Proceedings of the 14th National Convention

Conference of Interpreter Trainers

New Designs in Interpreter Education

Laurie A. Swabey, Editor

Minneapolis/St. Paul, Minnesota ◆ October 9-12, 2002

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Conference of Interpreter Trainers
Mission Statement

Preamble

The CIT recognizes the minority status of D/deaf people and the long history of linguistic and cultural oppression that they have endured. We therefore publicly proclaim our respect and support of D/deaf people's right to self-determination and true communication access.

The mission of CIT is to promote quality education for interpreters working with American Sign Language and English (including English-influenced forms of signing).

As a professional association of interpreter educators, the CIT

- Provides opportunities for the professional development of interpreter educators;
- Serves as a vehicle for sharing information among interpreter educators;
- Promotes high standards in institutions, faculties, programs, and curricula for the education of interpreters;
- Advocates for research relevant to the practice and instruction of interpretation; and
- Encourages collegial relationships with professionals in other related disciplines and organizations

The CIT welcomes participation by other educators of foreign signed languages and foreign spoken languages and other professionals who feel an affinity for our goals and an interest in our activities.

California, 1990

Foreword

Laurie Swabey, Editor
College of St. Catherine

On my bookshelf I have an original copy of the proceedings of the Second National Convention of the Conference of Interpreter Trainers, held in 1981 at the National Technical Institute for the Deaf in Rochester, New York. The cover, although faded, is chartreuse. The articles appear to have been typed on typewriters. To give some perspective to this current volume, I have reprinted a section from the foreword of the 1981 proceedings below:

> In October of 1970, after a long labor of love, the Conference of Interpreter Trainers was born at St. Paul TVI, St. Paul, Minnesota. This organization was bound for success from the start for it has "three" proud parents: The Council of Directors, the National Registry of Interpreters for the Deaf, and the National Interpreter Training Consortium.
>
> As with most births, a team of very skilled individuals helped to deliver the CIT. This team was headed by Rebecca Carlson and Anna Witter-Merithew and was assisted by almost 70 interpreter trainers representing training programs across the country.
>
> This team worked diligently for three days (with occasional trips to the recovery room) and helped to give life to a dream. They designated ten caretakers or Organizational Board Members: Daniel Burch, Becky Carlson, Mel Carter, Betty Colonomos, Rita Dominque-DeVries, Eileen Forestal, Barbara Garrison, Lyle Hinks, Julie Ann McNeily and Linda Siple. This group has changed a lot of diapers and given many late-night feedings but they have had the exciting opportunity to see the CIT take its first steps. It is our hope that this convention will give you a greater appreciation of the CIT you helped to create. (Conference of Interpreter Trainers, Second National Convention, 1981, p.3.)

The first CIT convention was held in Minneapolis/St. Paul in 1979. Now, 31 years after the organization began here and 23 years after having its first convention here, CIT has once again returned to its roots. Given the tenor of the times, and the general national sense of focusing again on the home front, it seems especially apt that the convention would be held here.

The field of interpreter education has made great strides in the past 30 years. However, I found it interesting to compare the titles of the presentations from then and now. In 1981, some of the presentations included: Deaf Trainers in Interpreter Training Programs (J. McCready-Johnson), How to be an Effective Trainer (Anna Witter-Merithew), Teaching Points of Concentration (B. Bonni), Research and Curriculum Development Leading to Innovative Teaching Techniques: A Doorway to the 80's (J. Kanda), A Technique for Building Confidence in Voice Interpreting (L. Swabey and A. Keith), Training Interpreters to Work Between ASL and English (B. Colonomos), The Art of Critique (J. Wells), and It's a Deaf, Deaf World (M. Basile and B. Ray-Holcomb).

From this short list, it is clear that CIT members have always been at the forefront of interpreter education. As early as 1981, we were focusing on teaching techniques and strategies, incorporating current research and theory into our courses and working with Deaf colleagues. In 2002, we are looking at topics involving distance education, Deaf mentors, digital resources, community spoken language interpreting, a research based analysis of consecutive interpreting with implications for the "real world" work of interpreters, a model multi-cultural interpreter education curriculum, teaching and learning strategies for beginning and advanced interpreters and the analysis of specific features of ASL.

Our history and our current endeavors demonstrate that we are simultaneously moving forward examining new topics, while also delving deeper into areas that have been germane to our work since the inception of CIT. This volume is further evidence that as individuals and as an organization we continue to engage in furthering the field of interpreter education.

Reconstructing Our Views: Are We Integrating Consecutive Interpreting into Our Teaching and Practice?

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Abstract

This paper examines the ways in which interpreter education programs can integrate current research on consecutive interpreting into classroom teaching. Some programs approach the teaching of consecutive interpreting as a stepping-stone to simultaneous interpreting, never to be used once in the field. Other programs integrate consecutive interpreting as a form of interpretation to be used throughout one's career as an interpreter. Building on research contrasting simultaneous and consecutive interpretation used in courtroom settings by ASL/English interpreters, strategies for employing greater use of consecutive interpreting in our programs and in the field will be discussed.

Introduction

Research on the use of ASL/English consecutive and simultaneous interpreting in legal settings has indicated a higher degree of accuracy than can be found in consecutive interpreting (Russell, 2000). Despite these findings, there appears to be a strong pattern for using simultaneous interpreting in legal settings as well as other settings that may lend themselves to consecutive interpreting, including but not limited to: medical interviews, counselling appointments and psychological assessments. How was this preference established in our field? What role do interpreter education programs play in shaping current practice in the field? A pilot survey of several interpreter

education programs and recent interpreter graduates revealed several interesting aspects that may be contributing to this incongruence between current research, and educational practices within our programs and in the field of interpretation. What follows is a discussion of the research about consecutive interpreting, its place as an area of focus in interpreter education programs and what we can do as educators and interpreters to reconstruct our views about consecutive interpreting.

Current Research: A Study of ASL/English Interpreters in Legal Settings

Interpretation processes between languages have been investigated by examining the processes of simultaneous and consecutive interpretation[1]. Interpretation, whether performed simultaneously or consecutively, is a highly complex discourse performance where language perception, comprehension, translations and production operations are carried out virtually in parallel and under severe time pressure (Tommol & Hyona, 1990). Interpreters, no matter how competent, bilingual, and bicultural they may be, must constantly weigh choices in search of the best ways to convey shades of meaning and speaker intent (Smith, 1998; Witter-Merithew, 2000). They must also deal with the cultural differences that are embedded in the linguistic structures. For example, the narrative structures, the depth of detail in a description, and the social fabric of a culture that is different than the language of the majority create incredible challenges for an interpreter when attempting to convey equivalent sense so that all parties can participate equally.

Russell (2000) studied consecutive and simultaneous interpreting in legal settings when working between the languages of American Sign Language and English. The results indicated that across three distinct discourse frames, direct witness testimony, cross-examination and expert witness testimony, consecutive interpreting contributed to a higher degree of accuracy in the interpretation. The participants in the study were certified and experienced interpreters, familiar with legal settings and with consecutive and simultaneous interpreting.

Trials with consecutive interpreting were significantly different from the trials using simultaneous interpreting. The consecutive mode demonstrated a greater degree of accuracy than simultaneous. The two trials that used simultaneous interpreting achieved 87% and 83% accuracy rates, while two trials that used consecutive interpreting realized a 98% and 95% accuracy rate.

In all trials the number of interpreting errors across the discourse events was greater for expert witness and direct evidence discourse events. For all four trials, there were fewer errors exhibited during cross-examination. The data were pooled and tested for significance using Chi Square Tests. Results of the error analysis per the three discourse frames were used as dependent variables, with the type of interpreting (Consecutive and Simultaneous) as the independent variable. The tests of significance suggest that the consecutive mode of interpretation is superior to the simultaneous form, when used for all discourse samples. On the next page, Table 1 shows the number of interpretation errors by trial and by discourse event.While the data supported consecutive interpreting for all three of the discourse frames, interviews with Deaf consumers, lawyers, and judges indicated a preference for simultaneous interpreting. However, when presented with information about the gravity of the errors and the rate of errors, both Deaf and non-deaf consumers expressed concern for the integrity of the legal process and for the impact of errors on the case at hand. What was evident in the study is that the discourse frame can guide interpreters in preparing for both consecutive and simultaneous work, and can help interpreters to make appropriate decisions that lend themselves to producing the greatest degree of accuracy possible in the interpretation. For

[1] Consecutive interpreting is defined as the process of interpreting after the speaker/signer has completed one or more ideas in the source language and pauses while the interpreter transmits that information (Humphrey & Alcorn, 1995).

Table 1

Interpretation Errors by Ratio of Total Utterances by Trial and Discourse Event

Discourse Event	Expert Witness	Direct Evidence	Cross-Examination
Trial One (S)	*21/213**	*39/189*	*15/188*
Trial Two (C)	*5/292*	*4/154*	*1/157*
Trial Three (C)	*27/353*	*6/193*	*3/188*
Trial Four (S)	*32/202*	*45/185*	*17/175*

**Note.* Read as 21 errors out of 213 utterances. S represents simultaneous mode. C represents consecutive mode.

example, during direct evidence offered by Deaf witnesses, consecutive interpreting allows for the greatest degree of accuracy and the full telling of the narrative. Cross-examination of the same Deaf witness can often be performed effectively in simultaneous mode given that the cross-examination usually does not introduce new information. The narrative is familiar and the information has been entered on the record previously. By using simultaneous interpreting, the interpreters were also able to realize the goal of defense lawyers to pressure witnesses into revealing information that may be contradictory to previous testimony. In contrast, expert witness testimony required a combination of simultaneous and consecutive interpreting. There were portions of the testimony that were familiar, predictable and, with sufficient preparation, the interpreters could produce the work accurately in simultaneous mode. There were other points in the testimony where the text was rich with technical data and contextually or culturally bound information that required greater processing time afforded by consecutive interpreting.

The research in this study offers our field evidence about the efficacy of consecutive interpreting as a viable and crucial mode of interpretation in settings such as legal environments, and the results may be applicable to other areas such as medical and psychological settings. Given the results, I was interested in knowing how educators are incorporating the teaching of consecutive interpreting into programs and what students experience in the field. A small pilot study emerged and the results are reviewed below.

Interpreter Education Programs: Current Practice

A pilot survey was distributed to fifteen interpreter education programs throughout Canada and the United States. The purpose of the survey was to explore the ways in which consecutive interpreting is taught in those programs and to invite interpreter educators to comment on their experiences both teaching consecutive interpreting and using it in their professional practice. Follow-up interviews were also conducted with five interpreter educators, which allowed for further information to be gathered. Lastly, interviews were conducted with fifteen interpreters who had graduated from interpreter education programs in the last two years. Their insights offer us additional information to consider when discussing the teaching of consecutive interpreting.

All fifteen of the interpreter education programs reported that they expose their students to consecutive interpreting theory and practice prior to simultaneous interpreting. What varies, through, is the approach and length of time spent on consecutive interpreting, as evidenced by the results in Table 2.

Table 2

Length of Time Spent on Consecutive Interpreting	Number of Programs
1/2 semester	*1*
1 semester plus 1 module	*1*
1 semester	*6*
2 semesters	*5*
3 semesters plus emphasized throughout practicum	*1*
1 summer term plus 1 year consecutive interpreting mentorship	*1*

Consecutive Interpreting:
A Stepping-Stone to Simultaneous Interpreting or a Viable Option?

Several programs identified that prior to teaching consecutive interpreting that students take additional coursework in intralingual translation, "pre-interpreting" cognitive skills and translation/ text analysis skills. The survey results revealed that ten out of fifteen educators identified that their curriculum is sequenced so that consecutive interpreting is taught after text analysis, and serves as the foundation for simultaneous interpretation. Five educators indicated similar sequencing; however, they emphasized that both consecutive and simultaneous interpreting are stressed in every interpretation course taught in their program and that students are supported for choosing consecutive interpreting when appropriate. Both approaches offer students information about consecutive interpreting but it is the latter that likely leaves students with an understanding that consecutive interpreting is an approach to be used throughout their career, not just as a stepping-stone to perform accurate simultaneous work.

The consequences of addressing consecutive interpreting through an informational approach, providing theory but little time for acquiring the foundational skills necessary for consecutive interpreting can result in the following:

- Students approach interpretation as a transcoding activity, looking for semantic equivalency versus looking for deeper meaning and producing grammatically correct interpretation.
- Students who lack a thorough grounding in consecutive interpreting immediately begin interpreting in simultaneous mode, not recognizing the relationship between the use of processing time and the number of errors produced in the interpretation.
- Students are unaware of the benefits of consecutive interpreting, and lack a decision-making schema to guide them in determining when to use consecutive interpreting (for example, when the material is particularly complex or deleterious to consumers).

Fifteen interpreters were asked to identify the approach to teaching consecutive interpreting that they experienced in their interpreting education programs. While there is agreement about the length of time spent on consecutive interpreting between former students and educators, the interpreters varied in their understanding of the value of consecutive interpreting. For example, eight interpreting graduates who had taken one semester or less of consecutive interpreting indicated that once they had taken the consecutive course that it was not part of the remaining program focus, nor did they ever practice it again, either in or out of class. The same interpreters also indicated that they had not used consecutive interpreting once they began working as an interpreter. As well, seven interpreters indicated their instructors had not modeled the use of consecutive interpreting

for students. Seven interpreters spoke of the importance of using consecutive interpreting in their work; however, twelve out of fifteen interpreters indicated that when then they began their practicum placements they were actually discouraged by practicum mentors from using consecutive interpreting. The following quote is from one interpreter and it was a consistent theme among twelve of the interpreters:

> "I was told by my mentor that while the program stresses consecutive, that it isn't used in the "real world". She said Deaf people hate it, and the best interpreters don't use it."

Eight interpreters indicated that they had some experience using consecutive interpreting in the field, and most often used it in interview type settings. The interpreters commented on how the use of consecutive interpreting was helpful at the earlier stages of their career when they needed the extra time to process language, especially in their ASL to English work. However, they often did not feel supported by other interpreters when using it.

Educators reported that approximately half of the practicum mentors model the use of consecutive interpreting. As well, students appear to be getting a message from practicum mentors that consecutive interpreting isn't used in the field, and that Deaf consumers do not want it used.

This comment from an interpreter highlights the problem facing our field:

> "Staff from the provincial interpreting service have commented that they do not see the need for it (consecutive interpreting) and that they do not consider it interpreting."

Table 3

Practicum Mentors & Consecutive Interpreting

Practicum mentors model CI & encourage its use in certain settings	*6/15*
Practicum mentors do not model CI	*7/15*
Students are told CI isn't used in the field	*15/15*
Deaf consumers do not want students to use CI	*12/15*

The following educator comments offer us additional information:

> "Some of our mentors model CI but the majority do not. Because our students are immersed in the CI perspective and practice it in role-play situations, they are adept at analyzing situations in which they would prefer to use CI and can explain the justification for it. So, even though some consumers may not want the students to do it, the students can handle that and offer it as a mode when it's appropriate."

> "All of our mentors are trained in the model and we have some taped modeling that reflects models of chunked/consecutive work…More importantly, students are taught to regularly prepare interpretation or rehearse portions that can be rehearsed in advance – even when doing simultaneous work."

What is reflected in this information is that some programs are helping students to identify strategies to talk about consecutive interpreting with consumers and to know how to make effective choices about when to use it. As well, at least one program is working with mentors to help them understand the nature of consecutive interpreting. What would be helpful to students entering the field is to see instructors model consecutive interpreting in the classroom, see more practicum

mentors model consecutive interpreting, and to be able to engage working professionals in dialogue about its use in our work.

Interviews with seven out of fifteen interpreters revealed that while they knew how to make decisions about consecutive interpreting, and had some confidence about stating it in spoken English, thirteen out of fifteen interpreters said they lacked the same confidence to describe consecutive interpreting in American Sign Language. These are strategies we could build into our courses that would offer students additional skills and help to influence change within our field.

Table 4

Interpreters: Negotiating use of Consecutive Interpreting

Have a decision-making process in place	*7/15*
Can negotiate in English for use of consecutive interpreting	*7/15*
Can negotiate in ASL for use of consecutive interpreting	*2/15*

The following comment invites us to consider how we can help practitioners in the field accept and then use consecutive interpreting when appropriate.

> "Since we are working with existing practitioners the discussion is always dynamic and students are always anxious about whether it will be accepted…it is challenging… the interpreters are afraid, and they want to do what is familiar to them. I would estimate that 55-60% are able to successfully make the transition. The rest are not."

Do we have a role in helping working interpreters make the transition? Are there other stakeholders that can help us, such as professional associations? Interpreter education programs that are committed to offering consecutive interpreting classroom experiences must find strategies to address the resistance that students encounter in the field, and to help educate those experienced practitioners if we are to have any significant change in the field.

Should we be offering training for our practicum mentors?

Only one interpreter educator responded that they provide training to practicum mentors on the use of consecutive interpreting. While most educators would likely agree that this is important, the question is always one of time and resources. However, if we are to shape current practice and encourage the acceptance of consecutive interpreting as a viable mode that can be used effectively in some settings, should we be finding the time and resources to offer such training? Such training would serve to support our students and foster greater dialogue within the interpreting community about the use of consecutive interpreting. It is somewhat ironic that fifteen out of fifteen interpreter educators responded that they use consecutive interpreting in their own practice, but our students rarely accompany us on assignments. Are we modeling consecutive interpreting for our colleagues when we work in teamed situations? As interpreter educators, we can have a positive influence on our students and the field by extending our training to mentors, and by broadening the discussion of how and when to use consecutive interpreting. One of the first areas to focus on is a consistent understanding of what consecutive interpreting means. For example, one interpreter reported that while on practicum, she was performing simultaneous work, but using processing time that was longer than that of her site mentor's. The site mentor expressed concern that the interpreting student couldn't use "simultaneous" interpreting, given that their processing time was about eight or nine

seconds behind the speaker. This comment does not seem to be an isolated view, unfortunately, but rather, is one that is indicative of our lack of understanding about the use of cognitive models of interpretation to provide grammatically correct, meaning-based work.

What about training for consumers?

It is clear that we have opportunities to engage Deaf and non-deaf consumers in conversations about the current research about consecutive interpreting and its appropriateness for use in the field. Interviews conducted by Russell (2000) with Deaf consumers indicated that consumers benefit from conversations with interpreters who use consecutive interpreting. Often, once consumers have seen consecutive interpreting used well, and seen the benefits, they are open to its use. As one Deaf consumer stated:

> "What I don't want is the interpreter to be practicing the use of consecutive interpreting during my appointment. If they know how to set up signals with me, can give me the information once, and allow me and the hearing person to be connected, then it is okay. What I hate is when they interrupt me mid-thought, or seem to make me wait forever for the information."

This comment seems to imply that if we have strategies to process the message while attending to it, and have a clear sense of when to ask speakers/signers to pause without being disruptive to the process, use aides such as notetaking when it won't be appropriate to interrupt, then Deaf consumers are willing to try consecutive interpreting. As well, it speaks to training – are we doing a suitable job of training people how to use the consecutive process, so that they are using the processing time actively, and using the resources available to them such a notetaking skills and signaling systems?

As one interpreter educator stated:

> "I have found consumers favorable towards this approach once we discuss the rationale and work out a cueing system."

When interpreter education programs commented on their approach to teaching consecutive interpreting, three out of fifteen respondents indicated that they do not teach mapping or notetaking in the program. As mentioned earlier, several interpreter graduates commented that they didn't have strategies to discuss the benefits of consecutive interpreting in ASL. Both of these strategies appear to be critical components needed in all consecutive interpreting courses.

How do we teach consecutive interpreting in our programs?

Over the course of CIT's history we have been fortunate to have several educators offer us workshops and papers on teaching discourse analysis, text analysis and cognitive processing models. By noting the work and writing of Cokely, Witter-Merithew, Smith, Humphrey, Winston, and Colonomos, to name but a few, we have a body of knowledge upon which to build consecutive interpreting classes that are effective and educationally sound. The Model Curriculum edited by Baker-Shenk (1990) offered a template for teaching consecutive interpreting, and Witter-Merithew's paper on discourse analysis published in the 2000 CIT conference proceedings provides an effective framework for discourse analysis leading to consecutive interpreting.

Twelve out of fifteen interpreter educators indicated that they have had training in the use of consecutive interpreting. What is not known is how widely interpreter educators in most programs have had such training. Without a consistent level of training for educators, how will we offer quality instruction in consecutive interpreting to our students?

What interpreter educators report using in the classroom to teach consecutive interpreting includes:

- Text analysis skills that included identification and control of linguistic aspects (genres, registers, affect, cohesion aspects, semantics, grammar, prosody)
- Analysis skills using Isham's six parameters as a base
- Mapping of texts for linguistic elements and sense
- Notetaking and mapping exercises
- Teacher modeled texts produced in consecutive interpreting
- Use of videotaped texts (pre-chunked and not pre-chunked)
- Signals to be used with hearing consumers
- Signals to be used with Deaf consumers
- Live classroom models for simulated one-to-one role-plays
- Negotiating in spoken English and ASL for the use of consecutive interpreting

As Witter-Merithew (2000) reminds us, ideally students come to the task already possessing bilingual and bicultural competence. Then, through systematic exercises designed to practice the cognitive processes necessary for translation and consecutive interpreting, we help students to achieve mastery of the interpreting process. Witter-Merithew (2000) has offered us a ten-step model that can lead us to consecutive interpreting. It breaks the process down to manageable units that we can both model for our students, and use as a diagnostic tool in helping students to assess the management of the interpreting process. Further, the consecutive interpreting curriculum needs to have information that addresses how to negotiate the use consecutive interpreting, describing it in ASL and spoken English, and how to establish culturally appropriate signals that cue our consumers about when to pause.

When educators commented on their teaching materials and assignments, there appeared to be agreement that the professionally made pre-chunked videotapes currently available on the market were less helpful to students in that the pauses were often not in places that seemed to be a complete chunk. Further, by using materials that are not pre-chunked, students must assume more responsibility for the interpreting process and can identify complete utterances that work best with their memory strengths.

One of the interesting aspects that emerged in the data is that several education programs ask students to complete consecutive interpreting assignments of monologues, even though in practice we may be using consecutive interpreting more often in one-to-one interviews or small group interactions. The question to be addressed is this: are we matching our assignments and training to what is practiced in the field?

Interpreters who had graduated in the past two years commented that they found working with live models very helpful, and that sometimes this had a "double benefit" in that the Deaf consumers who had participated in the classroom interactions then became more familiar with consecutive interpreting and supported its use in the community in some settings.

Interpreter educators reported that they used consecutive interpreting in their own work as interpreters and used the following variables in making the decision to do so:

- Complexity and density of information
- Setting (one-to-one interaction where the discourse frame lends itself to natural chunking of information for consecutive work)
- Consumers' non-standard use of signed languages
- Consumer is a child
- Consequences of errors is grave

- When working with a Deaf interpreter
- One educator added an additional factor: when she did not know the participants well and the newness of the situation or information was challenging for them.

This type of information, strengthened by current research, is crucial for interpreting students to understand when they should be using consecutive interpreting, and how they can negotiate points in English and ASL.

Are our perceptions blocking change in our field?

This next section examines some of the perceptions identified by educators and interpreters participating in the pilot study. What is of interest is that there may be very divergent views between educators and working interpreters, and until these issues are addressed we may be at an impasse for creating change.

Table 5

Perception	Interpreter Educators	Interpreters
It provides a more accurate interpretation	*15/15*	*8/15*
Deaf and hearing people don't like it	*13/15*	*12/15*
It's difficult to convince consumers of the benefits	*2/15*	*10/15*
It takes too long	*3/15*	*6/15*

Educators made the following comments:

> "People think it takes more time or is unnecessary, but they usually have not been trained in it, have heard myths about it and/or have never seen the efficacy of it. It is both a foundation to doing accurate simultaneous interpreting, and it is an equally viable choice of mode. There are reasons for using consecutive interpreting or simultaneous interpreting in any given situation."

> "I feel the field and other professionals have not done a good job of examining the benefits of consecutive work nor supporting its use in our work. Consumers feel that consecutive takes longer – but if they knew of the benefits, they may be willing to accept it or even insist on it."

> "Interpreters, whether they know it or not, resort to consecutive from time to time – unfortunately it is usually at the point where the process has broken down and the interpreter is floundering. Perhaps they are unaware that they are actually using it!"

While there appears to be a generally accepted perception that consecutive interpreting is more accurate, we also have the perception that the consumers don't like it. Is it that consumers don't like it because we are not performing it well, or is it that we as a field have "trained" our consumers to believe that we can produce accurate simultaneous work? My experience when working with Deaf interpreters is that once they begin their training in interpretation, they often become the best allies in creating meaningful conversations within the Deaf community about how language restructuring occurs in the interpreting process, and why we need to work consecutively in some

situations. For many years, sign language interpreters have shaped our field by rarely using consecutive interpreting, rarely speaking about it if they do use it in their professional practice, and not supporting other colleagues who are trying to learn how to effectively use consecutive interpreting.

Additionally, very few employment screening tools, quality assurance tools, or national certification exams allow for the use of consecutive interpreting processing in contexts that may in fact lend themselves to consecutive, such as one-to-one interviews. The North American national professional organizations of interpreters, AVLIC and RID, have certification exams that are based on simultaneous work. NAD's tool also rates the interpreter's ability to "keep up". Although a shift may be taking place, in that some Canadian employment screening tools such as the British Columbia Medical Screening Tool, and the Deaf and Hard of Hearing Services Interpreter Screening Tool allow interpreters to use consecutive interpretation, simultaneous interpretation or a combination of both in some segments of the test. This test accommodation reflects an awareness of the research and the increasing practice of using consecutive interpreting in community based work.

Implications for Educators and the Field

There are several opportunities that emerge from the research on consecutive interpreting and from the pilot study discussed in this paper. One such opportunity is for educators to review how they are teaching consecutive interpreting and the messages that they are leaving with students about the value of consecutive interpreting in the field. Is consecutive interpreting only a stepping-stone to simultaneous interpreting, or is it a viable interpreting mode for a number of settings? As agents of change in our field, we must examine our curriculum and focus, review current research, and explore the language in which we describe consecutive interpreting with students and current practitioners. We have ideas to take to the development and redesign of educationally sound curriculum that includes consecutive interpreting throughout a program of study. There is also a huge opportunity to enhance our own skill sets, by increasing the use of consecutive interpreting in our own practice and by consistently modeling it for students and colleagues. We may also need to improve our teaching strategies and materials. It would be very helpful to have videotaped models of interpreters using consecutive interpreting effectively.

As a field, we have a great deal of work ahead of us if we are going to hold conversations with each other about our perceptions of consecutive interpreting contrasted with best practice research. We need to work with our practicum mentors and our colleagues so that our students are supported and introduced to settings where consecutive interpreting can be used effectively. As well, we need to engage Deaf consumers in dialogue about interpreting processes and the rationale for consecutive interpreting in some situations. Over the past twenty years, we have given consumers a message that simultaneous interpreting is "better" than consecutive interpreting. It is time to revisit the information upon which that perception is based, and to examine the quality of our work when it is performed simultaneously.

Lastly, we need to explore the use of consecutive interpreting within our accreditation and screening tools. Some small changes are being made at the local community level, but there are discussions that need to be held at the national and state levels to heighten awareness of the appropriateness of consecutive interpreting as an option in some testing samples.

By reconstructing our views of consecutive interpreting, we will be improving the quality of our teaching and interpreting, thereby addressing the incongruence between the research in our field and how we apply it in our work as educators and practitioners.

About the Author

Debra Russell, Ph.D., is a certified interpreter holding AVLIC and RID certification (COI and CSC). She has provided community based interpreting for the past 19 years in Alberta, Ontario, NWT, and British Columbia. She is a part-time faculty member in the Program of Sign Language Interpretation at Douglas College in New Westminster, British Columbia, and is currently completing a post-doctoral fellowship with the University of Alberta in Deafness Studies. Her educational background includes: Bachelor of Education; Masters of Education, majoring in Adult Education and Community Education, and Ph.D. in Educational Psychology from the University of Calgary. She has been awarded numerous scholarships, from the University of Calgary: Dean's Special Doctoral Scholarship, the Killam Doctoral Scholar award, and the Social Sciences and Humanities Research Council Doctoral Fellowship, which supported her study of courtroom interpretation. Deb has presented numerous workshops and papers locally, nationally and internationally, and is an active member of numerous interpreting organizations.

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Beyond Knowledge and Skills: Teaching Attitude

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Abstract

"Attitude" is literally a "position" towards a group of people or an activity. In this case we are talking about how our students position themselves vis-à-vis deaf, deaf-blind and hard of hearing people and towards the activity of signing and/or interpreting. The attitude we are focused on teaching is an attitude of respect. Respect for deaf people and their language is not the same as feeling attracted to the community or thinking ASL is beautiful. Respect means really seeing, really getting to know and understand what deaf people, ASL and we are all about.

In order to teach this respect, it is useful for us as teachers to both understand and to respect our students, to observe them and try to identify their values, their fears, what it is that motivates them, and what barriers they face in learning.

Attitude and Psychology

At the root of most attitude problems are:

- Hurt and fear
- Learned bad habits
- Ignorance of cultural issues
- A lack of self-awareness.

There is a pattern of unduly criticizing children as they grow up in an attempt to socialize them, to teach them "more appropriate" behavior. We'll return to this later under the heading of culture and attitude. Constant criticism, especially if it is mean spirited, makes children (and the adults they become) afraid to think for themselves. It exaggerates the seriousness of mistakes and ultimately makes people afraid to risk, to change, even to listen to new ideas, views and feelings. This pattern of fear and hostility is taught.

Various transactional analysts, namely Stephen Karpman and Claude Steiner have identified this pattern as the Drama (or Rescue Triangle). [1] This game, in the sense of an unhealthy pattern of interaction, has three positions:

- The victim who does not accept responsibility for her/his own decisions, actions, achievements etc.
- The rescuer who accepts responsibility for everyone's decisions, actions, achievements etc.
- The persecutor who punishes others.

This is not the place for a complete description of this model, but we will give you a synopsis. Although there are three positions, the game is typically played by two people who have been well trained in the game, and who then switch positions. The persecutor is the fall back position. People typically assume the life role of either Victim or Rescuer. In one version, the Victim refuses responsibility, which is then assumed by the Rescuer (e.g. one partner does virtually no housework and the responsibility for all the housework is then assumed by the other). This continues until the Rescuer gets angry for this unfair state of affairs and then punishes the Victim, i.e. switches to the role of Persecutor (perhaps by washing the Victim's white clothes with a red shirt). In another version, a Rescuer begins by "taking over" thereby pushing others into the role of Victim (e.g. one committee member may begin volunteering to do virtually all the work of the committee). This continues until the Victim's resentment builds and they become Persecutors (perhaps by not showing up at the fund raising event planned by the Rescuer).

As you can see, playing this game from any position is not being genuine, honest or assertive. It impinges on others, whether they choose to play or not, by being pushy and judgmental on the one hand, or eschewing responsibility on the other.

As you can see from the table on the opposite page, these roles are not really mutually exclusive. The perfectionist is self-absorbed and can be passive-aggressive, just as the person who is ashamed is also arrogant.

The way out of the game is self-awareness. We will talk below about the process of breaking down these roles through a combination of modeling, teaching or instructing and direct or indirect confrontation. The model of behavior called the Rescue or the Drama Triangle is an excellent device for opening up discussion of these patterns, for explaining them and helping students to become more aware. As they become more aware of this pattern (or habit), how it pervades their lives, how it hurts others and interferes with healthy relationships, they can also become aware of how, with practice, they can get their needs met and fulfill their responsibilities in better ways.

This game and these roles are not only a pattern but like all patterns they become a part of our identity. We begin to think of ourselves as "helpful and responsible" or "quiet and unassuming".

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[1] I do not have a specific citation for a description of this game. It seems to have been passed around among therapists largely by word of mouth or handouts. A quick search of the Web will turn up a number of descriptions, examples and such sample handouts. See Eric Berne *Games People Play: The Psychology of Human Relationships or What Do You Say After You Say Hello?* 1964, Random House.

Table 1

Drama Triangle "Attitude"

"Bad Attitude" (Rescuer/ Persecutor)	**"Good Attitude" (not a Player)**	**"Bad Attitude" (Victim/ Persecutor)**
Judgmental	Healthy boundaries	Irresponsible
Black and white thinking, looks for the "right way," rigid	Uses critical thinking, creates contextualized solutions, flexible	Goes along with others (those with apparent power)
Self-righteousness	Positive "can do" approach to life	Negative "hopeless" stance
Insensitive, unresponsive	Aware, responsive	Hyper-sensitive, fragile
Arrogant (low self-esteem)	Self-confident, self-directed (healthy self-esteem)	Shamed (low self-esteem)
Pushy, won't take "no" for an answer	Assertive, problem solver, sense of community, collaborative	Submissive, angry, passive-aggressive
Perfectionist	Standards appropriate for situation	Self-absorbed, put-upon

Attitude as Identity (social role)

There is, of course, more to our identities than these behavior patterns. A sense of identity includes a sense of our position in society. This is our social role. A "doctor" is more than someone with a particular job; a doctor has a particular role in society. With little thought we can identify other such roles: politician, cleric, or working stiff. Social role also identifies social class. Just as we learn how to play the Rescue/Drama Triangle game as children, so too we learn our social position very early in life.

I was once window-shopping at F.A.O. Schwartz at Christmas time. There was a family consisting of a grandmother, a mother and a little girl, about four years old standing in front of a huge teddy bear. They were dressed up for the occasion, all wore mink coats (yes, including the little girl), their hair, make-up, and shoes all signaled not only their money, but also their class. I like to interact with children in public places, and while the grandmother and mother were talking together about something, I caught the eye of the little girl. I was taken aback when she coolly snubbed my attention. Clearly, she had already learned that someone dressed like me is not someone with whom she should interact.

ASL or interpreting students who have grown up in a position of privilege are accustomed to being taken seriously. They are accustomed to a certain amount of power in the world. When they go into a restaurant, they are led to a table and served. When they have problems with the service in a restaurant, hotel or bank, they talk with the management and it is resolved.

ASL or interpreting students who have grown up in a position of oppression are accustomed to being at risk. They are accustomed to thinking of people in positions of power and authority in the world as potentially dangerous. When they go into certain areas of town they will be looked at suspiciously. When they have problems with the service in a restaurant, hotel or bank, it may not be them who initiate talking with the management, and when it is resolved they may be the loser.

Learning the role of interpreter is more than just understanding the job description; it is

practicing a new way of being vis-à-vis "the system." Students who come from positions of privilege will need to learn to act as a support, not the lead. Those who come from a background of oppression will need to learn to feel comfortable interpreting confrontations without having inner alarm bells ringing. Changing positions is not simply exchanging one for another, it is understanding the nuances of a new position but it is also seeing the world from a new perspective. Role plays in which the student takes the roles of Interpreter, Hearing person, Deaf person, Deaf-Blind person will help understanding these positions and roles in a holistic way.

Social positions also exist within the matrix of a culture. To think of identity as a single social role or position is simplistic. Is the doctor a man or a woman, young or old, Black, Asian or White, a surgeon or a pediatrician? Each of us has a complex identity, an identity made up of multiple parts or aspects, each of which is more or less salient at various times. What each means will depend on our culture. What does it mean to be a woman, to be old? These are not questions without context. The answers will depend on the culture from which we come, as well as on the particular situation.

So far, we have discussed identity within a single group, a single culture. Adding the dimension of a second culture with a second set of identity definitions complicates matters. In dominant American culture one aspect of my identity may be more important than another, while in mainstream Deaf culture the second may be more important than the first (e.g. it may be more important in Hearing culture that I am educated than that I am a fluent Signer while in Deaf culture it is more important that I can Sign). When these two cultures cross, my identity will be mixed. This may or may not be important. After all, when I'm interpreting for a college class, it is essential that I can sign fluently and it helps everyone if I'm educated.

Where the difference in values or the weight given to particular values is important is when they are in conflict. One of the most common conflicts is around the use of Sign itself. Let us look first at attitude as culture, and then attitude as politics.

Attitude as Culture (Beliefs and Values)

Culture can be defined as the total way of life of a people rooted in a set of beliefs and values which come from the collective, historical experience of that people within a particular place and time. The collective experience and hence the set of beliefs and values – the total way of life of Deaf Americans – is different from that of our non-deaf students.

The beliefs, values, assumptions, institutions, stories, jokes, sense of humor and style of Deaf (culture) people is different from that of dominant American culture people. So too are the manners.

Attitude as Values

The primary value of Deaf culture is communication (over and above language or the form of the communication). The prime value of communication leads to the values of ASL, English and community. ASL as a visual language is the richest and most efficient form of face-to-face communication. English, to state the obvious, is the language of the dominant culture and for that reason fluency in English is valuable. Deaf people as minority members of society are vulnerable, even more so as many deaf children are raised by hearing families and educated by hearing teachers and systems. The Deaf community both preserves ASL and helps to compensate for this vulnerability.

Students of ASL and interpreting (even professional interpreters) are often confused about the order of these values, thinking that ASL itself is the prime value. This is because the dominant culture values form. It is important that something is "done right". In school we focused on

grammar, spelling, topic sentences, introductions and conclusions much more than on the overall effect. It was only in graduate school that I remember a teacher asking "Who is the audience for this paper?"

Of course, we want our students to produce "good ASL" and a lack of effort to learn the language is itself a reflection of a bad attitude, but this is not the point. The point is that misunderstanding of or disrespect for cultural values occurs when:

- Form interferes with communication
- A request for fingerspelling (English) is misinterpreted somehow counter to Deaf culture
- An individual interpreter feels no responsibility beyond skill (i.e. no responsibility to the community).

Attitude as Manners

Manners are both form and content. The form is what one does; the content is why one does it (i.e. the meaning of the form within the context of culture). Manners are based in the beliefs and values mentioned above. Some forms, such as how one makes an introduction, come from the values of the culture, such as connections within the culture and linguistic background, but they are not "charged". If an introduction is made poorly (e.g. failing to mention where someone is from) it simply indicates a lack of skill, a lack of enculturation; it does not insult either party. Other forms however, such as whether or not one is signing, are "charged". When one makes an error in manners of this sort, it indicates more than a lack of skill; it indicates a lack of respect.

One can think of these differences as being between manners related to issues of power (i.e. political) versus those related to thoughtfulness or consideration (apolitical). For example, if someone introduces me and emphasizes my connection to the world of academics I must know the culture and the context in order to know how to interpret this. Were they trying to be respectful by giving my credentials, were they trying to separate me from the person giving the introduction as "one of them," were they trying to point out connections between the person I'm being introduced to and myself, or indeed trying to shame her/him? Again, I would need to know the culture and the context.

Our students cannot be expected to know these things early in their training, but we need to both instruct them in the fact that manners (along with the rest of the culture) is different from what they are used to. It is especially important that they learn to be alert to people's responses, to non-verbal cues that will help them evaluate their behavior. As adults they will not likely be corrected directly. If they are lucky they will be teased as an indirect form of correction. They must know how to recognize this help. They may simply be ignored or "frowned upon" and these cues too need to be recognized and later discussed in class.

By and large, as long as the students' understanding and command of the culture and its manners keeps up with their use of the language this will not be a problem. It is not so much at the more superficial level of manners that we need to focus, but at the deeper level of power.

When interpreters think of "attitude" we may focus on the aspects of attitude that reflect professionalism or collegiality. When Deaf people think of "attitude" they include this but focus on issues of culture and power. In the spring of 2001 David Still of Vancouver, British Columbia taught a workshop titled "Attitude for ASL and Interpreting Instructors." [2] In one exercise, Still had us form two groups: deaf and hearing. We then listed what we considered "attitude". The

[2] The weekend workshop was sponsored by Western Oregon University's Regional Interpreter Training Program, and was coordinated by Julie Simon in Monmouth, Oregon. About 15 people attended the workshop, and approximately half of them were deaf.

following lists (and order in which they thought of them) reflect elements of the Drama Triangle, and misunderstood or disrespected cultural values.

Here is the list noted by the deaf group:

- Bossing, controlling
- Overly impressed with own skill, knowledge, self
- Poor team player ("independent")
- Show off their English, speech
- Rigid
- Whiners
- Value speech, oral communication, the use of cochlear implants, English over communication, ASL, the Deaf way
- Poor listeners
- Plateau, do not continue to improve their skills but only aim to be "good enough"
- Pretend to understand when they do not
- Pretend to know what they do not
- "Draw-line" – are cold, not involved.

Here is what the hearing participants said:

- Picky, choosey about assignments, choose assignments to fit their own schedule
- No boundaries, too involved, tend to rescue
- "Smell money," primarily interested in money
- Do not share, "self do-it all"
- Don't have a life, no identity, no culture, no roots, no Self.

These lists contrast most sharply in reference to plateauing skill, lack of true fluency (and honesty about that lack of fluency). It reflects an insensitivity to minority group issues of power and control.[3]

Attitude as Politics

Politics is about differences and power. When we speak about the politics of interpreting we are usually talking about things like language choice, and representation on decision making bodies (such as boards of directors or important committees). Whether we choose to present our talks in English or ASL is not just a practical decision; it's a political decision, whether we want it to be or not.

Our students too face political decisions. Choosing to accept a job has implications for the power of the deaf people with whom they will work and as such is a political decision.

Thus when there is a conflict in beliefs or values (e.g. paid employment versus more training for which we pay), it is a conflict between the dominant culture (with more power) and the minority culture (with less power). All other things being equal, our primary culture is likely to win the contest. Our students must understand, however, that all other things are not equal. Differences in beliefs and values are arenas of power. They must understand the implications accepting a job

[3] One could spend much more time analyzing the differences in these lists, interpreting them and/or simply reflecting on them but that is beyond the scope of this paper.

for which they are not qualified. It is participation in the oppression of Deaf people. They must understand the implications for accepting a job in a mainstream program or teaching ASL. It is not "just" about culture; it is about power.

Table 2

Bad Attitude	Good Attitude	Bad Attitude
Only signs when necessary	Signs when deaf people are present	"Wannabe" tries to act as "Deaf" as possible
Thinks of signing as a means to an end, a skill necessary for a profession	Understands the meaning of communication and its role in the lives of deaf people	Thinks of signing as "cool"
Thinks of interpreting as a job, an occupation, something one does for a living	Thinks of interpreting as a profession with serious responsibilities and implications outside the performance of "the job" itself	Thinks of interpreting as a calling, a privileged position from which to explain deaf people to hearing people
Thinks of deaf people as disabled	Thinks of deaf people as a political (as well as a phenomenological) category	Thinks of deaf people as special, unique
Emphasizes the need for Deaf people to know/learn English	Understands that signing (and choice of language, dialect, style) is a political act	Emphasizes the fact that ASL is the language of Deaf people
Thinks that empowerment of deaf people means giving them access to English	Makes language choices that respect the political position of the individual d/Deaf person(s) present and the situation	Thinks of the empowerment of deaf people means signing ASL

Core Values and Complexity

Many of the items listed here under "bad attitude" are simplistic understandings of what they have learned from their own cultural upbringing or from lower division ASL and Deaf Studies classes. A higher level, more sophisticated understanding will hopefully come with time and advanced study. But this does not just happen. As teachers we must support our students in their journey.

Models of Stages of Change from Inter-Cultural Communication

Change is a process. The process is not always obvious. Change may be a response to outside circumstances or an internally perceived need. This is true of all change and it is true of change in our field as well as changes wrought by learning a new language and culture. These changes can be sought after and comfortable, uncomfortable and resisted or simply unexpected.

Dominant American culture is not a process-oriented culture. We want to see results immediately. How often do we hear this from students who say, "I wish I could sign fluently

now," and "I want to be a skilled interpreter now"? We often become impatient with ourselves in changing habits and learning new skills and with our students.

Change is not always a recognizable process. We recognize the more obvious and deliberate changes such as changing our clothes, our appearance, moving the furniture around, and so forth. But often we don't recognize what is happening internally. Students may become frustrated with themselves, feeling that things are not changing and they are not learning. This is especially true as the learning (i.e. the change) becomes more sophisticated and subtler. Occasionally, students have complained to a teacher in ASL 4, "I'm not learning anything," but at the end of the year, after completing ASL 6, they look back and say, "Oh, I guess I did learn during this entire year!"

Change is a response to pressure and need. It may be a response to an external change such as new family demands, health problems, public concerns about national security. It may be a response to uncomfortable feelings of restlessness, boredom or dissatisfaction. Thus the pressures come from outside and from inside. This happens in the field as well. Perhaps the state has passed an "educational interpreters law" requiring public school interpreters to be certified. Senior interpreters who have never been certified must now change either by leaving the school system or become certified. Deaf professionals are achieving higher levels of employment and becoming more demanding, more sophisticated and more explicit in their requirements of interpreters.

Students taking ASL and/or interpreting may expect one kind of change – learning new skills, gaining information – but be unprepared for the challenge to their beliefs and systems of value. It's important that we, as instructors, recognize the magnitude of the change and be able to identify where the change is coming from.

Perhaps you have a student who has gone through many changes simply to come back to school. The student may not yet recognize this has been happening, but you as an instructor can recognize this and help with the transition process. Another student may be going through significant change as they realize that simply being able to learn quickly and answer questions on tests is not enough, that there is a component of social skills needed. Yet another student may find their superior social skills and their facility with ASL is not enough, and they must also learn to analyze text. Each of these students will need encouragement to face these challenges, to have the courage to change.

It is first and foremost important to know oneself. This is true of us as instructors and it is true of our students. Thus we must be able and willing to model the reflection, the self-examination and the courage to change. Think of questions that encourage this reflection and self-examination. For example, if a student is having difficulty with interaction in the Deaf community, questions for the student to ask her/himself would be "How do I feel?" (nervous, scared, threatened, etc.), "What really happened in this incident?" and "Why do I feel this way?" (what are my buttons?). It is helpful to encourage internal dialogue and skill in discerning the patterns.

It is helpful to look at this change from different perspectives. Try to look at each student to understand where they are coming from, where their challenges and fears lie. Being able to take the students' perspectives is not an easy skill to learn, but a necessary one to promote effective and healthy change. It's also essential for our students to learn to take different perspectives in analyzing a single incident. Having a standard set of questions helps. We as teachers can use these questions to help us understand the students and they can use them to better understand members of the Deaf community as they interact: "How did the other person feel? Why might they have felt that way? What might have happened that had nothing to do with me but had more to do with the other person's history?"

Along with change comes resistance. Although a student may seek one kind of change (e.g. "learning to sign") they may resist the next level of change (e.g. learning Role-Shift). Another student may feel comfortable communicating with deaf children (i.e. changing modality) but not

with Deaf adults (i.e. a shift in power relations).

One major reason for resistance is fear of really examining or challenging one's beliefs and values. It is emotionally risky to honestly seek a deeper understanding of oneself, assumptions and patterns. Change means risk, and facing certain fears, however trivial or great. It means sadness, loss and ironically time to mourn old ways.

Resistance can take a number of forms. Chronic absenteeism is an obvious form of resistance. A slightly less obvious form of resistance is yielding to "outside noise," conflicting pressures ostensibly from family, or employers but serving the needs of the student to resist, in an unconscious pattern or strategy for resisting change. Or the student can be hyper-responsible or just "too busy" to focus on the lessons taught – even to do the homework. In both instances the focus is directed outside to family, employers, responsibilities. Another pattern is to be argumentative. This is an especially common pattern in a hearing student resisting the authority of deaf teachers. It's not personal, it's political, i.e. it's not about *the* deaf teacher – it's about "a deaf teacher."

What follows is an outline of the stages that members of a dominant culture group move through in becoming bilingual and bicultural. It is based on an article by Milton J. Bennett (1986) and outlines how people who grew up as members of a dominant culture (e.g. White Americans) learn about another (minority) culture, its beliefs, values and ways of thinking. Of course not everyone starts at the lowest level (racism) and not everyone moves to the highest level (bilingual, bicultural) but awareness of these stages is helpful to teachers.

1. Denial (of culture)

People at this level do not recognize differences as cultural. Thus we get statements such as "Deaf people are just like all the rest of us, except they can't hear." Any perceived differences are attributed to deficiency in experience, exposure, intelligence, personality, or to culturally deviant behavior ("they" simply don't know any better). There is a tendency to dehumanize these "outsiders."[4]

In other words, at this level, there is no such thing as culture. There is the right way (ours) and the wrong way (theirs). "They" are just bad, stupid, deviant, individuals (who stick to their own kind).

A related version is a not a denial of culture but a **denial of oppression**. At this level members of minority groups are not seen as oppressed, but rather as unassertive. The dominant culture is not seen as "dominating," but rather as accessible if only one applies oneself. Remediating oppression is seen as special privileges or "reverse discrimination."

2. Defense (against differences)

People at this level recognize differences as having their basis in culture rather than defect, but maintain a negative evaluation of those differences – the greater the difference, the more negative the evaluation. This level might be called an "evolutionary" view of cultural development (with one's own culture at the highest point on the ladder).

The attitude is "Yes, they have a culture, but it is not a very good one. They are not bad; they have simply not been as fortunate or as blessed as we have been. Hopefully in time they will learn (from us – our culture)."

A variation of this level is *"reversal*". Some people come to see the new culture as superior to their own, allowing them to denigrate the culture they were raised in. The roots of the new culture (its beliefs and values) fill a need for these individuals. It may be a need for greater balance, it

[4] I put quotation marks around the word "outsiders" because the perception that people (such as African Americans) are outside our society is itself a form of denial and I wanted to point that out. TBS

may validate their own experience of marginality within their original culture (they may have been raised poor, disabled, or multi-racial).

3. Minimization (of difference)

People at this level recognize and accept superficial differences (for example eating customs, clothing, art) while holding that *all human beings are essentially the same.* [5] Students defensively put emphasis on the similarity of people and commonality of basic values. Unconsciously, the basis of the commonality is in ethnocentric terms i.e. "everyone is essentially like *us.*"

Differences are recognized but their significance is denied. There is an attempt at respect for others while there is a denial that these others see the world differently, that their beliefs about the world, what they value is indeed very different from the dominant culture way of thinking. It is an ambivalence based in an attempt to resolve a desire to show respect with a protectiveness of one's own cultural view, one's own beliefs and values as "the right way, as Truth."

4. Acceptance of and adaptation to differences *(I have conflated these two categories into one for our purposes)*

People at this level recognize and appreciate cultural differences in behavior and values. They accept cultural differences as viable alternative solutions to the organization of human existence. It is acceptance as cultural relativity. It may be expressed as "to each his own" – "live and let live" – "different strokes for different folks."

People at this level are not defensive or protective of their own ways of thinking. They are just not particularly interested in opening up to other cultures in ways that will change their worldview. They recognize and accept differences, even major ones, they recognize the significance of these differences but they do not see the relevance or implication for themselves.

They develop communication skills that enable intercultural communication. They make effective use of empathy, or frame of reference shifting to understand and be understood across cultural boundaries. The change here is practical. People at this level are well grounded in their own culture, and see no particular value or threat in the other culture. Cultural differences are merely a fact of life to be dealt with in a pleasant, positive way.

5. Integration (of differences)

People at this level actually begin to apply the wisdom of the new culture to their own lives. They internalize a bi-cultural or multi-cultural frame of reference. They maintain a definition of identity that is marginal to any one particular culture.

People at this level have met the challenge and expanded their cultural resources. They see value in knowing and understanding more than any one, single way of thinking about the world. They have seen the other side and they *"can't go home again"* they can no longer be naïve and go back to their formerly unsophisticated, uncomplicated way of seeing and understanding life.

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[5] I think this is especially true of Americans, whose history is that of assimilating many cultures. We have been able to do this by holding the belief that culture is actually superficial, that what is meaningful is our common humanity and our common goals. This led us as Americans to develop a strategy of minimizing or ignoring cultural differences, focusing on commonalities (especially common goals) so that we could work together. "The melting pot."

This led to the establishment of the policy of the separation of Church and State (beliefs and values as separate from common practical concerns). It could be argued that this leads to a separation of morals and politics and hence a certain amoral pragmatism. This strategy of minimizing cultural differences led to the value of privacy – whatever one does at home is fine as along as there is a common standard for public behavior. Hiding our differences allows us to minimize them. TBS

The list or outline below identifies the stages of movement from internalized oppression to an integrated awareness. This is relevant for ASL or Interpreting teachers who are Deaf and who feel, to a greater or lesser degree, ambivalent about Deaf culture. It is taken from a book by Atkinson, Morten and Sue (1989).

This list presupposes a politics of power. It sees ethnicity or culture as an element in determining the social hierarchy. Some people are kept outside the power structure and access to the resources – or more accurately control of the resources – of the society based on ethnic background. The model fits for any oppressed group that has its own identity, for example Women, Lesbians and Gays, or Deaf people.

1. Conformity

People at this level have a self-deprecating attitude towards themselves and their group. They depreciate and discriminate against one another. They appreciate the dominant group and its members.

They have bought the lie and believe that they are "less than," broken, or inferior not only in access to resources, but in essence. Any failure is their own fault, a result of their inadequacy as human beings. This is hegemony at work.

2. Dissonance

People at this level feel conflicted. They have ambivalent or mixed feelings towards themselves, members of their group and their own group values and norms. They are also ambivalent towards people, values and norms of the dominant culture.

It is a stage of partial awareness. They have been suppressing the reality of their own experience as distinct from the reality portrayed in the media and this reality now begins to have equal validity as they recognize the role of power (i.e. the social power). They become more aware of the limitations placed on them from outside and the self-censorship inherent in adopting the dominant view.

3. Resistance and Immersion

People at this level begin to fully appreciate their own heritage, their own experience and the culture of their group. They eulogize their own culture and depreciate the dominant group.

This is similar to the "reversal" above in that it is a shift of value from the dominant culture group to the minority culture group but it is not yet real change. Real change will come when the level of understanding changes not from A to B but to a higher level of understanding.

4. Introspection

People at this level are concerned with the basis of their self-appreciation – the unconditional, unequivocal appreciation of members of their own group and denigration of the dominant group and its members. They become reflective. It is a more thoughtful, centered place. As with the final stage of bilingualism, biculturalism mentioned above, the person at this level has the ego strength to begin evaluating what they know. They have gone from unaware conformity (believing what they were told – hegemony) to awareness (reaction and resistance –self-defense) to thoughtfulness and analysis. It is not based in culture (theirs/ours), but in centered perceptions and values.

5. Integrative awareness

People at this level are self-appreciating – appreciating of both their own group and of other oppressed groups. They are selectively appreciative of dominant group members. Examples of

this include bi-cultural people who have friends and close associates in both cultures, typically other people who also share this biculturalism. They do, however, enjoy mono-cultural contacts, events and artistic expressions.

With encouragement, clear instruction and confrontation we can help the majority of our students to overcome their resistance and move through these stages. We, as instructors need to recognize when a student is ready/not ready to learn. Those students whose resistance is strong need to be confronted and encouraged to look at other options. We must not rescue (or persecute) them, but be clear about our standards.

The process of change is complex. A few of our students will continue to resist despite feedback from instructors and members of the Deaf community. Many will top off at the level of acceptance and adaptation. This in itself is a challenge to our field. We have only begun to look at issues of power dynamics between Deaf and hearing people and its relationship to respect. Indeed, in each class there are likely to be other power dynamics as well, those of race, ethnicity, gender, sexuality, class, age and so forth. Our challenge as instructors is to work effectively with students in promoting healthy, operative change which in turn leads to knowledge, skill and a positive, respectful attitude. Below are a few strategies.

Strategies for Evaluating and Teaching Attitude

- Modeling
- Teaching
- Confronting

The attitudes we are seeking are given in the tables and implied in the lists above. The most powerful form of teaching anything is modeling. It is therefore important that we model a good attitude (no drama triangle, behavior that models Deaf values and contradicts the socially constructed role of deaf people), self-awareness, personal and professional growth.

Although learning attitude is not about comprehending and remembering, it is influenced by information. It is specifically about reflecting on, incorporating and applying the information to one's worldview. We can, therefore, teach our students about oppression, about the drama triangle, about Deaf culture and then help our students incorporate the tenets learned and apply them to their own behavior.

Specific Exercises or Assignments

Identify the level, the goal, the exercise or assignment and the challenges that may arise. For examples, see Table 3 on the next page.

These are just samples. Beyond this we believe that:

- ASL should be taught by Deaf teachers whenever possible (including ASL 1) to establish political parity
- ASL classes should be taught by the direct method (without voice) to establish correct learning methods
- ASL should be taught for a minimum of two and preferably three years before the topic of interpreting is introduced to avoid habits of looking for word/sign glosses

Table 3

Level	Goal	Exercise or Assignment	Challenge
ASL 1	Empathy	Watch TV without sound	Can be trivialized
ASL 2	Political awareness	Discussion of oppression as applied to deaf people	Clarifying the difference between hurtful behavior and oppression
ASL 3	Political awareness	Discussion of readings	Awareness of importance of context
ASL 4	Cultural awareness	Community participation and journaling	Teaching analytical thinking (not just notation of facts)
ASL 5	Critical thinking	Community participation and journaling	Lateral thinking vs. convergent thinking
ASL 6	Self-examination	Writing poetry	Appropriate boundaries for class
ASL 7	Assertiveness	Read and discuss Drama Triangle	Follow up
ASL 8	Self-examination	Video: Papua New Guinea: Anthropology on Trial	Applying principles from another field, generalizing
ASL 9	Cultural awareness	Semantic analysis on two levels	Not feeling helpless about learning ASL
Interpreting 1	Taking multiple perspectives	Text analysis	Feeling overwhelmed

- Hearing teachers must be especially sensitive to issues of power when dealing with both Deaf colleagues and (hearing or deaf) students to insure political parity
- Both faculty and administrators be especially sensitive to issues of power when designing the curriculum and responding to requests for cafeteria style "a little bit of everything" to avoid being coerced or co-opted by greater powers (and money).

Students must feel safe, so exercises must not be about labeling behavior. The goal is thinking and learning, but it's not about getting the right answer. Rather, the exercises should foster self-awareness. We often use stories or critical incidents in teaching ethical behavior – analyzing them for values, transactional roles, power relations and consequences. It is also very valuable method for teaching attitude. We are working to inculcate a process, not a database. The focus is on the questions and multiple possibilities rather than on seeking the one best answer.

While there is not a "right answer," there are "wrong answers." From time to time, there is a need for confrontation. Unfortunately, healthy confrontation was not a skill they taught in college along with writing lesson plans. It's one we have hopefully learned from our families, but if not, it

is one that once learned will serve us well in every relationship we have. It is essential for teaching attitude.

There is no formula for good confrontations. Some people can be effectively confronted by "a look" others indirectly by "a story." Most people can be effectively confronted by a private conversation that outlines the behavior in question. It's important to focus on the behavior expected rather than the behavior we don't want. Sometimes it's necessary to outline the consequences that follow. Indeed, some people need an audience to be able to listen. The goal is never to humiliate or belittle. It is always about clear communication, and in this case, teaching. It is also about setting limits.

Conclusion

A good attitude is a complex of psychological health, cultural fluency and an interest in striving for justice. Learning (or having) a good attitude involves the mediation of courage to examine one's beliefs and values, and knowledge or information about a different way of viewing the world, in this case Deaf culture. It may necessitate significant change in a person's worldview and thus personal risk. The teacher must:

- Be comfortable with her/himself
- Not "play" the Drama Triangle game
- Be comfortable with challenges to her/his position and to what is being taught
- Have an ability to explain in multiple ways and use different types of exercises to elicit reflection and self-awareness
- Be able to teach both analytical and lateral thinking
- Have skills in healthy confrontation.

Attitude is taught through modeling, direct instruction and occasional confrontation. Learning is change, and learning a new and better attitude is a very personal kind of change. The curriculum and the instructors should be primed to support change that is deeper than simply learning vocabulary and grammar, deeper than the skills of interpretation.

Exceptionally useful strategies include having Deaf authority figures, using the direct method (no voice and no translation) and teaching the model of the Drama Triangle. Emphasis should be placed on the importance of context, analysis and lateral thinking. The Deaf community is an essential part of the context of learning ASL. While it is critical that our students participate in the community we should also model this (i.e. participate and contribute ourselves) in respectful and appropriate ways.

Ultimately, we must also have the skills to be assertive, to communicate clearly and to confront student behavior that shows a bad attitude, however subtle.

About the Authors

Theresa Smith, Ph.D., MCSC, grew up in San Jose, California (an only child of hearing parents). She is director of ASLIS, a private college which offers a three year program in ASL and a one year program in Interpreting. Her credentials include the SC:L and MCSC from RID, a B.A. in English, M.A. in counseling from Seattle University and a Ph.D. in socio-cultural anthropology from the University of Washington. The master's thesis was on assertiveness training for Deaf-Blind people. The doctoral dissertation was on Deaf culture as a sociocentric culture and how that is reflected in the discourse.

Her personal interests mostly parallel her professional interests: the study of communication, culture, and the understanding of the stories of people's lives. Her hobbies include reading, writing, enjoying good company, photography, travel, eating good food and going for long walks. She has three wonderful daughters, now grown, who are artists, scientists and communicators -- and seven adorable grandchildren currently deep in the study of language, culture and the wide world.

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Deaf Language Mentors: A Model of Mentorship Via Distance Delivery

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Abstract

This paper will describe a model of language mentorship that connects Deaf mentors to interpreter-students who are distance learners across the United States. The discussion will address three primary elements required to support this model: 1) An overview of the Educational Interpreting Certificate Program; 2) Distance and Mediated Learning; and 3) Language Mentoring at a Distance.

Overview of the Educational Interpreting Certificate Program

The Distance Opportunities for Interpreter Training Center (DO IT Center), housed at Front Range Community College in Denver, Colorado, offers a variety of customized trainings in areas of specialization (i.e., education, legal, medical/mental health) for working interpreters through the use of blended technologies associated with distance education. The distance education delivery system can offer students access to a wide range of language models and expertise that may not be available in their home communities.

EICP is a 30 credit hour program distributed over a three-year period. The curriculum is designed for working educational interpreters and contains both interpreting skills and the knowledge set to apply those skills in K-12 settings. During the fall and spring semesters, knowledge-based courses are delivered to the educational interpreters' home communities utilizing a variety of support

material, staff and a number of technologies. Each of the three summers there is a mandatory on-site Summer Institute. These three-week sessions focus on interpreting competencies, including the upgrading of sign language proficiencies. The intense skill building experience of the Summer Institute is sustained during the academic school year by means of distance mentorship experiences. Mentorship involves both Deaf individuals who function as language mentors and interpreter practitioners who function as interpreting mentors.

To date, EICP has served approximately 140 educational interpreters. Currently EICP is supporting an additional 150 educational interpreters in 16 states: Alaska, Arizona, California, Colorado, Hawaii, Kansas, Maine, Minnesota, Montana, Nebraska, New Mexico, Nevada, North Dakota, South Dakota, Utah and Wyoming and the Bureau of Indian Affairs (BIA).

Before describing the specific structure and implementation of the EICP language mentorship, it is important to establish a theoretical foundation for delivering instructional programs via distance technologies.

Distance and Mediated Learning

Distance education—also referred to as Distributed Learning—offers necessary and promising alternatives for delivering coursework to students who live in rural communities, and do not have access to a traditional interpreter education programs, or who prefer the benefits and options provided by a distance learning model.

Defining Distance Education

Distance education occurs when students and teachers are separated by distance and sometimes time. It is an educational process that requires a communication medium—other than face-to-face—that will deliver information and provide a channel for interaction regardless of the students' and teachers' geography or time availability. The medium must provide consistent and reliable ways for interaction between students and teacher, between students and students, between students and the college and/or program, and between students and instruction/support resources.

The following features serve as a working definition of distance learning (Moore & Kearsley, 1996).

> Distance education is planned learning that normally occurs in a different place from teaching, and as a result requires special:
>
> - Course design techniques
> - Instructional technologies
> - Methods of communication by electronic and other technology
> - Organization and administrative arrangements.

According to Moore and Kearsley, there are several types of distance learning organizations—ranging from single or individual classes offered at a distance within a conventional institution to a consortia of institutions involved solely in distance learning that collaborate for the purposes of sharing costs, division of labor, and administrative functions. The DO IT Center constitutes what Moore and Kearsley refer to as a *Distance Learning Unit* because of the following criteria:

- The DO IT Center is a special or separate unit that exists within a conventional institution.
- The DO IT Center is dedicated solely to distance learning activities.
- The sole duties of the DO IT Center administrative staff are related to distance education programs.
- The DO IT Center has dedicated faculty (nearly 60 individuals throughout North America) who provide mediated learning for distance students.

Mediated Learning

Teaching in a distance learning program is both complex and challenging. It requires an appropriate theoretical perspective because students and instructional staff have limited face-to-face contact, and a high level of dependence on text-based communication (online discussion groups, print materials, written analysis). It is essential that a strong community of learning and inquiry be established through collaborative construction of knowledge. It is also essential that instructional staff possess the skills necessary to facilitate and moderate online learning. The skills required of instructional staff are unique and different than those applied when teaching face-to-face. For example, since distance students are not actually in the presence of a teacher for most of their learning, they must be empowered with tools and strategies to create new learning independently.

Blended technologies—such as videotape exchange, online discussion, WebCT coursework, video-conferencing, print materials, and face-to-face instruction—are used to deliver the DO IT Center programs. Given that the Center's programs are implemented through the use of blended technologies, it is imperative that the "building" of a learning community be given high priority.

For the purpose of this paper, a learning community is defined as a group of students with experience, expertise and challenges engaged in the discussion of common issues for the purpose of discovering what they know. In sharing their knowledge with each other, they create new knowledge. The students are individuals with a shared purpose, good communication, and a climate with justice, discipline, caring, and occasions for celebration (Rourke, Anderson, Garrison, & Archer, 1999). The DO IT Center programs are comprised of adult learners who are already working professionals. A tele-community of these students thrives when it fosters learning that is centered on the work they actually do, and the sharing of the learning tasks promote professional and personal development.

To this end, there are two basic assumptions related to learning that are central to the foundation of DO IT Center programs. First, is the assumption that knowledge creation and learning are social processes and the role of instructional staff is to precipitate and mediate learning that has purpose and is focused on essential concepts and worthwhile goals (Garrison & Archer, 2000). Accordingly, instructional staff that teaches "at a distance" must find new and different ways to engage students in connecting to each other and the academic content.

The second assumption is that collective IQ increases as people with diverse experiences and ways of knowing are involved in collaborative activities (Jones, 2000). In other words, DO

IT Center students benefit from a discussion of their work with peers and colleagues who engage in the same work, and who bring diverse experiences. The diverse experiences relate to how the interpreter-students acquired signing and interpreting skills, how they perceive and implement the role of an interpreter, and how they perceive the world in general.

Role of the Teacher and Student in Mediated Learning

Mediated learning is based on a constructivist perspective of teaching and stems from some of the unique aspects of distance learning. The standard in distance education is that the subject matter is typically prepared, organized and packaged by people who are *not* the same teachers who interact with students (Moore & Kearsley, 1996). The complexities of instructional design, development and delivery for online learning are most effectively addressed through a division of responsibilities within an instructional development team. Even in those instances where the teacher facilitating the learning is the same teacher who prepares and presents the course, the emphasis is on *interaction* among and with students, versus the teacher *transmitting* information.

Mediated learning involves helping students go beyond their current level of experience by using new academic knowledge they acquire to reflect on their current level of experience and create new understanding and interpretations of their experience—thus, creating new learning which broadens their perspective and changes the way they experience the world. Mediated learning also involves "grounding" new concepts in experience and frequent application of theory to practice before expecting students to be able to abstract and generalize new concepts to broader contexts. Application of knowledge cannot happen until the "grounding" has occurred by teachers mediating the learning process. This involves guiding students through planned and authentic (real world) learning activities, connecting students to instructional and support resources, and weaving discussion amongst students at critical junctures throughout the instructional process.

Table 1, on the next page, is taken from the work of Laurillard (1994, p. 85) in the textbook titled *Rethinking University Thinking: A Framework for the Effective Use of Educational Technology*, and describes the roles of both teachers and students in a constructivist, mediated model of learning.

As an example of the student and teacher roles in this model, consider the traditional way students gain insight into their language and/or interpreting performance. Typically, students of ASL and/or interpreting generate a sample of their language or interpreting performance. Afterward the teacher does an analysis of that performance and provides feedback to students on how their performance can be improved or enhanced. In a mediated learning context, students are guided into self-assessment of their performance using their current level of experience, coupled with new learning—a systematic framework for engaging in self-analysis—to reflect on their performance, making independent observations and judgments. These judgments are contrasted with those of other students and the teacher to expand perspectives on the sample. This expanded analysis allows students to re-evaluate their performance and incorporate new insights. Each time the process is repeated, students gain additional insight into their performance, discuss with other students and the teacher specific ideas and strategies for improving their performance, and are guided through the application of new strategies. The self-analysis process allows them to continue reflecting, discussing, and applying new insights into a broader range of contexts.

In order for students to be able to engage in this reflective process of recognizing patterns in their performance and to engage in discussion about their performance, they must be provided authentic opportunities to acquire a foundation in the following:

- Ways to frame what they do—knowing and recognizing what constitutes accurate language use and/or interpretation performance. This is the step that connects

Table 1

Aspects of the Learning Process	**Student's Role**	**Teacher's Role**
Apprehending Structure	Look for the structure Discern topic goal	Explain phenomena Clarify structure Negotiate topic goal
Integrating Parts	Translate and interpret forms of representation Relate goal to the structure of discourse	Offer mappings Ask about internal relations
Acting on Descriptions	Derive implications, solve problems, test hypotheses, etc. to produce new descriptions	Elicit descriptions Compare descriptions Highlight inconsistencies
Using Feedback	Link teacher's re-description to relation between action and goal and produce new description	Provide re-description Elicit new description Support linking process
Reflecting on Goal-Action Feedback	Engage with goal Relate to actions and feedback	Prompt reflection Support reflection on goal-action-feedback process

students' learning to apprehend structures—the overarching framework from which to address the goal of generating effective signing or interpreting performance.

- A model or representation they can use to relate to their performance and to distinguish the difference between errors that relate to language competence versus interpreting process errors. This is the step that involves learning to integrate the various parts of linguistic analysis to the examination of language and/or interpreting performance.
- The ability to reflect on what they do. This step involves students applying the analysis process to a sample of their own work, and to be able to discuss their observations and judgments with others.
- "Tools" to make specific observations about their work. This step promotes the application of feedback from teachers and peers in order for students to gain a broader perspective on the sample of their signing or interpreting performance, as well as applying the feedback to generate more accurate samples of the next signing or interpreting performance.

It is important to remember that DO IT Center students work at computers miles apart at varying times of the day and night in asynchronous distance coursework. The feeling of "being alone" can only be overcome when students join together in a community of learning where they support one another (Brown, 2001). The process of forming a community of learners is an important issue in distance learning because it can affect student satisfaction, retention of information, and learning.

As well, the process of forming a community of learners is an important part of equipping EICP

graduates with the ability to overcome the isolation many interpreter practitioners experience in their day-to-day work. Learning to self-analyze and discuss their work enables students to collaborate more effectively, regarding linguistic issues, with members of the educational teams in which they function, and to self-monitor for the purpose of continuing their professional development after completion of the Educational Interpreting Certificate Program. So, the ability to self-assess is seen as an essential part of participating in the EICP distance learning community. Guiding students to effectively self-assess is central to the success of their overall learning experience, both during program participation and after completion.

The amount of teacher presence in a mediated learning context varies depending on the experiences and abilities of the students. Initially, the teacher is more "visible" in guiding students through the steps and learning activities. As students gain skills and abilities and master their interactions with each other, the guidance and mediation offered by the teacher is less visible. As the teaching presence becomes less visible, the teacher still remains an active guide who continues to clarify, redirect, and foster exploration, negotiation, deeper levels of analysis and other critical thinking. The acquisition of the skills needed by distance teachers is an important part of faculty development and the training of distance mentors.

Language Mentoring at a Distance

Recruitment and Training of Mentors

The EICP distance language mentors are hired for their expertise in specific areas of study (e.g., ASL instruction, linguistics, interpreter education), their experience with distance delivery technologies, and their commitment to the EICP mentorship goals and instructional design. Currently, about 30 Deaf individuals have been recruited and trained to function as EICP language mentors. These individuals are primarily ASL instructors in colleges and universities around the United States. EICP staff members have been instrumental in identifying and helping to recruit additional Deaf individuals to participate in the mentorship training.

The training of language mentors consists of two primary elements: 1) WebCT and online facilitation, and 2) the theoretical foundation and mechanics of student self-assessment. Additional elements of the training relating to policies and procedures associated with teaching online for the DO IT Center will not be addressed in this paper.

1) WebCT and Online Facilitation

The host institution of the DO IT Center, Front Range Community College, has licensed WebCT for all online courses. WebCT is one of over 60 software packages available for the design, development and delivery of online courses. A variety of software can be previewed and explored by going to the following websites: *www.c2t2.ca/landonline/* and *www.softarc.com/tour.*

The variety of tools available for students, teachers, and program administrators within the WebCT environment satisfies the majority of the DO IT Center needs. The connection of students and mentors via an online classroom is fundamental to the interaction, discussion, negotiation, and exploration needed to form a learning community. This tele-community supports EICP students during their learning activities.

One of the critical elements of the language mentor training is the introduction of the WebCT environment. Mentors must be comfortable navigating the environment and using the various WebCT tools. The ability of distance mentors to assist students in problem-solving technical difficulties is important since most of the EICP students have little or no prior experience with the technology or online learning. The DO IT Center has technical support staff that can

provide in-depth assistance to online students as needed. Many minor problems, however, can be resolved or avoided through the guidance of an effective online mentor.

Another reason that mentors need to be comfortable navigating through WebCT is that all the EICP distance mentors are connected in a private forum within the online environment. This forum allows the language mentors to discuss common issues and problem-solve, as well as to have general communication, support, and discussion.

In addition to learning to navigate and function within the WebCT environment, mentor training also addresses the art of online facilitating. Mentors and students connect within WebCT to participate in an active dialogue about course assignments and linguistic considerations. The task of the mentor is to translate information to be learned into a format appropriate to students' current state of understanding. Curriculum is organized in a spiral manner so that students continually build upon what they have already learned.

Good methods for structuring knowledge should result in simplifying, generating new propositions, and increasing the manipulation of information. To this end, mentors are trained to facilitate new learning by encouraging student's exploration of their own observations and ideas for the purpose of achieving greater degrees of self-discovery and awareness. This is done by training the mentors in the introduction and application of a model of guided mediation offered by Salmon (2000) in her textbook titled, *E-Moderating: The Key to Teaching and Learning Online.* Salmon defines five levels of online mediation that must be mastered by effective facilitators.

Level 1: Welcome
This initial level of interaction with students is essential as it serves the goal of getting students connected and navigating "the system." Research shows that if students are not successfully connected and interacting within the first 72 hours of the beginning of an online course, the attrition rate increases dramatically.

Level 2: Induction
During this level of facilitation, the mentor and students establish their online "culture" and identify the policies and procedures that will guide their use of the technology and manner of interaction. It is also the level of facilitation where the mentor fosters relation-building among distance students and the mentor, and generally supports students' acquisition and application of useful software skills.

Level 3: Teaching
During level three, the mentor is giving and receiving information about assignments, course content and resources that are available to assist students in their learning process. The mentor is regularly lurking (reading through the student interactions) and checking in with students to make sure they are on track and have the information and materials needed to work independently. The mentor actively weaves discussions, summarizes, corrects, re-directs student discussions, and assesses and grades student work.[1]

Level 4: Knowledge Construction
Level four of the facilitation process engages mentors in actively stimulating discussion and cross talk among students in an effort to shift more of the active learning to the

[1] "Weaving a discussion" refers to the process of cutting and pasting or restating portions of related comments among students in a manner that reflects the patterns that emerge in student thinking, the important key thoughts and observations that have been offered through student discussions, and posing new questions to foster deeper levels of discussion.

students. The mentors also foster the application of learning to real-world experience by creating case studies or real situations that students can discuss and explore. The mentor fosters collaboration among students through group assignments, research projects, division of tasks related to assignments; and students begin to interact in more exposed (authentic, risk-taking, critical analysis) and participative ways.

Level 5: Development

As students grow and gain confidence in their ability to contribute and construct new learning, students become responsible for their own learning and begin to require less and less visible support from the mentor in sustaining the online functions of the learning community. As students become their own "guides" and create a system of interdependence, the visible presence of the mentor is reduced. This level of student leadership takes time to cultivate and often develops over several semesters.

At all levels of facilitation, the mentor is trained to always function as a resource person to students engaging in problem solving. The mentor directs students to instructional materials (e.g., ASL dictionaries, videotapes, textbooks) and other sources of information that will assist the learner in finding answers to questions and content-related challenges.

2) Theoretical Foundation and Mechanics of Student Self-Assessment

The participation of students in the assessment of their own work is one way to foster greater self-discovery and awareness, which can lead to self-monitoring functions. Students are equipped to become life-long learners when they are empowered with the tools to seek self-discovery, self-awareness, and self-monitoring.

There are several steps associated with the process of self-assessment that both EICP language mentors and students learn. The following elements provide a sequential structure for student self-assessment: *A) The Theoretic Framework, B) The Process, C) Analysis of Source Text, D) Videotape Production of Sign/Interpreted Sample, E) Transcription of Sign/Interpreted Performance, F) Analysis of Performance, and G) Mentor Feedback.*

A) The Theoretic Framework

The theoretic framework used by mentors to guide students in the process of self-assessment of language and interpretation skills is based on the work of Taylor, documented in two texts: *Interpretation Skills: English to American Sign Language* (1993) and *Interpretation Skills: American Sign Language to English* (2002). These texts define the skills that are required to competently use ASL and to interpret from English to American Sign Language (ASL) and from ASL to English. The goal of the texts is to provide a standardized format for viewing and discussing language performance by providing a delineation of the criteria that distinguishes between novice and expert interpretations. As a result, students can use the criteria to engage in assessment of their own performance. They can identify patterns of accurate and appropriate skills, and patterns of error that impact on the degree of accuracy in their ASL use and interpreting performance. Students can then explore strategies and resources for improving effectiveness by reducing or eliminating patterns of error.

The skills identified for ASL and interpreting competence are organized according to Major Features. The sequence of the skills is designed to move from skills that are required infrequently or only during portions of the interpretation process (referred to by Taylor as "knowledge-lean" skills) and those that are required frequently or

throughout the interpretation process (referred to by Taylor as "knowledge-rich" skills). Further, knowledge-lean skills are both easier to identify and acquire/master than are knowledge-rich skills. As a result, skill development training and planning should provide a balanced approach to both types of skill.

Errors associated with each skill can be viewed and discussed in terms of the frequency of occurrence, and the severity of the error (Taylor, 1993). The severity of the error relates to the degree to which the message is skewed. Severity of error is more significant than is the frequency of the error. For example, if the error involves the habit of rubbing one's nose from time to time, the message is not likely to be skewed, even though the movement may be distracting or annoying. But, if sentence structure were incomplete—such as the omission of the appropriate non-manual marker to indicate a wh-word question or a rhetorical question—this would have more severe implications for message accuracy. When the frequency of errors and the degree to which errors alter the message is determined, common patterns can be observed and strategies for improvement can be developed.

This theoretical foundation provides the framework for students and mentors to begin the analysis of ASL proficiencies. Students can examine their performance in relationship to the Major Features and the skills associated with each Major Feature. The isolated examples from the performance related to each skill can be examined for effectiveness.

As evidenced by the work of Taylor (1993, 2002), the majority of errors in interpreted performance are related to language features and insufficient ASL mastery. Taylor states, "Throughout the research and validation process, ASL competency was identified as a key area of concern related to the consumers' ability to comprehend the interpretation" (p. 6). The body of data collected by Taylor demonstrated that regardless of the number of years of experience or the certification held by practitioners, the majority of errors observed appeared related to ASL competency rather than interpreting process competency. This observation is reinforced when reviewing the performance of EICP students.

It should also be noted that EICP students often, because of their rural locations, have very limited or no access to Deaf adults who can contribute to their acquisition and mastery of ASL. According to student evaluations, the contributions of the EICP Deaf language mentors have proved to be the single most beneficial resource in helping students improve their signing competence.

B) The Process

For the purpose of this discussion, student self-assessment is defined as a dynamic and on-going reflective analysis and discussion process for the purpose of self-discovery, skill development, and professional growth. It is characterized as a process that:

- Occurs at planned intervals
- Involves a structured approach to analysis
- Includes interactive and collaborated elements
- Is goal-oriented
- Focuses on both performance that was effective and less-than-effective
- Is on-going.

Students are introduced to a systematic approach to text and discourse analysis

detailed in Witter-Merithew, Taylor, and Johnson (2002, pp.177-196). Essentially, during the language mentorship, this system engages students in a six-step process designed to examine the meaning of a text from different perspectives prior to the retelling of the text. Steps one through five of the process guide students in an appreciation of the meaning through prediction, mapping, and abstracting of the text. The sixth step involves students in a retelling of the text. This retelling becomes the foundation for engaging in self-analysis. This preparation is central to the effective delivery of an equivalent retelling of the text. The goal is for students to produce their "best ASL sample" of the retelling for transcription, self-analysis, and review and grading by the language mentor.

Students are introduced to the process of self-assessment during the first Summer Institute they attend in the Educational Interpreting Certificate Program. The skills associated with the self-assessment process—such as transcription and feature analysis—are introduced and practiced throughout summer onsite session, and continue to evolve throughout the language mentorship that occurs at a distance. In other words, once introduced, the skills associated with self-assessment are continually applied and refined throughout the remainder of the program.

C) Analysis of Source Text

In selecting texts for the EICP skills-based coursework, attention is given to factors related to the range and type of grammatical structures available within the text, the subject matter and degree of complexity of the text, the contribution of the text to the general knowledge base of the student, and the length of the text. These broad factors are applied to the selection of texts that can also satisfy the following criteria:

- Replicate the style and function of education-related lectures
- Provide students with the opportunity to predict information (anticipate the content and direction of a text in advance of signing or retelling the text themselves)
- Provide students with the opportunity to evaluate information (deciding what is important in a text)
- Provide students with the opportunity to organize information (determining how ideas relate to each other).

D) Videotape Production of Signed/Interpreted Sample

The videotaped sample of work is the basis of the transcription and analysis. Therefore, it is important that it be produced in a manner that allows the sample to be accessible for assessing. This is also important because the videotape becomes the common reference point for students and their mentors when work samples are being exchanged via the U.S. Postal Service.

When generating the signed sample of the performance, the camera should be on the student, filming her from just below the waist and up. It is important to make sure the camera provides adequate signing space, the angle should be straightforward and the picture on the monitor should fill up the entire lens of the camera.

E) Transcription of Signed/Interpreted Performance

The process of transcription is an important step in developing self-analysis skills. The act of recording each and every behavior associated with the students' sample

of performance reveals many of the successes and errors that occurred. Teaching transcription however, is a very challenging process. To begin, students must have had ample experience in transcribing accurate and natural ASL samples before beginning to transcribe work that is less-than-accurate or less-than-natural.

The basic system of transcription used in EICP is the system detailed in the text, *American Sign Language: A Teacher's Resource Text on Grammar and Culture* (Baker-Shenk & Cokely 1996). This is not the only system of transcription available, but is the most widely used in North America by individuals who seek a common way to record and discuss signed information.

When introducing transcription to students and mentors, the symbol system and recording process must be frequently discussed, practiced, and reviewed. Beginning the recording process with short and simple chunks of information provides a framework on which more complex transcribing can be built. Promoting small group collaboration and review has proved useful in helping students apply the transcription symbols to the recording of ASL texts.

EICP has also used a template-building approach to transcription. This approach involves providing students with a sample transcription of an ASL text that has portions missing. Students complete the template by adding the missing elements. So, for example, early in the template-building process, students receive a nearly completed transcription of an ASL text that lacks only a few signs and/or non-manual behaviors. Students then complete the transcription by comparing it to the ASL rendition on video and adding the missing information.

As students increase their awareness of how information is recorded, and increase their ability to identify and record missing elements, the amount of information provided in the transcript is reduced. Sometimes all of the signed information is included and students must record the non-manual behavior. Other times, all of the non-manual information is provided and students must record the signed information. Some of the template-building involves a mixture of both of these strategies. Eventually, students are independently recording the information. The template-building is supported by providing students with model transcriptions to compare with their work, followed by small and full group discussions focusing on similarities and differences. Transcription is not a "perfect" science and variations in recording of information will vary from person to person. The goal is to produce a thorough and accurate documentation of what was signed in a relatively standardized manner. This creates a shared basis for synchronous and asynchronous discussion by the members of the EICP learning community.

When students begin to transcribe their own work, the most frequently asked question relates to how to record errors as part of the transcription process. The system offered by Baker-Shenk and Cokely focuses on a notation system for recording appropriate linguistic behavior, not erroneous behavior. The practice in EICP has been to encourage students to describe what they observe as opposed to looking for a standard symbol system for "error types." The challenge for mentors is helping students to distinguish between recording behavior and evaluating behavior.

The purpose of the transcription is to record what actually occurred in the signed message. When recording errors, it is important to avoid evaluating the error as part of the transcription process. For example, a student might note that a sign was produced incorrectly and want to record a note on the transcript to the effect, "My palm orientation

was wrong on the sign for COOK. It should have started with dominant palm down, not up." Such a notation shifts the transcription process to the analysis process. Instead, students should be encouraged to describe and record the palm orientation as it was observed and then discuss the error in the written analysis.

It should be noted that initially, getting students started in transcribing their work could occur in many forms. The system proposed in the previous paragraphs is the system used in EICP after several different approaches have been tried. Ultimately, the important thing is to engage students in the process. It may prove useful to have students record what they observe without attention to the form of transcription. For example, using a written narrative might enable students to document what they observed in a manner of their own choosing and provides a starting place for interacting with the mentor and moving towards a more formal transcription process.

Regardless of how transcription is introduced and practiced, it is important that mentors provide detailed feedback about the accuracy of the transcript as it relates to the signed performance. The feedback enables students to recognize and incorporate additional information in future transcripts, thus enhancing the accuracy of the written description of performance.

Transcription is a tedious process for both students and mentors. However, it is an extremely valuable tool in helping students learn to recognize and describe behavior in standardized terms that enable them to begin identifying patterns related to their signing, performance. It is the first step in the self-analysis process.

F) Analysis of Performance

As is true with transcription, there are some pre-requisite skills necessary for students to effectively analyze their signing and/or interpreting performance. The pre-requisite skills involve the ability to recognize and categorize specific linguistic behavior. Again, as with the transcription process, this skill should be acquired through the analysis of natural ASL samples prior to the analysis of less-than-natural samples or samples potentially filled with linguistic error.

As mentioned earlier in this paper, the analysis process used in EICP is based on the work of Taylor (1993, 2002). The pre-requisite skill of recognizing and categorizing specific linguistic behavior is introduced to students and mentors by engaging them in the analysis of the Major Features discussed by Taylor. Students analyze texts for the purpose of isolating skills and behaviors that relate to each of the Major Features and then categorize these behaviors accordingly. This process has multiple benefits.

- Students have exposure to natural ASL discourse samples. For many EICP participants, these activities are their first exposure to Deaf adults.
- Students increase their recognition of specific behaviors and learn to assign the appropriate "label" to the behavior. This helps them to distinguish various features of the language.
- Categorizing behaviors under the appropriate Major Feature enables students to see the inter-relationship among linguistic features. Documenting a classifier construction, for example, may include identifying the spatial construction as well as the verb incorporated in the movement of the sign. This process enables students to appreciate the structure of the language at deeper levels.

- Analyzing language samples to isolate skills within Major Features also helps students appreciate the occurrence of knowledge-rich versus knowledge-lean skills.

Feature analysis is an important prerequisite skill for self-analysis and mentors are trained in how to engage in this task, as well as how to evaluate the ability of students to apply this process.

With the ability to engage in feature analysis, the students are ready to apply a similar analysis to their own work. Students produce a written analysis of their ASL performance by relating behaviors they observe to the Major Features and identifying the associated error type, describing the error and offering insight into how the error could be corrected. Initially, the process is rather formulaic. The following is an example of how the formula might be applied.

> **Major Feature: Numbers** (Taylor, 1993, p. 23.)
>
> 11. DEF: Numbers are precise elements of information. There is often a lack of context in which to remember the information. Therefore, often numbers can be either incorrect or deleted. Skill #11 addresses the accuracy of the number only.
>
> Observed Behavior: The signer produced the numbers 37 for the number 376 indicated in the source text. This behavior is noted on line 43 of the transcript.
>
> Associated Error Type: 11.B. Numbers are deleted.
>
> Proposed Correction: This behavior could be corrected by adding the deleted number after the formation of the 7. The signer continues to be challenged in accurately conveying numbers (particularly a group of numbers) and will continue practicing with the *ASL Numbers* series from Sign Media to enhance overall fluency. As well, the signer will practice isolating numbers in a variety of texts, reproducing these numbers in isolation, and then integrating them into retellings and/or interpretations of the text as a whole.

As students increase their ability to discuss their work in written form, and the mentor is satisfied that the important elements of the written analysis are present, the more formulaic approach can give way to a more natural discussion of observations.

G) Mentor Feedback

The EICP language mentorship requires students to create three samples of their ASL performance each semester. Topics relate to various K-12 core content—including math, language arts, social studies, history, and other related topics. The samples students create are "retellings" of texts generated in ASL by native signers. Each sample is transcribed and a written self-assessment, following Taylor's model, is done.

Once the three products are completed—the videotaped sample of the retelling, the transcription, and the written self-analysis, following Taylor's model—it is sent to the mentor for review, feedback, and grading. The mentor has approximately two weeks to return the materials to students, and then, students integrate the feedback into a re-do of the retelling, followed by another new retelling, transcription and written self-analysis of their signing performance.

Language mentors provide a combination of written and videotaped feedback to students. Accordingly, part of the training involves practice viewing student work samples, and recording—in written and videotape form—observations and feedback. Mentors are videotaped viewing the student's taped performance and provide signed feedback supported by written comments on the student's transcription and written analysis. This approach has worked very well during the EICP language mentorship. The videotaped feedback provides students with a record of the feedback that they can use for on-going reference and review. As well, the use of videotape allows for modeling of certain concepts being discussed. For students living in rural areas, this exposure to language modeling has the added benefit of broadening their language experience.

The language mentorship coursework engages students in activities and documentation of learning as part of evaluating student progress towards mastery of specific goals. Accordingly, the use of a checklist or rubric can be an effective means of providing feedback to students and support the videotaped feedback from the mentor. Appendices A and B respectively contain a checklist and rubric that could be used to provide students with feedback about the quality of their transcription and self-analysis. The benefits of using a checklist or rubric are that it provides the mentors with a standardized approach to feedback, delineates all the criteria in a complete format, is an efficient tool for grading, and provides a record for student review and reference.

Further Considerations to Explore

As indicated earlier in this paper, student evaluations indicate that the language mentorship has been the single most useful resource in helping improve their ASL competence. Students state that the opportunity to interact regularly and directly with a Deaf adult—who is knowledgeable about teaching ASL/interpreting and discussing self-assessment—has provided valuable and meaningful guidance never before available to students. The ability to explore cultural, social, political, and educational issues with a member of the Deaf Community has enhanced the students' awareness of resources and solutions available to the Deaf and hard of hearing children in the K-12 settings for whom they interpret.

It has been interesting to note the differences in the online culture that has emerged among the Deaf language mentors and students versus the interpreting mentors (mostly non-Deaf) and students. There are four significant differences that merit considerations and warrant further data collection and exploration.

1. The manner in which discussion about the language occurs (e.g., signs, grammatical principles, etc.) differs between the two groups of mentors. The Deaf language mentors demonstrate a broader range of options for describing the language through a print-medium than do the non-Deaf language mentors. For example, the Deaf language mentors frequently engage students in discussing descriptions based on real-world orientations and perspectives while the non-Deaf mentors use more formal notation/transcription descriptions.

2. The Deaf language mentors demonstrate knowledge of a broader range of resources, activities, and materials that are recommended to support students in remediation of ASL performance than is demonstrated by the non-Deaf mentors.

3. The Deaf language mentors incorporate more strategies that promote community building among students than are demonstrated by the non-Deaf mentors. For example, more time is given to online discussion of personal experiences by both the Deaf language mentors and the students—resulting in more readiness for risk-taking and contrasting of perspectives related to new learning. Also, humor is used more frequently as a strategy to address sensitive and difficult issues that emerge within the online discussions. The use of humor appears to result in more sustained discussion among students and a willingness to work through conflict more quickly.

4. Within the Deaf language mentor forum, there is more active support and collaboration among the mentors than occurs within the interpreter mentor forum. Deaf language mentors more readily share ideas, offer encouragement, share personal experiences, and contribute time and leadership to building a professional community among mentors than is demonstrated in the interpreter mentor forum. In the latter forum, the supervising instructional manager "cuts and pastes" examples of contributions by individual mentors into the mentor forum versus having these suggestions offered directly by the mentors. As well, the amount of time the non-Deaf mentors spend in the mentors' forum talking, collaborating, and contributing to the formation of a professional community is significantly less than the Deaf mentors.

Further evaluation and exploration needs to be conducted to fully understand the origin and implications of these differences, and how they may relate to the learning experiences of EICP students.

Engaging students in self-assessment is an essential part of the EICP language mentorship coursework. It promotes self-awareness, self-monitoring and professional growth. These are essential tools for interpreters who work in isolation with little or no direct supervision. The overarching benefit of using Deaf language mentors is students' increased access to language modeling, enhanced respect and regard for members of the Deaf Community, and direct feedback and interaction with native language users.

The implementation of a distance language mentorship has been discussed in the context of one of the DO IT Center programs—the Educational Interpreting Certificate Program. However, the model is one that can be applied to improve the language competence of interpreters working in any context. The language mentorship process increases the ASL skills of students, promotes life-long learning and can foster greater job satisfaction.

About the Authors

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Leilani Johnson, Ed.D., is the director of the Distance Opportunities for Interpreter Training Center (DO IT Center), housed at Front Range Community College in Denver, Colorado. The goal of the $7.5 million, grant-funded DO IT Center is to provide distance learning programs in specialty settings (e.g., K-12 education, American legal system) for sign language practitioners and educators. Utilizing her doctorate in Instructional Technology and Distance Education, Dr. Johnson administers a dynamic Center with a diverse distance student body of approximately 300, as well as a cadre of more than 50 distance faculty to facilitate the learning opportunities.

Marty Taylor, Ph.D. is the Director of Interpreting Consolidated, offering consulting, evaluation, research and publishing in the field of interpreting. She is the author of two textbooks I*nterpretation Skills: English to ASL* and the recently published *Interpretation Skills: ASL to English*. In collaboration with Angela Petrone Stratiy, she also produced the video, *Pursuit of ASL: Interesting Facts Using Classifiers*. Even though she lives in Canada, for the last six years, she has been involved in distance delivery of interpreter education through the DO IT center housed at Front Range Community College in Denver, Colorado.

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Appendix A

Checklist for Mentor Feedback

Transcription

• Thorough (all of the signed information recorded)	Yes	No	Partial
• Accurate (all signed information recorded accurately)	Yes	No	Partial
• Conforms to standardized conventions	Yes	No	Partial
• Includes line numbers for each line of the transcript	Yes	No	Partial
• Readable and easy to follow	Yes	No	Partial

Self-Analysis

• Addresses all the Major Features	Yes	No	Partial
• Identifies specific principles from the Taylor text	Yes	No	Partial
• Provides appropriate citation of each principle	Yes	No	Partial
• Isolates specific examples of how the principle was applied or not applied	Yes	No	Partial
• Provides reference to the appropriate line number in the transcription that references the specific examples	Yes	No	Partial
• Identifies how the analysis supports established mentorship goals	Yes	No	Partial
• Identifies strategies or resources for improving less-than-effective patterns	Yes	No	Partial

Performance

• Incorporation of skills/behavior from the Major Features during the retelling	Yes	No	Partial
• Incorporation of examples from the source text as modeled	Yes	No	Partial
• Clarity and production	Yes	No	Partial
• Equivalency of meaning to the original source language text	Yes	No	Partial

Appendix B

Sample Rubric for Language Mentorship (30 points possible)

CATEGORY	Excellent (A= 27-30 points)	Good (B= 24-26 points)	Satisfactory (C= 22-23)	Needs Improvement (D= 20-21)
Timeliness	Late submissions will lose one grade level.			
Written analysis of skills performance (1 pt.)	Late submissions will lose one grade level.			
Transcription document (4 pts.)	All the signed and/or interpreted behaviors demonstrated in the videotape sample of the student's work are appropriately isolated and documented in the transcript and reflect a thorough understanding of the notation system associated with the transcription process.	Most all of the signed and/or interpreted behaviors demonstrated in the student's sample of work are appropriately isolated and transcribed and reflect a general understanding of the notation system associated with the transcription process.	Several of the signed and/or interpreted behaviors are not appropriately isolated and transcribed OR the transcription reflects a lack of general understanding of notation system used for transcribing.	Several of the signed and/or interpreted behaviors are missing in the transcript and the transcript lacks an understanding of the notation system for transcribing.
Major Features from Taylor addressed (8 pts.)	All the Major Features are addressed in the analysis with at least two (2) examples of each feature included.	Most of the Major Features are addressed in the analysis with at least two (2) examples of each feature included.	Most of the Major Features are addressed in the analysis but a few of the features have less than two (2) examples of each feature included.	Several of the Major Features are not addressed AND several of the Major Features addressed have less than two (2) examples of each feature included.
Appropriate citation and reference to the feature and error type from Taylor (5 pts.)	All of the appropriate citations and references are provided including; 1) statement of the specific feature being addressed, 2) the error type, 3) the line of the transcription that related to the example. Citations are accurate in terms of form and applicability.	Most of the appropriate citations and references are present in the analysis and are accurately in terms of form and applicability (e.g. associated with specific signed or interpreted behavior.)	Several of the appropriate citation s and references to are missing from the analysis OR are not accurate in terms of form or applicability.	Several citations and references are missing from the analysis AND are not accurate in terms of form or applicability.

Appendix B (continued)

Demonstration of critical thinking skills (5pts.)	Discussion clearly relates to the required topic and demonstrates a strong understanding of the skills performance analysis by: 1) relating discussion of the features to real-life situations; 2) offers examples or, contrasts to, or probing questions about specific features; 3) relates discussion of the features to other aspects of the course.	Information clearly relates to the required topic. It demonstrates basic understanding of underlying function and benefits of skills performance analysis, but does not apply discussion of the features during interpreting in a thorough manner.	Information relates to the required topic, but does not demonstrate a though understanding or application of skills performance analysis as part of the interpreting process to the discussion.	Information has little or nothing to do with the required topic and lacks demonstration of an understanding of the function and benefits associated with skills performance analysis.
Organization and mechanics of written analysis (2 pts)	Information is very organized with well-constructed paragraphs and subheadings, is easy to read and follow, and relate. No grammatical, spelling or punctuation errors.	Information is organized with well-constructed paragraphs. Almost no grammatical, spelling or punctuation errors.	Information is organized, but paragraphs are not well constructed. A few grammatical spelling, or punctuation errors.	The information appears to be disorganized. Many grammatical, spelling. Or punctuation errors.
Message accuracy (5 pts.)	The voiced interpretation is an accurate and equivalent representation of the source language message and reflects appropriate semantic choice and register.	The voiced interpretation is an overall accurate representation of the source language message and generally reflects appropriate semantic choice and register.	The voiced interpretation contains a notable degree of error that impacts on the accuracy and equivalency of the message OR on the semantic choice and register.	The interpretation has a significant amount of error that impacts on the accuracy and equivalency of the message overall AND the semantic choice and register.

Comments from Skills Specialist: _____

_____

_____

_____

_____

_____

_____

Assignment 1-3: _____/30 points

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Thinking Outside the Gloss

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While there is not a one-to-one word/sign relationship between English and American Sign Language (ASL), many beginning students focus on vocabulary development through a "what's the sign for ____?" process. Students then falter in their own signed utterances, because they are trying to string together words for which they haven't yet learned signs.

Alternately, they may over-generalize vocabulary items and grammatical rules they know until they have learned and can apply the appropriate word or sign. For example, English-speaking children learn that using an "-ed" at the end of a word means something has already happened, and that an "s" added to a word makes it plural. They over-generalize those rules when they say things like "runned" instead of "ran," or "deers" instead of "deer." In ASL, students learn a sign paired with a specific gloss, and may use that sign across a number of applications without consideration of context and meaning. So, they sign "identical TWIN(s)," "the TWIN towers of the World Trade Center," and "the Minnesota TWINS" with the same sign, although those things have different conceptual meanings and are governed by different grammatical rules in ASL, and should be signed differently. All too often, this over-generalization leads to their signed communications not being understood, resulting in frustrated, discouraged, and impatient students.

Included in this article are a number of exercises designed to encourage students to think outside of the picture/gloss, to sign for meaning, and to think of communication in visual/spatial relationships, rather than word-strings. Students can benefit from these types of exercises even if they don't initially have signs to express all the concepts. Building a conceptual template by signing for meaning as a foundation for ASL, rather than signing a word/gloss match, will broaden and enrich their use of the language.

Identifying and Negating Gloss Matches

A beginning exercise is to identify a common word that has a range of meanings or interpretations in English, and create sentences that incorporate that word in a variety of contexts. An example would be the word "rock." Sentences that use "rock" in a range of contexts could include:

There was a rock in my shoe.
Nana volunteered to rock the baby to sleep.
I didn't feel well when the boat began to rock.
The Rock starred in *The Scorpion King.*
As a rock band, Spinal Tap rocks!

The simple act of identifying the one sentence the gloss ROCK/STONE matches, and explicitly negating the gloss match for the other contexts begins to move the student beyond the tendency to generalize the gloss to other meanings. The exercise can stop there, or can be broadened to explore sign matches for the other contexts. Approaches to vocabulary, including mimetic and classifier elements (rocking a baby, the boat rocking), appropriate use of fingerspelling (The Rock), and sign choices (rock band, rocks!) can be informally introduced through this expanded discussion.

Meaning In Context Practice

A contrasting pair of exercises can be used to practice meaning in context. In the first, brainstorm with students a single sign concept that has many synonyms (ex: JAIL, prison, pokey, the clink, the lock-up, the cooler; QUARREL, fight, spat, argument, disagreement, tiff, squabble, difference of opinion; MOTHER, mom, mommy, mama, mum, ma, my old lady, maternal). The brainstorming serves to widen a student's expectations of "the sign" representing a single gloss. With just the three signs and synonyms cited above, students gain a body of signs for 22 English vocabulary items. To deepen this exercise, an instructor may note that while the general overall concept is the same across these synonyms, and so they are signed using the same sign, modifications in the non-manual aspects, as well as the register can alter the sign to take on shades of meaning. A story involving a three-year old child interrupting his mother's conversation because he has to go to the bathroom will use the sign MOTHER differently than one involving a genealogist discussing her maternal grandparents.

The second exercise uses a single sign concept with many signed variations due to context. For example, TO TIE means to create a knot. There is a generic sign that demonstrates this action. But that sign changes depending on what is being tied: a shoelace, a necktie, a bowtie, a rowboat to a pier, a thread, curling ribbon on a gift, a hangman's noose knot, a lure on a fishing line, apron strings, the end of a blown-up balloon, a horse to a hitching post, yellow ribbons around old oak trees. Brainstorming various applications of such signs, and then demonstrating them leads students to a deeper, richer approach to signing.

Using More Than One Sign To Convey Meaning

Beginning students often feel their signing is not efficient, in the belief that they just don't know enough signs for things. They are reluctant to use pantomime, listing, and expanded explanations in their signing, in the mistaken belief that these take too long, and are somehow not "real" signs; that they would be better signers if they just knew the one "right" sign. An exercise that can be used to move students out of the reliance on a word-to-sign gloss match uses English idioms. Students have already learned that idioms don't literally mean what they say, and have experience in translating them based on their meanings. Instructors should take advantage of this

as a transferable skill. An instructor should mix easily defined/translated idioms (hold your horses, kick the bucket, in a pickle) with more difficult ones (to get the runaround, a fish out of water, break the ice). First, discuss the meaning of the idiomatic phrase, and then move to sign choices; sign choices may involve a one-sign match or require a sign-string to convey the concept.

Once students have practiced using a sign-string to represent idiomatic phrases, students can move into another exercise, called "Expand and Contract." The instructor lists English words that don't have a direct sign equivalent (three-legged race, convenience store, nanny, tourist). Students then brainstorm how to define or explain those words. This is the "expand" portion, where the word or phrase is unspooled to reveal how much meaning and information is packed into that seemingly simple word or phrase. Once the expanded definition components have been identified, (and about the time a student would say, "Do I have to sign all THAT?!") the "contract" portion begins: what are the key components, the meaning "triggers" that can be signed that will most efficiently convey the concept? Signing too much may be overkill, while not signing enough information may leave the signing partner unclear on the concept. This exercise allows students to explore that balance, while concentrating less on "a sign" for a particular vocabulary item.

From Signing to Interpreting

The simple and straightforward exercises described above are effective in lessening students' anxieties about wanting to sign efficiently and correctly. At the same time they provide opportunities to experiment with grammatically appropriate approaches to signing, and help avoid over-generalization of signs or misuse of fingerspelling. As students gain facility in signing for meaning, they not only develop greater fluency in American Sign Language and success in their signed communications, but also create a template approach which has positive applications for the interpreting process, should they pursue training.

About the Authors

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Report from the Front Lines: Multilingual Training-of-Trainers for Refugee Interpreters

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> Before a new client is brought into the room, clean and disinfect all surfaces that may have been contaminated during the last procedure—including exam and surgery tables, counters, instrument carts, trolleys, and light handles. … First, make sure the surgical/procedure site has been cleaned with soap and water. … Apply antiseptic and gently scrub the skin in a circular motion—beginning in the center of the site and moving out—using sterile cotton balls, cotton wool, or gauze sponges held by a sponge forceps.
> A **sterile field** is … created by placing sterile towels or surgical surgical drapes around the procedure site and on the stand that will hold sterile instruments and other items needed during the procedure.
>
> (Engender Health, 2002)

> We operated in old blood-stained and often pus-stained coats, we used undisinfected instruments from undisinfected plush lined cases. If a sponge (if they had sponges) or instrument fell on the floor it was washed and squeezed in a basin of water and used as if it was clean.
>
> Civil War surgeon (eHistory.com, 2002)

Introduction

Practitioners of a profession are often called upon in emergencies to take actions that violate the high standards that were instilled in them during their training. The authors of this paper, when teaching a training-of-trainers course for refugee interpreters, at times felt as if they were being asked to perform neurosurgery under battlefield conditions. The course was initially presented over a two-week period to ten speakers of refugee languages, many of whom spoke limited English and were recent arrivals to this country. None had received any training as interpreters, and some had never interpreted before.

Candidates for entry into the interpreting profession are often advised that they should have "at least a BA or BS degree," if not an M.A. or a Ph.D., and be completely bilingual before they even begin training as interpreters (Edwards, 1995, p. 4). Weber (1984) contends that interpreters cannot be trained "at any level but the graduate level" (Weber, 1984, p. 4), and "should be taught only by professional interpreters" (Weber, 1984, p. 8). He goes on to assert, "It would be professionally and morally dishonest to students to try and communicate to them the extremely difficult art of interpretation without having been *extensively* exposed to the practice" (Weber, 1984, p. 8 [emphasis in original]). Thus, offering a ten-day training-of-trainers course to individuals whose command of one of their working languages was questionable and who were not professional interpreters ran counter to all the precepts of interpreter education; but this was an emergency.

Background

Since 1998, an average of 82,000 refugees have been admitted each year to the United States, in addition to immigration by relatives of U.S. residents or citizens and foreign workers with special visas. The top ten countries of origin are Somalia, Ethiopia, China, India, Haiti, the former Yugoslavia, Iran, Liberia, Guatemala, and Russia. The refugees have been resettled in states that have never before received large numbers of immigrants, such as Georgia and Virginia; or states like Missouri and Minnesota, which have not had an influx of immigrants since the 19th century (U.S. Committee for Refugees, 2002). These communities are ill-prepared to deal with the myriad social and economic problems faced by refugees, not least of which is the language barrier. Consequently, the Office of Refugee Resettlement (part of the U.S. Department of Health and Human Services) has issued grants for a variety of programs, including the training of community interpreters (The Grantsmanship Center [TGCI], 2002).

Community interpreting is a term that has come into common usage in recent years to describe the kind of interpreting that enables residents of a community to gain access to public services when they do not speak the dominant language of the community. In other countries, this type of interpreting is also known as liaison interpreting (Australia), cultural interpreting (Canada), contact interpreting (Scandinavia), or public service interpreting (U.K.) (Mikkelson, 1996a, 1996b; Roberts, 1997). Most of what has been written about community interpreting refers to spoken language interpreting, but much of the work sign language interpreters perform also fits in this category (Roy, 1990; Roberts, 1997). Community interpreters often become involved in crisis situations, as when someone is sick or in trouble with the law. This is particularly true when they interpret for refugees, who in many cases have been traumatized by having to flee their countries to escape persecution, famine, or war. Some have been subject to torture or have seen family members killed, and as a result they tend to suffer more medical, social and psychological problems than other non-English speakers (U.S. Committee for Refugees, 2002).

First Training-of-Trainers Course

In August 2000, the Monterey Institute of International Studies (MIIS) received a phone call from Mary-Carol Wagner of the Pima Community College Refugee Education Center in Tucson, Arizona, which had received a grant for interpreter training from the Arizona Department of Economic Security. She wanted to know if MIIS could provide a training-of-trainers course for community interpreters in African French, Albanian, Arabic, Bosnian, Farsi, Somali, Russian, and Vietnamese. The idea was to train instructors for a planned course in community interpreting to be offered at Pima Community College in the spring of 2001. Over the next few weeks, emails and phone calls were exchanged to discuss options for presenting the course, recommendations for ideal trainees, screening procedures, and course dates. It was finally agreed that the course would be presented to an initial group of 10 trainees who would come to Monterey for 48 hours of instruction over a two-week period in January 2001. More trainees were to be trained in different languages at a later time.

The grant received by the Refugee Education Center had been written without a full understanding of what interpreting really involves, and it called for a very ambitious program. During their two weeks in Monterey, the trainees were to develop the curriculum for the course they would be presenting in Tucson in the spring semester. They would then teach the course, identify potential trainers among the students in that course, and train them in turn to be future instructors. Thus, the program would be self-perpetuating, and the Tucson area would be blessed with a permanent supply of trained interpreters in all languages. Furthermore, any refugees with a smattering of English would obtain immediate employment either as interpreters or as interpreter trainers, thus taking care of their job search (the refugee resettlement program gives refugees one year of support and then requires them to find employment).

We tried to persuade the Refugee Education Center to scale back its plans somewhat, though we had to work within the constraints imposed by the grant. We felt that the best model for the course they had in mind was the one developed by the University of Minnesota community interpreter training program, in which plenary sessions are presented in English to a multilingual class, and lab work is done in language groups led by facilitators. We therefore relied heavily on the coursebook from that program, *Introduction to Interpreting, An Instructor's Manual* (Swabey & Sherwood-Gabrielson, 1999), in planning our train-the-trainers curriculum and in guiding the trainees as they developed their own curriculum.

The training opportunity was advertised (see Appendix A) and applications began coming in. Criteria for selecting trainees included a college degree, teaching experience, and experience as a community interpreter. Another requirement was that at least two speakers of each language be present for the training. Although we established the selection criteria for the trainees we would be teaching, due to time constraints the screening was done by the Refugee Education Center. Some of the most qualified applicants did not end up taking the course because they were not able to travel to Monterey. Finally a group of 10 speakers of Arabic, Bosnian, Farsi, African French, and Russian was selected. Because of delays in funding and the intervening holidays, we had to finalize the course curriculum without conducting a thorough needs assessment with the trainees.

We knew that teaching a multilingual group not necessarily comprised of ideal candidates would be challenging, but felt that bringing together a spoken language and a sign language interpreter trainer, both with vast experience teaching at all levels and in a variety of formats, would be a dynamic combination. The two of us had not taught together extensively and had never designed a curriculum together, but we discovered that our approach to teaching interpreting was very similar. Our teaching styles were contrasting but compatible (one of us is very animated and intuitive, while the other is more analytical and low-key), and we were able to work effectively as

a team.

We designed our curriculum to be collaborative and learner-centered, with equal emphasis on theory and practice (see Appendix B). After an introduction to some basic pedagogical principles, the trainees would begin developing and presenting their own materials. Since we assumed the participants would have extensive experience as community interpreters, we included only a brief task analysis and review of the role of the interpreter, mainly to help the trainees identify elements to include in their curriculum. The bulk of the time was to be spent on the "how" rather than the "what."

The 10 trainees arrived in Monterey in January ready to begin work. On the first day, after introductions and a brief orientation session, it became apparent that while the participants were all very well-educated individuals, many with extensive teaching backgrounds, as a whole they lacked the English proficiency and the community interpreting experience on which the curriculum had been predicated. A few of them had interpreted in refugee camps or informally for friends and family, while some had never interpreted at all. Some of the trainees had lived in the United States for several years, but others had arrived only a few months earlier and were still adjusting to their new life as Americans. Each had a fascinating story to tell, though some had undergone terrible ordeals.

The participants had little idea what community interpreters do in the United States and were unfamiliar with the interpreter's code of ethics. In fact, a couple of them were employed by refugee agencies as "interpreter/case workers," which meant that their job was to help refugees find housing and employment, accompany them to appointments, and orient them to life in the United States. The "helper model" was definitely alive and well in their practice. They felt responsible for the refugees, whom they viewed as powerless individuals who needed every advantage they could get. One trainee told of his experience interpreting for refugees at the border of a European nation that would not grant asylum to anyone with mental health problems. He had advised one young man to lie about his medical history, knowing that being turned back at the border and being sent home was tantamount to receiving a death sentence.

Thus, after all the introductions the morning of the first day of class, we spent the lunch break radically altering our syllabus to spend more time discussing the interpreting process and the role of the interpreter, and less time covering teaching methodology. In view of the difficulties many of the participants had with reading and writing English, we relied less on assigned readings than we had planned, and we eliminated written exams as an assessment tool (see Appendix C). We had serious doubts about our ability to present a meaningful train-the-trainers course under these circumstances, but after considering the dire need for refugee interpreters, we felt we had to proceed.

In our planning, we had anticipated that the trainees, who had been educated in many different countries, would have different ideas about teaching and learning than the philosophies prevailing in the United States. Therefore, we set aside time for what we called "learner training" on the first day of class. We may have been guilty of a certain naïveté in assuming that a mere one-hour orientation session would bridge the culture gap. In fact, the majority of the students subscribed to the "teacher as God" philosophy, particularly those who had been teachers themselves. As dutiful students they learned to regurgitate the proper phrases about learner-centered, collaborative education, but in their practice teaching it was apparent that the idea of the omniscient professor and the passive, sponge-like student was deeply ingrained in them. The manual developed by Swabey and Sherwood-Gabrielson (1999) was also based on a learner-centered approach, with a lot of hands-on activities and open-ended discussion questions, and some of the trainees had difficulty performing or teaching the exercises. We realized that it would take some time for them

to adapt to the American educational environment in which they would be teaching.

At the conclusion of the two-week course, we helped identify two trainees who would be best suited to serve as lead instructors for the plenary sessions, and the others were assigned to facilitate the language groups. The first community interpreting course was presented at Pima Community College February 20 through July 17, 2001 (see Appendix D). The Refugee Education Center obtained copies of the Swabey and Sherwood-Gabrielson (1999) manual for each of the instructors, and the syllabus closely resembled the one outlined in the manual.

Unfortunately, some of the newly trained instructors had to leave the course before it was finished because of work obligations, and enrollment was not as high as desired in some languages. In addition, the instructors felt that the curriculum needed some revision to better suit their teaching styles and to meet the needs of their student population. As a result, we made significant changes in our curriculum for the second train-the-trainers course.

Second Train-the-Trainers Course

Originally, the second course had been intended not only to provide training for interpreter instructors of different languages, but also as an opportunity for the first group of trainees to act as mentors and further enhance their teaching skills. We felt that the first group was not ready to mentor other trainees, as they were still grasping the basic concepts themselves. In fact, they expressed the need for further guidance from us, so we scheduled the second train-the-trainers course in Tucson while the community interpreting course was still ongoing so that we could attend one of their classes and provide some feedback.

For logistical reasons, it was decided to offer the second course over a period of two weekends, for a total of five full days (40 hours) of instruction. Thus, rather than traveling to Monterey for two weeks and receiving ten half-days of instruction and engaging in directed study in the afternoons, the second group stayed home and worked at their regular jobs during the week. A number of pre- and post-course assignments were given to provide for a total of 40 hours of directed study (see Appendix E). In addition, due to turnover in the initial group of trainees and to the lack of applicants in certain desired languages, the new group of trainees included speakers of the same five languages, plus Dinka, Somali, Spanish, and Vietnamese. The size of the group was increased to 12 participants. The second group was similar to the first one in that there was a wide range of interpreting and teaching experience and English proficiency.

The curriculum was again based on the Swabey and Sherwood-Gabrielson (1999) manual, of which each trainee was given a copy. The first day and a half were spent acquainting the trainees with the profession of community interpreting from the interpreter's point of view. The rest of that first weekend was devoted to teaching techniques and a review of the manual. Students were then assigned to prepare a lesson based on the points covered in the manual (which includes many sample exercises) during the intervening week. On Saturday morning of the following weekend, they presented their lessons and were given extensive feedback. The rest of the day Saturday and the following Sunday were spent reviewing issues related to professionalism and teaching principles. As a post-course assignment, the participants were told to spend 10 hours observing the community interpreting class (only one class session was left before the end of the term) and a community interpreter at work. They were then to write a report or journal of their observations and email it to us.

Once again, we identified trainees who would be suitable as lead instructors and those who would facilitate language groups. The community interpreting course was given again at Pima Community College, and only a few of the original trainees were available as instructors. By the third repetition of the course, none of the original trainees remained involved, and some of the

second group had left as well. Many of them indicated that since they were not getting enough work as interpreters themselves, they did not feel competent to teach interpreting and wanted to pursue other opportunities. Some had practiced professions such as law or medicine in their home countries, and they considered interpreting a stop-gap to pay the bills until they could improve their English and obtain licenses to practice in this country. The lack of steady interpreting work was cited as a major obstacle to maintaining continuity in the community interpreting program at the college (M.C. Wagner, personal communication, June 30, 2002).

Third Train-the-Trainers Course

The lead instructors in the spring 2002 community interpreting course selected some of their students to be trained as language group facilitators and presented an instructor training workshop over two weekends in June 2002 (see Appendix F). We then returned to Tucson at the end of that month to wrap up the train-the-trainers workshop and provide guidance for the lead instructors. Again, some of the trainees had no experience as interpreters and were understandably anxious about being expected to teach a skill they had not mastered themselves. The lead instructors had done a remarkable job of presenting the community interpreting course, considering the obstacles they faced, but they still had a lot of questions for us.

The Refugee Education Project at Pima Community College will be offering another course in the fall of 2002 for prospective community interpreters of African French, Arabic, Bosnian, Dinka, Farsi, Somali, Russian, Spanish, and Vietnamese, assuming that speakers of all those languages sign up. The lead instructors will be teaching for the third time, and some of the language group facilitators will be on their third course as well. The trainees and the program administrators are all committed to sustaining a viable community interpreting course that will serve the needs of the Tucson area's refugees. Many of them would not meet the rigorous criteria that the established interpreting programs in North America and Europe impose on faculty and students—or, to return to the medical analogy with which this paper began, they could not compete with highly skilled neurosurgeons equipped with the latest technology—but they are struggling mightily on the front lines of the battle to ensure full communication between refugees and service providers.

Conclusions and Recommendations

Instead of allowing ourselves to be daunted by the shortcomings and constraints involved in this project, we chose to focus on the interesting challenges we faced as a sign language interpreter trainer and a spoken language interpreter trainer collaborating for the first time to present an intensive, multilingual train-the-trainers course to a group of recent immigrants. We found that the differences between signed and spoken languages were of little significance, whereas the similarities in the linguistic and cultural issues faced by all interpreters were marked. We discovered that the team teaching approach was very powerful in a class with learners of extremely varied backgrounds and abilities, especially given our contrasting teaching styles. The multilingual model has the potential to accommodate far more interpreting students than traditional language-specific interpreting instruction, and communities all across the United States will need to take this approach as they struggle to meet the language needs of their increasingly diverse populations.

We are concerned about the limited instruction the first group of trainees received before launching their course, and about the continued dilution of the knowledge we tried to impart as each successive group of instructors receives a shorter training session presented by instructors further removed from the original course in Monterey. We would still recommend that, if at all possible, participants in train-the-trainer courses be experienced community interpreters with complete oral and written fluency in English and their other working languages. We would like

to see more mentoring of new instructors by veteran interpreter trainers as they teach their first course. To prevent high turnover of faculty, it would be helpful if the schools offering community interpreting programs actively promoted the hiring of professional interpreters in their communities so that both faculty and students would have incentives to remain in the profession and continue to hone their skills.

Given that there are many more training programs for sign language interpreters than there are for their spoken language counterparts in this country (Harris, 1997; Park, 1998; Registry of Interpreters for the Deaf, 2002), it is likely that the faculty of sign language interpreting programs will be called upon to serve as curriculum designers, trainers, and mentors for the community interpreting courses that are springing up in refugee resettlement communities. We hope that our colleagues will be able to benefit from our experience.

About the Authors

Holly Mikkelson is Adjunct Professor of Spanish Translation & Interpretation at the Graduate School of Translation & Interpretation, Monterey Institute of International Studies; and Director of Quality Assurance at Language Services Associates. She is a certified court interpreter and accredited translator, and has written numerous books and articles on court, medical and community interpreting.

Sharon Neumann Solow works as an interpreter, interpreter coordinator, performer, lecturer and consultant. Her career has taken her around the United States, and to Canada, Mexico, Europe, Scandinavia, New Zealand and Australia. The 1987 recipient of the national Virginia Hughes Award for outstanding contributions to the field of sign language interpreting, she is the author of two books, *Sign Language Interpreting: A Basic Resource Book* (newly revised!) and *Say It With Sign*, along with a number of professional articles and handbooks. Her television appearances include talk shows, variety shows and documentaries and she co-stars with her husband, Larry Solow, on the Emmy award-nominated NBC Knowledge series, "Say It With Sign" which still airs throughout the United States. As the female lead in "The Electric Sign Company", she and Gary Sanderson have delighted audiences for over three decades. She is a working interpreter, mostly in legal and conference settings, with a long history of classroom interpreting and educational interpreter training and administration. She has been involved in the education of spoken language interpreters and interpreter educators through the Monterey Institute of International Studies. Sharon is an active member of the RID (Registry of Interpreters of the Deaf) and CIT (Conference of Interpreter Trainers), holding the Specialist Certificate: Legal as well as NAD's SIGN (Sign Language instructor) Comprehensive Permanent Certificate.

Appendix A

Job Announcement

Adult Education Instructor
Occupational/Vocational Education: Community Interpreter Training
Refugee Education Project, 1630 S. Alvernon Way
Community Campus – Pima College Adult Education
2.5 – 5.5 HRS./WK. (2-4 hrs./wk. teaching)

PROGRAM DESCRIPTION: The Refugee Education Project of Pima College Adult Education will create a network of trained community interpreters for refugee languages so that refugees in Pima County will have full and equal access to medical, mental health, legal and social services. One or two instructors will be hired for each of the following languages: African French (for refugees from Burundi, Congo, Rwanda and Togo), Albanian (for Kosovar Albanians), Arabic (for refugees from Iraq, Jordan and Sudan), Bosnian, Farsi (for refugees from Afghanistan and Iran), Somali, Russian, and Vietnamese.

DUTIES AND RESPONSIBILITIES: Newly-hired instructors will be sent to the Monterey Institute of International Studies, Monterey, California in January, 2001 for an intensive two-week training course on how to train community interpreters. From mid-February through mid-July, 2001, instructors will teach a course in community interpreting to a group of approximately twenty students. The class will meet two evenings a week for two hours. One evening a week, two instructors will team-teach the entire group of students in English on the role and core values of the community interpreter (accuracy, confidentiality, respect, etc.) and on interpersonal skills needed to deal with professionals in a variety of fields in a culturally appropriate manner. On the other evening, at least one instructor from each language group will work with a small group of students on language-specific training to enhance linguistic skills necessary to interpret terminology related to the fields of medicine, mental health, the courts, law enforcement and social services.

MINIMUM QUALIFICATIONS:
- Native speaker fluency in one of the following languages: African French, Albanian, Arabic, Bosnian, Farsi, Somali, Russian, Vietnamese
- Excellent fluency in English, both oral and written
- One year of community interpreting experience (paid or volunteer)
- A Bachelor's degree in any field
- Ability to work closely with a culturally and linguistically diverse group of students and staff, including other instructors
- Adult Education Certification or eligibility for certification from the Arizona Department of Education

DESIRED QUALIFICATIONS:
- Experience working with refugees or background as a refugee
- Experience in the field of health care, mental health, law, law enforcement and/or social services
- Master's degree in English, education or one of the fields mentioned above
- One year of teaching experience

Appendix B

Pima Community College
Refugee Education Center
Training of Interpreter Trainers

Presented by the International Interpretation Resource Center
Monterey Institute of International Studies
January 8-19, 2001

Instructors: Holly Mikkelson and Sharon Neumann-Solow

Course Outline (Original)
(shaded areas are classroom contact hours, unshaded areas are directed lab work)

	Mon. 8 Jan	Tues. 9 Jan	Wed. 10 Jan	Thur. 11 Jan	Fri. 12 Jan
8:00	Welcome, Introductions	Curriculum design group reports	Resources for materials development	Principles of terminology	Interpreting techniques
9:00	Orientation and goal setting	Code of Ethics	Technology in the classroom	Medical terminology	Relay interpreting
10:00	Learner training	Role of the interpreter	Internet research	Legal terminology	Practical exercises, role-playing
11:00	Community interpreting task analysis	Intercultural communi-cation	**Test on curriculum, learning**	Social services & education	**Test on community interpreting**
Lunch					
1:00	Learning styles	Interpretation theory	Computer lab group work	Glossary devel. group work	Exercise devel. group work
2:00	Principles of curriculum design	Models of interpreting	Computer lab group work	Glossary devel. group work	Exercise devel. group work
3:00	Curriculum group work	Intercultural comm. group work	Computer lab group work	Glossary devel. group work	Exercise devel. group work
4:00	Curriculum group work	Intercultural comm. group work	Computer lab group work	Glossary devel. group work	Exercise devel. group work

Appendix B (continued)

Pima Community College
Refugee Education Center
Training of Interpreter Trainers (continued)

	Mon. 15 Jan	**Tues. 16 Jan**	**Wed. 17 Jan**	**Thur. 18 Jan**	**Fri. 19 Jan**
8:00	Classroom management	Principles of assessment	Interpreter mentoring	Pima Comm. College final curriculum	Final: demo class
9:00	Teaching multilingual classes	Teacher and peer feedback	Certification exams	Pima Comm. College final curriculum	Final: demo class
10:00	Teaching multi-level students	Diagnostic testing, screening	Public speaking	Pima Comm. College final curriculum	Final: demo class
11:00	Use of guest speakers, field trips	Entry and exit exams	Public speaking	**Test on assessment**	Final: demo class
Lunch					
1:00	Exercise devel. group work	Peer feedback practice	Exercise devel. group work	Preparation of demo class	Final: demo class
2:00	Exercise devel. group work	Peer feedback practice	Exercise devel. group work	Preparation of demo class	Final: demo class
3:00	Exercise devel. group work	Peer feedback practice	Exercise devel. group work	Preparation of demo class	Final: demo class
4:00	Exercise devel. group work	Peer feedback practice	Exercise devel. group work	Preparation of demo class	Closing ceremony

Appendix C

Course Outline (Revised)
(shaded areas are classroom contact hours, unshaded areas are directed lab work)

	Monday	Tuesday	Wednesday	Thursday	Friday
8:00	Welcome,	Curriculum design group reports	Resources for materials	Principles of terminology	**Student ethics lessons**
9:00	Orientation and goal setting	Code of Ethics	Technology in the classroom	Principles of terminology	**Student ethics lessons**
10:00	Learner training	Role of the interpreter	Internet Research	Learning styles	**Student ethics lessons**
11:00	Community interpreting: definitions	Intercultural communi-cation	Internet Research	Memory	**Student ethics lessons**
Lunch					
1:00	Principles of Curriculum Design	Interpretation Theory	Computer lab group work	Lesson planning	Glossary devel. group work
2:00	Principles of Curriculum Design	Models of interpreting	Computer lab group work	Lesson planning	Glossary devel. group work
3:00	Task analysis group work	Intercultural comm. group work	Computer lab group work	Lesson planning	Glossary devel. group work
4:00	Task analysis group work	Intercultural comm. group work	Computer lab group work	Lesson planning	Glossary devel. group work

Appendix C (continued)

	Monday	Tuesday	Wednesday	Thursday	Friday
8:00	Teacher and Peer Feedback	Interpreting Techniques	Resources for teachers: guest spkrs, field trips	Pima Comm. College final curriculum	**Final: demo class**
9:00	Teacher and Peer Feedback	Practical exercises, role-playing	Mentoring	Pima Comm. College final curriculum	**Final: demo class**
10:00	Teacher and Peer Feedback	Practical exercises, role-playing	Teaching multilingual classes	Pima Comm. College final curriculum	**Final: demo class**
11:00	Principles of assessment, types of tests	Relay interpreting	Teaching multi-level students	Pima Comm. College final curriculum	**Final: demo class**
Lunch					
1:00	Exercise level. group work	Interpreting practice, feedback	Curriculum group work	Preparation of demo class	**Final: demo class**
2:00	Exercise level. group work	Interpreting practice, feedback	Curriculum group work	Preparation of demo class	**Final: demo class**
3:00	Exercise level. group work	Interpreting practice, feedback	Curriculum group work	Preparation of demo class	**Final: demo class**
4:00	Exercise level. group work	Interpreting practice, feedback	Curriculum group work	Preparation of demo class	Closing ceremony

Appendix D

Refugee Education Project of Pima College Adult Education
Pima Community College – Community Campus

Community Interpreter Training

Course Syllabus

Instructors:

Arabic	Nahid Ibrahim	French	Twaje Byakunda
	Souad Sherif		Jean Baptiste Rwasine
Bosnian	Vesna Gavrilovic	Russian	Oleg Furman
	Vojko Gavrilovic		Natasha Korosteleva
Farsi	Rafick Margusian		
	Omid Tschaman		

Dates: **February 20 through July 17, 2001**

Times: 6 - 8 p.m. on Tuesdays (large group) plus two hours on Thursdays (in smaller language-specific groups)

Location: Pima College Adult Education's Eastside Learning Center,
Room 110, 1630 S. Alvernon, Tucson, Arizona

Objective: This course will introduce the fundamental principles of interpreting in community settings. You will learn about the role of the community interpreter, interpretation techniques, the code of ethics of interpreters, terminology related to interpreting in various settings (health care, law enforcement, social services, etc.), and the profession of community interpreting.

Requirements: Students in this course are expected to attend every class and to do the work assigned by the instructors. If you are not able to attend a class, please notify the instructor and complete the work that you missed. If you miss more than three classes, you will not be able to continue in the course, except with special permission from the coordinator. At the end of the course, everyone who has successfully completed this course will be awarded a certificate of completion and will be added to the list of trained community interpreters in Tucson. (The list will be kept at TIARC – Tucson International Alliance of Refugee Communities, Inc.)

Course Outline

02/20/2001
Unit 1: Introduction (2 hr.)
Introduction to people

Appendix D (Continued)

Introduction to profession:
Definition of the Community Interpreting
Why and where community interpreters are needed
Legal right to an interpreter in the U.S.
Overview of the course syllabus, requirements, readings, and class structure
Overview of interpreting/basic terms for talking about interpreting (overhead 1 +handouts 1-1 in the end of the class)/all bilinguals are not interpreters (after discussion - handouts 1-2), comparison of translation and interpretation (overhead 1)
Student Information Sheet

02/27/2001
Unit 2: The role of the community interpreter (2 hr.)
The role of the community interpreter (video tape? + discussion)
Using the first person form of address
A brief look at the role of interpreter, Handout 2-1
Discussion of the situations in Application Activity 2-2

03/06/2001
Unit 3: The linguistics, cultural, situational, and professional tasks of the interpreter (2 hr)
Videotape: Refugee Mental Health: Interpreting in Mental Health Settings, Handout 3-1
Review the terms "culture" and "cultural conflict," Overhead Transparency 3-2
Discuss particular areas of cultural conflict related to this list, Handout 3-3.
Application Activity 3-4/3-5

03/13/2001
Unit 4: Processes and skills required for interpreting
Quiz
Introduction of theoretical models of interpreting (Gonzales, et al..)
Exercises for understanding and practicing mental processing skills
- Message relay, Application Activity 4-1
- Paper Folding, Application Activity 4-2

Colonomos Model, Application Activity 4-3
- Importance of context, Application Activity 4-4

03/20/2001
Unit 5: Processes and skills required for interpreting (continued)
Exercises for practicing the skills required for interpreting: Prediction, memory, listening, analysis, and paraphrasing
Listening, memory, comprehension, and analysis (Handout 5-1)
Concept of prediction, analysis, main idea, and chunking
Practice texts (1, 2, 3)
Prediction, comprehension, and intralingual paraphrasing exercises
Practice texts (1, 2, 3, 4, 5, 6, 7)

Appendix D (Continued)

03/27/2001
Unit 6: Processes and skills required for interpreting (continued)
Internal thought processes
Basic introduction to sight translation
Reading, comprehension, analytical skills, and mental agility in sight translation (Gonzales, et al.)

04/03/2001
Unit 7: Assessment

04/10/2001
Unit 8: Preparation and Protocol
Discussion: why and how introductions are made
Demonstration: "Ideal" introduction
Videotape: *Health Care Interpreting: A Demonstration.*

Discussion on the video tape

Discussion on introductions and protocol
Role-play situations that were discuss in class
Home Assignment for practical class: prepare to introduce yourself in a role-play and be videotaped
Provide reading materials for the next lecture class (Code of Ethics)

04/17/2001
Unit 9: Code of Ethics/Ethical Decision-Making
Introductory discussion
Discussion on ethical situation not related to interpreting
Ethical codes for interpreters (Handouts 9-1, 9-2)
Confidentiality
Discussion, role-playing

04/24/2001
Unit 10: Code of Ethics (continued)

Impartiality

Discretion
Professional Distance
Discussion, role-playing

05/01/2001
Unit 11: Code of Ethics (continued)
Completeness/ Accuracy
Discussion, role-playing
Video *Cross-Cultural Communication in Health Care* (?)

Ethical decision making in a cultural context

Application Activity 11-1
Group discussion of role, ethics, and protocol, Application Activity 11-2

Appendix D (Continued)

05/08/2001
Unit 12: Assessment

05/15/2001
Unit 13: Process Management
Handout 13-1
Review self-monitoring techniques
Interpreted situations in which more than one person may speak at a time
Review basic techniques for telephone interpreting

05/22/2001
Unit 14: Interpreting Settings
Overview of Interpreting in medical settings
Discussion on content covered previously in the course, but specifically relating it to the context of the medical situation
Simultaneous vs. consecutive
Sight translation
Role
Documentation
Cultural and linguistic issues
Interactional issues
Accepting assignments
Ethics (case studies)

05/29/2001
Unit 15: Medical Terminology
Handouts, role-playing

06/05/2001
Unit 16: Overview of interpreting in legal settings
Historical overview
Skills and qualifications necessary to interpret in legal settings
Summary of different types of "legal" interpreting – police station, lawyer-client meetings, and courtroom
Characteristics of legal language and the variation and complexity of legal language
Comparison of court interpreting with other types of community and conference interpreting, including a comparison of ethical codes

06/12/2001
Unit 17: Legal Terminology
Handouts, role-playing

06/19/2001
Unit 18: Terminology for educational and social settings

Appendix D (Continued)

Handouts, role-playing

06/26/2001
Unit 19: Assessment

07/03/2001
Unit 20: The profession of interpreting
The profession of interpreting
    State and national professional organizations
    Publications for interpreters
Conferences for interpreters
Lifelong learning and its relationship to interpreting
    Setting professional development goals
Self-analysis
Working with a mentor or a peer group

07/10/2001
Unit 21: Final Assessment

07/17/2001
Unit 22: Feedback on Final Assessment
    Certificates

Appendix E

Pima Community College
Refugee Education Center
Training of Interpreter Trainers
May 31-June 10, 2001

Presented by the International Interpretation Resource Center
Monterey Institute of International Studies

Instructors: Holly Mikkelson and Sharon Neumann Solow
Course Outline

	May 31	June 1	June 2	June 9	June 10
8:30	Introduction Learner Training Overview	Terminology & resources	Review of Minnesota manual	Demo lessons & feedback	Multilingual, multilevel classes
9:30	What is community interpreting?	Medical interpreting scenarios	Interpreter's Role exercises Unit 2	Demo lessons & feedback	Professional issues
10:30	Role of the interpreter, protocol	Educational & social service interpreting scenarios	Cultural exercises Unit 3	Demo lessons & feedback	Mentoring
11:30	Code of Ethics	Legal interpreting scenarios	Processes & Skills exercises Unit 4	Demo lessons & feedback	Lifelong learning
Lunch					
1:30	Review of pre-reading questions	Models of interpreting	Processes & Skills exercises Unit 4	Discussion of demo lessons	Review of interpreting principles
2:30	Ethics and role of the interpreter, cont.	Interpreting techniques	Processes & Skills exercises Unit 4	Giving feedback	Review of teaching principles
3:30	Ethics and role of the interpreter, cont.	Teaching interpreting techniques	Protocol & Ethics exercises Units 5 & 6	Relay interpreting practice	Assessment
4:30	Ethics and role of the interpreter, cont.	Giving feedback	Wrap-up, assignments for next week	Additional exercises	Conclusion

Appendix E (Continued)

Pre-course assignment (15 hours):
1. Read articles on role of the interpreter and standards of practice
2. Answer thought questions in writing
3. Observe interpreters and/or teachers

Mid-week assignment (15 hours):
1. Prepare a demo lesson
2. Prepare a question on teaching or interpreting principles for small-group discussion
3. Read article on relay interpreting

Post-course assignment (10 hours):
1. Observe interpreters and submit journal by email

Appendix F

The Refugee Education Project of Pima College Adult Education
1630 S. Alvernon Way, Room 104, Tucson, AZ 85709-5620 Telephone: 795-2754
Community Interpreter Instructor Training

AGENDA

Instructors: Roberta Gottfried (321-9269) and Lara Kradinova (326-9551)

Day 1 – Friday, June 14, 2002 6:00 p.m. – 9:00 p.m.

- Group Introductions
- Game
- Sight interpreting diagnostic test
- Overview of community interpreting terms

Day 2 – Saturday, June 15, 2002 9:00 a.m. – 5:00 p.m.

- Critique and Feedback Techniques
- Role of Community Interpreters
- Ethics, role boundaries, and cultural bridging
- Interpreter Introductions

Day 3 – Sunday, June 16, 2002 9:00 – 5:00 p.m.

- Overview of Process Management
- Dynamic equivalence
- *Interpreting situations*: medical, legal, and mental health

Handouts: Assignments for June 22 & 23

Day 4 – June 22, 2002 9:00 – 5:00 p.m.

- Practice of Interpreter Introductions
- Individual presentations of internet readings (homework assignment)
- Teaching Techniques

Day 5, June 23, 2002 9:00 – 5:00 p.m.

- Individual presentations of lesson plans, exercises, and feedback (homework assignment)
- Professional Development & Categories of Professional Certification for Interpreters

Homework Assignments:

1. *Due June 22, 2002*: Internet research on community interpreting and presentation of material (15 mns)
2. *Due June 23, 2002*: Presentation of a model lesson plan with exercises

NEXT TRAINING: Saturday, June 29th and Sunday, June 30th: 9:00 a.m. – 5:00 p.m.
With Holly Mikkelson and Sharon Neumann Solow – Monterey Institute of International Studies, International Interpretation Resource Center, Monterey, California.

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Learn to Use It! Taking the NMIP Curriculum off the Shelf and into the Classroom

Compiled from the complete work of the NMIP Team Members

Introduction

There are two major goals of this presentation and paper to CIT members. First, it provides an opportunity to introduce interpreting educators to the tremendous resources available to them through the National Multicultural Interpreting Project Curriculum. Second, it continues the original work by looking at some of the case studies provided in the curriculum. The case studies are not included in this paper, but can be found at the sites listed in Appendix A. One major part of this presentation will be to look at the case studies and discuss possible responses with participants.

The National Multicultural Interpreting Project Curriculum provides a wealth of information about multicultural competence and multicultural interpreting. It is also dedicated to bringing this essential information into the training and education of interpreters. This curriculum can be an effective tool in developing multicultural competencies for interpreters. It is available to anyone, and information about reading, downloading or ordering the NMIP curriculum can be found in Appendix A.

This workshop will be presented in two parts—an informational overview of the available materials, followed by participant discussion of multicultural interpreting case studies.

The NMIP Consortium Vision for the NMIP Curriculum

The vision of the NMIP Consortium is that use of this curriculum will be used by interpreter education programs for the following purposes:

1) To recruit, retain and graduate more interpreting students from culturally and linguistically diverse backgrounds and provide a more supportive educational and learning environment, and
2) To provide multicultural information, experiences and skills to all current and future students.

It is also intended to be used for in-service training so that current interpreters can improve the quality and quantity of interpreter services to better serve culturally and linguistically diverse D/deaf, hard of hearing and Deaf-Blind consumers and their families. This can be accomplished by:

1) Increasing and expanding cultural knowledge and skills, and
2) Increasing the comfort and effectiveness in working in multicultural interpreter teams with both culturally and linguistically diverse Deaf and hearing interpreters.

How will interpreters benefit from the development of multicultural interpreter competencies?

Interpreters who possess an array of multicultural competencies can work cooperatively and provide a more effective interpretation to a larger and more culturally and linguistically broader base of consumers, including those who are hearing and D/deaf, hard of hearing and Deaf-Blind. Individual interpreters will be more likely to confidently develop their individual cultural and linguistic strengths and expand work options and team relationships, develop a sense of self-understanding and identity, and expand personal and social responsibility.

How can the curriculum materials be utilized?

The NMIP curriculum and materials can be delivered and infused into existing programs in a variety of ways, including but not limited to: college courses, units and modules; short term workshops; local, regional and national conference presentations; seminars and institutes; emerging distance learning methodologies; independent study projects; computer and multimedia projects; self-paced learning modules; experiential learning; original research projects; cultural journals and portfolios.

Who can use these NMIP curriculum modules and resource materials?

These modules were designed for all ASL and interpreter preparation programs and for use in workshops and in other training events. The competencies of the curriculum should form the basis of a program wide curriculum transformation process. A comprehensive curriculum transformation process is included in the document. Most topics can be integrated into any course or unit, adding cultural relevancy as well as an opportunity for the development of multicultural competencies that will enable all participants to reach their full potential.

Diversity within the Sign Language Interpreting Profession and National Faculty Racial/Ethnicity Demographics

According to the 1997 Fall Staff Survey by the U.S. Department of Education's National Center for Education Statistics, Integrated Post-Secondary Data System, the percentages of full-time faculty in degree-granting Title IV-eligible post-secondary institutions were as follows: 83.9% White, non-Hispanic; 4.9% Black, non-Hispanic; 2.6% Hispanic; 5.5% Asian or Pacific Islander; 0.4% American Indian or Alaskan Native; 2.3% Nonresident alien; and 0.5% race/ethnicity unknown. Since the field of American Sign Language and interpreting is a subset of these statistics, it is imperative that faculty and staff develop multicultural competencies. This must occur if we are going to effectively educate interpreters to work with an increasingly diverse and multicultural D/deaf, hard of hearing, and Deaf-Blind population.

The NMIP Multicultural Curriculum has been developed for existing interpreter preparation programs. It is known that interpreter educators are primarily female and from U. S. mainstream culture. The students in interpreting programs are still primarily female and from U. S mainstream cultural backgrounds. According to the 1998 NMIP survey of staff and full and part-time faculty working in ASL and interpreter preparation programs, 181 (90.5%) were Euro-American/White

and 10% represented all other racial/ethnic groups.

Interpreting Student Demographics

According to the NMIP Student Demographic Profile for Fall 1998, out of 51 programs responding there were 1,991 students enrolled in ASL and interpreter programs. Of this total 1,522 (76.4%) were Euro American/White, 169 (8.5%) Hispanic/Latino, 135 (6.8%) African American/ Black, 33 (1.7%) Asian/Pacific Islander, 17 (0.9%) American Indian/Alaskan Native and 57 (2.9%) identified as Multicultural/Multi-Ethnic, and 58 (2.9%) provided "no response."

If these statistics capture the field in 1998, it can be safely assumed that the interpreters who are currently in the field are reflective of this demographic. This would include both hearing and Deaf community interpreters.

In the future, the interpreting profession needs to become more diverse and representative of changing demographics. ASL and interpreting curricula need to be transformed to meet the current consumer population and be supportive of all students in any given program.

Instructor Competencies, Strategies and Recommendations for Working with Students from Culturally and Linguistically Diverse Backgrounds

The sign language profession needs an authentic understanding of students from culturally and linguistically diverse backgrounds. Many students of color in predominantly white institutions are "at risk." Some students may be considered "non-traditional." Nationally, graduation rates for minority students are not in the same proportion as white students. A student of color is often an unwilling "minority" within a program. Below are some strategies for instructors.

- Appreciate and accept students, as they are individuals with cultural and linguistic differences. You and your students will expand your repertoire of professional skills and cultural behaviors with this attitude.
- Recognize your biases, because everyone has their own cultural filters.
- Be willing to admit your mistakes and limitations.
- Become a "Master Learner."
- Understand the motivation and differing cognitive styles of students.
- Understand that some students may have an "advantage" and some students may be at "risk" in a given academic environment.
- Recognize students who are:
  * Field Independent - Can move ahead on their own with little or no support from peers or teachers
  * Field Dependent - Have a need for support from peers and teachers; may work better in small groups.
- Understand the socio-cultural and socio-economic backgrounds of students.
- Be aware that some students may be experiencing "culture shock."
- Be aware that the communication styles, beliefs, attitudes, values, and perceptions of students may be greatly different than that of the instructor or peer students.
- Acknowledge that some students may be facing additional barriers to attaining an education such as:
  * No financial stability
  * No child care
  * No transportation
  * No housing, or coming from a distance from their "community"

  - * Extended family responsibilities.
- Additional barriers may include:
  - * Inconvenient class schedules or class locations
  - * Unseen attitudinal barriers from past negative school experiences
  - * Parental or community resistance to career choice that may create additional academic stress
  - * A student of color may be the involuntary "minority" and may or may not prefer class with peers
  - * Unique gender issues in some cultural groups. Career working conditions may be non-supported in the culture, i.e. traveling alone to assignments; non-traditonal work hours or locations; late hours, traveling alone.
  - * Significant pressure from culture, family, peers regarding the masculine/feminine perception of the profession. These issues need to be explored in the context of a person's lifetime and career plans.

The instructor needs to realize that some students may have unique religious issues. They may be participating in religious/spiritual observances not scheduled on the school calendar or shared by other students. Programs need to be sensitive to these needs.

It is critical to be aware of the possible backgrounds of students and the relationship to the motivation of students. The ideal instructor understands the relationship of content to student's reality and attempts to:

- Make the class a "community" of learners where all views are respected
- Bring speakers into the classroom from diverse backgrounds to connect signing and interpreting to student's lives
- Take students to environments where a diversity of clients are present such as adult literacy programs, and community programs
- Invite these individuals into the classroom
- Utilize diverse multicultural scenarios during role plays, while avoiding stereotypical representations
- Use visual aids - photographs and movie clips to enhance a shared understanding
- Develop a library of stories and tapes relevant to the communities of the students
- Strives for genuine communication and interaction.

Some critical cultural competencies and characteristics of an effective instructor are:

- Tolerance of ambiguity
- Cognitive and behavioral flexibility
- Personal self-awareness, strong personal identity
- Cultural self-awareness
- Patience
- Enthusiasm and commitment
- Interpersonal sensitivity
- Tolerance of differences
- Openness to new experiences and to people who are different
- Empathy
- Sense of humility
- Sense of humor.

Some instructional strategies that may assist in retaining students:

- Treat every student as an individual.
  * A instructor can't assume to know any one individual or specific cultural group's experience. Although you are working with a person from a specific ethnic/cultural background, she or he is also an individual and may differ as greatly from someone else in his or her culture as any two other individuals without a common racial/ethnic/cultural background. It is critical not to generalize. Any one student cannot be expected to represent their cultural or ethnic group. Invite a guest speaker who is prepared to speak on the general topics.
- Initiate support programs early and keep them up during the academic training.
- Provide programs of an invitational nature:
  * Open house activities with appropriate invitational and welcoming strategies
  * Involve parents, spouses and family support
  * Use students as presenters and program recruiters
  * Invite successful culturally diverse role-model adults from many walks of life to discuss their careers and lives with all students.
- Keep an open door policy and practice "concerned listening behaviors" to develop trust.
- Make early referrals, if needed, to academic services that the student may not be aware:
  * General tutorial services
  * Childcare support
  * Multicultural support services on campus, and/or
  * Work study and financial aid.
- Recommend outstanding students as well as students who are overcoming obstacles to:
  * Scholarships both in the field and other related organizations
  * Student representative positions at state/regional and national conventions
  * Create volunteer student positions at local and state level workshops/conventions to give students a chance to network and participate.
- Make early referrals to community services that the student may not be aware of:
  * Maintain a list of services, i.e. mental health counseling and clinics; women's support groups and agencies.
- Integrate the student's values and beliefs/skills into teaching examples/case studies/role plays showing the value and appropriate inclusion of these values and cultural behaviors. Some of these values are listed below.
  * The value of listening before speaking (Asian/Native American).
  * The value of group/team efforts over individual achievement (Asian/Native American).
  * The value of expressive discourse styles (African-American).
  * The value of emotion or feelings expressed (Hispanic/Latino).
  * The value of speaking another language.
- Acknowledge students with "non-standard" English accents, signing styles, and dialects.
- Obtain culturally relevant information about specific accents, dialects, and signing styles. These accents, dialects, and signing styles are the hallmark of an authentic cultural background and community interactions.
- Expand on the student strengths and expand their linguistic repertoires, registers and

vocal range. Do not seek to eliminate culturally specific styles.

- Recognize the unique contributions and challenges of bilingual students who are foreign born or may have English as their second language.
  * Obtain information about foreign-born students and students for whom English is a second language. These students often have natural interpreting potential as they have already acquired a second language and understand the cultural and linguistic processes of interpreting. Often first, second and third generation children have a wealth of life experiences negotiating between two languages and cultures. Expand the repertoire of language skills of these students.

Sources: Some materials taken from a presentation for instructors of adult non-traditional students given by Andres Muro at El Paso Community College.

Overview of NMIP Curriculum

This overview of the information and materials was taken from the NMIP curriculum itself. The table of contents of the NMIP curriculum may be found in Appendix B. You can find the full text at the sites listed in Appendix A. This information has been compiled from the NMIP curriculum by Betsy Winston, Director, Project TIEM.Online.)

NMIP Multicultural Curriculum Overview for Instructors:
Changing the Curriculum Paradigm to Multilingual and Multicultural as Applied to American Sign Language and Interpreter Education Programs

1. What is multicultural curriculum reform?

Multiculturalism is a philosophical position and movement which assumes that gender, ethnic, racial and cultural diversity of a pluralistic society should be reflected in all of its institutionalized structures but especially in educational institutions, including the staff, norms and values, curriculum, and student body (Banks and Banks, 1993).

2. What is interpersonal multicultural competence?

Multicultural competence requires a paradigm shift of perception from ethnocentricism to perceptual and empathetic orientation to see and treat others as "central." It is not an infinite or finite set of academically acquired culturally specific skills. It is development of respect and appreciation for differences. It requires a strong sense of personal awareness, sense of self, and understanding to move along the continuum of cultural awareness from sensitivity to having competency interacting with others who are different. It is a set of competencies encompassing:

- Acquiring knowledge of group cultural identity
- Acquiring the meaning of behavior within cultural contexts
- Understanding how others perceive their world and view us
- Acquiring behaviors for working within specific cultures
- Approaching others using their cultural perspectives and to gain their trust.

3. What is a definition of multicultural education?

The Association for Supervision Curriculum Development (ASCD) in 1976 developed a statement that described multicultural education:

> Multicultural education is a humanistic concept based on the strength of diversity, human rights, social justice, and alternative life choices for all people. It is mandatory for quality education. It includes curriculum, instructional, administrative, and environment efforts to help students avail themselves of as many models, alternatives, and opportunities as possible from the full spectrum of our culture....Multicultural education is a continuous, systematic process that will broaden and diversify as it develops. It views a culturally pluralistic society as a positive force that welcomes differences as vehicles for understanding. (Cited in Grant, 1977, p.3.)

4. What are the broad goals of multicultural curriculum change?

The infusion of multiculturalism leads to social change and justice. A core multicultural curriculum and mode of instruction would enable students:

1. To learn the history and contributions to society including the diverse D/deaf, hard of hearing and Deaf-Blind and interpreter groups who comprise the population of the United States
2. To respect the culture and language of these diverse D/deaf and interpreter groups
3. To develop knowledge, understanding and appreciation of one's own multiple group characteristics and how these characteristics can impart privilege or marginalize the individual or group
4. To learn how to bring about social and structural equality and work toward that end.

5. What are the primary levels of activities within a program?

It involves changes to many levels of activities within a program. These include:

1. Exploring our own racial and ethnic identities including self-awareness activities for faculty, staff and students
2. Building a community of learners by establishing program norms that include respect, inclusion, and trust
3. Expanding faculty and student perspectives by including new input from outside the mainstream or norm and validating the perspectives of all
4. Analyzing language and linguistic diversity issues by comparing and defining with ethnographic descriptive not prescriptive tools
5. Acknowledging and celebrating diversity and multicultural differences throughout the entire program.

6. What are the frequently "invisible" or omitted ethnic and cultural issues in a curriculum?

Some of the critical "invisible" and omitted the cultural and ethnic issues are:

1. **Invisibility** – The significant omission of Deaf minority groups, Deaf women's issues, and other diversity issues in curriculum materials implies that these groups are of less value, importance, and significance in our society.
2. **Stereotyping** – When a group is assigned traditional or rigid roles based on norms and standards of the dominant Deaf Culture in instructional materials, activities or interactions, students are denied a knowledge of the diversity and complexity of that group.
3. **Selectivity** – Textbooks, in particular, have perpetuated bias by offering only bilingual

(ASL/English) or bicultural (Deaf/Hearing) interpretation of an issue, situation or group of people; this restricts the knowledge, skill development and real life preparation of students in the field regarding varied perspectives of other culturally and linguistically diverse communities.

4. **Unreality** – Videotapes, general textbooks and other curriculum materials have presented an unrealistic portrayal of history, glossing over prejudice and discrimination.
5. **Fragmentation** – By separating issues relating to deaf minorities from the main body of text or curricular content, we imply that these issues are less important than issues of "mainstream" Deaf culture.
6. **Linguistic Bias** – Curriculum materials reflect the nature of ASL and English as traditionally used by the white Deaf Community which reflects cultural bias in the use of register, style, facial expressions, lexicon, and use of classifiers and gesture systems to represent cultural terms. This bias does not adequately represent the complexity and variation in ASL and English as used by Deaf people from culturally and linguistically diverse communities. It is significant to acknowledge that in many communities and educational programs that the diverse communities are now the "majority" minority.

Multicultural Curriculum Inclusion, Infusion, Transformation and Social Change

Curriculum change is either superficial or seeks to challenge the deep structures of the society's institutions to respond to the need to educate and empower the pluralistic society it serves. The terms of inclusion, infusion, and transformation are used to define the goals of the three approaches to curriculum change. The four levels refer to the depth of the curriculum change within the program. The following theory, comparisons, and examples are based directly from the work of Banks and Banks (1995).

1. How are inclusion, infusion, and transformation and change defined?

A. Curriculum Inclusion

A primary goal of curriculum inclusion or improvement is to include the "omitted" or to correct the stereotyped portrayals of groups. A multicultural curriculum modification is accomplished is either through curriculum inclusion or curriculum change. It is characterized by inclusion of the 3 C's of culture: cuisine, costumes and crafts. This selective information is presented as a supplement, addendum or in addition to what is currently taught.

B. Curriculum Infusion

Multicultural content is "infused" into all aspects of the curriculum on a regular and routine basis; the information is about "all" people and presented to "all" students regardless of their racial, ethnic, cultural background, and is woven into all courses and activities. It forms the basis for the faculty student relationships with the communities. It can be seen in every unit, curriculum guide, book chosen, audiovisual aid chosen, and the physical environment of the program. It focuses on past problems and future potential, the patterns, issues, concepts and trends that change over time. It is multi-ethnic, multicultural, interdisciplinary, and comparative in nature.

C. Curriculum Transformation and Change

Curriculum transformation and change goes beyond inclusion and infusion to a core value paradigm shift that leads to strong social action, equality, and transformative dimensions. In curriculum transformation and change the core principles and values of the status quo are challenged. At this level of transformation, all levels of the program, from the integration of the program into the community, the advisory boards, faculty, recruitment, curriculum materials, teaching methodology, and program activities are impacted.

What are the four levels of multicultural curriculum change as applied to ASL and interpreter education?

Level 1: The Contributions Approach

Multicultural elements are discussed primarily in terms of the inclusion of contributions of "famous" Deaf minority individuals during cultural heritage celebrations on campus. Other discrete cultural elements are brought in occasionally.

For example, famous Deaf individuals who are minority role models are introduced with their accomplishments –a picture and paragraph on the life of Dr. Robert Davila is placed on display during Hispanic Heritage Month or a speaker from National Black Deaf Advocates is asked to make a presentation to a Deaf Culture class during Black History Month.

Level 2: The Additive Approach

Multicultural content, concepts, or activities are added to the curriculum without changing the structure of the core curriculum.

For example, a lecture on "Signs in the Black Deaf Community" is added to an interpreting class or a unit focusing on multicultural interpreting could be added to an interpreting in a "special" situations class. Interpreting students watch videotaped source language practice materials with "people of color" highlighted, but the topics in general are safe, non-emotionally charged subjects.

Level 3: The Transformation Approach

The structure of the curriculum is changed to enable students to view concepts, issues, events, and themes from the perspectives of diverse ethnic and cultural D/deaf groups. All courses approach each thematic topic from a comparative cross-cultural perspective.

***ASL instruction**:* For example, in an ASL course, a lesson on "ASL descriptions" of people would include multiple authentic photos and pictures descriptive of individuals from a wide variety of worldwide cultural backgrounds, clothing and attire, facial features, skin tones, body shapes, hairstyles, jewelry or other adornments. A lesson on "classifiers" would include descriptions of drums such as a snare drum, an Indian "water" drum, and a Cuban conga drum. An activity with functional "classifiers" would include a selection of everyday household items such as a Jewish menorah, a Mexican tortilla press, a Navajo patterned rug, a wok, and other items of daily use.

***Fingerspelling skill practice**:* For example, fingerspelling skill practice on names, places and other information would include items from a variety of ethnic and cultural backgrounds. Fingerspelled items would include Maria and Juan as well as Mary and John, Mrs. Kashiwa as well as Mrs. Johnson. Also included would be places like Taipei, or people such as the Iroquois - Haudenosaunee.

***Deaf Culture courses*:** For example, American Deaf History and Deaf Culture courses would include thematic units on the education of the Deaf in the United States and incorporate topics and multicultural themes such as:

* The contributions of the French and the Spanish to the development of deaf education in the United States
* The impact of segregation and civil rights legislation on the education and signing variations of generations of older and younger Black Deaf adults
* The implications of the victimization and arrests of Mexican National Deaf peddlers as it relates to the current issues of White Deaf peddlers in the United States
* The implications of using Signed English systems when serving predominantly Spanish-speaking families
* The importance of the preservation of American Indian Sign Language to the tribal and cultural education of American Indian Deaf children currently residing on reservations.

Interpreting skill development: For example, including selections of texts that have deeply embedded cultural values and provide a range of discourse, code-switching and other linguistic features of a number of contrastive cultural groups. Selected materials would represent a range of topics to also include emotionally charged materials.

Level 4: The Action Approach

Students participate in dialogue on important social, community issues, and problems. Students individually and collectively take action to become engaged to solve them.

For example, in an interpreting course, the class compares and contrasts the language and discourse variations among various cultural styles that influence the communication patterns of non-native born Deaf students, the generations of Black signers, the use of ASL by Puerto Rican Deaf persons. Students undertake a "student service learning experience" as volunteer tutors at the community literacy program for immigrant Deaf adults and assist these individuals in documenting through drawing, videotaping and writing projects their individual life experiences. For example, in observation, practicum, and internship experiences, students are placed in environments where cross-cultural mentoring opportunities are available.

Student organizations raise funds to support attendance at the National Alliance of Black Interpreters, Mano A Mano, Intertribal Deaf Council, or similar consumer based events as well as the state interpreter conventions for student representatives.

Adapted by Mary L. Mooney directly from the theory presented in "Multicultural Education: Historical Development, Dimensions, and Practice," (Banks, 1995.)

Multicultural Curriculum Paradigm Change Involves all Learning Domains

Multicultural curriculum change involves all the domains of learning - the affective, the cognitive, the application of decision-making strategies with a new set of cultural frames and skill building. Strategies for development of an integrated or infused multicultural interpreter curriculum involve the three domains of learning. These are sometimes given the acronym "ASK" for affective, skills, and knowledge:

Affective Domain The affective domain is learning that includes strong "feelings." It emphasizes attitudes, values and beliefs, and the primary issue is TRUST because it involves levels of RISK. It is concerned with how issues of silence, safety, and power contribute to these feelings. An example would be including the feelings and experiences of a Deaf minority member or interpreter who has experienced discrimination or oppression and feels comfortable and safe enough to share.

Cognitive Domain The cognitive domain involves knowledge. It emphasizes facts, theories and definitions or other schema. It involves levels such as acquiring facts, comprehending, applying, analyzing, synthesizing, and evaluating. It is critical to realize that cognitive and skill building goals can have strong affective components and the affective can become dominant if the learning goals change or the environment becomes unsafe. Some examples could include: defining multilingual and multicultural, identifying a national court case that required a multilingual interpreting team, listing four communication characteristics of many Asian individuals and analyzing a videotape for linguistic variations commonly observed in signers from Spanish-speaking backgrounds such as Puerto Rico.

Skill Building Domain The skill building domain emphasizes learning new behaviors or skills that can be seen or measured. It involves a range of steps, including learning to perceive and respond followed by guided practice and mastery. Some examples of skills are: identifies and perceives code-switching in African American/Black Deaf signers, correctly pronounces and fingerspells the names of ten regional American Indian nations, effectively interprets from spoken Spanish to ASL and adapts greeting and interpreting protocol that is appropriate for National Asian Deaf Congress events.

Decision Making Decision-making involves all of the above domains. It is the integration of "ASK" skills as applied to realistic interpreting work situations in the context of ethical and professional behaviors within multilingual and multicultural communities.

Multicultural Curriculum Program Assessment Questions

The following are some questions that should be considered by all shareholders in the change process prior to a curriculum revision project.

1. What are the underlying assumptions, principles or norms of your program?
2. What kinds of knowledge and skills are valued? What kinds of knowledge and skills are not valued?
3. What changes do you envision making in your unit, module, course, or program?
4. How will these assumptions, principles and norms change as you include more materials and knowledge from previously excluded or "invisible" groups?
5. How have multicultural seminars and readings changed your perspective of the

profession?

6. What human, media, or technical resources do you have or need to have access?
7. What types of changes in attitudes, knowledge and skills as seen in behavior or skill demonstration do you hope to see in students taking your revised courses?

Source: Ann Louise Keating, Project Coordinator, Presidential Curriculum Revision Project, Eastern New Mexico University.

Some NMIP Suggested Strategies for Multicultural Curriculum Transformation

The following list may help you get started rethinking your program and curriculum:

- Explore our unique multicultural American Deaf Communities to include race, ethnicity, gender, sexual orientation, religious, generational, age, geographical and regional, educational, political, economic and social class, and linguistic differences.
- Infuse diversity while promoting social justice and unity.
- Infuse multicultural concepts and activities across the curriculum.
- Organize the NMIP multicultural competencies and content across the curriculum. Integrate this information into all courses, including ASL, fingerspelling, Deaf culture, interpreting theory, interpreting skill development and internship courses.
- Include multicultural readings in all units to discuss issues related to the profession in general.
- Include multicultural writing and journal assignments related to issues.
- Provide access to interaction and communication with individuals from culturally and linguistically diverse backgrounds through faculty, guest presenters, videotapes, mentors, and work experience supervisors on a wide variety of topics and areas not just confined to "multicultural topics."
- Encourage the development of self-esteem and pride for all racial, ethnic, cultural and linguistic backgrounds.
- Utilize appraisal and evaluation procedures that are unbiased. Consider portfolio approaches to provide alternative evaluation processes.
- Encourage self-awareness and identity development in context of a multicultural profession.
- Provide opportunities for all students to develop leadership and communication skills in multicultural settings.
- Provide opportunities to develop and emphasize the value and benefits of developing multicultural and multilingual skills in individuals and teams.
- Determine culturally relevant norms and teach skills required or preferred by culturally diverse communities.
- Provide all students access to develop computer literacy skill and internet skills so that they will be able to network and obtain a wide range of multicultural information.

Appendix A

Information about the NMIP Curriculum Process and Curriculum

**Training of Interpreters for Individuals
who are Deaf
and Individuals Who Are Deaf Blind**

**National Multicultural Interpreter Project
to Address the Needs of Culturally Diverse Communities
U.S. Department of Education Grant H160c50004**

The NMIP curriculum is available for reading or downloading at the Project TIEM.Online Resource website at: *www.Colorado.EDU/slhs/tiem.online/curriculum_nmip.html*

or contact

National Clearinghouse of Rehabilitation Training Materials
5202 North Richmond Hill Drive
Stillwater, OK 74078-4080
1-800-223-5219 or 405-624-7650
Fax: 405-624-0695
TDD: 405-624-3156
www.nchrtm.okstate.edu

For information about the accompanying videotapes, please contact Mary Mooney *(marym@epcc.edu*) or call 915.831.2432.

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National Multicultural Interpreter Project
El Paso Community College
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(915)831-2095Fax
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www.epcc.edu/Community/NMIP/Welcome.html

The development, printing and dissemination of this publication is sponsored in part through the Department of Education,
Office of Special Education and Rehabilitation Services Administration
Grant # H60c50004.

Appendix B
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Appendix B (continued)
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***** *Note.* Chris Culligan in the Training Administrator, Office of Human Resources, University of Oregon, Eugene, Oregon. This institute and other outstanding presentations are presented annually as part of the National Conference On Race and Ethnicity (NCORE) conferences. Contact: *www.occe.ou.edu/NCORE/*

Skill Development for Advanced Interpreters: An Attempt to Unlock the Puzzle

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Abstract

Advanced level ASL/English interpreters often struggle with skill development. Most of these interpreters spend a great deal of time and money investing in their development by pursuing the same strategies that helped them as less-developed interpreters. Often advanced level interpreters experience only minor improvements through these efforts. This study sought to discover what strategies advanced interpreters could use to experience significant improvement in their work.

The study was a collaborative project between the investigator and six advanced level interpreters on the liberal arts team of the Department of Interpreting Services at the National Technical Institute for the Deaf/Rochester Institute of Technology (NTID/RIT). The project consisted of an intensive mentorship that spanned the full academic year, along with diagnostic evaluations, workshops, and in-service training courses.

Through this intensive process some interpreters experienced a painful deconstruction/reconstruction process that led their work to a higher level while others experienced a continuation of their steady growth. The project concluded with the insight that all the participating interpreters were well skilled at making the most of any technique/theory they were taught. The most significant skill development came from the introduction of new frameworks and new theory underscoring the need for advanced interpreters to keep current in this ever-changing field.

Who is an Advanced Interpreter?

Since there is no standardized method of entry into the field of sign language interpreting and no standardized descriptions of the various skill levels found among practitioners I had to develop my own definition of advanced level interpreter. For the purpose of this study I felt the following functional definition of advanced interpreter best suited the needs of the project.

Advanced interpreters are those who function at a level where many Deaf people request them and other interpreters respect their work. In addition to being well respected in both the Deaf and interpreter communities, these interpreters often do the bulk of the difficult work in their geographic location. They are expected to perform in a wide variety of settings. They are usually certified interpreters who are often called upon to mentor other, newer interpreters. They may also support newer interpreters by teaching them in other ways, either formally through classes or workshops or informally through maintaining close and supportive relationships. Advanced interpreters are often the backbone of their local interpreting community and are often called upon to provide leadership and modeling in all aspects of their role.

The Challenges that Advanced Level Interpreters Face

Most interpreters reach a plateau in their skill development at some point in their career. For those who plateau at levels lower than the advanced interpreter there are a myriad of supports available that have been proven effective for moving interpreters past these plateaus. However, when an advanced level interpreter reaches a plateau, there is usually no one available to help them through this phase of their development. Since they are usually in the role of mentor or instructor, others may brush off their expressions of dissatisfaction with their work or desire for growth. Indeed, some may wonder why the interpreter feels it necessary to reach for more growth at all. When advanced interpreters find themselves in this predicament there seems to be no one who can tell them what to do to move to a higher level of skill. The lack of models of master interpreters available to those who have exhausted their local resources is a serious deficit. Without someone to lead the way these interpreters are unlikely to improve beyond their plateau.

Usually, these advanced interpreters have made good use of the traditional methods of skill development throughout their career. They have likely continued to take classes and workshops when they are offered, though their professional development time is as likely to be consumed teaching as learning. They have used traditional mentorships with other interpreters and relationships with the Deaf community and Deaf consultants. They do the "right things." However, the effectiveness of these efforts diminishes over time. While engaging in professional development activities the interpreter is likely to experience only minor changes in his/her work. Especially for adult second language learners of ASL this "tinkering" with improvement can last indefinitely. While continued language development is important throughout the career of these interpreters, it is rarely sufficient to significantly improve the quality of interpretations once the interpreter has reached the advanced level. A common response to this dilemma is to engage the same professional techniques that worked in the past with even more enthusiasm. Thus, the advanced interpreter often puts more and more energy into improving with less and less visible result.

After nine years of interpreting, with the last seven in private practice specializing in legal and psychiatric interpreting, I found myself in this situation. My work had hit a plateau and I had no idea how to move past the point where I was stuck. When I started my career I had believed that something more was possible for me than this. I shared my dissatisfaction with colleagues, some of whom thought I was being ridiculous. I was

often requested, respected among my peers and Deaf consumers, but I was not satisfied. Some colleagues suggested that my real dilemma was that I was not accepting my limits. Still, I believed there was more I could do, I just didn't know how to get where I wanted to go. I knew I had stopped short of what was possible for me. When I saw the work of other interpreters who had that "something more," I could recognize it. That fact alone gave me hope.

For several years I worked with another interpreter who was doing something very different than what I was doing. That "something" was head and shoulders above where I was working, and it was painfully obvious to me when we worked together. Still, I worked with him at every opportunity, making a mental picture of his "something more" and keeping it close to my heart. He later left our area, but not long after that another interpreter came to town that I asked to mentor me. She assigned me a task that opened up my thinking about everything I had learned about ASL. She taught me to see beyond the sentence structures I had learned and rethink what I saw Deaf people produce. While we worked to further my understanding of ASL, a more important lesson became ingrained in me. Perhaps not everything I had been taught in my interpreter training program was true. It was time for me to go back and re-examine my foundation.

I had been thinking that the answer to my dilemma was better processing. That is what I thought I had seen this other interpreter do. Now I began to doubt that observation. I began to really hunt in earnest for this key to improvement. At the same time, I joined the staff at NTID/RIT of over 100 interpreters. I began to formulate the idea that bringing together a group of interpreters facing my same dilemma could be a way to find answers to my questions. I believed that it was possible through working together to find and define this "something" that I had seen but not understood.

The Project

The Department of Interpreting Services at NTID/RIT is divided into four content area teams called core teams. At the time of this project I was part of the liberal arts core team. RIT operates on a quarter system with three ten-week quarters per academic year. Interpreters are expected to provide 20 hours per week of interpreting service plus be available for two additional hours each week in the event that some of the other hours are cancelled. The other 18 – 20 hours are designated for staff meetings, preparation for assignments, committee work, professional development activities, and other duties. This schedule allowed for a group of interpreters to make time together and seemed ideal for my project.

My original concept was to have ten participants and myself working together over an entire academic year. My idea was to team interpret a class with each participant each of the ten-week quarters at RIT, giving feedback and making videotapes of our work for analysis. We would have a workshop during each of the three quarter breaks along with an in-service training class during each quarter. We would also need to have time together as a group, separate from the course or interpreting time, to reflect on and debrief this experience.

As I started to pitch my idea to my supervisor it became clear right away that my original conception was more than my department could support. However, my supervisor did feel it would be possible with modifications to make the project possible. We worked together using my concept and his knowledge of the system to come up with a workable project. It was not possible for me to be released from my regular interpreting load of 20 hours per week. Likewise, all participants would need to keep a normal workload while participating in the project. In order to make the scheduling of team interpreting possible, I would need to work with interpreters from my own team. Involving ten interpreters in a project was also a considerable challenge to scheduling, and it seemed unlikely that all the participants could be available for every quarter break, since this is the time available for staff to take vacations.

The final configuration of the project consisted of six participants from the liberal arts core team. Diagnostic evaluations were provided for each participant at the onset of the project. I team interpreted assignments with two participants each quarter, and they teamed with one another where possible. We had one in-service training course together each quarter and one workshop during the fall break. Then we had a final evaluation and feedback session during the month of June.

Participants

I asked interested interpreters to apply to the project, as I wanted to assemble a group that was as cohesive as possible. Six applicants were selected to participate in the project. The selection process was based on two criteria – motivation and current skill level. The work of each prospective participant was compared to the advanced interpreter description given previously. The manager of the liberal arts team and I made judgments on skill level based on our experience with each applicant.

Materials

The materials used in this project included the following:

- A diagnostic assessment tool I developed (see below)
- My own curriculum for a course entitled "Advanced Processing Skills: Deepening our work together"
- Participants' notebooks documenting difficult translation concepts and phrases formed the basis of the course "Sociolinguistics for Interpreters"
- A curriculum for the final theory course, titled "Contemporary Perspectives in Sign Language Interpreting," which included the following texts:
- *Deaf People In Context*, an unpublished dissertation by Theresa B. Smith (1996)
- *Reading Between the Signs: Intercultural Communication for Sign Language Interpreters* by Anna Mindess (1999)
- Excerpts from *Interpreting as Interaction,* by Cecilia Wadensjo (1998)
- Activities on the RIT campus also became "material" for this study as interpreters were observed while working.

Procedure

In the spring quarter of the year before the project was to start, I provided a diagnostic evaluation for each participant. The tool I used was based on my theory of division of energy developed in the preceding year. It was well suited to look for ways to achieve foundational growth. It is beyond the scope of this paper to describe it fully, but the steps involved are outlined below.

I met with each participant and gave guidelines for her to complete a self-assessment. I arranged for an observation in a classroom assignment, watched and videotaped the work, then reviewed the videotape afterwards. I wrote my assessment based on my division of energy theory that I developed the previous year. I then met with each interpreter and delivered my report. This was a highly collaborative process based on adult learning theory; each participant was an integral part of her own assessment.

All of the participants of the group, along with myself as facilitator, met with the coordinator of the liberal arts core team to discuss scheduling. One of the most difficult parts of executing this project was coordinating the schedules of seven staff members. We needed to have two hours of time together once a week, with two interpreters assigned to a team assignment with me in at

least one class per quarter, and we also asked that other team assignments be given within the group, when possible. Completing the assessments and addressing scheduling concerns before the academic year started allowed us to begin our work in earnest as soon as the year began.

The group convened in the fall quarter and commenced the work of the project. Three simultaneous components occurred during each academic quarter. First, I team- interpreted assignments (on-going classes) with two participants each academic quarter, providing detailed feedback to the interpreters over the quarter. This included working toward the goals set by the interpreters as a result of the diagnostic evaluations from the spring, providing suggestions for improvement, and providing detailed feedback about the interpreter's progress. The amount of feedback given to each interpreter in these teamed assignments was dependent on the demands of each situation.

Second, participants requested team-interpreting assignments with one another as much as possible. Not everyone was assigned teamed assignments with other participants. The amount of team interpreting between participants varied from quarter to quarter.

Third, I provided an in-service training course for each academic quarter either personally or by arranging for another instructor to provide the training. Departmental policy dictated that each course would meet for two hours each week for the ten-week period. During the fall quarter, a fourth task was also added. As described in the materials section, all interpreters were asked to keep a notebook of words, phrases, concepts, and situations where they felt less than fluent in ASL. Each participant produced a collection of questions under the heading "How would a Deaf person say this?" I planned to deliver these notebooks to the Deaf instructor before the beginning of winter quarter for the second in-service training course, "Sociolinguistics for Interpreters."

My concept for the course sequence was partially based on direct observation of the participants' work and partly on assumption. My idea was to provide the opportunity to deepen processing skills, provide more language through the second course, then put the new skills together using theory in the third course. My assumption was that each participant could enhance processing and language skills through these two courses. Once they possessed more skills they could be taught new ways to use these skills. My previous observations for the diagnostic assessments had brought out evidence for the need for improvement in both areas for all of the participants.

The "Advanced Processing Skills" course started by examining various interpreting models, including Colonomos, Cokely, and Gish. I also presented a method for giving feedback and asked all participants to use this method for the processing exercises. Each participant was asked to provide several five-minute talks on the topic of their choice. During each talk the other interpreters were asked to work in pairs, interpreting the material according to directions. The first set of talks was interpreted from spoken English to spoken English. Five minutes of waiting/processing time was required between the talk and the delivery of the interpretation. Then we reviewed some ASL linguistic principles which included parts of speech and ASL sentence types and started consecutive interpreting from spoken English to sign language. Again there was a five-minute waiting interval forced between the talk and the delivery of the interpretation. Finally, the five-minute talks were interpreted simultaneously. After each exercise participants gave one another feedback. I would then bring the entire group back together and facilitate further discussion of what the interpreters had just discovered about their own processing during the exercise.

During the first break between quarters, I arranged for an all day workshop on the topic of register with Deaf instructor and native Deaf signer, Ray Parks. This workshop was open to the entire liberal arts core team but all participants were expected to attend. The workshop was titled "Interpreting: Formally or Informally?" Ray reviewed principles of visual accessibility of platform or stage interpreting, gross placement in the use of space in ASL, appropriateness of

various consultative lexical items in formal settings, and suggestions for translations of commonly encountered concepts in formal interpreting.

During the winter quarter, I teamed with two more interpreters, and participants continued to team with each other as much as possible. The in-service training course for winter quarter, "Sociolinguistics for Interpreters" was taught by Sam Holcomb, native Deaf signer and instructor in NTID's department of American Sign Language and Interpreter Education. The notebooks that all participants had kept during the fall quarter formed the basis of the curriculum, along with exercises provided by the instructor.

Finally, in spring quarter, I teamed with the last two interpreters while participants continue to team assignments with one another. We had the final in-service training course, "Contemporary Perspectives in Sign Language Interpreting." Participants were assigned readings from the three texts listed in the materials section and were asked to come to class ready to discuss the materials. The final class period was then dedicated to reviewing the course and its effectiveness as part of the project.

After the final course was over, a final evaluation exercise was conducted to discuss the effectiveness of the entire mentorship experience. We spent two hours together reflecting upon the experience. I asked the interpreters to answer two questions: "If we had this to do over again, what would we do again?" and "If we had this to do over again what would we change?" One year later I sent questions to each participant to reflect upon. I asked each participant to assess the value or impact of the mentorship project on her overall interpreting on a scale of one through ten. I also gave one open-ended question, asking participants what ways the mentorship experience impacted their work.

Results

The diagnostic assessments revealed that four of the six interpreters were processing mostly at the phrasal level and two of the six at the sentential level. None were aware of discourse analysis or techniques for incorporating textual level cues. Only one of the six participants possessed native, or near-native, fluency in ASL. However, this one participant was really only fluent in conversational register, and she needed additional work to achieve greater fluency in consultative and formal registers. Thus, all six participants needed additional language development in ASL.

One of the most surprising findings of the diagnostic assessments, and of the project, was the degree that target language considerations impacted the interpreters. Four of the six felt truly hamstrung by what they saw as the competing language needs of the diverse Deaf student population at NTID/RIT. In nearly every RIT class, interpreters face multiple Deaf students from diverse educational and language backgrounds. This includes Deaf students from hearing families and mainstreamed educational settings, Deaf students from Deaf families and residential schools, and Deaf students from nearly every other possible situation. The interpreters' training had taught them to label these students as either "English" or "ASL," and adjust their target language appropriately to fit either mode. Yet these students sit in class together and each interpreter must find a way to serve the needs of all the students with a single interpretation.

The interpreters felt compelled to preserve as much of the spoken English as possible in their work for the "English" students. At the same time, they felt the need to produce as much ASL as possible for the "ASL" students. This was a true dilemma for the interpreters that they saw no way to resolve. The result was that most of their work was processed at the phrasal level, retained English word order as much as possible, and attempted to add ASL features to help clarify the message. Some interpreters expressed extreme dissatisfaction with this scenario and with their work, but saw no other way to resolve their dilemma. It was obvious that helping the interpreters

resolve this problem would need to be part of our work together.

Another surprise for me came during the processing skills course. In my original assessment I incorrectly assumed that the interpreters lacked the skill to process more deeply than the phrasal level. During the class it became obvious that the interpreters could process at deeper levels. What prevented them from doing so was their concern over target language choices, not lack of skill. All of our practice exercises in processing were mostly superfluous, as the interpreters already possessed the skill we were practicing. This was a particularly frustrating experience for me as I could not convince some of the interpreters not to worry about target language decisions, and I did not have the resources at that point in the mentorship to help them through this difficulty.

During the team interpreting in the fall quarter I quickly discovered that the demands of the assignments did not allow us the time I had expected for our own work on skill development. I incorrectly assumed that we would be able to observe one another and write detailed notes during classes. However, the classes we were assigned were often highly interactive with half hearing students and half Deaf students in small classrooms where it was not possible for everyone to see each other. We alternately needed to copy sign, support one another while voice interpreting, sit next to each other during group circles, and to split up to work with small groups.

It also became quickly apparent that having other assignments and meetings directly after our teamed work detracted from our goals. Not only did we not have time for feedback during our assignments, we often had no time for it afterwards either. This was frustrating for both the interpreters and myself, but once the quarter had started there was no way to change our schedules.

The first interpreter I teamed with worked on deconstructing her former interpreting style. In order to significantly improve her work it was necessary for her to let go of her former strategies even though they had served her well for many years. While she had developed these strategies as well as anyone could, they were not sufficient to allow her to serve all Deaf students. She was adept at representing nearly every word of spoken English in the classroom and using features of ASL to clarify these very literal transliterations. However, some students found these transliterations vague and struggled to extract meaning from them.

This interpreter committed herself to serving all students and found her lack of breadth unacceptable. Using my suggestions to process more deeply, let herself use the natural language she possessed, and trust that this new style would be more intelligible to more students she commenced her work. She worked diligently at letting go of her former style and endured great feelings of awkwardness while she reconstructed her work on a new foundation. Despite the struggles of this period she persevered, and one magical day all her new skills came together for a time. She reconstructed a new interpreting self that was able to serve a much broader audience. This was an exhilarating day for both of us. The very next class period her struggles resurfaced, but we had both seen what was possible for her to accomplish. We were no longer simply hoping that these strategies would help; we had seen proof. She continued to work on her goals throughout the project with the help of the other participants.

The second interpreter struggled with my suggestions for change. At this point in the project I had no theoretical base for the changes I was asking her to make. She was not convinced that what I was suggesting was valid as it conflicted with what she had been taught and what she had believed for many years. I was still searching for resources and was asking her to go simply on faith. In particular, our work together on target language decisions was a struggle. I had not yet read the book *Language Contact in the American Deaf Community* by Clayton Valli and Ceil Lucas. This book later proved to be extremely helpful to the target language dilemma, but at this point in the project I was only going on instinct.

During the winter break, Ray Parks came for his workshop, "Interpreting: Formally or Informally?" While this did not directly address the target language struggles, it did greatly clarify which aspects of ASL we needed to focus on developing in ourselves to better serve Deaf students. In particular, I found his demonstrations of the use of space to represent main concepts or topics throughout a presentation helpful in focusing our attention outside of sentences and into the larger text being presented.

The "Sociolinguistics for Interpreters" course in winter quarter was probably the most enjoyable component of the project for all concerned. Sam Holcomb is a consummate teacher and worked not only with the material we provided him in the form of questions, but also developed his own materials based on his many years of observing interpreters. We asked him countless questions during class about how Deaf people express every concept under the sun and he patiently drew upon his native language fluency and answered each of our questions. Near the end of the course he asked all participants to videotape themselves interpreting the same text. He reviewed our work in class, giving feedback and suggestions. This exchange around translation issues was very rich and instructive to all of us, including Sam. While the experience was very helpful, it did not solve the problems of our second language learner status. Instead it stood as an example of what must be an on-going process – the identifying and collecting of our own weaknesses and consultation with native Deaf signers.

The winter quarter teamed interpreting assignments were as demanding as the assignments in fall quarter. The third interpreter I worked with had been teaming with me over a two-year period so our work together was nothing new. She had been interpreting a shorter time than many of the other participants and was still in a pattern of steady growth. In addition, I was passing everything I was reading to her as I found it, so she had all the theoretical information I had and was busy incorporating it in her work. While our teamed assignment was enjoyable, it produced no great change for her.

The fourth interpreter was in a process of deconstructing her former work. She worked diligently at it, but was left with so few skills that work became painful for her. At one point in the quarter she decided to quit the profession altogether. This was a frightening moment for me. I encouraged her to have faith in this deconstruction process, she withdrew from the class we teamed together, and she continued in the group. In the end, she reconstructed her work with the help of other participants in teamed assignments in the spring quarter. At that point, she experienced a dramatic improvement in her work that has remained to this day.

At the end of the project, looking back at the entire experience it was clear that the "Contemporary Perspectives" course was the most useful component for most of the participants. Reading new theory opened up people's minds to new ways of thinking about their work. This, more than anything else, seemed to be the key to change. By the time we came to this course, all of the participants had unresolved struggles. It became obvious that trying harder, even with support, was not helpful. However, this course finally provided solid support for new ways of *thinking* about the work. It was this shift in thinking, rather than any technique, that helped the most. Several of the interpreters found that their work opened up in unexpected ways. The readings provided them with words to talk about their work in new ways. They discovered first hand how helpful it could be to keep up with reading. The interpreters especially benefited from Theresa Smith's chapters on discourse analysis, Cecilia Wadensjo's eye-opening descriptions of top-down interpreting, and Anna Mindess' wonderful scenarios that helped us put it all together.

In spring quarter I teamed with the last two participants. The fifth interpreter and I suffered through a class that was nearly impossible to interpret well. There was very little room for focusing on our work but she took all my suggestions graciously. We did talk quite a bit after classes,

discussing how to apply the theory we were reading in "Contemporary Perspectives." The changes she experienced during the project were more a process of steady growth than deconstruction/ reconstruction but she did experience a particular growth spurt from the process.

The teamed interpreting experience with the sixth interpreter was similar to the third interpreter. Though she had been interpreting for some time, she was in a process of steady growth at the time of this work. She had good control of her process and was incorporating what we were learning together all along. This was not a process of deconstruction for her and our work did not have significant impact. We did experience some awkwardness in teaming together that was instructive for me in the long run. She did not experience my particular way of supporting her while working as comfortable or helpful so we spent a good deal of our time working out that difficulty. She was open and communicative through the process and we did eventually work out our difficulties together, though it was no great help to her work.

The teamed interpreting assignments the participants were assigned to with one other turned out to be as demanding as the ones teamed with me. Still, several of the participants found this additional time together very helpful. For the fourth interpreter, experiencing the painful deconstruction process, this was the most helpful part of the project in reconstructing her work. Many found the mutual support helpful in keeping focused on their goals for their work.

The final evaluation session brought the project to a close. The participants agreed that the most useful component of the project had been the readings and discussion of new theory. They also agreed that the time spent with native Deaf signers was important, and they wished we had spent more time in those kinds of activities. In addition, there was a desire to include Deaf participants in our discussions of new theory.

We all agreed we were exhausted from the additional work that we had added to our schedules. Yet, we all wished for more time together during the quarters teaming assignments and processing our experience. We also wished for more time for workshops between quarters. The participants desired more time for teaming with one another in less demanding assignments along with more time to set goals and process the experience afterward. While most of us agreed it would have been nice in some ways to have diagnostic assessments at the end of the experience, we all agreed we were too exhausted to complete them. The two participants who experienced the deconstruction/ reconstruction were not at all ready to have assessments at the end of the project because they were still in the process of reconstruction. They did admit that they found this process painful, though very much worthwhile.

The one-year follow up information was gathered mostly through e-mail. Some interpreters gave me hand written responses, and I had brief conversations with one or two to help me understand their comments and their perspective on the project. The two interpreters who underwent the deconstruction/reconstruction process, along with the fifth interpreter, who experienced a growth spurt, felt they had grown the most from participating in the project. Both of the interpreters involved in steady growth described the experience as helpful, though neither felt any major change occurred in their work as a result. The second interpreter did describe changes in her work, but she was not sure if they were attributable to the project experience.

During the entire project I was undergoing my own process as the investigator of this question and the leader of this group. I was reading new texts and gathering new information while the project was progressing. I really did not know where we were going, only that I was willing to lead. I had faith that we would find answers and I believe we did. I had one terrifying moment when the fourth interpreter told me she had made up her mind to quit interpreting. We made it through that moment and today this interpreter credits the project experience for dramatic improvements in her work.

My own work changed tremendously as a result of this investigative process. For me, the reading was definitely the most helpful of all our activities. Smith's dissertation *Deaf People in Context*, Wadensjo's text *Interpreting as Interaction*, and the Valli and Lucas book *Language Contact in the American Deaf Community* were all key to my improvement.

I found Valli and Lucas's description of contact variety sign (CVS) extremely helpful in the RIT environment. For years I could see that Deaf signers from diverse backgrounds could understand one another quite well. And yet, when I used the strategies I was taught to interpret with Deaf consumers from diverse backgrounds, everyone seemed to be confused. Understanding CVS as a rule-governed system helped me focus on learning that system from the people who use it. In retrospect I wish I had used this text with the group though, at the time, I did not feel confident to lead us through a book I had only read once.

The combination of Wadensjo's top-down theory and Smith's discourse analysis work also had a tremendous impact on my work. Truly, when I listen to people speak today I do not hear in the same way I did before reading these two works. Since that time I have continued to explore both top-down theory and discourse analysis. They are a permanent part of my work now. The work I do feels more fluent and more cohesive than ever before. I don't know if I have achieved that "something more" that I saw so long ago, but I do know that my work is greatly improved. I also know that there is no reason to believe that I have to accept any plateau in my development. As long as I continue to read, especially relevant research, I know that my growth need not end.

Conclusion

In any field professional development is, ideally, a well-articulated strategy to accomplish clear, measurable goals. Too often it becomes an exercise in collecting credits. This project started with only a good question, high hopes, a good assessment of where we were, and an energetic group. Despite the obstacles we faced, we ended our journey with some measurable success and some answers to our question.

We learned that it is possible for advanced interpreters to improve and move past developmental plateaus, no matter how long one has been there. We found that the most helpful strategy for moving past those plateaus comes from expanding our conceptual frameworks about our work. Thus, it is critical for us to keep reading in our own field and in related fields. Today top-down theory and discourse analysis are raising our expectations for our work. In addition, linguistic research on language contact can help us begin to explore some of our old concerns about target language with new eyes.

We also discovered that there seem to be two paths to growth. One path, deconstruction of the old interpreting self-followed by reconstruction, is a painful but effective process. The other path of steady growth is much easier, much less painful, and just as effective. Still, it requires an open mind and sometimes the suspending of old belief systems to try on new frameworks. However, once new information is absorbed, most advanced interpreters already have the skills to integrate these new frameworks into their work.

Since steady growth is much less painful than deconstructing oneself it only makes sense to embrace the moment and move past our plateaus as quickly as possible. Since our field is still in its infancy, we will no doubt have many more discoveries along the way and our expectations for our work can continue to be realistically raised.

About the Author

Marlene Elliot, BA, CI/CT, completed her interpreter training at Western Oregon State College (now Western Oregon University) in 1988. She received her CI/CT certification in 1990 and her BA in ASL/English Interpreting from Empire State College in 2001. For many years she maintained a private practice, specializing in psychiatric and legal interpreting. For the past six years she has been on the staff at Rochester Institute of Technology where she interprets in a variety of settings and teaches courses and workshops for interpreters. She is also the president of Interpreter Development, Inc., which provides diagnostic assessments and professional development training through workshops and classes for working interpreters.

Acknowledgements

I would like to thank my co-conspirators in unlocking this puzzle: JoEllen Clark, Karen Finch, Miriam Lerner, Deb McQuinn, the incomparable Lisa Menard, and Cathy Widlund. You were all so brave when I had so little to offer. I thank you from the bottom of my heart. Ray Parks and Sam Holcomb generously shared their language and their patience with us – thank you both.

This project would not have been possible without the support of Steve Nelson, manager of the liberal arts core team and Colleen Freeman, coordinator of the liberal arts core team and scheduling magician. Thank you both for your support.

Thanks to M.B. Kitzel for helping me write and for the endless cheerleading.

Thanks also to Aaron Brace, my old role model, who patiently endured my awkward work while remaining encouraging. I don't know how you did that either. Thanks to Patricia Clark for supervising my independent study that became this project and allowed me, finally, to finish my bachelor's degree. Thanks also for tolerating me trying to cram a mentorship into a schedule that had no time for it, causing me to erratically come in and out of the process.

A final word of thanks goes to my long-time colleague and interpreter extraordinaire, Susan Chapel, who taught me long ago not to be ashamed of my passion to grow, my curiosity, or my commitment to excellence and who shared the same parts of herself with me for many years.

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Visual Descriptor Markers in ASL

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Abstract

Markers, both sign and non-manual, exist in ASL to denote specific aspects of grammar. Isenhath (1990) loosely defines ***"markers***" as a select group of signs or compound signs that define or "mark" a particular grammatical construction. Visual descriptors (sign clusters which, when taken as a whole, describe an object, event, or concept) are marked by ***"visual descriptor markers,"*** that is, a select group of signs or compound signs which "mark" a particular grammatical construction, in this case, a visual descriptor.

Visual Descriptor Markers in ASL

The primary purpose of this study was to identify and describe ASL visual descriptor markers, both manual and non-manual. Specifically, the study was designed to answer the following questions: How is visually descriptive information (visual descriptors) introduced or "marked" in ASL? Where are these visual descriptor markers located (beginning, end, both beginning and end) and with what frequency do they occur in each location? What are some of the commonly used visual descriptor markers that interpreters can learn to recognize?

In a limited study, five deaf ASL signers were asked to describe 11 specific English words. The videotaped descriptions were evaluated for common characteristics, and more specifically, for visual descriptor markers that begin and/or end each descriptive passage. The frequency of each marker used and its location (beginning, end, both beginning and end of the visual descriptors)

was recorded. In all, 53 visual descriptors were provided by the five subjects. Of the total 53 visual descriptors provided, 50 (94%) were marked with signs, non-manual behaviors, or both. Three (6%) of the visual descriptors had no identifiable markers. Of the 50 visual descriptors with markers, a total of 74 markers were identified in three categories: beginning only markers, ending only markers, and both beginning and ending markers. Three (6%) of the visual descriptors had markers only at the beginning; 23 (46%) had markers only at the end of the descriptors; and 24 (48%) had markers at both the beginning and the end of the visual descriptors. The results of this study indicate that the use of visual descriptor markers appears to be intentional and definable by identifiable signs and non-manual behaviors that interpreters can learn to identify for improved interpretation.

Introduction

Markers, both sign and non-manual, exist in ASL to denote specific aspects of grammar. Isenhath (1990) loosely defines ***"markers***" as a select group of signs or compound signs that define or "mark" a particular grammatical construction. For example, time in ASL is indicated by markers (general or specific), for without them, the reader could not be sure of the time frame (Isenhath, 1990). Lidell (1980) recognizes that grammatical markers can also be non-manual such as when yes-no questions are marked by particular facial expression, head position, and body position. Valli and Lucas (1995) note that non-manual markers (also called signals) are inherent to proper sign production. Interpreters must master the use and recognition of these markers and other grammatical features in order to succeed at the complex task of sign to voice interpretation.

Another aspect of sign to voice interpretation is the rendering of appropriate English interpretation to ASL visual descriptors. For purposes of this study, the author defines "***visual descriptors"*** as sign clusters which, when taken as a whole, describe an object, event, or concept. From an analysis of videotaped discourse and the author's observations of ASL signers during casual conversation, it was observed that these visual descriptors are created and used in several ways. First, they can be used as parenthetical asides consisting of spontaneously created compounds, that is two or more signs spontaneously used to describe an object or event (Griffin, 1992). Secondly, longer ASL visual descriptors can be used when there is no known standardized sign for an object or concept. Thirdly, visual descriptors can be utilized when the communication receiver is unclear as to the meaning of the signs or fingerspelled word(s) presented.

Visual Descriptions

Three examples of visual descriptors were observed in spontaneous communication. In the first two videotaped examples a descriptive passage is used. In the third example, observed by the author, the signer uses a spontaneously created compound. For purposes of documenting the use of visual descriptors, symbols will be used (see Table 1).

Example 1: In a videotaped presentation, an ASL signer is describing the events of an accident that occurred in which a young girl was hit by a car and subsequently died. The signer identifies the car he was driving by first spelling E-L C-A-M-I-N-O. The rest of this particular segment goes on to give information that will help the reader decipher the fingerspelling and identify the make of car (see Example 1). The signer describes the car as "a little like a truck and a car" and then visually describes the shape and outline of the car including the tailgate. The fingerspelling is quite fast and often missed by novice and experienced interpreters alike during sign to voice practice in the author's interpreter workshops and classes. Most of these interpreters try to voice the description,

Table 1

SYMBOL	REPRESENTS
^^	Eyebrows raised
++ affirmative head nod	Head nod as in "yes"
W-O-R-D	Fingerspelled word
WORD IN CAPS	Gloss for sign used
Describe	Represents descriptive passage
Italics	Behavior
EX: S2 Weapons	Example: Subject #2, word described
THAT (YY)	Sign: that using "Y" handshape of dominant hand directed down either in space or to palm of non-dominant hand

word-for-word, missing the realization that the make of the car is an El Camino. In actuality the ASL signer employed the strategy of FINGERSPELLING (*El Camino)* + BEGINNING MARKER *(YOU KNOW +affirmative head nod)* + FACTUAL INFORMATION *(looks a little bit like a car and truck)* + VISUAL DESCRIPTION *(describes shape and action of tailgate)* + ENDING MARKER *(affirmative ++head nod)* to express the concept of an El Camino (See Table 1 for Symbol Key):

Example 1: Videotaped Example of Visual Markers at Beginning and End

Head nod ++

HE GOT-IN CAR, HE HAS CAR NAME 1979 E-L-C-A-M-I-N-O, YOU KNOW E-L-C-A-M-I-N-O, LOOKS

Head nod++

LITTLE-BIT LIKE C-A-R and T-R-U-C-K describe shape,

Example 2: Another example comes from the same videotaped presentation. Further in the narrative the signer presents a visual descriptor with an ending only marker to indicate the concept of a school "crossing guard" (see Example 2). Rather than using a sign for this concept or using fingerspelling, the narrator presents the following:

Example 2: Videotaped Example of Ending Only Visual Marker

point left

WOMAN NAME A-L-I-C-E M-A-L-L-O-R-Y SHE RESPONSIBILITY DUTY STAND TRAFFIC FOR GIRL

BOY SCHOOL FINISH CROSS-STREET (CL:55 left to right ++) FINISH WALK-ON (CL:55 chest forward++)

^^

YOU KNOW (hold)

In English, the narrator is saying, "...a woman, Alice Mallory, who stands at the corner of traffic, is responsible for helping the boys and girls cross the street." If the interpreter correctly recognizes the ending marker, and integrates it with the previous visual descriptor, the appropriate interpretation becomes "...you know (or, that is) the school crossing guard." In reality, the crossing guard is secondary to this story, however, if the ending marker is missed, the length of

the descriptive information can be misconstrued to indicate a primary significance in the narration beyond a mere visual descriptor used to identify one player. In other words, if an interpreter can properly recognize an ending marker, use processing time to reflect on the previous passage, often he or she will realize that a lengthy visual descriptor can, nevertheless, indicate one common concept.

Example 3: A third example of the use of a visual descriptor with markers involves a spontaneously created compound. The author observed a deaf adult daughter assisting her hospitalized elderly deaf father in choosing the next day's menu items. The daughter was reviewing the list of food items and asked her father if he wanted C-O-L-E S-L-A-W (fingerspelled). The father indicated that he didn't know what that meant. The daughter responded (see Example 3):

Example 3: Observed Example of Visual Markers at Beginning and End

+++head nod	+++head nod
C-O-L-E—S-L-A-W, (YOU) KNOW, CABBAGE GRATE (+ repeat)	

At that point the father indicated that he understood, and the selection process continued.

What makes these three passages intriguing is that the visual descriptors in all three examples contained beginning and ending ***"visual descriptor markers,"*** i.e., a select group of signs or compound signs which "marked" the particular grammatical construction, in this case, a visual descriptor. The use of visual descriptor markers appeared to be intentional and definable by identifiable signs and non-manual behaviors. In order to study the types of visual descriptor markers used by ASL signers, the following study was undertaken.

Purpose of the Study

This study was designed to identify and describe ASL visual descriptor markers, both manual and non-manual, for the purpose of improving sign to voice interpreting skills in interpreters. Specifically, the study was designed to answer the following questions:

1. How is visually descriptive information (visual descriptors) marked in ASL?
2. Where are visual descriptor markers located (beginning, end, both beginning and end)? With what frequency do they occur in each location?
3. What are some commonly used visual descriptor markers interpreters can learn to recognize?

Subjects and Methodology

In a limited study, five deaf ASL signers were videotaped. Each of these subjects was asked to describe 11 specific English words. Of the five subjects, three were men and two were women; one was African American, one was a Pacific Islander, and three were Caucasian.

The videotaped descriptions were evaluated for common characteristics, and more specifically, for visual descriptor markers that begin and/or end each descriptive passage. A list was made to identify signs or sign clusters and/or non-manual behaviors (markers) that introduced or ended a visual descriptor. The frequency of each marker used and its location (beginning, end, both beginning and end of the visual descriptors) was recorded.

Procedure

Each of the five deaf subjects was given a list of the words for review immediately prior to being videotaped. The words were:

telethon	*public affairs*	*weapons*	*jewelry*
silverware	*garden*	*dam*	*kitty litter*
flea market	*raffle*	*hoedown*	

The list included words with commonly recognized sign clusters (jewelry, silverware, weapons), abstract words (public affairs) and words without readily recognized standardized ASL signs (garden, dam, kitty litter, flea market, raffle, and hoedown). If a subject did not understand a word, the word was explained in literal (English signs) terms with only minimal information given until the word was understood. If a subject was not comfortable with a word, it was deleted from the list.

Each subject was videotaped within two to four minutes of receiving the list. Words were fingerspelled to the subject who immediately spelled the word back and then described the word. Each description was analyzed for visual descriptor markers, their frequency and location (beginning of the description, end of the description, or both beginning and end of the description).

Results

In all, 53 visual descriptors of the 11 words were provided by the five subjects (three chose to describe all 11 words, two chose to describe only ten). These 53 descriptors contained a total of 74 markers (see Table 2).

Table 2

Subject	Number of Words Described	Numbers of Markers Used
Subject 1	10	17
Subject 2	11	17
Subject 3	11	13
Subject 4	11	09
Subject 5	10	18
Total	**53**	**74**

Of the total 53 visual descriptors provided, three (6%) had no identifiable markers. 24 were marked with signs only (45%). 15 were marked by non-manual behaviors only (28%). 11 were

Table 3

Descriptors Marked With:	Number	Percentage
No identifiable markers	03	06%
Signs	24	45%
Non-manual behaviors only	15	28%
Both signs and non-manual behaviors	11	21%
TOTAL	**53**	**100%**

marked by both signs and non-manual behaviors (21%). (See Table 3.)

The 50 marked visual descriptors contained markers in three location categories: beginning only markers, ending only markers, and both beginning and ending markers. Three (6%) of the visual descriptors had markers only at the beginning; 23 (46%) had markers only at the end of the descriptor; and 24 (48%) had markers at both the beginning and the end of the visual descriptors (see Table 4).

Table 4

Number of Descriptors

Marker Location	Marked	Percent
Beginning only markers	03	06%
Ending-only markers	23	46%
Beginning and ending markers	24	48%
TOTAL	**50**	**100%**

Of the five subjects, all used more than one strategy for marker location; however, three of the subjects (subjects one, two and five) used primarily both beginning and ending marker pairs. Two subjects (subjects three and four) used predominantly ending-only markers. One of the subjects (subject four) used one instance of a beginning only marker while subject one used two instances of a beginning only marker. Subjects two and four had at least one instance of no marker usage (see Table 5).

Table 5

Subject	No Marker	Number of Beginning Only Marker	Number of Ending Only Marker	Number of Beginning and Ending Markers
Subject 1	0	2	1	7
Subject 2	1	0	3	7
Subject 3	0	0	9	2
Subject 4	2	1	8	0
Subject 5	0	0	2	8
Total	**3**	**3**	**23**	**24**

Of the 53 instances of visual descriptors with marker usage, 24 separate markers or marker pairs were used in the three location categories described below.

A. *Beginning Only Visual Descriptor Markers*

Two of the subjects (subjects one and four) used two beginning only markers a total of three times. These beginning markers included a non-manual marker (used twice), and a sign marker (used once). The two markers with an example each are:

(1) **left-to-right head tilt/no eye contact**

S1 **Jewelry**

l-r head tilt/no eye contact	*eye contact*
describe, opinion	(WOMEN LOVE THAT!)

(2) **(YOU) KNOW**

S4 **Dam**

^^	
(YOU) KNOW	describe

B. ***Ending-Only Visual Descriptor Markers***

All five subjects used ending only markers a total of 23 times. These ending only markers included eight separate markers consisting of both sign and non-manual behaviors. These eight separate markers (frequency used in parenthesis) are as follows (see Appendix A for an example of each of the following markers):

1) NAME (called) + fingerspelling (N=2)
2) THAT + fingerspelling (N=2)
3) THAT + affirmative head nod (N=1)
4) ETC. (N=5)
5) affirmative head nod (N=9)
6) (YOU) KNOW? (N=1)
7) (YOU) KNOW + affirmative head nod (N=2)
8) WELL (N=1)

C. ***Beginning and Ending Marker Pairs***

Four of the five subjects used both beginning and ending marker pairs a total of 24 times. These beginning and ending marker pairs included 14 separate marker pairs consisting of both sign and non-manual behaviors. These 14 markers (frequency used in parenthesis) are as follows (see Appendix B for an example of each of the following markers):

1) (YOU) KNOW / (YOU) KNOW + affirmative head nod (N=1)
2) (YOU) KNOW / (YOU) KNOW (N=1)
3) (YOU) KNOW / fingerspell (N=7)
4) (YOU) KNOW / THAT (N=1)
5) (YOU) KNOW / affirmative head nod (N=2)
6) l-r head tilt / eyes roll up (N=1)
7) l-r head tilt / WELL (N=1)
8) l-r head tilt / fingerspell (N=1)
9) l-r head tilt / hold sign + eye contact (N=3)
10) affirmative head nod / affirmative head nod (N=1)

C. ***Beginning and Ending Marker Pairs (continued)***

11) affirmative head not / NAME + fingerspelling	(N=2)
12) eyebrows up / affirmative head not	(N=1)
13) MANY / ETC.	(N=1)
14) IDEA LIKE / NAME + fingerspelling	(N=1)

Conclusion

Markers, both sign and non-manual, exist in ASL to denote specific aspects of grammar. Visual descriptor markers are used in ASL to mark descriptive passages. These visual descriptor markers are identifiable with 24 separate markers identified in this study that were used a total of 74 times with 50 separate descriptors. Visual descriptor markers more commonly occurred at the end of the descriptor (23 times), or occurred in pairs used at the beginning and end of the descriptor (24 times). Beginning markers were used only three times.

Each subject seems to have his or her own idiosyncratic pattern for marking the 11 visual descriptors. No two subjects marked all descriptors in the same way. Additionally, no pattern was used exclusively by any of the subjects, although some subjects had a higher frequency of one pattern over the others. While the use of visual descriptor markers is clearly evident, use of a consistent marker pattern by any of the subjects or between any of the subjects was not evident.

If this pattern of marking is shown with a larger sample to be different from individual to individual, interpreters need to be aware of the need to look for visual descriptor markers in general. Interpreters also need to look for the way in which individual signers use this pattern of marking visually descriptive information. However, the recognition that the usage of visual descriptor markers can be idiosyncratic may be of more importance to interpreters than any suggestion of pattern usage that might emerge.

Limitations and Recommendations

Several limitations of this study must be noted. First, the number of subjects was quite small, therefore there is little to no ability to generalize the results. Second, the pattern of marker usage could be different if this study was applied to a larger sample of subjects. Third, it is not known if the markers used by the five subjects who were asked to sign specific words would be the same markers used if these concepts were signed in spontaneous discourse. Fourth, this can, by no means, be considered an exhaustive list of markers based on the limited sample. Fifth, the interpretations of the markers are the author's alone, and might be interpreted differently by others.

Further research in the area of ASL descriptor markers is warranted. This study can be replicated with larger numbers of deaf individuals to determine how descriptor markers are used and to answer additional questions such as: 1) Are there identifiable reasons why some signers choose beginning markers, ending markers or both beginning and ending markers? 2) What situations cause signers to vary their pattern of marker usage? 3) Can patterns of marker usage be identified in specific signers? Additionally, a systematic analysis of professionally produced videotapes could be conducted to identify and evaluate additional examples of visual descriptor markers and patterns of marker usage in discourse.

Summary

ASL signers often use visually descriptive passages, or visual descriptors, to describe objects with parenthetical asides, when there is no standardized sign, or when the communication receiver

is unclear as to the meaning of the signs/fingerspelled word presented. These visual descriptors are marked by beginning markers, ending markers, or beginning and ending marker pairs. While use of these markers appears to be idiosyncratic, ending only markers and beginning and ending markers were used more frequently in this study. When recognized and utilized successfully, interpreters can rely on visual descriptor markers to indicate preceding or succeeding descriptive information for more accurate interpretation.

About the Author

Linda K. Stauffer, M.Ed., CSC, has enjoyed more than twenty-five years of professional experience in the deafness-related fields of education, rehabilitation and interpretation. She is an Assistant Professor and Project Coordinator for the RSA Region VI Interpreter Education Project federal grant. Ms. Stauffer has been certified by RID since 1981 and has been teaching in the University of Arkansas at Little Rock, Interpreter Education Program since January 1986.

Ms. Stauffer holds a B.S. degree in Deaf Education and an M.Ed. degree in Deafness Rehabilitation with an emphasis on independent living skills. She has taught at the Pennsylvania School for the Deaf, coordinated interpreter services in New York City, worked as a Research Assistant at the Rehabilitation Research and Training Center for Persons who are Deaf or Hard of Hearing (RT-31), and has many years experience as a community interpreter. In addition to her published articles on visualization and transliteration, she co-authored Identifying Standards for the Training of Interpreters for Deaf People (1990) and co-edited the 1990 CIT Resource Guide for Interpreter Education. She is author of numerous university course and workshop curricula for interpreter educators and has served as co-editor of the CIT NEWS for the past 14 years. Additionally, Ms. Stauffer conducts interpreter workshops across the country on a regular basis.

Ms. Stauffer is well known for her service to the interpreting profession. She served on the national Registry of Interpreters for the Deaf, Inc. (RID) Board of Directors as the Region IV Representative (1995-2002). She has also served on the Board of Directors of the Arkansas Registry of Interpreters for the Deaf (1984-1991, 1993-1995) and CIT (1989-1991). Ms. Stauffer is the 1992 recipient of the Mary Stotler Award presented jointly by RID and CIT. She was awarded the 1994 UALR College of Education's Faculty Excellence Award for Public Service, and, along with her department colleagues, recipient of the 2002 UALR Department of Excellence Award.

Appendix A

Ending–Only Visual Descriptor Markers: Examples

(1) **NAME (called) + fingerspelling** (N=2)

S5 Jewelry

example, example, function, THINGS TOGETHER NAME J-E-W-E-L-R-Y

---

(2) **THAT + fingerspelling** (N=2)

S2 Dam

^^

describe THAT (YY) D-A-M

---

(3) **THAT + affirmative head nod** (N=1)

S3 Kitty Litter

(opinion) describe THAT (YY) ++ head nod

---

(4) **ETC.** (N=5)

S4 Weapons

LIKE-AS, describe , ETC.

---

(5) **affirmative head nod** (N=9)

S3 Telethon

describe ++ head nod

---

(6) **(YOU) KNOW?** (N=1)

S1 Jewelry

^^

example, example YOU KNOW? same

---

(7) **(YOU) KNOW + affirmative head nod** (N=2)

S3 Raffle

^^

describe KNOW YOU ? ++ head nod

---

(8) **WELL** (N=1)

S1 Silverware

describe WELL

Appendix B

Beginning and ending–only visual descriptor markers: Examples

(1) **(YOU) KNOW / (YOU) KNOW + affirmative head nod** (N=1)

S2 Weapons

^^ ^^ *++ head nod*
YOU KNOW example, example, YOU KNOW

---

(2) **(YOU) KNOW / (YOU) KNOW** (N=1)

S2 Silverware

^^ ^^
YOU KNOW example, example YOU KNOW

---

(3) **(YOU) KNOW / fingerspell** (N=7)

S5 Garden

^^ *++ head nod*
YOU KNOW describe, describe NAME G-A-R-D-E-N

---

(4) **(YOU) KNOW / THAT** (N=1)

S2 Kitty Litter

^^ *point*
YOU KNOW describe KNOW THAT

---

(5) **(YOU) KNOW / affirmative head nod** (N=2)

S2 Hoedown

++ head nod, eyes up
YOU KNOW describe

---

(6) **l-r head tilt / eyes roll up** (N=1)

S1 Public Affairs

head tilt (l-r) *eyes roll up*
describe, opinion,

Appendix B (Continued)

Beginning and ending–only visual descriptor markers: Examples

(7) **l-r head tilt / WELL** (N=1)

S1 Garden

*head tilt (l-r)*_____

describe sequence (from plant seed to eat) WELL

---

(8) **l-r head tilt / fingerspell** (N=1)

S1 Dam

*head tilt (l-r)*_____*point down*_____

DESCRIBE D-A-M

---

(9) **l-r head tilt / hold sign + eye contact** (N=3)

S 1 Kitty Litter

*head tilt (l-r)*_____*eye contact*_____

describe

---

(10) **affirmative head nod / affirmative head nod** (N=1)

S3 Hoedown

*++ head nod*_____*++ head nod*_____

describe

---

(11) **affirmative head not / NAME + fingerspelling** (N=2)

S5 Dam

*++ head nod*_____

describe NAME D-A-M

---

(12) **eyebrows up / affirmative head nod** (N=1)

S2 Telethon

^^_____*++ head nod, eyes up*_____

describe

Appendix B (Continued)

Beginning and ending–only visual descriptor markers: Examples

(13) **MANY / ETC.** (N=1)

S1 Weapons

MANY, example, example, example, ETC.

---

(14) **IDEA LIKE / NAME + fingerspelling** (N=1)

S5 Weapons

IDEA LIKE, example, example, function, NAME W-E-A-P-O-N

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The Contribution of Prosody and Spatial Mapping in Creating Message Coherence in ASL: Exercises and Strategies for Enhancing Student Competence

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Background

There have been many changes in the education of interpreters since the first interpreter training programs (ITPs) were established in the late 1960's and early 1970's (Witter-Merithew, et al, 1979). Much of the change relates to the increased knowledge of how to teach American Sign Language to adult second-language learners, as well as the growing theoretical foundation that recognizes interpretation as the mastery of a serialized cognitive process, supported by bilingual competence (Cokely, 1992). The standards promulgated by the Conference of Interpreter Trainers (CIT, 1995) further illuminates the growing awareness of the complexities of the interpreting process and the necessity of bilingual competence as a prerequisite to interpreting. Since the majority of ITPs are housed in community colleges, the challenge becomes how to structure a curriculum that provides ample opportunity to master the requisite language skills prior to the introduction of interpreting skills.

This challenge is regularly addressed in the Central Piedmont Community College (CPCC)

Interpreter Training Program (ITP.) The program offers two courses that introduce students to the process of contrastive analysis between ASL and English: "An Introduction to Discourse Analysis" and "ASL/English Translation." Both of these courses are offered during the first year of the program, after an introductory year of requisite ASL coursework. As a part of both of these courses, students are introduced to strategies for elaborating details in ASL (referred to as Contextualization Strategies by Witter-Merithew, 1994 and Expansion Strategies by Lawrence, 1994). Students engage in weekly linguistic analysis of ASL and English texts to isolate and apply these strategies and determine a myriad of other features, with the ultimate goal of creating translations. One source of English texts has been the *Random House 1001 Questions and Answers* (Ardley & Ardley, 1989).

These texts have provided a wonderful source of material for students to work with for several reasons. First, the texts are brief, yet complete. They pose a question, followed by an expository response. And although the question and response are brief, they are complex and rich in meaning. This fact provides the opportunity to investigate the meaning of the text by exploring a variety of linguistic features used within the text. The quantity of meaning-rich texts available from *Random House 1001 Questions and Answers* (1989) allows individual texts to be selected based on the potential for addressing a broad range of specific ASL linguistic features. A variety of these texts are selected for student work because translation would involve the complex use of spatial structuring, the use of classifiers, shifts in perspective, characterization, and other ASL linguistic features.

Introduction to the ASL Text

Currently, students engage in a variety of steps leading to the translation, signing, recording, transcription, and analysis of the texts described above. For the purpose of our research, we decided to explore the expansion of the current process to include a contrastive analysis of student language samples with translations and language samples generated by native signers. To this end, we solicited the translation and signed rendition of twelve texts by a native signer. Six of the texts were from *Random House 1001 Questions and Answers* (Ardley & Ardley, 1989) and six texts were from *Learn to Listen; Listen to Learn: Academic Listening and Note-Taking* (Lebauer, 1991). We selected the Grand Canyon text to transcribe and analyze, with plans to continue the analysis process of the other translations as part of our ongoing curriculum revision activities. The Grand Canyon text was selected because it was one of several texts where the native signer significantly deviates from the source text by adding greater degrees of detail, thus approximating a more natural discourse sample and giving us a richer, more linguistically complex text to analyze. A copy of the original text of the Grand Canyon follows:

> *Where is the Grand Canyon?*
>
> The Grand Canyon is in Arizona in the United States. It is as much as 18 miles wide and 1 mile deep in places. Furthermore, it is the longest gorge in the world, being more than 200 miles in length. The Grand Canyon was formed by the Colorado River cutting deep in the rock.
>
> (*Random House 1001 Question and Answers,* 1989)

Our analysis focused on consideration of the manner in which the native signer created cohesion

within the text by use of prosody and spatial mapping. Given that both of these features are very broad, we have narrowed the focus of this paper to how the signer used non-manual markers (NMM), head movements, and sign articulation to create prosodic stress and emphasis, and how space and spatial mapping were used to build cohesion in the text. A copy of the transcription of the native signer's translation of this text appears in Appendix A. The analysis of the native signer's translation for prosody appears in Appendix B and the analysis of the native signer's translation for spatial mapping appears in Appendix C.

For the purpose of this paper, we will discuss the implications of our findings for the curriculum design in the Discourse Analysis and ASL/ English Translation courses. The ultimate goal of the research was to explore approaches that can be used to engage students in a process of contrastive analysis for the purpose of comparing their translations of specific texts with that of native signers, generating translations of the same texts.

Theoretical Framework: Prosody and Spatial Mapping

It is our observation that the ASL features of prosody and spatial mapping are two areas that second-language users struggle to incorporate into the translation and interpretation process. This observation is reinforced by a preliminary review of feedback given to students in the *Introduction to Discourse Analysis* course offered during the fall of 1998 and 1999. In 1998, over 55 percent of the feedback notes given to students on their translation work related to spatial structuring and prosody. A similar percent of the feedback to students of the 1999 session also related to spatial structuring and prosody.

Hatch (1992) states that the place of prosody and its relationship to discourse has been largely ignored in second language acquisition and teaching, as evidenced by the fairly scant number of studies addressing the importance of the supra-segmental system in language acquisition and instruction. Yet, Gumperz (1982) emphasizes the importance of discourse phonology in cross-cultural communication. Since prosody and spatial mapping both contribute to overall text coherence, we concur with Pennington (1990) who advocates that addressing second language acquisition at the discourse level must be "investigated as an integrated whole" of interlocking systems.

Prosody

According to Winston (1995), "prosody is the combination of features that produce the rhythm/ accent/feel of the language and which allows signers to reflect their internal focus for any given text, and allows watchers to chunk the message into processable chunks that help them interpret the signer's intended meaning." Winston continues to state that, "the challenge of defining and analyzing prosody in any language is that it is produced by so many different features in combination over a variety of strings, and is highly influenced by the speaker's/signer's mental focus at the moment."

Winston further identifies a variety of linguistic features that, when considered at the discourse level, contribute to ASL prosody. These features include:

- Visual patterns and rhythm created by the nodding, shaking, and tilting of the head
- The raising and lowering of the brows
- The direction and type of eye gaze to mark utterance boundaries and prominence
- Eye blinks to mark utterance boundaries
- The use of the mouth to contribute to a pattern relating to utterance boundaries

- Shoulders up and down occurring with utterance boundaries and signaling prominence
- The use of the body/torso to mark utterances
- Sign location, the number of hands and the changing of hands, and sign articulation to convey more or less tension and emphasis of words/concepts.

The complex manner in which prosody is created contributes to the difficulty instructors of interpreting have in providing students with clear and specific feedback about prosody. Heightening our own awareness of how prosody is manifested in ASL discourse will enable us to foster similar recognition by students. Specifically, for the purpose of this paper, we sought to isolate the linguistic behaviors that most consistently contributed to prosodic stress and emphasis of the signer's rendition of this text. We felt that these behaviors helped to focus our attention on the relative prominence of topics and sub-topics within the text.

Spatial Mapping

Emmorey (1998) states that locations in signing space are mapped to locations in physical or conceptual space. She believes there is a relationship between where the signer places the signs in signing space with the physical location of the entities. This behavior creates an analogy between the signed construction and the described scene. Emmorey states that "physical elements in ASL (the hands) map to physical elements within the scene (objects); movement of the hands map to the motion of the referent objects; locations in signing space map to physical locations with the scene." (Emmorey, 1998). She further states that abstract concepts are associated with signed locations that illustrate the relationship between the concepts.

Winston (1998) states that, "Spatial mapping is the association of an element or entity in signing space with the element or entity in the mental image of the signer. The identity of the entity is indicated by a lexical sign, whereas the location of the objects, their orientation and relationship to each other is indicated by where the classifier predicates are signed. The classifier predicates express the motion and location of the entities." Spatial mapping is a linguistic feature that allows entities to be identified and referred to (Winston, 1995).

Spatial mapping can be categorized according to the linguistic features used by the signer when originally introducing the mapping in the discourse. When the single point is paired with the identification of the entity or the complex point by mapping the entity through the use of indicating verbs or classifier predicates, it establishes a relationship or action with the entity before naming it (Winston, 1995). Winston has identified a variety of ways that spatial mapping can occur:

- Articulate the sign for the referent in a particular space
- Physically stepping into a specific space and sign
- Pointing to space and articulating a sign in unmarked (neutral) space or in a marked space
- Rotating the torso and/or head toward a space, directing eye gaze at the space
- Use of indicating verbs that move toward/away from the subject and/or objects
- Switching hands to sign near the established space
- Use of a combination of these strategies.

Referencing through spatial mapping occurs at the morpho-syntactic level in linguistics by the use of pointing verbs, classifier predicates, and proforms function to build spatial maps (Winston,

1995). Spatial mapping allows entities to be described according to how they behave physically with the use of classifier predicates, according to the physical characteristics of the entities through descriptors and SASS classifiers, according to non-physical attributes of the entities—such as emotions, attitudes, and beliefs—and according to the physical relationships of the entities to other entities or for the purpose of referring to the entities during future discourse.

It is the occurrence of spatial mapping at the discourse level that creates cohesion which ties the individual utterances together into sub-texts within a text as stated by Winston (1995). Winston further states that spatial mapping can appear for short intervals through only a few utterances or reoccur throughout various sub-texts in a given text. When spatial mapping is used for comparisons, performatives and time mapping, it creates cohesion between the utterances. The repeated referencing in space allows the watcher to interpret the signer's intended meaning and create cohesive text rather than individual, unconnected utterances without meaning. It is when we look at space and spatial mapping at the discourse level that we realize the impact it has on the coherence and unified meaning of the text.

Interrelationship of Prosody and Spatial Mapping

It is the repeated use of these mapped locations and prosodic features that help to create textual coherence. Coherence results from reoccurrence of surface features that can be directly traced throughout the text. No one feature creates coherence. Coherence is built through the text by using repeated and various cohesive features.

The more the signer uses individual cohesive features, the more opportunity the audience has to create the intended cohesion between topics and sub-topics, thereby understanding how things relate to each other and the relevance of this underlying coherence. It is at this level that we believe there is a strong relationship between prosody and spatial mapping in contributing to the overall cohesion of a text in ASL and thereby aids the audience in understanding the underlying coherence.

Summary of the Data: Prosody

One aspect of the analysis we conducted was to study the use of various ASL features that contributed to prosody within the translation of the Grand Canyon text by the native signer. In the initial analysis we focused on brow movement, eye gaze, dominant and non-dominant hand movement, head movement and mouth movement. Specifically, the written analysis focused on those features that conveyed stress and emphasis. Hatch (1992) states that, "in contextual analysis, it is clear that prosody interacts with message content to determine meaning." Stressed information is usually the new or comment part of the message being expressed. As indicated by the analysis in Appendix C, the native signer's translation of the Grand Canyon text conveyed stress and emphasis mostly through the use of the features of head nods, non-manual markers (NMM) and sign articulation.

In 24 lines of transcription, the head nod occurs in 13. The 13 identified in the analysis found in Appendix C each contribute to marking sentence boundaries and shifts to new topics or the comment part of an utterance. This is consistent with Hatch's statement of the role of prosodic stress and emphasis. Wilbur (1991) also states that the prosody of ASL is carried by non-manual signals, which indicate phrasal integration (binding words into phrases and separating phrases from each other). So, there is evidence that non-manuals mark both phrasal boundaries and can occur on signs for emphatic or contrastive purposes.

Many of the same utterances were further stressed or emphasized by the use of mouthing

behaviors and sign articulation, such as those indicated on lines #9-24. The use of the mouth and tongue movement consistently modified distance and depth. The use of the furrowed brow and "OO" mouth accompanying the sign glossed as WOW/CRAZY consistently represented the signer's reactions/impression of the canyon. The reoccurrence of these features stresses the impact of the size of the canyon and makes the size of the canyon a central theme within the text. These features reinforce the observation of Winston that, "prosody is the combination of features that produce the rhythm/accent/feel of the language and which allows signers to reflect their internal focus for any given text, and allows watchers to chunk the message into processable chunks that help them interpret the signer's intended meaning." The reoccurrence of these features in combination over a variety of strings gives insight into "the speaker's/signer's mental focus at the moment." Additionally, the reoccurrence of these features further binds segments of the text together to create cohesion.

Summary of the Data: Spatial Mapping

Another aspect of the analysis was to study in detail the signer's use of spatial mapping to create cohesion during the translation of the Grand Canyon text. The analysis—described in Appendix D—begins with the surface linguistic features that map the space during discourse through the use of pointing, signing in space, indicating verbs and classifier predicates. Additionally, spatial mapping was used to create "clusters" of information that were interrelated, and to show the relationships between "clusters." For example, the central/neutral space is used when the signer sets up the topic Grand Canyon and when the signer narrates or uses transitional rhetorical questions to change the sub-text, to give detailed information and her personal reactions, then the wrap-up of advice about the length of stay. The signer's right, dominant side is used to establish the topic and mark the Grand Canyon and talk about its characteristics.

When the speaker described the details of the canyon, she used the perspective areas in the upper center. This is also the area used for route perspective (Emmorey & Falgier, 1999.) This was used when describing the canyon walls, going there with friends, riding the mule, and describing the river creating the canyon and that it is called a gorge and is the longest in the world.

The lower center was only referenced twice, related to her perspective. When she was on top of the canyon and looked down the walls and when she went down the canyon walls to arrive on the bottom.

The signer's left space was used for establishing her friends with whom she went to the canyon, relaying her personal experiences, including interaction with them and the discussion with the guide, and her relaying the steepness of the steps and to role play her character and look up at the canyon wall.

There was also a left back position taken for a temporal shift when she spoke of her experience with the color changes that happened one morning.

Analysis/Interpretation Of The Data

The signer consistently used the right area in talking about the Grand Canyon. She mapped her personal experiences, interaction with her friends, and discussions with the guide in the left area. She uses the neutral space to give details of the canyon, narrate the information about the creation of the canyon, and to give her personal reactions and observations.

The neutral space for narrator role and perspective supports the research of Winston and of Emmorey and Falgier stating that the main idea or topic is established on the signer's dominant side (right in this text). The repetition of the non-manual behaviors and stressed signs whenever the

canyon was discussed also contributes to our recognition of the focal point/topic being addressed.

The space was clearly used for the various sub-texts within this discourse. The left was used for her personal perspectives on the topic, the right for the background information and establishing the topic, the neutral space to identify the topic, shift perspectives, or give statistical information, and the upper and lower areas were used to give the route perspective on the topic. The role of the head nods were significant in these segments, providing additional indication of shifts between topics and ideas or emphasizing phrases. The head nods and stressed signs help the watcher/receiver focus attention on the relative prominence of the topics and sub-topics within the text. The co-occurrence of these behaviors demonstrates the role of both spatial mapping and prosody in creating textural cohesion. When the signer used the right side for detailing the canyons characteristics, she used the stressed sign WOW repeatedly, accompanied with the furrowed brow and the "OO' or the "MM" mouth to give her reaction to the canyon. This repetition and stress in conjunction with the repeated use of space when discussing certain ideas and the repeated use of head nods to separate the topics and sub-topics help the receiver understand how things within the text relate to each other and the relevance of the underlying coherence. In neutral space, the tongue wiggle paired with the discussion of the vastness/greatness of the width and depth of the canyon throughout the text also created cohesion.

There was an additional area used by the signer when she stepped back to the left for a temporal shift in describing the play of light on the colors of the canyon which she saw one morning. The signer shifts back to the left—along the anaphoric time line—that establishes that the time line is different than the time in the text currently being talked about. The temporal reference point is determined within the text (Emmorey, 1998). This shift in the Grand Canyon is an example of referencing that morning which occurred at some other point in time. Again, head nods were used prior to and immediately after this transition—creating a framing around the phrase, providing further indication of the contribution of both spatial mapping and prosody in creating textual cohesion to reflect the underlying coherence.

What is interesting to note is that experiential comments/reactions were on the signer's left including her stepping back to the left for the temporal shift that signaled her reactions to the color of the Canyon on the day being discussed. We are curious if experiential information is consistently signed on the left, and if there is a connection to the shifting back into the anaphoric time line. Could this behavior also be related to the experiential shift left? This is a feature that requires further analysis.Although this text represents only one signer, it has many interesting features of discourse. Many other features of discourse could be studied from this one text, but we only focused on prosody and spatial mapping and the manner in which they contributed to textual coherence.

Classroom Application

The ultimate goal of the analysis process described in the previous sections was to explore strategies that could be used to assist students in gaining skills in recognition, identification, and application of prosody and spatial mapping during their own translations of texts. There are several steps that a student would have to complete in order to be able to use the information from this type of data collection for a contrastive analysis of translations of texts. The primary steps include:

- An analysis of a source text to create their own translation (See 10 Step Model in Witter-Merithew, Taylor and Johnson, pp. 177-196, 2002)
- Create a videotape sample of their translation performance (retellings of the source

text or retelling in the target language)
- Prepare a transcription and analysis of their translation performance
- Create a transcription of the translation of the same text by a native signer
- Complete a feature analysis of the native signer's translation (See Taylor, 1993 and 2002)
- Identify the similarities and differences between the two (or more) translations
- Discuss findings with peers and instructor
- Consider peer and instructor feedback
- Generate a redo incorporating feedback and observations.

The first three steps in this process are elaborated in detail in Witter-Merithew, et al. (2002) in a discussion of guided self-assessment for interpreters. Essentially, the 10-step Discourse Analysis process described by Witter-Merithew engages learners in a process designed to examine the meaning of a text from different perspectives prior to the re-telling of the text in the source or target language. The process guides learners in an appreciation of the meaning of a text through prediction, mapping, and abstracting of the text, followed by the learner creating a re-telling of the text into the source language. The remaining activities in the ten-step discourse analysis process, involves the learner in a feature analysis, mapping, and translation or retelling of the text into the target language. The final activity is interpretation—a step that is not implemented during the two courses addressed in this paper.

The remaining six steps listed above involve an elaboration of the ten-step discourse analysis process, which will further guide students through self-examination of their signing and/or interpreting performance. The following are some considerations related to the implementation of those steps.

Text Selection

In selecting texts for skills-based coursework, attention should be given to factors related to the range and type of grammatical structures available within the text, the subject matter and degree of complexity of the text, the contribution of the text to the general knowledge base of the student, and the length of the text.

Preparation of the Translation

The translation of an English text into ASL or an ASL to English text, becomes the foundation for engaging the student in comparative analysis and self-assessment of their performance. For the analysis to be as rich as possible, students should be encouraged to engage in sufficient preparation to create "the best sample" of their performance as possible. Therefore, students should be encouraged to collaborate with peers, consult with language models and generally prepare their translation and retelling towards this goal.

Videotape Production of Signed/Interpreted Sample

The videotaped sample of work is essential to the transcription and self-assessment. Therefore, it is important that it be produced in a manner that allows the sample to be easily assessed. This is also important because the videotape becomes the common reference point for students as they engage in contrastive analysis between their sample and the sample(s) of native signers.

When generating the signed sample of the performance, the camera should be on the student filming them from just below the waist and up. It is important to make sure the camera provides

adequate signing space, the angle should be straightforward and the picture on the monitor should fill up the entire lens of the camera.

Transcription of Signed or Interpreted Performance

The process of transcription is an important step in developing the ability to recognize and analyze signing performance and creating the comparative analysis between the student's work and the native signer's sample. The act of recording each and every behavior associated with both samples of performance is what will reveal specific similarities and differences. Teaching transcription however, is a very challenging process. To begin, students should have ample experience in transcribing accurate and natural ASL samples before beginning to transcribe their own work—which will incorporate miscues and errors.

The basic system of transcription used by the CPCC program is the system detailed in the text, *American Sign Language: A Teacher's Resource Text on Grammar and Culture* by Baker-Shenk and Cokely (1996). This is not the only system of transcription available, but is the most widely used in North America by individuals who seek a common way to record and discuss signed information. Promoting small group collaboration and review has proved useful in helping students apply the transcription symbols to the recording of ASL texts.

Using a template-building approach to transcription has also proved useful in promoting notation skills among students. This approach involves providing students with a sample transcription of an ASL text that has portions missing. The student completes the template by adding the missing elements. So, for example, early in the template-building process, the students receive a nearly completed transcription of an ASL text that lacks only a few signs and/or non-manual behaviors. The student then completes the transcription by comparing it to the ASL rendition on video and adding the missing information.

As students increase their awareness of how information is recorded, and increase their ability to identify and record missing elements, the amount of information provided in the transcript is reduced. Eventually, students are independently recording the information. The template-building is supported by providing students with model transcriptions to compare with their work, followed by small and full group discussions focusing on similarities and differences.

The time required to introduce and teach transcription to students initially results in a greater degree of meaningful participation by students in the ongoing assessment of performance and movement towards mastery of both signing and interpreting skills. It is an extremely valuable tool to help students learn to recognize and describe behavior in standardized terms and to engage in meaningful contrastive analysis between their signing and the signing of native signers.

Feature Analysis

As is true with transcription, there are some prerequisite skills necessary for students to effectively engage in the analysis of their signing and/or interpreting performance, as well as the contrastive analysis of their performance in relationship to that of native signers. The prerequisite skills involve the ability to recognize and categorize specific linguistic behavior. Again, as with the transcription process, this skill should be acquired through the analysis of natural ASL samples prior to the analysis of less-than-natural samples or samples potentially filled with linguistic error.

The process of feature analysis used by the CPCC program is based on the work of Taylor (1993, 2002). The skill of recognizing and categorizing specific linguistic features can be acquired by engaging students in using the Major Features discussed by Taylor. Students analyze texts for the purpose of isolating skills and behaviors that relate to each of the Major Features and then

categorizing these features accordingly. There are numerous benefits of this process—two of which follow.

- Students increase their recognition of specific behaviors and learn to assign the appropriate "label" to the behavior. This helps them to distinguish various features of the language.
- Categorizing behaviors under the appropriate Major Feature enables students to see the inter-relationship between linguistic features. Documenting a classifier construction, for example, may include identifying the spatial construction as well as the verb incorporated in the movement of the sign. This process enables students to appreciate the structure of the language at deeper levels.

As with transcription, utilizing a template-building approach can also prove useful to students. When first learning to conduct feature analysis, students can be provided with a sample analysis of the Major Features of an ASL text that has the majority of features categorized appropriately. The student completes the identification and categorizing of any remaining Major Features by comparing the template provided to the ASL rendition on video and adding the missing information.

As students increase their awareness of how major features are categorized, and increase their ability to identify and record specific features, the amount of information provided in the template feature is reduced. Eventually, students are independently recognizing and assigning features to specific categories. After students complete their own feature analysis, the template-building can be further supported by providing students with model feature analyses to compare with their work, followed by small and full group discussions focusing on similarities and differences.

With the ability to engage in feature analysis, the students are able to analyze their own performance, as well as the performance of others. This skill contributes to the ability of students to be life-long learners and to actively contribute to professional discussions about interpreting work once they transition from student to practitioner.

Contrastive Analysis

Once students have completed the transcription and feature analysis of both their own translation of a given text, as well as that of the native signer, they prepare a written or taped discussion of the differences and similarities that existed between the two samples. The goal of the documented analysis is to engage the student in reflection on the meaning of the original text and consideration of how effectively each translation achieved dynamic equivalence. The student can use the documented analysis to respond to some of the following questions:

- How are the two samples similar and how are they different related to prosody and spatial mapping?
- What features of prosody and spatial mapping existed in the translation of the native signer that did not exist in your sample?
- What did the features of prosody and spatial mapping from the native signer's translation contribute to the overall coherence of the message?
- What features of prosody and spatial mapping existed in your translation of the text?
- How did the features of prosody and spatial mapping you used contribute to the overall coherence of the message?

- What about your translation sample do you want to make sure you retain in future renditions of the translation? Why?
- What additional features of prosody and spatial mapping would you like to include in future renditions of your translation? Why?
- Which elements of prosody and spatial mapping in this text are the most critical to convey? Why?
- Which elements of prosody and spatial mapping in this text are more complex or involve greater degrees of nuance or subtleties than you presently are able to incorporate? Why?
- What new learning came from this contrastive analysis process? What did you find particularly useful about this process? What did you find particularly challenging about this process? What can you do to improve or enhance your skills in contrastive analysis?

Clearly, many students will be unable to effectively incorporate all of the features they observe in the native signer's translation or be able to respond to some of these questions because of limits in their signing and/or interpreting competence, and critical analysis skills. However, one of the benefits of the transcription process, is it heightens attention to both the obvious and subtle elements of language use and provides ongoing exposure to higher degrees of competence—which continues to 'raise the bar' in terms of what students strive to achieve.

Helping students to distinguish between what are the most critical elements of prosody and spatial mapping to be incorporated into a translation—what is achievable at their current level of mastery—prepares the students to make more effective choices when communicating in ASL or generating simultaneous interpretations.

Another important element of the documentation of the analysis is the opportunity to engage in peer exchange, discussion and feedback. From this, the student can gain new insight that can be used to create a redo of the translation. The redo activity is a time when the student can incorporate revisions to their translation based on their own observations from the contrastive analysis, plus feedback received from peers and teachers. The redo process can be done as many times as necessary to allow the student to achieve integration of the skills related to prosody and spatial mapping (or any other linguistic features that may be addressed through this process). Regardless of the number of times it is done, it should always involve reflection and discussion.

The outcome of this circular process is that the skills-based curriculum becomes spiraled and integrated. The discourse analysis process—expanded to involve feature analysis specific to prosody and spatial mapping, transcription, contrastive analysis, and redo—can be applied across all the skills based courses in a program, at varying degrees of complexity and application depending on the skill level and readiness of the students.

The template-building approach to transcription and feature analysis can incrementally guide students into deeper levels of recognition, awareness, and application. The time required to prepare the requisite course materials is significant, but the outcome is a student-centered process that fosters critical analysis skills and equips students with the ability to self-assess long after their involvement in interpreting coursework.

Summary

This paper has described strategies and exercises for engaging students in recognizing, categorizing, and applying linguistic features related to prosody and spatial mapping into signed translations and/or interpretations. The important aspect of this process is to engage students in formal analysis of translation performance for the purpose of heightening their recognition of specific language features and expanding self-analysis skills. The steps involved build on general discourse analysis skills and involve the use of transcription, feature analysis, comparative analysis, discussion, and redo. The ultimate goal is to provide students with the strategies and abilities to self-assess and improve their performance independently as life-long learners.

The investment of time required to engage in this process—both for students and teachers—impacts on frequency of such involved assignments. For this reason, it is important to initially use short, linguistically rich texts that are whole and complete. The length of the texts can increase as students master the expanded discourse analysis process. As well, the approach discussed is not limited to addressing prosody and spatial mapping skills. It can be used to addressed a myriad of linguistic performance associated with ASL.

Our growing awareness of the limits of time on task and mastery of competencies in most interpreter education programs makes it critical to prepare students with the skills of self-assessment and improvement that can be continued upon completion of an interpreter program. Also, the outcome of the type of systematic approach to skills development coursework described in this paper is a spiraled, integrated approach to skill building that is student-centered and fosters life-long learning. The important elements of the process are ongoing reflection, analysis, discussion, and re-integration of new and continued learning. The result is improved recognition and application of prosody and spatial mapping features in student signing and/or interpreting performance, as well as other linguistic features that may be addressed as part of this process.

About the Authors

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Appendix A

Transcription of Native Signer's Translation of the GRAND CANYON Text

Line #1

Brow			*Brow up*	*Brow up*		*WHQ*					
Eye Gaze	*audience*	*audience*	*looks at hand*----------		*looks at paper*	*Looks at hand*	*Blink*				
Audience	*Blink*										
Dom	YOU	KNOW-that	G-R-A-N-D	C-A-N-Y-O-N		WHERE		O-K	HERE	AMERICA	O-K
Non- Dom											Open 5- palm in
Head Mvt							NOD----------				
Mouth											
Body/Spatial Shifts	*center*----------										

Line #2

Brow	*slightly*			*Blink*							
Blink	*(pause) Blink up*										
Eye Gaze	*Locative-rt*	*Audience*	*Locative-rt*----------		*Audience*----------						
Dom	THERE-rt	A-R-I-Z-O-N-A	THERE-rt	THAT	IT-rt	BEAUTIFUL	TRUE	NATIONAL	P-A-R-K		
Non- Dom	*Open 5* Palm in		*Starts to rub chin*	*Rubs chin*	*Lax*						
Head Mvt			*Nod*----------							*Nod*--	
Mouth						*Puffed cheeks- blow out air*					
Body/Spatial Shifts											

Appendix A (Continued)

Line #3

Brow	*Slightly furled*----------										
Eye Gaze					*Blink*		*Follow rt.*				
Dom	MANY	VISIT	FLOCK-rt	WOW		SOME	THEY	Push up sleeves of shirt	PEOPLE	BIKE	HAVE
Non- Dom							*Lax*				
Head Mvt			*Chin high*		*Nod*						
Mouth *'FV" mouth*			*Puffed cheeks*	*"WHEW'*							
Body/Spatial										*Forward*	*Back*
Shifts											

Line #4

Brow				*Furled brow*			*Furled brow*				
Eye Gaze										*Look-at fingers*	
Dom	T-R-A-I-L	INDEX-trail	FOR	BIKE	#OR	INDEX-2	FISHING	R-A-F-T	PADDLE	INDEX-2	
Non- Dom	Holding 's' from prior bike sign----------										
Head Mvt						*Nod*----------					
Mouth			*FF*	*down turned Mouth*			*FF*	*English 'raft'*			
Body/Spatial Shifts	*Back*----------		*Forward*	*Back*	*Shrug*	*Forward*	*Back*	*Forward*			

Appendix A (Continued)

Line #5

Brow							*Slightly furled*		*WHQ*		
Eye Gaze										*Blink*	
Dom	HORSE	RIDE	INDEX-2	M-U-L-E	RIDE	CAN	ANYWAY	LOOK+SAME	WHAT	**"WOW"**	
Non- Dom											
Head Mvt						*Nod------*					
Mouth											
Body/Spatial *Ctr. Forward* Shifts	*Forward---*		*Back----------*		*Forward---*			*Back left space*			

Line #6

Brow	*Slight furl----------*		*Raised----------*								
Eye Gaze			*Blink*					*Follow rt.*	*Follow lft.*		
Dom	BEAUTIFUL	'WOW'	ROCK	CL:55	CL:44	COLOR		CL:4---------- (wave on rt)	(wave on lft)	INTERESTING	
Non- Dom	*Hold chin*	*Lax*		*Moves in Alternating direction as rt.hand to form the wall*	*Holds the '4' hand-shape to the right as the dominant hand creates lines across the wall*	*Lax, palm down*		*'5' palm down*	*Lax*		
Head Mvt		*Nod*	*Head forward*			*Head back*				*Nod*	
Mouth	*"MM" ----------*		*'closed' with upper lip raised under a wrinkled nose*	*Lalalala----------*							
Body/ Spatial Shifts	*Center----------*										

Appendix A (Continued)

Line #7

Brow										
Eye Gaze										
Dom	1 MORNING	THERE-rt	MORE	RED		CL:55 (lines)	ALL+MORNING	BROWN	COLOR RED	CHANGE
Non- Dom	*Slightly bent*			*Held in 'O' as used for previous sign 'more'*		*Holds the '5' while the dominant hand moves across in squiggly line*		*"B" palm down*----------		
Head Mvt										
Mouth	*"OO"*									
Body/ Spatial Shifts	*Back left*						*Back left*			

Line #8

Brow								
Eye Gaze								
Dom	DEPEND	ON	S-U-N	LIGHT	CRAZY	BEAUTIFUL	CL:4 (lines)	
Non- Dom			*Base '5' '5' with palm down*----------					
Head Mvt				*Head and shoulders forward*--------	*head back*	*Step back and*		
Mouth					*"MM"*			
Body/ Spatial shifts							*Body sways rt to lft*	

Appendix A (Continued)

Line #9

Brow	*Up*----------			*Up*								
Eye Gaze	*Audience*----------						*Eye gaze rt. and across front*	*Eye gaze down*	*Blink*			
Dom	ME	GO-rt	ME	WALK		WOW	AREA-rt across front	LOOK down (emphasis)		WOW		
Non- Dom	*Lax*		*Lax*			*Hold '5' from previous sign 'walk'*	*Hold '5' with palm down*					
Head Mvt		*Nod*	*Lean back*	*Back*								
Mouth				*Pouty lips*		*"OO"*	*Mouth open (vast)*	*Tongue wiggle from side to side*		*"OO"*		
Body/ Spatial Shifts												

Line #10

Brow												
Eye Gaze											*look lft ctr blink*	
Dom	HORSE	M-U-L-E		ME	RIDE	(SIR) TO	WITH	FRIENDS	lt-GROUP-rt			Pause
Non- Dom	*Lax '5'*	*'5' palm down*		*Move rt.*								
Head Mvt	*Back*			*Nod*	*Nod*		*Head down*		*Head back with nod*			
Mouth		*English 'mule'*						*"MM"*				
Body/ Spatial Shifts	*Center*----------											

Appendix A (Continued)

Line #11

Brow											
Eye Gaze			*Eyes to lft.*								
Dom	ME	AFRAID	(SOMEONE) SAY		WORRY	PRO.3-lft.	HAVE	GUIDE	G-U-I-D-E	PRO.3	EXPERIENCE
Non- Dom											
Head Mvt					*Negative Shake*	*Nod*----------					
Mouth		*Clenched teeth*									*Puffed cheeks*
Body/ Spatial Shifts			*Body Shift l*								

Line #12

Brow												
Eye Gaze								*Blink*			*Blink*	
Dom	KNOW	WHERE	INDEX-go	TRUST	PRO3	MUST	TRUST	PRO3	KNOW	#DO-DO		
Non- Dom												
Head Mvt												
Mouth												
Body/ Spatial Shifts												

Appendix A (Continued)

Line #13																
Brow										*Furled brow*----------						
Eye Gaze			*Blink*					*Blink*		*To locative of the ledge*			*To locative of the ledge*			
Dom	O-K PRO3	GUIDE		WE	CL:44 *(people line move down)*	INDEX *down*	SILLY	*at rest*	NOT	CL:BB *(angle down, incrementally)*	NOT	CL:BB *(straight down)*				
Non- Dom								*at rest*								
Head Mvt										*Neg*	*Nod*----------					
Mouth					*Pouty mouth*	*"OUU"*				*Tongue thrust*			*"EEE"*			
Body/ Spatial Shifts																
Line #14																
Brow			*Up*----------													
Eye Gaze						*Back and forth left along the locative path*		*Audience*		*Lft to locative path*					*Looking downward to bottom of canyon*	
Dom	TRUE+WORK		UNDERSTDAND		HAVE	CL:BB *(zig zag down)*	MAKE-DO			CL:BB *(shelves)*	HAVE	STEPS+++ *(people line down++)*	CL:44	ARRIVE *(bottom)*		
Non- Dom			*Hold 'S' from previous sign for work*			*Bent 'B' held while dominant hand zig zags downward*				*'B' moves in alternate direction from dominant hand to form shelves*						
Head Mvt	*Nod*															
Mouth	*'MM'*						*Clenched teeth*----------				*Tongue wiggle from side to side*					
Body/ Spatial Shifts																

Appendix A (Continued)

Line #15										
Brow										
Eye Gaze										
Dom	FINISH		INFORM-pl		COMMENT	TALK	ABOUT	POSS	G-R-A-N-D	C-A-N-Y-O-N
Non- Dom										
Head Mvt										
Mouth										
Body/ Spatial Shifts	*Center*----------									
Line #16										
Brow						*Up*			*Up*	
Eye Gaze					*Look lft*------					
Dom	POSS	WHAT	COMMENT	THAT	WOW		ME	LOOK	WOW	
Non- Dom										
Head Mvt						*Bent back*				
Mouth									*'OO'*	
Body/ Spatial Shifts						*Center*				
Line #17										
Brow										
Eye Gaze										
Dom	TRUE	INDEX (top-bottom-top wall)	WOW	THAT		INDEX (bottom-top)	1	M-I-L-E	ME	WOW
Non- Dom										
Head Mvt										
Mouth									*'OO'*	
Body/ Spatial Shifts										

Appendix A (Continued)

Line #18

Brow												
Eye Gaze		*Up*			*Blink*							
Dom	TRUE	UP	#NO	WONDER		T-H-E-N	CL:BB (wide)	18	M-I-L-E	CL:BB (wide)		
Non- Dom					*Push up sleeves*							
Head Mvt												
Mouth												
Body/ Spatial Shifts												

Line #19

Brow											
Eye Gaze							*Up*----------		*Slightly furled*		
Dom	BACK	INDEX	2	MORE	THAN	200	M-I-L-E-S	WOW	TRUE	BIG (exaggerated)	
Non- Dom											
Head Mvt										*Tilt lft.slightly*	
Mouth								*'OO'*		*'MM'*	
Body/ Spatial Shifts											

Appendix A (Continued)

Line #20

Brow			*Up*----------									
Eye Gaze												
Dom	SOMEONE	SAID	IT	BEFORE	C-O-L-O-R-A-D-O		RIVER	BEFORE	THAT	WATER	FLOW	
Non- Dom												
Head Mvt							*Nod*----------					
Mouth										*Puffed*----------		
Body/ Spatial Shifts												

Line #21

Brow												
Eye Gaze												
Dom	KNOW	C-O-L-O-R-A-D-O	CL:C-E (eat away)	CL:BB (wide)		CL:BB (lower++)	CL:BB (wide++)		CL:BB (lower++)	FLOW++	DRY	FINISH
Non- Dom			*palm rt*									
Head Mvt												
Mouth					*LALALA*----------					*Puffed*--		
Body/ Spatial Shifts												

Appendix A (Continued)

Line #22

Brow	*Up*----------												*RHQ*							
Eye Gaze	*Slightly to lft.*					*Slightly to lft.*									*Look lft.*					
Dom	AREA-lft			NOW		AREA-lft			WOW-WOW				BEST		STAY-lft	2		DAYS		
Non- Dom																				
Head Mvt									*Nod*											
Mouth									*'MM'*											
Body/ Spatial Shifts																				

Line #23

Brow				*Furled*					*Up*----------											
Eye Gaze																				
Dom	1+DAY	TRUE		ENOUGH			2-DAY		ME		SUGGEST				GO-rt		STAY-lft			
Non- Dom																				
Head Mvt				*Negative*																*Nod*
Mouth				*Pursed lips*													*Pursed lips*			
Body/ Spatial Shifts																				

Appendix A (Continued)

Line #24

Brow	Up			Up									Slight furl
Eye Gaze							Blink						
Dom	THAT	CL:BB	INDEX	THAT	CALLED	G-O-R-G-E	THAT	LONGEST	INDEX-distance of locative	IN	WORLD	WOW++	
Non- Dom													
Head Mvt				Nod----------			Nod					NOD	
Mouth		Open 'OO' ---------										'MM'	
Body/ Spatial Shifts													

Appendix B
Prosody Data in the GRAND CANYON Translation

A head no occurred in line #1 immediately after the use of a RH form KNOW G-R-A-N-D C-A-N-Y-O-N* WHERE (RHQ) (nod++) O-K HERE AMERICA< O-K (nod++) and with each sign through the nest utterance, (nod++) O-K HERE AMERICA O-K (nod++). A similar use of head nods before and after a phrase was used again in line #11. The nod occurred concurrent with the PRO-#-lft at the beginning and end of the utterance PRO-3-lft HAVE GUIDE G-U-I-D-E PRO-3-lft (nod++). These nods created a sandwich around the phrases emphasizing the entire phrase.

A head nod occurred simultaneously with the sign CAN in line #5 at the end of the phrase HORSE RIDE INDEX-2 M-U-L-E RIDE CAN+nod. A similar nod occurred simultaneously with the sign INTERESTING at the end of line #6 following the description of the rock wall of the canyon. ROCK CL:55 (wall) CL:44(lines) COLOR CL:4(wave on rt) CL:4 (wave on lft) INTERESTING + nod. In line #10 the head nod occurred with the sign RIDE after the phrase HORSE M-U-L-E ME RIDE and simultaneously with the sign THERE-rt in line #2 after THERE-rt A-R-I-Z-O-N-A THERE-rt +nod. In line #13 the nod accompanies CL:BB (straight down) +nod. In line #20 a nod accompanies THAT at the end of the phrase BEFORE C-O-L-O-R-A-D-O CL: 44 (river) BEFORE THAT + nod and again accompanying THAT after the phrase THAT NAMED G-O-R-G-E THAT +nod in line #24. In line #22 a nod is used with the sign WOW after AREA NOW AREA WOW +nod. These nods which occur simultaneous with the production of the sign add emphasis to the sign itself or the topic that is referenced by the sign.

Nods also occurred simultaneous with eye blinks throughout this text. In line #2 a blink and nod occurred simultaneously after the phrase THERE-rt A-R-I-Z-O-N-A THERE-rt and again at the end of line #2 after TRUE* NATIONAL P-A-R-K (pause, nod and blink). A blink and nod occurred again in line #3 after MANY VISIT FLOCK-rt++ WOW and at the same time as the WOW sign was being produced. In line #10 a nod occurs simultaneously with It-GROUP-rt followed by a blink and a nod, then a pause. Again in line #24 a nod and a blink occur after the phrase THAT CL:BB INDEX THAT NAME G-O-R-G-E (nod and blink). These nods and blinks occurring after a phrase separates that phrase from the next thus making the utterance boundaries.

The use of an open mouth with a tongue wiggle from side to side inside the mouth, and the use of and open mouth with the tongue moving up and down (lalala) occurred in lines #9, 14, 18, 19, 23, and 24 of the transcription. Here are some direct examples. Line #9 states, ME GO-rt ME WALK-to-edge WOW (with furrowed brow and 'OO' mouth movement) AREA-rt across front LOOK-down-at (beginning at AREA continuing through LOOK-down-at, the tongue is wiggling up and down with the mouth open wide) (blink) WOW (with intense brow and "OO" mouth). This same feature occurs again in line #23 when stating, TRUE FAR #NO WONDER. T-H-E-N CL: BB (wide) (tongue wiggles from side to side beginning with first CL:BB and continues to the end of the utterance) 18 M-I-L-E CL:BB (wide). In each instance, the tongue wiggle is paired with the description of the vastness/ greatness of the width and depth of the canyon.

The signs WOW or CRAZY are adjectives or adverbs used to intensify the description when

Appendix B (continued)

coupled with the "MM" or "OO" mouth and the furrowed brow. It creates emphasis and stress. In lines 3, 6, 9, 16, 17, 19, 22 and 24 the furrowed brow and the NMM "MM" or "OO" accompany the stressed signs glossed as WOW or CRAZY. In line #3 it is evidenced in MANY VISIT FLOCK-rt WOW (with furrowed brow and "OO" mouth marker). IN line #6 WOW is accompanied by the furrowed brow and the "MM" mouth marker, BEAUTIFUL WOW. Line #9 states, ME GO-rt ME WALK-to-edge WOW (with furrowed brow and "OO" mouth marker). Line #16 states, POSS WHAT COMENT WHAT (RHQ) OH-THAT ME LOOK-at (accompanied by eye gaze locative) WOW (with furrowed brow and "OO" mouth marker). The WOW at the end of the phrase 1 M-I-L-E ME IN LINE #17 AND 200 M-I-L-E-S IN LINE #19 are marked with the furrowed brow and the "MM" mouth marker. In line #24 the WOW is again accompanied by the furrowed brow and the "OO" mouth marker in TTHAT CL:BB INDES-that NAME G-O-R-G-E (blink and nod++) THAT LONGEST INDX-distance of the referent IN WORLD. WOW. The repeated use of the WOW with the furrowed brow and the "OO" or the "MM" mouth marker emphasize the signer's awe at the magnitude of the canyon.

Appendix C
Spatial Mapping Data in the GRAND CANYON Translation

The speaker begins in the center/neutral space to introduce the Grand Canyon in line #1 and established it in line #2 by pointing to the space on the right with the signs THERE-rt A-R-I-Z-O-N-A THERE-rt. THAT IT-rt. In lines #2-5, the description of the Grand Canyon as a national park is continued by referencing the right with pointing in line #2 and with action verbs and classifier predicates in line #3 when she signs MANY VISIT FLOCK-rt+++ WOW. SOME THEY PEOPLE BIKE HAVE T-R-A-I-L INDEX trail-rt. THEY is signed in the marked area on the right and followed with eye gaze to the right. Winston states that eye gaze with head rotation toward the space will co-occur. In line #6 the signer shifts into the space above her shoulders in neutral space describing the Grand Canyon walls according to their physical characteristics: ROCK CL:55(wall) CL:44(lines) COLOR CL:4(wave on rt) CL:4(wave on lft). The signer's eye gaze followed the hand movement while signing the CL:4(wave on rt) and CL:4(wave on lft). Although she is describing in detail the canyon walls in neutral space, it is understood she is talking about the Grand Canyon which has been established on her right. It had been referenced several times. In Line #7, the signer further references the right area while signing by moving into the right space. She shifts back and left and signs ALL+MORNING while she is referencing the color changes on the right with MORE RED CL:55(lines) and continues to talk about the changing colors of the marked space as affected by the sunlight. She ends this thought in line #8 with BEAUTIFUL CL:4(lines) marked on the right, then sways from left to right and back to the left.

The signer starts talking about her personal experiences and continues to reference the Grand Canyon on the right with an indicating verb GO-rt to mark the Grand Canyon on the right, then uses a placed sign for AREA, followed with the indicating verb LOOK-down which is signed into the lower front area: ME GO-rt. ME WALK WOW AREA-rt LOOK- down. While telling her personal experiences, the upper front area is used while talking about riding a mule while there. The signer informs that she went with a group of friends and she initially sets them up on the left and moves them right to the Grand Canyon area with the predicate classifier lft-GROUP-rt. She then references the left area for interaction between herself and her friends in lines #11-13. She continues to use the left area while detailing her experiences in the canyon by pointing to the left while she interacts with her friend when she says she was afraid and he said not to worry. He tells her there is a guide there, on the left, who has experience, PRO.3-lft HAVE GUIDE G-U-I-D-E PRO.3-lft EXPERIENCE. In line #12, the left space continues to be marked with the non-dominant hand pointing left while the dominant hand is signing KNOW WHERE INDEX-go and with the dominant hand in PRO.3 MUST TRUST PRO.3 KNOW #DO-DO with the pointing left for PRO.3. In line #13, she moves into the neutral space and indicates the guide on the right, leading the group on the left, down into the canyon. The PRO.3 proform is used again to mark the space on the left and a classifier predicate showing the people going down into the canyon. She signs PRO.3 GUIDE WE CL:44 (people line move down) INDEX-down. This utterance is followed by SILLY-RISK. The sign shifts to the upper left area to describe the path down the canyon wall using classifier predicates to map the space on the left by signing CL:BB(angle down, incrementally) NOT CL:BB (straight down). Again, this hand movement is followed with the signer's eye gaze. Line #14, she continues in this upper left space to describe, with a classifier predicate, the zig-zaged path on the left that leads down the canyon wall. She shifts to the lower left space using a classifier predicate as she describes the movement of the people down the canyon followed with the signer's eye gaze: HAVE CL:BB(zig zig down) MAKE-DO CL:BB (shelves)

Appendix C (continued)

HAVE STEPS+++ CL:44(people line down+++) ARRIVE(bottom).

In line #15, she references the guide on the left, then signs what he said in the neutral space, referencing the Grand Canyon on the right. The signer looked to the right which was just referenced by the guide. PRO.3-rt INFORM-pl SAY TALK ABOUT POSS-rt ctr G-R-A-N-D C-A-N-Y-O-N. The POSS is now placed in the center neutral space. This is followed with the signer using an indicating verb to the right space in line #16. OH-THAT-rt ME LOOK-rt WOW. In line #17, the signer indexes the guide on the right as telling her to LOOK-left and she follows by taking on the character and looking up on the left using an indicating verb. This was done in the left area where she has placed all her personal experiences. PRO.3-rt SAY LOOK-lft, PRO.1 LOOK-up WOW. The signer then shifts to neutral space to give the information about the canyon in the rest of the text and her personal advice. In line 18, FAR is modified and maps the depth of the canyon walls, CL:BB(wide) maps the width and in Line 19, INDEX-forward maps the length. The eye gaze follows the signs in describing the canyon's size. In Line #20, PRO.3 is indicated on the right and IT is referencing the canyon. The Colorado River is established in the neutral space in front of the signer in the same space the canyon was referenced in the previous sentence. Line #21 continues to map the effects of the erosion on the rock from the river in its widening and deepening of the gorge over time.

C-O-L-O-R-A-D-O CL:C(eating palm right) CL:BB(wide++) CL:BB(lower++) CL:BB(wide++) CL:BB(lower++) FLOW++. In line #22 the sign AREA is placed in the front left space and referenced with the verb STAY, signed in the front left direction, and followed with a repeat of STAY in line #23 which is mapped in the front left position. In line #24, the canyon is mapped with a demonstrative THAT, followed by the classifier predicate which indicates its place and ends with the length INDEX along the forward path to indicate the length of the gorge as being the longest in the world. THAT CL:BB(GORGE) INDEX THAT NAME G-O-R-G-E THAT LONGEST INDEX(length) IN WORLD. WOW.

The central/neutral space is used when the signer sets up the topic Grand Canyon and narrates or uses transitional rhetorical questions to change the sub-text and to give you detail information, and her personal reactions, then the wrap-up of advice about the length of stay.

The signers right, dominant side, is used to establish the topic and mark the Grand Canyon and talk about its characteristics.

When the speaker described the details of the canyon, she used the perspective areas in the upper center. This is also the area used for route perspective (Emmorey & Falgier, 1999.) This was used when describing the canyon walls, going there with friends, riding the mule, and describing the river creating the canyon and that it is called a gorge and is the longest in the world.

The lower center was only referenced twice, related to her perspective. When she was on top of the canyon and looked down the walls and when she went down the canyon walls to arrive on the bottom.

The signer's left space was used for establishing her friends with whom she went to the canyon, relaying her personal experiences including interaction with them and the discussion with the guide, and her relaying the steepness of the steps and to role-take her character and look up at the canyon wall.

There was also a left back position taken for a temporal shift when she spoke of her experience with the color changes that happened one morning.

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Equivalence Assessments: Bridging the Gap Between Theory and Practice

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Identifying the Gap

Theories of interpretation emphasize the importance of meaning over form (Seleskovotich, 1978; Isham, 1985; Cokely, 1992; Gish, 1987). Isham argues that only when we "become aware of the message as a whole we can hope to interpret the wholeness of the message" (122). In his sociolinguistic model of interpreting, Cokely suggests that the process moves from source language to target language by disassembling the source text, analyzing syntactic structure to determine semantic intent, and ultimately reassembling according to the syntactic and semantic requirements of the target language to form an equivalent text. A successful interpretation, according to Winston and Monikowski (2000), demands skills in discourse analysis not merely a "superficial recognition of the words or signs" and requires "an in-depth understanding of the underlying coherence of a source language text and the ability to produce an equally coherent message in the target language"(15). Witter-Merithew, et al. (2002) states, "context is the information that surrounds the message and comprehending the full intent of a message can only occur by considering the context in which the message was framed and expressed" (179). Successful interpretations, therefore, require analysis on more than a lexical level to derive meaning. Despite this overwhelming consensus that a successful interpretation is more than a simple lexical transfer, there has been much discussion, and little agreement, on how to measure or assess the interpretations of students

or practitioners within the field. This lack of agreement seems to be the result of a number of remaining gaps between theory and practice.

One such gap exists between the theoretical notion that successful interpretations discard form to derive meaning in producing an equivalent message and current practice in educating interpreters. Gish (1987) noted that in her work with students she often noticed that while the interpretations seemed to be have all the correct pieces, it still lacked a "logical grouping of information and the expressed inter-relationships between pieces of information" (125), which resulted in unsuccessful interpretations. Winston and Monikowski (2000) observed that while theory suggests that the key to analyzing meaning and to achieving message equivalence lies with understanding the message in its entirety, programs that educate interpreters too often use instructional strategies that focus student analysis at a word or sign level, ignoring other crucial factors affecting the interpretation such as cohesion and the goal of the speaker (16). As evidenced by recent publications regarding innovative pedagogical techniques aimed at discourse analysis, emphasis on meaning over form and demands on the process (see for example Gish, 1987; Roy, 2000; Patrie, 2001; Pollard & Dean, 2001), this gap is beginning to be addressed.

Despite these recent pedagogical developments, for the authors, the more significant and unaddressed gap was in the area of assessment. In our review of various assessment models currently in use, we found that assessments of ASL/English interpretations often relied on English transcripts or glossed ASL texts focusing on a lexical level, often looking at omissions/substitutions/additions and intrusions, while ignoring whether there was an equivalence of meaning, as well as being almost exclusively non-collaborative in nature.[1] We suggest that while transcripts or ASL glosses capture lexical items, they do so in a form that fails to represent the organization and interconnectedness of the entire message, and therefore fails to accurately and efficiently assess whether the interpretation is an equivalent one according to the previously detailed criteria of a successful interpretation based on equivalence of meaning.[2] Further, despite the fact that the interpreting process models (Cokely, 1992; Colonomos, 1989; Gish, 1987; Isham, 1985) make no distinction between working from a spoken or a signed source, assessments often do differentiate based on the type of source. For example, ASL grammatical aspects are more closely inspected in English to ASL interpretations where non-manual markers, signing space and fingerspelling are often specific foci of assessment with no equivalent inspection of English features that accomplish similar functions. Finally, as a result of their overwhelming concern with form, typical assessments also lack recognition of contextual influences.

Additionally, there seemed to be a disparity between current learning theory and the practice of assessment. Widely accepted learning models posit experiential learning and critical reflections as key to the process of learning (Kolb, 1984; Brookfield, 1986; Mezirow, 1985). In particular, Kolb's experiential learning cycle creates a four-part process where learners (1) have *concrete experiences*, (2) make *reflective observations* about those experiences, (3) engage in *abstract conceptualization* to create theories that integrate their experiences, and (4) *active experimentation* leading to a continuous spiral of concrete experiences resulting in continuous cycles of learning at increasingly more sophisticated levels (Lewis & Williams, 1994). Additionally, given the original target audience of the authors, working educational interpreters, Knowles (1980) principles of andragogy

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[1] See for example: RID, EIPA, and Advancement Seminars, Inc.

[2] While there has been some use of written transcripts for discourse analysis (Zimmer, Patrie) the primary focus has been in teaching translation and is less utilized for assessing interpretations.

[3] This work was completed while we were employees of Interpreting and Sign Language Resources at the Ohio School for the Deaf, a program of the Ohio Department of Education, charged with providing professional development and technical support to licensed educational interpreters.

were also applicable.[3] Two principles seemed of particular significance to the authors. First, adults learn best "when they are involved in diagnosing, planning, implementing and evaluating their own learning." Second, adult learners have a need to be "self-directing" (Brookfield, 1986, p. 92). Nonetheless, traditional assessments tend to be non-collaborative—they are done by an "expert" with the recipient being a passive receiver of the results. There is little, if any, opportunity for reflection or discussion on the part of the participants.

Finally, the concept of professional development as a life-long learning process with incremental changes and growth was also at odds with traditional assessments that created one-time snapshots of a practitioner's work derived from artificial stimuli that were perhaps out of the practitioner's realm of experience. The work of Vygotsky (1978) and his "zone of proximal development" — the difference between what learners can accomplish alone and what they can a accomplish with guidance — suggested that any assessment process not isolate practitioners but provide connections to other interpreters where discussion and reflection could provide the support or "scaffolding" necessary for continued, incremental growth. The importance of a community of practice is underscored in collaborative (or cognitive) apprenticeship perspectives (Pratt, 1999; Hansman, 2001), which argue that learning is facilitated when learners are involved in authentic activities situated within a community of practice.

Without aligning current learning theory, pedagogical strategies within interpreter education, and assessment approaches with current theories of interpretation, assessments will continue to provide feedback that primarily focuses on lexical choices, processing time, and/or isolated elements of language production and to be non-collaborative. If the field truly values equivalence of meaning rather than equivalence of form, it seems paramount to the authors to find an assessment process that looks at the whole message rather than at lexical items within a message. If the field truly values self-assessment, it is equally important that an assessment process create the space necessary for student practitioners to experiment, reflect, and ultimately, to learn to assess their own work and plan their professional development.[4] Our goal then was to design a process that would help fill the gap between theory and practice and allow practitioners and students to be actively involved in assessing their work, planning for professional development, and engaging in meaningful dialogue with colleagues.

Guided Equivalence Assessment

The guided equivalence assessment is the result of our efforts. As stated above, the process was initially conceived to address the specific needs of a targeted audience – current practitioners working within educational settings. It was developed as one piece of a larger assessment process that also considered preparation strategies, environmental demands, and overall professionalism.[5] However, as the project has expanded, it has demonstrated positive results when applied in collaborative classroom relationships, and in self-directed assessment. Further, it can be applied regardless of whether the interpretation is from ASL to English or from English to ASL, simultaneous or consecutive, interactive or monologic, live or staged (videotaped stimulus).

The guided equivalence assessment process is a four-step process designed to deal directly and primarily with message equivalence through the comparison of either a graphic (concept map) or a linear (outline) representation of the texts involved: source text and interpretation.[6] We chose

[4] See for example, Witter-Merithew, et al., 2002; Patrie 2001.

[5] The full process was modeled on the National Testing System's Pathwise program used with entry year teachers.

[6] In some ways, then, the process is similar to Winston and Monikowsi's (2000) use of discourse mapping as an evaluative tool in the development of text cohesion skills. Where Winston and Monikowski use a series of discourse maps primarily for instructional purposes and secondarily for evaluation purposes, we generate but a single outline/map

these tools to be the core of the process because we believe that both tools (outlining and concept mapping) reflect the cognitive process used in analyzing and interpreting a text: recognizing the parts and relationships within the source and then reconstructing it completely, with relationships intact. We believe that working at this level allows a truer look at message equivalence. Thus, it is important that the individual completing the assessment have skill in either outlining or concept mapping and the requisite linguistic competence in the languages being analyzed to complete an outline/map. Additionally, the ability to identify patterns of divergence between source outline/map and target outline/map, the degree to which the participants possess linguistic sophistication and ability to correlate patterns of divergence with linguistic features contributes to both the strength of the analysis as well as the speed in which it is accomplished.

In the first step of the process, an outline or concept map is created for both the source text and the interpretation. We have generally used outlining as the chosen tool; however, the specific tool used is determined based on individuals' preferences, learning styles and comfort. Having both source and interpretation recorded aids in this step as it allows for pausing and rewinding as needed while making the outline/map.[7] Initially, it was felt that the ideal situation was for both the source and the interpretation to be outlined or mapped by the same individual so that individual variation in outlining/mapping style and skill are minimized, however, we found that this is not an absolute. An equivalence assessment can be completed if the outlining/mapping is done by two different individuals and even if it is done in two different formats (one part outlined, one part mapped) given that the individual(s) are capable of comparing them for details. It is more critical that contamination from one part, source or interpretation, to the outline of the other be prevented. Thus, if both outlines/maps are completed by the same individual, the interpretation should be worked with first so that knowledge of the source does not color understanding of the interpretation. Likewise, while outlining/mapping the interpretation, the source must not be heard or seen and while working with the source, the interpretation must not be heard or seen. The ultimate goal is to produce an outline/map that most accurately represents what is being presented or interpreted and to avoid intrusions resulting from prior exposure to the source text or the interpretation.

The outline or concept map that is produced here is somewhat different from those that we are accustomed to producing when taking notes from a presentation or a textbook, as it includes details that allow for subsequent evaluation (see Appendix A for an example). Unclear portions of the message should be noted on the outline, including when one is uncertain about the underlying relationships (whether the information is a topic or a subtopic). Other things to note include long, noticeable pauses and interpreter editorials (such as self-evaluations). The outline/map must be detailed enough to include all the major points, sub points and specific examples in their proper relationships. It is not necessary to include specific terminology or phrasing unless that terminology is a key point, example, or point of emphasis. We recognize that this is essentially a note taking process and there will be individual variation in terms of amount of detail and determination of points of emphasis. This is one reason that ideally the same individual completes this step for both source and interpretation. If the outlines/maps are not produced by a single individual, any variation in the degree of detail can be explored as a point of discussion later in the process if it appears to be an issue.

Some notes of caution are called for in this discussion. First, there may be a tendency to impose

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with significantly more limited notation of form for purely assessment purposes. We should also note that we use the process with interpreters who are working from new, relatively unfamiliar source materials (in the case of educational interpreters, the source material may be the continuation of a lesson that has previously been interpreted), while Winston and Monikowski's evaluative use is generally applied to familiar source material that has been previously analyzed at various levels throughout the instruction.

[7] It is also critical that both the source and the interpretation be recorded for analysis purposes later in the process.

external order on an outline/map when either the source or the interpretation is inherently not well organized or when the organization is unclear to the listener. This is a temptation to be avoided. The disorganization may be symptomatic of other underlying issues that need to be discussed later in the process. There is also a tendency to abandon the outline/mapping format and produce a transcript or gloss. Again, this should be avoided as it slants the analysis toward form and lexical choices rather than toward the message equivalence that we are seeking. Another tendency we have seen as we introduce people to this method is the temptation to prematurely begin analysis at this stage, making notes in the margins that come from our traditional diagnostic mindset, for example evaluations of use of space; articulation errors (especially fingerspelling); comments on processing time; corrections/repairs; fillers (ummm, ah, ok); etc. It is important to remember that in this step, the focus is on creating a representation of the message. Analysis occurs in the second step and will lead to diagnostic detail as needed.

In the second step, the outlines/maps are compared for equivalence. As Winston and Monikowski (2000) note, once a source and an interpretation have been outlined/mapped, "then it is an easy matter to evaluate the transformation, whether it is a translation, a consecutive interpretation, or a simultaneous interpretation" (22). Equivalence is indicated where main topics, subtopics and details/examples are present, accurate, and in appropriate relationships in both source and interpretation. Areas of divergence are marked in some way on the interpretation outline to be further explored. This will provide a general overview of the equivalence. If the assessment is aimed at a particular skill or linguistic feature, marking the areas of divergence can be coordinated with additional data on that particular skill or feature.

The final two steps in the equivalence assessment process are designed to go beyond simple identification of the existence of divergence within an interpretation and to discover, to the best of our ability, the reason(s) why these divergences exist so that they may be remediated. To begin this phase of the analysis, the source is reviewed at each point where equivalence was not achieved to determine whether or not there is an identifiable pattern of linguistic or paralinguistic features in the discourse that might have caused the difficulty with the interpretation; for example, a topic change, aside, change of pace, particular lexical item(s), etc. Only those linguistic or paralinguistic features associated with a divergence in the interpretation need be noted. With these, details, patterns affecting the early stages of the interpreting process (reception of the source message and preliminary processing [Cokely, 1992]) are often noticed. If no such pattern is noticed, the interpretation is similarly reviewed for patterns affecting the later stages of the process (syntactic message formulation, production of the message including articulation, Cokely, 1992 and depth of processing, Colonomos, 1989). The interpretation should also be reviewed if there is a pattern of notations on the interpreting outline that indicate the interpretation is unclear. As in all assessments, singular instances where equivalence is not achieved are not of concern. It is a pattern of occurrences that are of importance.

The conclusions that can be drawn at this point, while they are based on observable patterns in the interpretation and may appear to be explainable by accompanying patterns in the source, remain speculative as there are stages of the process that cannot be seen on an outline or map (short term memory, semantic intent realized, semantic equivalent determined). It is also possible that what appears to be an issue in the early stages of the process, say preliminary processing, is actually an issue in later stages of the process, for example message formulation. A final determination can only be accomplished through a dialogue where participants are both actively involved in assessing the work and diagnosing the causes of the discrepancies. It is also believed that this approach fosters cooperative learning and critical reflection, qualities that have been identified as hallmarks of effective praxis (Brookfield, 1986, 102, 133-134).

Further, incorporating collaborative, reciprocal perspectives into the process moves the assessment away from traditional "banking" models of teaching and mentoring (Freire, 1990). Therefore, the fourth step in this process is dialogue with the interpreter.[8] The discussion should begin with the factors influencing the interpretation at each segment marked on the outline in step two. It may be helpful to review the source together during this discussion to assist in remembering. This discussion may go beyond the linguistic or paralinguistic features that were marked on the outline/map to include additional demands the interpreter was experiencing at each point where a divergence occurred; environmental, interpersonal, intrapersonal (Dean & Pollard, 2001). During the discussion, the interpreter may validate the tentative conclusions that were drawn in step three, in which case this is acknowledged and the discussion continues in terms of how to address the issues. It may also happen that the discussion alters the tentative conclusions in some way, particularly if it turns out that a pattern of demands other than linguistic or paralinguistic were responsible for the divergence(s). If this is the case, the discussion should continue until both parties feel comfortable that the underlying reason for the difficulties has been identified.

The criticality of this discussion was made clear to us when the process was used with an interpreting student. The outlines indicated that the student was able to use the full interpreting process, from reception of the source message to production of the target message. He identified and effectively interpreted all the main points, but all sub-points and details were missing. This pattern left the author somewhat baffled. In discussion with the student, it became apparent that this issue was the result of the student's concentration in constructing the interpretation of the main points. Once he began to realize semantic intent and determine equivalence, he blocked out further message reception. He was completely unaware that additional points were being made and details were being given. Likewise, another student appeared to be experiencing difficulty with finding equivalence in the target language; however, upon a review of her source outline, the instructor discovered that in reality the difficulty lie far earlier in the process, as she did not comprehend the source message.

Application of the Model

Preliminary support for the effectiveness of this process has been found in our work with students, peers and our own self-assessments. Due to space limitations, we include here a limited selection of our personal experiences with the process.

The equivalence assessment process was used for the first time in June 2001 in a mentoring relationship with an NAD 3 certified interpreter who is employed in the public schools. The sample in Appendix A was generated in this mentoring relationship. The interpreter initiated the mentoring relationship to address a self-identified difficulty comprehending fingerspelling. Her early comments on a sample interpretation reflected this concern: "frustrated to miss some fingerspelling – know it was important information," "wish I was a better reader of signs," "lack of catching total concept and fingerspelling," "definitely need more help with fingerspelling." She was also concerned about long pauses that were present in the interpretation. As this was the first time the process was used, the author outlined both the source and the interpretation. Numbering the areas of difficulty allowed for the information from the outlines to be coordinated with data on the interpreter's comprehension of fingerspelling in the discourse. In the initial review of the source, it appeared that the long pauses she was concerned about occurred at topic shifts. The fingerspelling data supported this position.[9] As we discussed our respective perceptions while reviewing the

[8] In the case of self-assessment, this would be accomplished through an honest reflection on the work.

source in the fourth step of this process, she realized the importance of recognizing topic markers in contextualizing the fingerspelling. With this information, we were able to establish realistic goals and a plan for development that would address her concern about fingerspelling comprehension by putting the fingerspelling in context through work to improve her recognition of topic markers. The interpreter left the assessment with a concrete reason for her difficulty with fingerspelling that she had been able to see (both in print and on the video) and a concrete strategy for improvement. For the author, too, this was much more practical (and satisfying) feedback than what she would have typically provided. Prior to the use of this method, she would have likely resorted to fingerspelling comprehension exercises and the suggestion of increasing processing time based solely on the interpreter's expressed concern rather than identifying a broader underlying issue in the comprehension of the source.

The equivalence assessment was subsequently presented in July 2001 to contract interpreters at the Ohio School for the Deaf (OSD).[10] Eight working interpreters with varying levels of experience (from less than one year to more than 20 years) including one CDI interpreter were introduced to the process. As a part of the training, they worked as pairs to assess a sample of each other's work. The process was well received; it provided a means for focused, more sophisticated, collaborative discussion of their work with stylistic preferences and form set aside. Again, the interpreters felt that the feedback they received was practical and could be used to guide their personal professional development. For example, one interpreter discovered that the interpretation she produced included all the content, but the relationships were frequently confused as a result of unsuccessful topic marking. The process has subsequently been used by the contract interpreters in their regular professional development meetings.

We have also used the process in the classroom. One author used it with an Interpreting III course at a community college. The other used it with an Advanced ASL to English Interpreting course at a university. The Interpreting III class was a class of seven students, three of whom were graduating seniors. The class format was intended to provide authentic, experiential learning opportunities within the confines of the classroom. Six outside speakers (three hearing, two Deaf, and a CODA who presented using ASL) were invited to make presentations to the class on topics including cultural anthropology, issues in Deaf education, and mental health. Using an approach adapted from a Collaborative Apprenticeship-Learning model (Bayer, 1990), which the instructor nicknamed POW!, students rotated weekly through assigned responsibilities as either: **p**articipants, responsible for outlining the presentation, **o**bservers, who provided comments based on areas previously identified by the working interpreters, and **w**orking interpreters, who interpreted the presentation and subsequently outlined their work. In the class following the presentation, source outlines completed by the **p**articipants were provided to the **w**orking interpreters along with the comments from the **o**bservers. The student interpreters then compared the source outline to their target outline and completed a self-assessment using the equivalence assessment process. Students provided the instructor with a written reflection, their self-assessment, and grade (based upon a rubric jointly constructed at the outset of the course) for their interpretations. After a review of the source outlines, the self-assessments, and the videotape, the instructor met individually with the working interpreters to discuss areas of divergence and possible causes. Areas of need were identified and targeted for improvement during the course. Several observations stand out from the

[9] A list of all fingerspelled words was generated. The list was marked to indicate which words, or the concepts behind the words, were included in the interpretation. Overall comprehension of fingerspelling was found to be 38%, however, where the topic was recognized, fingerspelling comprehension was much higher (70%).

[10] Our thanks to Sara Paulin Casto for her comments and feedback on the process and to the OSD contract interpreters for their participation in our initial training and their ongoing use of the process.

experience. In using the approach, it became very clear when either the student outlining the source or the student interpreter had misunderstood the semantic intent of the source, prompting class discussions that addressed issues vastly different than conventional discussions regarding target language syntax or lag time. At the conclusion of the course, students were asked to evaluate the effectiveness of the approach. While three of the students noted difficulties in comparing "someone else's outline to your own given that people outline so differently," all but one found the process to be "very concise and helpful."

The Advanced Interpreting course had four students who had completed a minimum of 2 ½ years of study in ASL. Goals for the course included the development of self-assessment skills, skills in discussing their work with peers, and the writing of personal professional development plans. In addition, students determined 3-5 personal goals for the course at the beginning of the semester. Students were introduced to both the equivalence assessment process and Dean and Pollard's (2001) demand-control framework. They were then required to complete an equivalence assessment for each assigned interpreting sample. The fourth step occurred in the form of a written reflection on their performance including the non-linguistic demands they faced. Ultimately students used the assessment to assign themselves a grade based on a rubric. The author reviewed their analyses, contributed further thoughts and observations for reflection and confirmed the grade. Throughout the semester, the issues identified related in large part to source comprehension (message reception).[11] These included such aspects as actor identification (especially when identification was not lexically specified), object identification, and topic shifting with some difficulties caused by unfamiliar lexical items. The final step in the process was not as powerful a tool for the author and the students as it had been in the mentoring situation because it occurred in writing rather than in face-to-face dialogue. Despite this limitation, at the end of the semester, the students were able to discuss their own work, and the work of others, based on actualities rather than emotions, evaluate progress in terms of their personal goals for the course, and to write appropriate professional development plans.

Evaluation of the Equivalence Assessment Process

When we began to work on the process, our goal was to find a process that allowed us to be true to current thinking within the field that meaning should take precedence over form, yet would allow space for reflection and collaboration. Use of this process has allowed us to achieve those goals without being distracted by either form or style. At the same time, form and style are not disregarded. If either is a true concern, it will impact the ability to outline the interpretation and be represented by unclear portions. They may then become a focus for comment and discussion.

The process has effectively allowed us to identify issues at various levels – language competence (including articulation), competence with the interpreting process, and competence in addressing external effects on the process. As noted above, language competence issues in the interpreters' second language (topic marking, actor and object identification, etc) have frequently been identified through this process and can directly be linked to the early stages (message reception and preliminary processing) and later stages (syntactic message formation and message production) of the interpreting process. We have also been able to identify issues within the interpreting process that cannot be seen directly, such as the ability to dual task. This was illustrated in the example of the student who was unaware of the continuation of the source message as he created the target message. The outlines can also illustrate and affirm when the interpreter must deal with demands such as disorganized or vague source messages. Beyond that, the follow-up discussion may

[11] This should not be surprising in light of Taylor's (1993) findings that language competency is a major issue for interpreters with more experience than these students.

identify additional demands on the process that can create significant issues in the interpretation and prompt discussion of strategies for addressing all the demands faced, not only the surface linguistic demands (Frishberg, 2000; Dean & Pollard, 2001). Where multiple issues or issues at various levels exist, they can be prioritized, so that more basic issues, such as language competence issues, are addressed first.

The outlines/maps are tangible and allow interpreters to see where equivalence and divergence occur. This has proven to be highly beneficial as some of the subjectivity is removed and it is easier to keep discussion focused on the interpretation rather than the interpreter. With this type of concrete information, it is also easier to move discussions away from form to more sophisticated concerns (Winston & Monikowski, 2000) of competence with various linguistic features or the interpreting process. In the end, more practical remediations are identified.

Perhaps the greatest strength of the process is that it has been successfully used with interpreters in all stages of development – student to highly experienced professional - providing all with practical feedback.

Despite its strengths we have encountered some limitations to the process. Ironically enough, since outlining/mapping are central to this process, the largest limitation that we have encountered is interpreters' abilities to outline or map in either language. Outlining, even done as informally as we have done it in Appendix A, seems to be a forgotten skill or a dying art. Students and practicing interpreters alike have generally been unable to generate an outline without substantial guidance and instruction. Concept mapping is a tool that is currently being used for reading instruction and yet, we have not had many interpreters who chose to use this tool. Perhaps the interpreters we have been working with have been caught between pedagogical shifts or have had limited exposure and experience resulting in a lack of mastery in either skill. This seems to be exacerbated when working with ASL, as the interpreters we have typically worked with are native English speakers with vastly limited experience outlining or mapping the different discourse structure of ASL.

As noted above, the strength of analysis and speed with which it is accomplished are contingent upon the individuals' linguistic abilities. This has also been something of a limitation to the process. There is little to no strength in the process if just one participant does not have adequate linguistic and analytical skills to identify patterns affecting the interpretation. In addition, when only one of the participants has linguistic and analytical skills, guidance through the analysis becomes of greater importance and there is the potential for the process to become somewhat less collaborative than it is designed to be.

Finally, the process is quite labor intensive. Each step takes considerable time. This issue may make the process more difficult to use in a classroom setting where multiple assessments are required throughout the term. The majority of the students who have experienced the process found it to be extremely time consuming, and several students suggested that the process be used fewer times during the course. Likewise, this issue has been the cause for a shift from quarterly use to annual use among the OSD contract interpreters. We recognize that it is a time intensive process. However, for us, the practical feedback obtained through this process for interpreters at all levels of development is well worth the time invested.

Conclusion

This paper has presented a description of the guided equivalence assessment process as we have been using it. A limited number of examples of its application were given and its strengths and limitations outlined. We are hopeful that the strengths of the process will encourage others to begin to use it, thus, creating a larger body of data that can confirm its power and utility and from which to identify modifications that may address the current limitations. Further, it is our

hope that some of the limitations noted above might be alleviated as instructional practices across interpreter preparation programs continue to evolve. For example, it would seem that ongoing use of this process, and teaching strategies emphasizing discourse analysis such as those proposed by Winston & Monikowski (2000) and Witter-Merithew, et al. (2001) have the potential to increase students' abilities to outline, map, and analyze linguistic features thereby alleviating two of the noted limitations (outlining/mapping skills and linguistic analysis skills).

As the field of interpretation matures and our understandings of the process and the nature of the work evolve, it is critical that the ongoing search for effective means of assessing interpretation skills also evolve to be aligned with contemporary understanding. This paper has been one attempt to do that. However, because of the complex nature of interpreting, a single approach to assessment that satisfactorily addresses all the facets of our work probably does not exist. We recognize that this tool is but one of many approaches that can assist practitioners and students to reflect on their work and grow professionally.

About the Authors

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Stephanie Criner, B.A., CI/CT, is currently a second year Master's student at George Mason University (GMU) in Fairfax, Virginia, majoring in Conflict Analysis and Resolution with a concentration in multicultural education. She has been an interpreter since graduating from Columbus State Community College (CSCC) in 1992 and is certified by both RID and NAD. Until leaving to attend graduate school, Stephanie was the Interpreter and Internship Coordinator at the Ohio School for the Deaf where she developed an internship program that paired experienced interpreters as mentors for interpreting students and less experienced colleagues. As well as being a community mediator, she is an adjunct faculty member at CSCC, and is the graduate representative to the Curriculum Committee at GMU.

Appendix A

Interpretation Outline

RIVER DYNAMICS – INTERPRETATION OUTLINE

Introduction
- Speaker – missed name
- Topic – river something
- Goal – lead boat of girls
  - What to do when see rapids
  - Features of rapids

How rapids are formed
- Grading
  - Slope of water
- Pressure
  - Narrow bed = faster = high volume

How grading and pressure work
- White water appearance
  - Oxygen

Categories of rapids
- Flat water
  - Smooth
  - Easy to maneuver
- Faster
  - Ripples
  - Obstacles
    - Pressure
  - Challenge to maneuver

(1) [Self-evaluation editorial – NO CLUE] ***aside – topics***[12]

Maneuvering

(2) [Big pause] ***? intro of topic***
- Upstream ***w/frs - - shift to "we"***
  - Against flow ***"now" & glance at outline***
  - More challenging
- Downstream
  - With flow

(3) [Big pause] ***topic shift – "next"***
- Obstacles
- Options

[12]Editor's Note: ***Script font*** is used in these appendices to indicate authors' personal handwritten comments.

Straight
Around – avoid it
Legs
Walk on bank

V Water in shape of V
Rocks – not in center
Straight though if no obstacles

Shift to 3rd person
Topic shift – "now" fqs
I was not sure how to place this in the outline – as a new topic or a subset of obstacles

(4) [Big pause] ***"now"***

one boat at a time for safety
Pillows
Rock under water
Not visible
Smooth water
Go around ***Shift w/enumeration***
Tree
Dangerous
Can get stuck
Physical injury
Damage to boat

[Big pause] (6) ***"now" + fps***
Strong or weak
Depends on boat
Water rolling backwards
Weak pillow
Not dangerous
Strong pillow
Dangerous ? (7)
[Self-evaluation editorial-MAKING UP]

(8) Frown
Water rolling back
May get stuck ***topic shift***
Easy to get out of

Conclusion

That tells you how to go through rapids and how to notice different kinds of rapids.
Self-evaluation editorial.

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Designing Digital Resources a.k.a. CD-ROM Creation for Dummies

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Abstract

This paper seeks to inspire and inform further efforts at designing digital resources, with a specific focus on interpreter education and ASL instruction. Highlights include the planning, creating and distributing of digital resources; the coordination and benefits of collaborative relationships; and a guide for the use of hardware and software to create materials on CD-ROM. All of us who have been involved in these projects hope that this may prompt an explosion of resources available to students of interpreting and ASL.

Introduction

Problem #1: A graduate student works on a paper written in English about ASL. Each time he comes to a point where he needs to transcribe a portion of the ASL text, his frustration grows at not being able to adequately capture the depth of a visual language. The class itself discusses various strategies for transcribing, but they simply fall short.

Problem #2: An interpreting mentor is working with a veteran interpreter who is pursuing certification and has a long history of independent professional development. Every time the mentor brings in a new tape, she says, "Oh, I've seen that." In fact, she's checked out just about every videotape from local resource libraries.

Problem #3: This same graduate student and mentor is preparing to conduct a workshop on strategies for teaching ASL in elementary settings, geared toward the peers of mainstreamed deaf and hard of hearing students. From his own work, he has developed a number of activities and approaches--totaling over 50 pages, and is seeking a more environmentally friendly alternative to using that much paper.

A Confession (and Solution)

Doug Bowen-Bailey was the individual facing all three problems. A breakthrough came for him when he acquired the software program, *Adobe Acrobat.* This program creates portable document files (known as PDF files) that can be easily read by anyone that has *Acrobat Reader,* a free program available on the Internet. This discovery lead Doug to an effective and cost-efficient solution to the three problems described above. With *Acrobat*, there was no need for transcription or lengthy and confusing written explanations of signs. A student or interpreter could click on a picture or icon and link to an ASL movie ready to view.

As Doug saw the potential of this technology, he also began to talk with others who shared his enthusiasm, but didn't have the technical interest or expertise to make their visions a reality. By working collaboratively, 16 new CD-ROMs for interpreter education have been created by Digiterp Communications in conjunction with the RSA Region V Interpreter Education Grant Project at the College of St. Catherine/SLICES, and the Minnesota Region III Low Incidence Project in a period spanning just over a year. (See Appendix A for descriptions.) The goal of this paper is to explain the process from an administrative perspective, a learning perspective and a technical perspective as well as to share lessons learned about this creative and innovative way to bring educational resources to students and working professionals in both urban and rural areas.

The collaborative projects we have undertaken to date have varied widely in their content and purpose. However, we have been pleased to find that all of them have more uses than the ones we originally intended. Some of the CD-ROMs contain primarily source language text material, without a lot of additional supporting information. These are similar to the videotapes many of us have in our libraries for students and interpreters to use for skill development. One of the benefits of this format, though, is that it is relatively simple and inexpensive to include print information on the CD-ROM as well as videotext. Instead of having a booklet and a video to keep track of, all the information is contained in one place. Users can print out the information they need, when they need it.

Other CD-ROMs that we've produced contain more in depth information. Examples of the additional information include: suggestions for learning activities related to the videotext; resources for further study; and transcripts and outlines of texts to be used for either preparation or analysis. Another very useful feature of the CD-ROM format is the ability to include links to related websites. This encourages viewers to prepare for the video they will see and also helps to build a foundation for continuing this important process of preparation in the "real world."

Regardless of the amount of context surrounding the video, all of the projects have the benefit of being easy to copy without losing any quality. For the CD-ROMs we have made with grant funds or with state funding, this is especially important. Low cost copies can be successfully made without sacrificing or compromising the quality of the visual images.

Because of the format, we have also found that the materials on the CD-ROM are extremely easy to access. Have you ever searched on a video for that two-minute section you wanted to show? With videotape, there is no standard way to mark a place on a tape that will be easily read by any VCR. However, with CD-ROMs, you can look at a table of contents or the counter and quickly

move to the place you want to be. Because this saves time and reduces frustration, we believe it may increase the amount of time interpreters and students spend with the material. It also makes it easier for instructors and workshop presenters to show several different portions of a video without having to search for the intended example.

Because of the amount of material that can be put on a CD-ROM and because it is easily accessible, we have also experimented with making digital videos that more accurately reflect the real world of interpreting. Instead of only showing interpreters who have created a highly rehearsed and polished rendition of a text, we include highly skilled interpreters producing an interpretation much like they would in the workplace. They are competent and prepared, but like all interpreters, they do make errors. This has been an intentional choice to widen the variety of resources that are available. It has the benefit of allowing interpreters and students to see how experienced speakers and interpreters make and manage errors in communication.

While much has come out of this year's collaboration in Minnesota, it is clear that there is much more need for a variety of resources in ASL and interpreter education. We hope that this paper will inspire and inform other efforts at designing digital resources. It is intended to show how to plan, create and distribute these types of projects, including collaboration, as well as to serve as a technical resource guide for how to use hardware and software to create CD-ROMs. On behalf of all involved in this collaboration, it is our hope that this may be a step in an explosion of resources available to students of interpreting and ASL.

Disclaimer: This paper includes references to particular commercial products and software. Our use of them here does not necessarily reflect an endorsement of these products nor meant to imply that they are the only option for creating accessible resources. They are simply the ones that we have had success using.

Planning a Project

Background

The Interpreting Program at the College of St. Catherine began the development of CD-ROM materials in two different departments: ASL Instruction and the RSA Region V Interpreter Education Project, in partnership with SLICES. Developing CD-ROM materials was an attractive option in both areas because they are high quality, durable, relatively low in cost, easy to duplicate and distribute, and allow users to manipulate the material much faster and easier than videotaped resources.

For many years, the ASL faculty at the College of St. Catherine (CSC) had developed supplemental materials for first and second year ASL students. Many students take ASL at CSC, either to meet the foreign language requirement or as prerequisite courses for the ASL or Interpreting bachelor degree programs. These supplemental materials were made by the ASL instructors and consisted of videotapes and accompanying lab worksheets for the students to complete as they watched these tapes outside of the classroom. Although the instructors and students found these materials helpful, there were several problems. For one thing, hundreds of students used the videos, causing them to wear out quickly. Students were frustrated when there weren't enough tapes or when the quality was poor. The library often had difficulty making enough of these tapes to serve students on both campuses. It was a constant challenge to keep the materials in good working condition.

To solve these problems, the department decided to experiment with making a CD-ROM for the ASL I course. The lead instructor for the project, Beth Siebert, planned and developed the

content that would be presented on the CD-ROM and on the accompanying worksheets. She did the filming with local instructors, using a digital camera. She then mailed the digital video and the disk with the worksheets to Doug who produced the final product, an easy-to-use CD-ROM. Now each student purchases his/her own CD-ROM at the College bookstore. Students can work with the CD-ROM at home or in the lab at the college. They can also easily review portions (in slow motion or at regular speed). At the end of the semester the students evaluated the CD-ROM and it got rave reviews, particularly for quality and convenience. The earnings from the first CD-ROM are now being used to produce another one for the second ASL course.

The development of resources and training materials is a very important aspect of the RSA Region V Interpreter Education Project at the College of St. Catherine, in partnership with SLICES, LLC. We were able to use this medium when addressing three specific program goals: technical sign resources, materials for distance learning, and mentoring. We have received very positive feedback from many interpreters for whom these CD-ROMs have proven to be a very valuable resource for their professional development. The logistics presented in the next section will focus on the development of the CD-ROM projects for the RSA Region V Project.

Finally, the CD-ROM created for the ASL Program was developed with the intention of using it only for ASL courses offered at CSC. It is specifically designed to complement the curriculum used on campus and was not intended for outside distribution. The target audience is CSC students and the College maintains the copyright. In contrast, the CD-ROMs developed by the RSA Region V Interpreter Education at the College of St. Catherine/SLICES, were designed with the specific purpose of distributing them as widely as possible within Region V. Furthermore, these CD-ROMs can be duplicated by individuals or groups for educational purposes without permission.

Beginning a Project

As in any project, it is important to have a goal for the materials. To gain clarity in the project goal, it is often helpful to address the following questions:

- Who will be the primary audience?
- What do you want those users to gain from the project?
- What supplemental materials, if any, will help them gain and retain the skills being developed or improved?
- Is access to the material in a clear, logical and easily accessible format?

Once the goal and purpose are clear, it is easier to proceed and deal with changes that may come up during the development stages.

Contracting the Services of Consultants

When looking for consultants, it's suggested that people be hired who can play the parallel roles on camera that they have in real life. While it is not always possible to do this, the RSA Project and CSC has found that the most realistic scenarios come from those with authentic teachers, counselors and professors acting in their respective parts. For example, when working on the *Mirrored Math* CD-ROM, we contracted with a Deaf math teacher from the Wisconsin School for the Deaf and a retired math teacher from the Faribault Public School System.

Along the same lines of authenticity, if a teacher is being filmed in a simulated classroom, like that of *Mirrored Math,* we strongly suggest having an audience of some sort for the teachers. Even two or three people can provide enough of the feedback needed to make the scenario feel more

"real." Similarly, if a Deaf person is providing a monologue for filming, it is helpful to have another Deaf person or two as an audience, to help the signer maintain focus and avoid code switching.

Once the consultants are found for a project, it is important to clearly communicate the expectations, compensation, and purpose of the project to the people being filmed. While this can be explained in person, it is suggested that a written agreement be used. This does not have to be complex; a simple agreement, such as the example in Appendix B, can be drawn up and signed. (Appendix B is an example of the agreement the RSA Region V Project generally uses.) A very important part of this communication is explaining how, where and why the material will be used. For the RSA Project, the consultants being filmed for any CD-ROM Project need to know:

- Public funds are being used to develop the project, therefore the copyright on materials is publicly held
- Profits cannot, and will not, be generated from the sale of the materials and all funds collected from the sales are used for future CD-ROM projects
- The potential breadth of distribution of the final product.

The RSA Project also found that it was important to develop some guidelines for paying the consultants being filmed. (See Appendix C.) These guidelines were developed in an effort to compensate people fairly and consistently for their time. We recognize that historically Deaf people have been more than generous in allowing people to videotape them using ASL in an effort to advance the skills of interpreters and ASL learners. More often than not, these people have not been paid, nor have they requested or expected compensation for their time. In addition, many times people are thrilled to be asked to be a part of this type of project. Having said that, we believe that some type of compensation should be budgeted and paid for in projects of this nature. For people with a minor part in the production, the offer of a complimentary CD-ROM is often payment enough. This type of compensation was used, for example, for the two protégés filmed for the *Mentor to Mentor* CD-ROM.

In addition, you will notice that there is a provision for "in-kind" contributions to the project in the compensation guidelines. If an organization wants to be a part of the project, yet no financial payment is made, some type of recognition of the in-kind contribution should be agreed upon. This may simply be a note of thanks and recognition as a partner in the overall project.

Timelines and Review Process

When planning for a CD-ROM project, the timeline established will depend on many factors, including the availability of the consultants, filming equipment, experience and skill level of those filming and editing, and what type of review process is in place for the project before it becomes a final product. Generally speaking, a timeline should be set, with enough flexibility built in to address unexpected delays, schedule changes, and adjustments needed to the overall project plan.

Through trial and error, we found that it was extremely helpful to add a review process into the timeline. In this review process, we send a near-final draft of the CD-ROM to several potential target audience members for their review. We ask them to go through the CD-ROM and answer a few basic questions:

1) How easy or difficult was it to get access the material? Did you have any difficulty with the movies?
2) How easy or difficult was it to navigate through the material?

3) Did you feel the background information was adequate for being able to use this material?
4) Do you have suggestions for ways to use this material?
5) Would you use this material in your work with interpreters? Why or why not?
6) Additional comments and thoughts.

These questions, while not changing the content a great deal, offer valuable insight into how people may or may not use the materials. This has allowed us to discover unexpected bugs that have surfaced when using different types of computers and systems, which we were able to address before mass-producing the CD-ROMs for distribution.

This review process has also served as an excellent way of getting more people involved in the process as well as giving them an orientation to this type of resource. To acknowledge our appreciation for their time and efforts, we give each reviewer a complimentary copy of the finished CD-ROM they reviewed.

Collaborations, Partnerships and Distribution

The CD-ROM material development that has taken place between Doug at Digiterp Communications, the MN Region III Low-Incidence Project and the RSA Region V Project at the College of St. Catherine in partnership with SLICES, has sparked some exciting and creative collaborative relationships. The above-mentioned group has worked together in a variety of ways to produce and distribute materials. Some of the responsibilities have included:

- Doug, at Digiterp Communications: lead producer on several CD-ROM Projects; liaison and initiator of partnerships and parameters as each project develops.
- The MN Region III Low-Incidence Project: financial contributor to several projects. The office has also agreed to be the contact for processing individual orders for the CD-ROMs that are produced.
- The RSA Project (including Laurie Swabey, Paula Gajewski Mickelson, Richard Laurion, Darla Barrows and Todd Tourville): financial contributor, project coordination, content creation and design for several CD-ROM projects. Also the distributor and processor of large orders of CD-ROMs.

In addition to this list, we have been able to partner with:

- The Deaf and Hard of Hearing Services (DHHS) in Duluth, which is an agency in the MN Department of Human Services. The DHHS has made substantial in-kind contributions of staff time as consultants for filming.
- The University of Minnesota – Duluth, which provided space and staff for filming of the *In Transition* CD-ROM.
- The College of St. Catherine, which provided space, staff and students for the filming of various projects.

The RSA Project, as the lead distributor of the CD-ROM projects, sends copies of all of the materials developed to all of the interpreter education programs in Region V, as well as resource libraries, state agencies, and other entities that distribute the materials to interpreters. CD-ROMs

are also sent to other RSA colleagues across the country and the National Clearinghouse of Rehabilitation Training Materials at Oklahoma State University to reach a wider audience for distribution.

The driving force that has brought all of these unlikely players together is the common desire to produce affordable, high quality, easy-to-use skill enhancement materials for interpreters. Many of the CD-ROMs are available for as little as $10.00 and contain 50 to 90 minutes of practice material. See Appendix A for a complete list of projects created to date.

Technical Components (a.k.a. "The Geek Factor")

Necessary Investment for Hardware

1. *Computer with a FireWire/IEEE 1394 Connection, fast processor, large hard drive capacity, and a CD-RW drive (CD burner)*

    - FireWire is the standard connection for Digital Video cameras—it allows for a high-speed transfer of data, which is necessary to capture digital video from a camera onto a computer's hard disk. All new Macintosh computers have FireWire ports. Check to be sure that a PC has this (if not, you may purchase a separate card to install this port).
    - Processor Speed: Working with Digital Video requires the computer to go through a lot of information. At minimum, PCs should have an 800 mhz processor and Macs should have a minimum of 500 mhz G3, and preferably a G4.
    - Hard Drive space: Raw Digital Video creates extremely large computer files. (Ten minutes of video is roughly equal to two Gigabytes (GBs)—the equivalent of three full compact discs.) Having a minimum of 20 GBs hard drive is essential. External hard drives (with Firewire connections) are a very affordable way to increase storage capacity as well.
    - CD Burner: In order to duplicate CDs, a computer needs a CD-RW drive. This can either be an internal drive or an external drive connected to the computer by a firewire cable. If you plan on mass-producing hundreds of CDs, it is best to have an external burner. If anything goes wrong with the drive, it is easier to have an external drive repaired than to have to have your entire computer out of service while the drive is being fixed.

2. *Digital Video Camera*

Any digital video camera will allow you to film situations and then transfer them to your computer. Prices have dropped significantly for cameras, so there is a wide range—starting at around $400 and going up to $5,000 or more for top-of-the-line cameras.

Based on your budget and needs, here are some considerations when selecting a camera:

- Does the camera allow manual adjustment of the iris (the part of a video camera which regulates how much light enters the camera)?
- What is the quality of the lens? Does it allow for attachments (telephoto or wide-angle)?
- What type of digital videotape does it require? This is important if you are collaborating with others on a project. There are two sizes of tapes: Mini-DV or Digital8. Both hold 60 minutes of video. But if you are collaborating with someone and want to send a tape for them to look at or process, you need to be sure that the tape will be compatible with their system.

For example, in the collaboration between Digiterp Communications, the Minnesota Region III Low-Incidence Project, and the RSA Region V Interpreter Education Project, all of us have cameras that use Mini-DV tapes—allowing any of us to film an event, and then pass that tape on.

Necessary Investment in Software

1. *Digital Video Editing Software*

There are a variety of applications available, ranging from free to over $1,000. (All of the CD-ROMs created through this collaboration used Apple's *iMovie* software which comes bundled with any recent Macintosh computer.)

This software allows you to import digital video from your camera to your computer. From here, you can save certain parts, eliminate others, create transitions, and move sections around within a movie.

2. *Video Compression Software—Cleaner 5*

To create quality digital video that can fit on a CD-ROM, you need compression software. There are different options for this as well, but the focus here will be on *Cleaner 5*. Using this software allows you to fit 60 minutes of high quality video on a CD-ROM. If you have over 60 minutes of video, it allows you to control the compression rate to get the highest quality possible for the amount of video you wish to include. It also allows you to crop video shots and optimize video display for both Macintosh and Windows monitor settings. This software is available at an educational discount. One vendor, which provides this software at the discount, is *www.journeyed.com*. For more specifics on *Cleaner*, visit *www.discreet.com*.

3. *Software for Creating an Interactive Guide—Adobe Acrobat 5.*

The first two applications allow you to create digital video files. However, in order to create a file or interface that allows users to interact with these files in a meaningful and structured way, you need software that allows you to create a guide for the user. There are many applications with this capability, but *Acrobat* by Adobe Systems, Inc. is suggested here because it allows for creation of the guide in any application—whether a desktop publishing program or a word processing program, or a combination of the two. *Acrobat* functions in the same way as a printer. You can select the program as your printer, and print to it. Rather than printing out on paper, it will create a portable document file (.pdf) that you can then manipulate and add to within the *Acrobat* Program. In doing this, you can create a document that includes picture and texts which guide the user to click in certain places to activate movies or move to certain pages—much in the same way a web browser functions. Unlike *Acrobat Reader*, the free software required by users, the full *Acrobat* must be purchased. It is also available at *www.journeyed.com* at a significant educational discount.

A subsequent section will provide suggestions for how to combine these software applications to create user-friendly, interactive CD-ROMs.

User Software

Creating CD-ROMs in this way requires users to have two free programs on their computers: *Acrobat Reader* and *QuickTime*. It is possible to get license to distribute these Software Installers from Adobe Systems, Inc. and Apple Computer, Inc. The *Acrobat Reader* license is as simple as filling out a form on the web. Apple has a more extensive application process, and also has quarterly reporting requirements for how many CD-ROMs you have distributed with *QuickTime*

on it. In our collaboration, we made the choice not to have any installers on any of the CD-ROMs for two reasons. First of all, since most of the projects were grant produced with an open copyright, adding proprietary software installers to CD-ROMs would complicate how users would be able to copy them. Secondly, the CD-ROMs installers require a significant amount of memory (about 60 MB) and that would cut into the amount of video that could be included in each project.

Instead, we included ReadMeFirst file readable by a Web browser that contains links to the location where these programs can be downloaded. For *Acrobat Reader*, the address is: *www.adobe.com/products/acrobat/readstep.html.* For QuickTime, the address is: *www.apple.com/quicktime.* Because downloading these programs through a modem can be a lengthy process (or ordeal), Digiterp Communications also developed an Installers CD-ROM and handled the licensing process with Apple and Adobe. For the benefit of people experiencing frustration with downloading the software, information regarding this CD-ROM is included on the ReadMeFirst and is available at *www.digiterp.com.*

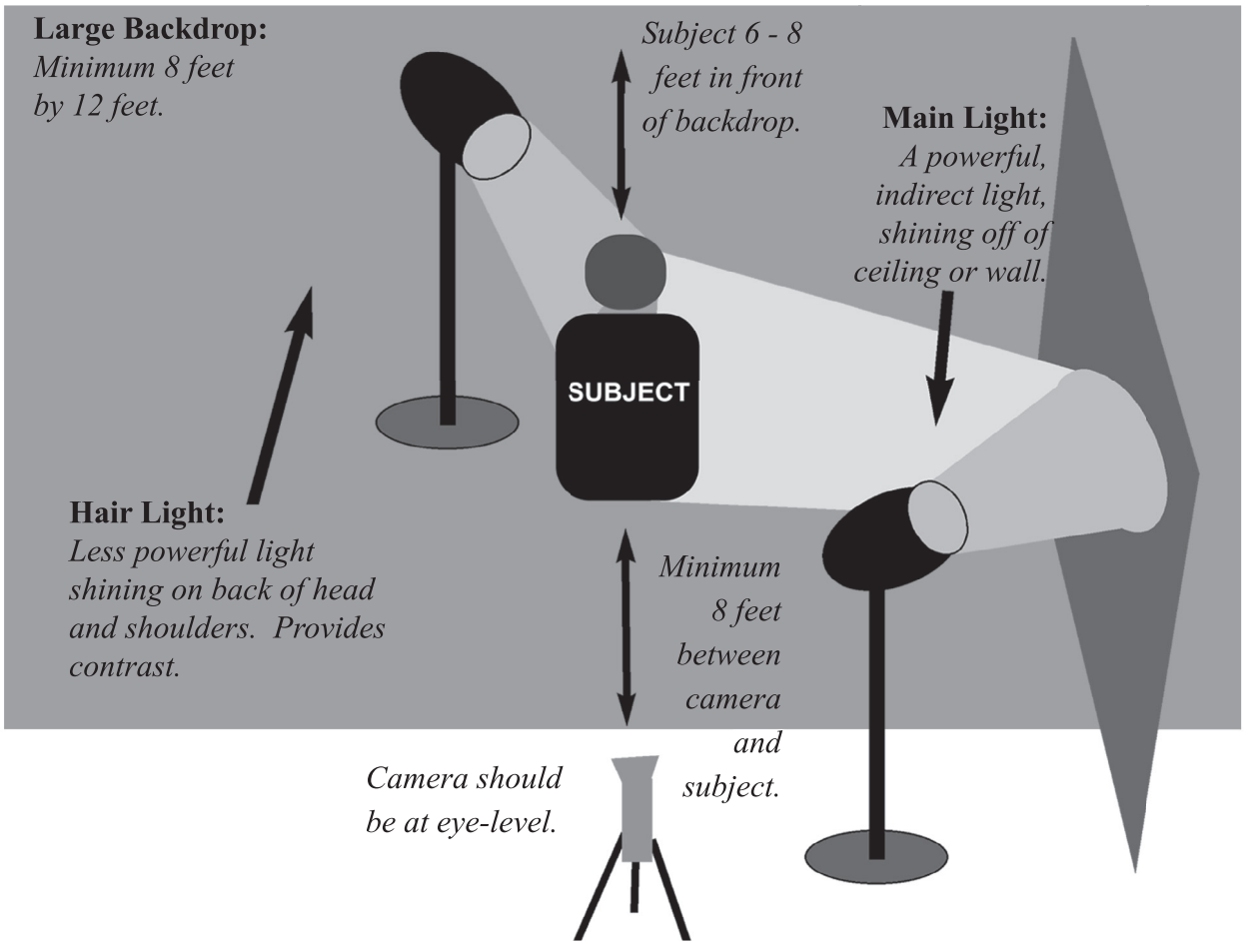
Filming Considerations

Regardless of what software you use (or even if you are working with creating a CD-ROM or videotape) there are certain things to consider when filming a subject.

1. *Positioning*

As illustrated by Figure 1, the subject should be positioned six to eight feet from the backdrop.

Figure 1



This requires having a large backdrop which is at minimum 8 feet by 12 feet. The six to eight foot spacing causes the backdrop to be slightly out of focus which helps the subject to "jump out" from the background.

The camera should be a minimum of eight feet from the subject. Make sure the area you film does not go beyond the size of your backdrop.

2. Lighting

For best results, a minimum of two light sources (and angles) should be used. The first one is the main light, which illuminates the front of the subject. Shining the light directly on the face of the person causes distinct shadows and can cause a person's face to white out on the screen, which is why the light should be indirect, so that it comes off of a much larger area. For example, shining a very bright light off a white ceiling or wall allows for showing more clear facial features. This can be set either to the left or the right of the camera.

The second light helps provide contrast so that the side of the subject that is furthest from the main light doesn't blend into the background. There are two main ways to do this. The simplest is by shining a light on the side background furthest from the main light. This lightens the background, so the darker side of the subject stands out. A more effective way is to use what is called a hair light. This is a less powerful light source that is directed at the back of the head and shoulder of the subject. You can do this with a 75 to 100 watt bulb, but it needs to be two or three feet above the subject's head, so that it shines almost directly down.

It's also worth experimenting with having subjects wear different color shirts. The most effective consistent color on video seems to be red.

3. Camera Considerations

Using a tripod, your camera should be set at the subject's eye level. If your tripod isn't tall enough to do this, place it on a small table (Filming at this level will also allow you more flexibility in keeping your background covered by your backdrop.)

If your camera has manual control of lighting, try adjusting the iris until you get the best lighting effect. In order to have a better sense of this, you can also hook your camera up to a TV to monitor it on a large screen, rather than through the viewfinder or the LCD screen.

If filming an interactive situation, it is nice to use a lapel pin microphone for the hearing person in the scenario. A wide variety of these are available, from professional cordless types to less expensive models available at stores like Radio Shack. If buying one with a cord, you can also get adapters to lengthen the cord to allow you more flexibility in filming.

Working with the Software

Optimizing your Video

From within your video editing program, such as *iMovie*, you will be able to export your finished product to a compressed version. If you wish to have more control over this, including the options for changing brightness and contrast, *Cleaner* offers excellent options. Because of space considerations, we will not attempt to reproduce a User's Guide here. Instead, the following is a list of potential mistakes, which may help you to avoid them.

Managing Potential Errors

Movies Set for only Macintosh or Windows settings

In creating CD-ROMs, consideration must be given to what kind of computers they will be

played on. One of the benefits of using *Acrobat* is that it allows for CD-ROMs that are cross-platform compatible, meaning they work on both Macintosh OS and Windows. Unfortunately, the brightness of Mac and Windows monitors are different. Typically, a movie that looks perfect on a Mac will appear too dark on a Windows monitor. *Cleaner* allows you to find a middle ground. In the ADJUST tab of Advanced Settings, you can adjust the Gamma. Typically, on a Mac, you should +30 to the preview that looks the best. Conversely, on a PC, you should –30 from the preview that looks best.

QuickTime Movies Not Flattened

For Macintosh: *QuickTime* movies on a Mac allow more features than are available in Windows. Using *QuickTime Pro*, you can edit the movie and save it using little memory because the new file can reference the old file. Any edited movie, however, will not work on a Windows machine because it is not flattened. To remedy this, you can put the newly edited movie back into *Cleaner* and choose "Flatten *QuickTime* Movies" under the File Menu.

Movie File Cut Off in the Middle

When cleaning a large number of video files, before you delete the original, uncompressed file, you should check to make sure that the compressed file is complete. Occasionally, the program will only clean the number of seconds contained in the first file in the batch. For example, if the first file lasts five seconds, it might clean only the first five seconds of a 30 second video.

Figure 2

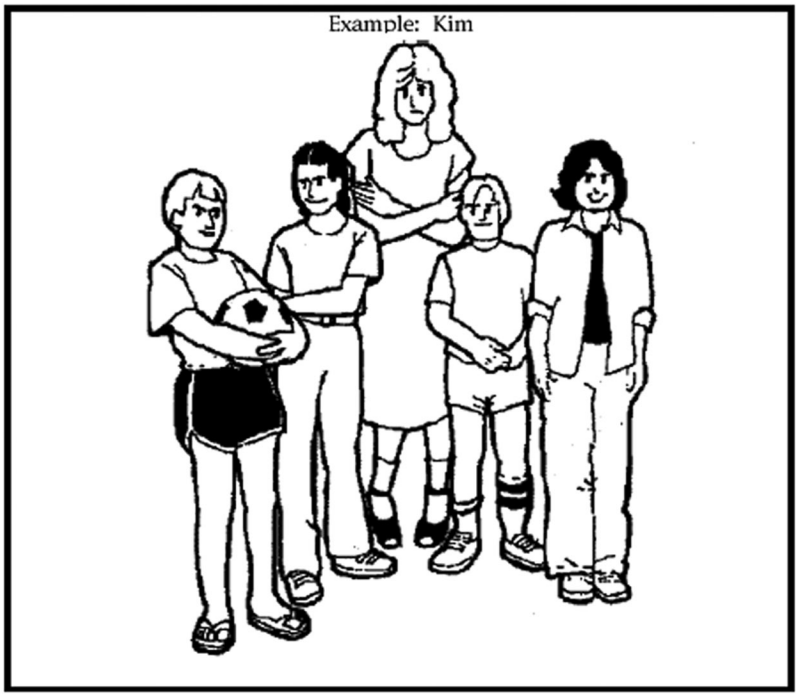
Unit 2
Fingerspelling

Worksheet #2

The signer will first describe the students' appearances or behaviors and then fingerspell the names. Write the names in the correct locations on the illustration below.

The College Students

Example: Kim



Click here for video clips
EX: A B C D

Need to Make Adjustments in Compression based on Memory Limits

If possible, it is nice to keep the uncompressed video clips until the entire project is completed. Sometimes, you might come to the end of a project and realize that you have exceeded the amount of memory one CD-ROM can hold. It is good to not have to recreate the uncompressed video in your Video Editing program, but can just recompress the files you have. This makes the requirement for more hard drive space essential.

Creating the Interactive Guide

Layout Considerations

The beauty of creating CD-

ROMs with *Acrobat* is that it allows you to use whatever program you are comfortable with to create the user guide. I have included two examples: Figure 2 was created in Microsoft Word for the ASL program of the College of St. Catherine. (*This page is copyrighted by the College of St. Catherine and used with permission.)* Figure 3 is from *Life in Parallel,* a production of Digiterp Communications. It was created using *QuarkXPress,* a desktop publishing program.

Note that the latter is laid out in landscape perspective. This fits more effectively on a computer

Figure 3

screen and allows for better on-screen viewing.

Whatever program is used to create the PDF file, you can open the PDF with *Acrobat* and create links to the video files, or to other places within the document and on the World Wide Web. The buttons on the toolbars allow you to create this interactivity. Most important to be familiar with are the Movie and Links tool. In adding Movies and Links, please refer to the *Acrobat Help* under the Help menu. Here are some potential problems to consider.

Movie Links Do Not Work

When creating links to the movies, it is important that you do not move either the PDF file or the Movie files, or change the names of any of the movies. The best practice is to put the entire project within a folder. Within that folder, have all of the movies contained in another folder. If you change the relationship between the PDF and the movie after creating the link, *Acrobat* Reader will not be able to locate the movie.

Pop-Up Movies Do Not Work in Macintosh OS X

You have the option of creating movie links, which play in pop-up windows of various sizes, or within the size of the link that you establish. Unfortunately, *Acrobat* Reader in OS X is not fully compatible and is not able to play the pop-up windows. To make fully accessible CD-ROMs, it is best to include at least one link to a movie that does not play in a pop-up window.

Fonts Do Not Print Properly

If you use a variety of fonts, other computers may not have these fonts in their system. *Acrobat* allows you to embed the font information into the document, so that any computer, even if it doesn't have the font, can display and print the document appropriately. To ensure that all fonts are embedded, choose the Page Set-Up option and click on the Fonts button. Then check the box for "Embed All Fonts." This will make for a larger size file, but by putting it on a CD-ROM, the extra file size will not make a difference.

Images Do Not Print Properly

When including pictures from a Macintosh, it is best to use the .tif format, rather than the Macintosh PICT format. For some reason, PICT files, even though they display correctly on the screen, will sometimes print out as a negative image on paper. Using a .tif format will remedy this.

Including Page Numbers

Including page numbers is helpful for users if printing is necessary. PDF files can be extremely large, often more than a printer can manage, so it may be necessary to print a range of pages, rather than the entire document. Having page numbers allows users to determine which pages to select for printing.

Duplicating CD-ROMs

Small Scale Reproduction

Labels

With small-scale production, the easiest way to label the CD-ROMs is with printable CD-labels. These are available for purchase at office supply stores, or on the Internet. The most affordable option is to get a layout that has three labels per page. One supplier of this type of "3-up" label is Ace Label *(www.acelabel.com)*.

CD Burning

If you choose to make a small number of your CD-ROMs, the most economical way to do it is by burning the CDs yourself. To do so, you will need to use whatever CD creation software comes with your CD burner. (Roxio creates the most common software: on Macs, the software is called *Toast;* PC users know it as *Easy CD Creator.*) This software should allow you to create a cross platform data CD—one that plays on both Macs and PCs.

Once you create one CD, it is important to check it on a variety of machines on which you expect it to play. This is important to make sure that all the video works, and has appropriate lighting so it can be viewed easily on both Macs and PCs. (See the section on Video Compression about varying Gamma settings for more details.)

Once you have checked out your draft, then you can go ahead and start duplicating your CDs.

Once a CD is done burning, you must verify it to make sure that it copied accurately. If a CD isn't verified, it may appear to play correctly, but movies or links may be corrupted. This was the case with the CD-ROM created for the College of St. Catherine's ASL program. While it was an excellent resource for the students, it is essential when using this type of material in a class, state on the syllabus that the students are responsible for testing the CD-ROM within the first week of class, to identify any glitches in the CD. The night before the assignment is due is not the time for students to discover any bugs.

Mass Production

Large-scale production of CD-ROMs is not done by burning, but by pressing. In this process, a glass master copy is created, and then a volume of CD-ROMs is pressed using this master. This necessitates a large set-up cost, but then it is very inexpensive to create a large number of CD-ROMs. The minimum order for this to be a consideration is 500 CD-ROMs.

The most useful information I have found on preparing to press CD-ROMs is available at *www.cdman.com.* This company presses CDs, and offers a tutorial to explain to its customers how to most effectively place an order. However, the information provided is applicable to working with other companies as well.

Conclusion

The CD-ROM materials have, for the most part, been well received by the interpreting communities in our region and across the country. The barrier we have discovered is that while many people think they are great resources, people often times are intimidated by the technology needed to use them. We are in the process of using the materials in workshops, demonstrating them at conferences, and developing workshops specifically focused on the "how to" aspect of using the materials.

We also see this technology as an important avenue for students of interpretation. One student in the Interpreter Education Program at CSC took the initiative to produce her senior portfolio using a CD-ROM format. This turned out to be an efficient and professional way to highlight her accomplishments, showcase examples of her interpreting work, and "sell" her skills to potential employers when interviewing for positions.

It is worth noting, in this section about insights, that there have been some concerns raised about CD-ROM resources and access to the technology to use the materials. At a recent RSA Region V Project Advisory Board meeting, the criticism was raised that the development of this type of material supports the "haves" (those with technology) and once again, leaves the "have-nots" behind. In the subsequent discussion, numerous public technology resources were identified, including computer resources available at public libraries and school programs. An additional note: several educational interpreters have reported that finding access to a computer is often much easier than locating an available TV/VCR unit to work with skill enhancement materials.

Whether by students or instructors, designing digital resources is truly within the reach of those involved with today's ASL and interpreter education programs. It is our hope that the techniques described in this paper for both planning and creating CD-ROMs can assist others in contributing to a growing pool of interpreting and ASL resources. While it is one option of many, using *Acrobat* to create CD-ROMs is a flexible option for creating an interactive CD-ROM that can allow students to access both quality digital video and information which provides background and support for making the most of the video.

We wish you luck in your own designs, and look forward to seeing the fruits of your efforts.

About the Authors

Doug Bowen-Bailey, CI,CT, works with the Northeast Service Cooperative coordinating mentoring services for educational interpreters in the Arrowhead Region of Minnesota. In addition, his company, Digiterp Communications has created numerous CD-ROMs for interpreter skill development. He is also an instructor in the American Sign Language program at the University of Minnesota-Duluth. Having recently received a Teaching ASL and Teaching Interpreting certificate through the University of Colorado-Boulder, one of his principal interests is in better understanding discourse differences between ASL and English. He lives in Duluth, MN, with his partner, Holly, and two children, Sylvie and Frost.

Paula Gajewski, CI, CT, has been in the interpreting profession for nearly 20 years and holds degrees in Educational Interpreting and Human Service Administration / Human Resource Development. She is a partner and co-founder of SLICES – an organization that specializes in Sign Language Interpretation, Consultation & Education Services. She is currently a Program Manager for the RSA Region V Interpreter Education Project at the College of St. Catherine (CSC) in Minneapolis, MN. Paula has extensive experience planning and presenting professional development events for working interpreters, particularly those who work in educational settings. Paula is a co-author of the MRID Self-Paced Modules for Educational Interpreter Skill Development. She lives in Apple Valley, Minnesota with her husband Paul, and their children Molly and Jake.

Appendix A

Projects Created in This Collaboration (Listed by Primary Sponsor):

Digiterp Communications:

Learning is in the Details: An Integrated Approach to Sign Language Instruction in Elementary Classrooms (Version 1 and 2)

This CD-ROM has language activities and ideas for teaching sign language in elementary settings that go beyond simply teaching vocabulary and into promoting communication between Deaf and Hard of Hearing students and their hearing peers. This newest version (2.0) has new and higher quality video, a separate glossary for students to use on their own; and links to more resources on the World Wide Web.

Digital Resources Installers: Software Installers and Sample ASL storytelling and Poetry

This CD Includes installers for the software programs, *Acrobat* Reader and *QuickTime*. It also has a introductory guide, entitled, *Testing 1,2,3,* which explains how to use this type of CD-ROM and has samples of ASL storytelling and poetry.

Life in Parallel: Matching Texts in ASL and English

Contains a series of short texts created by Amy Williamson-Loga, a certified interpreter and native signer (CODA). Amy talks about the same topic in both ASL and English, allowing for comparison between languages as well as interpreting from one language, and then comparing to the text in the other language. Spoken English texts include transcription for accessibility for Deaf instructors and mentors.

Taking Turns: ASL Texts for Consecutive Interpretation Practice

Debbie Peterson, a native signer and Interpreter Educator, creates a series of texts that have been edited to allow for both watching the complete text, and for watching sections of the text. Students and working interpreters both can both benefit from a resource designed to allow for focus on the interpretation, and not on wondering when to stop the tape.

RSA Region V Interpreter Education Grant Project at the College of St. Catherine:

Mirrored Math: Five Parallel Mathematics Lessons in ASL and English

In an effort to address the ongoing need for more quality resources available to interpreters in rural and urban areas, we have produced a CD-ROM entitled: *Mirrored Math: 5 Mathematics Lessons in ASL and English*. This CD-ROM includes five advanced algebra lessons taught in American Sign Language by Steven Fuerst, a high school math teacher at the Wisconsin School for the Deaf and Harv Schuldt, a retired high school math teacher from Faribault, MN. The CD has five lesson plans, with a place on each for the user to access Steve's and Harv's respective lessons. It is an excellent tool to use when wanting to develop ASL to English and English to ASL skills in the area of advanced mathematics.

To the Heart of the Matter: The Cardiovascular System in ASL and English

This CD, produced by Todd Tourville, represents a coordinated effort to bring technical information from a college level-setting to working interpreters and ITP students. On the CD-ROM, you will see a cardiovascular system lecture presented by Paul

Appendix A (Continued)
Projects Created in This Collaboration

Buttenhoff, an Assistant Professor at the College of St. Catherine and Kendall Kail, a Kinesiology student, who is culturally Deaf, from the University of Minnesota. The lectures cover the same material and are excellent tools for interpreters and students to use when working to improve their receptive and expressive skills. In addition, the CD contains model interpretations for both lectures by Patty McCutcheon, a nationally certified interpreter as well as short warm lectures by both presenters, transcripts of the English lectures, outline notes from the technical ASL lectures, a list of specialized vocabulary and diagrams of the heart.

In Transition: Interactive Situations for Interpreting Practice on Transition to College

The three scenarios presented on this CD attempt to give as realistic a situation as possible – showing a Deaf high school senior and her mother going through a series of meetings with officials at the University of Minnesota – Duluth (UMD). Two of the scenarios include both the mother and daughter, so there is an opportunity to work with the challenges of having two Deaf participants in an interactive event. In addition to the scenarios, the CD contains summaries of the scenes and supplemental resources for interpreter preparation. This is an excellent resource for interpreters who are preparing to take a national certification exam.

Mentor to Mentor: Tips and Techniques for Deaf Mentors Working with Interpreters (2 CD Set)

Research has shown that when interpreters identify areas of skill development, most often those skills are related to ASL fluency. Working with Deaf ASL Mentors is a wonderful way to address those needs. Unfortunately, there are not enough resources available to support Deaf people in these efforts. Working with Albert Walla, a local Deaf educator with years of experience working with Deaf audiences on mentoring issues, we have developed a handbook to serve that purpose. This handbook is now on a CD-ROM, with video clips, presented in ASL, highlighting the content of the handbook, showcasing examples of mentoring and supplemental resources.

Minnesota Region III Low Incidence Project

Just Between Us: Four Interactive Situations for Interpreting Practice

This CD is a series of four interactive interpreting situations. The situations featured on the disk include: A Visit to the Vet; Travels in Africa; A Parent-Teacher conference; and a meeting with a school guidance counselor. Debbie Peterson, Patty Gordon and Doug Bowen-Bailey created the situations.

Navigating Discourse Genres: ASL and English Texts on Canoeing in the BWCA

This CD has a series of parallel texts on Canoeing in the BWCA. Eric Larson gives a series of talks in English and Jenny Stenner in ASL that allow interpreters to explore how the features of language change in different genres of language. The CD also has interpretations of the texts by Anthony Verdeja. A truly unique resource.

Appendix A (Continued)
Projects Created in This Collaboration

This 'n' That: A Grab Bag of Texts in American Sign Language

This CD, produced with funding from the Minnesota Department of Children, Families, and Learning, features the language talents of Nancy Crane and Cheryl Blue, both Consultants with Deaf and Hard of Hearing Services ~ Northeast. It contains introductions of the two signers and 19 texts on a variety of topics. It's a CD designed to meet the needs of Educational Interpreters working in mentorships, but has many other applications as well.

Interactive Potpourri: Six Interactive Situations for Interpreting Practice

Produced in collaboration with Minnesota's Deaf and Hard of Hearing Services ~ Northeast, this CD has six interactive situations for interpreting practice. It also offers several opportunities to practice with two Deaf people in one scenario. An excellent resource for mentoring and interpreter education programs.

Here's Your Cue: Texts in Cued Language for Receptive Practice

This CD features Tori Erickson, a nationally certified cued speech transliterator. It has a series of introductory, intermediate and advanced texts in Cue, both with and without spoken English. It allows transliterators to practice reading cue, and then be able to check what was actually cued.

Literacy Lessons: Storytelling in ASL and Cued Language

This CD features the talents of Tracy Bell Koster and Tori Erickson. Using three Beginning Reader stories by P.D. Eastman, Tracy provides ASL translations and Tori provides cued transliteration. A unique resource that shows how American Sign Language and Cued Speech can both be used to promote literacy in Deaf and Hard of Hearing children. An excellent resource for parents, teachers, interpreters and transliterators.

For more information on these or other CD-ROM projects created by this collaboration, visit Digiterp Communications at *www.digiterp.com.*

College of St. Catherine

ASL 111 CD-ROM and Lab Worksheets

Developed by Beth Siebert and designed as supplemental materials for the initial ASL course at the College of St. Catherine, this CD-ROM has activities and worksheets with connected ASL video. Students can print out the worksheets, and then use the CD-ROM to view the related ASL video and answer the questions on the worksheet. This CD-ROM is only available at the College of St. Catherine Bookstore.

Appendix B

Contract for Services

This contract, entered into on this (date) of (month), (year), is between the College of St. Catherine – RSA Region V Interpreter Education Project , referred to as CSC / RSA Region V, and (name of person), hereafter referred to as contractor.

The Contractor hereby agrees to perform the following service(s):

Service(s): _____

Date(s): _____

Place: _____

In consideration for service(s) provided under the terms of this contract, CSC – RSA Region V shall pay the Contractor the following:

Honorarium
Travel
Mileage paid at .32 per mile
Meals
Lodging
Other (specify)

The total amount of this contract: $ _____.

The materials are developed with federal funding through the RSA Region V Interpreter Education Project. They will contain a publicly held copyright and will be used and distributed regionally and nationally as materials for the continuing education and skill enhancement of Sign Language interpreters and others interested in learning the skills displayed.

CSC – RSA Region V and/or the Contractor may terminate this agreement up to one month prior to the date of service. If there is a problem with the quality or delivery of services, CSC – RSA Region V may cancel future agreements.

_____
Contractor Signature

_____
CSC – RSA Region V Personnel

_____
Street Address

_____
City, State, Zip Code

_____
Date

_____
Social Security Number

_____
Phone

_____
Date

Appendix C

RSA Region V Interpreter Education Project
Payment Guidelines for Consultants Hired
To Develop Video / CD Rom Resource Material

November, 2001

This information is intended to be a guide for negotiating and hiring consultants, both Deaf and Hearing, who are videotaped for the development of resource materials. These materials ultimately are developed with federal grant dollars and will be used to enhance the interpreting skills of interpreters in the Region V area. As a federal project, all of the materials that are developed may be distributed to a wider audience through various means, including but not limited to the National Clearinghouse at the University of Oklahoma.

There are three categories of payment:

1. On-air talent with content. This category includes those consultants who develop and provide material in preparation for the videotaping session. This material will most likely be used on the CD rom or in some sort of written format. Examples of this include: lesson plans, scripts or transcripts, etc.

2. On-air talent. This category includes those consultants hired to simply be videotaped for the resource materials. While some preparation is necessary, no written materials will be expected from them for the final product. Examples of this include: those persons filmed for most interactive materials; those persons providing ASL translations of written English source texts that are already developed.

3. On-air talent – in-kind services. We recognize that some individuals who may be involved with the development of these materials may not be able to accept payment for their services because of the entity for which they work. This type of work may be seen as “part of their job” or something the entity would like to contribute to the Project. We will graciously accept this type of contribution and will recognize the individual(s) and entity on the materials, according to their wishes.

* Time is generally paid on an hourly basis, with hours measured in finished, useable material for the resources being developed, and not in how long it took to videotape the segments. For instance, if it took 4 hours to videotape 1.5 hours of footage to be used for a project, the consultants would be paid for 1.5 hours of time.