneous interpretation. This flow merely reduces, incrementally, the time and structure available for analyzing texts.

5. Early stages of text analysis should occur only in the source language (SL). For example, if students are analyzing a signed text, they should be interacting in sign language. If the source text is in English, then they should be interacting in English. The value of text analysis in developing interpretation skills is the dissection of a message for its deepest meaning before attempting to find a dynamic equivalent. If students discuss the analysis of a signed message in English, they are already seeking meaning in English. This minimizes the value of the process and also keep students locked into their native language rather than developing the ability to apply critical thinking skills in American Sign Language. Thus, my discussion assumes fluency in both English and Sign Language.

When students and their instructors are introduced to formal models of the interpretation process they are often overwhelmed by the complexity of the task and need encouragement and a structured stimulus to begin. I have certainly struggled in the classroom when trying to find ways to assist students in developing the critical thinking skills necessary to analyze and then transfer comprehension into another language. I use the PIE concept as a place to begin.

The PIE approach: A starting place

In general, students have spent little time considering language and its function. In an effort to assist students in taking texts and beginning a process of separating the text into basic components, I introduce what I call the PIE (Figure 1). The PIE consists of four components that the student considers when analyzing any text.

CONTENT: analyzing what is being talked about, the topic, the general information being communicated. This stage of analysis usually provides understanding of the surface meaning of a message.

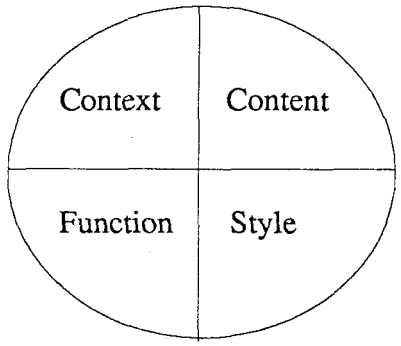

Figure 1. The PIE

CONTEXT: analyzing the circumstances or situation in which a particular text occurs. This includes an examination of the people involved, as well as the environment and setting in which the text occurs. This is the part of analysis that examines what surrounds the words used in the message and leads to the deeper level of meaning.

FUNCTION: analyzing the purpose, function, object of the text. Students can use Clark and Clark's (1977) or Hymes' (1968) approach to categorizing functions (Figure *2).* Understanding the goal of the message enables students to identify specific relationships, comparisons and contrasts in the message.

Clark and Clark (1977):
1. Narrative Discourse: informational in scope
2. Procedural Discourse: instructs how to do something
3. Hortatory Discourse: function is to persuadt
4. Explanatory Discourse: demonstrates and describes
5. Argumentative Discourse: provides a contrast of perspectives
6. Interrogative Discourse: serves to elicit **a** response

Hymes (1968):
1. Expressive/emotive: focuses on affect
2. Directive/conative/persuasive: serves to instruct
3. Poetic: focuses on flow and style
4. Contact: focuses on channels of communication
5. Metalinguistic: focuses on underlying meaning/code of message
6. Referential: demonstrates and describes
7. Contextual/Situational: informational scope

Figure 2. FUNCTIONS OF DISCOURSE

STYLE: Analyzing the structure, register and manner in which a text is expressed or executed. Looking at the distinctive ways in which one expresses oneself. Often, how interpreters weight information during an interpretation deals more with their own background and style than their understanding and recognition of the speaker's background and style.

Cokely (1984) refers to the need for students to know and become familiar with formulaic expressions. These are the parts of language which are uttered the same way over a period of time and thus have become the accepted way to say such things. Examples of formulaic expressions are idioms, parables and acronyms used by specific groups. Although formulaic expressions are generally standard within a group of language users, they can also be part of individual style. Individuals may develop formulaic expressions that have become a predictable part of their speaking style.

Using the PIE approach, students can begin analyzing for such formulaic expressions as they analyze the STYLE part of the message. Additional instructional strategies should be developed which allow for students to recognize formulas and their meaning and intent within a message.

Students can be introduced to short texts to analyze for surface meaning. Then they can analyze the message in terms of its relationship to the other three components. This can be done as an individual task, and then students can engage in small group comparison. The small groups should be structured so that students with varied backgrounds and experiences have the opportunity to compare and contrast their analyses. This type of group discussion can motivate a student's ability to view a message from a variety of perspectives. Analysis should move from short texts to longer and more complex texts, until students are dealing with the volume of information that occurs in general interpreting assignments.

Transformations

Nida and Taber (1982) discuss a process which they call back-transformations; this enables a translator to reduce a text to its kernel form, in order to find its most basic level of meaning. Since all languages have kernel structures, languages will agree far more on the level of the kernel than on more elaborate structures.

The theory they propose is that all semantic functions can be divided into four categories: objects, events, abstracts and relations. Identifying these semantic categories in any given text leads to the identification of its kernel. Identification of the kernel allows the student to determine the core relationships in a message. Using semantic categories is preferable to the use of traditional grammatical classes (nouns, verbs, adjectives, prepositions, etc.), because different languages have different sets of grammatical classes, while semantic categories are universal.

Nida and Taber define the four categories as follows: 1) OBJECT refers to those semantic classes which designate things or entities which normally participate in events, (sun, stick, water, spirit, woman, animal, house); 2) EVENT is the semantic class which designates actions, processes, and happenings (run, jump, kill, speak, shine, appear, grow, die); **3)** ABSTRACT refers to the semantic class of expressions which have as their only referents the qualities, quantities and degrees of objects, events and other abstractions. For example, "red" is nothing in and of itself; it is only a quality inherent in certain objects. Abstracts of quantity include items such as two, twice, many, often, and several; **4)** RELATIONALS are the expressions of the meaningful connections between the other kinds of terms. Often they are expressed by prepositions and conjunctions. Determining the object, event, abstract and relational roles will provide the student with the kernel structure.

Cohesion-creating devices are mentioned in Cokely **(1984)** as those vocabulary items that show relationships between pieces of information. They become the "guts" that hold a message together. These cohesion-creating devices can indicate temporal or chronological relationships. Without knowing and identifying these devices in a message, the receiver of the message cannot see the connections and relationships between pieces of information. The process of back-transformation described by Nida and Taber provides a mechanism which allows students to identify such information clearly and how it relates to the rest of the message.

How a word is to be assigned to one of the four categories, depends entirely upon the context in which it appears. For example, in the sentence, "He picked up a stone," 'stone' represents an object; in "They will stone him," it represents an event; and in "He was stone deaf," it serves as an abstract.

There is an obvious fit between the semantic categories and grammatical classes. However, because most languages provide ways of shifting the grammatical class, (i.e., expressing events by using nouns), the semantic categories are a more effective and universal means for analysis.

Exercises for students would involve the following steps: 1) identification of the object, event, abstract and relational role of each term in a text; 2) making explicit any implicit structural elements which are required to complete the kernel; **3)** statement of the kernels; and **4)** re-statement of these relationships in a form which will be optimal for transfer into the target language. Examples of how this process would be applied are illustrated in Figures **3, 4,** and 5.

O E A
She sings beautifully.

Transformations:

the beauty of her singing...
her singing is beautiful...
her beautiful singing...

O E **O**
Sharon scolded Anna

Transformations:

Sharon's scolding of Anna...
Anna was scolded by Sharon...
Anna's being scolded by Sharon...
Anna's scolding by Sharon...
It was Sharon who scolded Anna...
It was Anna who was scolded by Sharon...

O= Object
A= Abstract
E= Event
R= Relational

Figure 3. KERNEL SAMPLE

The benefit of such exercises for students of interpretation is that they will gain the clearest and least ambiguous statement of the relationships within a text and deal with forms that will most closely correspond with forms occurring in the TL. Having the kernel allows the student to transfer into the TL the core of the message and its relationships and then recalling the details that surround the core message as they generate the interpretation. This process is illustrated in Figure *6.* Students should be encouraged not to become so engrossed in the process of finding the kernel that they lose sight of the stylistic features of the source message.

O E O A R
The Ford hit me broadside at the intersection of
A A **O**
Mills and Parker Streets.

Kernels:
1. A hit B
2. B was hit by A

Some of the possible transformations:
3. The accident was caused by A
4. A caused the accident

Kernel:
5. Mills and Parker Streets intersect

Some of the possible transformations:
6. Parker Street intersects with Mills
7. Mills Street intersects with Parker
8. The accident occurred at an intersection
9. A car bit B car at an intersection

Figure 4. Kernelh'ransformation Sample

E E O R O A
The impact threw me out of the car about
A R O
15 feet into a ditch.

Kernels:
1. **A** was thrown from B
2. **A** was in a car
3. There was a ditch
4. There was a car

Some of the possible transformations:
5. The distance between the car and ditch was about fifteen feet.
6. There was an accident in which A and B were involved
7. **A** person was thrown from a car during an accident
8. The distance from the ditch to the car was about fifteen feet.
9. **A** person who was in a car was thrown fifteen feet into a ditch during an accident.
10. As a result of an accident, a person was thrown from a car.
11. The impact of the accident resulted in someone being thrown from the car.
12. A person was in the ditch as a result of the accident.

Figure 5. Kernelh'ransformation Sample

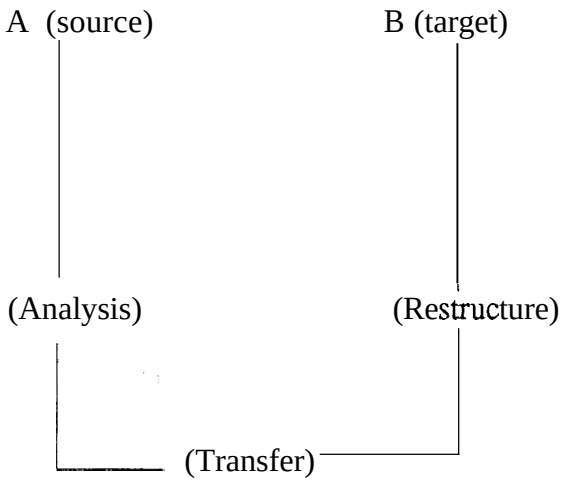

Figure 6. Core Meaning Model

Instructional Teasers:

As instructors, we strive to find creative and enjoyable ways of involving our students in learning processes. The fact that we teach adults does not minimize the importance of fun in learning. Instructional teasers are fun activities students can enjoy outside the classroom. The criteria for a teaser are that it does not require a lot of time, it is beneficial, it has a goal, it is fun and you can easily involve other people. Furthermore, teasers can serve as lead-ins to more structured activities developed relevant to text analysis. Nida and Taber (1982) offer many fine exercises which can be modified to work with sign language interpretation students. The following are some examples of text analysis teasers.

Exercise One.

With what kind of people is each of the following words or expressions associated?

bunny
alkaloid
case the joint
it's real cool
ontological
peekaboo
sublapsarian
dogey

For each word or expression, give a synonymous expression which is not so definitely associated with this group.

This particular exercise allows the students to associate speaker type with audience type and to also work with other potential registers for the same word.

Exercise Two.

The following sets of words are in some ways synonymous. Within each set, describe the situation in which you feel free to use each term.

1. policeman, officer, cop, fuzz
2. thingamajig, gimmick, gadget, throttle, pedal
3. drunk, inebriated, stoned
4. gross, yucko, awful, distasteful

This exercise allows students to define the context in which information is shared, and to consider the speakers, the location, the audience and level of formality associated with the setting. Words and phrases can be expanded to include full sentences.

Teasers can be an enjoyable way of integrating students into learning processes outside the classroom while introducing them to meaningful activities that require them to think, analyze and compare.

Conclusion

By looking again at the PIE illustration, we begin to see that as interpreter educators we should be preparing students to be less concerned about the words a speaker will use during an interaction and more about the scope of the process in which the speaker and audience are involved. An underlying lesson that is derived from text analysis examination deals with how students prepare for interpreting assignments. Figure 7 illustrates the type of questions students should consider when preparing for interpreting assignments. The process of text analysis, if structured and meaningful, provides students with the discourse awareness and versatility to approach interpreting situations with confidence and skill.

Content Questions	Context Questions
1. What is your topic?	1. Who will be your audience?
2. Is your topic technical in nature?	2. Have you worked with members of the audience before?
3. What will be the sequence of your topic?	3. Will members of the audience be familiar with the material?
4. Are there dates, terms, or individuals you will refer to that have significance to the topic?	

Function Questions	Style Questions
1. What is the goal of the presentation/ meeting?	1. Will you be using visual aids or media?
2. Will there be a period for questions and answers?	2. Are there any jokes or humorous illustrations you plan to include?
3. Will the process include discussion between you and your audience?	3. Do you plan to "read" or to discuss your paper?

Figure 7. Sample questions

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CLOZE SKILLS AND TEXT ANALYSIS: MATERIALS REVIEW

Susan M. Arneson
St. Paul Technical Institute

Introduction

This paper offers practical exercises demonstrating classroom applications for the theories presented on clozure by Swabey (this volume) and on task analysis by Witter-Merithew (this volume). The exercises I present here have been tested either with interpreting students or practicing interpreters, and Swabey and Witter-Merithew respectively have approved them as consistent with their intent. I hope these exercises serve as a catalyst for others in our field who love to develop instructional activities and materials; these are only the *alpha,* and not the *omega.*

Part One: Cloze Skills Activities

Webster defines "cloze" in the following way: "of, relating to, or being a test of reading comprehension that involves having the person being tested supply words which have been systematically deleted from a text." The activities here are intended to build interpreters' classification and prediction skills related to signing, understanding signing, and fiigerspelling.

Cloze activities are applicable for any level and in any number of content areas. They can be designed to build both expressive and receptive skills, with signs, sentences, numbers, and fingerspelling. The instructor must thoughtfully decide both the purpose for a given cloze activity, and what context to provide.

Context can be as minimal as the first and last letter of an isolated word ("m_n"), or as full as an idiomatic expression with a single word deleted ("An _____ a day keeps the doctor away."). A minimal context means the pool of possible correct answers will be large; a full context means that only one or two correct answers are possible. Generally, providing a fuller context will mean an easier exercise, while minimal context will require students to work harder to think of all possible correct answers. The following exercises are offered to stimulate readers' thinking, and as examples of ways to design cloze activities.

Exercise One: Building receptive fingerspelling skills using a cloze exercise.

Objective: Students will read fingerspelled words of up to five letters within a signed paragraph, with the first letter of each word provided. This exercise is to be used with students who can read fingerspelled words of up to five letters when presented in drills or in simple sentences and are now ready to read them in longer discourse.

Materials: Videotaped language sample, worksheets, and answer key.

Directions: Students are provided with a worksheet containing a list of blanks. Each blank provides the first letter of a word. Students watch an ASL language sample (live or on videotape). Students complete the blanks. Answers are scored. Students watch the language sample again to reinforce the correct answers. Later, students watch the same language sample without benefit of the worksheet.

Exercise Two: $100,000 Pyramid game.

Objectives: Students will voice interpret and generate English words to complete game items correctly. This exercise is to be used as a drill to motivate students to be open-minded in considering completion possibilities. Tested with both intermediate and advanced participants, the game was challenging for both.

Materials: A timer, clue sheets for students, a mock Pyramid display board like the one used on television (optional). For sample clues, see Appendix.

Directions: This game can be played in more than one format. Two are given here. For more ideas, watch the television version of the game.

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Option 1: Students will compete in pairs: One student will provide clues using sign language; a second student will guess correct answers, using spoken English. Example: Team One will have 60 seconds to list as many completers as possible for the sentence, "The candle is _____." Appropriate answers could include, the following: "hot, melting, made of wax, bright, flickering, inspirational, fragrant, going out...."

Option 2: One student will have a list of words that belong to a category (such as "Things that are white"), and will describe the words in sign language, without actually naming the object (such as "BLACK^BOARD, WRITE-ON, USE WHAT?). The second student will guess the correct word ("chalk"), answering in spoken English. The students get one point for each correct answer within 60 seconds. Students can take turns giving and receiving clues. Teams can compete in front of the class, while others watch. The watchers will also be involved with thinking about the clues. An instructor or an appointed student can monitor the responses and award points for correct answers.

Part Two: Text Analysis Activities

Text analysis is a broad concept with limitless potential for training activities. Witter-Merithew (this volume) presents a practical framework for organizing the pedagogy of text analysis. The activities I present here are strategies for reinforcing the four "pieces" of Witter-Merithew's text analysis "pie": content, context, function, and style. The activities also presume that instructors and students have knowledge of basic linguistics, as well as both English and ASL grammar and discourse rules.

All five exercises use the same videotape for text samples: "Interpreter Models Series: English - ASL," available for purchase from Sign Media, Inc. The exercises demonstrate how this single resource can be efficiently applied in many ways throughout the course of an ITP. (If instructors plan to use this tape in the ways suggested here, I recommend keeping it out of the students' domain, so that they do not become over-familiar with the texts.) The exercises are ordered from the most simple to the most complex.

Exercise One: Analyzing a spoken text

Possible Objective: Students will identify content, context, function, and style in a spoken English presentation.

Directions: The instructor will lead students through an analysis of a short portion of the first speaker on the tape, demonstrating how to analyze the four aspects of the discourse. The teacher can stimulate discussion by asking questions such as: what are the key ideas in this segment? what is the environment for this speaker? what clues do we have about the speaker's apparent attitude toward the audience? what is the function of this speech? (narrative? hortatory? explanatory?...) what is the register of this segment? (formal? semi-formal? conversational?...). Students then:

- individually watch and listen to an assigned subsequent portion of the speaker's presentation and analyze the four aspects in the same manner as demonstrated by the instructor;
- discuss their conclusions in small groups, sharing perceptions and viewpoints;
- share their conclusions and rationales with the whole class.

Exercise Two: Analyzing and interpreting a spoken text

Possible objectives: Students will identify their personal values and styles which may affect their perceptions and/or interpretations. Students will identify speaker characteristics which should be carried over to the interpretation.

Directions: Students will individually analyze assigned portions of the speaker segments. Students will then interpret their assigned segments, videotaping themselves for later review.

Next, in small groups and with the full class, students will compare and contrast their performances, discussing their rationales for choices regarding the four aspects of text analysis. This exercise provides an opportunity for the instructor to model appropriate critiquing skills and to provide a supportive environment for discussing students' work.

Exercise Three: Analyzing signed interpretations of spoken text

Possible objective: Students will compare and contrast the double-screen interpretations on the video, observing differences between the two interpretations and the amount of congruity with the original speaker.

Directions: The instructor will lead students in identifying differences between the two interpretations, focusing discussion on features of content, context, function, and style.

Instructor questions could include these: was any information deleted? were any key ideas deleted? what are some possible reasons why missing information was deleted? is the register of the two interpreted versions the same? is the speaker's register reflected in the

interpretation? is the speaker's personality and affect reflected in the interpretation?

Exercise Four: Back interpretation

Possible Objectives: Students will compare content, context, function, and style of the targeted interpretation (in ASL) with the source presentation (in spoken English). Students will identify distortions in the interpreted versions of the speech. Students will discuss possible sources of such distortions.

Directions: Students will watch assigned portions of the interpreted versions of the speakers (not the speakers themselves), with the voice turned off, and will write English renditions of what they see (a translation exercise). Students will then compare their English renditions with the original speaker's message, identifying differences between the two, and discussing possible reasons for the differences.

The instructor can support the students' learning process by offering prompting questions such as: was any content deleted? was the deleted content a key idea or something expendable? why might the interpreter have chosen to delete this information? was the meaning of any concepts actually changed in the interpretation? does your "back-interpreted" English rendition reflect the same register as the original speaker? did the apparent personality of the speaker get carried through to the back interpretation?

Exercise Five: Seminar in professional development

Possible Objectives: Students will contribute to the field of interpretation by producing more taped materials. Students will submit work for peer review and feedback, participating in peer critiquing among colleagues.

Students will identify personal interpreting styles and values that effect their interpreting performance.

Directions: ,Pairs of interpreters will select speakers and produce individual/double-screen videotapes for comparison of their individual approaches to interpretation.

Peers will discuss their work, using an agreed-upon format to facilitate a positive critiquing process. The focus of the discussion should be related to the four aspects of text analysis (content, context, function, and style), with emphasis on the degree of congruency between the speaker's message and the interpreted rendition.

NOTE: The instructor should observe student reactions to the critiquing process and be prepared to follow class discussions with individual sessions for any students who had difficulty participating in the critique process. Sometimes, self-esteem problems that students cover up during other activities will surface during this one. The exercise presents an opportunity to educate students about the benefits of receiving feedback from colleagues.

Summary

I have presented practical training exercises, which support the discussions presented earlier by Swabey and Witter-Merithew. Readers who incorporate these exercises into their curricula are encouraged to adapt them for their own purposes and to present the results at future conferences.

Appendix

$100,000 Pyramid Exercise Categories

THE END OF THE SPECTRUM
(Things that are white)
Chalk — Salt
Dandruff — Caspar the Ghost
A flag of surrender

SILENT NIGHT
(Things associated with Christmas)
Mistletoe — star
Jingle Bells — Snow
Tinsel

WHERE'S HIS COLLAR?
(Things on Miami Vice)
A cop — A boat
Clothes — A bikini
A weapon

HOUSE OF HORRORS
(Things in a haunted house)
Coffin — Spider
Hidden door — Ghost
Trap door

IN HOT OIL (Things that are fried)
Bacon — Potatoes
Chicken — Hamburgers
Onion rings

CAUION IS ADVISED (Things children hate)
Measles — A fight
The dentist — A bath
Chores

TOE TO TOE (Things associated with dance)

Stretch	Leotard
The company	Audition
Toeshoes	

SMALL TALK (Big things with short names)

A cow	Acity
A ship	The sun
A ton	

DON'T OPEN THE WINDOWS
(Things associated with submarines)

A sailor	A periscope
A porthole	Claustrophobia
Underwater travel	

TIE BREAKER: WORDS THAT BEGIN WITH 'B'

Bald	Belt
Badge	Bench
Barn	

TIE BREAKER: WORDS THAT BEGIN WITH 'H

Hammer	Horse
Hollywood	Honey
Helmet	

TIE BREAKER: WORDS THAT BEGIN WITH 'C'

Car	Coat
Cotton	Cat
Cradle	

The author extends her special thanks to Sandra Cermak, Staff Interpreter at St. Paul Technical Institute, for her work on developing materials for the $100,000 Pyramid Game, adapted for classroom work.

CLINICAL SUPERVISION AS A METHOD OF PROVIDING BEHAVIORAL FEEDBACK TO SIGN LANGUAGE INTERPRETERS AND STUDENTS OF INTERPRETING

Alan A. Atwood
Gallaudet University

Abstract

Sign language interpreters and students of interpreting need close supervision to improve their interpreting skills. Clinical supervision is a process of monitoring and responding to interpreting behaviors more disciplined than many other supervisory techniques, and can lead to improved message transmission. Its use gives control over the process to the interpreter (or the student); this differentiates clinical supervision from various forms of evaluation and grading. Clinical supervision encourages changed behavior through introspection, it allows for input from all people involved, can be used to identify specific behaviors for observation, and separates collection of data from analysis of behaviors. Clinical supervision is not a traditional evaluation, but a method of providing information to the interpreter educator, sign language interpreter and student of interpretation.

Clinical supervision is a process of providing behavioral feedback based on a model developed by Cogan and his colleagues at the Harvard-Newton Summer Program in 1962 and was expanded upon by Goldhammer to be used in the training of school administrators and teachers (Anderson in Goldhammer, 1969). Its inception grew out of a need to provide feedback to teachers about their effectiveness when traditional evaluations did not seem to improve teaching behaviors. Clinical supervision is based on the premise that supervisors can do a better job of assessing employee's professional skills without using formal evaluations. Teachers may see evaluations as a tool for grading and for promoting particular behaviors over others on the basis of a supervisor's opinion, and not as an objective tool to encourage the use of effective skills. In order for evaluations to effect a change of behavior, the teacher (here, the interpreter) must be willing to reflect on present behaviors, recognize areas that can be changed, follow through with action, and experience the targeted behavior through modeling and practice. Traditional evaluations based upon supervisor-supervisee relationships generally do not provide enough time and effort to carry out such a change of behavior.

Change is more likely to occur where a trusting relationship is the basis for supervision. Goldhammer's (1969) premise is that peers, not supervisors, may serve as better agents to encourage positive changes. This is because of mutual trust, the amount of contact, and a functional and realistic knowledge of the working environment based on present experience. On the other hand, Cogan (1973), one of the original creators of clinical supervision, places responsibility on the supervisor to work with the teacher in developing the appropriate relationship and trust to use this model effectively.

Although the concept of clinical supervision has been promoted from two different perspectives on who should be responsible for clinical supervision, an important concept in both is that a trusting and comfortable relationship is necessary in order to use the process effectively. It is possible that a supervisor using clinical supervision is not viable for some people, because a supervisor-supervisee or educator-student relationship exists. For others it may not be an issue, especially when the supervisee or student feels that the superior has competence in the professional skills being assessed (Hunter 1984, in Brandt 1985, p. 65) and when the process is followed to completion.

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Following Goldhammer's view, I believe it is possible that first-year interpreting students may be supervised by knowledgeable second-year students, second-year by third-, or second-year students by other second-year students. Another possibility is for the teacher to make the first clinical observation, and then to allow peers the opportunity later. Alternately, participants could make the choice between a peer or the teacher. I have not investigated all these suggestions, but in my opinion, peer support has been lacking in the field, and clinical supervision could be used to encourage peer support, as well as for assessing effective interpreting behaviors.

The burden is on the observer to build trust and rapport and to separate clinical supervision from evaluation and grading of students. Second, the observer must be sure that, if peers use the clinical supervision process, they are knowledgeable of observable interpreting behaviors. Clinical supervision does allow for the differing needs of those using the process.

In the field of interpreter education, clinical supervision can be useful in that it provides information rather than grades or evaluation. Interpreters and students need feedback about their interpreting behavior so that they can monitor and work on change more independently. Clinical supervision creates independence by promoting reflection on present behaviors, provides the knowledge necessary to recognize areas for change, encourages action to follow through, and provides opportunities for discussion and modeling of goal behaviors. It gives people the power to control what happens to them.

I should mention at this point that the use of the term "clinical" does not imply pathology, but rather emphasizes the use of observation of the interpreters or students. By now it should be obvious that the term "supervision" is not to be equated with traditional evaluations. I prefer to think of clinical supervision as "disciplined subjectivity" which comes from a description of a clinical approach from Erickson:

> The argument, therefore, is that rather than striving for a state of "objectivity" (and hence of a false sense of security from scientism), the clinician works instead towards "disciplined subjectivity": that is to say, a circumstance in which he "maintain(s) a constant inner traffic between his often dramatic observations and his conceptual models, however crude they may be" (Smyth 1985, p. **4,** on Erickson 1969).

Although clinical supervision was developed for use in the field of education, sign language interpretation has many similarities to that of classroom teaching. Both are fields where the p i - mary service-providers — usually women — serve the needs of a varied group of consumers, act with little supervision but make hundreds of important decisions in their work. Teachers (and interpreters "have to accommodate to the need for rules and regulations, in the knowledge that these stifle individualization and innovation", ". . .are self-confessed pragmatists whose work styles are characterized by concerns for practicality and immediacy, teachers [and interpreters] have to contend daily with community expectations and demands that take no account of the ambiguity and uncertainty surrounding much of what transpires in life in classrooms [and interpreting situations]" (Smyth 1984, p. 25, on Lieberman 1982). In both cases, "outsiders fail to appreciate the highly personalized artistic nature of [the task], the endemic uncertainty of the linkage between teaching and learning [or interpreting and communication] in the absence of an established knowledge base and the absence of goal specificity. There is also an insensitivity to the fact that. . .[both groups] work in a context characterized by isolation and in the absence of a strong professional culture based on shared experiences" (Smyth 1984, p. 26).

Finally, both groups have few means to get feedback about their performance other than traditional evaluations. These similarities lead me to believe that clinical supervision can be used in the field of interpreter education to enhance the skills of working interpreters and students of interpretation alike, as it has been used in education.

My direct experience with clinical supervision is limited. I was knowledgeable about the process, and because of that I was asked to visit an interpreter education program and work with students and the staff interpretersin the program. The initial success, in my opinion, seems to warrant sharing it within the field at large. As a result of the opinions of the first group of participants and the information gathered about their interpreting behaviors, the director of the program went on to use the process in other situations and with other groups of interpreters. The entire process required approximately three hours from beginning to end for each participant. This may seem like a great amount of time, but it was spread over five stages which involved three separate meetings with the participant and two sessions where I worked alone, analyzing data and reflecting on my behaviors. The time may vary for others. I am certain the use of clinical supervision

with working interpreters and students should be studied more. My personal experiences have been very positive and the responses of the participants were encouraging.

Clinical supervision has five basic stages:

1. pre-conference with the participant where the trust-building relationship is first developed, and where a contract or plan is developed;
2. observation of the person performing interpreting behaviors where behavioral data are collected;
3. analysis of the data and strategy for presentation of the data;
4. supervisory conference where discussion of impressions, behaviors, data, and suggestions occur; and
5. post-conference analysis of the educator's behaviors.

Clinical supervision defines specific behaviors for the person performing the supervision and for the participants. I briefly list the steps involved with the process and define them below:

Process of Clinical Suuervision

I. The educator's responsibilities
- A. identify interpreting behaviors
- B. identify observable criteria (characteristics) of interpreting behaviors
- C. develop easy-to-use scoring forms to collect data about the interpreting behaviors
- D. meet with the participants to establish the working relationship and to explain the process of clinical supervision
- E. meet with each individual for a pre-observation conference to develop rapport and a contract or plan
- F. observe the participants in a setting where interpreting behaviors will be exhibited
- G. make an anecdotal record of the behaviors observed without judging effectiveness
- H. analyze the data in a different setting:
  - a. identify the patterns of interpreting behaviors and determine which patterns are effective and non-effective, based on research where possible and on current practices in the field of sign language interpretation
  - b. identify behaviors that will improve and reinforce effective interpreting behaviors
- I. meet with the participants on another date to discuss:
  - a. participants' observations and comments about the process and situation
  - b. data
  - c. analysis of the data
  - d. behaviors to improve or reinforce the interpreting skills
  - e. effective interpreting behaviors and model them

II. The participants should:
- A. have the opportunity to use the process as a matter of choice rather than as a requirement
- B. identify specific interpreting behaviors that are to be observed
- C. be available to:
  1. learn about the process
  2. discuss the identified interpreting behaviors for observation
  3. be observed while interpreting
  4. discuss personal observations, the process and data
  5. work on improving and reinforcing specific interpreting behaviors

Responsibilities of the Interpreter Educator

Interpreter educators must be prepared with certain information when using the clinical supervision process. This includes a detailed knowledge of the behaviors required in sign language interpretation, and a knowledge of observable criteria for each of those behaviors. It takes some effort to learn this information and to develop the criteria, but it is worth knowing exactly what behaviors are being observed. This knowledge can be used for a host of tasks and is not limited to this process. Resources such as Baker and Cokely (1980) can be used to understand ASL better; also McIntire (1986) can provide insight into the task of interpretation. Although we in the field of interpreter education have only recently undertaken a formal effort to identify what constitutes interpretation, it is important that individual educators and interpreters continue to develop their insights into the process. As one educator has pointed out,

> Since professional uncertainties seem likely to persist for a long time, the professional supervisor must learn to live with them productively. The key in that sentence is productively. We cannot merely go on working, we must work productively. This signifies that we do not make do with what we have, we make the best of it. If our store of useful data is small, we exhaust its resources before we draw inference, propose hypotheses, or form judgments. Supervisors need to be prepared to live with partial knowledge (Cogan 1973, p. 52).

It is also important to have observable criteria for behaviors that constitute interpretation. This means being able to identify how one behavior is different from another. The educator must be

able to identify exactly what the person has exhibited so that the behavior can be documented, analyzed, and discussed. If it is not observable, then it is very difficult to model or to tell a person exactly what they have done. Let us look, for example, at the observable criteria for a sign: they are the sign parameters, handshape, location, orientation, movement, as well as non-manual markers. Each of these criteria are observable, are a characteristic of every sign, and can be used to distinguish one sign from another. When developing or using criteria for behaviors, the observer should avoid terms like "movement appropriate for," "should look like," and "correct production of." These describe behaviors that must already be known to be understood. The observer must remember that the criteria must be clear and observable, especially to others. The use of clinical supervision requires this feature:

> When clearly defined goals are lacking, it is impossible to evaluate a course or program efficiently. . . .There is no sound basis for selecting appropriate materials, content, or instructional methods. . .an instructor will function in a fog of his own making until he knows just what he wants his students to be able to do at the end of instruction. . . .Unless goals are clearly and firmly fixed. . .tests are at best misleading; at worst, they are irrelevant, unfair, or useless. To be useful they must measure performance in terms of the goals. Unless the [instructor] himself has a clear picture of his instructional intent, he will be unable to select test items that clearly reflect the student's ability to perform the desired skills, or that will reflect how well the student can demonstrate his acquisition of desired information. . . .The student is provided the means to evaluate his own progress at any place along the route of instruction and is able to organize his efforts into relevant activities (Cogan 1973, on Mager 1962, pp. 3 - 4).

Invaluable to the clinical supervision task are forms for collecting data. We must be able to note specific behaviors quickly and in a way that we can understand later. It is helpful to make use of forms where criteria for behaviors can be checked off or indicated with a word or two or with a short phrase. Abbreviations and symbols can be used, but it can be confusing for co-workers or future employees to decipher. These forms must be few in number, but capable of including in-depth and specific information about the behaviors being observed. It is distracting to the participant when the observer continuously flips through numerous forms to find the behavior or characteristic to be documented. A general rule is to use no more than three pieces of paper or whatever can fit on top of a student desk with minimum overlay.

The Process of Clinical Supervision

It is crucial that the entire process of clinical supervision be described to the participants. It is important to remember that this process is not an evaluation, but a way to gather information and share it in as non-threatening a fashion as possible. Clinical supervision is both person-oriented and task-oriented and is a partnership between the educator/observer and the participant that is ". . .not achieved until the. . .[participant]. . .(1) knows why he is changing his behavior, (2) wants to change it, and (3) derives professional satisfaction from doing so" (Cogan 1973, p. 58). The participants who want to learn more about their own skills ". . .are asking in short to become participants in supervision rather than the objects of it" (Wilson. 1969, in Cogan 1973, p. 69). Knowing how the process works and each person's responsibilities will help everything go smoothly and more productively. (Refer to the outline labeled "Process of Clinical Supervision" [page 89] for an overview.)

First, participants meet with the observer and get an overview of the philosophy of clinical supervision. The observer explains to all that the process is to identify interpreting behaviors and can focus upon as few behaviors as wanted or can take a "shotgun" approach, assessing a range of behaviors. For example, some behaviors might be conceptual accuracy in sign choices, fingerspelling, and non-interpreting behavior. The choice of interpreting behaviors should be agreed upon by the observer and the participant. The participant should have the first choice of areas for observation, and the observer should be allowed to make suggestions of other behaviors to be considered.

Inform participants that each individual is to arrange for a "pre-conference" where they will discuss individually with the observer their choices of interpreting behaviors for observation. Do not require participants to make their minds up immediately. Both parties should have time to decide what areas will be of most benefit. In the pre-conference time you can develop the working relationship further, inform each other of the areas for observation, clarify each behavior, so that both parties know what the other expects, and define criteria for each behavior. In this initial meeting, agree upon the time and place of the pre-conference, observation, and supervisory conference.

Overall, the pre-conference is the time to clarify the behaviors for observation, to answer questions about the process, and to build a rapport and trust with the participant. The next stage is the observation. The educator will observe the participant interpreting and will stay for the entire contracted time. This is where well-developed data collection forms are crucial. Remember to use as few forms as possible and to place the forms in a way that several behaviors can be documented without flipping pages. The observer should make it clear that notes will be made throughout the session. No interjections are to be made while the observation is occurring. This stage is for data collection only, and not for suggestions or critique.

When observing the specific areas of interpretation that were contracted for, the observer should be careful to document behaviors and not opinions or judgments. For example, write **a** phrase that was spoken or signed and the interpretation for it verbatim. Remember, this is an anecdotal record of observable acts. This is not the time for analysis. Some may think that videotape should be used with clinical supervision to document interpreting behaviors. Again, Cogan and Goldhammer have different ideas about this topic. Goldhammer, on the use of videotaping, is persuasive:

> If it were possible to videotape a lesson and to record every sight and sound in a manner that overrode the cameraman's selective biases, then the resulting record would probably be as complete and as undistorted as possible.... Even if it were generally feasible to produce such a record, however, it seems likely that its very completeness would make it unmanageable for supervisory purposes; data processing would take too long. It takes as long to air a tape as it does to film it, even longer to edit our selections for supervision, and longer still to air selections from the tape a second time in the conference. Moreover, since teachers [and probably interpreters] can generally reconstruct episodes...very quickly in their imaginations with the aid of written, verbatim, observation notes, it would consequently be wasteful to recapitulate taped episodes that take as long to see as they did originally — unless, perhaps, pacing represented a focal supervisory problem (Goldhammer 1969, p. 83).

Cogan's opinion is more neutral. He feels that the educator is able to focus selectively on behaviors which are important to the participant, whereas recording equipment is able to document nearly everything that occurs during the situation. "Perhaps the best answer to the man versus camera-and-microphone question is that each can perform certain important functions in observation far better than the other. Both are necessary if we are to capture the important events of the classroom, and each is incomplete without the other" (Cogan 1973, p. 139).

The most important concept to keep in mind during the observation is to document what you see and not to document your opinions. Secondly, observe the behaviors contracted for. Some of the problems related to observations and recording are discussed by Csgan (1973) and are taken from Kounin (1978). Deficiencies in observations include: "(1) an inability to obtain complete records of what happened. ..(2) A tendency to selectively notice and record events that were impressive, contrasting, in line with some pre-existing hypotheses or concerns, intense, or otherwise perceptually outstanding to the point of exclusion of other mundane and less noticeable events. ..[and] (3) A propensity to include labels, evaluations, judgments, pseudo-interpretations, summaries, and other types of nonobjective and nondescriptive entries" (Cogan 1973, pp. 136-137, on Kounin 1970).

After the observation session has concluded, it is time to begin the analysis of the data. This is where the observer's judgment about effective and non-effective interpreting behaviors comes into play. Although this involves subjectivity and opinion, as much of the analysis should be grounded in research as possible. Educators should be well-versed in current research related to interpretation.

A participant's change of behavior should not be based on feelings of good or bad, but rather on documented successful behaviors. Again, behaviors must be observable, distinguishable from other behaviors, and available for modeling. Feelings or impressions are difficult concepts upon which to base reflection and change. Analysis should detect patterns of behaviors such as a large number of movement errors in signs, consistently missing time markers, lack of classifiers and the like. Document the pattern and determine whether it is production or conceptual. A handshape error in a sign is production, whereas signing FIRE for firing an employee is a conceptual error. The analysis should conclude with a summary of findings and be put in a form that is understandable to both parties.

Determine carefully the strategy to use in the supervisory conference. Consider the type of feedback the participant best responds to. Some prefer direct rather than indirect statements; some

prefer "sandwiching" of effective and non-effective behaviors; and others prefer visual over auditory. Be prepared for personal preferences and use whatever the person is comfortable with. This is a process which uses trust and rapport as a basis for change; it involves the participant and is not done to the participant.

The supervisory conference is the meeting where the observer/educator presents the data to the participant. This is a time for discussion and conversation between the two. The educator is obliged to probe for the feelings, opinions and observations of the participant about the performance, goals, or problems while interpreting. It is a mistake for any educator to present objective data or behavioral observations in a cold and sterile environment. As no act is without some human purpose, this type of information needs to be embedded in the human perspective and intention. After a discussion of how the situation went, the educator can begin to point out patterns of behaviors and show the information that was collected. Model any suggestions for the participant and then the participant should practice them. This will help in the goal of changed behavior. Be sure to ask for and then include ideas from the participant about ways to improve.

The supervisory conference is the most important stage for interaction with the participant. The educator should seek input from the participant, provide insights as an educator and as an interpreter, present the data and analysis in a personal way. Be sure that the participant understands, and practices any suggestions. Make arrangements to meet again to follow up on the suggestions. Again, clinical supervision is done with, not to the participant.

The final stage of the clinical supervision process is the post-conference analysis. In any process, there should be a time for reflection by those providing the service. In clinical supervision, this is related to the educator's behaviors. Some information from the participants can help to identify areas where the educator can improve. The educator should also do a self-review. Questions to be considered can include:

- Did I clearly describe the process of clinical supervision to the participants so they can fully appreciate its philosophy and benefit from it?
- Did I pay attention to what the participants want from the process and fully understand their needs?
- Did I observe and document the behaviors of interest to the participants or did I document my feelings and opinions?
- Did I analyze the data for patterns of behaviors or did I look for behaviors that I would exhibit when interpreting?
- Did I seek out and listen to the comments of the participant during the supervisory conference?
- Did I present the data and their analysis in an understandable manner, while considering the human aspect of the interpreting performance?
- Did I offer suggestions that will lead to improved interpreting skills and are those suggestions reasonable and obtainable?
- Did I use clinical supervision, including and working with the participant, or did I make the participant the object of the process?
- What can I do as the educator to do a better job of using clinical supervision?

As educators, we should do what we can to improve our use of clinical supervision, tailoring it to the needs of the participant, and working with the participant toward some meaningful closure of the process.

Conclusion

Clinical supervision is a means of providing information to people. It is a process that may take some getting used to, but which can lead to a better understanding of one's interpreting behaviors and provide opportunities to change some of them. We can also it to provide peer support, which is a major issue in the field of sign language interpretation. Overall, clinical supervision allows interpreters and students of interpretation to control and be involved with their assessments, instead of having just another evaluation of their skills.

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THE PRACTICUM EXPERIENCE: CURRICULUM, TEACHING STRATEGIES AND EVALUATION

Linda A. Siple
National Technical Institute for the Deaf

Introduction

The practicum or internship is one of the most important academic experiences for the interpreting student. It is during this dynamic experience that the skills, knowledge, and attitudes of the academic program are brought together for the first time and are synthesized and applied by the student. Practicum experiences serve to assist the student in the integration of knowledge, as well as in providing experience in the field. This type of experiential learning has proved extremely effective as a curriculum tool. It is also an area, however, where the academic department has the least amount of control over the content and the experiences of the student.

This paper describes the practicum experiences of students enrolled in the AAS Degree Program in Educational Interpreting at the National Technical Institute for the Deaf (NTID) at Rochester Institute of Technology. The focus is on the various ways for an academic department to ensure a meaningful practicum experience for students, as well as to evaluate their accomplishments effectively.

Overview of Practicum Experience at NTID

Practicum for students in the AAS degree program is a two-quarter experience usually occurring sometime during the second year. The practicum experience is composed of four courses:

Interpreting Practicum I (§ credits): This course is the student's first experience in the field. Emphasis is placed on the student observing professional interpreters engaged in the application of interpretation theory. The student is assigned to a mentor who is a professional interpreter and who will supervise and guide the practicum experience. Student must accumulate a minimum of 100 hours of practicum experience.

Interpreting Practicum Seminar (1 credit): Students come together and share the observations and experiences they have gained in the practicum placement. Class discussion focuses on analyzing ethical or situational problems and applying problem-solving techniques.

Interpreting Practicum 11 (5 credits): This course is the second experience in the field and emphasizes activities that encourage students to apply interpretation theory. The student is assigned to a mentor who supervises and guides the practicum experience. Students must accumulate a minimum of 120 hours of practicum experience.

Interpreting Practicum Seminar II (1 credit): Students come together and share the observations and experiences they have gained in the practicum placement. Class discussion focuses on analyzing ethical or situational problems and applying problem-solving techniques.

In order for students to qualify for Practicum, several pre-requisites must be met with a grade of C or better:

Pre-requisites for Practicum I: Theory and Practice of Interpreting I; Expressive Transliteration I; Theory and Practice of Interpreting II; Professional Interpreting I; Aspects and Issues of Deafness I; Voice Interpreting I.

Pre-reauisites for Practicum II: Interpreting Practicum I; Voice Interpreting II; Interpreting Practicum Seminar I; Expressive Transliteration II; Aspects and Issues of Deafness II; Professional Interpreting II; Mainstreaming: Educational Programs and Alternatives.

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As stated above, students must accumulate a minimum of 100 hours for Practicum I and 120 hours for Practicum II. Figure 1 shows the distribution of minimum hours that we have established in order to help the student achieve a balance during the practicum experience.

Practicum I	Practicum II
Interpreting min. 20 hrs.	min. 40 hrs.
Observations min. 20 hrs.	min. 20 hrs.
Meetings with Mentor min. 20 hrs.	min. 20 hrs.
Mixed* min. 30 hrs.	min. 30 hrs.
Miscellaneous max. 10 hrs,	max. 10 hrs,
Total Hours min. 100 hrs.	min. 120 hrs.

"Thirty additional hours will be divided among the first three areas at the discretion of the student and mentor

Figure 1: Distribution of practicum activities.

Interpreting:

All practicum students must complete a minimum of two hours per week of interpreting. This requirement can be satisfied either by interpreting a lecture, a meeting, or the like, or by interpreting an audiotape and videotaping it. The practicum mentor must critique all videotapes. Voice-interpreting is also included in this area.

Observation:

All practicum students must observe a professional interpreter for a minimum of two hours per week. This observation can be of the practicum mentor or other professional interpreters recommended by the mentor. We suggest that the practicum student arrange to meet with the senior interpreter after the observation to discuss any questions.

Feedback and Meetings with Mentor:

The practicum student is expected to meet regularly with the assigned mentor to discuss vocabulary, ethical problems, interpreting techniques, and other related issues. The practicum student should be prepared to be flexible about scheduling meetings. Discussion meetings which follow the observation of professional interpreters also apply to this category.

Miscellaneous:

The practicum student can receive credit for a maximum of ten hours of deafness-related activities. These activities might include attendance at local RID chapter (GVRRID) meetings, workshops, deaf theatre productions, or other structured activities as assigned by the mentor. It is important to note that attendance alone does not satisfy this requirement. The practicum student must attend with a specific purpose in mind and discuss the experience with the mentor. The student must also record this experience in the daily journal.

Practicum Course Objectives

The student will:

- develop professional and technical skills, knowledge, and attitudes relating to the provision of quality interpreting services;
- supplement classroom instruction by experiencing its practical application;
- acquire a realistic picture of present abilities as compared to those of an entry-level interpreter;
- apply goal-setting strategies;
- apply problem-solving strategies;
- apply assertiveness strategies.

The Practicum Experience

Phase I - Application Process: To prepare for the practicum experience, studentscomplete, with the assistance of the practicum coordinator, a practicum application (Appendix A). The application is completed in the quarter before the actual practicum is planned. The application addresses three major areas: education and employment history, professional goals, and the student's practicum site preference. An additional benefit to this process is that it can be viewed as the fiist step to resumé preparation. Students can use this document to assist them in the completion of a resumé as graduation nears.

Students frequently have difficulty establishing clear practicum goals because they lack a sense of where they want to go in the profession.

One of the major causes of an unsuccessful practicum is that students have not set goals, or that the goals they have set are unrealistic. To complete the application, students must think about where they want to be, both two and five

years in the future (short- and long-range goals). Then they determine the major goals they must establish to help them achieve the more global goals.

The goal setting-process benefits the student in three major ways:

1. they must envision where they want to be in the future. This allows them to have a clear direction in mind;
2. they must fully analyze their own strengths and weaknesses in order to determine present abilities. This analysis, coupled with #1, allows them to see specific avenues to pursue;
3. placing these goals in writing, they will know clearly what is expected during the practicum, thus maximizing the potential for success.

To assist with this process, students use the handout, "Goal-Setting Process" (Appendix B). They write a rough draft of the application. The student and practicum coordinator then refine the draft and make additions or deletions as necessary. The practicum coordinator selects a prospective mentor and practicum site, and forwards a copy of the student's application. The student makes an appointment for an interview with the prospective mentor. The purpose of the interview is for mentor and student to discuss the practicum application and to become better acquainted.

The student is to handle this interview much like a job interview. They pay attention to appearance, to their ability both to present themselves in a competent manner and to discuss the profession of interpreting in an articulate way. The practicum coordinator assesses students' ability to handle themselves professionally, and provides counseling or role-playing when needed.

When the interview is completed, the prospective mentor informs the practicum coordinator of the desire to establish a mentorship. If the mentorship is possible, then the practicum coordinator informs the student. If the mentorship is declined, the process is repeated.

Phase II - Practicum Placement: The practicum placement takes place within the ten weeks of the academic quarter. During the first week, student and mentor determine a weekly schedule. Also during this time, the practicum coordinator arranges to meet with the mentor to discuss practicum policies and procedures and to address any concerns or questions.

During the next few weeks, the mentor prepares Part A of the "Competencies Checklist" (Appendix C). This checklist provides students with a baselinefor comparison between their present abilities and those of an entry-level interpreter. The checklist assesses a wide range of behaviors needed by professional interpreters, including work habits, attitudes, skills in human relations, sign- and voice-interpreting skills, and the application of ethics.

The mentor completes Part A of the checklist by making a series of observations. Occasionally, a mentor cannot observe behaviors in all of the categories and indicates this on the form. At the end of the practicum, the mentor completes Part B of the checklist, using information gained from the entire term. Items are assessed in a slightly different manner. The mentor now looks at how the student performed over time. For example, the student might receive an *outstanding* rating on "Is punctual and dependable" during the first few weeks of the practicum; by the tenth week, however, the rating might be *slacked off some*. The student and the practicum coordinator share this information as each assessment is completed. Some mentors prefer to complete the checklist with the student present. This encourages discussion and sharing of ideas related to the various behaviors.

The checklist serves two major purposes. As mentioned above, it helps identify for students their present abilities as compared to those of an entry-level interpreter. Strengths and weaknesses are clearly laid out for the students to address before they seek permanent employment. The checklist also serves as a "warning device" for the practicum coordinator. It will identify potential problems that may affect the success of the practicum; upon identification, the practicum coordinator can then intervene if necessary.

Note that the checklist is completed twice for each student: once during Practicum I and then again during Practicum II, by **a** different mentor. This process allows the student to see progress over, minimally, 20 weeks, if one practicum immediately follows the other. It also allows the student to receive two different sets of opinions.

In the fifth week of the quarter — the midpoint of the practicum experience — the practicum coordinator contacts the mentors for progress reports. This is to check on progress towards the students' goals and the accumulation of hours, suggest teaching strategies, and provide any needed support for mentors.

During the eighth and ninth weeks of the quarter, the practicum coordinator makes a site visit. This is for observation (and evaluation) of the student either interpreting an actual situation, e.g. a class or a telephone call, or on a videotape of an unrehearsed audiotape. This evaluation is shared with the student and mentor and is used, in part, to determine the student's grade.

Phase 111- Closure Process: During the tenth week of the practicum experience, the mentor and practicum coordinator meet to make closure on the practicum. The mentor has completed Part B of the Competencies Checklist and presents a copy for discussion. The mentor also presents a summary evaluation which assesses how well the student has accomplished each identified goal. The practicum coordinator then reviews all information gathered and determines the student's grade.

Interpreting Practicum Seminar

As mentioned above, Interpreting Practicum and Interpreting Practicum Seminar are taken at the same time. The seminar is designed to be a support course for students taking practicum. Students come together and share observations and experiences gained from their practicum placements. Class discussions focus on analyzing ethical or situational problems, alternatives and outcomes, and the application of problem-solving techniques.

The seminar's objectives are as follows:

- given various practicum situations, the student will describe problems or events which have occurred and demonstrate the ability to analyze and apply problem-solving techniques;
- given situations which occur during the practicum experience and require an assertive approach, the student will create and apply a list of assertiveness rights for interpreters;
- given situations which occur during the practicum experience and require problem-solving strategies, the student will apply the problem-solving process;
- given the practicum experience, the student will document new vocabulary and analyze for appropriate sign or voice presentation.

The following are the course requirements for Interpreting Practicum Seminar I and 11:

- the student will attend and participate actively in the weekly seminar meetings;
- the student will present ethical and situational problems in a professional manner, demonstrating confidentiality;
- the student will maintain a daily journal of the practicum experience. This journal is to be handed in at each weekly seminar meeting;
- the student will maintain a vocabulary journal. This journal will be handed in at the end of the weekly seminar meeting and contain a minimum of 25 entries;
- the student will maintain a weekly time sheet. This sheet must be signed by the practicum mentor and be placed in the time sheet book.

Grading

Fifty per cent of the grade is based on class participation. This includes attendance, active participation and manner of presentation. The remaining 50% is based on the journals. Factors which will be considered are completeness of entries and depth of analysis. Absence from two seminar sessions reduces the grade to a "B." Absence from three seminar sessions reduces the grade to a "C." More than three absences results in an automatic "F."

Journal-writing

Journal-writing plays an important role in the student's ability to analyze a particular situation and to apply problem-solving techniques. The daily journal entries require students to document facts and feelings about various events. It allows them to think through the events more carefully, to identify biases and to evaluate judgments.

The daily journal can contain a report on how the day went or a description of an event or situation observed by the student. Following this description is an analysis of the situation, **a** listing and evaluation of options, and comments on how knowledge gained from this situation will be applied to similar situations in the future.

Often, the daily journal is a reflection of what the student discusses in seminar; however, a student can choose not to discuss an issue in seminar and continue to discuss it through the journal. Journals are handed into the seminar instructor every week. The instructor reviews them and makes comments on the content. Comments generally fall into three areas: praise for accomplishments or thoroughness of analysis, encouragement to analyze further a particular conclusion or situation, and requests for additional information.

Students also must maintain a vocabulary journal. This is a collection of new vocabulary (English and sign) that the student has observed and learned during the week. Depending on the translation direction (English-to-sign or sign-to-English), the student can supply any combination of the following: the situation, a description of how the item was used in context, a definition of the item if meaning is new, a detailed description of how the sign is produced including the root if known, and a possible translation.

For example, an English-to-sign entry might look like this:

Calculus Class:
- "What is the integral of this last expression?"
- Integral - noun: the result of a mathematical integration
- I handshape in neutral space moves downward tracing the shape of an elongated "s"
- The sign comes from the mathematical symbol for "integration" (∫).

A sign-to-English might look like the following:

Conversation observed between two deaf fiiends:
- (request to borrow money) Response - "IMPOSSIBLE, FIFTY DOLLAR REMAIN **BANK** open 8's alternating on chin"
- root unknown
- English translation - "I can't loan you any money. All I have left in the bank is $50 and I need every cent."

Students acquire information for the vocabulary journal from several sources: mentor, other professional interpreters, deaf professionals, deaf students, technical signs videotapes, text books, and reference books. The seminar instructor then reviews entries for accuracy and makes corrections or suggestions as needed.

Problem-solving Process

Students learn to apply a problem-solving process to issues raised during seminar discussions and journal entries. Using problems that range from simple to more complex, the instructor models, with the students' help, how to use the process (Appendix D).

Textbooks and Resource Materials

During the Practicum I experience, seminar students are required to read two books: Risking (Viscott 1983) and Real World 101 (Calano and Salzman 1982). These two books provide students with practical ideas on how to be successful in their personal and professional lives. Students write a reaction paper for each of the books and discuss how the information they read relates to their lives.

Practicum II students are read Personal Power (LaBella and Leach 1983). This book, written by women for women, contains a "how-to" approach to establishing yourself as a strong professional. Some topics covered are body language and power, risk-taking, goal-setting, and empowering one another.

Occasionally, students will have established goals in the area of professional development that require the use of additional resources. Appendix E lists additional resources that have proven to be valuable in assisting students in professional development activities.

Planning: for the Future

Designing and maintaining an effective practicum experience requires constant evaluation and revision. The program outlined above has been evaluated on several occasions and has received very favorable reviews from students and mentors. When we have asked for ways to improve the program, comments have addressed three major areas:

- [see Atwood, this volume]
- with mentors
-

We will address all three areas in the near future. Individuals wishing to receive updated information on the practicum experience of AAS students in educational interpreting should contact me directly.

Appendix A

Practicum Application Form

National Technical Institute for the Deaf
Department of Support Service Education

PERSONAL DATA:
Name: Date:
Address: Phone:

Application for: Practicum I _____ Practicum II _____

EDUCATION HISTORY:

School	Location	Date Attended	Degree

EDUCATION - CURRENT PROGRAM:
Interpreting Courses Completed:

Other Courses Completed (e.g. Liberal Arts, Science, etc.):

CO-CURRICULAR ACTIVITIES:

SCHOLARSHIPS/AWARDS:

EMPLOYMENT HISTORY:

Employer	Position	Dates

State five skill development goals that you hope to accomplish during your practicum experience. Define each goal and suggest a possible method of accomplishment.

1.

2.

3.

4.

5.

State three professional development goals that you hope to accomplish during your practicum experience. Define each goal and suggest a possible method of accomplishment.

1.

2.

3.

Short-range goals (to be completed in 2 years):

Long-range goals (to be completed in 5 years):

Describe your previous interpreting experience:

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If applying for Practicum 11, provide a brief summary of your Interpreting Practicum I experience:

Interpreting Practicum: Placement Preference

Using the Practicum Placement List below, indicate your first, second and third preference for placement and explain why.

1.

2.

3.

Are you currently employed by the Department of Interpreting Services?

Yes ____ No ____ Currently Applying ____

If yes, to which core team are you assigned? _____

Practicum Placement List

Educational - Elementary
Educational - Secondary (High School)
Educational - Post Secondary (RIT)
College of Science and Engineering
College of Liberal Arts/Social Work/Criminal Justice
College of Fine and Applied Arts/Graphic *Arts* and Photo
College of Business/Computer Science
Campus Life
Medical
Mental Health
Other (Specify above)

Appendix B

Goal-Setting Process

"If you don't know where you're going, any road will take you there."
(Cheshire Cat to Alice in Alice in Wonderland)

Goal-setting is scary! It's scary because it requires us to ask difficult questions of ourselves — it requires self-knowledge. By fiiding out what we want we also find out who we are. The difference between achieving and not achieving is goal-setting. Those who set goals achieve much; those who don't generally achieve little. The following will help you set your practicum goals:

WHAT? What kind of an interpreter do you want to be? Imagine you are talking to yourself five years from now — how does that person look, act, speak? What do deaf people and other interpreters say about that person?

Now that you know where you are going, how are you going to get there? What goals will you need to achieve to turn your imagined interpreter into the real thing? Write down your goals — see them — re-work, focus, prioritize, and use them. Select the top five skill development goals and the top three self-development goals to be transferred to the practicum application form.

WHY? After each goal state your reasons for wanting achievement. Be selfish — these are your goals — make each very personal.

HOW? After each goal, list all the activities you will need to do to successfully achieve each. Be creative and be specific.

ESTIMATED HOURS? Determine as best you can how many hours it will require you to achieve each goal. After you have determined how many hours are needed for each, total all of the hours. Some goals may have overlapping hours. Given your schedule can you realistically achieve all of your goals? If the answer is no, then re-work your goals.

Appendix C
COMPETENCIES CHECKLIST

STUDENT: _____ MENTOR _____

QUARTER: _____ **DATE:** _____

The following checklist will assist you in evaluating student performance during this practicum.

Part A of the checklist is used to evaluate the student early in the practicum experience. **You** should observe the student interpreting (either live or on videotape) once or twice before **you** complete the checklist. If you are not able *to* observe all the listed behaviors at this time, then so indicate and complete those items at **a** later date. When completing the checklist compare the student with an entry-level professional interpreter

Part B of the checklist is completed at the end of the practicum. Again, the student's interpreting is observed prior to completing the checklist and the student **is** compared to an entry-level professional interpreter. Additional comments can also be included.

1 = Poor
2 = Below Average
3 = Average
4 = Very Good
5 = Outstanding

1 = Became Worse
2 = Slacked Off Some
3 = Stayed the Same
4 = Some Progress
5 = Greatly Improved

PART A 1 2 3 4 5		PART B 1 2 3 4 5
	Work Habits:	
— — — — —	Is punctual and dependable	— — — — —
— — — — —	**Has** a pleasant, positive demeanor	— — — — —
— — — — —	Dresses professionally and appropriately	— — — — —
— — — — —	**Is** self-reliant	— — — — —
— — — — —	Completes assigned tasks	— — — — —
— — — — —	Attends to detail	— — — — —
— — — — —	Manages time and energy well	— — — — —
— — — — —	Understands and follows directions	— — — — —
	Attitudes:	
— — — — —	Demonstrates active desire to leam	— — — — —
— — — — —	**Has** an open mind; is objective	— — — — —
— — — — —	Looks for new responsibilities, takes initiative	— — — — —
— — — — —	Accepts and makes positive use of criticism	— — — — —
— — — — —	Demonstrates problem-solving skills	— — — — —

1 2 3 4 5		*The practicum experience* 1 2 3 4 5
	Attitudes, cont.	
_ _ _ _ _	Looks for positives in difficult situations; looks upon problems as challenges	_ _ _ _ _
_ _ _ _ _	Is inquisitive	_ _ _ _ _
_ _ _ _ _	Recognizes and accepts own limitations	_ _ _ _ _
_ _ _ _ _	Willing to attempt challenges	_ _ _ _ _
_ _ _ _ _	Is cooperative	_ _ _ _ _
_ _ _ _ _	Is flexible	_ _ _ _ _
_ _ _ _ _	Demonstrates ability to set and refine, then fulfill goals	_ _ _ _ _
_ _ _ _ _	Shows openness to self-evaluation	_ _ _ _ _
_ _ _ _ _	Seeks out resources within placement organization	_ _ _ _ _
	Skills in Human Relations:	
_ _ _ _ _	Adjusts to a variety of new circumstances, expectations and people	_ _ _ _ _
_ _ _ _ _	Shows ability to question and explore placement without putting people on the defensive	_ _ _ _ _
_ _ _ _ _	Is sensitive to the needs of others	_ _ _ _ _
_ _ _ _ _	Demonstrates tact	_ _ _ _ _
_ _ _ _ _	Is a good listener	_ _ _ _ _
_ _ _ _ _	Copes well with unexpected problems	_ _ _ _ _
_ _ _ _ _	Has tolerance for ambiguity	_ _ _ _ _
_ _ _ _ _	Asserts own views and concerns effectively	
_ _ _ _ _	Has respect for other people's different skills and life experiences	_ _ _ _ _
	Skills in Expressive Interpreting:	
_ _ _ _ _	Demonstrates above-average command of English	_ _ _ _ _
_ _ _ _ _	Spells accurately while fingerspelling	_ _ _ _ _
_ _ _ _ _	Accurately produces each letter of fingerspelled words/numbers	_ _ _ _ _
_ _ _ _ _	Positions hand/arm correctly while fingerspelling	_ _ _ _ _

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1 2 3 4 5		1 2 3 4 5
	Skills in Expressive Interpreting, cont.	
	Uses clear mouth movement	
	Demonstrates an adequate technical sign vocabulary	
	Introduces and uses technical signs correctly	
	Demonstrates an adequate basic sign vocabulary	
	Uses signs that are conceptually accurate	
	Produces clear signs	
	Demonstrates appropriate lag time	
	Condenses information accurately	
	Conveys appropriate facial expression and body language	
	Demonstrates a smooth transition between signs and fingerspelling	
	Demonstrates appropriate use of space	
	Maintains appropriate posture	
	Avoids distracting mannerisms	
	Selects interpreting position (seated/ standing) that allows max. visibility	
	Exhibits ability to utilize appropriate lighting techniques	
	Manages the environment (asks for handouts, seeks clarification, etc.)	
	Skills in Voice Interpreting:	
	Comprehends sign English vocabulary	
	Comprehends fingerspelling/numbers	
	Comprehends **ASL** vocabulary	
	Selects appropriate English word/phrase equivalents	
	Uses appropriate lag time so that complete thoughts are conveyed	
	Inflects voice to reflect mood and intent	
	Presents message using adequate volume	

1 2 3 4 5		*The practicum experience* 1 2 3 4 5
	Skills in Voice Interpreting, cont.	
_ _ _ _ _	Presents message using clear articulation	_ _ _ _ _
_ _ _ _ _	Presents message in correct English grammatical structure	_ _ _ _ _
_ _ _ _ _	Asks appropriate questions when clarifying the message with the signer	_ _ _ _ _
	Skills in Ethics:	
_ _ _ _ _	Maintains confidentiality with respect to assignment related information (It is expected that the student will discuss assignment related information with mentor.)	_ _ _ _ _
_ _ _ _ _	Conveys, within ability, all content and edits or reconstructs message only for clarity	_ _ _ _ _
_ _ _ _ _	Conveys, within ability, the mood and intent of the message	_ _ _ _ _
_ _ _ _ _	Conveys the message using language/mode most readily understood by consumers	_ _ _ _ _
_ _ _ _ _	Maintains neutrality and objectivity	_ _ _ _ _

Additional Comments:

Appendix D

Problem Solving Process

What is a clear statement of the problem?

What assumptions are you making?

What are the facts?

What do you need to do to change all of your assumptions into facts?

What are all the actions you can take to solve the problem?

What are all the pros and cons of each action?

Which action is the most reasonable?

Does this action create a new problem?

What is your conclusion?

What is your recommendation for action toward solving the problem?

Appendix E

Resource Materials

Interpreting Practicum Seminar I: Textbooks

Calano, J. and J. Salzman. 1982. Real World 101. New York: Warner Books.
Viscott, J. P.B. 1983. Risking. New York: Simon and Schuster, Inc.

Interpreting Practicum Seminar II: Textbooks

LaBella, **A.** and D. Leach. 1983. Personal Power. Boulder, Colorado: CareerTrack Publications.

Audiotaped Resources:

Branden, N. The Psychology of High Self-Esteem. Boulder, Colorado: CareerTrack.
Evans, B. Vocab - Vocabulary Building System. Boulder, Colorado: CareerTrack.
Gallwey, T. The Inner Game: Self-confidence. Arlington, Virginia: Soundworks Inc.
Hampton, L. How to Listen Powerfully. Boulder, Colorado: CareerTrack
Koehnline, W. Winning with Words. Boulder, Colorado: CareerTrack.
Rhode, H. Assertiveness Training for Professionals. Boulder, Colorado: CareerTrack.
Salzman, J. How to Get Results with People. Boulder, Colorado: CareerTrack.
White, J. Image and Self-Projection. Boulder, Colorado: CareerTrack.

TEAM INTERPRETING AS AN APPROACH TO THE SUPERVISION OF PRACTICUM STUDENTS

Jeff Davis
University of New Mexico

Introduction

In general, the majority of sign language interpreting practitioners are native speakers of English, not ASL. Cokely (1981) surveyed practicing interpreters, and found that only 30% of those individuals reporting had ASL as a first language. Cokely's survey may not be representative of practicing interpreters across the country nor an accurate indicator of students enrolled in ITP's. While additional statistical research is needed to substantiate the percentage of native signers in ITP's, it is common knowledge that a large proportion of students in such programs are not native signers. Assuming that a large number of students enrolled in these programs are learning ASL or some variety of sign language as a second language, this has important implications for educators.

Based on research from second language learning, I propose here that one way to help students achieve greater target language (TL) proficiency, and thus improve interpreting performance, is through the use of corrective and supportive1feedback. Ideally, the use of feedback alon with various other training techniques will have been used throughout the students' education! This paper focuses on the use of corrective and supportive feedback during the practicum stages of students' training. I propose that the use of team interpreting as an approach to supervising practicum students represents a situation through which the benefits of feedback can be maximized.

Fossilization and Learner Grammars[3]

The linguistic phenomenon referred to as "fossilization" was first coined by Selinker (1972) to refer to the process whereby certain linguistic items become relatively permanently incorporated into the grammatical systems of the second language learner. Fossilization does not necessarily represent a terminal point in second language acquisition. While it is generally held (e.g., Selinker and Lamendella 1980) that fossilization occurs when the second language is non-simultaneous with the first and when it occurs in the absence of native speaking peers of the TL, there is a great deal that can be done to assist the second language leamer to achieve greater TL proficiency. According to Vigil and Oller (1976), feedback is the primary factor controlling the development of leamer grammars. This includes feedback from others and the learner's own self-monitoring feedback. Fossilization represents a very complex set of issues and de-stabilization of fossilized forms through corrective and supportive feedback addresses only one, though a very important, aspect of this linguistic phenomenon.

Much attention has been given in the second language literature concerning fossilization. Scovel (1969) proposed that the basic cause of fossilization is related to the loss of brain plasticity which begins after the time of puberty. This explanation attempts to account for the fact that it becomes increasingly difficult to attain native-like competency in the TL (particularly phonology) with age. Schumann (1976), as part of his pidginization hypothesis, argues that a close relationship exists between the fossilization of rules in learner grammars (i.e., interlanguage) and pidgins. Schumann proposes that the point at which interlanguage systems fossilize is directly controlled by the cessation of the learner's acculturation into the target society. Cokely (1983), in re-analyzing the ASL-English contact situation, discusses the correlation between pidginization and learner grammars. He argues that this situation does not lead to a pidgin; rather, he says, the varieties of sign language along the ASL-English continuum might better be accounted for in terms of "the dynamic interplay of foreigner talk, judgments of proficiency, and learners' attempts to master the target language" (p. 20). This view may be substantiated through research on linguistic phenomena, such as fossilization and learner grammars.

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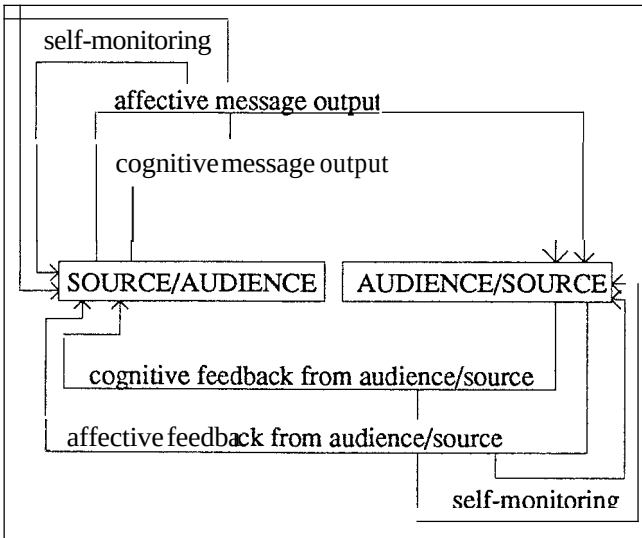
De-stabilization of Learner Grammars

Vigil and Oller (1976) make explicit claims regarding the source of fossilization in second language learning. They have proposed a cybernetic model (see Figure 1) of factors in the fossilization of grammatical and lexical forms in learner grammars. They propose an interactive pragmatic approach to the process of fossilization and say that a feedback loop provides the sender



from Vigil and Oller (1976); used with permission.

Figure 1: A simple cybernetic model of source and audience interaction.

with information concerning how the message is being received and reacted to by the receiver, and "is the primary factor controlling the development of learner grammars" (p. 284). The model is cybernetic in that it distinguishes between affective factors (acceptance in expressing one's self in relation to valued others) and cognitive variables (facts, suppositions, beliefs) in the communication process.

Vigil and Oller's (1976) model reflects the multi-dimensional channels of human interaction, whereby roles are constantly changing between receiver and sender. Relative to the interpretation process, the learner's own self-monitoring feedback is tantamount to the de-stabilization of agrammatical or fossilized forms. Self-monitoring may occur simultaneously with or subsequent to the interpreting event. Many of the characteristics of good language learners are incorporated in this model (see, for example, Schumann 1976, Stevick 1976, Brown 1977).

Another major aspect of Vigil and Oller's model warrants consideration: the distinction between expected and unexpected feedback. Vigil and Oller maintain that:

> As long as some ***non-excessive*** corrective feedback is available to "prod" the learner to continue to modify attempts to express him/herself in the target language, it is predictable that the learner's grammatical system will continue to develop. If the corrective feedback (whether self-generated or provided by the learner's interlocutors) drops below some minimal level or disappears altogether, the **grammar**, or rules no longer attended by corrective feedback will tend to fossilize. Thus, correct forms or any forms that elicit favorable feedback will tend to fossilize. (pp. 284-285)

In other words, there must be a balance between non-excessive corrective feedback and only favorable feedback, or else the learner's linguistic utterances (grammatical or ungrammatical) will tend to fossilize.

Table 1 offers a simple, two-dimensional classification of feedback conditions reflected in the bi-directional and multi-level phenomenon of human discourse. "Affective analogical coding" represents a continuum of feedback, ranging from very positive to very negative. "Cognitive digital coding" refers to feedback conditions that are relatively more categorical. If the feedback received by the learner is positive at both affective and cognitive levels, it will enhance the learner's attempts at further discourse. This may not be desirable, however, if the learner is making substantial errors in grammatical usage. Of course, if the learner receives feedback that is negative in both cognitive and affective terms, it is probable that there will be no further communication attempts. Neutral affective feedback implies, "let's let things stand as they are"; and neutral cognitive feedback implies, "I'm still trying to figure out exactly what you mean." If, however, "positive feedback on the affective channel encourages more attempts at communication and

Affective Analogical Coding	Cognitive Digital Coding
+ "I like it" (more of the same)	+ "I understand (message and direction clear)
± "Waiting.." (reaction undecided)	± "Still processing..." (undecided)
— "I don't like it" (try something else)	— "I don't understand" (message and/or direction not clear)

from Vigil and Oller (1976); used with permission.

Table 1: Classification of feedback conditions distinguishing cognitive and affective channels

negative feedback on the cognitive channel indicates some problem with comprehension, or indicates needed changes in message form or interpretation, this creates a desirable instability" (see Vigil and Oller 1976, pp. **284** - 88). In sum, the right combination of positive and negative feedback factors can lead to a desirable instability in which the students make appropriate modifications to their poorly-formed utterances, resulting in greater interpreting (or transliterating) performance.

Feedback and team interpreting

This paper focuses on how the model for feedback presented here can be used in relation to interpreter education, vis-à-vis the team approach and practicum supervision. Entering into the interpreting situation with the student allows the teacher[4] to experience the material being interpreted firsthand and to evaluate the student's performance more closely and accurately. The exchange which occurs by way of this approach can create a trusting environment in which the student is more open and receptive to corrective feedback and learns to give and receive meaningful feedback. The team approach involving teacher and student works in a similar manner as two professional interpreters sharing an assignment. The supervisor and student alternate during the assignment. The supervisor may wish to begin interpreting first, in order to set the pace and allow the student to get a feel for the material being presented. During the course of the assignment, both assist each other with the material being interpreted. It is recommended, whenever possible, that both take notes relative to TL production, semantic accuracy, lag time, and the like. These notes contain important information and provide mnemonic clues during subsequent feedback sessions.

In the case of voice-to-sign interpreting, as one team member interprets, the other assists with material that may be inaudible or incomprehensible. In terms of sign-to-voice interpretation, ideally and as appropriate, both interpreters are seated side by side in order to assist each other with the message being interpreted. The Deaf supervisor may act as an intermediary interpreter between the student and Deaf consumer, assist with sign-to-voice interpreting, or may even be the consumer of interpreting services. This brief description does not exhaust the many possible combinations and techniques of this dynamic teaching technique.

Preparation is essential to the success of this endeavor. Students should have had prior classroom training in team interpreting and in giving and receiving corrective feedback. Becoming familiar with the material to be interpreted and the parties involved prior to the assignment cannot be overemphasized. Naturally, all interpreting situations do not lend themselves to this approach. In order for this approach to succeed, a great deal of coordination and follow-up is required from the individual responsible for assigning and coordinating practicum experiences for the students.

Also requisite for the success of this endeavor is the involvement of interested Deaf consumers. In order for this approach to practicum supervision to be effective, Deaf individuals interested and willing to work with the practicum students need to be involved. Arrangements can also be made whenever possible to allow the Deaf consumer to provide feedback to the practicum student. It should be emphasized that while such feedback is welcome, consumers should not feel pressured into providing it unless they are interested in doing so. The Deaf consumer should be able to choose who the interpreter(s) will be, and has the right to the highest quality services available.

Additional considerations

In order to maximize the effectiveness of this approach, certain factors deserve more consideration. First of all, it is important to remember that a highly effective form of feedback is self-directed. The practicum student who solicits feedback in the first place will generally be more open and receptive to feedback at the cognitive level. If students are allowed to present their own, self-directed feedback before hearing from the supervisor, they seem to assimilate the entire experience to a higher degree.

Further, when the student solicits feedback, there is reduction of what has been termed the "affective filter" (Dulay and Burt 1977, Krashen 1981). **As** Krashen puts it, "the learner must not only understand the input but must in a sense be 'open' to it" (p. 21). This is most effectively carried out when, prior to the assignment, the student asks the teacher to give specific feedback over areas that may present difficulty, e.g., non-manual markers, mouthing, or fingerspelling.

The context and immediacy of corrective feedback also represent important considerations. Do not isolate lexical items for criticism. While discussion of vocabulary in terms of semantics and phonology is important, the individual giving feedback should try to remember the context in which questionable items appeared. This is why note-taking plays an important role. The

corrective feedback should take place as soon after the interpreting event as possible. Temporal proximity helps compensate for short-term memory limitations and ensures a greater degree of assimilation on the part of the students.

Ideally, feedback will occur in a way that stimulates the student's inductive reasoning processes. Inductive ability is the ability to "examine language material and from this notice and identify patterns and relationships involving either meaning or grammatical form" (Carroll 1973, p. 8). The individual giving the feedback should not assume that the learner does not know the appropriate grammatical form. The student should first be allowed to explain the lexical choice in question. This allows the student to re-formulate the original utterance, to test additional hypotheses, and perhaps to self-correct. This is an effective way to identify fossilized forms. If the reasoning behind the original choice is sound, but the resulting utterance or lexical choice ungrammatical or inappropriate, the teacher may point this out. This allows the student to correct what might simply have been a processing error. The teacher has given due respect to the student's own reasoning ability and linguistic competence.

Another beneficial technique is to give students opportunities to provide corrective feedback to the teacher. Initially, this may be a difficult position, since teachers are generally accustomed to dispensing feedback rather than receiving it. This approach breaks the pattern in which the student is traditionally on the receiving end. Providing students with such opportunities is ideally suited to the team approach: it teaches students to give feedback and sensitizes the teacher to the affective and cognitive variables associated with corrective feedback.

In order to maximize the effectiveness of feedback, the teacher should have some basic understanding of the psycholinguistic processes involved. This, however, is not to say that native intuitions regarding language production do not play a major role in providing meaningful feedback. The task analysis in McIntire (1986) represents an attempt at classifying the psycholinguistic processes of interpretation and transliteration. As such, it represents an excellent basis for understanding the task. Within the task analysis framework, the teacher can discuss the interpretation and transliteration processes with students. Specific feedback can be provided in terms of clozure, decalage, TL production, additions, substitutions, deletions, and the like.

When teachers are also trained RID evaluators, they may consider providing students with feedback according to the categories specified for evaluation purposes. If the goal is for students to become certified, then evaluating them and providing feedback according to these criteria should be emphasized.

Summary

The linguistic phenomenon referred to as "fossilization' has received a great deal of attention in the literature on second language learning. While fossilization presents a great challenge to interpreter educators and to students, it does not necessarily represent a terminal point in second language acquisition. Vigil and Oller (1976) have argued that feedback (from self and others) is the primary factor in the de-stabilization of fossilized linguistic forms found in learner grammars.

Vigil and Oller (1976) claim that a cybernetic model accounts for the feedback loop that provides the learner with information about how the message is being received by the audience and distinguishes between affective and cognitive channels of communication. Such a model is pre-requisite to understanding rule fossilization in language learning. On a continuum of corrective feedback, the most effective seems to be that which is self-directed; the least effective is feedback presented in negative affective and cognitive terms. The ideal feedback situation is one which consists of the right combination of positive and negative variables. The right combination of positive and negative feedback factors can lead to a desirable instability in which the learner makes appropriate modifications to poorly-formed utterances, resulting in better interpreting performance.

Team interpreting as an approach to practicum supervision, when carefully designed and coordinated, provides a means through which the maximum benefits of feedback may be realized. In the interpreting situation, the teacher experiences the material being interpreted firsthand, can more closely evaluate the student's performance, and can provide the student with immediate corrective and supportive feedback. The exchange creates a positive affective environment in which the student is more open and receptive to feedback at the cognitive level. Incorporating team interpreting with other practicum experiences teaches the valuable technique of team interpreting and also provides students with interpreting and feedback models.

Notes

[1]The term "corrective feedback" has somewhat negative implications. The model for feedback represented here deals with the appropriate combinations of positive affective and negative cognitive variables. Thus, "corrective and supportive" seems more appropriate here.

[2]This paper represents ongoing research into the uses of corrective and supportive feedback in sign language teaching and interpreter education. See, for example, Wilcox and Davis (1987). The model for feedback presented here has important applications at all levels of language teaching.

[3]The term "learner grammars" will be used in the place of "interlanguage." The interlanguage hypothesis first introduced by Selinker (1972) has undergone many important reformulations since its first inception (e.g. Selinker and Lamendella 1980). "Interlanguage" or "learner grammar" refers to the successive linguistic systems that a learner constructs on the way to mastery of the target language. This linguistic phenomenon has also been referred to as "idiosyncratic dialects" (Corder 1971) and "approximate systems" (Nemser 1971).

[4]I use "supervisor" and "educator" are used interchangeably to refer to the individual responsible for providing students with feedback and/or with coordinating practicum experiences.

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PULLING IT ALL TOGETHER: ACTIVITY IDEAS FOR COMPARATIVE LANGUAGE STUDY — ASL AND ENGLISH

Jack Hoza
St. Paul Technical Institute

Introduction

Interpreters deal with two languages, and the linguistic features and grammatical structures of the two languages need to be explored and compared during an interpreter's education to provide a clear understanding of how each language deals with specific information. The program at St. Paul Technical Institute is primarily a language-based program, and this paper presents information on a unit on comparative language study in our program.

We begin with a rationale for such a unit and provide sequential activity ideas for the unit and include introductory activities and information. I describe a major activity in which students explore and compare the two languages, based on information they have learned about each. Activity ideas facilitate the exploring of these ideas further, and follow-up activities provide application practice of the material.

Rationale

The purpose of this unit is two-fold. The first part of the unit engages students in activities which require them to pull together information they have acquired on American Sign Language and English, and these activities require students to do some in-depth analysis of the two languages. This stage of the unit reinforces the idea that knowing a language and knowing about a language are indeed much different things. Also, this first stage of the unit requires students to see how similar linguistic information is handled in each language, which is a key to success as an interpreter.

Second, this unit engages students in activities which allow them to use the information they have acquired (discovered in some cases and reviewed in some cases). Because all of the students have a similar information base at this point, the practice of skills and the usefulness of discussion is maximized. Students should be in the beginning stages of interpretation, having already gained information in the following pre-requisites: linguistic/grammatical study of ASL; linguistic/grammatical study of English; theory of the interpreting process; and introduction to culture.

Activities

The unit is comprised of six components. I have been teaching this unit in half a term; however, there is enough information and potential for practice of skills for "Comparative Language Study" to involve a whole term's worth of time. The unit begins with an introduction which is done in two parts. The first involves a clear statement of purpose of the unit, which is similar to the introduction and rationale of this paper. The second part of the introduction compares signed languages and spoken languages, stressing that: their linguistic levels (phonetics, phonology, morphology, etc.) indeed function much differently and that the mode orientation, as well as cultural orientation of each language, accounts for most of these differences.

Topic-Comment

The unit proceeds to a study of topic-comment (or theme-rheme) and subject-predicate, as these two syntactic constructions are dramatically different. Therefore, this basic, sentence-level construction comes first. I use the first half of a simple story to compare how a native ASL signer and a native English speaker may tell the same story. The students then complete the story with me, using a simplified technique of diagramming ASL and English sentences. Some students begin to understand ASL for the first time at this point. The only problem with this activity seems to be writing the English glosses for ASL signs, which continues to be a challenge for instructors and students alike.

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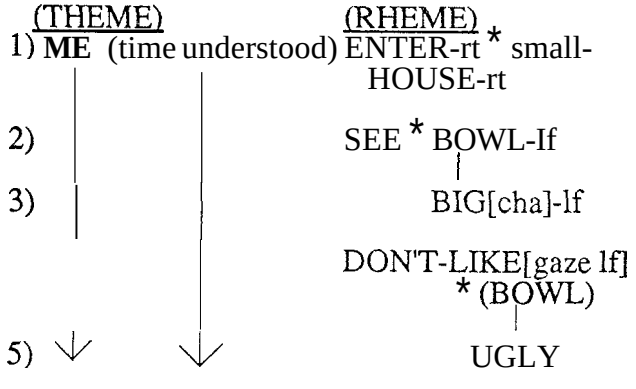
This component of the unit further explores the ways in which ASL and English sentences are constructed within discourse. In English, speakers state the subject for each new sentence or use a pronoun. In ASL, signers establish the scene using a temporal phrase, a locative phrase, and/or a topic phrase (Ingram 1978). Some of this information may be presumed or understood between the speakers and need not be established. In ASL, changes related to these three basic kinds of information are often indicated by the use of topicalization. For example, if the time changes, ASL users introduce the time change by using topicalization (e.g., LATER, or TOMORROW). The theme, therefore, is understood to be the same until a change is indicated by a topicalization (Ingram 1978).

Sub-topicalization can also occur when a noun phrase occurs at the end of a sentence. Here are five sentences which show how this works:

1) ME ENTER-right small-HOUSE-rt
2) SEE BOWL-lf
3) BIG[cha]-lf
4) DON'T-LIKE[eye gaze lf]
5) UGLY

The topic of sentences 1), 2), and **4)** is ME; however, the topic of **3)** and 5) is BOWL. This is because of its placement at the end of 2) (establishing it as a sub-topic) and because it is the understood sub-topic in **4).**

The sentences above could be diagrammed in the following way:



In this way, ASL expands a scene or situation and adds information at the end of sentences, as well as at the beginning, by the use of topics and comments, and sub-topics and sub-comments (Ingram 1978). [See Appendix for additional clarification.]

After Qagramming the first story as a class, the students work in groups and diagram other stories or other scripts. The emphasis of these activities is on the topic-comment construction of ASL, as this tends to be an area of great need. Students present the stories or scripts both in ASL and in English for comparison.

Sentence Types

In this next component, students review sentence types in ASL and in English. We analyze each language in two ways. First, we look at ASL in terms of non-manual behaviors (Baker and Cokely 1980), and at English in terms of vocal inflection and intonation. Second, each is analyzed according to grammatical construction. Included here are word or sign order, and significant signs or words which are common indicators of sentence type. Students review and further their knowledge of how each language constructs different sentence types.

One method that I use during this component is to read several English sentences each day for the students to practice identifying sentence types in their primary language. We discuss key features for identifying these sentence types. (Mary Anne Royster of Gallaudet University presented this idea at the 1985 CIT Region V Shareshop.) I increase the complexity of the sentences as time passes, incorporating two or more sentence types in each utterance. The students are then presented with ASL sentences, following the same procedure. In the last step, students practice interpreting different sentences from English to ASL and from ASL to English.

Parts of Speech

We then explore the parts of speech in ASL and English, emphasizing specific features of each language. One thing that we stress in this section is how each language handles similar information with the same part of speech, not necessarily implying a one-to-one relationship between specific vocabulary. For example, ASL has a noun form, EYEGLASSES, and many verb forms: PUT-ON-EYEGLASSES, TAKE-OFF-EYEGLASSES, EYEGLASSES-SLIPPING-ON-NOSE, etc. English, by contrast, has only the noun form and no verb forms.

This section begins with a lecture explaining the different parts of speech and how they function within the two languages. I then assign specific areas for students to explore further; they must come up with examples of how each area functions within each language. The class shares and discusses this information. The main features we cover in this section are verb tense, plurality, locatives, nominalizations, pronominalization, and the modulation of nouns and verbs.

Comparison Activity

The students are now ready for the next step, which is a major project. I give them a videotape in ASL with an English voiceover, and an ASL script (in English glosses) and an English script for the videotape. They are to identify similarities and differences between the relatively equivalent language samples and are required to make a case for at least five different items. Specific examples from the text are required for each comparison. I encourage them to go beyond what was covered in class and to look for other items as well. Some students find that they have no new insights into the structure of the two languages, but that their understanding is reinforced by this activity. Others discover new (to them) features, and this adds to the value of the activity. Students work individually and must present at least one "discovery" to the class. All benefit from classroom discussion. Some of the ideas shared by past classes include the following:

ASL	ENGLISH
• Personal pronouns tend to be specific in terms of number (WE-TWO, THEY-THREE)	• Personal pronouns tend to be less specific about number (we, they)
• Topicalization can be used to express "linking"	• The "be" verb and others are used as linking verbs
• The use of space shows physical relationships	• Prepositional phrases show physical relationships
• The negation marker must be used whether or not a negating sign (NOT, DON'T-KNOW) is used	• A contraction ('-n't'), 'not,' or a negating prefix ('un-,"im-') must be used in negation
• The subject is sometimes deleted or "understood"	• The subject must always be stated.
• AND and OR conjunctions are not used often; others are used more, as are other types of sentence constructions	• 'And' and 'or' are common conjunctions
• Non-manual behaviors indicate sentence type	• Vocal inflection and word order indicate sentence type

Follow-up Activities

Students are to develop activities for themselves or for small groups. These should focus on certain areas of the unit that have presented them with difficulties. One area that has been a favorite is identifying sentences in context, which incorporate two or more sentence types. Students easily identify other areas.

Another unit which follows this one is "problematic ASL and English constructions for interpreters." In this unit we identify specific areas that cause problems for interpreters and study them. I provide practice activities for students.

Conclusion

This paper presents information on a unit of comparative language study at St. Paul Technical Institute, including introductory information and activities. The importance and usefulness of this unit becomes apparent during subsequent learning activities. The information gained here is especially useful during the next unit, which focuses on interpreting problems. Students identify individual areas of concentration. The unit provides them with a structured approach in which to analyze and compare **ASL** and English, and assists them in their understanding of the two languages. Such understanding of the two languages is the key to success as an interpreter.

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Appendix

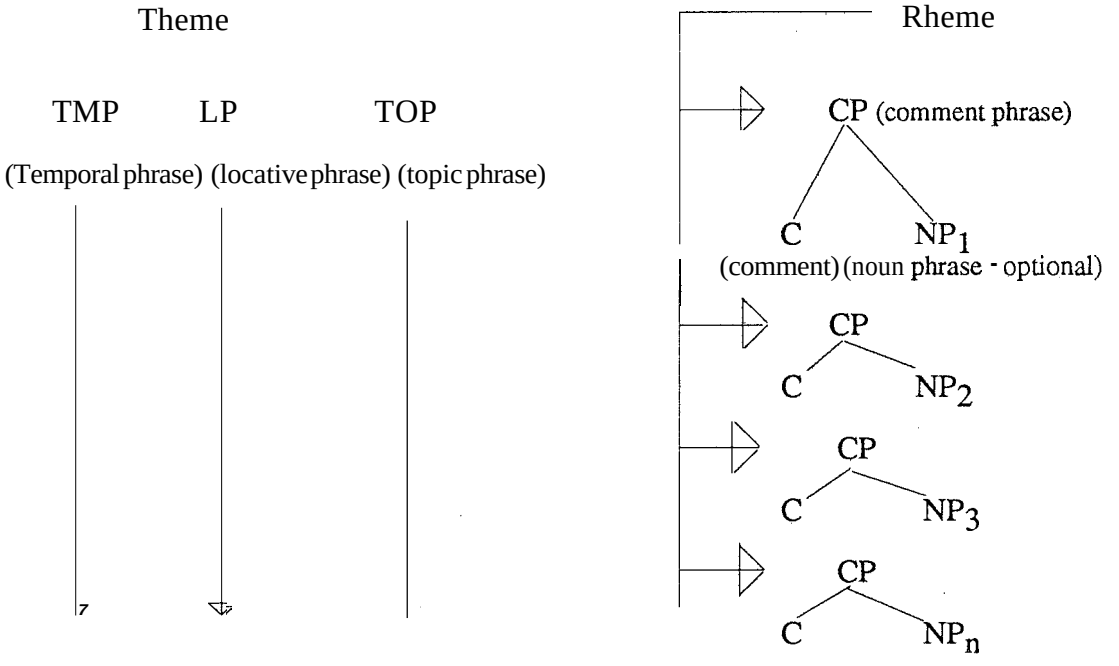
ASL SYNTACTIC STRUCTURE (handout)

TEXT

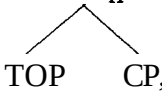
TMP: Temporal Phrase
LP: Locative Phrase
TOP: Topic Phrase

CP: Comment Phrase
C: Comment
NP: Noun Phrase (opt.)

TEXT



NOTE: NP_n (can)



Drawn from Ingram, 1978.

NEW IDEAS ON TEACHING AND LEARNING FINGERSPELLING

R. A. Hernandez
Connecticut State Commission on the Deaf and Hearing-Impaired

This paper addresses the issue of fingerspelling: partly the teaching of it, but, perhaps more importantly, the learning of it. For the last four years, I have been working as the Director of Training for the Connecticut State Commission on the Deaf and Hearing-Impaired. Our agency provides a broad range of services to Deaf and hearing citizens in the state of Connecticut. When I first came to work for the agency, I attempted to determine the training needs for the existing staff. I sent out a survey, and the results brought no surprises. The two most urgent needs were: voicing from signs and improving the reading of fingerspelling.

Because it was my responsibility to develop appropriate staff training, I started looking for a program or approach which would increase the ability of working interpreters to read **and** voice fingerspelling. What I found was that, for the most part, the teaching of fingerspelling has not changed in at least twenty years. These methods do seem to work for some people. But here is the paradox: if these methods work, why do so many people still have problems? Why do so many interpreters still complain about their inability to do the task?

Before we focus on my research, let us explore some of the problems students have with reading and voicing fingerspelling. Common complaints include the following: it goes by so quickly I can't see it; I can't get the whole word; I can't sound it out; I got the word but I can't say it fast enough; I will never be able to read fingerspelling; I know it isn't what I'm supposed to do, but I just guess; it's just too frustrating. Clearly, we need some strategy to teach fingerspelling which will anticipate or overcome some of these problems.

In informal surveys [including one made during the presentation], it appears that we typically experience linguistic input in the following ratio:

Presence of Signing	Seeing Signing	Seeing Fingerspelling
50	13	1

This means that we have fifty times more contact with a signer and that we see thirteen times more signing for every unit of time we see fingerspelling. This has lead me to propose the following conclusion: the ability to read fingerspelling is directly related to the amount of exposure to fingerspelling. This may sound obvious, but too many students and working interpreters still have not integrated a learning strategy which reflects knowledge of this "obvious" principle.

Let us think about this issue for a moment. If we were to make the same survey with students, we could get a quick approximation of the total amount of time they have already invested in learning to read fingerspelling. Just by taking the daily estimate of the amount of time they have seen fingerspelling and multiplying it times the total amount of time they have been learning and using signs, we have a total which I suspect would not equal the linguistic input of the average 18-month-old baby. Even more disheartening would be to look at the figures relating to the amount of time spent "mastering" fingerspelling. Assuming two solid years of exposure and experience, taking the averages from this group [the audience at CIT], we come up with the following calculation:

8.6 minutes of daily exposure to fingerspelling
x 720 days of exposure (two years)
= 6192 total minutes or 103.2 hours of exposure

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This works out to be equivalent to the linguistic input of a thirteen-week old infant (conservatively figured at eight hours of language exposure per day). Yet students have an expectation of adult performance. When they fail or fall short of these expectations, they express tremendous unhappiness. I think that one of the responsibilities we have as teachers is to build reasonable and realistic expectation in those with whom we work.

This exercise has a purpose: I think it helps us to look at the process of learning fingerspelling in a different light. I started out by saying that not much had happened in the last few years regarding a consistently effective technique for reading and voicing fingerspelling. First, in doing a search of the literature, I was surprised to find almost nothing dealing with the problem of learning to read fingerspelling. Reviewing the ten best-selling books on sign language revealed almost nothing about fingerspelling, other than a reproduction of the manual alphabet. Few authors seem willing to approach the task. When I asked various people about their own resources, most said they used Guillory (1966). Reviewing this text, I found only two pages devoted to the task of reading fingerspelling. In this the author concentrated on suggestions for how to practice. (I am *sorry* to say that it was not too helpful.)

Not having found anything substantial in print, I started asking teachers about their own teaching strategies. These are the kinds of things I heard: the reader must concentrate on the whole word; don't look at individual letters; reading fingerspelling is difficult; try and sound out the word phonetically as you see it; you have to work it out in context. These were the things that I was taught and that I have tried to teach to others. For some students it worked; for others it did not. I was still looking for a better way.

After doing some reading in the field of reading theory, I decided to do some experimentation with part of our staff. I wanted to understand the limits to what we can see, how much we can see, and how fast we can see it. One of the first experiments we undertook was to test the limits on the acquisition of fingerspelling. We set up a slide projector with a leaf shutter in front of the projection lens. This simple tachistoscope enabled us to show slides for specific instances of time, ranging from one second down to 1/250th of one second. We then made a series of Ektachrome color slides of both the manual alphabet hand configurations and of large block roman letters.

The rate at which I had set the machine was a flash of approximately 1/250th of a second. Even at that rate of speed, most people had no problem seeing and recognizing the letters flashed on the screen. I have done this with nearly 100 subjects and have found the result to be the same; there does not seem to be any problem seeing the letters of handshapes, even in such short flashes. Apprehension, or seeing the handshapes, then, is not the problem.

Next, I did a little more math *to* shake up the students. I told them: "You just saw and recognized a handshape with a stimulus of only 1/250th of a second. 1/250th of a second means that 250 of them make up a second. On a typing test, we calculate that a "word" consists of five characters, on the average. So if we divide 5 into 250, we come up with 50. That would mean at a physiological level, we can perceive approximately 50 words per second (wps). Now, if we multiply the 50 wps times 60 (number of seconds in a minute), we come up with a figure of 3,000 words per minute. Looking at the math, I don't see what the problem is. We should be able to read about 3,000 words per minute, give or take a few. Most of you seem to do less than this!"

As I said, this is designed to confuse and disorient students. Obviously, there are a few other things which affect our ability to perform at that level. For the purposes of this paper, I will not go into them. Most thinking students, however, can anticipate some of the holes in this line of "logic." This tachistoscopic work and the observations of reading theorists led me to question some of the assumptions we have been working under. One of these was the generally accepted assumption that the reading of fingerspelling is the same as reading written language.

Although fingerspelling has a high degree of correspondence with written English, there are still some significant differences. Perhaps most important is that in written English the word is presented all at once and intact. We can approach it once, re-read it, and, if we still have not been able to understand it at first glance, even re-read it again. Fingerspelling is presented one letter at a time. A word might not be distinguished until the end of the fingerspelling movement envelope. If you don't catch it the first time, it does not remain in the environment to apply word attack skills on it. One is forced to ask for a repetition. This, I believe, is the most significant difference between the two forms.

The reading of fingerspelling is a task of constructing a word when we are given only one letter of it at a time. Because of the limitations of the body (we only have two hands) and the visual-perceptual process, we can really only focus in one direction at a time. We have made accommodations in the delivery of fingerspelling. We use one hand in a somewhat stationary location, spelling a word one letter at a time, This means that the reader sees words presented one letter at a time. This would seem to make the first two admonitions ('look at the whole word' and 'don't look at individual letters') impossible and perhaps misdirected. I suggest that we cannot help but look at individual letters and cannot look at entire words. Another experiment provides more evidence.

I wrote a computer program which takes apart written English words and flashes them on the screen, one letter at a time, much like fingerspelling is normally presented. The program was set to flash each letter in sequence, continuing until it ran out of data. The first presentation consisted of individual proper nouns (actually, names of cities and towns in Connecticut). The second group of data consisted of sentences and paragraphs of textual information. In each instance, the words were decomposed into individual letters which were flashed on the screen at variable rates, from one-per-1/2 to one-per-1/60th of a second.

When we did this with students and working interpreters, we received comments that watching and reading this output created similar feelings to reading fingerspelling. Subjects felt the same amount of anxiety, discomfort, and relative failure as with fingerspelling. In this instance, however, they were not reading fingerspelling. Instead, they were reading something they should have been very good at: the roman alphabet. This leads me to a major hypothesis: the reading of fingerspelling is a process of acquiring meaning from letters presented in a sequential, serial manner and is therefore different from reading written English. What are the implications of this hypothesis?

If reading fingerspelling is truly different from reading English, then we should stop telling people to use existing reading strategies for learning how to read it. Because the stimulus is presented one character at a time, it is not helpful to tell students to "read the whole word"; the word doesn't exist yet! What we need to do is to tell them that the effective reading of fingerspelling requires them to see the letters, which we are all capable of doing (as demonstrated in the tachistoscope experiment) and to put them together additively until they get a word. The task here is to develop the confidence and the short-term memory capacity to accept and work with the individual bits of information before disposing of (or executing) the word.

Another implication is that we should begin the development and implementation of new and effective strategies for success in reading fingerspelling. These could be different techniques, such as implementation of the kind of computer program used in the second experiment. I should warn you, however, that we are finding out that different people process information in different ways: visually, auditorily, kinesthetically. This kind of approach might be effective with some (perhaps the visually-oriented people), but not with others (possibly the auditorily-oriented people).

One final implication is that reading is a process of acquiring meaning. I think students sometimes miss this point. They get so involved in the task that "the word" becomes the end in itself. But it is the meaning being conveyed, not the specific word, which is important. When we start substituting the word as the goal of the task, we make the job much harder. Research in reading theory supports this: when students focus on getting the words and not the meaning, then reading is more difficult and less successful. Smith (1982) comments on the two kinds of information involved in reading: visual information and non-visual information.

Visual information is what we see when we try to read: the words. Non-visual infomiation is all the knowledge we bring with us to the reading situation. Success in reading is based on what and how much of each of these the reader brings to the situation. There is enough of a relationship between the two that I advance the following postulates: the more non-visual information you have when you read, the less visual information you need; the less non-visual information you have when you read, the more visual information you need.

This is actually what good readers of fingerspelling do. They see a signed sentence, including a fingerspelled word, and "know" that there are only one or two words that would be appropriate. Perhaps you recognize this as the "context" suggestion given to learners. It is helpful, and it does work. The problem is that most readers of fingerspelling try to do it all on the visual information alone. We need to encourage students in our classes to back off and bring more

of their knowledge, the non-visual information, into the task.

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"I UNDERSTOOD ALL THE WORDS, BUT I MISSED THE POINT": A GOAL-TO-DETAIL/DETAIL-TO-GOAL STRATEGY FOR TEXT ANALYSIS

Sandra Gish
St. Mary's Campus
The College of St. Catherine

Introduction

Several years ago, I attended an event that was interpreted from spoken English to American Sign Language. Throughout the evening, I glanced at the interpreter; since I could hear the spoken message, I neither closely watched nor monitored the interpreter's performance. I did note, however, that the the interpreter seemed to be presenting an accurate representation of what was being said by the speaker. At the end of the evening, I asked a friend (and fellow interpreter educator) whether she had enjoyed the presentation. To my surprise, she said that she had experienced difficulty in following the interpreter. When I asked for details, she replied, "I understood all the words, but I missed the point."

This description stayed with me, and formed a link with some valuable feedback that I remembered from my early interpreting days: that the difference between an effective and ineffective interpreting performance often seemed to lie in the use of appropriate pauses, connections and inflections, as well as in the specific grouping of information for presentation. In other words, though two interpreters may use similar lexical and grammatical choices, the more effective interpreter presents the information within a logical framework that promotes message comprehension.

As an interpreter educator, I used these thoughts as a new yardstick to measure students' interpreting performances. Sure enough, in both sign-to-voice and voice-to-sign interpretation, I often heard and saw "accuracy" in content, but in a presentation that seemed a jumble of run-on words and signs. The individual phrase seemed to lack any relationship with previously interpreted information and seemed disconnected to the messages that followed. The key seemed to lie not so much with what was presented (although lexical and syntactic accuracy was essential), but in how it was presented: the effective interpreter managed the entire information flow within a logical system of organization. Without the logical framework, I (the "audience") often "missed the point."

Problem Statement

Using this new perspective, I began to evaluate students' performances differently. I focused on the following:

- Students sometimes seemed to present "accurate" content, but in a form that sounded or looked like a string of disconnected words and signs. In sign-to-voice, the students were guilty of "word salad" interpreting: a run of words that almost made sense, but not quite. In voice-to-sign, it was hard to determine when one idea or sentence ended and when another began. As "audience," I had to work as much at interpreting the interpretation as the students had to with the original message.
- Interpretation lacked the logical grouping of information and the expressed inter-relationships between pieces of information that are so vital to accurate information flow in both languages (and which are essential for comprehension by the consumer). Pauses and inflections seemed more a reflection of students' ability to "keep up" than any reasonable message analysis and the subsequent management of information flow.

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• Students seemed unwilling to "let go" of the source language (SL), resulting in what Seleskovitch (1978) describes as linguistic contamination, or linguistic interference. In sign-to-voice interpreting, they continued to voice sign glosses. In voice-to-sign interpreting, their interpretation covered the continuum from ASL through PSE.

• Students continued to battle to find a comfortable decalage based on information management. Like many beginners, they didn't wait long enough to receive sufficient SL input in order to create a complete message in the target language (TL). In fact, they seemed unable to identify consistently what "Sufficient input" might be. Rather, they continued to remain too close to the speaker, and expressed anxiety about "falling too far behind." This habit invariably caused them to commit to an interpretation that was based upon too little information, thus requiring an on-line correction. They combined the analysis and production tasks, based on time rather than message analysis. Without a logical rationale for décalage, they "processed" and "produced" simultaneously, but incorrectly.

• Students demonstrated little ability to tap into their existing knowledge of subject content, participant relationships or discourse norms. In the most predictable of interactions, they demonstrated no confidence in assessing what consumers were likely to discuss. One example occurred in a sign-to-voice exercise. **A** student interpreted a segment in which the deaf speaker described walking into a large public facility in search of the personnel department. The student said, "I walked into the lobby and saw a woman sitting at a desk that had a sign that read ...I missed the fingerspelling." With some reflection on her own experience and a sense of message prediction, the interpreter could have logically anticipated that the sign on the desk read "information" or "receptionist." For this student, these choices did not occur or even exist at that moment.

• While students were able to use clozure skills in communication in their native language, they did not trust their abilities to do so while interpreting. Missed pieces of information were completely lost; no amount of contextual information or discourse logic seemed to add to the retrieval or determination of this information. The "linguistic, experiential and situational clues" (CIT 1986) which guided their daily communication seemed to vanish when they faced processing in a second language.

• Students demonstrated no ability to monitor their own performance. If stopped during an exercise for the purpose of message analysis, they were unable either to summarize the previously interpreted information or to anticipate content that the speaker might next present. That meant they were unable to use previous information either for evaluation of accuracy or as as a guide to the management of incoming material.

• These difficulties seemed to arise from the fact that their interpretation lacked any contextual framework based upon access to previous knowledge, retention of the processed message, and anticipation of forthcoming input. Any given interpretation lacked connection to the previously interpreted messages: tense, pronominalization, agent-action and agent-object relationships were incongruous with previous material. The interrelationships within **the** message were not apparent.

Isham (1986) states that "when we become aware of the message as a whole, we can hope to interpret the wholeness of the message." Somehow, the student interpreters missed "the whole"; they often were so pre-occupied with single words, phrases or concepts, that they ignored the context in which these components occurred. Lacking any system for processing the components into a whole, they distorted the "wholeness" of the message.

Instructional Intent

As a teacher, I understand the value of teaching students something that they already know. Often, it is not new information that makes the greatest difference, but the application of existing knowledge to new situations that creates broader learning. In the process of acquiring interpreting skills, students seem able to use their knowledge of communication interaction within their native language, but are unable to use this ability when interpreting. My overall teaching goal is to teach students skills in discourse analysis, but within a framework in which they can manage the flow of SL information in a reasonable, logical and coherent manner. I want them to manipulate the information flow mentally by working with conceptually manageable pieces; this guides them toward a TL production which expresses the true intent of the speaker.

I set out to find a management system that would work in opposition to students' tendency to process information through a word-by-word search for equivalents. As Isham (1986) asks, "If not words, then equivalents of what?" While I did work with students on identifying "chunks" of information, this still falls short of total message comprehension and management. If the definitions of words are derived not so much from their primary meaning as by their context (Seleskovitch 1978), then "context" must be defined on many levels. The challenge becomes: "What are

the pieces and how do they fit together?" I sought a system of SL management that would maintain an emphasis on the largest possible context for message analysis, and that would preserve the value of the message as a whole.

Philosophical Background

Seleskovitch (1978) says, "Interpreters are... no different from musicians or actors who transform the writings of a composer or a poet while nevertheless meticulously preserving the message; the greater their interpreting talent, the more comprehensible the message becomes" (p. 8). If interpretation is a performance profession, that gave me a reason to look to other performance fields.

Musicians and actors are given a text with which to work. They do not alter the text, but are required to interpret it in a way that is true to its original intent and in a manner that is clearly understood by the audience. Like interpreters, they may or may not be able to rehearse the text to be performed, and their professions require that they be able to perform material without prior, in-depth analysis. These artists must all develop a system for managing information that enables them to interpret words, phrases, and the message as a whole.

An actor who reads a poem for the first time doesn't concentrate on single words; it is evident that the meaning of a poem comes not from just the words, but from the relationships that the words have with each other, and from the ways in which the words work together to yield the discovery of an idea. As the poem is read, new information is received not only as "new," but also as another opportunity to assimilate information contained in each preceding line, and to move the poem forward to the next level of understanding. Further, the reader or actor does not stop with an analysis of each individual line. Rather, the analysis of the poem continues, in search of the greater revelation: that which is contained within the words and phrases is the reason for which the poem was written and is the message that the poet intends to share with the audience. True, each word in the text is valuable in its own right, but more importantly, they function as vehicles toward an understanding of significant revelation. The reader/actor understands that comprehension of the poem's greater significance influences the reading of each word.

Similarly, the musician cannot afford to base lyrical interpretation on the individual word. Like the reader or actor, the singer looks past the word to the meaning of the phrase, and sings it as it relates to the meaning of the song itself. The singer has the same responsibility to a faithful interpretation: if the audience understands all of the words sung, but gains no insight into the message, they question the singer's presentation of the intent.

Let us look now at theater. Constantin Stanislavski was a Russian director whose contributions toward the analysis of scripts and the process of performance preparation have influenced the theater and its students all over the world. The study of his script analysis techniques greatly influenced the development of my teaching strategy, so a summary of his methods deserves attention.

Stanislavski's (1936) belief was that, given the sheer volume of words that comprise a play, the actor must develop a system by which to analyze each script. He recognized that while information comes to the actors through strings of individual words, the actor must establish a process by which the words, when combined, create a larger whole. He proposed that the actor who learned and practiced a logical system of text analysis would retain a valuable framework for approaching future scripts.

Under this method, script analysis always moves from an understanding of the play as a greater whole to an understanding of the play's smallest details. Stanislavski believed that an actor should not approach a script through a word-by-word analysis, but through an essential understanding of the play's greatest point. In his own words, the director describes the basic principle of his script analysis: "The technique of a division [of a play] is comparatively simple. You ask yourself: 'What is the core of the play — the thing without which it cannot exist?' " (p. 109). This is the actor's first task: to read the play for its deepest meaning, for the playwright's intended message.

The next level of analysis divides the play into its main points. Without yet going into details, the actor looks for divisions that have meaning in themselves, but which are defined by their support of the play's message. Further analysis produces sub-divisions, smaller breakdowns of the main point, with a sustained relationship to the play as a whole. Final analysis brings the actor to the level of the script's details: the fine analysis of the play which now makes sense in light of the greater framework for understanding. Once the most detailed analysis is completed, the process is practiced in reverse: "The largest piece is reduced to medium size, then to small, then to

fine, only to reverse the process eventually and reassemble the whole" (p. 108).

Once the actor understands the process of analyzing a script from the whole to the detail, a new script can be analyzed. The actor now can read the details of the whole script with the "new" knowledge that they do, indeed, form a whole. As information is revealed through the details of the text, the search begins for the ways in which this information leads to the play's greater meaning. **As** more information is acquired, the actor's understanding of the message becomes clearer, and it is against this new understanding that the reader measures comprehension of previous information. The actor assimilates new information based upon further clarification of the script's message; this understanding helps to predict and to evaluate comprehension of the rest of the play.

The significance of the Stanislavski approach is revealed thus:

> "...An actor must proceed not by a multitude of details, but by those important units which, like signals, mark his channel and keep him in the right creative line ...Strung along through the play, they take the place of buoys to mark the channel. This channel points the true course of creativeness and makes it possible to avoid the shallows and reefs.
>
> "Unfortunately many actors dispense with this channel. They are incapable of dissecting a play and analysing it. Therefore they find themselves forced to handle a multitude of superficial, unrelated details, so many that they become confused and lose all sense of the larger whole.
>
> "...No matter how the actor divides the play for the purpose of manipulating its components, the division is always temporary. The part and the play must not remain in fragments. A broken statue, or a slashed canvas, is not a work of art, no matter how beautiful its parts may be." (pp. 107 - 109)

The Goal-to-Detail/Detail-to-Goal Strategy

This strategy is based in part on Stanislavski's recommendations for script analysis. Like his method, the purpose of this analysis strategy is to counteract the tendency to analyze a message on a word-by-word basis. It operates to guide the interpreter to an understanding of the message as a whole: to search for the greatest meaning in a text, to be aware of its components, and to present its details in light of the greater whole.

The strategy involves two stages: analysis from goal-to-detail and from detail-to-goal. The first stage (goal-to-detail) teaches the method for approaching a text, and involves repeated listening to ot looking at SL input in the search for different levels of meaning. The second, detail-to-goal stage is designed to bring the students back to real-time interpreting and real-time analysis. It involves listening to/watching segments of the input, interpreting the segments, predicting future direction of the discourse, and participating in an on-going analysis of the message.

It is not easy to understand, let alone anticipate, another person's message. This is because we lack the full background, prior experience, and intentions of the speaker. There is always some amount of background information that is required to understand a speaker's intentions fully . This background knowledge includes who the speaker is, the relationships between the speaker and the addressee(s), the information that they share about each other's lives, and their experiences with the world around them (Isham 1984, p. 153).

Many conversations, however, are predictable; given enough time and incoming information about the message itself, an understanding of the situational context can be achieved. Seleskovitch defines analysis for the purpose of understanding as the association of incoming information with pre-existing knowledge; "knowledge" she defines as all things known "before," even if "before" means the very moment before (Seleskovitch 1978). As each SL segment is understood, it must be linked not only with pre-existing knowledge, but also analyzed in light of the on-going message and the relationship of the discourse participants. **As** Isham explains, "A cycle is formed. Understanding a little of how these people see the world and understand each other helps us to understand their discourse. The more we understand their discourse, the more we can understand their relationship and the way they view the world" (Isham, p. 153).

Lacking complete information about speaker and addressee backgrounds or any shared cultural context, the interpreter's prior experience becomes vitally important. The task of accessing our prior knowledge can be defined as "using (or tapping into) long and short term memory... for understanding of the input (CIT 1986). **As** more of the message is revealed through the discourse, the interpreter shifts to anticipation and prediction to great advantage. These have been defined as, "the act[s] of using prior information and the message itself to assist in directing the interpretation onto a logical path" (CIT 1986).

For example, imagine a text describing the experience of being stopped by a police officer for speeding. The interpreter first looks at the participants and makes some prediction about their shared cultural context and discourse norms. The speaker may be describing the incident to a parent at a family gathering or to a close friend in an intimate situation; this will likely affect the content that is shared and the manner in which it is described. This fist step in accessing prior knowledge about participant relationships allows the interpreter to make some helpful inferences about the direction that the conversation may take.

The interpreter may also tap into prior experience and make some preliminary assumptions about the conversational content. The interpreter remembers the feelings that occur when a driver sees a flashing light from behind, the procedure that normally ensues when the driver pulls over, the possible conversational norms for a dialogue between a police officer and a speeding motorist, and the operational options that result following a speeding violation.

The use of prior knowledge and message prediction do not direct the speaker's conversation, nor do they predict the speaker's content with complete accuracy. Rather, they form an initial framework within which the interpreter can operate. As new infomation is received, the interpreter must tap into other forms of prior knowledge and alter the direction of message anticipation. (For example, the speaker might disclose that the officer turned out to be a favorite uncle; this would require a shift.)

As with the use of prior knowledge and anticipation/prediction, clozure is an important part of the interpretation task: "The use of linguistic, experiential and situational clues to determine intent" (CIT 1986). Thus, clozure is not "guesswork"; it is the use of a reality-based framework within which to identify a missing piece of information and to analyze known content within a specific context in order to retrieve the missing information. Student interpreters are hesitant to use clozure skills, a hesitancy which is not altogether inappropriate. All interpreters should be cautioned against guesswork. But when interpreters realize the logical flow of information within a contextual framework, clozure will be based upon previous knowledge, situational clues and linguistic indications.

The use of these important skills helps lead the interpreter to an understanding of the gestalt, "... a sense of the whole message, the entire interaction, etc." (CIT 1986). What is primary to this complete understanding, and the use of these interpreter strategies, is that they be thoroughly worked out and solidly built upon a basis of fact. We are not seeking the "guess-talt"; we are striving to understand the message and its components through a system that is logical, coherent and real.

Once they have a respect for reality-based decision-making, students can be guided in their appropriate and vital application. The creative line that guides full message analysis must start in the past, move through the present moment, and lead the interpreter into the future. **As** Stanislavski says, "If you speak any lines or do anything mechanically, without fully realizing who you are, where you came from, why, what you want, where you are going, and what you will do when you get there, you will be acting without imagination" (p. **67).** In the following text analysis strategy, the use of prior knowledge, anticipation/prediction and clozure impacts the interpreter's management of the text as a whole and of the details which comprise the text.

All text analysis strategies work best when applied to coherent communications. Occasionally, of course, interpreters encounter discourse that is rambling, confusing or even absurd. Messages may be vague, and message components may work together illogically. It is important to remind students that their interpretations can be no clearer nor more logical than the originals, and that message analysis must be performed on every discourse, no matter what conclusions the interpreter reaches about the message clarity.

Definitions

Stanislavski defines the divisions of a script in terms that are helpful to his specific audience. The fields of poetry, music, public speaking, debate and teaching all use similar, and yet different terms to describe the divisions of texts encountered. For the purpose of this teaching strategy, I ask the students learn to analyze texts by identifying four basic components: goal, objectives, units, and details. Further breakdowns are possible, and sometimes necessary, but these four components are the focus of the approach.

The goal: When one chooses to communicate with another person, one has a goal in mind: the reason for speaking in the first place. Speakers have goals in mind before they choose words to express themselves. When we speak, we concentrate on the meaning of what we intend to say rather than on the choice of words we use to say it (Seleskovitch 1978). The goal is the core of

communication; in a coherent conversation, everything within the communication moves toward the goal. The goal is our purpose for speaking, and the point without which the communication makes no sense.

Except in the most formal presentations, the goal is seldom stated. Rather, it is an abstraction, or a broad intent: to inform, convince, enlighten, inspire, educate, entertain, or challenge. It is the sum of the elements of a speech and the ultimate purpose behind the words.

Despite its existence and importance, the goal is sometimes obscured by the very words which the speaker chooses for its expression. However, with enough information, acquired either before the interpretation begins or through the process of learning that occurs during the interpretation? the speaker's intent, or goal, can be surmised. It is to the interpreter's advantage to search for the common theme that draws the pieces of the communication together, for if the purpose is not known, the meaning of the entire message will be lost (Seleskovitch, **p..** 29).

Interpreters have a range of access to the information that will help them form an understanding of the speaker's goal. The interpreter may know only that an assignment is to interpret a meeting of social service providers. Or, the interpreter may know the purpose for which the meeting was called. With luck, the interpreter will have an agenda for the meeting or a copy of the main speaker's address.

The pre-session can be extremely important in the process of goal analysis?for it is during this meeting with clients that the interpreter can ask directly: What is the purpose of the meeting? What do you hope to accomplish today? What do you want the audience to gain? What is today's goal?

Again, as more and more information is revealed through the communication, the interpreter can confirm or change the understanding of the speaker's goal. Since human beings alter their communications depending upon a variety of environmental influences, the speaker's goal may change in the course of the communication.

Whether an understanding of a speaker's goal is confirmed, changes with incoming information, or shifts in accordance with the speaker's shift in purpose, the interpreter must strive to keep the speaker's intent in mind. It is against the goal that the interpreter's comprehension of input is measured and against this goal, the interpreter makes reality-based predictions about information to come.

Finally, an understanding of the goal influences the production phase of interpreting: vocabulary and phrase choices, syntax, register, affect. Isham, who refers to the goal of a discourse as the "function," states, "Any interpreter who works at understanding the function behind the words of the speaker has a great advantage," for "when interpreters make their purpose the same as the speaker's, then choices in delivery will naturally be shaped by that common goal" **(p.** 156).

Figure 1 helps to clarify the relationship between incoming information in the SL and the existence of the goal in both the SL and TL messages. The goal is shown in parentheses because, while it is identified?it is not overtly expressed.

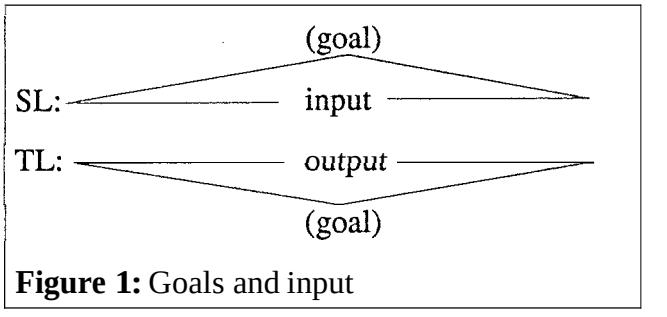

Figure 1: Goals and input

Examples:

1) Large texts, despite the volume of words contained within, usually have at their core an ultimate purpose to be communicated.

In The-Wizard of Oz, the character of Dorothy convinces the audience that no matter how far we search in pursuit of our dreams, they reside first within ourselves. ("There's no place like home.")

In Charles Dickens' **A** Christmas Carol, three ghosts inspire readers to honor the spirit of Christmas throughout the year.

2) Familiar utterances contain their own goals, even though we may never have analyzed the texts for that purpose.

The pledge of Allegiance is written to affirm loyalty to a valued state.

Hamlet's soliloquy, "To be or not to be..." evaluates the difficult choice between life and death.

3) Speakers in a communication can share common goals.

Two teachers, using different words, can both speak in support of hiring additional staff.

Two friends may use distinctive conversational styles, but share the common goal of planning an event.

4) A shared interaction can contain individual goals for each participant.

At the doctor's office, the physician may hope to educate the patient about an illness, while the patient hopes to learn the steps toward recovery.

In a heated conversation between parent and child, the child may speak to convince the parent of innocence, while the parent's goal may be to describe the severity of the punishment.

I require only that student identify the main purpose of a text in their own words, For purposes of this strategy, it is the demonstration of understanding that is important, not the form in which the students express their comprehension. So, if the speaker is describing an old-fashioned wedding, acceptable student responses might include: "To explain what happens in an old-fashioned wedding" or "To talk about an old-fashioned wedding" or "To help the listener understand the traditions of an old-fashioned wedding."

The objectives: The objectives of a communication function like the divisions of an outline: they group and divide information into sub-sections of significance. The objectives are the individual and important points to be made that represent the full substance of the text. These objectives may be likened to guiding lights that mark the way through the channel of the text. Each objective has a meaning in itself, but is defined by its support of the discourse goal. They tie the text together, forming a coherent bond between the smaller pieces of information. Individually, each objective must make sense in light of the goal and, collectively, they must lead us logically toward the goal.

Like the goal, the objectives are seldom overtly stated. Instead, they guide the interpreter toward grouping and presentation of significant information. The interpreter is constantly searching for these greater divisions in a text, asking, "How do these pieces of information that I am receiving fit together? Is the incoming information moving toward an identifiable objective? Have I accurately defined the current objective based upon the information that I have received? Is my speaker heading toward a new objective or continuing to address the previous one? Does the current information relate to an objective expressed previously in this communication?"

The interpreter uses the objective to analyze the interrelationships between the pieces of the message. It is light of the objectives that the smaller pieces of information come together in a meaningful way, yielding a system for managing SL input and a framework for the presentation of TL output. It is through an understanding of the objectives that the interpreter measures the accuracy and completeness of previously interpreted segments and is able to predict reasonably the flow of incoming information. The objectives can be added to the diagram as in Figure 2:

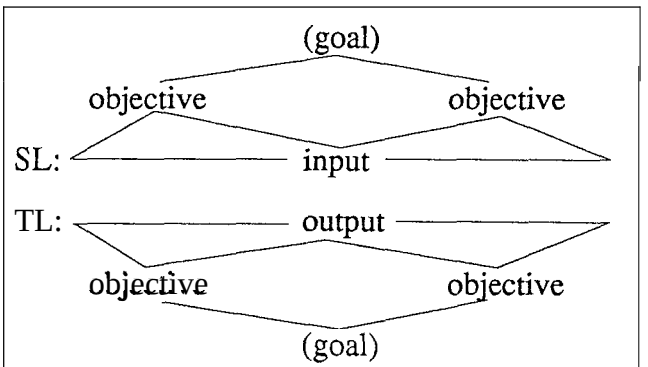

Figure 2: Goals, objectives and input

Examples:

1) In The Wizard of Oz, some of the objectives can be described as follows:

Dorothy decides that life would be better somewhere else;
she and her dog run away from home;
worried, she tries to return home;
Dorothy and her dog take an unusual trip and arrive in a strange land;
Dorothy decides to take a trip to Oz in order to find a way home;
Dorothy meets some interesting characters who help her identify her values;
she discovers that getting home requires perseverance, hard work and courage;
Dorothy accomplishes the necessary requirements to returning home;
regretful at leaving her new friends, Dorothy leaves;
Dorothy arrives home;
Dorothy describes how she developed a new appreciation of home.

2) In the Pledge of Allegiance, the objectives can be expressed this way:

Citizens promise duty and loyalty to the American flag;
the flag represents an undivided, spiritual republic;
the republic is committed to justice and freedom for all of its people.

3) At the doctor's office, the objectives might be:
The patient describes symptoms;
the doctor asks medical questions;
the patient more fully describes the possible illness by answering questions;
the doctor makes a diagnosis;
the doctor prescribes a course of treatment;
the patient expresses gratitude;
they agree on a date for follow-up.

In some communications, it is necessary to make another division of the text. When this is necessary, I identify that level as "sub-objectives." For example, in Wizard of Oz, one could further divide the objective, "Dorothy meets some interesting characters who help her identify her values," into the following sub-objectives:
Dorothy meets a scarecrow;
he describes the value of intelligence;
the two decide to travel to Oz together in search of their goals;
Dorothy meets a tin man;
the tin man explains the importance of love;
the tin man decides to join the expedition;
the three meet a lion who discusses the worth of courage;
the group becomes four, and they all continue the quest.

Although the sub-objectives are sometimes important, it is necessary to caution students against too many sub-divisions. When looking for major grouping of information, students sometimes tend to identify the details of a speech in an attempt to demonstrate the depth of their comprehension. The benefit of this strategy, however, functions only if students are able to differentiate the ways in which the pieces of information work together. Therefore, a clear understanding of the major divisions is essential.

As with goal statements, I do not require students to describe the objectives in formal or set terms. I am primarily concerned with their understanding of the divisions of the text, not in the style with which they describe them. So, the objectives of our presentation about an old-fashioned wedding could be:
"the engagement" or "how they got engaged" or "the way people got engaged back then";
"the planning" or "what they had to do to get ready" or "everything that they had to plan";
"the wedding" or "describing the ceremony" or "the things that happened at the wedding";
"the reception" or "the part after the wedding" or "what they all did at the party";
"the ending" or "how they closed down the party" or "the end of the celebration."

The Units

The units of a speech divide the whole into pieces small enough to handle. The units are the most important component of the discourse because they reflect the actual working analysis; the units dissect the message into interpretable parts. It is at this level that the most active analysis takes place, for message comprehension and for the determination of the information that needs to be relayed into the target language. It is at the unit level that the interpreter consciously discards the details (the words) and retains the ideas and concepts to be interpreted.

Units have to do with concepts, not with words. An individual unit is a new idea, concept or piece of information. Units may be expressed in a discourse in the form of a new:
-fact
-idea
-thought
-opinion
-action
-event
-time
-place
-person.

Units are what Isham calls "propositions." He reminds the interpreter that a single sentence can contain several propositions (or units of information). The interpreter must not be restricted to interpreting messages one sentence at a time, but by the messages contained in each sentence (Isham 1986). It is at the unit level that active "chunking" of small pieces of information occurs: the understanding of the units leads the interpreter toward the search for equivalents in the TL. And it is at this level that the interpreter develops a real sense of the ways in which the smaller pieces of information form a relationship to each other (and hence, to the whole). The relationship of the units to the whole can be thought of as in Figure 3.

Isham notes that some propositions are not overtly stated, but are implied by other propositions. They exist because of the ways in which languages imply meaning, and they function differently in each language. An example of an implied unit in ASL might come from this signed sentence:

TEACHER INDEX LECTURE++

ME PATIENT WATCH (accompanied by expression of polite, forced tolerance)

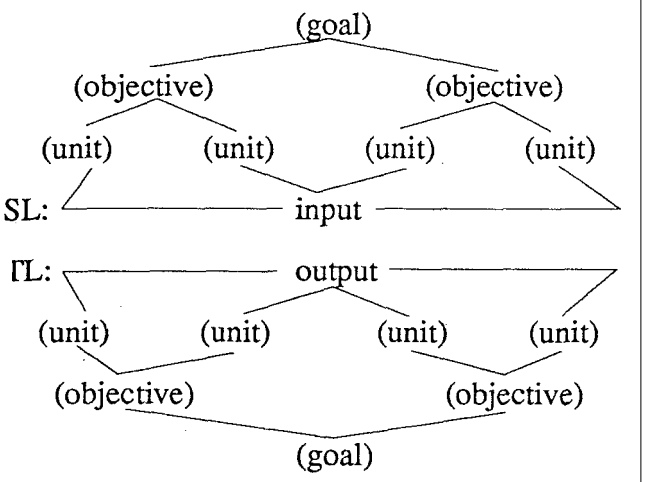

Figure 3: Goal, objectives, and units

The hidden unit of this example might be, depending upon previous information, context and participants, that the teacher, once again, is giving an overly long lecture. ***Or,*** depending upon context, the hidden unit might be that the student was bored with the lesson or didn't like the teacher's style.

An example of an implied unit in English might come from this spoken message: "He looked like he needed some help getting into the car." Again, based upon context and participants, the hidden unit might be that the observation that this person seemed sick, weak, or had stayed too long at the party.

The definition of units is integral to self-evaluation. The interpreter must perform some self-questioning about the management of units: Have I understood each of the units presented so far? Did I miss a unit of information, or do I need to think again of an implied unit? Does this unit make sense in light of what the speaker has said before? How does this unit relate to the previous units? Does this unit conclude or begin an objective? Does the flow of units make sense to me? Based upon the flow of units thus far, can I predict the next unit?

Given our example of the old-fashioned wedding, and focusing on the objective, "the engagement," some of the units might be:

The man traditionally asks the father of the bride;
the father must talk with the mother;
the parents' conversation is formal, ritualistic;
the father officially gives permission;
the happy man immediately celebrates with the bride-to-be.

The Details

For the purpose of this strategy, the details are defined as the vocabulary and phrase choices that a speaker chooses in order to share the information contained in the unit, and the manner in which they are expressed. Since the importance of words and phrases lies only in the meaning which they convey for interpretation (Seleskovitch 1978), they function only as the input for message comprehension and for the identification of that which must be expressed equivalently in the TL.

It is important for interpreters to understand that SL details are only the vehicles for message comprehension and interpretation. They provide the information necessary to build the units, and from which to understand the objectives of goals of the speech. once they have served their purpose, they must be discarded immediately. Any carry-over of the SL details into the TL interpretation causes language contamination (Seleskovitch 1978). Instead, the SL details become TL details based upon the ways in which they function in relationship to the units, the objectives and the goal. (An example of linguistic contamination might be that of a Spanish-to-English interpreter who retains and repeats Spanish words when translating into English: "So I walked into my *casa* where I got a glass of *agua* for *mi hennana.*") The details expressed in the TL must be TL details, and they must be as clear, accurate, and grammatically correct as when they first appeared in the SL.

Once the interpreter has practiced self-evaluation in terms of the goal, objectives, and particularly the units, the process of monitoring one's own production in terms of details becomes easier. Interpreters can ask themselves: "Did I produce a linguistically acceptable sentence in which the details were well-represented? Was my production of the details complete? Was my production accurate? Did it carry the information supplied in the unit? Does my production on the detail level make sense in light of previous details? the objective? the overall goal?"

An example of the English details that might be used to express the units of information describing "the engagement" objective of the wedding might be as follows:

"The young man always approaches the father first, according to tradition. The father, however, always brings in the young girl's mother, and makes quite an affair of discussing the impending engagement. After a rather ritualistic conversation of questions and answers, the father grants permission for his daughter to

marry. The young man immediately rushes off to celebrate his good fortune with his intended."

At this point, the diagram is complete, and is drawn here to show that while the details must be equivalent, so must the units of information, the objectives that the meet, and the overall goal of the communication, as in Figure **4.**

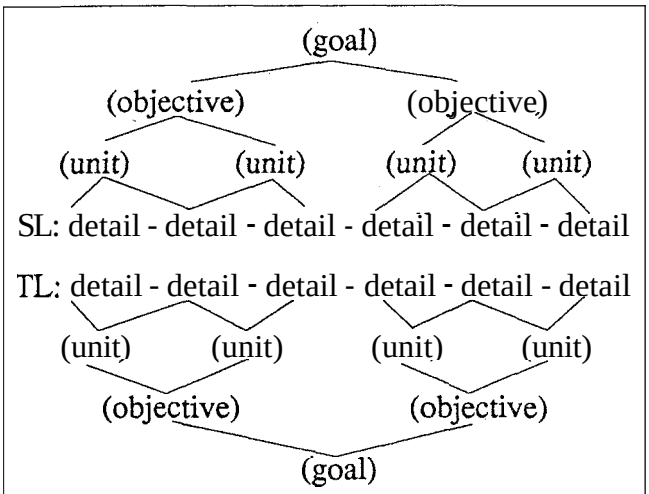

Figure 4: Goal through details

The Practice: Goal to Detail

The first stage of applying this teaching strategy is to give students practice in searching for the components of a speech, and it involves repeated viewing and listening to source input. With each exposure, students concentrate on one component only; while students may want to describe other levels of understanding, it is important that they be able to identify and describe only the components desired.

Steps are listed sequentially, but this does not necessarily mean that students will accomplish all steps in one lesson. Rather, instructors may wish to concentrate on one component over a period of time. This decision will be based upon students' skill levels and the ease with which they master the approach.

Goal-to-detail steps

Preparation

1. Students get the topic of the SL presentation
2. Students identify possible vocabulary, direction of the discourse, purpose of the presentation.

Identification of the Goal

3. Students watch/listen to the entire communication
4. Students identify only the goal of the communication.
5. Instructor and students discuss the accuracy and clarity of student responses.
6. Students may choose to view/hear the presentation a second time for clarification.

Identification of Objectives

7. Students view/listen to the SL input again.
8. Students outline the major objectives of the presentation.
9. Instructor and students discuss the identification of the objectives.
10. Students may need or want to view/hear the presentation again for clarification.

Identification of the Units

11. Students view/listen to the presentation again.
12. This time, individual students identify units of information (assuming the instructor is working with a group). The student responsible for this stage of analysis stops the tape or indicates when it should stop.
13. Depending upon the instructor's purposes, and the skill levels of the students, the identification of unit may be in two sub-steps:
    a) Students may identify only when a unit of information has been presented.
    b) Students may summarize the information contained in the identified unit.
14. Instructor and students discuss the identification and summary of units of information. Students' responses at this level of analysis will vary and differences in analysis should be considered worthwhile. Just as there is no "right and only" way to interpret a given message, there is no "right and only" way to identify units. If a student can justify the description of units, then the response is accepted as appropriate. For example, students may hear the English sentence, "I'm not going to the meeting." One student may identify this utterance as a single unit. Another student may identify this utterance as two separate units. The student may explain, "One unit is to describe the meeting itself. The second unit is to explain that I'm not going." Both answers are potentially correct; instructors should evaluate student responses based on two criteria: Is the student managing information in a reasonable, logical manner? Will this identification of units lead the student to an appropriate interpretation?

Identification of Details

15. Students view/listen to the communication for a final time.
16. Students describe the details contained in the units. This can be done in two ways:
    a) Students merely describe the details without interpretation. For example, students may respond: "First you need to explain

that the meeting is the regular meeting of local service providers. Then you need to say that you're not going."

b) Students may voice or sign the details in an acceptable TL production.

When working with students on the unit and detail levels, I will often allow some definition of "details" that are actually vital pieces of information that help to form a correct unit. For example, when students fail to perceive or remember adjectives, nouns, pronouns, I allow the "gap" to appear in their unit description, but ask that it be identified at the detail level. While this information is essential to the description of the unit, it is somewhat comforting to students to know that a response like "The little girl gave her coat to someone...either her mother or her father" is still a fair description of a unit. I will then reply: "You missed a detail; watch/listen carefully for that the next time." This allowance gives students a feeling of confidence in the information that they did perceive, and it guides them in retrieving missed information by attending carefully to a particular detail or in asking for specific information from a speaker. It also counteracts the tendency that students have to focus on the missed piece ("I missed the fingerspelling/adjective/pronoun, etc.; therefore, I'm lost.").

The Practice: Detail-to-Goal

This phase of the discourse analysis strategy is designed to bring students closer to real-time interpreting. It involves the management and interpretation of **a** discourse by units of information and the periodic identification of the objectives and goal of the message. Periodic evaluation of the interpreting process and the interpretation itself can be accomplished during this practice as well.

This phase can be approached in two ways. The first is a reversal of the Goal-to-Detail phase, with the primary focus on the analysis and identification of discourse components. The second is based upon the consecutive interpretation of the message with periodic and/or final analysis for the purpose of identifying the objectives and goal.

Detail-to-goal steps # 1

Preparation

1. Students get the topic of the SL presentation
2. Students identify possible vocabulary, direction of the discourse, purpose of the presentation.

Identification of the units and details

3. If working as a group, one student views or listens to the SL input.
4. The student stops the tape at the end of each unit.
5. The student then must:
   a) identify the completion of a unit, and
   b) summarize the information contained in the unit, including as many SL details as possible.
6. During this process, students will also need to identify implied units, and to describe the implied information that would be interpreted.
7. Students predict information that might be contained in the next unit.
8. The student views/listens to another unit, evaluates the accuracy of the predictions, and continues summarizing.
9. Depending upon group dynamics, other students may assist or discuss the working student's analysis and presentation.

Identification of the objectives

10. Periodically, the instructor stops the process for identification of the objectives. The instructor may ask:
    Have the units revealed so far yielded enough information for the identification of an objective?
    What is the objective of this portion of the discourse?
    How does this objective relate to previous objectives?
    Based on the information you have received so far, what do you predict the next objective will be?
11. Depending on group dynamics and the instructor's purpose, other students may participate in the discussion.

Identification of the goal

12. At a logical point in the analysis, the instructor stops the process to summarize the objectives and to predict or identify the goal
13. The 'instructor guides the students toward identification of the goal. The instructor may ask:
    Have the units and objectives revealed so far supplied enough information for a description of the goal?
    What is the goal of the communication?
14. Other students may assist or discuss the working student's analysis.

Discussion of the process

15. At the end of the analysis, the instructor and students can discuss the process: accuracy of unit, objective and goal identification, and accuracy of the predictions that occurred throughout the process.

Detail-to-Goal Steps # 2

Preparation

1. Students get the topic of the SL presentation.
2. Students identify the possible vocabulary, direction of the discourse, purpose of the presentation.

Consecutive intemretation of the units

3. If working as a group, one student views or listens to the SL input.
4. The student stops the tape at the end of each unit.
5. The student consecutively interprets the unit, including the details and implied units.
6. Students predict information that might be contained in the next units.
7. The student views/listens to another unit, evaluates the accuracy of predictions, and continues the process of consecutive interpretation.
8. Students may assist or discuss the working student's analysis and interpretation. The instructor may guide the discussion by asking:
   - Was the interpretation complete?
   - Was the interpretation accurate, containing the essential infomation and details?
   - Was the interpretation grammatically acceptable?
   - Has the interpreter found TL equivalents?
   - Are the details and units congruent? Do they make sense?
   - Does the flow of information reflect the information contained in the SL?
   - Does the flow of information make sense?
   - Do the details and units make sense as a whole?

Identification of the obiectives

9. Periodically, the instructor stops the process to identify the objectives. The instructor may also ask:
   - Does the flow of information lead the audience to an understanding of the objectives as clearly as they are expressed in the original message?
   - Does the interpretation guide the audience toward an understanding of the speaker's intent?
10. Students may participate in the discussion and analysis.

Identification of the goal

11. At a logical point in the analysis, the instructor stops the process to summarize the objectives and to predict/identify the goal. The instructor may ask:
    - Does the flow of information lead the audience toward an understanding of the speaker's goal as it is revealed in the original message?
    - Does the interpretation help the audience to understand the message as a whole?
12. Students may participate in the discussion.

Discussion of the process

13. **At** the end of the analysis, the instructor and students can discuss the process: accuracy and completeness of the interpretation, identification of the objectives and goal, predictions made, flow of information, and the revelation of the message as a whole.

Students can practice this strategy with live speakers as well, and are encouraged to discuss the speaker's goal prior to the interpretation. While interpreters do not always have the advantage of prior knowledge for each interpreting assignment, this strategy encourages to use the pre-session, along with its other benefits, for the purpose of sharing the speaker's intent in each communication.

Conclusions

I have enjoyed several benefits from this teaching strategy, and would like to share them here:

- The strategy seems to coincide with the ways in which the mind searches for meaning, and specifically with the ways in which the mind works to organize meaning.
- It allows the instructor a framework and rationale for teaching the skills of décalage, accessing prior knowledge, clozure and anticipation/prediction. It also allows the students a framework for the comprehension and application of these interpreting tasks.
- It gives students a framework in which to search for meaning, and hence equivalents. They are no longer trying to get everything at once. Rather, they are able to manage the component that they are seeking at any given time.
- It gives students a system for managing information that is missed. The strategy works in opposition to "getting lost and not knowing where to begin again." Students seem to be able to "lose" a unit (or units), retrieve and identify the specific piece of information missed. **If** they are not able to stop the speaker, they **know** that they can start again when they identify a new unit. When working with a live speaker who is in a position to stop and work with the interpreter, they are able to ask for a repetition or clarification of the exact piece of missing information.
- It gives interpreters a monitor for their own output. Students who have practiced this approach constantly ask themselves: Did that interpretation make sense? Does it fit in light of what I interpreted before? Where have we been? Where do I think the speaker is going?

- It changes the quality of output. Students gain a logical reason for appropriate use of space, indexing, pauses, and inflections.
- Students describe an immediate increase in comfort. During the first phase, they know that they have several opportunities for correct responses. After working with the strategy, they report a heightened sense of control and a decreased sense of panic and pressure. They sense that they know what they are looking for and have a system for the retrieval of information that they missed.
- It allows all students to participate on some level. With the diversity of students that instructors see in the classroom, this strategy allows teachers to vary their levels of expectation for each student, and allows each student to experience some level of success. Some students will be able to identify units with accuracy. Other students' skill levels may be such that they cannot manage an interpretation or summary of unit information, but they can participate in the discussion of objectives and goals. Students may all be able to function at some level of analysis and can contribute to the group's understanding and learning.

In the search for new ways of teaching students to manage information flow in interpretation, both I and the students I teach have benefitted from this strategy. Like a scientist, I await its replacement by another, newer strategy. In the meantime, I hope that other interpreter educators find it helpful in guiding their students toward message analysis, a management of the information flow, and an interpretation of the SL message that maintains its integrity from the smallest details to the largest whole.

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EVALUATING PERFORMANCE: AN INTERPRETED LECTURE

Cynthia B. Roy
Gallaudet University
Georgetown University

Introduction

Evaluating interpreted ieces of talk is one of the most difficult tasks we undertake as interpreters, evaluators and educators? This study proposes that one major reason we are unable to evaluate interpretations effectively or accurately is that we have not identified the combination of levels of meaning that constitute talk. As interpreters and teachers, our evaluations tend to focus on the transfer of the content of word and sentences to the exclusion of levels of meaning concerned with how language gets used and levels of meaning derived from discourse structure and style. These higher level sorts of meaning are as important to judgments of appropriateness as is accuracy of sentence content. These levels must be considered in the search for equivalents because they contain cues that tell listeners what kind of message they are hearing, how to identify the salient points of the message, and how speakers are projecting their involvement with the audience. We need to identify, describe and talk about the larger-than-sentence-levelpieces of language before we judge the effectiveness of transfers of meaning in interpreted message.

Many studies of translation or interpretation which evaluate interpreted messages focus on mistranslations (or errors) by comparing the original text (written) or discourse (spoken) with the interpretation, through an analysis of the propositions of the original message. That is, they judge the content or the form of individual utterances (sentences) of the interpreted message against that of the original message. Then the evaluation becomes: do the words, phrases, sentences of the interpreted message have the same meaning as the original words, phrases, and sentences?

This study follows a different course. Rather than focusing on the congruence or compatibility of the source language (SL) message and the target language (TL) message, it evaluates the TL production in its own right. That is, it asks the question, if this were a naturally occurring piece of discourse, would it be an appropriate one? The interpretation I will look at in this paper is a monologic, content-oriented lecture in American Sign Language (ASL) given to young adults and interpreted simultaneously into a talk in spoken English. The analysis took its form when I discovered a subtle inappropriateness in the production of the TL. This inappropriateness becomes clear when monolingual native English speakers who listened to an audiotape of the interpretation reported being "turned off' and felt that the talk was meant for children. This study will demonstrate that the discourse markers used by the interpreter did not convey information about the nature of the discourse event or the level of audience for which it was intended. Failure at this level of communication results in a negative response to the talk and a lack of attention by the people for whom the interpretation is intended. In addition, the speaker is viewed in a pejorative sense, while the interpreter is assumed to have done an adequate job.

This kind of mis-communication is probably more common than one might think. The result is either a failure to communicate or a reduction of communicative success. Participants are thus less easily able to accomplish their respective communicative goals. If intelligent and articulate speakers, like the one in my study, can fail to communicate effectively to another language group, it is easy to see how other speakers, perhaps less articulate, fail over and over again in their communicative efforts.

One outcome of looking at interpretations in this way is that it serves as evidence of a need for evaluations about interpretations by monolingual judges in monolingual contexts. There is no question that what is going on is problematic, but there is some doubt that a bilingual judge would notice the problem,

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Another outcome of this approach to studying interpretation is that, although interpreters must be bilingual, interpretation requires more than the ability to speak another language; it requires both overt knowledge and mastery of the discourse styles of both languages. As I will show, the notion that interpretation should be judged solely through propositional analysis is a simplistic one which obscures the multitude of factors that are used by listeners in deciding the appropriateness of what they receive.

A Communicative Breakdown

Two years ago, I asked two interpreters to interpret into spoken English a videotape of a talk in ASL about the mating habits of the stickleback fish. The lecture in ASL is content-oriented; that is, the focus is on conveying information and is geared towards college freshmen. The interpreting students for whom the interpretations were intended were in an associate of arts program at a four-year college. Both interpreters are certified and both have deaf parents. Their combined professional experience is almost 35 years.

The interpreters viewed the videotape before the class met, and were given the chance to ask about the lecture and particular signs that may have been unknown to them. Their interpretations, with the interpreting students as the audience, were recorded over a videotape of the ASL lecture and were later re-recorded on audiotape. This paper presents the results of investigating one of those interpretations.

At first, the interpretation seemed adequate; the students complimented the interpreter on a difficult assignment. Single units of an utterance in ASL often have numerous morphemes and are difficult to interpret. Such ASL constructions may require lengthy utterances in English in order to translate the whole meaning. We should note here, however, is that, as the interpreter herself pointed out later, the students were listening "for all those English words and sentences." That is, they were listening for interpretations of specific lexical items and clauses. What they were not doing was listening to the interpretation as a discourse on its own. In other words, they were not listening for how the interpretation sounded.

The question I then had to ask myself was, "How would the interpretation sound if you did not know ASL?" I knew that the judgment of the interpretation as a talk in English had to come from observers for whom interpretation is ordinarily intended, that is, from observers who do not know the SL. I played the audio tape of the recording for twenty English observers who did not know they were listening to an interpretation.

The interpretation into English included the important content or the facts; a propositional analysis revealed that, out of 39 propositions in the original talk, the interpreter deleted only two. When the monolingual observers were asked for a title of the talk they had just heard they correctly identified it as, "The stickleback fish and its mating habits." They were also able to provide many of the relevant details. However, when asked who the speaker was talking to, the unanimous answer was "children." Eleven people commented that the talk was like telling a story to a child.

This must be viewed as a communicative breakdown. While those who were listening seem to have acquired the information being presented, it is far from being what we would think of as a successful interpretation. Given that the intended audience was young adults, the speaker in the interpretation sounded condescending and foolish, and appeared to be a poor communicator. If how something is said gets in the way of what is said, we have a communicative breakdown.

Moreover, the breakdown must be seen as a problem with the interpretation rather than with the original speaker, for when native Deaf signers were asked the same question, none of them indicated that the lecture was intended for children. Now let us turn to a more detailed analysis of the interpretation, to uncover exactly what went wrong.

Contextualization Cues

The interpretation, for most of the talk, is informative and descriptive in intent. That is, the interpreter tries to present the same information that the speaker presented the fish, springtime mating and fertilization rituals, peculiarities in behavior that do not occur any other time of the year, and other biological facts. Questions about the title of the talk and its important points show that this information was acquired by the listeners. So at the level of words, phrases, and sentences, which is what we would call surface content, the interpretation could be considered "correct" or "good." But something went wrong.

One way of examining what goes awry in this attempt to inform is to look at the paralinguistic cues used by the interpreter for her presentation of the information. That is, we can profit by examining the ways she used intonation, rhythm, stress, and other prosodic cues that signalled the kind of talk this was and the intended audience.

The notion I use to describe the interpreted talk is one which is based on the features by which speakers signal and listeners interpret how semantic content is to be understood. Gumperz (1977) identifies these features as "contextualization cues." Contextualization cues are prosodic and paralinguistic signals which co-occur with the surface content of a message and which listeners use to evaluate message meaning. For the most part, they are habitually used and perceived, but rarely consciously noted and almost never talked about directly. This level of meaning becomes significant and crucial when the meaning of the words and the meaning of these features conflict (Gumperz and Tannen 1979). Listeners unconsciously choose to interpret the meaning of these subtle contextualization cues as the most important part of the message.

Several kinds of contextualization cues may be important in this way. Prosodic cues include intonation and stress; paralinguistic cues include pitch, rhythm, and loudness. In addition, there are other cues such as lexical choice, use of formulaic expressions, and others. Gumperz (1977) demonstrates that such cues function in signalling frames of interpretation, that is, how utterances and larger chunks of discourse are to be understood by their hearers.

For example, these contextualization cues, along with expectations based on content, serve to contrast jokes and sarcasm or to distinguish sermons from lectures. Because linguistic elements (what we traditionally think of as words and sentences) and paralinguistic elements work together, these contextualization features are crucial for understanding the meaning of any interaction.

The analysis

The contextualization cues of pitch, intonation, stress, elongated vowels and particular word choices co-occur in different combinations throughout the interpretation. It is this combination of contextualization cues that contributed to the assessment of the interpretation as talk to children. First, a contrastive study of the pitch contours from the interpretation and from an ordinary talk the interpreter later gave to the interpreting students revealed that her overall pitch during the interpretation was higher than her normal overall speaking pitch. Secondly, at specific points in the interpretation, the intonation rose and fell as if to signal excitement about the information that accompanied it. This intonation, along with marked stress on selected words and lengthened vowels, contributed a particular rhythmic sense to the discourse.2 Third, accompanying these rhythmic and pitch patterns are utterances with connected meaning which occur in triplet sequences. (Triplet sequences are meaning-connected utterances which come to an intonational stop after two sequential breaks, thus becoming a three-part sequence.)

These three features (high pitch, exaggerated intonation contours, and triplet sequences) appear not just once, but repeatedly throughout the discourse. If these contextualization cues were present infrequently, the effect would be less marked. The sense of talking to children in a story-telling way emerges as a cumulative effect of these three features in the discourse.

Some of the utterances that contain these features are presented below [see Key, p. 146 for an explanation of notations]:

(1) Scientists have been studying it for má:ny

(2) their beha:viors and everything.

The words 'many' and 'behaviors' occur with a lengthened vowel (represented by a colon) coupled with a quickly rising and then falling intonation. Gumperz has noted that tone, which is a feature of intonation, is a prosodic mechanism that distinguishes between two levels, high and low: "A shift to high level generally calls special attention to the segments so marked; a shift to low level often indicates that an item of information is known orexpected" (Gumperz 1977, p. 200). In (1) and (2), the high tone co-occurs with lexical items which contain the lengthened vowel /a:/ thus giving them additional marking. These prosodic features — rising and falling intonation, stress, and lengthened vowels — are typical of the discourse used by adults talking to children to emphasize important or significant details. Coupled with the overall rise in pitch, it is not surprising that the listeners thought the speaker was talking to children.

Another set of utterances, unlikely for content-oriented discourse, is:

(3) Now the female fish they look for,

(4) someone with big belly,

(5) where the eggs are in there.

The lexical choice of 'big belly' is in itself out of place in a discourse such as this lecture. With primary stress on 'big,' the phrase tends to signal

a different kind of interpretative frame from a talk on biology for college freshmen. The phrase, 'where the eggs are in there,' is an unacceptable utterance in spoken English. When 'the eggs are in there' is closed off or stopped by the falling intonation [shown here with a period '.'], the utterance composes into three parts, or a triplet sequence.

A similar pattern is apparent in the following:

(6) So the female fish lá:ys the egg,

(7) THOUsands of eggs,

(8) and then leaves the nest.

In this group of utterances, the interpreter has an abrupt falling intonation after 'fish,' lengthens the vowel of the verb, pauses after the first clause (6) and then with emphatic stress says 'thousands of eggs.' Again, there is unusual stress, and intonation and the utterance is composed of three parts. The combination of prosodic features and the triplet structure of the utterances creates a kind of rhythmic pattern reminiscent of children's rhymes and the way adults tell stories to children: 'da-ta-ta:-da, ta-da-da, ta-da-ta-da.'

Here is this story-telling rhythm overlaid on the utterance above:

da - ta - ta: - da
(6) So the female fish la:ys the egg,

ta - da - da
(7) THOUsands of eggs,

ta - da - ta - da
(8) and then leaves the nest.

Here is yet another example of the triplet sequence and a similar rhythmic pattern:

(9) He waits . . .

(10) til a:ll the little baby fish are born.

(11) There's THOUsands of them.

Again we can find rising intonation, pausing, and a lengthened vowel, accompanied by particular word selections such as we see in (10) 'all the little baby fish.' What we can now confirm is the recurrent pattern of triplets. The repetition of this pattern of three, coupled with a similar rhythm, accumulates over the discourse to lead hearers to decide this talk is not intended for adults.

Other triplets with similar intonation, pausing, and rhythmic patterns occur elsewhere in the interpretation. The presence of such patterns and the reoccurrence of inappropriate lexical choices, I suggest, creates a sense of confusion and imbalance. The listener becomes confused because the words and sentences signal an informational talk on the reproductive habits of a fish, but the contextualization cues signal that the talk is not meant for adults. Listeners are left with only one solution: they create a frame (Goffman 1974) that will make sense of this talk. The frame they create is that of talking to children. When instances of these triplets recur, listeners become convinced of the "rightness" of the frame they have selected and so when asked who the speaker is talking to, they reply, "children."

Such anomalies occur outside triplet structures as well. For example, in the utterance:

(12) Scientists have been studying it for má:ny

màːny years

primary and secondary stress on repetitions of the same word add to the sense of non-adult discourse. Although adult speakers might say 'many, many' in casual conversation, its use in a semi-planned lecture would probably be inappropriate, especially with vowel lengthening and the primary stress.

Similarly, the interpreted talk ends with:

(13) And that's the story about the stickleback

fish.

The phrase, 'and that's the story about...', is a traditional story ending for young children. Again the intonational pattern found in combination with this phrase contributes to a sense of storytelling. In combination with the other patterns we have observed, it is a final and confirming reason for the response of addressees that the story is meant for children.

To be understood, all utterances must *carry* some kind of intonation, rhythm, and stress. **As** Gumperz (1977, p. 203) points out, "...they are our primary means of distinguishing various degrees of formality of talk and degrees of interspeaker involvement...." When paralinguistic cues are in keeping with expectations based on content, there is no conflict. The monologic presentation, the subject matter, and the informational content of this talk led hearers to expectations of a lecture which, coupled with the fact that they

were adults themselves, made them also expect that it would be a lecture for adults. However, when confronted with a conflict in how the speaker meant what was said, the frame could not be easily identified. Listeners had to choose and they chose the frame represented by the contextualization cues I have identified. These cues signalled the frame "talking to children," and adults were "turned off."

Looking at the interpretation event, we can say that the content was, for the most part, correctly interpreted, but how the utterances were spoken was inappropriate. This message did not make sense in terms of what adults expect in monologic talks and what they perceived. Contextualization cues lead listeners to evaluate message meaning in relation to the prosodic and lexical surface representations and to reject this style of speaking as incongruent with expectations about semi-planned, content-oriented discourse for adults.

What happened?

The question we can ask now is where did these intonation, rhythm, stress marking and other inappropriate features come from? What accounts for this? Why should an interpreter with years of experience and native-like fluency in both languages seem to give such a poor interpretation, to the extent of choosing paralinguistic features that failed in this context? The foregoing description of the interpretation is based on an analysis of the contextualization cues that actually appeared as opposed to those that the listeners expected to hear. While this analysis explains what was wrong for persons listening to the interpretation into English, it does not explain how the interpreter came to use these cues.

After considering several possible explanations that might account for the interpretation, I shall return to the original discourse and examine the ASL discourse to account for the interpretation. I then suggest that certain features of this ASL discourse mark it as a lecture and indicate that the speaker is interested in his topic. These details are marked in ASL by means of different features than are employed to mark the same phenomena in English. This difference creates difficulties for the interpreter that lead to a rendering of an adult ASL lecture into a child-like English story.

Possible explanations

One possible explanation is that the interpreter herself was focused on content, i.e., the words and sentences. During her talk to the interpreting class immediately following her interpretation, she indicated that she thought the students were listening "for all those English words and sentences." If she thought that was what the students were listening to, she too might have been paying special attention to the surface meanings of the words and sentences.

In addition, there is the possibility that, though she is an experienced interpreter, she may be inexperienced at lecturing and is thus not in control of the markers lecturers use to lead an audience through a set of ideas. Both lexical and paralinguistic cues are habitually used as markers for segmenting discourse, pointing out main ideas, and establishing crucial information in both English and ASL; yet they are rarely discussed directly. If interpreters could become aware of these subtle cues that lead listeners through discourse, then we might be better able to produce them while interpreting. This explanation accounts for the cues' absence in English, yet it does not explain why the spoken English sounded as it did.

Another explanation may be the personal stress of interpreting before a group of potentially critical students. This could account for the rise in pitch. Rick Hernandez (personal communication) has suggested that interpreters often "apologize" as they interpret, especially when interpreting from ASL to English. It is as if they are saying, "Am I getting it right?" This explanation could account for pitch and intonational features, but does not account for the elongated vowels, stress, and the repeated pattern of triplets. Again we must look for another explanation.

The interpreter may be unaware of the discourse markers in ASL that mark formality. This particular talk in ASL, for example, is marked formally with discourse markers that separate "chunks" of talk (Roy, 1985): two-handed signs, large non-manual signals, and by a suspension of phonological rules whereby signs are intentionally not blended as they would be in casual talk. Thus, we might suggest that the interpreter thought the talk was casual and did not require the necessary level of formality. But that still does not account for "talking to children," because casual talks may be directed toward adults.

Although each of these possibilities may contribute to the overall final effect, none of them adequately and sufficiently explains the contextualization cues that appear in the interpreted discourse. In searching for other possibilities, I returned to the original discourse in ASL and noticed a feature that seems to occur frequently. Others (Baker-Shenk 1984; Liddell 1980) have commented on this feature, but it has yet to be adequately described in terms of function and

form. I turn now to an examination of this feature, and a discussion of its role in the interpretation discussed here.

Constructed Dialogue

Talks which are descriptions of knowledge and impart information are generally expected to provide a presentation of the known facts, and thus to be more content-oriented, and to be organized in a predictable way. Content and the structure of organization, however, are not a sufficient explanation of why a speech is "good" or "interesting," since well-organized, content-filled lectures may be quite dull. There is a third criterion: what is it that makes it vivid and interesting? It is a sociolinguistic assumption that strategies and devices typical of ordinary conversation and elements of good story-telling are used to create this impression. The use of constructed dialogue, as Tannen (1985) convincingly points out, is one such device that functions to create involvement between the audience and the speaker, and the audience and the talk itself.

Tannen (1985) has introduced the term 'constructed dialogue' to replace 'reported speech,' a term used when speech is represented as first-person dialogue. She argues that lines of dialogue in conversation, in consideration of the abilities of human memory, are probably not the same as those that were actually spoken. Thus the lines of speech are not actually reported verbatim, but rather constructed by speakers based on real people and events.

Lines of dialogue also appear in lectures. Ingrid Pufahl (1984) has shown that the constructed dialogue in a technical lecture (in English) about chemical compounds was "by and large different from the one found in narratives." Most of the dialogue she found was used to verbalize possible hearer questions or responses to information, such as "and you say, 'this looks like a mess.' " She suggests that these lines are strategies used by speakers to create interesting lectures. They serve a function of making lectures interesting or vivid. Note, however, that the dialogue in English is not ordinarily dialogue among the elements or instruments under discussion, nor is it ordinarily an expression of the feelings of those elements or instruments. Dialogue which would do this in English would be unusual in a lecture.

There are several instances of constructed dialogue in the ASL talk, instances where the fish actually say something. The constructed dialogue in this ASL lecture is different from the dialogue found in ASL narratives. As one would expect in a content-filled talk, these instances are brief and generally only one or two manual signs accompanied by non-manual signals. There is no actual exchange of talk between the fish. In this talk, the dialogue is marked by ordinary ASL markers of constructed dialogue: a difference in head orientation whereby the head is turned and sometimes also tilted, and by a change in eye gaze.3

All of the dialogue in the lecture is attributed to the fish and all of the utterances are human-like expressions of feeling or thoughts. For example, the male fish has focused on a particular female, the female notices and responds "FINE(wg)." Accompanying this manual gesture is a facial expression reminiscent of a Mae West impression (repeatedly raising the eyebrows). Thus, a translation might be, "Ooh, I like this," or "This feels good." As we can see, this segment of talk in not informative; it must be there to serve another function. I suggest it is there to serve the function of creating involvement between the audience and the talk and the audience and the speaker. To confirm this determination I asked deaf people, ranging in age from eighteen to forty, to evaluate this speaker. It was unanimously agreed that the ASL speaker was "good," "interesting," "terrific."

What we have, then, is a difference in discourse style between ASL and English. English lecture style allows a kind of constructed dialogue that frames possible audience reactions, and ASL allows a kind of discourse style that might have constructed dialogue among the central elements or characters of the talk.[4] We have also ascertained that the dialogue in both styles serves the function of making the talk "interesting" or "vivid."

What did happen

The dialogue constructed by the ASL speaker is, to speakers of English, suggestive of story-telling, like the kind of dialogue that is found in narratives. It is also the kind of English dialogue found only in jokes or in children's stories, because the fish are the ones who do the talking. The interpreter knows that the lecture is for an informational or content purpose but it also seems like story-telling to her. She appears to face a conflict in the purpose and style of this lecture. Thus the interpreter gets caught in the "double bind" of language translation.

Bateson (1972) explains the double bind as being placed in a situation where two simultaneous and contradictory messages are readily apparent, leaving the situation is impossible. The interpreter faces one message that says, "This is a story-

like element which cannot be interpreted literally into English" and another that says, "You must interpret everything that is said." A third constraint exists in the sense that the interpreter cannot spend time musing over this dilemma; she must make a decision and continue with the interpretation or she will miss the next thing being said.

Interpreters are frequently caught in this double bind, as well as others that arise due to other discourse differences. If she interprets the dialogue as it is presented, she'll be accused of sounding like she or the speaker is talking to children. If she does not interpret the dialogue, she will be accused of eliminating information. So, in many cases, she attempts to do both. In part, she changes the dialogue into an appropriate lecture style for English, and reaches for an interpretation that does not include the constructed dialogue. But her perception of the narrative-like quality of the dialogue causes her to produce utterances unexpected in adult discourse.

Let us return to the example of constructed dialogue in ASL. When the ASL speaker says "FINE(wg)," the interpretation is, "The fish will start nuzzling up to each other." Here the interpreter aims for an appropriate lecture-style utterance and achieves something that is a partial resolution of the equivalency requirement in interpretation. That is, she reaches for an interpretation that does not include the constructed dialogue. Certainly, the interpreter's use of declarative utterances maintains that sense of an adult, content-oriented talk that she has to interpret. But she does not achieve it entirely, due to her lexical choice of 'nuzzling'; this does not conform to adult discourse. And, most importantly, as the producer of utterances that are supposed to create involvement with the audience, she fails.

I would like to suggest further that the interpreter faces conflicting notions as to the kind of discourse style permissible in content-filled formal talks. Moreover, she is faced with a difficult and immediate decision: first, the constructed dialogue does seem narrative-like to her and she also recognized she cannot produce that kind of dialogue in English. So, she translates it into declarative statements without the dialogue. Second, at a deeper level and with more important consequences, she translates the narrative-like features of constructed dialogue into prosodic level features and thus seems to be talking to children or telling a story, the quality of which is found in the intonation, stress, marked vowels, pitch, triplet patterns, and lexical choices.

Now we can see how interpreters are faced with difficult decisions about levels of meaning and their equivalencies across languages. In this particular situation, the interpreter must determine:

1) what to do with the ASL surface features of dialogue, and
2) what to do with the function of such dialogue, that is, how to create the sense of this speaker as a vivid and interesting speaker.

Baker-Shenk (1983) has suggested that indirect speech in English is a more appropriate equivalent for constructed dialogue (or direct speech) in ASL. Her reasoning was to look at the form of the constructed dialogue in a narrative, noting the frequency of its use, whereupon she determined that in English its related form, indirect speech, was used more often, especially in narratives. Using this equivalence in this lecture situation, the interpreter might have said: "she said that it felt good." This is a conversion of form, but where is the vividness? Will the use of indirect speech in English make an audience reach a similar judgment about the speaker, i.e., that he is a "good" speaker? I think not. My point is to look at the function of these uses of constructed dialogue and ask ourselves what is this form doing? How does it work to make a story or a lecture interesting or exciting? It may be that structural equivalents are not necessarily functional equivalents.

Conclusion

What does all this mean for evaluation and training? First, it means that interpretation requires more than the ability to speak another language; it requires recognition, mastery, and explicit knowledge of the discourse markers and styles used by both languages. It is not enough to say that interpreters must be bilinguals. Their training requires an intensive study of the languages they speak and how language is used by speakers. Language is not used simply to convey information; it is used to display the attitudes and motivations of the speaker, his involvement with the lecture, the topic, the audience, and the like. Language study must include a study not only of what is said, but how it is said and how that notion conveys an immense amount of information about speakers.

Second, it demonstrates a need for monolingual judgments about the discourse we produce in ASL or English as coherent discourse in its own right. Many interpreters today are striving for interpretation into ASL. Most of the discussions I have observed center around appropriate equivalents between English and ASL at the utterance

level. One question we should be asking is: how are our interpretations equivalent at the discourse level? Is this appropriate and coherent discourse in ASL? The same questions pertain to English. This kind of evaluation must appear in our educational programs and in our evaluation systems.

Third, the notion that interpretations can be judged using propositional analysis is a simplistic one which obscures the multitude of factors that are responsible for the choices to be made in interpretations within specific situations. It is not enough to describe differences in interpretations on the basis of propositional analysis. The fact that two expressions are propositionally equivalent does not mean that they are synonymous in meaning. As Nida (1976) explains, propositional logic is inadequate to deal several aspects of meaning, including focus, emphasis, and foregrounding-backgrounding functions. Such a notion also ignores the essentially emergent nature of interaction.

Notes

[1]I would like to thank Robert E. Johnson for originally encouraging this research and for his continued support, ideas, editing skills and, most of all, for his interest in what I am doing and thinking about in interpretation.

[2]Erickson and Shultz (1980) have shown that talk is rhythmically timed to an underlying metric or tempo. In ordinary talk, people speak in a regular meter of regular beats, and time their pauses to the rhythm of these beats. Thus, rhythm has a significant, though unconscious and automatic, effect on the way we receive language.

[3]I would like to thank Scott Liddell for pointing this out.

[4]This style of **ASL** discourse seems to be a kind of analogic presentation of information I see in classrooms with deaf teachers. An analogic style in presenting information makes the attempt to associate the world that is being talked about with another world by having students make a lateral jump from the topic at hand to a set of terms in which the information can be seen differently. The relationship between the two is not always made explicit and not always a "logical" one (in the Western sense of the word): the fish in the talk is not really similar to a boy and girl flirtation. Rather, the listener is invited to imagine the idea of flirtatious behavior so as to understand the mating ritual of fish. This is the basic principle of metaphor. Analogic styles are certainly available to speakers of English in certain situations. The problem here is that a formal talk of content is not one of the situations in which speakers of English expect analogical strategies. **S**tory-like elements seem out of place and not immediately relevant.

Key to Transcription Conventions

[´] indicates primary stress
[`] indicates secondary stress
[.] indicates sentence-final falling intonation
[,] indicates phrase-final intonation, i.e., "there's more to come"
[:3 indicates lengthened vowel

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