

Navigating Discourse Genres



Parallel Texts in American Sign Language and English on Canoeing in the Boundary Waters

with
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and
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Interpretations
by
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Canoeing in the BWCA

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Or you can click on the Navigation Panel toolbar, located to the right of the Printer Icon at the top of the screen. Then, look for the *Bookmark* tab, instead of the *Thumbnails*. These bookmarks serve as links to guide you throughout the document.

RSA Region V Federal Interpreter Education Project Fact Sheet

What is the focus of this project?

The goal of the Rehabilitation Services Administration (RSA) of the U.S. Department of Education is to make available, through ten regional grants, support for continuing education for interpreters who work with Deaf, hard of hearing and DeafBlind people. The ultimate goal is to increase the number of certified, qualified interpreters to work in rehabilitation related settings.

The goals of the training project for Region V include:

- Building an infrastructure in rural and urban areas across the region so that the long-term on-going need for skill maintenance and skill upgrading can be met in local areas. Some components of this include a comprehensive local and regional resource guide for interpreters and agencies, mentor development & training and independent study materials for interpreters.
- Continuing to provide a source of qualified interpreters who have graduated from the College of St. Catherine's four-year interpreting program, which includes specialized areas such as deaf-blind, health care and educational interpreting. These specialized courses will be offered in an intensive summer format to make them available to interpreters throughout the region. In addition, the goal has been set to see an increase of least 10% in the number of minority students/students from diverse communities completing the program.
- Co-Sponsoring 42 workshops (7 in each state) per year in Region V, responding to previously identified needs as well as immediate and/or on-going needs, such as preparation for certification and developing interpreting skills for working with individuals who are DeafBlind or who have low vision needs. Co-Sponsoring may be in the form of information & referral, technical assistance, advertisement and/or a contribution to the presenter's fees/expenses.

Which states does Region V cover?

Region V includes the states of: Illinois, Indiana, Michigan, Minnesota, Ohio and Wisconsin.

What type of support is available?

Technical Assistance: This includes assistance with any or all steps in planning and coordinating an event: locating presenters, assistance with timelines and detail work, registration coordination, fiscal coordination, advertising (including the development and mailing of flyers), printing of materials, evaluation development and summaries.

Financial: First consideration for financial support will be given to those projects that address the underserved populations identified by the Federal RSA or the Project Needs Assessment. This includes (but is not limited to) interpreters working in rural areas, interpreters working with individuals who are DeafBlind; distance-learning programs, mentoring and increasing the number of certified interpreters from diverse communities.

RID CEU sponsorship: Assistance with completing the necessary paperwork for approving CEU sponsorship for events throughout the region. As an approved sponsor, we can also be the identified sponsor of the CEUs for the event and take care of the necessary paperwork for application, documents for the event, and certificates of attendance.

Information and Referral: This includes providing contact information to individual interpreters for professional organizations, websites and other resources that may be helpful in general interpreting skill enhancement.

Any or all of the above mentioned kinds of support may be given to any project.

How will awards for support, particularly financial support, be decided?

The non-financial support is readily available to anyone – simply give us a call or send us an email (at least two weeks prior to your event), and ask us if the support you are looking for is within the scope of the Project and can be available for your event.

Organizations requesting financial support will be required to complete and submit to the Project office a simple application. Applications for funding will then be sent to at least three advisors. They will be given a set of criteria, including the goals of the Project, region and state and will make recommendations for approving funding or not.

How much financial support is available?

Financial support will generally be in the form of Challenge Grants. We have funding available for 7 events per state, each of the five years of the project.

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**RSA Region V Federal Interpreter Education Project
Fact Sheet**

What are the criteria considered by the reviewers of the mini-grant applications?

The criteria includes:

- Which needs identified for this state and region does this event address? (The more needs addressed the better!)
- What partnering agencies and organizations are identified for working on this project? (Again, the more the better!)
What kinds of contributions are being made by the partnering agencies, either financial or in-kind?
- Based on the budget submitted, does this look like a fiscally sound project? (Is it reasonably priced for attendees? Do the costs outlined seem appropriate for this size event?)

Can I apply at any time for financial or other support?

Yes. However, the applications for financial support will only be processed and reviewed on a monthly basis. Applications must be received in our office by the 5th of the month (or the closest business day to the 5th if it falls on a weekend) to be considered that month. Notification for awards will be given to applicants by the 30th of that month.

What must I do once support is granted?

If the Project is co-sponsoring an event, by providing technical assistance, CEU sponsorship, and/or financial support, the grantee must provide the Project with a class roster, final budget and evaluation summary (if we are not doing the summary for the event) within 30 days of the events completion. The Project must be identified as a co-sponsor on all advertisements.

Who is staffing the Project?

Darla Barrows is the Administrative Assistant and can be reached Monday – Friday, 8:30 a.m. – 4:30 p.m.. Central Standard Time. Richard Laurion and Paula Gajewski of SLICES, LLC share the position of Project Manager. Laurie Swabey, the Director of the Interpreting Program at the College of St. Catherine, is the Project Administrator.

SLICES (Sign Language Interpretation, Education and Consultation Services) was founded in 1998 by partners Paula Gajewski and Richard Laurion to promote the professional development of interpreters and transliterators of American Sign Language and English. SLICES develops and delivers educational programs and resources, using a learner-centered philosophy and drawing on the skills and talents of teams of Deaf and non-Deaf interpreters and interpreter educators. SLICES currently delivers educational resources in print, videotape and CD-ROM formats and consults with interpreters, schools and agencies nationwide. Paula Gajewski and Richard Laurion together have over 35 years in the fields of interpreting and interpreter education and through their partnership at SLICES, are making their vision of high-quality, learner-centered education a reality in rural and urban areas across the nation.

In 2000, the Interpreter Education Program at the College of St. Catherine in partnership with SLICES became the RSA Region V Center for Interpreter Education, under a grant from the US Department of Education. One of the project's main goals is to increase the number of skilled and qualified interpreters in Region V as well as building an infrastructure so that interpreters will be able to maintain and increase skills, even after the funding cycle has ended. Through this partnership, CSC provides the academic base and administrative support for interpreter education and materials while SLICES partners Paula Gajewski and Richard Laurion manage the off-campus delivery of learner-centered educational materials and events for the Region V grant project.

How can I get more information?

You may contact:

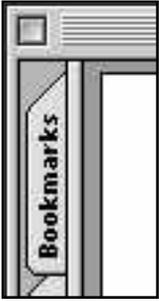
**Region V Federal Interpreter Education Project
College of St. Catherine
601 25th Avenue South
Minneapolis, MN 55454
651/690-7779 V
651/690-7869 TTY
651/690-7849 Fax
federalprojectinfo@stkate.edu
www.stkate.edu/project**

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Canoeing in the BWCA

Using this CD-ROM



Technical Stuff

Navigating through Acrobat Reader:

Each page has navigation links sending you on, or taking you back to the Table of Contents. On the Table of Contents page, you can click on the words of any of those pages, and it will take you there. You can also click on the BOOKMARK tabs (pictured and located in the upper left of your screen(Version 5.0) and you will see a series of navigation links.

Printing:

If you desire, you can print out this document. Due to its size, you may need to select a page range to print. The page numbers are located on the bottom of the page to assist you in determining what pages to print.

Playing Movies:

The movies are connected to the Acrobat Reader File and are located in the Movies Folder on your CD. By clicking on the places indicated on the page, Acrobat Reader automatically starts the QuickTime program to play the movie. If you have not installed QuickTime, see the *ReadMeFirst* file on the CD for links of where you can download this free software.

Once you start playing a movie, you can use the control bar at the bottom of the movie's window to adjust volume, move forward or backward in the movie, or to pause it. The window automatically closes when the movie is done, but if you want to close it before that, you can drag the button to the end of the movie or click on the control bar towards the end. You can also click on the control bar to move forward and backward within the movie. ***Click on the picture of the toolbar for an example of how to control the movies. Pay particular attention to the movements of the cursor. It shows how to control the volume, move around within the movie, and close it off early.***



Troubleshooting

When I click on the movies, they won't work?

There are two possible problems and solutions. First, check to make sure that you have QuickTime 4 or better installed on your computer. See the *ReadMeFirst* file for information on how to do this. Second, make sure that you have Acrobat Reader 4 or higher installed. Acrobat Reader 3 will allow you to read this file, but will not play the movies correctly. The *ReadMeFirst* file has info on how to upgrade your version of Acrobat Reader.

When I play the movies in the small mode, it is fine; but in large modes, the movies are choppy and hard to read. Any possibilities?

The computer processor is not fast enough or your CD drive doesn't deliver the information fast enough. Either try the CD on a faster computer, or copy the contents of the CD onto your hard drive. Just be sure that in copying them, the file *BWCA.pdf* and *Movies* folder are within the same folder or directory, so Acrobat Reader will be able to find the movies.

When I play the movies of English texts, the pictures are not as clear?

Your computer is working fine. In order to fit all of the video on one CD, the English texts were compressed with an emphasis on the soundtrack, rather than the video track. This allowed more memory to be used for making the video clear in the ASL texts and interpretations.

The movies are too light or too dark.

Unfortunately, the settings of Mac and PC monitors are different. Movies play lighter on Macs and darker on PCs. You can adjust your own monitor if necessary from your control panel, but the movies were produced to try to be a compromise and work on both.

Canoeing in the BWCA

An Imperfect Project: An Overview

What this project *is* and what it *is not*:

This CD-ROM offers some resources for beginning to better understand discourse genres and how knowledge of them can inform the work of interpreters. It is a contribution to a growing field of study addressing this area. However, it is not intended to be a complete course in discourse analysis. There is page on here with possibilities for further study and research. My hope is that this resource will allow interpreters to begin to see the relevance of discourse analysis and for interpreter educators to more easily incorporate these ideas into workshops and courses.

It's also important to be clear that the texts and interpretations on the CD-ROM are not perfect. In fact, they are filled with imperfections, and as the person responsible for pulling this together, I couldn't be happier.

On the Source Texts:

These offerings are opportunities for studying discourse genres and how they affect the language that we use. There is more about that on the following page, but what I want to stress here is that these texts and interpretations were very much unrehearsed. I simply invited Eric Larson and Jenny Stenner to talk about a common topic with which they both are familiar. I specifically asked them not to do any extensive preparation, but rather to just talk about it and see what came out.

To me, this is important because the reality of language is that it is riddled with tiny errors, which we mostly are able to ignore as we focus on the larger purposes of communication. As an interpreter (and an interpreter educator,) I have found most of the resources available for practice show a higher level of rehearsal than I find in my daily experience of actual interpreting. On the other hand, these texts, because they are not rehearsed, offer many opportunities for looking at how we really communicate in ASL and in English.

On the Interpretations:

In the same way, there are not many interpreters who have been willing to share their unrehearsed work based on really challenging materials. My great thanks goes out to Anthony Verdeja for being willing to do just that in this project. He had only the introductory and background materials to prepare before actually interpreting. (He didn't have access to the transcripts and outlines included on the CD.) He had never met either Eric or Jenny--and only got to see their introductions minutes before having to interpret this series of texts. Beyond that, Anthony has some experience with canoeing and the Boundary Waters, but has never actually been on a trip into the BWCA. Within this context, Anthony produced interpretations that I think will serve as great learning and teaching tools. Taken as a whole, I think you will find the interpretations to provide a wide variety of strategies for how interpreters manage difficult assignments.

Again, I just wish to express my gratitude for Anthony's willingness to risk and to share his work so that this CD-ROM can be an even more useful tool for improving our collective understanding of how to work more effectively between languages and between genres.

On the Wonder of the Digital Age:

I also can't help but comment on the amazing reality of what is possible with CD-ROMs. This small disc holds almost 2 hours of video, background, scripts and outlines, as well as suggestions for how to use it all. My great hope is that this project can also inspire others to begin creating resources such as this--and that the familiar cry of interpreters about a lack of practice materials will soon be a thing of the past.

Doug Bowen-Bailey

February 2002

The What and Why of Discourse Genres

What They Are

The genesis of this CD-ROM came from Robert Ingram's foreword to *Innovative Practices for Teaching Sign Language Interpreters*. (Edited by Cynthia Roy and published by Gallaudet University Press in 2000.) In this article, Ingram talks about teaching interpreting students about discourse genres using Kathleen Callow's book, *Discourse Considerations in Translating the Word of God*. He lists out the 6 rhetorical genres that she elaborates in her book.

Narrative--Recounts a series of events ordered more or less chronologically

Procedural--Gives instructions as to the accomplishing of a task or achieving of an object

Hortatory or Persuasive--Attempts to influence conduct of listener

Explanatory--Seeks to provide information required in particular circumstances

Argumentative--Attempts to prove something to the hearer

Conversational--Conversation between two or more people

(Note: *The Conversational genre is not on this CD-ROM. The focus here is on monologues.*)

After explaining these different genres, Ingram then wrote on the board the title of a speech, "Backpacking in Yosemite," and took his students through an exercise of predicting what the speech would be about if it were given in the different genres listed in Callow's books. Students quickly gained insight into the importance of recognizing genre and how it might impact the language used in any given text.

From the example of backpacking in Yosemite, my mind quickly drifted to "Canoeing in the Boundary Waters." The texts contained on this CD represent an opportunity to do a similar exercise that Ingram did with his students and then go beyond to actually look at how texts might differ across genre and across languages.

Why We Should Care

Given that this CD-ROM was originally created as part of a series of workshops targeted at K-12 interpreters, I think it's worth making a larger case for why understanding genres is important. Given that the nature of the texts are more recreational in nature, one might ask: How does this relate to the academic experience of Deaf students and the interpreters who work with them?

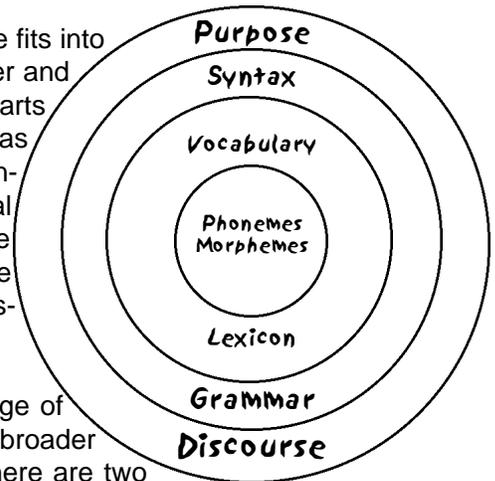
In a word, **everything**. For those of us who grew up immersed in our native language, we are easily able to recognize different genres--even if we can't consciously name them. We know, by the nature of how someone is talking, whether they are trying to persuade us, entertain us with a story, or explain something to us. Part of our language development involved exposure to all the different forms of language that allow us to intuit what perspective a certain person is coming from.

For Deaf students who receive language through an interpreter, this experience of different types of language depending on the text's goal and context is not necessarily a given. Too often, students who are mainstreamed have a much more limited exposure to language models, and so an interpreter's ability to model a variety of types of signing is critical if Deaf students will gain the intuitive sense of reading the intent of speakers, and not just the overt meaning of their words or signs. The hope is that this CD-ROM might make that challenge more attainable for interpreters.

Practical Implications for Interpreting

Understanding Discourse--Making Connections

The diagram at right provides an illustration for understanding how discourse fits into a linguistic picture. This metaphor starts with the smallest units at the center and moves out to larger parts of language. Morphemes and phonemes are the parts that combine to make a word or sign. In ASL, they are generally described as the parameters: handshape, location, movement, palm orientation, and non-manual markers. The next level of language is the lexicon or individual vocabulary items. Above that is grammar and syntax. What holds all of these things together, encompassing them all, is discourse. Things at all of those levels can provide significant clues for interpreting--and it is a study of discourse that helps us to make these connections.



The Minnesota "P"

An example from Minnesota shows how even the change of parameters can provide significant information if a broader understanding of discourse is applied. In Minnesota, there are two different ways that "P" is articulated. If a signer uses the "Minnesota P" as shown in the picture, it is a sign that the person either was a student at the Minnesota School for the Deaf in Faribault--or was taught by people who were students there--and thus has a strong connection to the residential school experience. It also gives a hint that the person may be interested in preserving the "old signs" of ASL. All this information from a change in parameters shows how discourse can help us to make connections.

Impact of Genres

This project, however, is focused specifically on discourse genres, and I think it is worth giving some specific examples from the text of how to do the work of discourse analysis and how it can make a difference to interpreters.

The first two texts are both narratives, that is recountings of events told more or less chronologically. One interesting thing to compare between the two is the use of dialogue or direct speech. During Jenny's ASL narrative, there is a lengthy section at the height of the conflict when she describes the interaction between herself and her son--using what would be perceived as direction quotations. This functions to show the emotional impact of the situation both on her and her son--and gives us a reason as viewers to care about the story. In contrast, Eric's English narrative uses very little direct speech, but relies more on narration. At the height of the conflict when Eric and his wife, Amy, are making their way across a rough portage, he does not use any characterization of Amy's emotions. Instead, he uses narration and description: "And, as we neared the end, the tears started to flow a little bit." In many respects, this narration requires the listener to infer what Amy's emotional response is to the situation. While some of the discourse differences here may also be attributable to gender, it is important for interpreters to note that English and ASL uses direct speech differently. Often, if English interpretations keep the form of ASL dialogue--that is the "he said, she said" form--it can turn a more formal narrative into one that sounds like it is being delivered by a teenager. "Like then he said, "Oh, yeah?" and then like I said, "Yeah!" instead of "Then he challenged me and I stood up for myself." Both may convey the same meaning, but will be received differently by an English speaking audience.

Another example of how understanding discourse can help is noticing asides and digressions within the flow of a narrative. During Jenny's narrative, she frequently goes off the point of her main narrative to provide background information. One example of this is after arriving at their departure lake, she explains about the route having many short portages, what a portage actually is, and why it isn't possible with two young children. She then returns to her description of the actual events. Some of these digressions are marked by lexical items: signs like "HALT" (*5 hand-shape briefly waved in front of torso*) and then ANYWAY marks a return to the narrative. Other digressions are marked by subtle body shifts--either backwards or to the side. If interpreters do not pick up on these clues, it will be an easy mistake to assume that the narrative is flowing more chronologically than it really is--and thus will not catch when the actual canoe trip begins and will take much of the background to be a part of the events. This can lead to an interpretation that strays significantly from the original message.

Strategies for Practice

There are many possibilities for working with these texts. It is hoped that what is suggested here will lead you to discover other ways of becoming more familiar with discourse genres and the impact that they can have on our interpreting work.

1. Practice prediction skills

Based on your knowledge that the text is about “Canoeing in the BWCA” and fits into a certain genre, predict different possibilities for what the text might be about and what language features it might contain. For example, predict what you might expect as differences between a text that is argumentative in nature and one that is a narrative.

2. Do comparative/contrastive discourse analysis

Using the sheet on the next page as a framework for analysis, watch one of the texts. Analyze what features are present within that text and try to figure out what function they carry out within that genre. Then, assess what would features in the target language would carry out the same feature. After watching a text in one language, watch the text in the other language and see what similarities and differences you note. On each page, there are starter questions to get you going. These are only suggestions, and it is hoped that they will start you on a path towards deeper analysis.

You can also compare texts within the same language that are of different genres. For instance, try watching the Narrative and procedural texts in ASL. See what different features exist between these two texts, even though they are the same signer communicating in the same register.

3. Practice interpreting texts within specific genres

Using the narratives as an example, practice interpreting from English to ASL. Videotape your interpretation. Watch your ASL interpretation and note what linguistic features are included in the interpretation. Then watch the ASL narrative and compare the features that are in your interpretation. After making that comparison with a native signer, try interpreting the English text again and see if you note any differences between your first and second interpretations. This process can also be used for interpreting from ASL to English as well and working with any of the genres.

4. Analyze the interpretations

Given the resources on this CD-ROM, as well as the other suggested resources, analyze the interpretations to see how effectively they convey the different features of the genre. You can use the text in the other language as an example of some of the things we might expect to find in the target language. You can also use the transcripts or outlines of the source texts to help analyze the interpretation and to detect the ways that the interpreter manages the process of interpreting from a source that he is not able to interrupt or ask for clarification.

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[Go on to Discourse Analysis chart](#)

Contrasting Discourse Genres

A Framework for Analysis

Source Language: <i>ASL</i>		Target Language: <i>English</i>	
Discourse Genre	Salient Feature (What stands out in the text?)	Function (Communicative Purpose)	Functional Equivalent (What feature carries out same function?)
<i>EX: Narrative</i>	<i>The use of "direct speech" or constructed dialogue during the climax of Jenny's story when she is yelling at her son in the canoe</i>	<i>Shows the emotional impact of the events on the characters in the story</i>	<i>Eric uses more description to carry out this --describes "tears starting to show" on his wife's face, rather than using direct quotations of what she said</i>

This table is strongly influenced by the work of Elizabeth Winston as explained to me by Patty Gordon.

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Canoeing in the BWCA

Features and Functions

Salient Features

Salient features are parts of the language that have a specific importance for helping to interpret the overall meaning of a text. For example, in an ASL text, a signer may choose to fingerspell the word “S-L-O-W,” rather than using the sign. This choice provides emphasis to the degree of slowness. Depending on the text, almost any feature of language can have saliency—it’s all a matter of seeing the feature’s position within the larger whole.

Below is the beginning of a list of *salient features* to look for in the texts. Some occur in only ASL, some only in English, and some are in both. As you do this work, continue to add to this list so that you can be more aware of how different features add meaning and texture to our communication and work.

- Use of space
- Lexical choices
- Cohesive devices
- Use of repetition
- Constructed Action/Dialogue (Rolesifting)
- Use of Classifier Predicates
- Characterization
- Body movement
- Rhythm
- Listing
- Pacing
- Fingerspelling
- Eye Gaze
- Pausing
- Alliteration
- Rhyming

Communicative Functions

This, as well, is a very partial list. However, each salient features carries out a certain function. Our challenge is that often certain functions are carried out by different features in ASL and English.

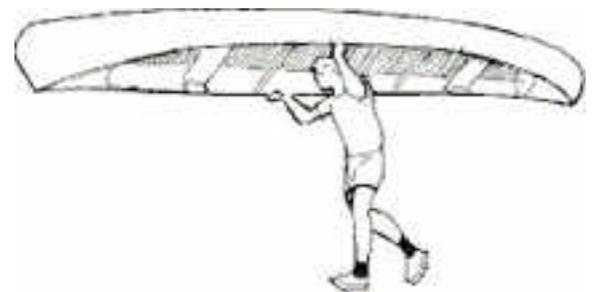
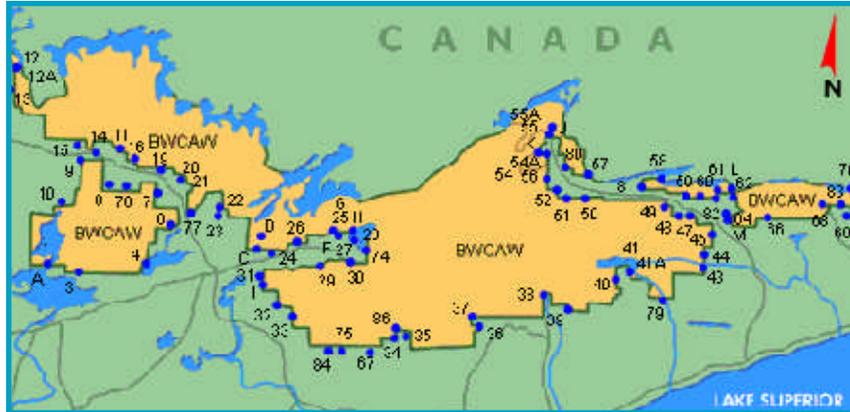
- Compare/Contrast
- Involve Audience
- Tie text together (Cohesion)
- Show impact of action on character
- Provide Order for text
- Aside—Provide background information
- Maintain face/Be polite
- Show Respect
- Establish connection/demonstrate alliance
- Emphasize

Canoeing in the BWCA

Background on the BWCA



The Boundary Waters Canoe Area Wilderness is a federal wilderness in Northeastern Minnesota that is administered by the United States Forest Service. It's a land of lakes and trees and rocks that is visited by millions of wilderness seekers every year. It is made up of several large areas and to access it you must have a permit. The map below shows its location as well as marking entry points.



The pack pictured on the right is a Duluth Pack. The pack on the left is of a similar style and demonstrates its large carrying capacity.

On portages, the trails between lakes, BWCA visitors need to travel carrying their packs and canoes.

For more information on the BWCA, you can go to the following websites. If you click on them, you should be able to select a browser, such as Netscape or Internet Explorer, and the links will open up to the correct site on the internet. If not, you can copy them into your browser and find them yourself.

For General information about the Boundary Waters:

BoundaryWaters.com

<http://www.bwca.cc>

CanoeCountry.com

<http://www.canoeccountry.com>

For Information on the Permitting and Reservation Process:

[National Recreation Reservation Service](http://NationalRecreationReservationService)

<http://www.bwcaw.org>

For two different perspectives on the re-introduction of motors in the Boundary Waters:

[Friends of the Boundary Waters](http://FriendsOfTheBoundaryWaters)

<http://www.friends-bwca.org>

[Conservationists with Common Sense](http://ConservationistsWithCommonSense)

<http://www.cwcs.org>

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Canoeing in the BWCA

Resources for Further Study

Discourse, and discourse analysis, are both extremely broad and complicated topics. This single project cannot pretend to be more than either an entry point to further study, or a resource to someone who has already begun this journey. With that in mind, here are some suggestions for other resources for deepening one's understanding of discourse and discourse genres. (I have included as many Web links as possible to assist in locating these resources.)

Books/Print:

- Callow, Kathleen. 1974. *Discourse Considerations in Translating the Word of God*. Grand Rapids, Mich.: Zondervan.
- Hatch, Evelyn. 1992. *Discourse and Language Education*. New York: Cambridge University Press. (Particularly relevant is Chapter 5 on "Rhetorical Analysis.") <http://us.cambridge.org/language/>
- Johnstone, Barbara. 2001. *Discourse Analysis*. Oxford: Blackwell Publishing. <http://bookshop.blackwell.com/bobus/scripts/welcome.jsp?isbn=0631208771>
- Metzger, Melanie. **Constructed Dialogue and Constructed Action in American Sign Language**. In *Sociolinguistics in Deaf Communities*, Vol. 1. Lucas, ed. Washington, DC: Gallaudet University Press. <http://gupress.gallaudet.edu/2878.html>
- Roy, Cynthia, ed. 2000. *Innovative Practices for Teaching Sign Language Interpreters*. Washington, DC: Gallaudet University Press. <http://gupress.gallaudet.edu/IPTSLI.html>
- Roy, Cynthia. 1999. *Interpreting as a Discourse Process*. Oxford University Press. <http://www.oup-usa.org/isbn/0195119487.html>
- Roy, Cynthia. 1989. **Features of Discourse in an American Sign Language Lecture**. In *The Sociolinguistics of the Deaf Community*, C. Lucas, Ed. New York: Academic Press.
- Tannen, Deborah. 1986. *That's Not What I Meant*. New York: Ballantine Books.
- Winston, Elizabeth, ed. 1999. *Storytelling and Conversation: Discourse in Deaf Communities*. Washington, DC: Gallaudet University Press. <http://gupress.gallaudet.edu/SAC.html>

On-Line Courses:

University of Colorado--Boulder offers an on-line Discourse Analysis course as part of its Teaching ASL and Interpreting Certificate program. More information on this can be found at: <http://www.colorado.edu/slhs/tiem.online>

National Technical Institute of the Deaf is also offering an on-line course on Discourse Analysis. More info on this can be found at <http://online.rit.edu>. Click on the link to the course catalog and look under National Technical Institute for the Deaf for a brief description of the course.

Workshops:

Signs of Development, LLC. is creating a WWWorkshop on Discourse by Robert Lee. This is also a CD-ROM and provides RID CEUs. For further information, see <http://www.Signs-of-Development.org>

Discourse analysis is also a topic that is gaining currency on the workshop circuit. So, either look for a workshop in your area, or contact your affiliate chapter of RID and suggest having a workshop on this topic.

Canoeing in the BWCA

Presenter and Interpreter Bios

This page contains an introduction to our presenters for both the English and ASL texts, Eric Larson and Jenny Stenner. It also has a brief introduction of our interpreter, Anthony Verdeja. Through these introductions, you can start to get a sense of their language styles. So, be sure to take the time to “meet” your presenters and interpreter, before you begin working with the subsequent texts.

To hear and see Eric tell his bio in English, click on the picture. (This is in regular scale.)

2 x M a x

This length of this text is 0:31.

[See written transcript of Eric's bio](#)

[Click here for more info on Courage Duluth](http://www.courage.org/CourageDuluth.htm)
<http://www.courage.org/CourageDuluth.htm>

To see Jenny tell her bio in ASL, click on the picture. (This is regular scale.)

2 x M a x

This length of this text is 0:54.

[See Outline for Jenny's ASL Bio](#)

To hear and see Anthony tell his bio in English, click on the picture. (This is in regular scale.)

2 x M a x

This length of this text is 0:26.

[See written transcript of Anthony's bio](#)

[Click here to go on to “Narrative Texts”](#)

Clicking on the picture will play the movie at regular resolution, good for up-close viewing. “2x” doubles the size of the movie. “Max” plays it full screen, and is better for viewing from further away, and for group showings.

To control the movie once it starts playing, you can click anywhere on the control strip to move to that part of the movie. To close the movie without watching it, click towards the end, and allow the movie to play itself out. Click **H e r e** for a sample demonstration of controlling the movie and volume. (Keep your eye on the cursor:-)

Canoeing in the BWCA

Narratives

Narrative-- *Recounts a series of events ordered more or less chronologically*

The texts on this page are recountings of personal experiences of canoe trips in the Boundary Waters.

Eric's story is of trying to avoid a long portage by taking a canoe upstream on the Basswood river. This ordeal is undertaken with his wife, Amy, on her birthday.

Jenny's story is of the first time she brought her two children on an extended trip into the Boundary Waters where they moved camp each day, instead of just staying in the same place the entire time.

To hear and see Eric tell his text in English, click on the picture.
(This is in regular scale.)

2x **Max**

This length of this text is 7:23.

[See written transcript of Eric's text](#)

To see Jenny tell her text in ASL, click on the picture.
(This is regular scale.)

2x **Max**

This length of this text is 6:27.

[See Outline for Jenny's ASL Text](#)

Starter question: Using the transcript and outlines as guides, go through the texts and notice where digressions and asides occur, that is, where background information is given that breaks away from the actual flow of events. What features of language mark when the speakers go off and return to the point?

[Click here to go on to "Procedural Texts"](#)

Clicking on the picture will play the movie at regular resolution, good for up-close viewing. "2x" doubles the size of the movie. "Max" plays it full screen, and is better for viewing from further away, and for group showings.

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Canoeing in the BWCA

Procedural Texts

Procedural--Gives instructions as to the accomplishing of a task or achieving of an object

The texts on this page are procedural in that they are descriptions of how to go about the process of preparing to go on a canoe trip in the Boundary Waters.

To hear and see Eric tell his text in English, click on the picture.
(This is in regular scale.)

2 x M a x

This length of this text is 4:38.

[See written transcript of Eric's text](#)

To see Jenny tell her text in ASL, click on the picture.
(This is regular scale.)

2 x M a x

This length of this text is 6:25.

[See Outline for Jenny's ASL Text](#)

Starter question: A procedural text gives the steps towards doing something. What are the ways that each text uses to show moving from one step to another?

[Click here to go on to "Explanatory Texts"](#)

Clicking on the picture will play the movie at regular resolution, good for up-close viewing. "2x" doubles the size of the movie. "Max" plays it full screen, and is better for viewing from further away, and for group showings.

Once you start playing a movie, you can use the control bar at the bottom of the movie's window to adjust volume, move forward or backward in the movie, or to pause it. The window automatically closes when the movie is done, but if you want to close it before that, you have these choices. In Mac OS, simply go to FILE > CLOSE or use ⌘ +W as you would close any other window. In Windows, drag the button on the control bar to the end of the movie. Click H E R E for example.

Canoeing in the BWCA

Explanatory Texts

Explanatory--Seeks to provide information required in particular circumstances

The texts on this page are explanatory in that they offer information without attempting to persuade or alter the behavior of the audience.

In these texts, Jenny and Eric both explain different choices one might have in selecting a canoe at an Outfitters or some other location. The choices described are: aluminum; Kevlar, fiberglass, Royalex, and Wood/Wood and Canvas.

**To hear and see Eric tell his text in English, click on the picture.
(This is in regular scale.)**

2x **Max**

This length of this text is 3:26.

Note: This text was delivered to Doug Bowen-Bailey--which explains the direct address in the beginning.

**To see Jenny tell her text in ASL, click on the picture.
(This is regular scale.)**

2x **Max**

This length of this text is 6:25.

Starter question: The introduction of the different boats happens in different ways. Eric introduces each boat as he goes along and Jenny introduces them all in the beginning and then explains them more fully. Do you think this difference is characteristic of English and ASL discourse, and if so, how do you effectively handle it in an interpreting situation?

[See written transcript of Eric's text](#)

[See Outline for Jenny's ASL Text](#)

[Click here to go on to "Hortatory Texts"](#)

Clicking on the picture will play the movie at regular resolution, good for up-close viewing. "2x" doubles the size of the movie. "Max" plays it full screen, and is better for viewing from further away, and for group showings.

To control the movie once it starts playing, you can click anywhere on the control strip to move to that part of the movie. To close the movie without watching it, click towards the end, and allow the movie to play itself out. Click **Here** for a sample demonstration of controlling the movie and volume. (Keep your eye on the cursor:-)

Canoeing in the BWCA

Hortatory Texts

Hortatory--Attempts to influence conduct of listener

Hortatory texts are attempts to persuade audiences who have already accepted certain ideas expressed in the text--sharing the same root as the word "exhort." Both of these texts are focused on imagined audience of Wilderness Outfitters who want to make their services more accessible.

Eric's talk focuses on providing access to people with disabilities, and Jenny's talk is about providing access to people who are Deaf or Hard of Hearing. In your analysis, you may want to compare the explanatory and Hortatory texts and see what differences exist. These are sometimes grouped together as "Expository" texts and so there may be many more similarities between these genres than there are differences.

*To hear and see Eric tell his text in English, click on the picture.
(This is in regular scale.)*

2x **Max**

This length of this text is 5:40

[See written transcript of Eric's text](#)

*To see Jenny tell her text in ASL, click on the picture.
(This is regular scale.)*

2x **Max**

This length of this text is 4:53.

[See Outline for Jenny's ASL Text](#)

Starter question: Both Eric and Jenny refer to other resources and agencies. How does mentioning these outside authorities contribute to the text's ability to influence the audience?

[Click here to go on to "Argumentative Texts"](#)

Clicking on the picture will play the movie at regular resolution, good for up-close viewing. "2x" doubles the size of the movie. "Max" plays it full screen, and is better for viewing from further away, and for group showings.

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Canoeing in the BWCA

Argumentative Texts

Argumentative--Attempts to prove something to the hearer

The texts are attempts to persuade audiences to have a certain perspective on the preservation of the Boundary Waters as a wilderness area, particularly ones that are devoid of mechanized use.

Disclaimer: This project is not seeking to promote one perspective over another and the presence of these talks does not represent an endorsement by the agencies involved in sponsoring this CD-ROM. They simply represent texts that offer opportunities to see the features involved in attempts to persuade that occur in English and ASL.

**To hear and see Eric tell his text in English, click on the picture.
(This is in regular scale.)**

2x Max

This length of this text is 4:58.

[See written transcript of Eric's text](#)

**To see Jenny tell her text in ASL, click on the picture.
(This is regular scale.)**

2x Max

This length of this text is 3:15.

[See Outline for Jenny's ASL Text](#)

Starter question: Analyze the way word choice and vocal inflection set the tone of Eric's text. Then look at how sign choice and facial expression/characterization set the tone of Jenny's text. In contrasting the two, which depends more on lexical choices and which depends more on the inflection or characterization?

[Click here to go on to "Interpretations"](#)

Clicking on the picture will play the movie at regular resolution, good for up-close viewing. "2x" doubles the size of the movie. "Max" plays it full screen, and is better for viewing from further away, and for group showings.

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Sample Interpretations: "In a Different Light"

The interpretations included with this project differ significantly from the majority of work that is used for interpreter education. Most of the work we see is exemplary. That is, a strong model of how to produce an interpretation, often one that has had the opportunity of significant preparation or rehearsal. For this project, we decided to not utilize as much preparation and rehearsal in order allow an opportunity to see what all of us certified interpreters know: that we all still face situations that make us struggle to render an appropriate interpretation. We hope it is clear that these interpretations are offered *in a different light*, not to show "how" to produce an interpretation, but to allow another opportunity for doing discourse analysis. Again, gratitude needs to be extended to Anthony Verdeja for being willing to share his work in this form for us to view, assess, and learn from.

With that in mind, once you feel more grounded in recognizing the different discourse genres, watch and listen to these interpretations to see what ways the interpretations conform to expectations within the genre and in what ways they diverge from them. We hope this *different light* will help to uncover even more understanding of how understanding genres can lead to quality interpretations.

Please note that interpretations are not provided for all of the texts. There was not enough room on a CD-ROM to include high enough quality video for inclusion of all the interpretations.

Narrative

English to ASL (7:23) **1x 2x Max**

Procedural

English to ASL (4:38) **1x 2x Max**

Explanatory

ASL to English (6:25) **1x 2x Max**

English to ASL (3:30) **1x 2x Max**

Hortatory

ASL to English (4:53) **1x 2x Max**

English to ASL (5:40) **1x 2x Max**

Argumentative

ASL to English (3:15) **1x 2x Max**

English to ASL (4:58) **1x 2x Max**

Clicking on the picture will play the movie at regular resolution, good for up-close viewing. "2x" doubles the size of the movie. "Max" plays it full screen, and is better for viewing from further away, and for group showings.

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Canoeing in the BWCA

Presenter & Interpreter Bios--Transcripts and Outline

Eric Larson

Jenny Stenner

***To hear and see Eric tell his bio in English, click on the picture.
(This is in regular scale.)***

This length of this text is 0:31.

Hello, my name is Eric Larson. I'm a certified therapeutic recreation specialist and for the last seven years, I've worked for Courage Center here in the Duluth area, the Twin Ports, providing recreation and sports opportunities for people with disabilities. I, uh, have a background in Parks and Recreation administration from Indiana University and love the Northland and, uh, am a strong advocate for all people getting out and playing.

Anthony Verdeja

***To hear and see Anthony tell his bio in English, click on the picture.
(This is in regular scale.)***

This length of this text is 0:26.

Hello, my name is Anthony Verdeja and I have been a professional sign language interpreter for the past 11 years. I currently hold my RID CI and CT and my NAD IV. Um, I've been working in the Twin Cities area of Minnesota for, well, all of those eleven years and currently do quite a bit of performing arts and, uh, theatrical interpreting in the Twin Cities. Thank you, and enjoy the CD-ROM.

***To see Jenny tell her bio in ASL, click on the picture.
(This is regular scale.)***

This length of this text is 0:54.

- * Name is Jenny Stenner
- * Grew up in Wisconsin
 - Went to School for the Deaf there
- * Have Deaf parents
- * Have hard of hearing brother
 - Not part of Deaf world
- * Went to Gallaudet after graduation
 - Majored in history
- * Moved around after college
 - Settled in Minnesota 12 years ago
- * Married hearing man
 - Have two hearing children
- * Work as Social worker
 - No longer called State Hospital, but Regional Treatment Center, in St. Peter
- * Am Deaf myself

[Return to "Presenter and Interpreter Bios" page](#)

[Click here to go on to "Narrative Texts"](#)

Canoeing in the BWCA

Narrative Text—English Transcript

I had an experience some years ago--I think it was in 1990, August of 1990, it happened to be--with my wife. We had the good fortune of spending 6 days together in the Boundary Waters and it happened to fall over her birthday which is August 8th. And, uh, I had as so many times, decided to ford a long portage by walking upstream and making our own little route out of the day. We were fording a 300 plus rod portage, which is a pretty extensive portage. And I thought we could take some time off of it. She wasn't real comfortable with that situation, but we agreed to follow on and do it. And uh, we happened to be going upstream on the Basswood River, instead of downstream, and I didn't realize that until we had gotten into it and committed. But uh, the portage consisted of pushing the canoe up a series of small falls and lining around some rapids, and we made our way. At some points, we had to take bags out of the canoe and fishing rods, and whatever else--miscellaneous gear that we had--and make our own paths through the woods which can be pretty tough, as you know if you've spent some time in the Boundary Waters. It's pretty thick forest.

And, uh, as we made our way through. I'd go up maybe 50 rods or so, with the canoe, and then come back to see how Amy's progress was, and it spent, we probably spent 3 1/2 to 4 hours. And when we started this adventure, it was right around lunch time, so...Two hours into it, the frowns and the long faces started to show up. I remind you that it was her birthday. And, as we neared the end, the tears started to flow a little bit. And uh, when I would come back, and I would reassure her and try and say, "Come on honey! This is a good day, and anyway in the Boundary Waters is a good day, no matter what the adversity or inclemency is."

Um, and as we showed up toward the headwaters, where the river begins from a large body of water, we had just finished and come out into the opening. There was a lot of relief, and uh, we kind of soothing wounds in the water. We were kind of scratched up, and so on and so forth. And we were kind of sitting silently and soaking it all in as we rested before we made our way out in the big water to, to find a campsite, and it just seemed like, oh, we might have wasted a whole bunch of time. And we started to hear some ruckus and racket coming from an old, what looked like an old overgrown beaver lodge off on the side of this little nook where we were sitting. And we started hearing this little "E-e-e-e-e! E-e-e-e-e!" Chattering sounds, and sure enough the grass was moving, and we both were keenly interested in what was going on there. And all of a sudden, some otters started showing up and goofing around and frolicking, literally, playing with one another, on top of the beaver lodge, and around. They didn't know we were there at first, and then we decided to start moving around, and then they realized we were there. And, uh, didn't seem fearful or intimidated by our presence at all. We couldn't have been more than 30 yards away from them. We were pretty close so we could watch them. So we decided it was time to move on and we had some, we kind of felt like that was a neat way to end that trying experience. And as we loaded the canoe, the otters kind of really watched us and we made a few noises as we were putting things in. We got in the boat and we eased our way over closer and were able to get a couple of photographs which was really neat and we still have.

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And uh, the bay was sort of a long narrow bay and as we paddled, we weren't in any hurry, we knew that we were going to find a campsite. The sun was starting to set. It was really quite peaceful. And as we paddled, we continued to look back and watch the otters, and it was just amazing. The three of them, it was as if they were escorting us out of the bay, kind of saying farewell. The three, if you've ever watched otters swim, it's like a periscope, and their head sticks up and they just kind of move along this way. Well, all three were right next to one another, kind of swimming along. And we paddled real slowly. We weren't in any hurry because we were just marveling at this experience. And not sure why it was happening, but happy by it nonetheless. And as we just about turned around the corner, we looked back and there was a big sloping piece of granite, or rock of some sort, and the otters all climbed up on that and three of them sat, the three otters that were watching us, sat and just kind of, it was like they were just watching us and if they had the will to do they were saying, "Hey, have a good day. Let the rest of the day, be what it may and be good." And, uh, so we turned around the corner and sure enough there's a gorgeous campsite right there and uh, everything kind of all laid out and in sight.

Amy decided, we put up the tent as we do, we get everything dialed in first and then worry about dinner after that. She said, "I'm gonna go get some rest" and went in and took a rest. Right about dusk, when the mosquitoes had really started to come out, I had packed a brownie mix in packing the food, and though, I'm going to surprise her in making a little cake, a brownie-quasi cake, kind of thing. And uh, as I thwarted mosquitoes and tried to make this cake on a sputtering stove, my little fire on top of the potlid, baking surround baking-type thing going on, I was just absolutely overwhelmed by mosquitoes, and it was one of those nights where the mosquitoes are just as thick as you can ever imagine. And right as I had finished everything up and I thought, OK, I'm going to surprise her and I said, "Amy!" And I didn't get a response. "Amy!" No response, and I thought, OK, I'll just start singing Happy Birthday, and I cracked into "Happy Birthday..." I started singing a little birthday ditty on the way over and as I got to the vestibule of the tent, I thought I heard something and stopped singing, and sure enough, there was "*unnnhh, shoo*" She's snoring away.

So the birthday adventure kind of ended in that way, but uh, that was a story that sticks in my memory quite well as a situation. The boundary waters is a magical place in a lot of different ways, and uh, I think it's just a story that was fond for me, I had fond memories about, and I wanted to share that.

[Return to Narrative Texts](#)

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Canoeing in the BWCA

Procedural Text—English Transcript

When I think about doing a trip in the Boundary Waters, and uh, consider doing a trip with individuals who have not paddled before, some of the things that I consider...You really want to break it down into steps, and I think it's most important to first consider looking at the abilities of the people who are on the trip. If people have paddled canoes or kayaks before, and if they have outdoor living skills, or if they are really fresh and green to the whole experience.

But being that the Boundary Waters is a wilderness area, and it's managed by the Federal forest service, there are checkpoints in place where, that all organized trips have to follow. So what you want to first consider is how long you intend to stay out, there are designated points of travel where you have an entry point that you have to get a permit for, and you have to outline your trip for the individuals at the Forest service making sure that they know where you are going and when you are coming out.

And one of the things I have found that is real helpful for that is to look at a guide book; there are many guide books to, to traveling in the boundary waters. They actually have trips broken down into difficulties, from rugged to intermediate to pleasure trips. And in those, they just give brief descriptions of how many, how long the portages are, and, uh, the numbers of campsites in different lakes, the types of fish you might find, the wildlife you might find in the different areas. So, I am a firm believer in sitting down and doing a little pre-trip planning, making sure that everybody's expectations of what we are going to be doing, and where we are going to be traveling are meshing. Everybody's comfortable with the extent of what our trip is going to entail.

And looking at that, some of the things you have to do, there are certain entry points in the Boundary Waters that are a lot more popular, and it's all kind of guided by a quota system. On any given day, "x" number of entries are allowed in certain points. So, if you're planning to go into a more, let's say, an easier, an entry point that might not have as many portages, that might not be as difficult and might have more paddling and less portaging, uh, those entry points are a lot more popular. So, they fill up a lot quicker. And you're going to want to make sure that you get right on the stick, even as early as April, February, March, April, early in the spring to do your planning for this. Because it's a very popular thing to do and a popular place to visit.

Um, when you're looking at these things, you also want to consider the type of equipment that is going to be necessary. It's not necessary for everybody to bring their own pots and pans and stoves. You want to break down who's got an operable stove, who's got the right kind of cookware, who's going to be doing the food, the menu preparation. And just really, really dial it in, so that everybody is feeling like they have things that they can contribute to the trip planning.

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So, once you've got your entry point picked out; you're comfortable with the amount of time you're going to be spending; you start to work on your menu, you get your....If people have not paddled before, you might want to do a little pre-trip paddling together, maybe even go over some procedural things like, uh, if a canoe was to tip over, how you'd get back into the canoe. Uh, and another thing that a lot of people don't realize, and they tell you this when you watch your information video getting your permit, that there are black bears. Your food needs to be hung up, and they'll even go over a system by which you use a pulley system of hoisting the food up into the air each evening.

Um, so those are some things to consider when doing a trip, but the biggest thing about it is that you want to keep safety in mind, and it needs to be fun for everybody. Um, a trip like this can be fun, should be fun, with the right preparation going into it. And all that takes, uh, a little bit of time and forethought.

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Canoeing in the BWCA

Explanatory Text—English Transcript

Alright, Doug--I understand you're gonna be going on a canoe trip, and you're looking for different types of, uh, looking at the pros and cons of different boats and the layups and the hulls. Um, I've had a little bit of experience working with a variety of boats, but...

First, you need to determine whether your going to be paddling primarily flat water or moving water or, uh, those are the two considerations really. If you're gonna be paddling moving water, one of the best all-around, or the best, one of the most resilient boats, uh, is made out of Royalex, which is an ABS foam, vinyl, foam, vinyl--several different layers. And, uh, it's just bomb proof. You can bounce it off rocks and drop it and it's real abrasive resistant. The drawback is that it's real heavy. It's fairly...it's probably 30 percent heavier than a lot of the other materials. So that would be, uh, that would be something to consider.

If you're going to be paddling, doing tripping, or doing big open water, the two that are most common are fiberglass and Kevlar, um, in a lot of the Outfitting situations that you see nowadays. If you're going to buy a boat, the drawback is that Kevlar costs about three times as much as fiberglass. Um, it's what they make bulletproof helmets out of. It's really bomber as far as its tensile strength and it's uh, real light. But, uh, a drawback is that it's also more difficult to repair if you do get a puncture, if a big wind blows it off your shoulders and it hits a rock and you've got to patch it. Fiberglass, very similar characteristics as far as the layout of the hull. You can form it in real nice angles, and uh, and layups that are sharp making it more, or less, resistant in water. And, um, it's a touch heavier than Kevlar and I guess that's the only draw back. It's a lot less expensive.

Uh, then you could go into more traditional types of canoes: wood-canvas which is, uh, what a lot of the boats were made out of around the turn of the century. Is, uh, a skin essentially, the canvas is a skin, stretched around, uh, internal sorts of braces that run the whole length of the boat. Beautiful aesthetics and paddles nice. They weigh about 110 lbs wet and 80 lbs dry so they absorb a little water. One of the considerations. They're spendy, too.

But the all-around boat of, uh, all purpose, and most, probably utilitarian, is the aluminum boat. The Grumman 17 standard, there's probably more of those made than any canoe out there. Uh, don't have to store it indoors. You can store it on the top of the garage, or wherever the heck you want, uh, you can beat it up. They're actually real useful in a lot of different types of water--whether it be open water or moving water. They have a tendency to stick on rocks, so they'll stick, and maybe even tear a little bit. But you can pound 'em out on a rock and put some duct tape and some Shoe Goo on 'em and away you go.

So, those are the types of boats that you have to choose from. It's just how much you want to spend and what type of water you are going to be paddling primarily is the two main considerations.

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Canoeing in the BWCA

Hortatory Text—English Transcript

The Boundary Waters is a place that everybody should have access to, and, can reap the same benefits from in their experience traveling in the Boundary Waters. Um, people with disabilities, in a lot of cases, are often thought that, uh, that they might not have the same experience while experiencing the Boundary Waters or they might need to use a motor boat or something of that nature to have the same experience that an able-bodied visitor might have to the Boundary Waters. And I'm happy to know that you guys are not of that nature, not of that belief, that people with disabilities are you and me, and the neighborhood, and uh, or people in our neighborhood and family members--that are just members of our community and all---believe that wilderness experiences is a positive thing.

Some of the things to consider that...as outfitters, I think you guys have an obligation, and you obviously know that you market your outfitting services and you go to game fairs or whatever it might be, resource fairs, to let folks know that your services are available and what you offer. And one of the biggest things that I think people neglect to do is to, in their written information, or in their video information, they don't highlight the things, they don't make their brochures stand out in a way that people of all abilities are welcome. It's an easy thing to do by putting a statement of inclusion into your brochures, or into your video recruitments or whatever you might be doing. That can be done simply by saying, "We welcome people of all abilities to participate in our, in our wilderness trips. We'd encourage you to let us know in advance what some of your needs might be, and uh, some of the things that, uh, we can do to help make your experience a more positive one." Um, a lot of times people, if they don't see that, they just assume that they're not welcome. And if you make that step of saying, " Hey, we welcoming. We embrace differences. We embrace diversity here on our trips" uh, people appreciate that. So, it's just a simple, kind of uh user-friendly, consumer-friendly statement which you can include in your brochures.

When it comes to the actual planning of a trip, disability is a human condition and it's something that we all live with or are faced with at some point in our life. And, and everybody is different in their levels of ability, so you can't just say, by, that everybody is going to need wide portage paths, or paved portage paths, or ultra-light canoes or whatever--it's basically about treating people as individuals and finding out what their certain skills, and interest, and needs and abilities are. And, uh, so desiging kind of a registration form or some kind of questionnaire, so that when you do find out that people have some kind of special need, making sure you have that filled out in advance is going to give you the confidence that, Hey, these are the only things that this person is going to need, or some of the things that might help make this trip a little better.

Um, as far as physical modifications to a trip, of course route plan and level of difficulty is probably just as equally important when preparing to outfit a trip with people with disabilities as for able-bodied people. You can't assume that because a guy in a wheelchair is on this trip, that the trip needs to be easy, or the trip needs

to be tailored to the perceived inability of this person's mobility. Um, by doing that, you're taking away their opportunity to demonstrate what their strengths and abilities are. Um, not everybody that uses a wheelchair needs to be pushed. Some folks like to, can physically, uh, propel themselves. Other people might need a little more assistance.

So, coming up there's, the American Canoe Association has guidebooks, it has suggested formats for making physical modifications to canoeing and to kayaking and to literature that you might have to promote your programs. There's other local agencies in the region and in Minnesota, in particular, Wilderness Inquiry has done a lot of research on different routes in the Boundary Waters that are more accessible than others. The forest Service has also done a lot of work at making interpretive things available so I encourage you to contact the Forest Service and find out what kind of research or information that they have available on including people with disabilities on trips in the Boundary Waters. And a variety of other sources. Utilize your Centers for Independent Living and other agencies, and service providers for people with disabilities in the communities around you.

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Canoeing in the BWCA

Argumentative Text—English Transcript

Wilderness travel in the Boundary waters, to me, uh, has been a part of my life, uh, for many years, uh, since I was 12 years old, um, I've been graced with opportunities to be able to travel in the Boundary Waters, and um, learn a lot of life skills, and um, very unique things and developed a lot of wonderful relationships through camps, and uh, personal trips with friends. And, uh, one of the things that has been so important to me about those is it has been void of your standard industrial mechanized society. And, uh, when I , I spend a week, uh, I've spent up to 15 days at a time there, um, I feel renewed. I feel refreshed. I feel like the things that are important are the things that...getting...you know, just the physical aspects of traveling, and uh, your clock sort of starts to change around the daylight and meals that you need to eat to sustain yourself. And just the pure simplicity that comes from getting into a rhythm that's more natural and less focused around a work week, a work day and industrialization. When I'm paddling for instance in some of those areas that are, have motorized zones, that have motorized permits, where motorized craft are permitted, I feel almost cheated a little bit. Like, uh, you know "You've got every other lake in the nation pretty much to go play and fish and ski and whatever you're going to do. Let this one be unique, let this one be different." It takes something away from that experience. It's really hard to say.

A lot of people make arguments that, uh, motors should be allowed so that people who don't have the physical strength and the skills to canoe, to propel themselves across portages can access them. A lot of times, people with disabilities have been scapegoats into that argument, but I think that's really a sham. I think that people with disabilities that I know, friends of mine, have, have expressed an interest that even though they know they're not going to access every lake and every portage and every place in the Boundary Waters, there's still a sense of, uh, happiness that comes to them from knowing that there are spots that are void of mechanization and motorized travel. And, uh, so that argument that everything needs to be motorized to, so to accommodate elderly or folks with mobility impairments is uh, I think really hollow and shallow.

Uh, I think that people who have not experienced a true wilderness canoe experience, uh, without motorized travel are missing a very important part of an outdoor experience. And until they've had that, they've made that experience happen, and they still feel like they need their motors, I'll talk to them. But, after, I think that everybody before making that argument needs to spend a good ten days of uninterrupted, uh, silence, or uh, silent paddling without motors to really have a good perspective of how important it is.

Everybody has their own sense of what wilderness is, what it means to them, but essentially it's defined, or to me, it's just those places that are protected, federally protected, and void of motors and industrial kinds of mechanization. I think that, uh, by encouraging more places like that, or at least the places that do exist now, to remain protected, to remain free of motors, it's going to help to foster an appreciation for natural, natural things and natural places, here and in small communities all across our nation. And it's something that is very important to me and I think that everyone needs to experience a bit of uninterrupted wilderness travel to really get a full grasp of how important it is.

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Canoeing in the BWCA

Narrative Text—ASL Outline

(Note: These outlines were created after the texts were signed. They represent an outside attempt to organize the information in the text, and were not used in anyway to prepare for creating these texts.)

- ❖ Family enjoys going to BWCA
 - For natural environment
 - Goes every year
- ❖ Have two children
- ❖ Haven't gone on canoe trips with a lot of traveling
 - Hard to manage portages and packing gear while young
 - Last summer did trip with more travel
- ❖ Son is 8 and can manage backpack
 - Daughter is 6--can carry school backpack
 - I carried Duluth Pack
- ❖ Another family of four came
 - They brought the food
- ❖ I carried clothes in my pack
 - Arrived at the BWCA
 - Off the Echo Trail
 - Hegman Lake
- ❖ Had to walk 1/4 mile from parking area
 - Trip went from Hegman lake to other lakes
 - Have to portage between lakes

Portage means carrying boat on shoulders
- ❖ Chose Hegman Lake because of short portages
 - Didn't want long portages with kids
 - At Parking area, sent kids off
- ❖ Experienced with being in BWCA
 - Know what is safe or not
 - I carried gear down to lake
 - Not very far
- ❖ Calculating how many "knots" (*Editor's note: The term she is searching for is actually "rod" which is the measurement used for portages. One rod equals 16-1/2 feet .)*
 - Unsure of the math
- ❖ Wanting help on figuring out equation
 - Never mind
- ❖ Felt like 1/4 mile
 - Brought canoe first

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- Got Duluth Pack Second
- ❖ Have to be careful of my back
 - Some can carry both pack and canoe
 - Trip went a long well
- ❖ One day particularly memorable
- ❖ Happened on a big lake
 - Should know that I don't always require my son to wear a life jacket
 - He's good at swimming
 - More tough on my daughter about life jacket
- ❖ She doesn't like wearing it
 - Set up in the boat
 - Me in back
- ❖ My daughter in the middle
 - My son in front
- ❖ If daughter in front, canoe tips way back
 - Kevlar canoe, but still hard to paddle
 - Better to have son in front plus day pack to balance weight
- ❖ Very windy that day with big waves
 - Heading back at the end of the trip
 - At first, son very excited about canoeing
- ❖ Cocky about his own ability
 - But had only gone on shorter trips
 - Toward the end of trip, started to get crabby about having to paddle
 - This day was the worst
- ❖ Couldn't go straight into the wind
 - Had to zig-zag
 - Boat was unbalanced
- ❖ Wanted to daughter to move up by son, but didn't want her to move and tip the boat
 - Boat was stable, but I was paranoid
 - Got son's attention and asked him to move forward and paddle
 - He was obviously angry
 - I was frustrated
- ❖ Yelled at my son and called him lazy
 - Can you imagine me saying that to my own son?
 - Ordered my daughter to move forward to balance the boat
- ❖ What would have taken 2-3 hrs in calm weather took all day
 - Sometimes we got stuck in currents which made it worse
 - I was paddling on my knees which hurt but I didn't care
 - Finally, gave up on trying to make a direct crossing
- ❖ Hugged the shoreline until we made it around

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- Made it take much longer
 - We made it to shore
- My son was exhausted
- I felt awful
- ❖ I apologized to my son for my outburst
 - He accepted my apology
- ❖ The memory still bothers me
 - But it was a horrible situation trying to make that crossing

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Canoeing in the BWCA

Procedural Text—ASL Outline

- ❖ I was asked a question about how to plan for going to the BWCA
- ❖ Two different methods
 - If not experienced, best to go to an outfitter
 - They have everything listed out that you might need
 - Tents
 - Sleeping Bags
 - Shovel
 - For going to the bathroom
 - In BWCA, most have pit toilets
 - Some places might not have toilet
 - Best to include a shovel
 - Other camping supplies
 - Have food you will need
 - BWCA doesn't allow glass
 - Must carry everything in plastic
 - Bottles or ziploc bags
 - Outfitter has list of everything
 - Can select food from menus
 - Get Canoes, paddles, lifejackets for your party
 - Get things to fit depending on size of people
 - Outfitter gets everything ready for you
 - You just wait for them to tell you they're ready
 - Sometimes they'll even meet you at the lake and get everything ready for you
 - Can get 1st Class Service
 - But it's expensive
 - My family doesn't use an outfitter
 - We get prepared ourselves
 - First time we went, it was awkward
 - Made list of things
 - Have it in computer and ready for next trip
 - Have updated the list
 - Past summer's trip, just printed out the list and checked off all the items
 - Before that, I should tell you I have a Duluth Pack.
 - Some people line it with an old plastic bag and re-use it every year
 - I buy a new plastic bag and use it for the summer.

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- Throw it out at the end of summer
 - Buy New one in the spring
 - Tends to get holes over the summer's use
- Pack different items in to the Duluth Pack
 - Tent
 - Sleeping Bag
 - Not my clothes
 - First put in Sleeping bag
 - Then tent
 - Then Shovel, tend to put in the big things in here.
 - Have another Pack for clothes
 - Not really a Duluth Pack
 - Special backpack for canoeing
 - Has drawstring and rubber coated
 - Expensive, but a good investment
 - Not sure if it is called a Duluth pack or not
 - Pack all the family's clothes in this one
 - On bringing clothes
 - Can't pack a lot of clothes
 - Have to bring one pair of pants
 - Advise against Blue jeans because they don't dry quickly
 - Best to bring wool or thin nylon pants
 - Patagonia also has good pants
 - Not sure what the material is called
 - Warm, light, easy to pack, dries easily
 - I bring one pair of shoes
 - Or Hiking boots (which are a little Heavy) and Texas
 - So only two pairs
 - But generally wear the Texas
 - Pack all of that into the waterproof Clothes pack
 - The Duluth pack has the camping things
 - Tent
 - Sleeping Bag
 - Stove
 - Not a large camping stove
 - Small propane one
 - Some people use the kind you have to pump
 - I'm too lazy so have a propane one you just turn on
 - Other item is food.
 - Some people buy dehydrated food
 - Tasty, but expensive

- We don't want to spend so much money on food
 - I generally cook meals before the trip
 - Like chili with meat
- Our family likes it with meat
 - Then put the meal in a Zip-Loc bag
 - This past christmas, my father gave us a machine for vacuum sealing food
- Double wrap it and then freeze the food
 - This way is a little heavy
 - Pack the food from the freezer when ready to go
- For drinks, we use tang, not Orange Juice
 - Tang needs to go in a Zip-loc bag
 - Have a list for what food to bring
 - End up with three packs: for camping supplies, clothes, and food
- Also need a canoe
- We don't own a canoe
 - Don't go often enough to make it worth it
 - Rent from outfitter
- Have different options for canoes
 - Aluminum
 - Wood
 - Kevlar
 - Fiberglass
- Can pick out what suits you
 - Some people don't like Alumimum because it's too heavy
 - Wood can be nice because it's home made
 - We rent from the outfitter
 - Lots of outfitters to choose from
- My family makes our own list
 - Clothes
 - Equipment
 - Food
- That's how we plan.

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Canoeing in the BWCA

Explanatory Text—ASL Outline

- ❖ If going on a trip through an outfitter
- ❖ Money is not an issue
 - Must still decide which type of canoe
 - 5 different types
- ❖ Explanation of differences between the 5
 1. Aluminum--metal that makes a heavy canoe
 2. Fiberglass
 3. Kevlar
 4. Royalex
 5. Wood
- ❖ Figuring out which is best fit for you
- ❖ Aluminum
 - Not too expensive
 - Not sure about renting
- ❖ Purchase is 500-700 dollars
 - Relatively inexpensive
- ❖ But...
 - Heavy
- ❖ Can be dangerous in rapids
 - Magazine picture of canoe wrapped around a rock
 - Royalex
 - Heavy
 - Like rubber
 - Good for navigating rapids
 - Unsure of cost
- ❖ Never used this type of canoe
 - Kevlar
 - Very popular
 - Expensive
- ❖ Canoe can cost over \$2,000
 - Smooth paddling
 - Light for easy portaging
- ❖ Fiberglass
- ❖ Can be a little heavy
 - Not as expensive as Kevlar
 - Pretty durable, though not as tough as Royalex

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- Can get holes, but easy to fix
 - Wood
- ❖ People can build their own
 - Personal pride
- ❖ Friend made canoe to match body sizes
 - Heights of seat designed for husband and wife
 - Heavy
 - Last a long time
- ❖ Friends built theirs 15 years ago
 - Still love it
- ❖ Beautiful alternating strips of light and dark wood
 - Cane seats
 - Match their tastes
- ❖ Personal Preference
 - Often use aluminum
- ❖ Because it's inexpensive
 - Or Fiberglass
- ❖ Used Kevlar once and it's very nice
 - Never Used Royalex or Wood
 - If these descriptions didn't help you decide
- ❖ Talk to outfitter to get more advice

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Canoeing in the BWCA

Hortatory Text—ASL Outline

- ❖ Here is some info to help you in your decision to work with Deaf people
 - ❖ Diversity
 - Deaf
 - Hard of Hearing
 - Oral
 - ❖ Not all deaf people sign
 - Some use sign, some use talking, some a writing
 - Passing on Emergency Information
 - ❖ Deaf group on a trip
 - Need to inform you of plans
 - Some suggestions
 - ❖ Get an interpreter for signing Deaf
 - Contact RSC (*Regional Service Center for Deaf/Hard of Hearing People*)
 - Interpreter accompanies ranger
 - ❖ Without interpreter, using writing
 - Some can communicate orally
 - ❖ Many prefer writing for less misunderstandings
 - ❖ How Deaf people communicate in canoes
 - ❖ Not conducive to fast travel
 - Bang side of canoe to get attention
 - No paddling while talking
 - ❖ Providing phone access
 - Explain about Relay service
 - ❖ If you need to make a change in reservation
 - Call relay number with voice
 - Give operator Deaf person's number
 - Talk with operator using voice
 - Operator conveys message to Deaf person using tty
 - Tips:
- ❖ Talk Directly to Deaf person, not "Ask her" or "Tell her"
 - End turn by saying "GA" for Go Ahead
 - End Conversation with SK for Stop Key.
 - Short hand way of saying Good bye
 - Have a book to share on TTY etiquette
 - If lots of Deaf customers, may want to consider having own TTY
- ❖ Otherwise, Relay service can work really well

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Canoeing in the BWCA

Argumentative Text—ASL Outline

- ❖ Introduction
 - Contrast between Voyageurs National Park and BWCA
 - Presence of houseboats, motorboats and danger for canoeists
 - Limitations on Motors in the BWCA
 - Only 15 horsepower around the edges
 - Personal hope motors will never be allowed
- ❖ Some people now fighting to allow motors
 - Based on their rights as taxpayers
 - Many other places that allow motors
- ❖ Boats; Snowmobiles; ATVs
 - Most people travel to BWCA for sense of peace and tranquility (visual and auditory)
- ❖ Only a few places in the world left that offer this
 - So if vote comes up, vote no to motors.

- ❖ A Story to demonstrate point of people's feelings
 - Family camping experience
 - Husband is hearing
- ❖ At Trail's End of Echo Trail on the edge of the BWCA
 - Campfire disturbance: a neighboring camp playing rock music
 - Not related to motorized use, but violated principle of quiet
- ❖ Loud music out of place
 - Following that principle, noise from motors is out of place for people seeking quiet

- ❖ Arguments taking place over continued motorized use of Voyageurs National Park,
 - Especially Snowmobiles
- ❖ Hopes Snowmobiles will someday be banned because they
 - scare animals
 - damage environment

- ❖ So vote no to motors in that area
- ❖ Our local Jewel of the World
 - Important to leave as it is.

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Canoeing in the BWCA

Credits for this Project

This project is the result of many people and organizations. We are grateful for the collaboration that brought this project into being.

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