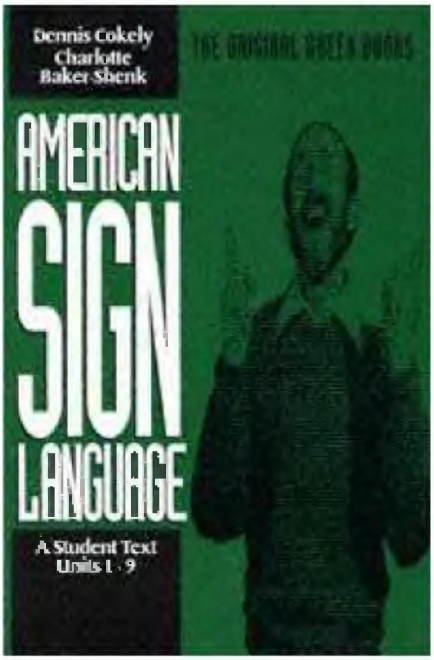

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cover

American Sign Language

A Student Text
Units 1-9

Dennis Cokely
Charlotte Baker-Shenk

page_i

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Preface

This text is part of a total, multi-media package designed for the teacher and student of American Sign Language (ASL). Included in this package are two texts for teachers and three texts for students:

American Sign Language: *a teacher's resource text on grammar and culture*

American Sign Language: *a teacher's resource text on curriculum, methods, and evaluation*

American Sign Language: *a student text* (*Units 1-9*)

American Sign Language: *a student text* (*Units 10-18*)

American Sign Language: *a student text* (*Units 19-27*)

Also included in this package is a set of five one-hour videotapes which are especially designed to accompany these texts.

As a package, the texts and videotapes provide the teacher with information about the structure of ASL and an interactive approach to teaching the language. They provide the student with carefully prepared ASL dialogues and drills as well as information about the structure of ASL and the Deaf Community.

The videotapes are designed so that there is a one-hour tape for each text. The first tape illustrates all of the examples in the grammar and culture text. The second tape provides a 'live' demonstration of a number of the techniques described in the curriculum, methods, and evaluation text. Each of the final three tapes (one for each student text) not only illustrates the dialogues for a particular text but also provides several ASL stories, poems, and dramatic prose of varying length and difficulty for use in the classroom or language lab.

Acknowledgements

It is simply not possible to mention all those individuals whose support and encouragement have made this text possible. Likewise, it would be very difficult to list all those individuals whose own ideas and creativity have influenced this text. However, there are several people we wish to mention by name because of their invaluable assistance in preparing this text:

For their creativity, spontaneity, and hard work in making the videotapes upon which this text is basedLarry Berke, Nathie Couthen, Pat Graybill, Ella Lentz, M. J. Bienvenu, and Gil Eastman.

For their patience during long photo sessions and their skill as models of ASLtwo native, Deaf Signers: M. J. Bienvenu and Mel Carter, Jr.

For his unique artistic skills, beautiful illustrations, and willingness to keep doing more than what was expectedFrank Allen Paul.

For support, encouragement, and willingness to "pitch in"Micky Cokely.

For his "good eye" and many hours spent in producing all of the beautifully clear photographs in this textTom Klagholz

For typing parts of the final draftSharon Church, Barbara LeMaster, and Mary Powell.

Finally, for typing, re-typing, and more re-typing of various drafts as well as for back rubs, amaranth seeds, and unfailing good cheer during the past two yearsBeverly KLayman.

Note to the Teacher:

This text is intended to help your students acquire a certain level of skill in some of the major grammatical features of ASL. Each of the nine units focuses on a different grammatical topic in the language. Since this text is part of a three text series, not all aspects of a particular grammatical feature are covered in this text. Rather, these texts form the core of a spiraling curriculum. Thus, the same grammatical topics are covered in each of the three student texts. However, the discussion of each topic becomes more and more complex and detailed as the student progresses on to each higher-level text. There are a total of twenty-seven units (nine units per text) in this series. Each unit focuses on different aspects of the grammar of ASL and the culture of Deaf people.

The format of each unit is described in the section entitled *Note To the Student*. As mentioned in that section, we believe this format allows for a great deal of flexibility. Since you know your own teaching style and how your students learn best, we urge you to use this text in the way you feel is most beneficial. We do recommend that you go through this text at a slower pace than you may be accustomed to. As you look through the text, you will see that there is a lot of information in each unit. Please don't feel that you must go through one unit in each class or each week. We also suggest that you supplement the dialogues and drills with other activities that will reinforce the specific grammatical feature of each unit.

Our aim and hope is that the information provided in each unit will, for the most part, be dealt with by the students on their own time. This will free you to devote more class time toward developing their skills in *using* ASL instead *of talking about* ASL.

The two teacher texts (*Grammar and Culture* and *Curriculum, Methods, and Evaluation*) are an invaluable resource for using these student texts. The *Grammar and Culture* text not only provides a more detailed explanation of each of the grammatical features in the student texts, but it also contains several chapters of vital information that is not covered in these texts. In addition, at the end of each of the grammatical chapters, it contains a more complete transcription of each of the three student-text dialogues which focus on that grammatical topic. The *Curriculum, Methods and Evaluation* text not only explains how to conduct dialogues and drills in the classroom, but also shows you how to develop your own dialogues and drills. In addition, that text contains a large number of activities and exercises which can be used to supplement the dialogues and drills in the student texts.

As you skim through this text one thing should be quite obviousthis is not a vocabulary text. Although there are a large number of *Key Illustrations* and *Supplementary Illustrations*, these do not illustrate every sign that is used in the dialogues. Instead, it is assumed that either your students already know the vocabulary that is not illustrated or that you will provide them with this vocabulary by

whatever means you feel is appropriate (use of a reference text, instruction in the classroom, etc.).

One final note: As you may know, variation in a language is the rule rather than the exception. There are always interesting differences in the vocabulary and grammar of different speakers or signers of a language. With this in mind, we have tried to include variations in signs wherever possible so that students will be able to understand a wider variety of ASL Signers. However, due to the limitations of space (and our knowledge), the treatment of sign variation in this text will need your reinforcement and expansion. We ask that you supplement the illustrations found in this text with other variations that you are aware ofespecially those used by members of the Deaf Community in your area of the country.

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Note to the Student:

Learning a second language is not an easy task. In fact, although learning your first language was probably the easiest thing you've ever done, learning a second language may be among the most difficult things you ever do. Learning a second language (and learning it really well) means learning more than the vocabulary and the grammar of that language. It means learning about the people who use that languagetheir attitudes, their cultural values, and their way of looking at the world.

Thus, learning American Sign Language as a second language means learning about the group of people who use ASLthe Deaf Community. It means recognizing the Deaf Community as a separate, cultural group with its own set of values, attitudes, and world view. Whatever your personal or professional motivations for wanting to learn ASL, you will find that the more you know about, appreciate, and understand the people who use ASL, the easier it is for you to learn their language.

For most hearing people, learning ASL is quite a different experience than learning a spoken language. First of all, to understand someone who is using ASL, you have to "listen" with your eyes. Most hearing people don't have a lot of experience at this since they have grown up depending mostly on their ears to receive linguistic information. Second, to produce ASL you have to use your eyes, face, hands, and body in ways which are not required by spoken languages. Most hearing people tend to be somewhat inhibited about using their eyes, face, hands, and body for communication. This is especially true for many Americans who have learned that "it is impolite to stare" and who have learned to restrain their body movements in order to be more socially acceptable.

Another important difference is that ASL is not a written language. This means that there are no newspapers, magazines, books, etc., written in ASL. Because ASL does not have a written form, we generally have to use English to write about ASL. This means using English words (called "glosses") when trying to translate the meaning of ASL signs and for trying to write down ASL sentences.

Although this is unavoidable at the present time, it has often led people to the mistaken notions that ASL is "bad English" or "broken English" because the grammar doesn't look like Englishyet the ''words" (signs) are written with English glosses. A real problem! Unfortunately, using English glosses for ASL signs also often leads students to think that ASL is very much like English, when, in fact, it is very different in many important ways.

Remember, the key to successfully learning any second language is: *accept the language on its own terms with an open mind*. If you have an open mind and an accepting attitude, and if you give yourself time, you will learn ASL. Of course, if you are trying to learn ASL (or any language), the most helpful thing is to communicate as frequently as possible with people who use ASL. While no book can

substitute for real, live, human interaction, this text provides you with what we feel is a valuable supplement-carefully developed dialogues which are examples of how Deaf people actually communicate using ASL.

This text (part of a series of three student texts), contains nine units. Each of these units focuses on a topic relating to the grammar of ASL and on some cultural aspect of the Deaf Community. The format for each of these units is as follows:

A. *Synopsis*:	A detailed summary of the dialogue in that Unit.
B. *Cultural Information*:	An explanation of the cultural topic which the dialogue focuses on.
C. *Dialogue*:	A presentation of the dialogue with the two Signers' parts on separate pages.
D. *Key Illustrations*:	Drawings of signs which have been specially pre pared for the dialogue so that the face, hands, and body are exactly as they appear in the dialogue. (We have tried to use the best possible angle in all illustrations for presenting both the manual and non-manual aspects of each sign.)
E. *Supplementary Illustration*:	Additional drawings of signs that appear in the dialogue. However, the face or body may be slightly different than the way the signs are used in the dialogue.
F. *General Discussion*:	An explanation of the specific grammatical features of ASL which the dialogue focuses on.
G. *Text Analysis*:	A line-by-line analysis and discussion of the dialogue.
H. *Sample Drills*:	Three drills which provide an opportunity to practice the specific grammatical features described in that Unit.
I. *Video Notes*:	A discussion of some of the important things that are shown in the videotaped version of the dialogue (taken from the videotape designed to accompany this text).

We believe that this format allows you, the student, a great deal of flexibility in using this text. You probably know how you learn best and what you need to help you learn. If you find that this sequence does not best suit your needs, then we encourage you and your teacher to take the sections in the order you find most helpful. For example, you may choose to read the *Dialogue* first and then the *Synopsis* and *Text Analysis*. The point is that you should be actively involved in deciding how to work with the textand not be controlled by it. Use it in whatever way will best help you learn ASL.

Finally, as you learn ASL, remember that it is the language of a unique cultural group of people. Whenever appropriate, try to improve your skills by interacting with members of that cultural group. Don't be afraid of making mistakes, but learn from your mistakes. And don't overlook your successes; learn from them too. We hope this text will help you not only develop skills in ASL, but also develop an appreciation and respect for the Deaf Community.

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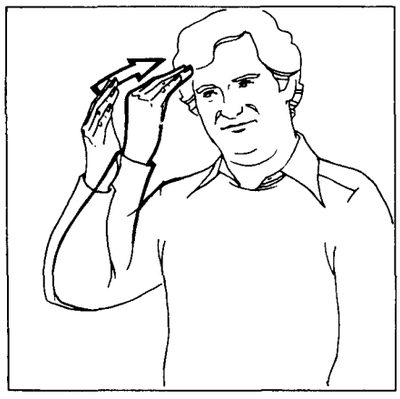
Transcription Symbols

In order to understand the dialogues and drills in this text, you will need to read through the following pages very carefully. These pages describe and illustrate the transcription symbols that are used in this text.

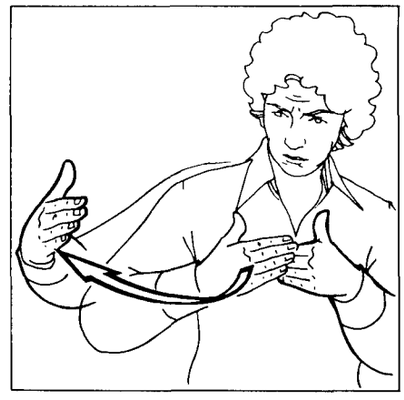
You can imagine how difficult it is to ''write ASL". To date, there is no standard way of writing ASL sentences. We have tried to develop a transcription system which clearly shows how much information is given in an ASL sentence. Although we have tried to keep this transcription system as simple as possible, it may still seem complex at first. However, with patience and practice, it will become fairly easy to use.

The chart on the following pages lists twenty-seven symbols, with examples and illustrations of how each symbol is used. To read this chart, you should first look at the illustrations of signs and the symbols used to describe them on the left-hand page, and then read through the explanation of each symbol on the right-hand page. The symbols found on these pages describe what the *hands* are doing. (In the parenthesis following the description, we have indicated the first unit in which each symbol appears.) Throughout the text in the *General Discussion* sections, symbols will be introduced which describe what the *eyes*, *face*, *head*, and *body* do.

ILLUSTRATIONS



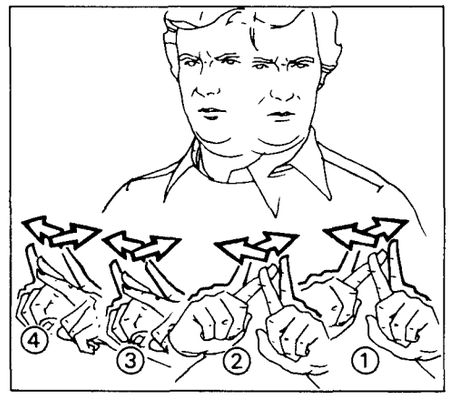
KNOW



FROM-NOW-ON

NOT HERE

#WHAT



DIFFERENT+++

BORED*

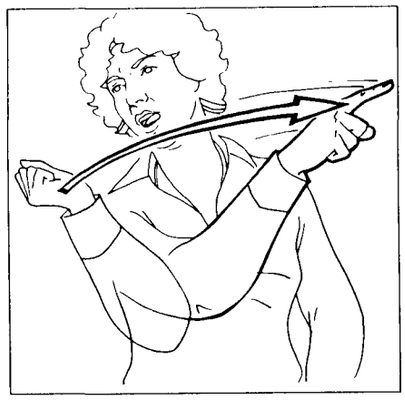
TRANSCRIPTION SYMBOLS

Symbol	Example	Explanation
CAPITAL LETTERS	**KNOW**	An English word in capital letters represents an ASL sign; this word is called a *gloss.* (Unit 1)
-	**FROM-NOW-ON**	When more than one English word is needed to gloss an ASL sign, the English words are separated by a hyphen. (Unit 1)
△		A triangle with a letter inside is used to indicate a name sign. (Unit 1)
-	**P-A-T**	When an English word is fingerspelled, the letters in the word are separated by a hyphen. (Unit 2)
⁀	**NOT HERE**	When two glosses are joined by these curved lines, it indicates that two signs are used in combination. Generally when this happens, there is a change in one or both of the signs so that the combination looks like a single sign. (Unit 1)
#	**#WHAT**	When this symbol is written before a gloss, it indicates the sign is a fingerspelled loan sign. (Unit 1)
+	**DIFFERENT+++**	When a plus sign follows a gloss, this indicates that the sign is repeated. The number of plus signs following the gloss indicates the number of repetitions—e.g. **DIFFERENT+++** indicates the sign is made four times (three repetitions). (Unit 1)
*	**BORED***	An asterisk after a gloss indicates the sign is stressed (emphasized). (Unit 2)

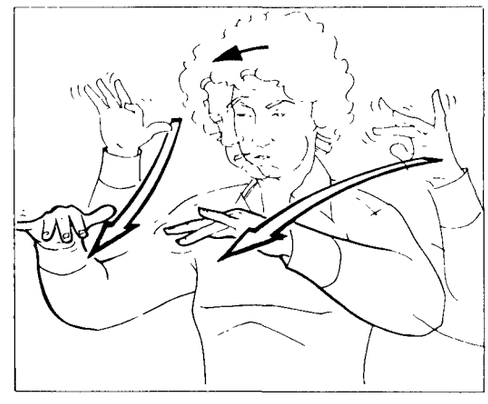
"WHAT"

(2h) WHAT'S-UP

(2h)alt.GUESS

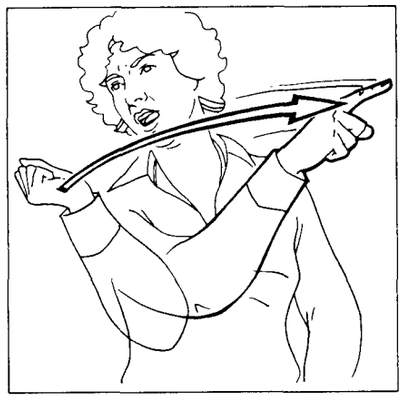


rt*-ASK-TO-*lf

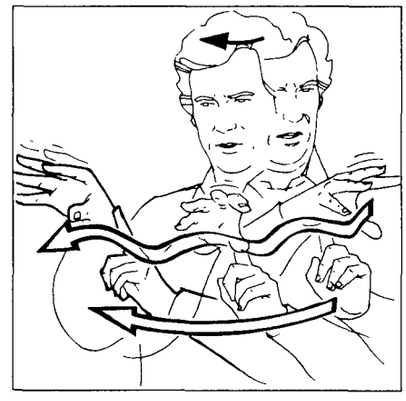


ASSEMBLE-TO-*cntr*

Symbol	Example	Explanation
,	**YESTERDAY, ME**	A comma indicates a grammatical break, signaled by a body shift and/or a change in facial expression (and usually a pause). (Unit 1)
" "	**"WHAT"**	Double quotes around a gloss indicate a gesture. (Unit 1)
(2h)	(2h)**WHAT'S-UP**	This symbol for 'two hands' is written before a gloss and means the sign is made with both hands. (Unit 1)
alt.	(2h)alt.**GUESS**	The symbol 'alt.' means that the hands move in an 'alternating' manner. (Unit 5)
rt *lf* *cntr*	*rt*-**ASK-TO**-*lf* **ASSEMBLE-TO**-*cntr*	The symbol *'rt'* stands for 'right'; *'lf'* for 'left'; and *'cntr'* for 'center'. When a sign is made *in* or *toward* a particular location in space, that place or direction is indicated after the gloss. When a symbol like *'rt'* is written before a gloss, it indicates the location where the sign began. So *rt*-**ASK-TO**-*lf* indicates that the sign moves from right to left. These symbols refer to the Signer's perspective—e.g. *'rt'* means to the Signer's right. The symbol *'cntr'* is only used when that space directly between the Signer and Addressee represents a particular referent (person, place, or thing). If none of these symbols appear, the sign is produced in neutral space. (Unit 1)

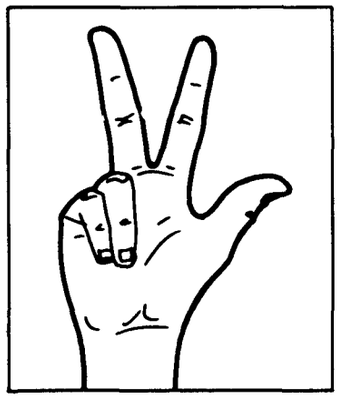


pat-ASK-TO-*lee*

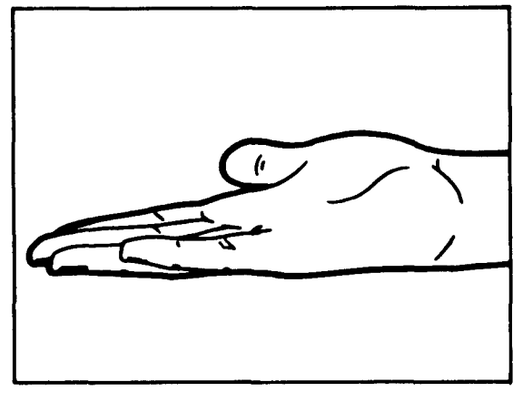


me-CAMERA-RECORD-*arc*

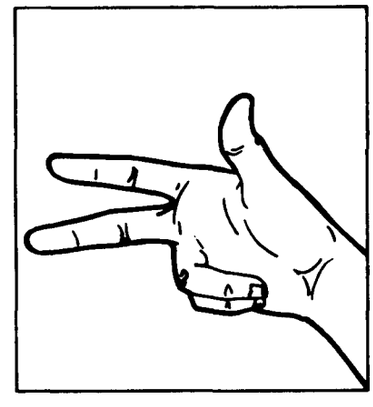
me-SHOW-*arc-lf*



3-CL

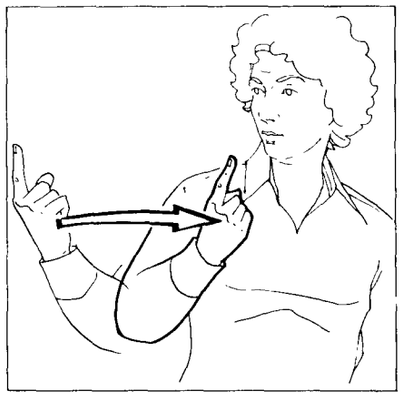


B↑-CL

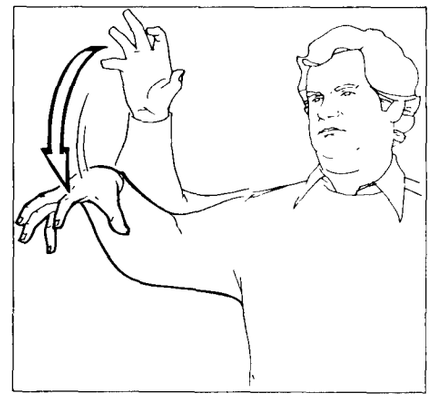


3→CL

Symbol	Example	Explanation
lower case words	*pat*-**ASK-TO**-*lee*	Italicized words that are connected (via hyphens) to the gloss for a verb can also indicate the location where the verb began or ended. For example, if 'Pat' has been given a spatial location on the right, and 'Lee' is on the left, then the sign *pat*-**ASK-TO**-*lee* will move from right to left. These specific words are not used until the things they represent have been given a spatial location. These specific words are used in place of directions like *'rt'* or *'lf'*. (Unit 1)
arc	*me*-**CAMERA-RECORD**-*arc* *me*-**SHOW**-*arc-lf*	When a gloss is followed by the symbol *'arc'*, it means the sign moves in a horizontal arc from one side of the signing space to the other side. If another symbol like *lf* follows the symbol *arc*, it means the arc only includes that part of the signing space. (Unit 3)
-CL	**3-CL**	This symbol for *classifier* is written after the symbol for the handshape that is used in that classifier. (Unit 5)
↑	**B↑-CL**	An arrow pointing upward indicates that the palm is facing upward. (Unit 6)
→	**3→CL**	An arrow pointing to the right indicates that the fingers are not facing upwards. This is used to distinguish two sets of classifiers: **3-CL** and **3→CL**; **1-CL** and **1→CL**. (Unit 5)



1-CL'person come up to me from rt'

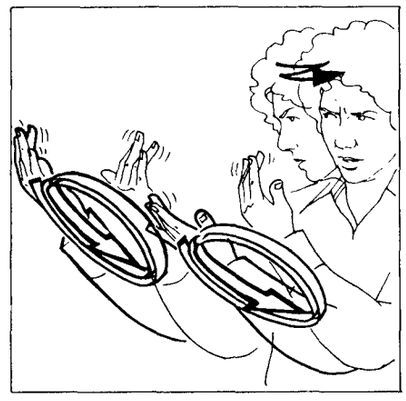


5:↓-CL@*rt*

5:↓-CL ⟶

B-CL↔'street'

Symbol	Example	Explanation
‘ ’	**1-CL**‘person come up to me’	Single quotes around a lower case word or words is used to help describe the meaning of a classifier in the context of that sentence. (Unit 5)
@	**5:↓-CL**@*rt*	This symbol indicates a particular type of movement that is often used when giving something a spatial location. It is characterized by a certain tenseness and a ‘hold’ at the end of the movement. In this example, the classifier for a large mass is given a spatial location to the Signer’s right. (Unit 5)
CAPITAL LETTERS	**RESTAURANT** *INDEX-lf*	When a sign is made with the non-dominant hand, it is written in italics. When an italicized gloss is written under another gloss, it means both hands make separate signs at the same time. In this example, the dominant hand makes the sign **RESTAURANT** while the non-dominant hand points to the left. (Unit 1)
⟶	**5:↓-CL**⟶ *B-CL↔‘street’*	An arrow proceeding from a gloss means that the handshape of that sign is held in its location during the time period shown by the arrow. In this example, the dominant hand ‘holds’ the **5:↓** classifier in its location while the non-dominant hand indicates a ‘street’ with the ‘**B**’ handshape classifier. The symbol ↔ means that the ‘**B**’ handshape moves back and forth. (Unit 3)



WAIT ***"long time"***

DISCUSS-WITH
"each other" +"regularly"

q
RIGHT

Symbol	Example	Explanation
" "	"open window"	Double quotes around a word or words in lower case indicate a mimed action. (Unit 9)
" "	**WAIT***"long time"*	Double quotes around an italicized word or words in lower case after a gloss indicates that a specific movement is added to that sign. The word or words inside the parentheses is the name for that specific movement. (Unit 8)
" "+" "	**DISCUSS-WITH** *"each other"+"regularly"*	When a plus sign joins two or more specific movements, it means those movements occur simultaneously with that sign. (Unit 8)
_____	q **RIGHT**	A line on top of a gloss or glosses means that a certain non-manual (eyes, face, head, body) signal occurs during the time period shown by the line. At the end of the line, there is a letter(s) which indicates what the non-manual signal is. For example, *'q'* represents the signal for a particular type of question. (Unit 1)
( )	(gaze lf) △-*lf*	Words in parentheses on top of a gloss or glosses are used to indicate other movements of the eyes, head, and body. (The word 'gaze' refers to where the Signer looks.) (Unit 1)

INTRODUCTION TO AMERICAN SIGN LANGUAGE AND THE DEAF COMMUNITY

American Sign Language (also called ASL or Ameslan) is a *visual-gestural* language created by Deaf people and used by approximately 250,000–500,000 Americans (and some Canadians) of all ages. Some questions that students often ask are: Where did ASL come from? Who started it? Do all deaf people use ASL? To answer these questions, let's examine what is known about the history of ASL and the community of people who use this language.

A. History of American Sign Language

George W. Veditz, a Deaf teacher who became the President of the National Association of the Deaf in 1904, said, "As long as we have Deaf people, we will have Sign Language". Research on signed languages in many different countries shows us that Veditz was right. Throughout history, wherever there have been Deaf people, there have been signed languages: Chinese Sign Language (CSL), French Sign Language (FSL), Danish Sign Language (DSL), and so on. In fact, some scientists believe that the first languages that humans used in pre-historic times were gestural languages.

Unfortunately, there is very little information available about the deaf people who lived in America prior to 1817. We do know that between 2,000 and 6,000 deaf people were living in this country in the early 1800's. Some of them probably came from Europe or the British Isles; undoubtedly, others were born here. Then, during these early years of the 1800's, things began to happen which later led to the formation of an American Deaf Community. These events began with the meeting of Thomas Gallaudet and Alice Cogswell in Hartford, Connecticut.

Thomas H. Gallaudet, a graduate of Yale University, was studying to become a minister. His neighbor, Mason Cogswell, a well-known doctor in Hartford, had a deaf daughter named Alice. Gallaudet met Alice one day and tried to teach her to read and write a few words, and he had some success.

Dr. Cogswell was impressed with Gallaudet's work and encouraged him to consider starting a school for deaf children. Years earlier, the Clergymen's Association of Connecticut had reported that there were about 89 deaf people in the state. The need for a school was clear. So Cogswell and a group of concerned citizens raised enough money to send Gallaudet to Europe to learn about methods for instructing deaf people.

After several unsuccessful attempts to persuade the directors of the Braidwood schools in Great Britain to divulge their own methods of instructing deaf students (which focused on lip reading and speech training), Gallaudet went to Paris. He

went to Paris because, while in London, he had seen an impressive demonstration of the French method of instructing deaf students. This method used signs from French Sign Language (the language of French Deaf people) with an added set of signs called *les signes méthodiques* ("methodical signs"). This set of "methodical signs" was invented by Abbé Charles de l'Epée, the founder and director of the first school for deaf students in Paris. Abbé de l'Epée created these "methodical signs" to represent certain grammatical words or parts of words that were used in spoken and written French but did not have sign equivalents in French Sign Language.

While in Paris, Gallaudet not only began to learn French signs but also studied the teaching methods used at the Paris school. After awhile, however, he wanted to return to Hartford; so he persuaded a Deaf man named Laurent Clerc, who was an instructor at the school, to go to Hartford with him to help establish a school for American deaf students. During the voyage to America, Laurent Clerc continued to teach signs to Gallaudet and Gallaudet taught Clerc English.

On April 15, 1817, with funds from the state of Connecticut, the U.S. Congress, and other sympathetic groups, Gallaudet and Clerc established the Institution for Deaf Mutes. This school was later renamed the American Asylum at Hartford for the Education and Instruction of the Deaf and Dumb and is presently called the American School for the Deaf. Clerc, who only intended to stay in America for a short time, remained there as an instructor for over forty years.

Until very recently, it was supposed that deaf people in America suddenly started learning and using French signs in 1817 and that they did not know or use any kind of signed language before Clerc and Gallaudet established the Hartford School. However, there is increasing evidence which shows that there must have been at least one signed language used in America before the Hartford School was established. Recent work done by a New England anthropologist shows that by 1817, deaf individuals on Martha's Vineyard had been actively participating in the social and political activities of that island for well over a century. According to the anthropologist, this active participation was possible because between the late 1600's and the early 1900's, the people on Martha's Vineyard lived in a bilingual community—a community where both spoken English and a signed language were commonly used.[1] The children in this community learned signs as they were growing up from both deaf and hearing adults in the surrounding area. Sign Language was used at town meetings, church services, informal gatherings at the post office and general store, etc. Often hearing people would sign to each other even when there were no deaf people around. This research indicates rather strongly that there was an active, flourishing Sign Language in America for well over a century before Clerc and Gallaudet introduced French signs.

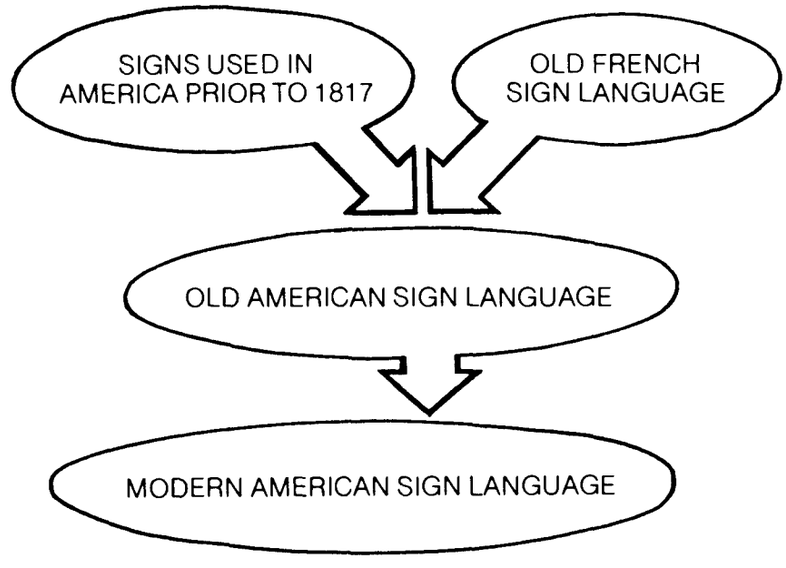
In addition to this remarkable piece of evidence, there is also evidence that comes from looking at *cognates*—words or signs in one language that are historically

[1]Groce, N. 1980 "Everyone Here Spoke Sign Language" *Natural History* Vol. 89, No. 6, p. 10–16.

related to words or signs in another language. For example, the English words 'house', 'fish', and 'green' come from the German words 'Haus', 'Fisch', and 'grune'. By studying the number of cognates in two languages, it is possible to determine how much those two languages are related to each other. If American Sign Language (ASL) is directly descended from French Sign Language (FSL), then a high percentage of signs in ASL should be historically related to signs in FSL. A linguist at the Linguistics Research Laboratory at Gallaudet College decided to investigate the number of ASL-FSL cognates.[2] It was found that only about 60% of the signs in ASL seem to be related to signs in FSL. While it is true that languages change over time, natural language change during the last 160 years could not account for a difference of 40% —thus making it less likely that modern ASL was descended only from FSL.

A third piece of evidence comes from Clerc himself. There are accounts of Clerc lamenting the fact that his "graceful signs" were being changed and replaced, and that other signs which he did not teach were being used. Apparently, at least some deaf people already had a knowledge of signs before Clerc began teaching French signs. These deaf people probably combined their signs with French signs and that combination became Old American Sign Language.

Just as all 'living' languages change as people use them to communicate about the world (which also changes), Old ASL then evolved into what is now called Modern ASL. There are numerous examples of how older signs have changed as well as several examples of changes in the grammar of Old ASL. Thus, although Old ASL was heavily influenced by French signs, it is incorrect to say that ASL was "brought to America" by Clerc and Gallaudet. Rather, the French signs they brought were combined with the signs that deaf people in America were already using. This historical progression to Modern ASL is illustrated below:



[2]Woodward, J. 1978 Historical bases of American Sign Language. In P. Siple (Ed.) *Understanding Language Through Sign Language Research*. New York: Academic Press, p. 333–348.

This is obviously a very condensed summary of the history of ASL. However, it does point out several important things about the language. First, ASL was not invented by someone and then given to deaf people in the U.S. Rather, it has evolved naturally from the signed languages of Deaf people in America and in France and was heavily influenced by French signs (just as English has been influenced by Latin, German, etc.). Second, Deaf people who use ASL have certain feelings or intuitions about what is acceptable in their language (since, for example, they did not wholeheartedly accept all of the signs that Clerc used). Just as no speaker of English would accept a word like 'tqsble', there are restrictions on what will be accepted into ASL. Third, Deaf people who use ASL will make changes in the language if these changes do not go against their feelings or intuitions about what is acceptable in ASL. Thus, Old ASL has changed during the past 160 or so years to become Modern ASL.

Every language has a special relationship with the group of people who use that language. The language reflects who those people are, what they value, and how they think about themselves and the world around them. Some scholars even refer to a language as the "soul" of the community of people who live with and use that language. Who are the people who use American Sign Language? The American Deaf Community.

B. What is the Deaf Community?

Defining the Deaf Community is a complex task. There does not seem to be a single distinguishing characteristic that all members of the community share. For example, the Deaf Community is not like an ethnic group where it is generally clear whether or not a person is a member—e.g., of the Black Community, the Jewish Community, etc. Instead, there seem to be a number of factors which must be considered when trying to understand who are the members of the Deaf Community.

One factor which does seem to be very important for understanding who is a member of the Deaf Community is called *attitudinal deafness*. This occurs when a person identifies him/herself as a member of the Community and when other members accept that person as part of the Community. Of course, to identify yourself with any group and to be accepted by that group means that you accept and support the values and goals of that group. Thus, someone who is a member of the Deaf Community accepts and supports the values and goals of the Community. This factor seems to be more important than whether or not a person is actually deaf. In fact, not everyone who is deaf is a member of the Deaf Community. Some individuals with a hearing loss prefer to identify with "the hearing world" and try to function as members of that group. Likewise, there are some hearing people who are considered part of the Deaf Community because they actively support the values and goals of the Deaf Community.

Among the basic values of the Deaf Community is its language—ASL. One very concrete way in which a person demonstrates acceptance and support for the values

and goals of the Deaf Community is by showing respect for and acceptance of ASL. Obviously, one clear way to do this is to know and use ASL.

However, it has traditionally been very hard for an "outsider" (a hearing person) to learn ASL. Until recently, few classes really taught ASL. (Most classes taught a certain group of signs, but not the language that Deaf people really use.) And the only way to learn the language has been by interacting on a fairly continuous basis with members of the Deaf Community. But even that hasn't guaranteed success. Deaf people, in general, have been very cautious about using their language around hearing people and, thus, allowing them to learn it. The reason for this cautious attitude was clearly stated by a Deaf person (Barbara Kannapell) at the 1977 National Symposium on Sign Language Research and Teaching:

> It is important to understand that ASL is the only thing we have that belongs to Deaf people completely. It is the only thing that has grown out of the Deaf group. Maybe we are afraid to share our language with hearing people. Maybe our group identity will disappear once hearing people know ASL. Also, will hearing people dominate Deaf people more than before if they learn ASL?

It is not hard to understand this attitude when you realize that the Deaf Community has been dominated by hearing people in a number of ways—education, job opportunities, access to media, etc. The only area in which the Deaf Community has not been dominated is in the values and attitudes of the Community. Since the values and attitudes of the Community are shared through its language, ASL, it makes sense that Deaf people would be cautious about letting "outsiders" learn the language. If "outsiders" become fluent in the language, then they have a means of influencing the values and attitudes of the Community.

This should not discourage (hearing) people from wanting to learn ASL, but it should serve as a warning that some members of the Deaf Community may be initially reluctant or resistant to using ASL with them. This initial lack of enthusiasm on the part of some members of the Deaf Community may be considered a period of observation as they examine: What are the person's attitudes toward deafness? toward ASL? toward the Community? Of course, this observation often does not occur on a conscious level. But during this time, members of the Deaf Community form their own opinions about that individual and decide whether or not his/her attitudes, values, and goals are compatible with those of the Community. If they are, then the person is allowed to have closer and closer contact and interaction with the Community. If they are not, then contact and interaction is maintained on a more socially restricted or professional level.

In summary, then, the Deaf Community is a separate cultural group with its own values and set of shared experiences. Members of the Community are "attitudinally deaf"—which means they accept and support the values and goals of the Community. One concrete way in which a person demonstrates acceptance and support for the values and goals of the Community is by showing an acceptance and respect for the unique language of the Community—American Sign Language.

Unit 1

Sentence Types

A. Synopsis

Pat and Lee are co-workers in an office. They are on their coffee break. Pat asks Lee if Lee knows that a friend of theirs, △$_J$, is moving away next week. Lee asks why △$_J$ is moving. Pat explains that △$_J$ has accepted a job in California at the residential school for Deaf students and will be switching jobs. Lee thinks that's great but asks Pat about the job. Pat replies that the superintendent of the school has quit and that △$_J$ will replace him. Lee asks whether their friend is going to sell his/her house, car, etc. Pat says that △$_J$ has already sold them. Lee then asks whether their friend has purchased a house in California yet. Pat says △$_J$ hasn't yet and explains that △$_J$'s parents have a house in California and that △$_J$ will stay there for a couple of months. Lee agrees that △$_J$ should do that.

B. Cultural Information: Educational Programs for Deaf Students

The first school for Deaf students in the U.S. was started by a Deaf Frenchman (Laurent Clerc) and a hearing minister (Thomas Gallaudet). The school was founded in Hartford, Connecticut in 1817. Since that time, the number of schools and classes for Deaf students has increased tremendously. Today, almost every state has a residential school for Deaf students. Some of these schools are located on the same campus as the state residential school for Blind students. Generally, students live at the residential school during the week and return home on weekends. While at the school, they attend classes during the daytime and then are supervised by dorm counselors or houseparents during the late afternoon and evening. (See Unit 8 for further information.)

For many students, the residential school is the first exposure to the Deaf Community: it is where they make life-long friends (often including the person they will marry); it is often the place where they first experience sustained contact with Deaf adults; and it is where they learn and refine their ASL skills. Because of this, the residential school plays a very important role in sustaining the Deaf Community.

According to a 1980 survey[1], there are approximately 62 public and 6 private residential schools in the United States. These schools serve approximately 17,000 students from pre-school through high school. Until recently, the majority of Deaf students attended residential schools. Now, according to the 1980 survey, approxi-

[1]Craig, W. & H. Craig (Eds.) *American Annals of the Deaf,* Reference Issue, Vol. 125, No. 2, April 1980.

mately 7,500 students attend public or private day schools and 17,700 students attend public or private day classes.

The students in day schools or day classes are often "mainstreamed". (See Unit 7 for further information.) As a result, students now have less opportunities to become enculturated into the Deaf Community since they have fewer opportunities to interact with Deaf adults and Deaf peers. In fact, very few Deaf adults work in mainstreamed classes or schools. According to the 1980 survey, approximately 85% of all Deaf adults employed on the educational staffs of all educational programs work at residential schools, leaving only 15% in day programs.

However, the total number of Deaf adults in all educational programs is still very small. Educational programs for Deaf students in this country are, for the most part, dominated by hearing adults. The total number of educational personnel in programs cited in the 1980 survey is 13,362. The number of Deaf teachers is only 1,183 (11%). In addition, very few administrators or superintendents are Deaf.

C. Dialogue

Pat

Pat$_1$: co t
"UMMM", **KNOW-THAT ONE-WEEK-FUTURE** $\triangle_j$, **MOVE-AWAY-***rt*

Pat$_2$: **ACCEPT #JOB INDEX-***rt* **CALIFORNIA STATE-SCHOOL, TRANSFER-TO-***rt*

Pat$_3$: (nodding)t (gaze lf)
SUPERINTENDENT INDEX-*rt,* **QUIT-FROM-***rt,* $\triangle_j$*-lf* *j*-**REPLACE-***superintendent*

Pat$_4$: **FINISH SELL FINISH**

Pat$_5$: neg t
(2h) **NOT-YET,** **POSS-***lf* **MOTHER FATHER, HOUSE INDEX-***rt,*

MAYBE ONE-MONTH TWO-MONTH, *j*-**MOOCH-FROM-***parents*

Lee

Lee_1: wh-q
MOVE-AWAY-*lf* FOR-FOR

Lee_2: wh-q
FINEwg, "WHAT" #JOB "WHAT"

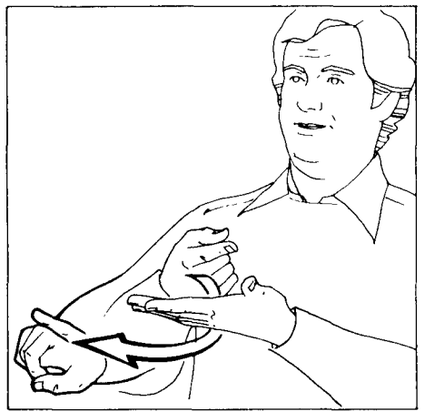
Lee_3: wh-q q
△ **HOUSE #CAR VARIOUS-THINGS #DO-DO, SELL**

Lee_4: q
FINISH BUY HOUSE INDEX-*lf* CALIFORNIA

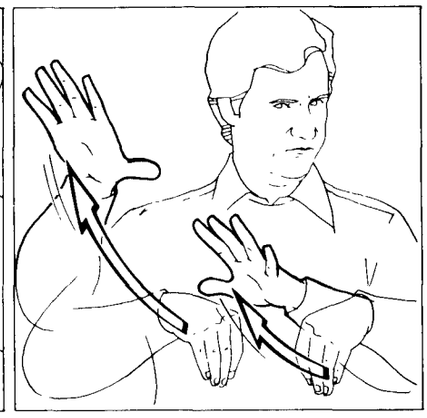
Lee_5: **SHOULD+ WHY NOT**

D. Key Illustrations

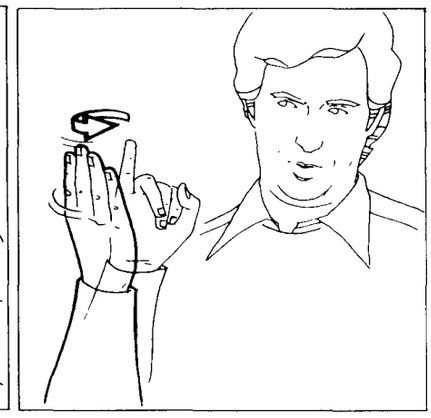
Pat



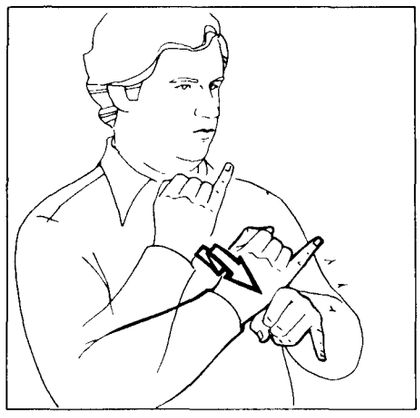
ONE-WEEK-FUTURE



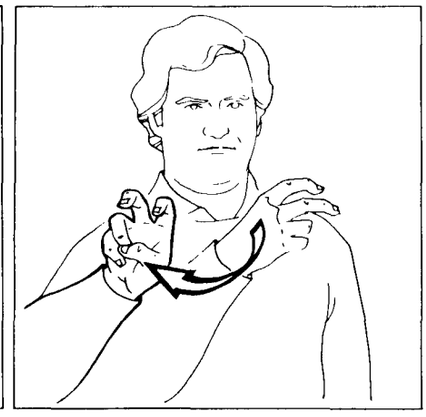
MOVE-AWAY-*rt*



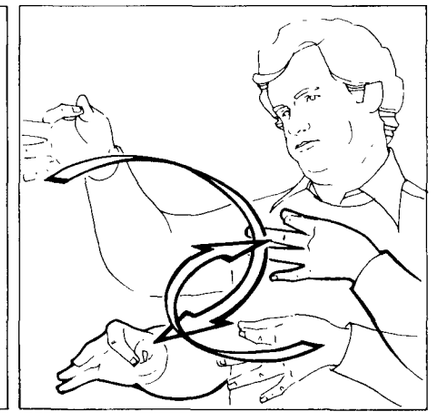
#JOB



STATE-SCHOOL



TRANSFER-TO-*rt*



j*-REPLACE-*superintendent

FINISH

ONE-MONTH

j*-MOOCH-FROM-*parents

Lee

FOR-FOR

FINEwg

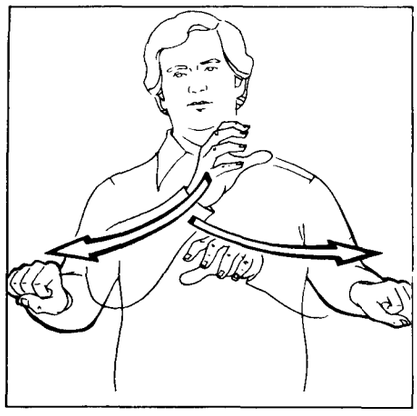
"WHAT"

#CAR

VARIOUS-THINGS

#DO-DO

E. Supplementary Illustrations



SUPERINTENDENT

NOT-YET

MOTHER FATHER

"UMMM"

KNOW-THAT

F. General Discussion: Sentence Types

ASL, like all languages, has grammatical signals to show whether a sentence is a question, or a command, or a negative statement, and so on. In ASL, these grammatical signals are both manual (using the hands) and non-manual (using the face and body.) Because it is not possible to describe all of these grammatical signals in one brief discussion, periodically throughout this text you will see explanations of some of the signals that are important for understanding each dialogue. At this point, however, we will begin to examine some of the major types of sentences and grammatical signals in ASL.

It is useful to think of the declarative statement as the most basic type of sentence in ASL. (An example of a declarative statement in English is 'Pat is happy'.) When a specific grammatical signal is added to a declarative statement, it changes the statement to another type of sentence—like a question, a negative, or a command. For example, 'yes-no' questions in ASL are made by adding the grammatical signal that we write as '*q*'. The behaviors in this signal include a brow raise, 'widened eyes', and, frequently, a forward tilting of the head or body. The behaviors in this '*q*' signal are illustrated in the following photographs.

q
YOU

q
YOU

Thus, a sentence like **FATHER ANGRY** ('Dad is angry') can become a question if the Signer adds these '*q*' signal behaviors while signing the sentence.

q
FATHER ANGRY ('Is Dad angry?')

This type of question is called a 'yes-no' question because the answer can be either 'yes' or 'no'. Generally, the last sign in a question is also held longer than usual, and

often that last sign is **YOU**—a reference to the person you are talking with. Occasionally a Signer will indicate that s/he is going to ask a question by using the opener *me*-**ASK-TO**-*you,* which is illustrated below.

me*-ASK-TO-*you

Another way to indicate that the sentence is a question is to use a manual question marker (**QM** or **QM**wg). The sign that we gloss as **QM** seems to be used in more formal situations while the other sign, **QM**wg, seems to occur more commonly. Often the sign **QM**wg is used to react to someone else's statement and can convey meanings like 'Really?!' or 'You gotta be kidding!'.

q
QM

q
QMwg

'Wh-word' questions (who, why, what, etc.) are made by adding the signal we write as '*wh-q*'. The behaviors in this signal include a brow squint and, frequently, a tilting of the head. The tilting of the head is often backwards or to one side. The behaviors in this '*wh-q*' signal are illustrated in the following photographs.

wh-q
WHERE

wh-q
WHICH

In general, 'wh-word' signs occur at the end of the question. However, they sometimes occur at both the beginning and the end. Thus, a Signer may ask:

wh-q
ARRIVE WHEN or wh-q
WHEN ARRIVE WHEN

There is a general question sign in ASL that has a range of meanings: 'what', 'where', 'who', 'why', etc. This sign is written in quotes (**"WHAT"**) since it is actually a gesture which is often used by both hearing and Deaf people. There are, of course, specific signs like **WHY, WHEN, WHERE,** and **WHO,** and these will be described as they occur throughout the text.

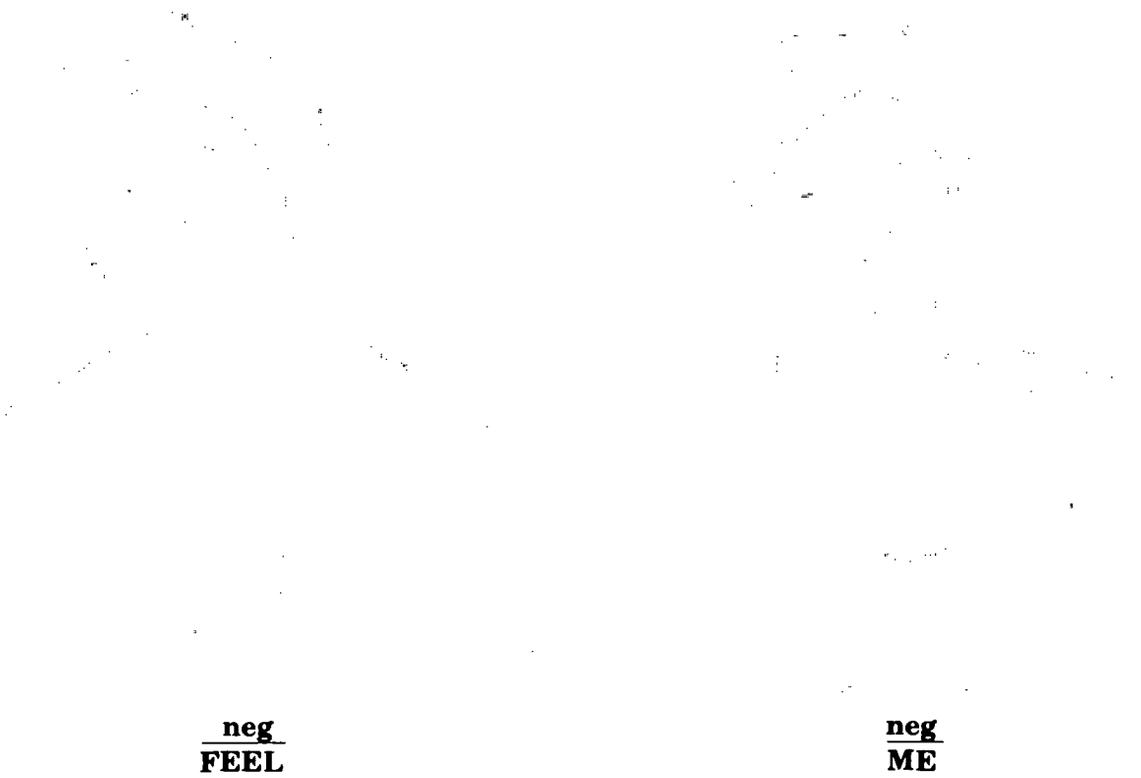
wh-q
"WHAT"

Commands in ASL are usually indicated by stressing or emphasizing the verb in the sentence and by maintaining direct eye contact with the person to whom the

command is directed. (When a sign is stressed, we write an asterisk (*) after the gloss for that sign.) Sometimes, when the Signer wants to be *very* emphatic and firm, s/he will use a slower and very deliberate movement while looking sharply at the person.

Head nodding is often used to show agreement or to answer affirmatively ('yes') to a question. It is also used when the Signer is asserting that something is true. We write this non-manual behavior as *'nod'* for a single nod or *'nodding'* for repeated head nods. As you will see in the dialogues, nodding (or the negative behaviors described below) is frequently used to answer questions—sometimes while the Signer is still asking the question or just before signing a more complete response to the question.

Negative sentences are made by adding the signal we write as *'neg'*. The behaviors in this signal include a side-to-side headshake, and frequently, a frown, brow squint, 'wrinkled nose', and/or raised upper lip. The behaviors in the *'neg'* signal are illustrated in the following photographs.



neg
FEEL

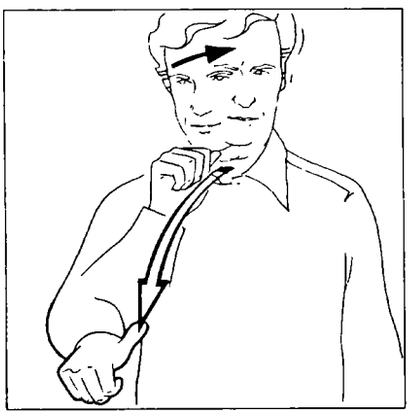
neg
ME

This negative signal can be used without a manual, negating sign like **NOT** or **DON'T.** For example, the sentence **HUNGRY ME** can be negated by simply adding this negative signal.

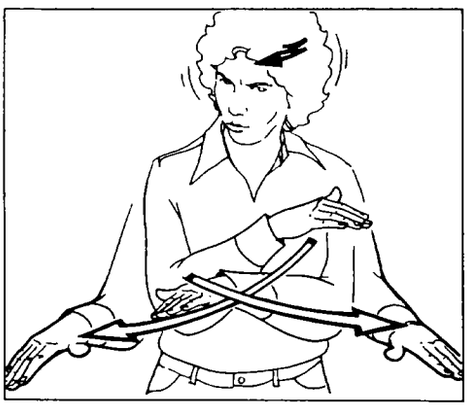
neg
HUNGRY ME ('I'm not hungry.')

However, there are also many negative signs. Three of these are illustrated below. The sign which is glossed as **DON'T** tends to be used in more formal contexts or in

commands. The sign **NOT-YET** conveys the idea of 'not now, but maybe later'. Other negative signs will be discussed throughout the text.



neg
NOT



neg
DON'T

neg
NOT-YET

In general, ASL Signers tend to sign first the thing they want to talk about (this is called the "topic") and then make some statement or question, etc., about the topic. Signers can show what the topic is by using another non-manual grammatical signal (*'t'*) while they sign the topic. During the signing of the topic, the brows are raised, the head is tilted, and the last sign of the topic is held slightly longer than normal—resulting in a pause. The non-manual behaviors in this signal are illustrated in the following photograph.

t
PAPER

After the topic has been signed, the head position and brows change. The sentence below illustrates this general pattern.

t q
YOUR HOUSE, FAR ('Is your house far away?')

The topic **YOUR HOUSE** occurs first with the non-manual behaviors in the topic signal, and then the Signer asks a question about the topic—('Is it far away?'). Examples of this topic signal will be seen throughout the dialogues in this text.

These are some of the basic grammatical signals in ASL which help to distinguish different types of sentences. As additional signals appear in the dialogues, they will be discussed in the *Text Analysis* notes that follow each dialogue.

G. Text Analysis

Pat$_1$: co t
"UMMM", KNOW-THAT ONE-WEEK-FUTURE △$_J$, MOVE-AWAY-*rt*

- co
  "UMMM"

  This is an attention-getting conversational opener. It is similar to the gesture used by many people to express the meaning 'Oh, that's right, I wanted to tell you something'. The symbol *'co'* is used to indicate a sign or gesture which is used to get someone's attention and to begin a conversation.

- **KNOW-THAT**

  This sign comes from the two signs **KNOW** and **THAT**. The sign **KNOW-THAT** is frequently used to introduce the topic of a sentence.

- **ONE-WEEK-FUTURE**

  This sign moves along what has been called the "time line". Notice in the illustration that the sign moves forward 'into the future'. For further information about the time line, see Unit 2.

- △$_J$

  This is an example of a name sign in ASL. Name signs are generally given to a person by members of the Deaf Community. Some name signs are based on a physical attribute of the person. There are also name signs which incorporate the initial letters of a person's first or last name. For example, the sign in this dialogue could be the name sign for someone called 'John' or 'Joan'. More information on name signs will be given throughout this text.

t
- **KNOW-THAT ONE-WEEK-FUTURE** $\triangle_j$,

  Notice that this whole phrase is the topic of the sentence. That is, the Signer introduces this information in the beginning of the sentence and then will make some comment about it. Notice that the non-manual behaviors which indicate a topic occur during the whole phrase. These behaviors are described in the *General Discussion* section.

- **MOVE-AWAY-*rt***

  This is an example of a sign which can be moved to a specific location to show where something happens. For further discussion, see Unit 4. Notice that this sign 'comments on' or provides more information about the topic of the sentence.

wh-q
Lee_1: **MOVE-AWAY-*lf* FOR-FOR**

- **MOVE-AWAY-*lf***

  This is an example of how Signers generally will use the same locations in space to represent the same things. In this case, Pat made the sign to his/her right (the location where $\triangle$ is moving.) This location is to Lee's left. For further discussion, see Unit 3.

- **FOR-FOR**

  This sign is frequently used when the Signer wants to know what something is for, why someone is doing something, the reason for something, etc.

wh-q
- **MOVE-AWAY-*lf* FOR-FOR**

  Notice that this entire sentence is a 'wh-word' question. Consequently, the non-manual behaviors which are used with this type of question occur through the entire sentence. These non-manual behaviors are described in the *General Discussion* section above.

Pat_2: **ACCEPT #JOB INDEX-*rt* CALIFORNIA STATE-SCHOOL, TRANSFER-TO-*rt***

- **#JOB**

  This is an example of what is called a "fingerspelled loan sign" in ASL. Fingerspelled loan signs in ASL are 'borrowed' from fingerspelled English words and are changed so that they look more like ASL signs. Because of these changes, they are thought of as signs. The illustration of this particular loan sign shows that the middle letter ('O') has dropped out. This is quite common with fingerspelled loan signs. Other examples of loan signs will appear in other units.

- **TRANSFER-TO-*rt***

  This is an example of a verb in which the direction of movement indicates the subject and/or object. For more discussion of verbs of this type, see Unit 4.

wh-q
Lee$_2$: **FINEwg, "WHAT" #JOB "WHAT"**

- **"WHAT"**

  This is the general interrogative (question) sign which was discussed above. The repetition of this sign before and after the thing being asked about is common in ASL.

wh-q
- **"WHAT" #JOB "WHAT"**

  This is another example of a 'wh-word' question in ASL. Notice that the non-manual behaviors in the *wh-q* signal continue during the entire question.

(nodding)t (gaze lf)
Pat$_3$: **SUPERINTENDENT INDEX-*rt*, QUIT-FROM-*rt*,** △$_J$*-lf* *j*-**REPLACE-*superintendent***

- **INDEX-*rt***

  In this example, the Signer points to ('indexes') the location of the state school in California to show that s/he is talking about the superintendent at that school. Pointing with the index finger also functions as a pronoun in ASL and is described more in Unit 3.

t
- **SUPERINTENDENT INDEX-*rt*,**

  Notice that the non-manual behaviors which occur with topics (brows raised, head tilted, and last sign held slightly longer) are used throughout this phrase.

- **QUIT-FROM-*rt***

  This is another example of a verb which can indicate what is the subject and/or object, much like the sign **TRANSFER-TO-*rt***. For more information, see Unit 4.

(gaze lf)
- △$_J$*-lf*

  Notice that the Signer not only produces the name sign △$_J$ to the left but also gazes to the left. This use of eye gaze to 'assign' locations in space to people, places, and things is discussed further in Unit 3.

Lee$_3$: △ HOUSE #CAR VARIOUS-THINGS #DO-DO, SELL
(wh-q: #DO-DO; q: SELL)

- **#CAR**

  This is another example of a fingerspelled loan sign. Notice that the middle letter ('A') is barely recognizable, and that the other fingerspelled letters have been changed so that they run together more like a sign. As a result, the fingerspelled loan more closely resembles an ASL sign.

- **#DO-DO** (wh-q)

  This is also a fingerspelled loan sign. In this context, it's most likely translation would be "What's s/he gonna do with 'em?". However, the sign can also convey the meanings 'What should I do?', 'What can we do?', 'What did s/he do?', etc. Notice that since this is a 'wh-word' question it is accompanied by the *wh-q* non-manual behaviors.

- **SELL** (q)

  This is an example of a 'yes-no' question in ASL and is made with the non-manual behaviors which were described above.

Pat$_4$: FINISH SELL FINISH

- **FINISH**

  This sign, in its most common form, refers to the completion of an event and thus, indicates that something occurred in the past. This sign can also be made with a very tense movement or repeated tense movements and then has the meaning 'That's enough!' or 'Stop it!'.

Lee$_4$: FINISH BUY HOUSE INDEX-*lf* CALIFORNIA
(q: BUY HOUSE INDEX-*lf* CALIFORNIA)

- **INDEX-*lf***

  This is another instance of pointing with the index finger. Notice that the Signer indexed (pointed to) the same location that was assigned earlier to California—to the left.

Pat$_5$: (2h) **NOT-YET**, **POSS-*if*** **MOTHER⌒FATHER**, **HOUSE INDEX-*rt***,

MAYBE ONE-MONTH TWO-MONTH, ***j*-MOOCH-FROM-*parents***

- **NOT-YET**

  This sign is essentially the opposite of the sign **FINISH** and indicates that something is not completed but that the Signer plans to or is supposed to complete it. See Unit 2 for further discussion. Notice also that since this sign is a negative response to Lee's question, it is accompanied by the non-manual behaviors for negation.

- **MOTHER⌒FATHER**

  This is an example of two separate signs acting together like one sign in a sentence. Usually when two signs are frequently used together, their forms change slightly. For example, the first part of the sign **MOTHER⌒FATHER** is slightly different than the sign **MOTHER.** In addition, the meaning is usually different than the meaning of the two separate signs. For example, the meaning of this sign is not 'mother and father', but 'parents', which is slightly different. Over time, signs like this tend to become so changed that Signers do not recognize that they were originally created from two separate signs (e.g. **HOME** from **EAT** + **BED**).

- **TWO-MONTH**

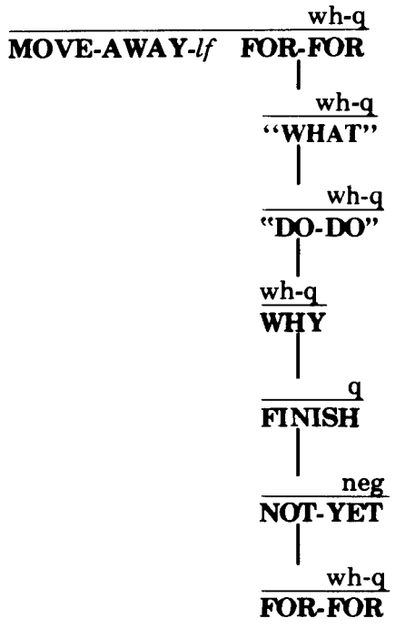
  This is an example of number incorporation on a time sign. In ASL, it is possible to change the handshape of certain time signs to indicate specific periods of time. For further explanation, see Unit 2.

- ***j*-MOOCH-FROM-*parents***

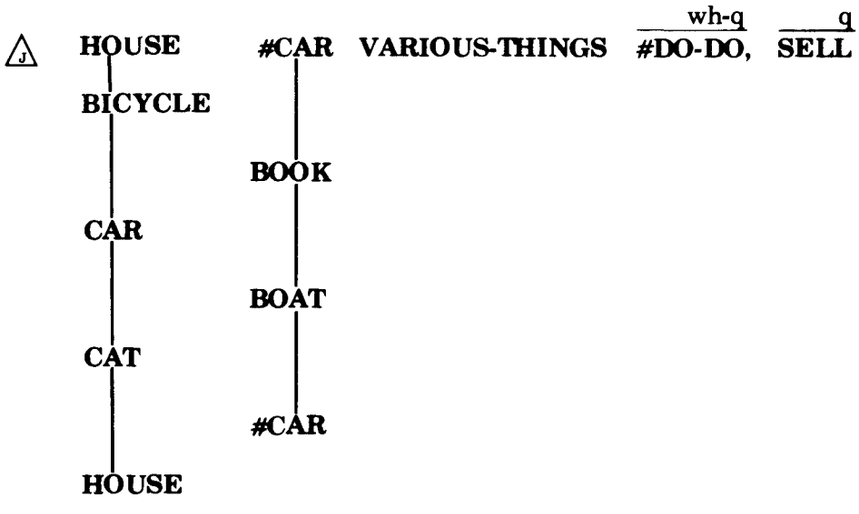
  This is another example of a sign which can indicate its subject and/or object by the direction of movement. In this case, $\triangle_J$ has been previously located to Pat's left, and the parents' house in California has been assigned a location to Pat's right. The sign ***j*-MOOCH-FROM-*rt*** moves from Pat's left (the location of $\triangle_J$) to Pat's right (the location of the parents and their house). So the movement of the verb shows that $\triangle_J$ is the subject ($\triangle_J$ does the 'mooching') and that the parents are the object (they are 'mooched from'). For further discussion of verbs like this, see Unit 4.

H. Sample Drills

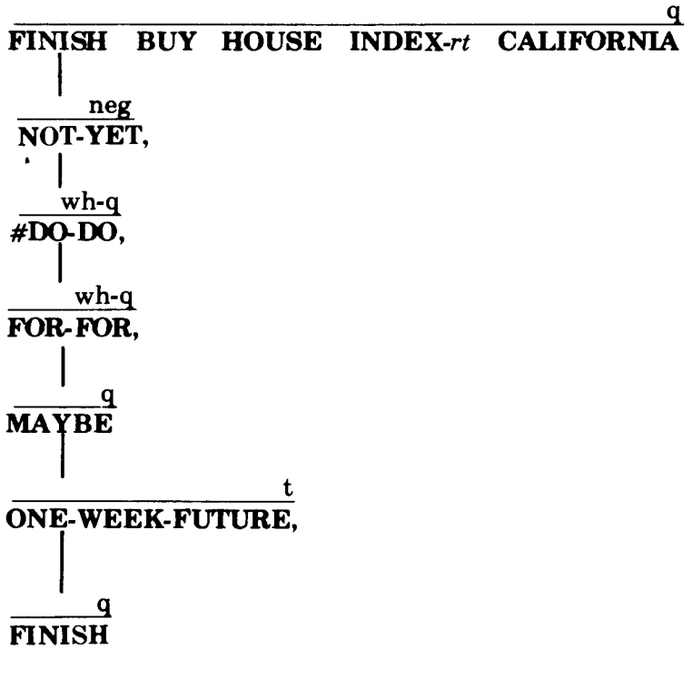
1.



2.



3.



I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- In Pat's first turn, the sign **ONE-WEEK-FUTURE** has another non-manual signal with it (in addition to the signal that shows it is part of the topic in the sentence). This signal (tilting the head forward toward the shoulder and raising the cheek and side of the mouth toward the shoulder) is used when the Signer wants to indicate that something is 'close in time' or 'close in space'.
- This name sign △ is produced on the wrist and in itself does not specify whether the person is male or female (like the name 'Pat' can be either male or female).
- In Pat's third turn, notice how the Signer gazes to the left to give △ a location to the left.
- In Lee's third turn (△ **HOUSE #CAR VARIOUS-THINGS**), notice that the Signer pauses slightly after each item in the list. This is quite common in ASL when Signers are listing a number of things.
- Notice the non-manual behaviors for expressing negation which can be seen quite clearly on the 'single shot' segment of Pat's fifth turn— neg
  (2h) **NOT-YET.**

In general, pay careful attention to the Signer's eye, face, and head movements. Notice also that the Signers tend to hold the last sign in their turn even while the other person is signing. This is quite common in ASL conversations and occurs even more frequently when asking questions.

Unit 2

Time

A. Synopsis

Pat and Lee are having dinner at a restaurant. Pat asks if Lee has read the *Deaf American* magazine. Lee replies that his/her subscription stopped last year and s/he hasn't paid to renew it. Pat says that Lee should renew the subscription because now the cover of the magazine is new—the artwork and the color. It's different than the old magazine. Lee asks to see it. But Pat left it at home. This morning Pat read it for half an hour and hasn't finished yet. Lee says that maybe next week s/he will join the National Association of the Deaf (NAD) and subscribe to the *Deaf American*. Pat states that after joining the NAD, Lee can go to the convention which is held every two years. Lee says that s/he has gone occasionally and will go to the convention two years from now. Pat asks why. Lee responds that at the convention two years from now, the NAD will have a centennial (100 year) celebration.

B. Cultural Information: The *Deaf American* and the National Association of the Deaf

The *Deaf American* is a magazine that is published monthly (except for a joint July-August issue) by the NAD. This national magazine contains items of interest to the Deaf Community such as: interviews with Deaf persons, sports results, general interest articles, legislation-related projects and activities, etc. This publication, along with newsletters published by state NAD chapters or local clubs, helps members of the Deaf Community keep up with what is happening in the Community on a national and local level.

The National Association of the Deaf (NAD) began in 1880 at the First National Convention of Deaf-Mutes in Cincinnati, Ohio. The first president of the NAD was Robert P. McGregor of Ohio. In 1952, the NAD opened its first home office in Chicago. In 1960, the Junior NAD was established to provide young Deaf people with training in citizenship and leadership. In September 1964, the home office of the NAD was re-located to Washington, D.C. The name of the NAD publication was changed from the *Silent Worker* to the *Deaf American*. In 1964, the NAD decided to hire its first full-time Executive-Secretary, Frederick C. Schreiber. In 1969, the NAD began publishing books and articles on deafness, the education of deaf people, manual communication, and other related topics. In 1971, the NAD moved into its present location, the Halex House in Silver Spring, Maryland. Currently, the NAD has about 17,000 members. For more information about the NAD and its activities, please write: National Association of the Deaf, 814 Thayer Avenue, Silver Spring, Maryland 20910.

C. Dialogue

Pat

Pat$_1$: co q
"HEY", FINISH READ-*paper* DEAF AMERICA YOU

Pat$_2$: t t
SHOULD, NOW DEAF AMERICA COVER, NEW+, COLOR, ART, DIFFERENT*

Pat$_3$: neg
LEAVE-IT-*rt* HOME INDEX-*rt*,

neg
MORNING ME READ-*paper* HALF-HOUR, NOT-YET FINISH

Pat$_4$: nodding+brow raise nod (gaze rt)
PARTICIPATE-IN-*nad* FINISH, CAN GO-TO-*rt* MEETING EVERY-TWO-YEAR-FUTURE,

nodding+q
RIGHT

Pat$_5$: wh-q
TWO-YEAR-FUTURE, WHYwg

Pat$_6$: nod
"THAT'S-RIGHT"

Lee

neg t t
Lee$_1$: **ONE-YEAR-PAST, ME RECEIVE-REGULARLY, STOP, ME** *me*-**PAY-TO-***rt*,

neg
AGAIN

Lee$_2$: **SEE-SEE**

t
Lee$_3$: **ONE-WEEK-FUTURE, MAYBE ME** *me*-**PARTICIPATE-IN-***cntr* **N-A-D,**

nodding
ME RECEIVE-REGULARLY D-A

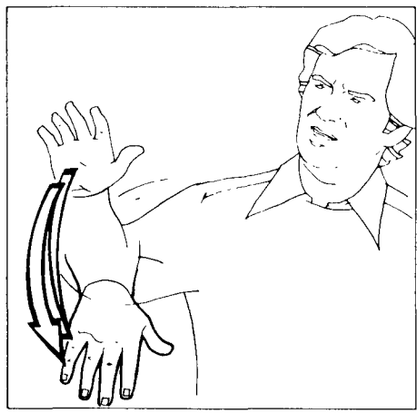
nodding nodding t
Lee$_4$: **ME GO-TO-***lf* **ONCE-IN-AWHILE, "UMMM" TWO-YEAR-FUTURE,**

ME GO-TO-*lf*

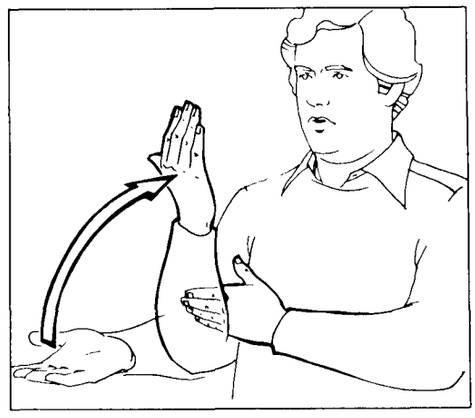
t
Lee$_5$: **THAT-ONE-***lf* **TWO-YEAR-FUTURE, N-A-D** (2h)**THRILL ONE HUNDRED YEAR CELEBRATE**

D. Key Illustrations

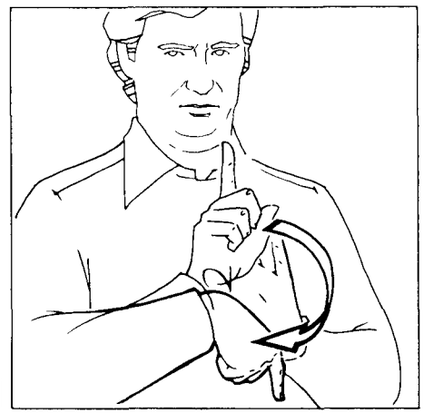
Pat



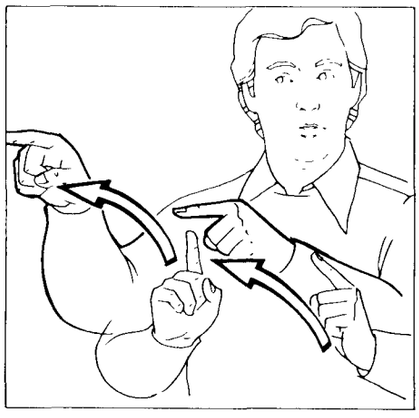
"HEY"



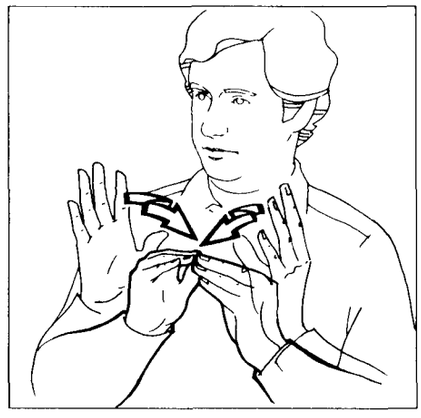
MORNING



HALF-HOUR



GO-TO-*rt*



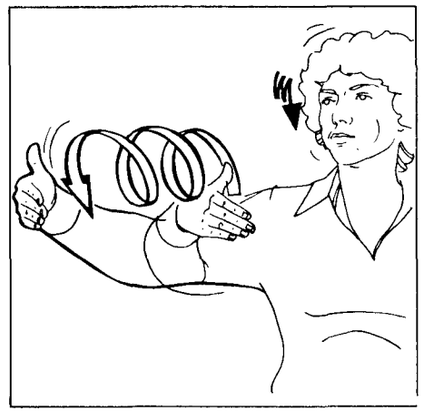
MEETING

EVERY-TWO-YEAR-FUTURE

Lee

RECEIVE-REGULARLY

SEE-SEE



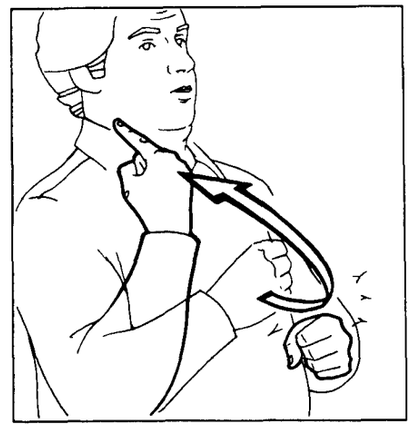
ONCE-IN-AWHILE

TWO-YEAR-FUTURE

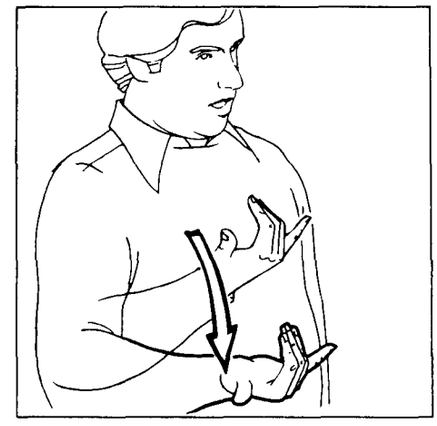
(2h)THRILL

E. Supplementary Illustrations

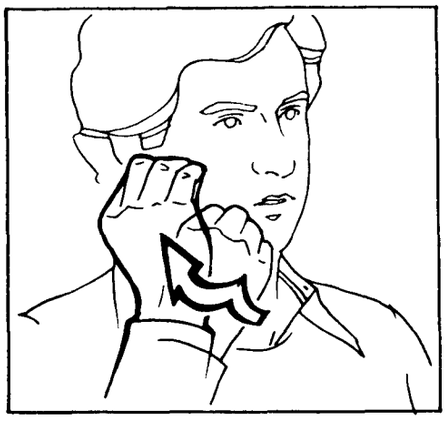
DEAF



ONE-YEAR-PAST



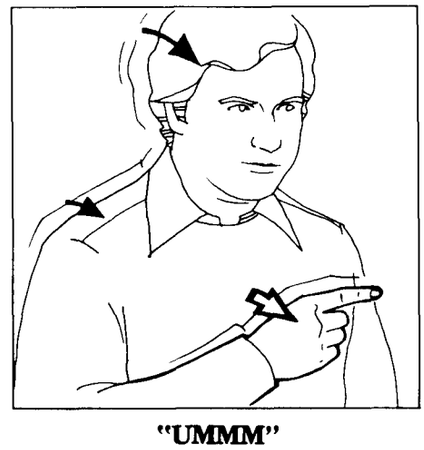
NOW



HOME

THAT-ONE-*rt*

"THAT'S-RIGHT"



"UMMM"

F. General Discussion: Time

Time signs in ASL are generally produced in relation to what has been called the *time line,* illustrated below.

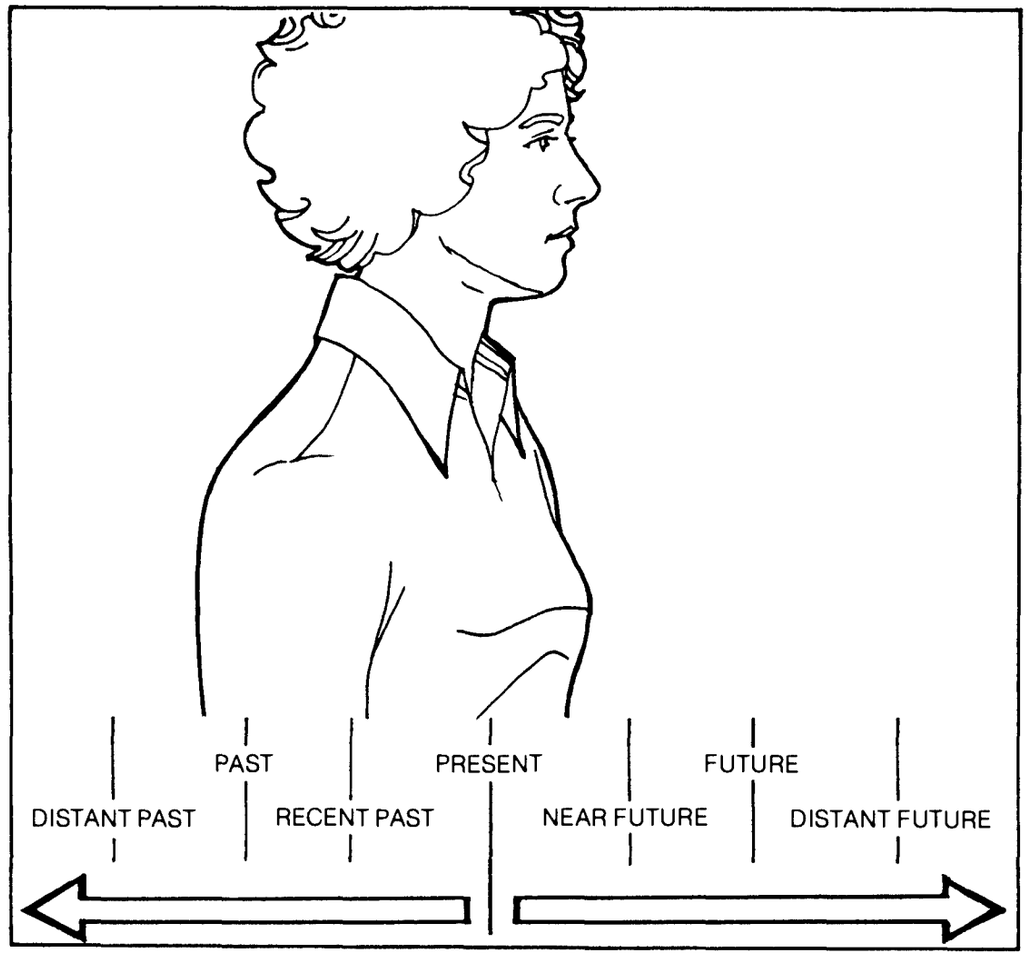


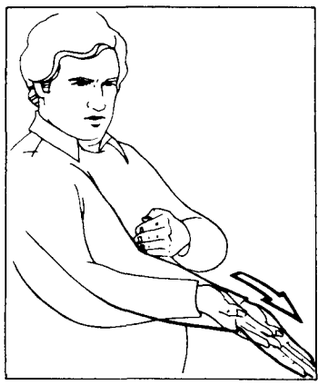
Fig. 2.1 Time Line

In general, the Signer's body represents present time. Signs that refer to present time (**NOW, TODAY**), to the recent past (**ONE-DAY-PAST, RECENTLY**), and to the near future (**ONE-DAY-FUTURE**) are made close to the body. Signs that refer to the distant future (**FUTURE, WILL**) are made further in front of the Signer's body. Signs that refer to the distant past (**PAST, LONG-TIME-AGO**) are made further toward the area behind the Signer's body. Thus, time signs or "time indicators" have a relative *location* on the time line which agrees with their meaning.

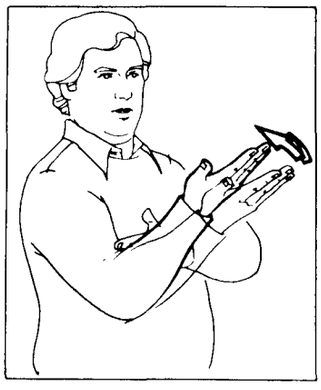
In addition to their location, the *direction of movement* of time signs also indicates their relation to present time. For example, the sign **ONE-DAY-FUTURE** moves forward (toward the 'future') while the sign **ONE-DAY-PAST** moves backward (toward the 'past'). (These signs are often glossed as **TOMORROW** and **YESTERDAY**.)

For certain signs, the passive[1] or base hand becomes the point of reference and can represent a particular time (e.g. now, two weeks ago, next month). In such cases, the direction of movement of the active hand indicates time in relation to whatever time the passive hand represents. For example, the passive hand in the signs **BEFORE** or **AFTER** might represent the time 'last month'. Then the signs **BEFORE** or **AFTER** would mean 'before last month' or 'after last month'.

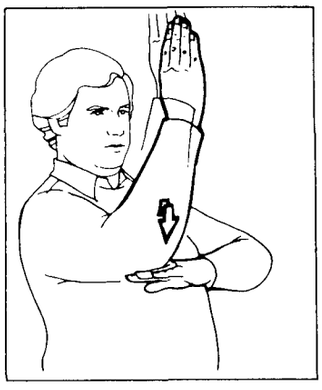
The passive hand and arm is used in a slightly different way in signs like **MORNING, NOON,** and **AFTERNOON**. With these signs, the active hand may be thought of as representing the relative positions of the 'sun' in relation to the 'horizon' (the passive hand and arm). This use of the passive hand and arm is illustrated below.



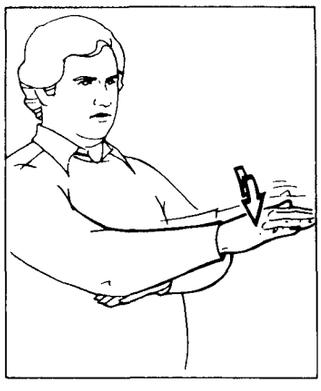
EARLY-MORNING



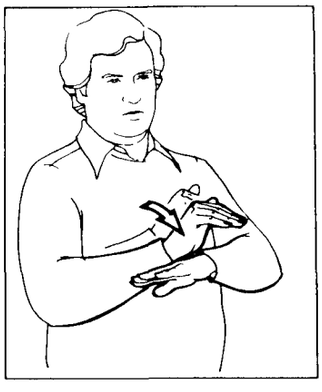
MORNING



NOON



AFTERNOON



EVENING

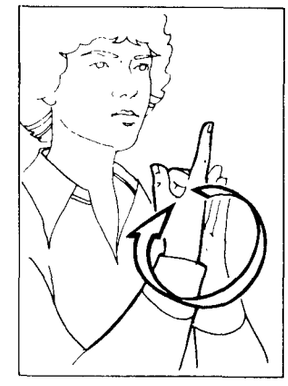
MIDNIGHT

[1]The *passive* hand is the hand that doesn't move—as opposed to the *active* hand which does move. The *dominant* hand of a right-handed Signer is the right hand; the *non-dominant* hand of a right-handed Signer is the left hand.

For some signs (those referring to 'clock time'), the flat palm of the passive hand can be thought of as the face of a clock. The index finger of the active hand marks off units of time on the 'clock face'. The signs **ONE-SECOND, ONE-MINUTE,** and **ONE-HOUR** are examples of this use of the passive hand.

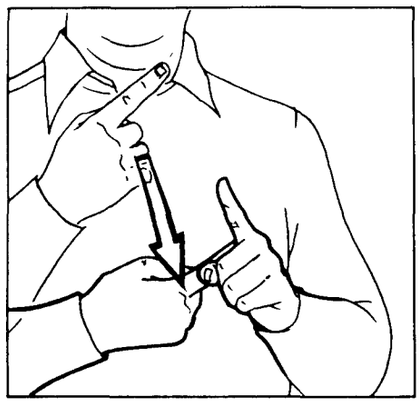
ONE-SECOND

ONE-MINUTE

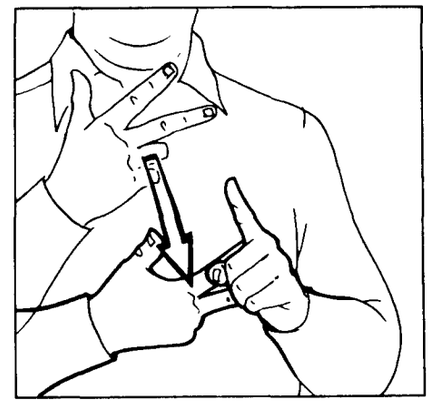


ONE-HOUR

In order to indicate a specific number of time units (**TWO-WEEK, THREE-HOUR, TWO-DAY,** etc.), handshapes for numbers are "incorporated" into the time sign. That is, the appropriate numeral handshape (2,3,4, etc.) is used as the handshape of the time sign.

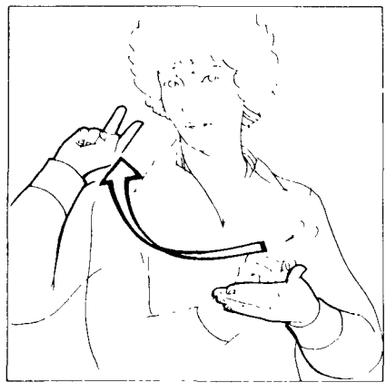


ONE-MONTH

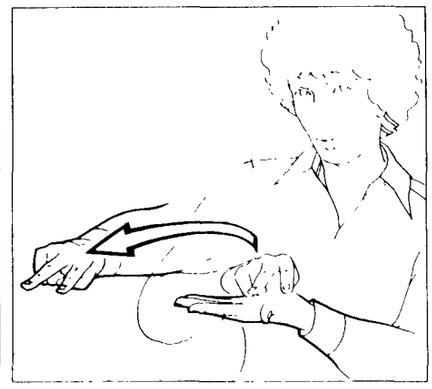


THREE-MONTH

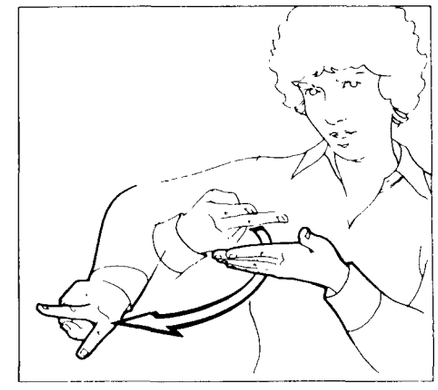
The direction of movement of these number-incorporated time signs indicates whether the time unit is occurring in the past or in the future. For example, to express the meaning 'in two weeks' or 'two weeks into the future', the Signer would use the handshape for the number '2' in the sign that means 'week' and then move the sign forward (into the 'future').



TWO-WEEK-PAST



TWO-WEEK-FUTURE (Variant A)



TWO-WEEK-FUTURE (Variant B)

Time signs that function as adverbs (telling when something happens) most frequently occur at the beginning (or close to the beginning) of the sentence in ASL. If a time is not specified in an ASL sentence, it is assumed that the verb is in the present tense. If a time is specified (e.g. with a sign like **ONE-DAY-PAST** or **TWO-WEEK-FUTURE**), then all of the events described by the Signer are understood as occurring at that time. This holds true not only for that sentence but for all subsequent sentences until a new time is specified. Thus, time signs are frequently used in ASL to establish the tense of a particular event or series of events.

There are two general time signs in ASL which are used quite frequently and which indicate whether an action or event has already occurred (**FINISH**) or has not yet occurred (**NOT-YET**). These signs focus on the idea of 'completion'. The sign **FINISH** indicates that the action or event has been completed (e.g. **FINISH EAT ME**—'I finished eating' or 'I already ate'). The sign **NOT-YET** indicates a lack of completion, but (usually) an intention or need to complete that action or event (e.g. $\underline{\text{BOOK READ-book}}^{t}$, $\underline{\text{NOT-YET ME}}^{neg}$—'I haven't yet read the book'). The non-manual behaviors for negation usually occur with this sign.

FINISH

NOT-YET

G. Text Analysis

co q
Pat$_1$: "HEY", FINISH READ-*paper* DEAF AMERICA YOU

- co "HEY"

  The gesture **"HEY"** (waving a hand to get someone's attention) is commonly used as a conversational opener in ASL. There are several other types of conversational openers, including tapping someone on the shoulder or lightly banging on a table.

- **FINISH**

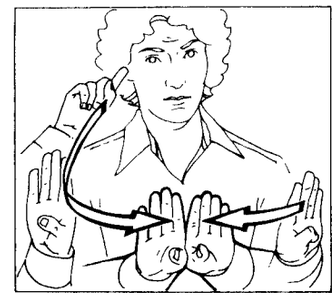
  In this context, the Signer is asking whether the action (reading the magazine) is completed, or has already occurred. Notice that the non-manual behaviors for asking a 'yes-no' question occur throughout the entire question.

- **READ-*paper***

  This sign is glossed as **READ-*paper*** because of the similarity between this sign and signs such as **READ-*lips*, READ-*sign*,** etc. See Unit 4 for further discussion of signs of this type.

- **DEAF AMERICA**

  There are two basic forms of the sign **DEAF.** One is more formal, and the other is more informal. The sign used in this dialogue and illustrated above is the more informal one. Compare that sign with the more formal sign.



DEAF
(formal)

  An alternate way of referring to this magazine—the *Deaf American*—is to use the initials D.A. An example of this appears later in the dialogue.

- **YOU**

  As described in Unit 1, the sign **YOU** frequently occurs at the end of questions.

neg t t
Lee$_1$: ONE-YEAR-PAST, ME RECEIVE-REGULARLY, STOP, ME *me*-PAY-TO-*rt*,

neg
AGAIN

- neg

  Notice that the Signer responds to the question with the negative non-manual behaviors described in Unit 1. This is a good example of how some of these non-manual behaviors can be used without manual signs.

- t
  ONE-YEAR-PAST ME RECEIVE-REGULARLY,

  Notice that this entire phrase is accompanied by the non-manual behaviors used to indicate a topic (see Unit 1). The Signer then comments about or provides information pertaining to this topic.

  The sign **RECEIVE-REGULARLY** is used when discussing magazine subscriptions, receiving pension checks, social security checks, etc.

- t
  me-PAY-TO-*rt*

  This is an example of a verb which can indicate the subject and object by the direction of its movement. For example, by changing the direction of movement, one can sign *me*-**PAY-TO**-*you*, *you*-**PAY-TO**-*me*, etc. See Unit 4 for further discussion.

  Notice also that this sign occurs with the non-manual behaviors described in Unit 1 for indicating a topic. Thus, what follows is a comment or statement about this topic.

- neg
  AGAIN

  Notice that the sign **AGAIN** has been negated with the non-manual *'neg'* signal.

neg
Pat$_3$: LEAVE-IT-*rt* HOME INDEX-*rt*,

neg
MORNING ME READ-*paper* HALF-HOUR, NOT-YET FINISH

- neg

  Notice that Pat responds to Lee by using negative non-manual behaviors before starting to sign. See Unit 1 for a description of these behaviors.

- LEAVE-IT-*rt* HOME INDEX-*rt*,

  Notice that the directions of the sign **LEAVE-IT-**____ and **INDEX-**____ are the same—to the right. That is, these two signs 'agree with each other' since they refer to the

same place. If the sentence had been signed with **HOME INDEX**-*rt* first, then we would know that the location on the right represents 'home' and the sign **LEAVE-IT-**____ could have been glossed as **LEAVE-IT**-*home*. For further discussion of how some verbs in ASL use direction and location, see Unit 4.

- **MORNING**

  Since no other time has been specified, the Signer is referring to something that happened *this* morning.

- **HALF-HOUR**

  This is an example of the non-dominant hand functioning as a 'clock face' while the dominant hand indicates the specific time unit. Other examples of this use of the non-dominant hand are given in the *General Discussion* section above.

- neg
  NOT-YET FINISH

  Used together in this context, the meaning of these two signs is that the action is not yet completed. Notice also that the non-manual behaviors for negation (Unit 1) occur with both signs. For further information on these two signs, see the *General Discussion* section above.

t
Lee$_3$: **ONE-WEEK-FUTURE, MAYBE ME** *me*-**PARTICIPATE-IN**-*cntr* **N-A-D,**

nodding
ME RECEIVE-REGULARLY D-A

- t
  ONE-WEEK-FUTURE

  Notice how this time sign occurs at the beginning of the sentence and indicates when the action occurs (or is likely to occur). Notice also how this sign moves forward—toward the 'future'. It would also be possible to gloss this sign as **NEXT-WEEK.**

- *me*-**PARTICIPATE-IN**-*cntr*

  This is an example of a verb which can indicate the subject and object by it's direction of movement. For further explanation and discussion, see Unit 4.

- nodding
  ME RECEIVE-REGULARLY D-A

  Here the Signer has chosen to use **D-A** to refer to the *Deaf American* instead of the signs **DEAF AMERICA.** Such abbreviations or acronyms are frequently used in ASL.

nodding+brow raise nod (gaze rt)
Pat$_4$: **PARTICIPATE-IN-*nad* FINISH, CAN GO-TO-*rt* MEETING EVERY-TWO-YEAR-FUTURE,**

nodding+q
RIGHT

- **PARTICIPATE-IN-*nad***

  Notice that the sign **PARTICIPATE-IN-*nad*** is signed in the same general location in which the previous Signer placed the **NAD.** This is because generally when something has been established in a particular location, other Signers in the conversation will use that location if they also want to talk about that thing. For more information on verbs like **PARTICIPATE-IN-____**, see Unit 4.

nodding nodding t
Lee$_4$: **ME GO-TO-*lf* ONCE-IN-AWHILE, "UMMM" TWO-YEAR-FUTURE,**

ME GO-TO-*lf*

- nodding nodding
  ME GO-TO-*lf* ONCE-IN-AWHILE,

  Notice that the Signer begins responding affirmatively to Pat's question by nodding before beginning to sign. Notice also that the direction of the sign **GO-TO-*lf*** is toward the same location used by Pat in discussing the meetings every two years.

- **ONCE-IN-AWHILE**

  The time sign **ONCE-IN-AWHILE** indicates that an event occurs periodically. This sign can also be moved along the time line to indicate whether the periodic occurrence existed in the past and will continue in the future or whether it will start at some future date.

- t
  TWO-YEAR-FUTURE

  Notice that this sign occurs with the non-manual behaviors described in Unit 1 to indicate a topic. This sign also illustrates how a number handshape (**TWO**) can be incorporated into a time sign. Compare the illustration of this sign with the illustration for **EVERY-TWO-YEAR-FUTURE** and notice the difference in movement between the two signs. The addition of fast repeated movement adds the idea of regularity to the sign **TWO-YEAR-FUTURE.**

- **ME GO-TO-*lf***

  Again notice that the direction of the sign **GO-TO-*lf*** is consistent with the first use of this sign.

wh-q
Pat$_5$: **TWO-YEAR-FUTURE, WHYwg**

Notice that the non-manual behaviors used for 'wh-word' questions occur throughout the entire sentence. These behaviors are described in Unit 1.

There are certain variants (other forms) of the sign **WHY** which are commonly seen. Two of the variants for the sign are illustrated below. Notice that in both variants, some portion of the hand wiggles ('wg').

WHY

WHYwg

WHYwg

t
Lee$_5$: **THAT-ONE-*lf* TWO-YEAR-FUTURE, N-A-D (2h)THRILL ONE HUNDRED YEAR CELEBRATE**

- **THAT-ONE-*lf***

  This sign is used to refer to a particular person, place, or thing. In this case, because it is produced toward the location given to NAD conventions (to Lee's left and to Pat's right), it refers to the specific convention which will take place in two years.

- (2h)**THRILL**

  The manual portion of this sign is identical to the manual portion of the sign (2h)**WHAT'S-UP.** However, the non-manual (facial) behavior is somewhat different. Compare the following illustrations and note the different facial behaviors.

(2h)THRILL

(2h)WHAT'S-UP

- **ONE⌒HUNDRED**

  This is another example of two signs which frequently occur together and 'flow together' in such a way that they seem more like a single sign. Unlike the joined signs **ONE⌒HUNDRED,** the signs **TWO-HUNDRED, THREE-HUNDRED, FOUR-HUNDRED,** and **FIVE-HUNDRED** keep the same handshape throughout the sign and are single signs. They are made by using the appropriate number handshape (**TWO, THREE, FOUR** or **FIVE**) and bending the fingers repeatedly at the middle joints, or bending the fingers once as the hand moves backward (toward the Signer).

H. Sample Drills

1. t
   ONE-YEAR-PAST, ME RECEIVE-REGULARLY, STOP

   TWO-YEAR-PAST

   THREE-YEAR-PAST

   ONE-WEEK-PAST

   TWO-WEEK-PAST

   ONE-DAY-PAST

   TODAY

   TWO-MONTH-PAST

   THREE-MONTH-PAST

   ONE-WEEK-PAST

2. t
   MORNING, ME READ-*paper* HALF-HOUR

   ONE-DAY-PAST

   AFTERNOON

   ONE-DAY-FUTURE

   MORNING

   ONE-HOUR

   FIFTEEN-MINUTE

   TWO-HOUR

   HALF-HOUR

3. nodding+brow raise (gaze rt) nodding+q
PARTICIPATE-IN-*cntr* FINISH, CAN GO-TO-*rt* MEETING EVERY-TWO-YEAR-FUTURE, RIGHT

EVERY-YEAR-FUTURE

ONE-YEAR-FUTURE

THREE-YEAR-FUTURE

ONE-WEEK-FUTURE

TWO-WEEK-FUTURE

ONCE-IN-AWHILE

EVERY-THREE-YEAR-FUTURE

EVERY-TWO-YEAR-FUTURE

I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- the use of the attention-getting, conversation opener "**HEY**" by the first Signer.
- several types of 'addressee feedback'—that is, the signals which the addressee (the non-signing participant) gives the Signer (while he is signing) to show understanding of the Signer's message. For English speakers, addressee feedback is often given through headnodding, specific facial behavior and the use of expressions such as 'Yeah', 'Uh-huh', 'Ahh', etc. In this dialogue, this feedback occurs via headnodding, facial behavior, and occasional body shifts forward toward the Signer.
- the non-manual behaviors used to ask 'yes/no' and 'wh-word' questions and to make negative statements.

Unit 3

Pronominalization

A. Synopsis

Pat and Lee meet on a street corner. Pat asks if Lee has seen the National Theatre of the Deaf (NTD) play. Lee replies that s/he and a friend $\triangle_M$ went last night. Pat asks if Lee saw $\triangle_B$. Lee says that s/he and $\triangle_B$ went out to eat two days ago and talked about the play, summer school, and a number of other things. Pat says that last summer s/he went to the NTD summer school. Lee asks if Pat went alone. Pat replies that s/he drove there alone and when s/he got there, there were several deaf people that s/he knew. Lee asks if they were drama majors. Pat says that they were from community theatre groups such as the ones in Chicago and Washington, D.C.

B. Cultural Information: The National Theatre of the Deaf

The National Theatre of the Deaf (NTD) was started in 1966 at the Eugene O'Neill Memorial Theatre in Waterford, Connecticut. Although comprised mostly of Deaf professional actors and actresses, NTD does not perform solely for Deaf audiences. Rather, by using professional, hearing actors and actresses, NTD performs for mixed audiences of deaf and hearing people. NTD has toured all over the world and has performed for hundreds of thousands of people. A Tony Award was given to NTD for its outstanding contribution to the theatre, and several programs have appeared on national television (e.g. "A Child's Christmas in Wales" and "My Third Eye"). The company tours the U.S. every year in the Fall and Spring. In 1967, a summer school program was initiated to provide professional training opportunities to aspiring Deaf actors and actresses. The NTD summer school has been held annually ever since. In 1968, the Little Theatre of the Deaf (LTD) was formed. LTD is composed of a few members of the NTD company who tour (between NTD tours) with a special program aimed at children. Several notable individuals are former members of NTD: Bernard Bragg, Gil Eastman, Lou Fant, and Jane Norman, to name a few. For more information about NTD, contact: National Theatre of the Deaf, 305 Great Neck Road, Waterford, Connecticut 06385.

C. Dialogue

Pat

Pat$_1$: q
SEE FINISH N-T-D DRAMA
"UMMM" *YOU*

Pat$_2$: q
SEE $\triangle_B$ **YOU**

Pat$_3$: t
KNOW-THAT ONE-YEAR-PAST SUMMER, N-T-D SUMMER SCHOOL,
"UMMM" ⟶

ME GO-TO-*rt*

Pat$_4$: nodding br
MYSELF DRIVE+ ARRIVE-AT-*rt*,

(gaze rt)
SEE-*rt* INDEX-*arc-rt* DEAF SEVERAL INDEX-*arc-rt* THEREABOUTS-*rt*

(gaze rt)
ME KNOW+ INDEX-*arc-rt*

Pat$_5$: neg t
"NO-NO", KNOW CITY DRAMA GROUP,

nodding
THINK SAME-AS WASHINGTON D-C CHICAGO THAT THEREABOUTS-*rt*

Lee

nodding
Lee$_1$: PAST NIGHT US-TWO-*rt* GO-*rt*

Lee$_2$: **TWO-DAY-PAST US-TWO-*cntr* GO-*rt* EAT CHAT,**

DRAMA SUMMER SCHOOL VARIOUS-THINGS

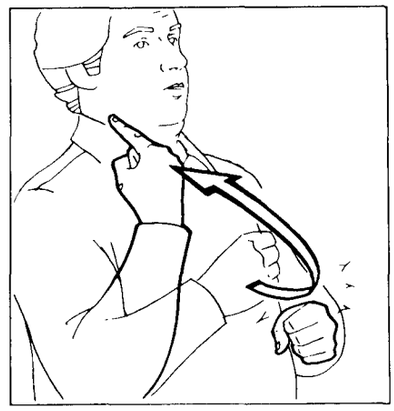
q
Lee$_3$: **YOURSELF ONLY-ONE-*you* GO-TO-*lf***

(gaze lf) q
Lee$_4$: **DEAF INDEX-*arc-lf* DRAMA SPECIALTY-FIELD**

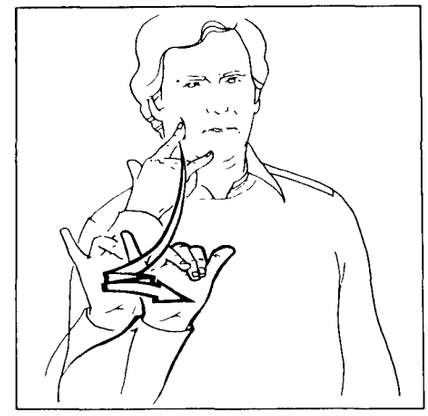
nodding
Lee$_5$: **OH-I-SEE ++**

D. Key Illustrations

Pat



ONE-YEAR-PAST

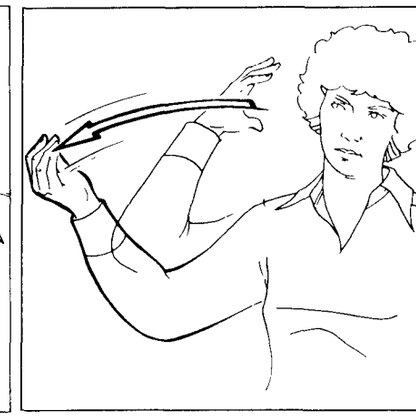


THINK‿SAME-AS

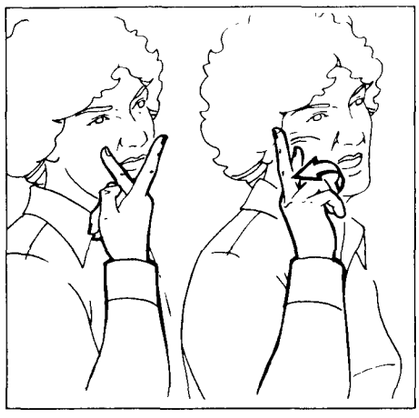
Lee

PAST‿NIGHT

US-TWO-*rt*

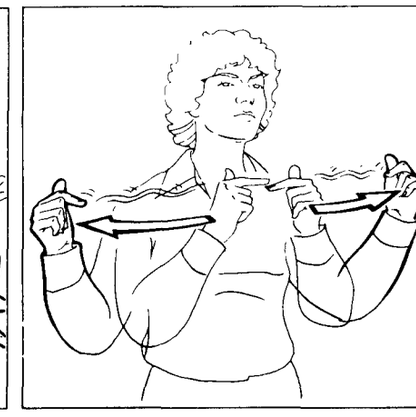


GO-*rt*



TWO-DAY-PAST

CHAT



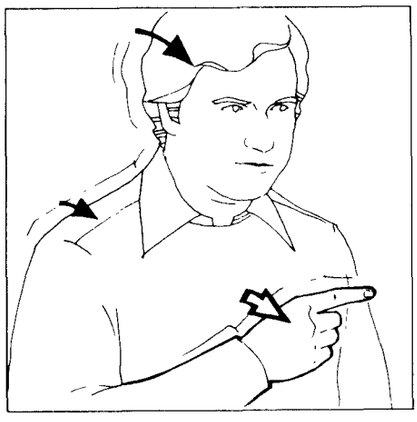
VARIOUS-THINGS

ONLY-ONE-*you*

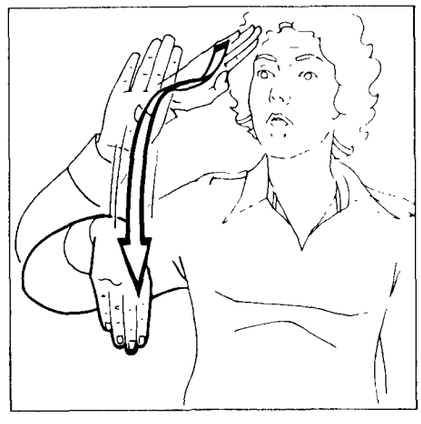
SPECIALTY-FIELD

OH-I-SEE

E. Supplementary Illustrations



"UMMM"



KNOW-THAT

SEVERAL

THEREABOUTS-*rt*

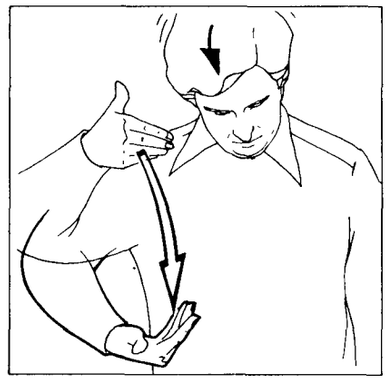
KNOW

F. General Discussion: Pronominalization

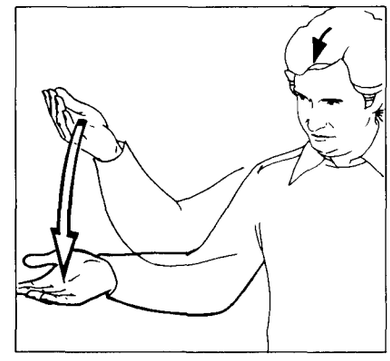
Pronouns are words or signs that 'stand for' a noun. In English, for example, the pronoun 'she' can refer to 'Mary', 'the Queen of England', 'my mother', etc. Because a pronoun can have so many meanings, it generally cannot be used until the specific thing it refers to (its referent) is made clear. Pronouns in ASL are made by pointing (with one of several handshapes or with non-manual behaviors) to a person, place, or thing that is present in the area around the Signer, or to a specific location in the signing space which has been previously assigned to that person, place, or thing.

Pointing with the index finger is perhaps the most common 'pronoun' in ASL. In general, when a Signer points to him/herself, the meaning is 'I/me'. When a Signer points to the person s/he is talking with, the meaning is 'you'. Pointing to a third person means 'he/him' or 'she/her'. Pointing to a thing means 'it'. Pointing to a place (e.g. a building) means 'there', and pointing down to the 'ground' means 'here'.

Another, more formal, way of referring to a person is to use what can be called *honorific* referencing. This is often used in formal contexts such as in speeches, introductions, poetry, and drama. If accompanied by the appropriate facial expression, it can also be used as a sarcastic reference.



ME (honorific)



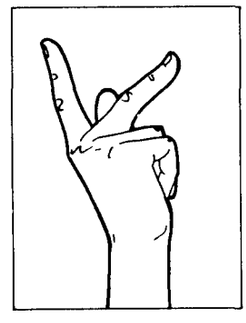
HIM/HER (honorific)

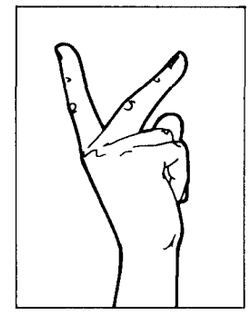
Plural pronouns in ASL are made in several ways. Pointing to several people or things one after the other can mean 'you, you, you, and you' or 'this one, this one, this one, and this one'. This might be used, for example, in selecting volunteers or selecting teams for a game. Obviously, this type of pronoun emphasizes each individual. However, the Signer can refer to all the people s/he wants to talk about by pointing to them in an arc. This has the meaning of 'they/them' or 'you-plural', depending on who is included in the arc. If the Signer includes him/herself in the arc, the meaning is 'we/us'. This latter form is used only when the other people are present. There is another way of expressing the meaning 'we/us' when the other people are not present. The difference between these two signs is illustrated below.

WE
(other people present)

WE
(other people not present)

When the Signer wishes to talk about two people or two things, s/he very often will use the handshape shown on the left or its variant on the right and move it back and forth between the two people.





For example, if the Signer wishes to refer to him/herself and a person to the right, this '2' handshape pronoun would be used, meaning 'us two'.

US-TWO-*rt*

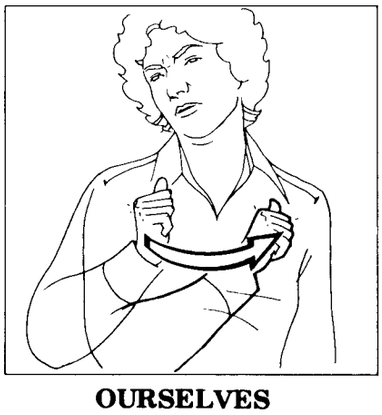
The Signer can also use this sign to mean 'us two' (the Signer and the person s/he is talking with), 'those two', or 'you two' by moving the sign back and forth between the appropriate people or their assigned locations in space. While this pronoun can be used to refer to two people or two things, it cannot be used to refer to a person and a thing together.

Pronouns that mean 'myself', 'yourself', etc., are called *reflexive or emphatic* pronouns. The pronoun meaning 'myself' has two forms that are illustrated below.

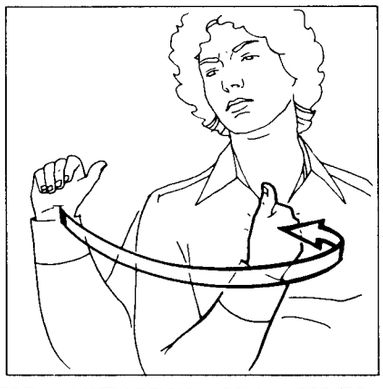
MYSELF
(Variant A)

MYSELF
(Variant B)

Singular reflexive/emphatic pronouns (like 'yourself', 'himself', or 'itself') are expressed by moving this handshape toward the person or thing with a repeated shaking movement. Thus, the Signer 'points' with this handshape (specifically with the area between the knuckles and first finger joint) to the person or thing. In the case of plurals ('yourselves' or 'themselves'), this pronoun also uses an arc like the one described above. If the Signer wishes to include him/herself in the group being referenced, s/he may use the sign **OURSELVES** (illustrated below). If the other members of the group are present, the Signer may use the sign **YOURSELVES-AND-MYSELF** to convey the meaning 'ourselves'.



OURSELVES



YOURSELVES-AND-MYSELF

It is relatively easy to refer to people or things that are present in the immediate communication area by simply pointing to them. However, when the people or things are *not* present in the immediate environment, then the Signer must 'set up' or 'establish' these non-present people or things in specific locations in the signing space. The Signer can then point to those locations which 'stand for' certain people or things. These points serve as pronouns—just as if the people or things were really there. Most nouns (e.g. 'my brother', 'New York', 'a tree', 'my class') can be and most often are given a specific location if the Signer wishes to refer back to them.

There are several strategies that Signers use to set up or assign specific spatial locations. If the Signer is talking about an event in the past in which people or things were arranged in specific places (or in a specific order), then the Signer will set them up in the places that reflect where they really were. This "reality principle"

is similar to the principle of pointing to people or things that are actually present. The Signer visualizes in his/her mind the actual arrangement of people or things. Then, by using the space around his/her body, the Signer re-creates that arrangement.

Obviously, if the Signer doesn't know the exact location or arrangement of people or things, then the "reality principle" can't be followed. Instead, many right-handed Signers will set up the first person or thing they want to talk about on their right—in the area between the Signer and the person s/he is talking with (Fig. 3.1). If another person or thing is set up, it usually will be located in the area on the Signer's left (Fig. 3.2). Additional people or things can also be located in the signing space. The exact location will depend upon the relationship between the persons or things each location represents and when they occur in the narrative. For example, if the Signer is describing a situation in which two girls are talking to their father, the two girls might be given locations to the right and the father given a location to the left (Fig. 3.3).

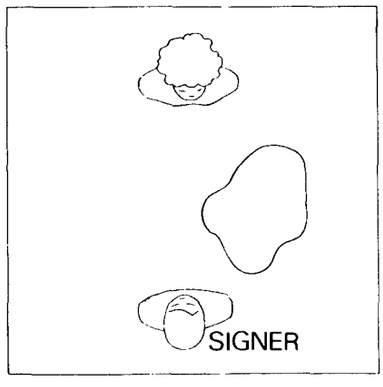


Fig. 3.1

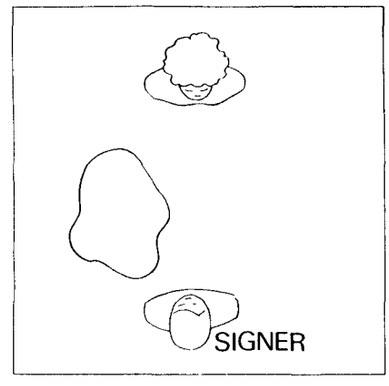


Fig. 3.2

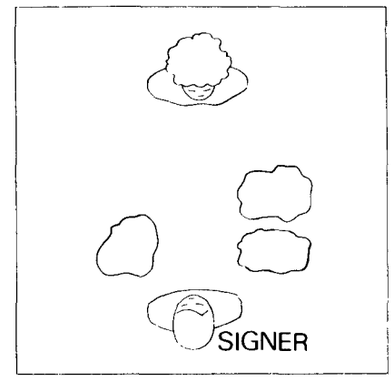


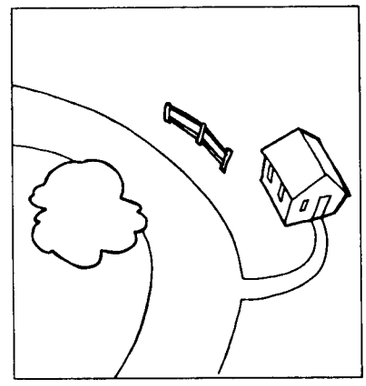
Fig. 3.3

The following principles are also helpful in learning how to use spatial locations to represent people or things that are not present:

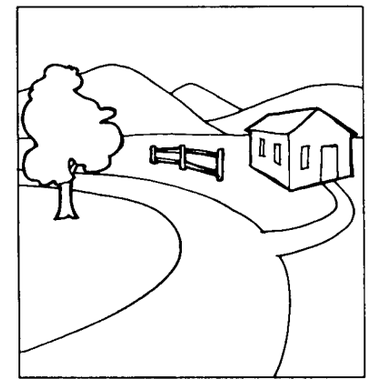
(a) Once a Signer has established a person, place, or thing (referent) in space, all other references to that person/place/thing should be to that same location *unless* the referent has clearly been moved to another location.

(b) Once a Signer has established a person, place, or thing in space, other Signers in the conversation will also make consistent use of that location when referring to the same person/place/thing.

(c) In narratives, it is helpful to think ahead and have a 'mental overview' of the various locations that will be used—much like an aerial photograph, or a map. This helps you 'see' the spatial relationships between different persons, places, or things.



aerial view



Signer's perspective

There are, of course, several other types of pronouns and ways to handle people, places, or things that are not present in the communication area. These will be discussed as they occur in other units.

G. Text Analysis

Pat$_1$: q
SEE‿FINISH N-T-D DRAMA
"UMMM" *YOU*

- q
  SEE‿FINISH N-T-D DRAMA
  YOU

  Notice that the Signer uses the non-manual *'q'* signal to show that this sentence is a question (see Unit 1). Also notice that the Signer ends the question by pointing to the other person—**YOU**. As was mentioned in Unit 1, this is very common at the end of a question.

- SEE‿FINISH

  The sign SEE‿FINISH is a combination of the signs **SEE** and **FINISH** (made with one hand). However, these two signs flow together in such a way that they appear to be a single sign. When two signs flow together like this, they are glossed in this text with the symbol ‿. Often there are changes in one or both signs which help them flow together. Other instances of signs like this will be discussed in future units.

Lee$_1$: nodding
PAST‿NIGHT △M US-TWO-*rt* GO-*rt*

- nodding

  Notice that Lee has answered Pat's question by nodding even before starting to sign.

- PAST‿NIGHT

  The sign PAST‿NIGHT is another example of a sign like SEE‿FINISH. Look at the illustration and notice how the signs **PAST** and **NIGHT** have changed slightly so that they flow together.

- △M

  The sign △M is another example of a name sign in ASL. In most cases, Deaf persons are given their name signs in residential schools by their peers. These name signs are quite often retained for a person's entire life. If a woman's name sign is an initialized form of her maiden name, she generally will not change that name sign even though her legal, English name may change.

- US-TWO-*rt*

  US-TWO-*rt* is a pronoun that refers to two people or two things. Here the Signer is referring to him/herself and △M. The same sign is used with a different meaning later on in this dialogue.

Pat$_2$: q
SEE △B YOU

- △B

Another interesting note about name signs is that they can be and often are used to tease or insult a person by slightly changing the way the sign is produced. For example, a possible name sign for Victor ('V' tap index finger on the temple) might be changed when teasing someone by signing it as 'V' tap back of hand on forehead (signing **STUPID**). Such teasing and insulting is, of course, more common among children.

Lee$_2$: **TWO-DAY-PAST US-TWO-*cntr* GO-*rt* EAT CHAT,**

DRAMA SUMMER SCHOOL VARIOUS-THINGS

- **TWO-DAY-PAST**

This is another example of a time sign which sets the tense for the remainder of the Signer's utterance. Notice in the illustration that the Signer's facial expression conveys the meaning 'just' or 'recently'.

- **US-TWO-*cntr***

This use of the pronoun means '△B and I'. Since the previous Signer (Pat) had located △B in neutral space, Lee maintained that location in his/her use of this pronoun.

Pat$_3$: t
KNOW-THAT ONE-YEAR-PAST SUMMER, N-T-D SUMMER SCHOOL,
"UMMM" ⟶

ME GO-TO-*rt*

- **ONE-YEAR-PAST**

This is another example of a time sign which the Signer uses to establish a new time frame for what is to follow. Unless the other Signer introduces a new time frame, all further conversation is understood to relate to **ONE-YEAR-PAST.** Another way to make this sign is shown below.

ONE-YEAR-PASTwg

- **ME**

  This is an example of a 'first person' pronoun. The Signer is called the 'first person'. The person s/he is talking with is called the 'second person'. Any other person, place, or thing is called the 'third person'.

- **GO-TO-*rt***

  This is an example of a verb which can indicate its subject and/or object by moving to or from specific locations. Further explanation is given in Unit 4. The Signer sets up the NTD summer school to the right by moving the verb toward that location. The other Signer recognizes this when s/he later signs **GO-TO-*lf***.

Lee_3: **YOURSELF ONLY-ONE-*you* GO-TO-*lf***
(q)

- **YOURSELF**

  This is an example of a reflexive pronoun. In this situation, it would also have been appropriate for the Signer to use the sign **YOU**.

- **ONLY-ONE-*you***

  This is an example of a sign which can be moved to a particular location to show who or what it refers to. Note the difference between the sign **ONLY-ONE-*you*** (illustrated above) and the sign **ONLY-ONE-*me*** illustrated here.

ONLY-ONE-*me*

- **GO-TO-*lf***

  Notice that the direction of this sign is to Lee's left. Thus, Lee uses the same location that was established by Pat for the NTD summer school.

nodding br
Pat$_4$: **MYSELF DRIVE+ ARRIVE-AT-*rt*,**

(gaze rt)
SEE-*rt* INDEX-*arc-rt* DEAF SEVERAL INDEX-*arc-rt* THEREABOUTS-*rt*

(gaze rt)
ME KNOW+ INDEX-*arc-rt*

nodding
- **MYSELF**

  Notice that the Signer has responded affirmatively to the question by nodding while producing the sign **MYSELF.** This sign (**MYSELF**) is an example of a reflexive pronoun in ASL.

- **ARRIVE-AT-*rt***

  Notice that the sign **ARRIVE-AT-*rt*** is produced to the right—the same location that had been assigned to the summer school by the verb **GO-TO-*rt***. Notice also that the signs **SEE-*rt*, INDEX-*arc-rt*,** and **THEREABOUTS-*rt*** are all produced to the right since they all refer to the summer school or to people who were at the summer school.

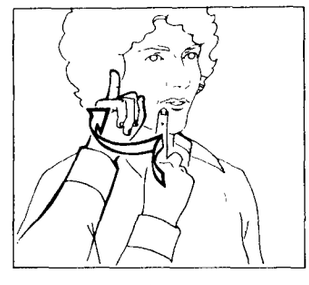
(gaze rt)
- **INDEX-*arc-rt***

  The use of **INDEX-*arc-rt*** is an example of a plural pronoun which refers to the Deaf people at the summer school. Note that this sign is accompanied by a gaze to the right. Thus, the Signer's direction of eye gaze also 'agrees with' the location of the school and people.

(gaze lf) q
Lee$_4$: **DEAF INDEX-*arc-lf* DRAMA SPECIALTY-FIELD**

- **DEAF**

  There are several variants of this sign and at least one formal sign with this meaning. Compare the two illustrations below.



DEAF

DEAF
(formal)

(gaze lf)

- **INDEX**-*arc-lf*

Notice that the Signer maintains the original spatial location that was assigned to the summer school—to Pat's right and to Lee's left. Notice also that an arc is used since the referent is plural (several), and that the Signer's eye gaze toward the left also 'agrees with' the location of the summer school.

neg t
Pat$_5$: "NO-NO", KNOW CITY DRAMA GROUP,

nodding
THINK SAME-AS WASHINGTON D-C CHICAGO THAT THEREABOUTS-*rt*

- neg
  "NO-NO"

This gesture is made by shaking one or both open hands back and forth (palms facing outward). Another gesture with the same meaning is made by shaking the index finger(s) back and forth. Notice that the gesture is accompanied by the non-manual behaviors for negation that are described in Unit 1.

- t
  KNOW CITY DRAMA GROUP

Notice that this entire phrase is the 'topic' of the sentence. (See Unit 1 for a description of the non-manual behaviors used to signal 'topics'.)

The sign **GROUP** is interesting because the sign can be changed to indicate either a small group or a large group. This is done by changing the distance between the two hands and by spreading the fingers to indicate a large group.

GROUP
(relatively small)

GROUP
(relatively large)

- **THINK SAME-AS**

  This is another example of two signs which are frequently used together. When used together, they mean 'like', 'just like', 'the same as', or 'for example'.

H. Sample Drills

1. nodding

PAST NIGHT △M **US-TWO-*rt*** **GO-*rt***

ONE-WEEK-PAST

ONE-WEEK-FUTURE

TWO-DAY-PAST

ONE-YEAR-PAST

TWO-YEAR-FUTURE

ONE-YEAR-PAST

TWO-WEEK-PAST

PAST NIGHT

2. **TWO-DAY-PAST** **US-TWO-*cntr*** **GO-*rt*** **EAT** **CHAT,** **DRAMA** **SUMMER** **SCHOOL** **VARIOUS-THINGS**

US-TWO-*rt*

OURSELVES

YOURSELVES-AND-MYSELF

INDEX-*arc-lf*

US-TWO-*cntr*

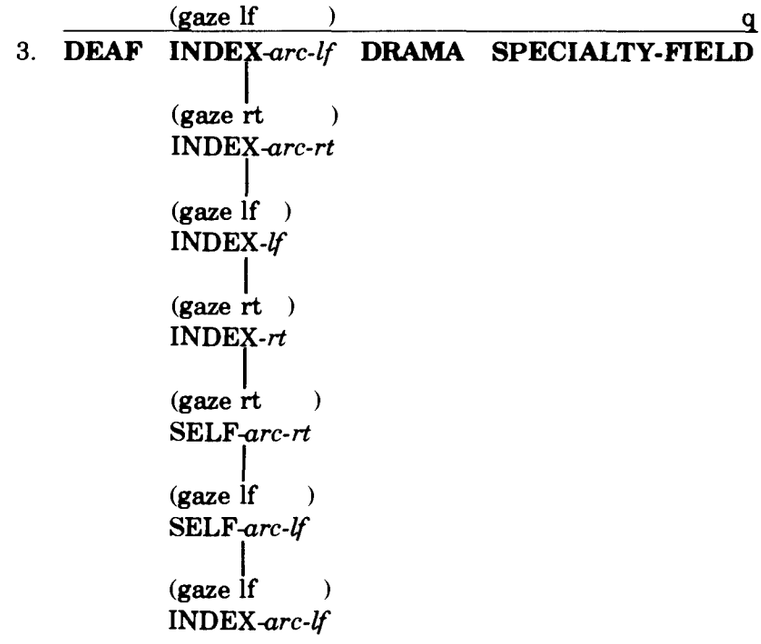
STATE-SCHOOL

#JOB

MEETING

DEAF AMERICA

DRAMA



I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Lee signs **ONE-DAY-PAST‿NIGHT** instead of **PAST‿NIGHT**. The sign **ONE-DAY-PAST** is often glossed as **YESTERDAY**. However, since it is often used in combination with the signs **MORNING** and **NIGHT** to mean 'the next morning' and 'the night before', it seems more appropriate to gloss it as **ONE-DAY-PAST**. The sign **ONE-DAY-FUTURE** (often glossed as **TOMORROW**) also occurs in combination with **MORNING** and **NIGHT** with the meanings 'the next morning' and 'the next night'.

- The name signs $\triangle_M$ and $\triangle_B$ are made over the heart which is a common location for name signs.

- In Pat's fourth turn (. . . **SEVERAL INDEX-*arc-rt* THEREABOUTS-*rt* ME KNOW+** . . .) the sign **ME** is not made with the index finger. Rather, it is made with an open handshape because of the influence of the sign before it (**THEREABOUTS-*rt***) and the sign after it (**KNOW+**)—both of which use an open handshape.

- The signs **CHAT** (Lee_2) and **DRIVE+** (Pat_4) occur with a particular non-manual facial behavior which conveys the meaning 'regularly', 'normally', or 'not out of the ordinary'.

- The signs **ONE-DAY-PAST‿NIGHT** (Lee_1) and **TWO-DAY-PAST** (Lee_2) occur with a non-manual facial behavior which conveys the idea of 'closeness in space or time'.

Unit 4

Subjects and Objects

A. Synopsis

Pat and Lee are at a restaurant and Pat asks if Lee's parents are deaf. Lee says that his/her whole family is deaf—two brothers, a sister, and both parents. Lee then asks if Pat's parents are deaf. Pat says that they are hearing. Pat also has a sister and a brother who are hearing. Lee asks how Pat became deaf. Pat doesn't know and neither does his/her mother. It seems that his/her mother was affected by some medication. Lee asks if a doctor gave the medication to Pat's mother. Pat says that his/her mother got sick and went to the hospital where the doctor examined her quite thoroughly for some time. Then the doctor gave her some medicine and she went home. Later Pat was born deaf. Lee asks if Pat's parents sign. Pat says that they don't because the doctor told them not to sign and that developing Pat's oral skills was important and better than signing. Lee responds that the doctor is really silly and knows nothing about deafness.

B. Cultural Information: Causes of Deafness

When examining the factors that cause deafness (i.e. the etiology of deafness), it is useful to look at three general categories: factors prior to birth, factors during the time of birth, and factors during childhood, adolescence, and adulthood. Deafness prior to birth (*congenital deafness*) is generally due to one of two causes—heredity or rubella. Heredity, or genetic factors, has been the leading cause of deafness in the twentieth century, except during rubella epidemics. In fact, approximately 50–60% of all deafness can be attributed to genetic factors. There are approximately 55 known forms of genetic deafness; ten of these also involve both hearing loss and visual difficulties. The second cause of congenital deafness is rubella. The most recent epidemic of rubella in the U.S. was between 1963 and 1965. Rubella is usually responsible for 10% of the instances of congenital deafness. However, during this epidemic, the percent increased to approximately 50%. In addition to deafness, rubella can also cause visual problems and heart defects.

Prematurity and blood type incompatibility are the most frequent causes of deafness during the time of birth (the perinatal period). Approximately four times more deaf children than non-deaf children are born prematurely. Factors such as loss of oxygen and cerebral hemorrhage (which can cause damage to the nervous system) are more common among premature babies than full-term babies. Rh blood type incompatibility is the second cause of *perinatal deafness*. In such cases, the newborn baby is severely jaundiced. In such a condition, death may result. Of those babies who survive, a high proportion are deaf.

After the perinatal period, there are several other potential causes of deafness. In later childhood, meningitis and encephalitis may cause deafness. About 10% of deafness in children is caused by meningitis—which is an inflammation of the protective coverings of the brain and spinal cord. Deafness can also occur if virus-causing mumps, measles, etc., infect the brain and cause encephalitis. Additionally, there are other adventitious causes of deafness, such as damage to the auditory nerve or eardrum caused by putting foreign objects in the ear, sudden loud noises, or blows to the skull.

A very common distinction which is used in discussing the onset of deafness is whether a person was prelingually or postlingually deafened. This refers to whether or not deafness occurred before or after the acquisition of a language. In the past, however, ASL was not recognized as a language and this distinction only referred to the acquisition of spoken English. Thus, many Deaf children who were native users of ASL (i.e. they had Deaf parents and they knew ASL) were incorrectly categorized as prelingually deafened because they did not know English.

C. Dialogue

Pat

Pat$_1$: q
"UMMM", MOTHER FATHER DEAF YOU

Pat$_2$: neg
"NO-NO", HEARING, BROTHER SISTER SAME HEARING

Pat$_3$: neg t neg
"WELL" NOT-KNOW, MY MOTHER, NOT-KNOW INDEX-*lf*,

(gaze lf) neg
***me*-ASK-TO-*mother*, NOT-KNOW INDEX-*mother*,**

SEEM MEDICINE INFLUENCE-*mother* SEEM+

Pat$_4$: nodding t
PAST MOTHER, BECOME-SICK, INDEX-*mother* FROM-*lf*-GO-TO-*rt* HOSPITAL, *INDEX-rt*,

DOCTOR (2h)alt.**SEARCH-*mother* INVESTIGATE-*mother*++, MEDICINE *doctor*-GIVE-TO-*mother*,**

br (gaze lf) t
FINISH, FROM-*hospital*-GO-TO-*lf* HOME , FUTUREwg, ME BORN DEAF
INDEX-lf*, *"WELL"

Pat$_5$: neg (gaze lf)t
SIGN (2h)**"NO-NO", DOCTOR *doctor*-TELL-TO-*lf*, SIGN, *doctor*-SAY-#NO-TO-*lf*,**

IMPORTANT ORAL+ BETTER*, "WELL"

Lee

Lee$_1$: nodding t t
MOTHER FATHER DEAF, BROTHER-*lf* TWO-*lf*, DEAF, SISTER-*rt* ONE-*rt*, DEAF,

q
#ALL-*arc* DEAF, YOUR MOTHER FATHER DEAF YOU

Lee$_2$: wh-q
HOW HAPPEN DEAF HOWwg

Lee$_3$: t (nodding)q
MEDICINE, DOCTOR *doctor*-GIVE-TO-*mother*

Lee$_4$: q
YOUR MOTHER FATHER SIGN

Lee$_5$: **DOCTOR SILLY*, KNOW-NOTHING DEAF KNOW-NOTHING***

D. Key Illustrations

Pat

HEARING

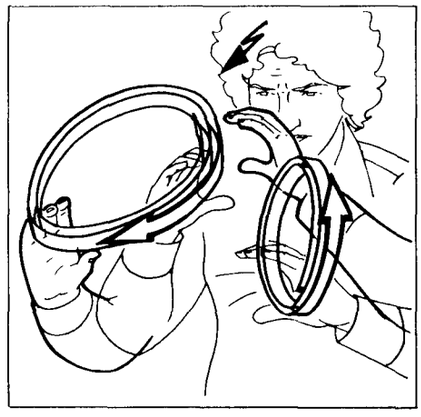
BROTHER

SISTER

NOT-KNOW

INFLUENCE-*mother*

SEEM+



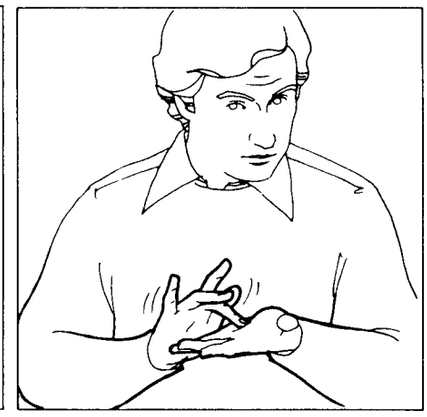
(2h)alt.SEARCH-*mother*

INVESTIGATE-*mother*++

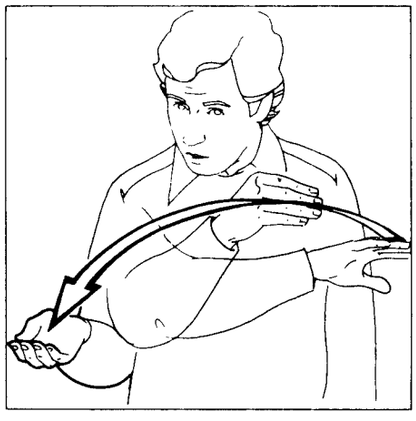
Lee

HOW

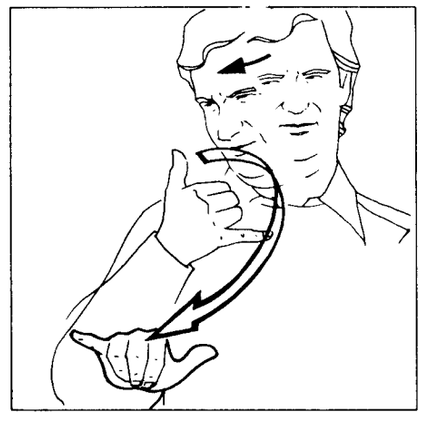
HOWwg



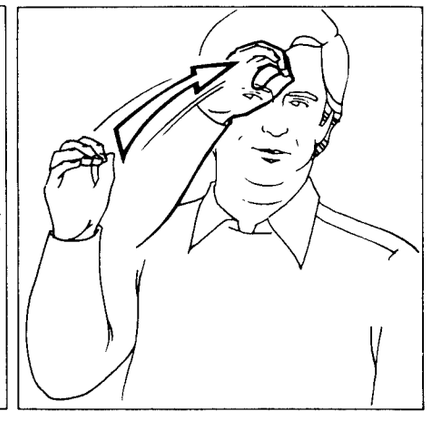
MEDICINE



doctor*-GIVE-TO-*mother



SILLY*

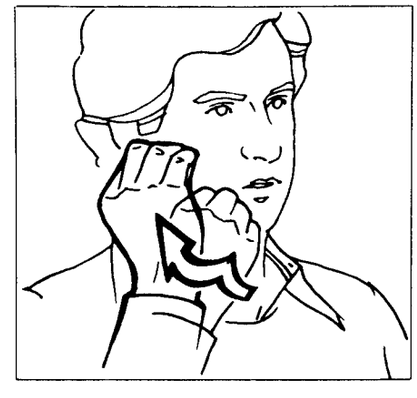


KNOW-NOTHING*

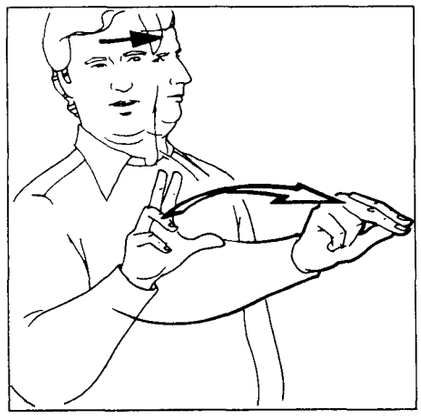
E. Supplementary Illustrations

MOTHER FATHER

me*-ASK-TO-*lf



HOME



me-SAY- #NO-TO-*cntr*

ORAL

"UMMM"

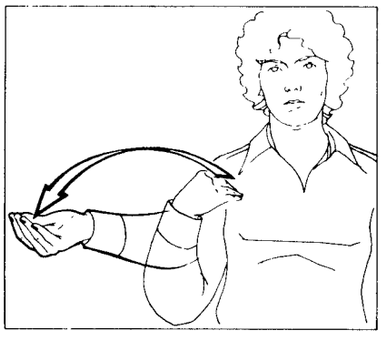
F. General Discussion: Subjects and Objects

ASL has several ways to show who or what is the subject of a sentence and who or what is the object. One major way to do this involves changing the way the verb is made. This change in the form of the verb is called a *modulation,* and usually involves changing the direction of movement and/or the location of the verb. Thus, these modulations use the space around the Signer's body to indicate who or what is the subject or object.

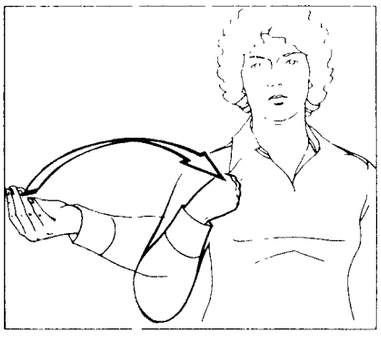
To understand this use of the signing space, you need to understand that the spatial location of the Signer is 'first person', the location of the person the Signer is talking with is 'second person', and the spatial location of other people, places, or things is 'third person'. Many verbs in ASL use these locations to show who is doing something (the subject), or who is receiving that action (the direct or indirect object), or where the action occurs (the oblique object). By using these locations (i.e. by changing the direction of the sign from one location to another) with certain verbs in ASL, the Signer can express the meanings 'I ____ you', 'I ____ him/her', 'You ____ me', 'you ____ him/her', 'S/he ____ me', and 'S/he ____ you'.

Consider the verb ____-**GIVE-TO-** ____, which is illustrated below:

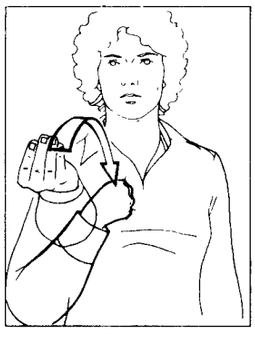
me-GIVE-TO-*you*



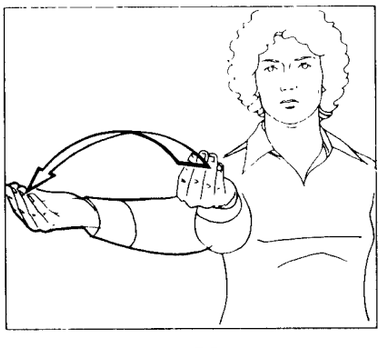
me-GIVE-TO-*him/her*



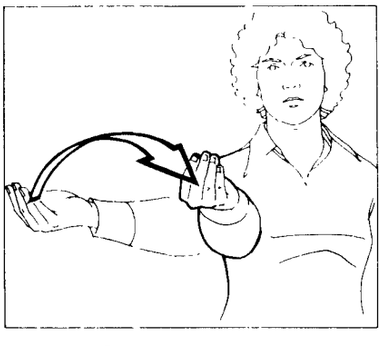
s/he-GIVE-TO-*me*



you-GIVE-TO-*me*



you-GIVE-TO-*him/her*



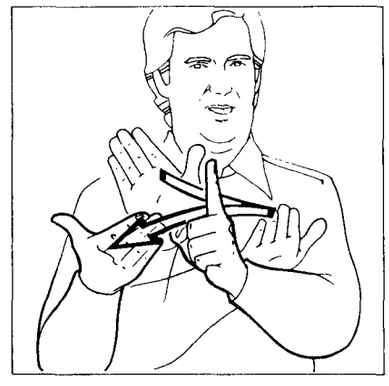
s/he-GIVE-TO-*you*

To express the meaning 'you give me', the verb moves from the subject (you) toward the object (me). That is, the verb moves from the 'second person' location to the 'first person' location. Likewise, to express the meaning 'I give you', the sign moves from the Signer (the subject) to the second person (the object). Then, assuming that the 'third person' is located to the Signer's right, the sign *me*-GIVE-TO-

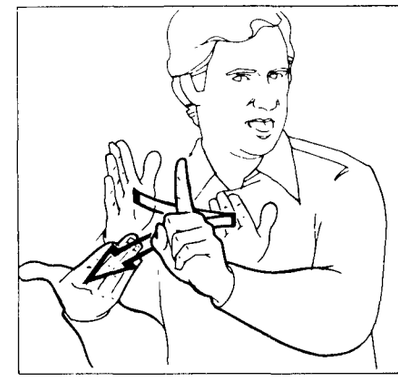
him/her moves from the Signer's location to the location on the right. If that person was located to the Signer's left, then the verb would move from the Signer to the left.

Notice that with the verb ___-**GIVE-TO**-___ (and with other verbs of this type), there is no form which means simply 'to give', because every form of the verb indicates both a subject and an object. Often the sign *me*-**GIVE-TO**-*you* is illustrated in Sign Language texts but is simply glossed as **GIVE**. This fails to capture the vital fact that ASL verbs like ___-**GIVE-TO**-___ convey specific information about the subject and object of the verb. Verbs of this type have been called *directional verbs* because they can change their direction of movement to show who or what is the subject and/or object.

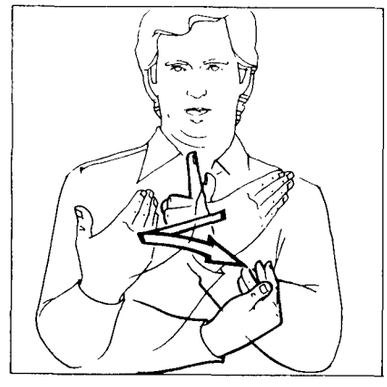
With some directional verbs which are made with both hands, the non-dominant hand (the left hand for a right-handed Signer) is held in a particular location and the palm orientation of the moving, dominant hand indicates the subject and object. For example, the non-dominant hand in the sign ___-**FLATTER**-___ is held in a particular location and the palm orientation of the moving, dominant hand indicates who is doing the flattering (the subject) and who is being flattered (the object).



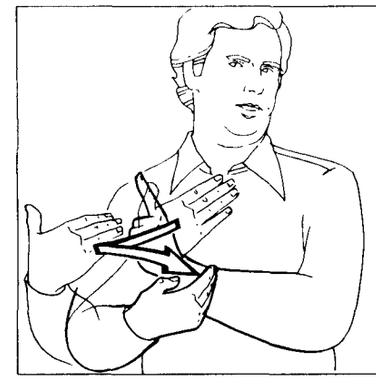
me*-FLATTER-*you



s/he*-FLATTER-*you

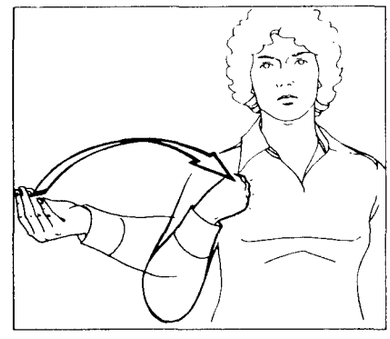


you*-FLATTER-*me



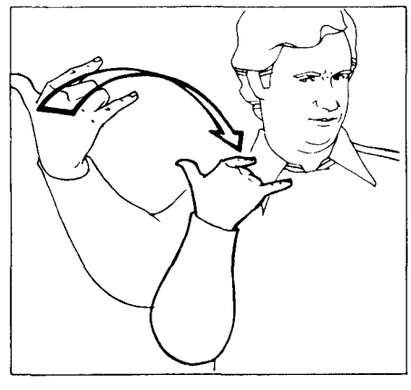
s/he*-FLATTER-*me

Obviously, in order to fully understand the meaning of such directional verbs, a person must first know what persons, places, or things have been given a location in space and where they have been located. Thus, if the Signer has established the location for a particular person to his/her right (e.g. Ⓟ -rt) and then produces the sign ____**-GIVE-TO-**____ so that it moves from the right toward the Signer, the meaning is 'Pat gives me' (assuming that Ⓟ is the name sign for 'Pat').

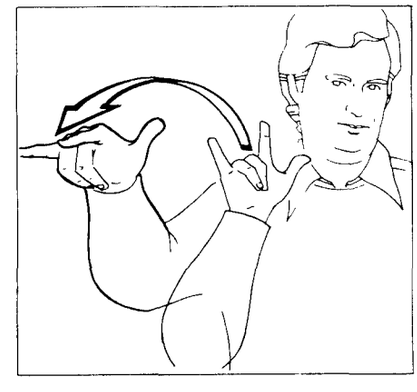


pat*-GIVE-TO-*me

Since these positions in space can also represent actual locations (e.g. 'San Francisco', 'your house'), some directional verbs indicate actual movement from one location to another location. For example, if the Signer establishes 'San Francisco' to his/her right and then signs **FROM-**____**-FLY-TO-**____ from that location toward the Signer, it has the meaning 'from San Francisco fly to here'. If the Signer reverses the direction of movement so that the sign moves from the Signer toward the right, it has the meaning 'from here fly to San Francisco'. With a verb like **FROM-**____**-FLY-TO-**____ or a verb like **FROM-**____**-GO-TO-**____, it is important that the specific locations be clearly identified by the Signer or be obvious from the context so that the meaning of the verb is clear.

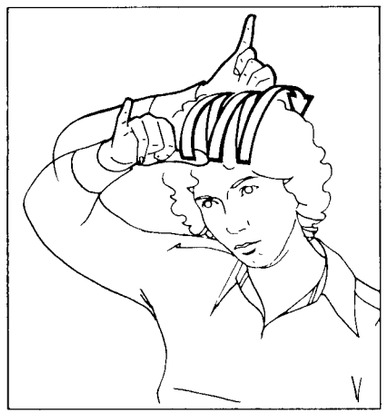


FROM-*san francisco*-FLY-TO-*here*



FROM-*here*-FLY-TO-*san francisco*

ASL has another set of verbs which use a specific location on the Signer's body to indicate where some action occurs (e.g. push on the shoulder). The location of these verbs will vary depending on which area of the body is involved. This use of a specific body location can be seen with verbs such as **BITE-(ON)-____**, **WASH-(AT)-____**, and **PUSH-(ON)-____**. For example, by changing the location of the sign **SHAVE-____**, the Signer can indicate which part of the body s/he is referring to.



SHAVE-*head*

SHAVE-*face*

SHAVE-*armpit*

This discussion has focused on a few ways that certain ASL verbs indicate who or what is the subject and/or object in a sentence. These ways include changing the verb's direction of movement, palm orientation, and/or location. Throughout this text, additional examples of verbs which indicate their subject and/or object will be noted and discussed.

G. Text Analysis

q
Pat$_1$: "UMMM", MOTHER FATHER DEAF YOU

- **MOTHER FATHER**

  This is another example of a sign in ASL in which two separate signs—**MOTHER** and **FATHER**—are produced together in such a way that they become like one sign. In fact, at some point in the future, it may be appropriate to gloss this sign as **PARENTS**.

- **DEAF**

  See Unit 3 for illustrations of variants of the sign **DEAF**.

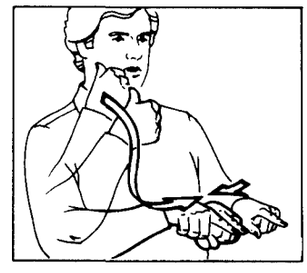
nodding t t
Lee$_1$: MOTHER FATHER DEAF, BROTHER-*lf* TWO-*lf*, DEAF, SISTER-*rt* ONE-*rt*, DEAF,

q
#ALL-*arc* DEAF, YOUR MOTHER FATHER DEAF YOU

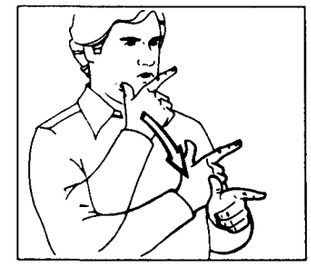
Notice that the Signer responds to the question Pat asks by nodding while signing. Notice also that in the segments dealing with the number of brothers and sisters, the noun (**BROTHER** or **SISTER**) and the number (**TWO** or **ONE**) are the topic of each sentence, and the adjective (**DEAF**) is the comment about each topic. Thus, these two sentences follow the order: noun-number-adjective.

- **SISTER**-*rt*

  This sign (and the sign **BROTHER**) is an example of how two signs become a single sign. The two signs **FEMALE** and **SAME** have been used together to mean 'sister'. However, over time these two signs have blended together to form the single sign **SISTER**. This can be seen by comparing the two illustrations below.



SISTER
(older form)



SISTER
(newer form)

- **ONE**-*rt*

  Notice that the sign **ONE** is produced to the Signer's right side to 'agree with' the sign **SISTER** which is also produced to the right. The signs **TWO** and **BROTHER** are produced to the Signer's left side. This use of space helps to maintain clarity in a conversation and is very important if the Signer wishes to 'refer back' to his/her brothers or sister at some point later in the conversation.

- **#ALL**-*arc*

  This is an example of a fingerspelled loan sign. Notice that the sign is produced in an arc (moving from right to left) in front of the Signer, thus indicating that all of the family members are deaf (see Unit 3). This loan sign can also have several other movements. For example, to refer to all of the items on a list, the sign is produced with a downward movement.

- q
  YOUR MOTHER FATHER DEAF YOU

  Notice that the Signer has tilted the head forward slightly and has raised his/her eyebrows during this question. This is the non-manual behavior which accompanies 'yes-no' questions in ASL (see Unit 1).

wh-q
Lee_2: **HOW HAPPEN DEAF HOWwg**

Notice that the non-manual behaviors for 'wh-word' questions occur during the entire question. (See Unit 1 for a description of these behaviors.) Notice also that the Signer uses the sign **HOW** at the beginning and end of the question. However, when it appears at the end of the question, the variant **HOWwg** is used. Compare the illustrations of these two signs shown above.

neg t neg
Pat_3: **"WELL" NOT-KNOW, MY MOTHER, NOT-KNOW INDEX**-*lf,*

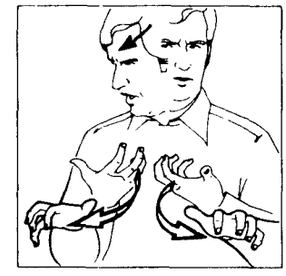
(gaze lf) neg
me-**ASK-TO**-*mother,* **NOT-KNOW INDEX**-*mother,*

SEEM MEDICINE INFLUENCE-*mother* **SEEM+**

- neg
  NOT-KNOW

  This is an example of what has been called *negative incorporation.* This means that the sign is negated by adding an outward, twisting movement to the sign (in addition to the negative non-manual behaviors). Negative incorporation can also be seen in signs like:

NOT-LIKE



NOT-WANT

- **INDEX**-*lf*

  In this case, the **INDEX** is used to 'establish' or locate the Signer's mother to the left. This is important because the next sign uses this location to refer to the mother.

- *me*-**ASK-TO**-*mother*

  This is an example of a sign which, by its movement, indicates who is the subject and object. Since the sign moves from the Signer to the left (where 'mother' has been located), it is obvious that the Signer is asking the mother. If the movement of the sign was reversed (from the left to the Signer), then 'mother' would be asking the Signer.

- **INFLUENCE**-*mother*

  The movement of this sign is also toward the left to show that 'mother' is the object. This sign is made on the back of the non-dominant hand (in this case, the left hand). Sometimes Signers will move this hand to the left or right to be more exact in referring to a specific location.

t (nodding)q
Lee$_3$: **MEDICINE, DOCTOR** *doctor*-**GIVE-TO**-*mother*

- **DOCTOR**

  This is an example of an *initialized* sign—a sign which has been influenced by English. The handshape in this sign is the same as the 'D' handshape in the manual alphabet. Thus, the handshape corresponds to the first letter of the English gloss for that sign. Even though there is a non-initialized sign, **DOCTOR,** many Signers will use the initialized form, **DOCTOR.**

- *doctor*-**GIVE-TO**-*mother*

  Notice that the movement of this sign is from 'doctor' to 'mother' to show that the doctor is the subject, and the mother is the object. In this case, the sign moves to Lee's right because that is where Pat has established 'mother'. (Remember if Pat and Lee are facing each other, Pat's left is Lee's right). This sign illustrates how Signers will use previously established locations when they wish to refer to the same persons, places, or things.

nodding t
Pat_4: **PAST MOTHER, BECOME-SICK, INDEX-*mother* FROM-*lf*-GO-TO-*rt* HOSPITAL, *INDEX-rt*,**

DOCTOR (2h)alt.**SEARCH-*mother*** **INVESTIGATE-*mother*++, MEDICINE** ***doctor*-GIVE-TO-*mother*,**

br (gaze lf) t
FINISH, FROM-*hospital*-GO-TO-*lf* HOME *INDEX-lf*, FUTUREwg, ME BORN DEAF ***"WELL"***

- **FROM-*lf*-GO-TO-*rt***

  Notice that again the Signer is being consistent with the use of space. 'Mother' had been located to the left and the Signer indicates that she went from there to somewhere else (located on the right). The next sign makes it clear that mother went to the 'hospital', which the Signer establishes to the right.

- **HOSPITAL**
  INDEX-rt

  Since the sign **HOSPITAL** is made by contacting the non-dominant upper arm, it is extremely awkward to try to set it up in space. Thus, the Signer uses the non-dominant hand to point to the location (on the right) which is then used to represent the hospital.

- (2h)alt.**SEARCH-*mother***

  Again the Signer is consistently using spatial locations. 'Mother' has been 'moved' to the hospital on the right. This sign (which in this context means 'physical examination') is made toward the right to show that the doctor gave the mother a physical examination at the hospital.

- ***doctor*-GIVE-TO-*mother***

  Since mother is still 'at the hospital', the sign moves to the Signer's right. Notice that the direction of movement is different than when Lee signed ***doctor*-GIVE-TO-*mother*** since mother was 'at home' (to Pat's left).

br
- **FINISH**

  As described in Unit 2, this sign usually indicates the completion of an action or event. Here the completion refers to the examination of the mother and giving her some medicine. When the sign **FINISH** occurs in this type of context, it is usually accompanied by a brow raise.

(gaze lf)
- **FROM-*hospital*-GO-TO-*lf***

  With this sign, Pat clearly indicates that the mother left the hospital. The next sign makes it clear that the mother went 'home'.

Lee$_4$: YOUR MOTHER FATHER SIGN (q)

Notice that the Signer has used the non-manual behaviors described in Unit 1 for asking 'yes-no' questions.

Pat$_5$: SIGN (neg) (2h)"NO-NO", DOCTOR *doctor*-TELL-TO-*lf*, SIGN, (gaze lf)t *doctor*-SAY-#NO-TO-*lf*, IMPORTANT ORAL+ BETTER*, "WELL"

- *doctor*-TELL-TO-*lf*

  Here again the Signer uses the direction of movement of the verb to indicate who is the subject and who is the object. The mother has been located to the Signer's left (and presumably the father, too, since this location has been identified with the sign **HOME**). So it is clear that the doctor told something to Pat's mother and father.

- SIGN, (gaze lf)t *doctor*-SAY-#NO-TO-*lf*, IMPORTANT ORAL+ BETTER* "WELL"

  Here the Signer is quoting the doctor. Generally in *direct address* statements (when quoting someone), the Signer will "role play" that person. In this case, the Signer gazes to the left, uses stress (**BETTER***), and a different body posture to 'become' the doctor. This strategy ('becoming' a person in order to quote them) is more common in ASL than in English.

  The sign ____-SAY-#NO-TO-____ uses the fingerspelled loan sign **#NO**. But, because it can move from one location to another, it has the meaning 'say "no" to someone or something'.

Lee$_5$: DOCTOR SILLY*, KNOW-NOTHING DEAF KNOW-NOTHING*

- DOCTOR

  Notice that here the Signer does not use the initialized form of the sign. Earlier in the dialogue, however, the same Signer did use the sign DOCTOR. This illustrates the fact that Signers can and do use older and newer forms of a sign even within the same conversation.

- SILLY*

  This is a stressed form of the sign **SILLY** which normally has repeated movement.

H. Sample Drills

1. t: MEDICINE, — q: DOCTOR-*rt* *doctor*-GIVE-TO-*lf*

doctor-GIVE-TO-*me*

doctor-GIVE-TO-*you*

doctor-GIVE-TO-*me*

me-GIVE-TO-*doctor*

you-GIVE-TO-*doctor*

doctor-GIVE-TO-*lf*

2. neg: NOT-KNOW, — t: MY MOTHER, — neg: NOT-KNOW — INDEX-*lf*, *me*-ASK-TO-*mother*, — neg: NOT-KNOW

BROTHER — *me*-ASK-TO-*brother*

brother-ASK-TO-*me*

SISTER — *me*-ASK-TO-*sister*

sister-ASK-TO-*me*

DOCTOR — *doctor*-ASK-TO-*me*

me-ASK-TO-*doctor*

MOTHER⌒FATHER — *me*-ASK-TO-*parents*

parents-ASK-TO-*me*

MOTHER — *me*-ASK-TO-*mother*

3. DOCTOR-*rt* *doctor*-TELL-TO-*lf*, — t: SIGN, *doctor*-SAY-#NO-TO-*lf*

doctor-TELL-TO-*me* — *doctor*-SAY-#NO-TO-*me*

me-TELL-TO-*doctor* — *me*-SAY-#NO-TO-*doctor*

doctor-TELL-TO-*you* — *doctor*-SAY-#NO-TO-*you*

doctor-TELL-TO-*lf* — *doctor*-SAY-#NO-TO-*lf*

I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Pat uses only one hand in signing most of the beginning portion of the dialogue. Often if a Signer is holding something in one hand (e.g. a book or cup), then s/he will use that object or the chest instead of the non-dominant or base hand for signs that normally require two hands.
- In Lee's first turn, the sign **#ALL**-*arc* is accompanied by "puffed cheeks"—a non-manual behavior that often means 'a lot' or 'a huge number of'.
- Accompanying the phrase **DOCTOR** *doctor*-**TELL-TO**-*lf* (Pat_5) is a non-manual signal which seems quite similar to the non-manual behaviors that accompany 'yes-no' questions. Actually, this signal is used to indicate a *rhetorical question* (a question the Signer asks but will immediately answer him/herself). In this case, the meaning is something like 'What did the doctor tell them? He said . . .'
- In general, notice the different types of non-manual feedback which Lee gives during the entire conversation: head nods, raised eyebrows, leaning forward, etc. This type of feedback is very important because it lets the Signer know that the other person is understanding and following the discussion.

Unit 5

Classifiers

A. Synopsis

Lee and Pat meet during their coffee break. Pat tells Lee that something awful happened last week. Lee wants to know what happened. Pat says that s/he had a car accident. Lee asks how it happened. Pat explains that s/he was stopped for a red light and was mulling over a few things in his/her mind. Suddenly this car came along and smashed into the driver's side of Pat's car. Lee asks if Pat was hurt. Pat says that s/he felt dizzy and it felt like his/her eyes were rolling around, but that went away after awhile. But the damage to the car was awful—the left rear was smashed in. Lee asks whether insurance will pay for the damage. Pat doesn't know because s/he hasn't sent in the premium check yet. Lee cringes a bit and asks whether Pat has had the car fixed yet. Pat says it was fixed yesterday and the bill was $800.

B. Cultural Information: Insurance and Deaf Drivers

A very common myth about deaf people is that they must be bad drivers because they can't hear. However, statistics and anecdotal data compiled by the National Association of the Deaf, the Department of Health, Education and Welfare, the U.S. Department of Transportation, and various state departments of motor vehicles show that this is not the case. In fact, these statistics show that, in general, deaf drivers tend to be better drivers than hearing drivers. According to the Department of Transportation, almost all driving decisions are made on the basis of sight, not sound (especially if the windows are up, the heater or air conditioner is on, and the radio is on). Thus, a deaf driver is functionally no different than a hearing driver in terms of making driving-related decisions. (In fact, automobile advertising frequently emphasizes the "quiet ride" and the ability of certain cars to eliminate outside noise).

The myth that deaf drivers are bad drivers made it somewhat difficult in the past for deaf drivers to obtain automobile insurance. In the past, most insurance companies felt that deaf drivers constituted a high-risk group. However, now there are approximately twenty-five major companies which provide deaf drivers with auto insurance. Thus, the "deaf-driver-bad-driver" myth is changing, and deaf drivers are now able to obtain reasonable insurance rates from reputable companies.

C. Dialogue

Pat

Pat$_1$: co t
"HEY", **ONE-WEEK-PAST, AWFUL HAPPEN**

Pat$_2$: t
CAR, ACCIDENT

Pat$_3$: t t
"WELL" **ME+, 3→CL@*rt*'car',** ⟶ **ME 3→CL'stop for light',**
RED BURST-OF-light, ⟶

(gaze lf,'surprised') pow
ME MULL-OVER++, UNEXPECTEDLY 3→CL ⟶
3→CL'car come from lf and smash into first car'

Pat$_4$: nodding
(2h)alt.**DIZZY, FEEL** (2h)alt.**F-CL**'eyes rolling around',

t nodding t
LATER, DISSOLVE, CAR, AWFUL (2h)*left rear*-**SMASHED-IN**

Pat$_5$: t
NOT-KNOW, "WHY", MONEY RECT-CL'check', **NOT-YET ME** *me*-**SEND-TO-***rt*

Pat$_6$: nodding (gaze at 'bill')br.raise
ONE-DAY-PAST FINISH, #BILL B-CL'give me bill from rt' ⟶
EIGHT HUNDRED

Lee

wh-q
Lee$_1$: (2h) **#WHAT** (2h)**"WHAT"**

wh-q
Lee$_2$: **HOW HAPPEN HOWwg**

q
Lee$_3$: **#HURT YOU**

q
Lee$_4$: **INSURANCE PAY-TO-*you* RIGHT**

q
Lee$_5$: **CAR SEND-TO-*lf* #FIX FINISH YOU**

Lee$_6$: **WOW**

D. Key Illustrations

Pat

AWFUL

ACCIDENT

3→CL'car'
RED BURST-OF-light

MULL-OVER++

3→CL'car stopped'
3→'car smash into'

DIZZY

(2h)alt.F-CL'eyes rolling around'

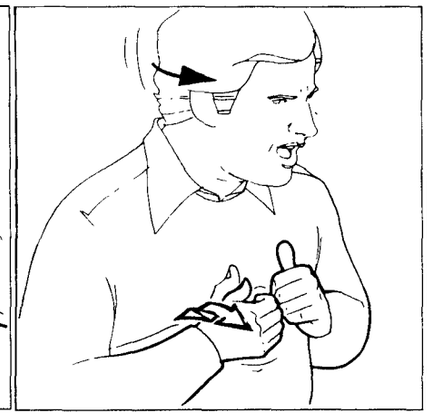
DISSOLVE

(2h)*left rear*-SMASHED-IN

me-SEND-TO-*rt*

Lee

(2h)"WHAT"



HOWwg

RIGHT

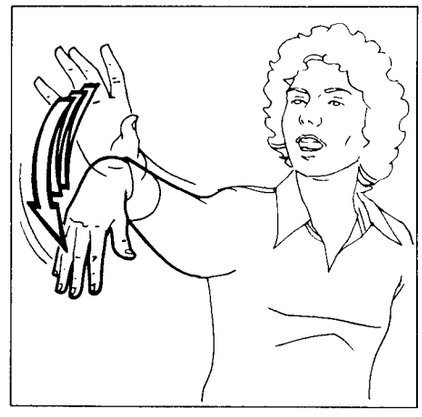
WOW

E. Supplementary Illustrations

NOT-YET

FINISH

#WHAT



"HEY"

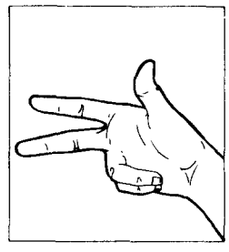
PAY-TO-*rt*

F. General Discussion: Classifiers

There is a fairly large set of signs in ASL which are called *classifiers*. These classifiers can be divided into two groups: (a) classifiers that are made with a particular handshape and that represent a noun and indicate the location and possible actions of that noun, and (b) classifiers that indicate something about the size, shape, texture, etc., of a noun as well as its location in space. These classifiers (b) are often made with two hands and are sometimes called *size and shape specifiers* (SASSes).

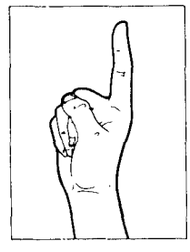
Some classifiers are like pronouns because they represent a particular group of nouns. Like pronouns, classifiers generally cannot be used until it is clear what they are representing. For example, the classifier 3→CL can represent things like a car, truck, bus, van, boat, or submarine. However, the Signer needs to indicate which one of these things s/he is talking about before using the classifier. Generally this is done by first signing the noun (e.g. **BOAT** or **#CAR**), and then using the classifier.

Below is a list of some of the classifiers in ASL and some of the nouns that they can represent.



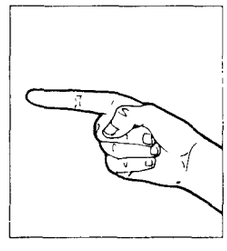
3→CL

car, bus, truck, van, boat, submarine



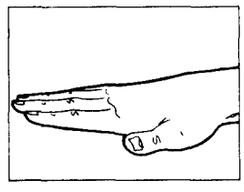
1-CL

person (e.g. boy, girl, man, woman)



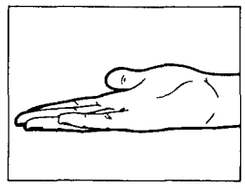
1→CL

cigarette, pencil, rifle, log, pole (on its side), hot dog



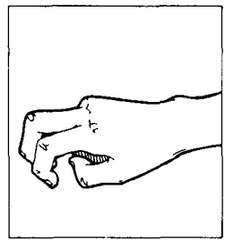
B↓-CL

piece of paper, leaf, kite, bed



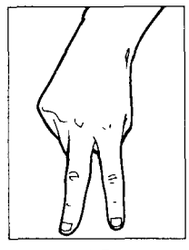
B↑-CL

book, piece of paper, pan



V:↓-CL

chair, person seated, (with certain movements, also a snake, cat, dog, or mouse)

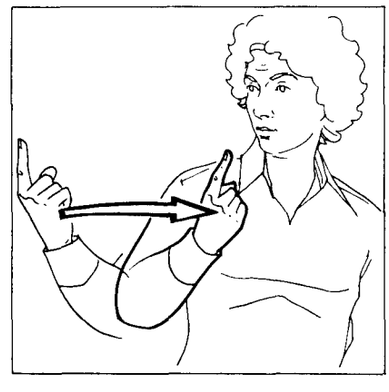


V-CL

person standing (with alternating finger movement, a person walking)

Some of the other classifiers will be described later in other units. As mentioned earlier, most classifiers give specific information about the location of the nouns they represent. For example, the 1-CL 'person' classifier can be placed to the Signer's right or left or directly in front of the Signer to show where a particular person was standing.

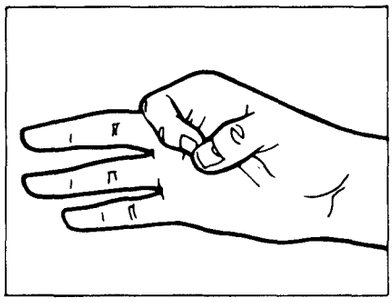
Many classifiers can also function as verbs. For example, if the 1-CL 'person' classifier moves toward the Signer, it has the meaning 'one person comes up to me'. If that person has already been identified (e.g. as 'Pat'), then the meaning is 'Pat comes up to me'. In addition, the classifier can show the direction of 'Pat's' movement. This is shown in the illustration below in which the Signer has already made it clear that the 1-CL classifier represents 'Pat'.



1-CL 'pat come up to me from right'

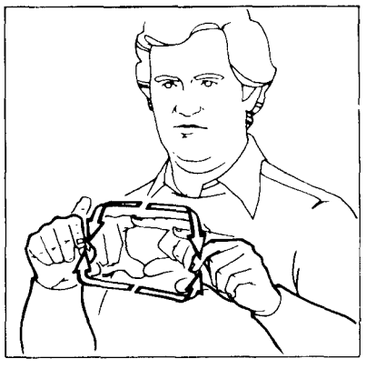
Further discussion of how classifiers give information about the location of the nouns they represent and their actions will be found in Unit 6. In addition to showing the locations and actions of people or things, classifiers can also show the 'manner' of an action (like adverbs in English). For example, the **1-CL** 'person' classifier could have approached the Signer 'quickly' or 'slowly' or 'in a zig-zag fashion'.

The second type of classifiers (SASSes) can be used to more carefully and accurately describe the particular size, shape, depth, and/or texture of something (as well as give it a location in space). Thus, these classifiers are more like adjectives (although some are also used as pronouns). SASSes are used to describe nouns that share certain physical features (like 'flat and smooth' or 'thin and cylindrical'. For example, notice the common feature(s) that are shared by the nouns in the first list below (opposite the **F-CL**). Are they big? Are they flat? Are they rectangular? Are they circular? What are the common features shared by nouns in the second list (opposite the **RECT-CL**)?



F-CL

coin, spot, eye, piece of
candy, poker chip, button, hole

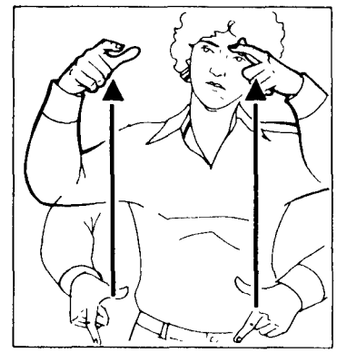


RECT-CL

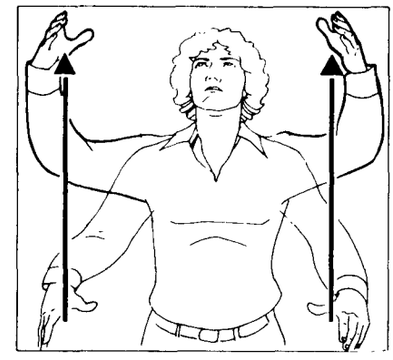
check, index cards, credit card,
bricks, tiles, invitation

The nouns described by the three classifiers illustrated below also share certain features. But notice how the handshape and the position of the hands shows that the 'poles' have very different sizes.

(2h)F-CL'pole'



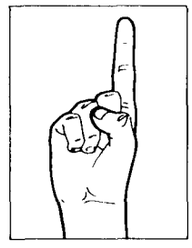
(2h)L:-CL'pole'

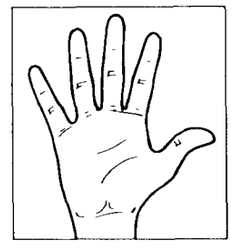


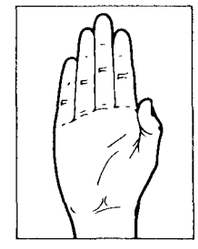
(2h)C-CL'pole'

Obviously, the first is the smallest pole and the third is the largest. The difference in size is indicated not only by the choice of classifier but also by the different facial expressions which indicate the size (width) differences.

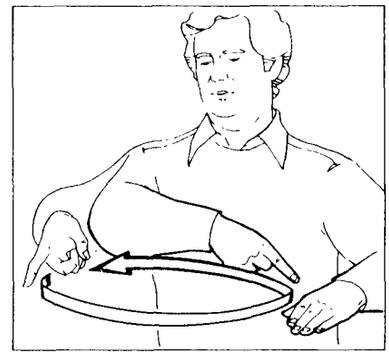
Certain handshapes can also be used to describe the shape of something. Generally, these handshapes 'trace' or 'outline' the shape of the thing.







For example, suppose the Signer is talking about a table and does what you see in the illustration below. From this 'tracing' description, we know that the table is 'round' and is about 'medium' size.



$l_{outline}$-CL'circular'

In the next illustration, the Signer is describing a surface that 'continues for a long distance' and appears to be 'smooth' or 'very even'. This classifier uses a variant of the **B-CL**, which is called the 'bent B' classifier, or **B:-CL**. Notice that the Signer's pursed lips and eye squint also emphasize the smooth, continuous nature of the surface.

(2h)B:-CL'smooth, continuous surface'

Classifiers can also be seen in more standard, commonly used signs in ASL, although they are generally not recognized as classifiers. For example, the **1-CL** 'person' classifier occurs in signs which are often glossed as **MEET, HIT, FLATTER,** etc. Likewise, the signs which are glossed as **STAND, JUMP, FALL, GET-UP, SIT,** and **KNEEL** are made with common classifiers. Signs like **FENCE, CAGE, RAINBOW,** and **EYELASHES** use the '4' handshape classifier; signs like **FIRE, WAVES, TRAFFIC,** and **WAR** use the '5' handshape classifier. Notice again how each of these last two groups of nouns share common features.

Throughout the remaining units, many more classifiers will be illustrated and described. These descriptions will explore how classifiers are used to show, for example, the location, action, and number of various nouns. Further discussion of classifiers and their use will be found not only in the *General Discussion* sections but also in the *Text Analysis* sections.

G. Text Analysis

Pat$_1$: co t
"HEY", **ONE-WEEK-PAST, AWFUL HAPPEN**

- co
  "HEY"

  This is an example of an attention-getting behavior which is frequently used by Signers to start or open a conversation. Notice that this conversational opener is made with the non-dominant hand.

- t
  ONE-WEEK-PAST,

  This is an example of a time sign which moves backward on the "time line" to indicate a time in the past and which incorporates a number (**ONE**). See Unit 2 for further discussion.

- **AWFUL**

  This sign is often used to open or start a conversation or is used in the beginning of a conversation. The intent is to arouse the other person's curiosity to find out what is awful or terrible. Thus, this sign could have been used in place of "**HEY**".

Lee$_1$: wh-q
(2h) **#WHAT** (2h)**"WHAT"**

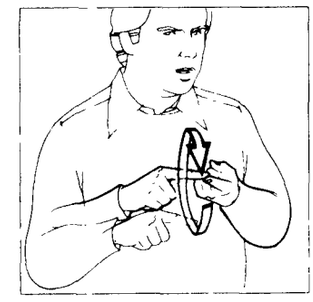
- (2h)**#WHAT**

  This is another example of a fingerspelled loan sign in ASL. As with most fingerspelled loan signs, there is generally a deletion of some middle portion of the fingerspelled word. Also, the fingerspelled letters tend to flow together so that they look more like a sign.

#WHAT

WHAT

#WHEN



WHEN

Pat$_3$: t t
ME+, 3→CL@*rt*'car', ME 3→CL'stop for light',
"WELL" *RED BURST-OF-light,*

ME MULL-OVER++, UNEXPECTEDLY (gaze lf,'surprised') pow
3→CL
3→CL'car come from lf and smash into first car'

- 3→CL@*rt*'car', t
RED BURST-OF-light

  Notice that the meaning of the 3→CL in this sentence is 'car' since the Signer has already indicated that what happened was a car accident. This classifier is held while the Signer uses the left hand to sign ***RED BURST-OF-light***. The sign (**RED BURST-OF-*light***) is a combination of the sign **RED** and a sign which is generally used to refer to lights or things which are lit up (sunlight, headlights, flashing lights, etc.). However, the same sign is also used by some Signers to refer to other things like a shower, a dog's bark, or a sound from a loudspeaker.

- **UNEXPECTEDLY**

  This sign is related to the sign **WRONG**; however, the accompanying non-manual behaviors and the context give it the meaning 'unexpectedly' or 'by chance' or 'by accident'. Thus, we have chosen to gloss this as a separate sign.

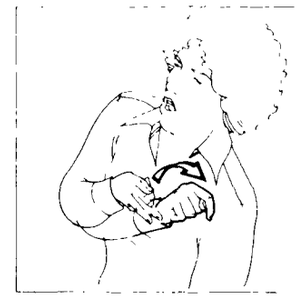
- (gaze lf,'surprised') pow
3→CL
3→CL'car come from lf and smash into first car'

  Here the Signer 'holds' the position of the first car with the right hand 3→CL. Then the Signer indicates that there was a second car by using a 3→CL on the left hand. This use of both hands occurs frequently in ASL when the Signer wants to give specific information about the exact spatial relationship between two or more people, places, or things. (See Unit 6 for further discussion.) Notice here that if the Signer wanted to indicate that the second car came from the right side, then the left hand 3→CL would be used to represent the car stopped at the light, and the right hand 3→CL would be used for the second car.

Lee$_3$: #HURT YOU$_q$

- **#HURT**

  This is another example of a fingerspelled loan sign in ASL. This sign can be produced in different locations on the body to indicate what part of the body has been hurt. (See Unit 4 for other signs of this type and further discussion.) For example, to explain that the left shoulder has been hurt, a Signer might sign **#HURT** near or at the left shoulder.



#HURT-*left shoulder*

Pat$_4$: (2h)alt.**DIZZY**$_{nodding}$, **FEEL** (2h)alt.**F-CL**'eyes rolling around',

LATER$_t$, **DISSOLVE**$_{nodding}$, **CAR**$_t$, **AWFUL** (2h)*left rear*-**SMASHED-IN**

- (2h)alt.**F-CL**'eyes rolling around'

  It is clear that this classifier (**F-CL**) refers to the eyes—not only because of where the sign is made but also because of information given by the sign (2h)alt.**DIZZY**. The **F-CL** is the appropriate classifier here because eyeballs are 'small' and 'round'.

- (2h)*left rear*-**SMASHED-IN**

  Notice that the Signer produces this sign to the left and slightly to the rear. This sign describes what happened to the Signer's car in the accident—the other car (the left hand **3→CL**) smashed into the left rear of the Signer's car (the right hand **3→CL**). (See illustration and Unit 6 for further information.)

q
Lee$_4$: **INSURANCE PAY-TO-*you* RIGHT**

- **PAY-TO-*you***

  This is another example of a verb which can indicate the subject and/or object by the direction of its movement. (See Unit 4 for further discussion of verbs of this type.) Notice also that the Signer uses the non-manual behaviors for asking a 'yes-no' question throughout this sentence. See Unit 1 for a description of these behaviors.

t
Pat$_5$: **NOT-KNOW, "WHY", MONEY RECT-CL**'check', **NOT-YET ME** *me*-**SEND-TO-***rt*

- **RECT-CL**'check'

  As discussed earlier, this classifier refers to things like credit cards, tiles, index cards, etc. In this context, it is clear that the meaning is 'check' because of the preceding sign **MONEY**.

- *me*-**SEND-to-***rt*

  This is another example of a verb which can change its direction of movement to show who is the subject and who is the object. Further discussion of verbs like this can be found in Unit 4.

nodding (gaze at 'bill')br.raise
Pat$_6$: **ONE-DAY-PAST FINISH, #BILL B-CL**'give me bill from rt' ⟶
EIGHT HUNDRED

nodding
- **ONE-DAY-PAST FINISH**

  Notice that the Signer responds to Lee's question by nodding while adding additional information about when the car was fixed.

(gaze at 'bill')br.raise
- **#BILL B-CL**'give me bill from rt' ⟶
EIGHT HUNDRED

  The '**B**' handshape classifier (**B-CL**) generally represents a piece of paper or something that is flat. In this case, it is clear that it has the meaning 'bill' because of the previous fingerspelled loan sign **#BILL**. Notice that the **B-CL** can also function as a verb and can indicate its subject and object by the direction of movement. Here the movement is from the right toward the Signer. Thus, someone (presumably whoever fixed the car) gave the Signer a bill for $800. Notice that the Signer holds the 'bill' (the **B-CL**) and signs the amount of the bill with the left hand.

H. Sample Drills

1. t
MONEY RECT-CL'check', NOT-YET ME *me*-SEND-TO-*rt*

PAPER

1 outline -CL'square'

rt-SEND-TO-*me*

TICKET

1 outline -CL'oblong'

me-SEND-TO-*rt*

MONEY

RECT-CL'check'

2. nodding (gaze at B-CL)
ONE-DAY-PAST FINISH, #BILL B-CL'give me bill from right'

LETTER B-CL'give me letter from right'

B-CL'me give letter to right'

MONEY B-CL'me give money to right'

B-CL'give me money from right'

TICKET B-CL'give me ticket from right'

B-CL'me give ticket to right'

#BILL B-CL'me give bill to right'

B-CL'give me bill from right'

3. t pow
RED BURST-OF-light 3→CL'car stop for light' → *UNEXPECTEDLY* 3→*CL'car from lf smash into lf rear'*

3→CL'car from lf smash into lf front'

3→CL'car from lf swerve to miss car'

3→CL'car from lf stop quickly'

3→CL'car from lf smash into lf rear'

I. Video Notes

If you have access to the videotape package designed to accompany these tapes, you will notice the following:

- The sign **MULL-OVER++** (Pat_3) occurs with a particular facial behavior that conveys the meaning 'without paying attention' or 'carelessly'. This facial behavior also occurs with the sign (2h)alt.**F-CL**'eyes rolling around'.
- The gesture **"WHY"** (Pat_5) occurs with the non-manual signal that is used to indicate a *rhetorical question.* The Signer is not asking a real question here but is using this as a way to introduce new or additional information.
- Notice that Lee's portion of the dialogue provides some clear contrasts between the non-manual behaviors that occur with 'yes-no' questions and those that occur with 'wh-word' questions. Compare the descriptions of these behaviors (Unit 1) with Lee's performance in this dialogue.

In general, notice the versatility of classifiers in this dialogue. They can function as pronouns (**3→CL, RECT-CL, B-CL**), and/or as verbs (**3→CL**'car come from lf and smash into car', (2h)alt.**F-CL**'eyes rolling around', **B-CL**'give me bill from rt'). Also notice how classifiers can be used to provide information about the location or relationship between two things (e.g. two cars).

Unit 6

Locatives

A. Synopsis

Pat and Lee are college students and are co-workers in an office. They are both actively involved in Deaf club athletics and live in the same dormitory. Pat says s/he heard that something happened and asks Lee what's up. Lee asks if Pat remembers the trophy that s/he won at the basketball tournament last year. Pat asks if Lee means the American Athletic Association of the Deaf tournament in Houston. Lee nods and then says that someone stole the trophy. Pat asks how it happened. Lee replies that s/he doesn't know. Last night s/he was reading and the trophy was on the table and a cup was behind it. This morning the trophy was gone and the cup was tipped over. Pat asks if Lee's roommate borrowed the trophy. Lee says that's impossible because his/her roommate flew to Chicago last week. Pat asks if Lee feels it was someone walking by who noticed it and went in the room and stole it. Lee says it seems that's what happened.

B. Cultural Information: American Athletic Association of the Deaf

The American Athletic Association of the Deaf, Inc. (AAAD) is a national organization devoted to fostering and regulating athletic competition among member clubs. There are approximately 160 member clubs and approximately 20,000 individual members. There are seven regional divisions within the AAAD: Eastern Athletic Association of the Deaf (EAAD), Central Athletic Association of the Deaf (CAAD), Midwest Athletic Association of the Deaf (MAAD), Far West Athletic Association of the Deaf (FWAAD), Southwest Athletic Association of the Deaf (SWAAD), Southeastern Athletic Association of the Deaf (SEAAD), and Northwest Athletic Association of the Deaf (NWAAD).

The AAAD works to develop standard rules for inter-club competition and to provide adequate inter-club competition for its members. Toward this end, the AAAD sponsors an annual national basketball tournament and an annual softball tournament. The AAAD also gives an annual award to the Deaf Athlete of the Year and has a Hall of Fame which honors deaf (as well as hearing) players, leaders, and coaches. Finally, the AAAD participates in selecting and sponsoring deaf and hard-of-hearing athletes to participate in the Summer and Winter World Games for the Deaf. For further information about the AAAD, write: Secretary/Treasurer, American Athletic Association of the Deaf, 3916 Latern Drive, Silver Spring, Maryland 20902.

C. Dialogue

Pat

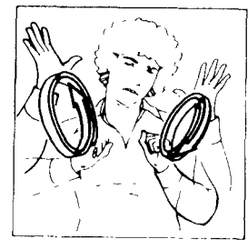
Pat$_1$: co wh-q
"HEY" **ME HEAR+** (2h)**WHAT'S-UP** (2h)**"WHAT"**

Pat$_2$: (nod)q
THAT-ONE INDEX-*rt* **A-A-A-D HOUSTON INDEX-***rt* **THAT-ONE**

Pat$_3$: wh-q
"OH-MY", "WHAT" HOW HAPPEN HOWwg

Pat$_4$: q
ROOMMATE BORROW-FROM-*you*

Pat$_5$: (gaze lf) q
YOU ⟶ **FEEL SOMEONE** 1-CL-*rt*'person walk by' **NOTICE-TO-***lf* **GO-INTO-***lf* **SWIPE-***lf* *YOU*



Lee

Lee$_1$: nodding ——— q
REMEMBER ONE-YEAR-PAST BASKETBALL TOURNAMENT,

EXCITE WIN, (2h)*lf*-**GIVE-TO-***me* **TROPHY,** q ——— **REMEMBER**

Lee$_2$: **SOMEONE STEAL**

Lee$_3$: neg ——— t ——— (gaze rt) nodding
NOT-KNOW, PAST NIGHT, ME READ+, INDEX-*rt* **TABLE,**

(gaze rt)
TROPHY A-CL@*rt* ———→
C-U-P C-CL@rt,cntr 'cup behind trophy'

t
MORNING, **SNATCHED-UP-***trophy* C-CL-*rt* / B↑-CL-*rt* 'cup on table is turned on its side' **"HUH"**

Lee$_4$: neg
NOT-POSSIBLE, NOT HERE FROM-*here***-FLY-TO-***lf* **CHICAGO ONE-WEEK-PAST**

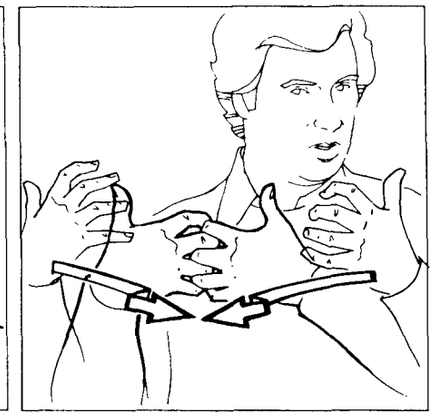
Lee$_5$: neg nodding
NOT-KNOW SEEM+

D. Key Illustrations

Pat

(2h)WHAT'S-UP

(2h)"WHAT"



ROOMMATE

BORROW-FROM-*you*

HOWwg

Lee

REMEMBER

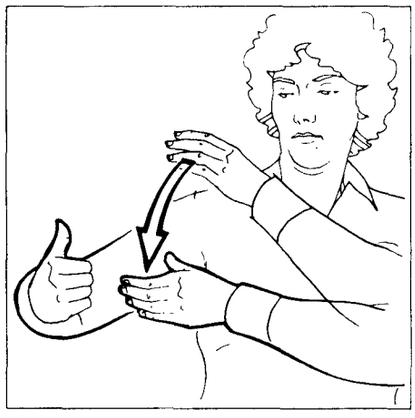
TOURNAMENT

TROPHY

SOMEONE/SOMETHING

STEAL

PAST⌒NIGHT



A-CL@*rt*'trophy on table'
C-CL@rt'cup behind trophy'

SNATCHED-UP-*trophy*

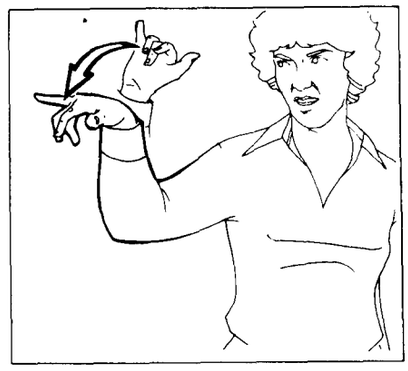
C-CL-*rt* } 'cup on table is
B↑-*CL-rt* } turned on its side'

NOT-POSSIBLE

NOT⌒HERE

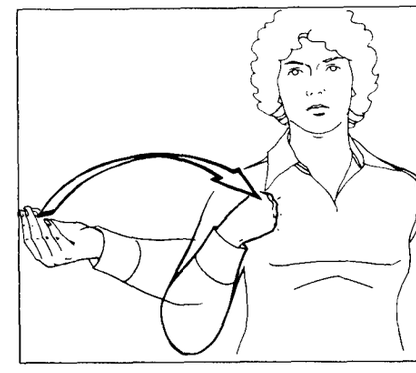
SEEM+

E. Supplementary Illustrations



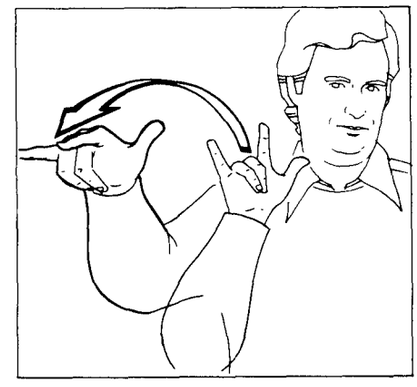
THAT-ONE

NOTICE-TO-*rt*



rt*-GIVE-TO-*me

NOT-KNOW



FROM-*here*-FLY-TO-*rt*

F. General Discussion: Locatives

Locatives are ways of describing the spatial relationship between two or more people, places, or things. In English, prepositional phrases are used to describe spatial relationships. For example, the prepositional phrases in the sentences 'The boy is *under the car*' and 'The girl is *in the room*' describe the spatial relationship between the 'boy' and the 'car' and between the 'girl' and the 'room'. The following diagram illustrates several different types of spatial relationships and how these are described with English prepositions.

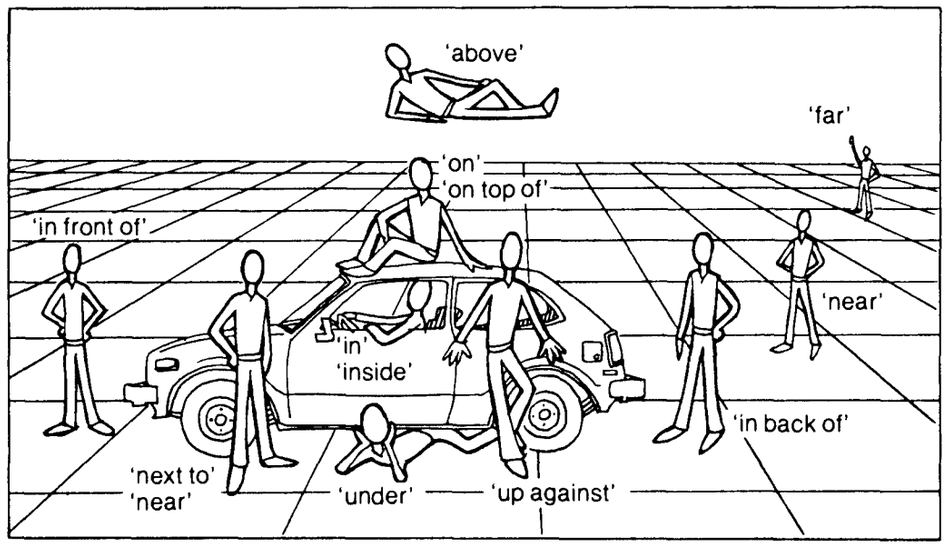


Fig. 6.1 Some spatial relationships

Unlike English, ASL generally does not use a separate sign (like a preposition) to describe a spatial relationship. Instead, ASL tends to use the signing space to illustrate how people, places, or things are spatially related. Very often this involves using a classifier in a specific location or using a directional verb to show where something happens. For example, to describe the location of a 'boy' in relation to a 'car', the Signer would probably use two classifiers: 3→CL 'car' and V↓-CL 'person standing'. The 3→CL'car' would be made with one hand, and the V↓-CL'person standing' would be made with the other hand and positioned in the spatial relationship to the car that the Signer wants to describe. Figure 6.2 shows three possible relationships between the car and the person.

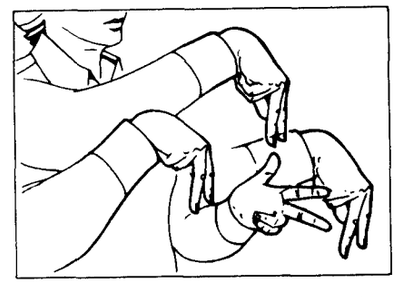


Fig. 6.2 A person standing 'behind', 'above', and 'in front of' a car

Notice that this way of indicating spatial relationships very often involves the use of both hands. One hand is often 'stationary' and the other is placed in a specific spatial relationship to the first hand. Because of this, ASL often gives more exact information about spatial relationships than English normally does. For example, suppose the Signer wants to describe the relationship between a car and a girl who is standing 'next to' the car. Where will the Signer position the 'V' handshape classifier? If the Signer puts it next to the 'car' fingers, then the girl is shown standing 'next to the front of' the car. If the Signer puts it next to the wrist of the other hand, then the girl is described as standing 'next to the back of' the car. Three possible locations of the 'person standing' classifier are illustrated in Figure 6.3.

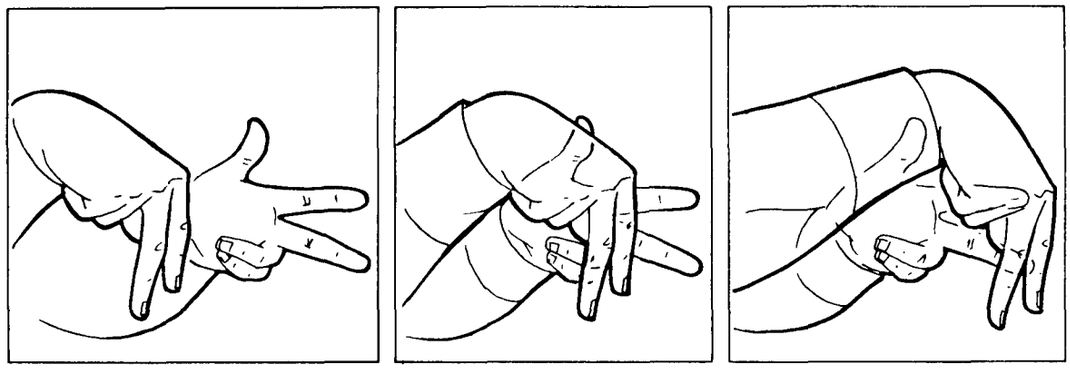


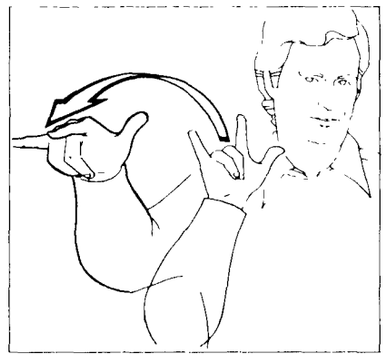
Fig. 6.3 Person standing next to different parts of a car

Similarly, in Unit 5, the 'car' classifiers showed exactly where one car smashed into the other—the left rear.

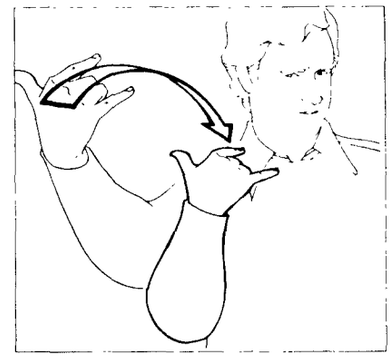
3→CL'car stopped'
3→CL'car from left smash into left rear'

If, in this example, the left hand **3→CL** had contacted ('hit') the fingertips of the right hand **3→CL**, the meaning would have been 'smash into left front'. Not only can ASL convey exact spatial information by using classifiers, but often it does so in a way that is much more efficient and concise than English.

Another way of indicating spatial relationships in ASL is by using directional verbs. These verbs can indicate the location of an action or event by moving the verb from one spatial location to another spatial location. Consider, for example, the verb **FROM-____-FLY-TO-____**. This verb indicates the place of origin and the place of destination by moving from one location to another. If the Signer has previously established the city 'Atlanta' to his/her right and then if the sign moves to the right, the meaning is 'from here fly to Atlanta'. However, if the sign moves from the right and toward the Signer, the meaning is 'from Atlanta fly to here'.

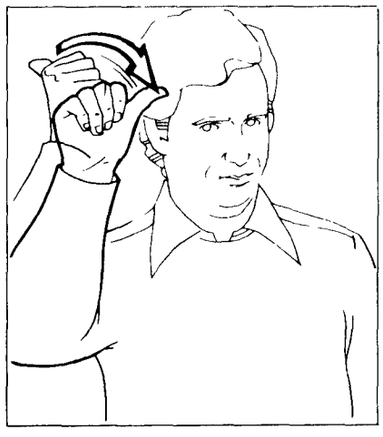


FROM-*here*-FLY-TO-*atlanta*



FROM-*atlanta*-FLY-TO-*here*

Some signs can show exactly where an action occurs by making the sign at a specific location on the body. This is illustrated in Unit 4 with the sign **SHAVE-____**. Another sign which is similar is **HAVE-OPERATION-ON-____**.



HAVE-OPERATION-ON-*head*

HAVE-OPERATION-ON-*shoulder*

HAVE-OPERATION-ON-*heart*

There are several other ways to describe locative relationships in ASL and these will be discussed in future units. In general, it is important to remember that ASL usually indicates locative relationships by using the signing space and not by using separate signs.

G. Text Analysis

Lee$_1$: nodding ——— q
REMEMBER ONE-YEAR-PAST BASKETBALL TOURNAMENT,

q
EXCITE WIN, (2h)*lf*-GIVE-TO-*me* TROPHY, REMEMBER

- (2h)*lf*-**GIVE-TO**-*me*

  Notice that this is a sign which can indicate the subject and object by changing the direction of movement. (This type of directional verb is described in Unit 4.) Since no one has been given that location to the left, the meaning of the verb (using both hands) is like 'they give me'.

Pat$_2$: (nod)q
THAT-ONE INDEX-*rt* A-A-A-D HOUSTON INDEX-*rt* THAT-ONE

Notice that the Signer uses the sign **INDEX**-*rt* to assign a specific location in the signing space to the A.A.A.D. tournament in Houston. For further information about how Signers 'set up' things in space, see Unit 3.

The sign **HOUSTON** is made by tapping the handshape used to represent the letter **'H'** on the side of the chin.

Notice also that the entire sentence is a question and that the Signer uses the non-manual behaviors for asking 'yes-no' questions which are described in Unit 1.

Lee$_3$: neg t (gaze rt) nodding
NOT-KNOW, PAST NIGHT, ME READ+, INDEX-*rt* TABLE,

(gaze rt)
TROPHY A-CL@*rt* ———→
C-U-P C-CL @rt,cntr 'cup behind trophy'

t
MORNING, SNATCHED-UP-*trophy* C-CL-*rt* / B↑-CL-*rt* } 'cup on table is turned on its side' "HUH"

- neg
  NOT-KNOW

  Notice that this sign is accompanied by the non-manual behaviors used to express negation. A description of these behaviors can be found in Unit 1.

(gaze rt) nodding
• **INDEX-*rt*** **TABLE,**

Indexing (pointing) is often used in ASL to assign a person, place, or thing to a particular location in the signing space. In this case, it is clear that the table is located to the Signer's right. Sometimes the index will occur after the noun it refers to has been signed. See Unit 3 for more information about this use of indexing.

Notice that the Signer also gazes to the right while signing **INDEX-*rt***. This is an example of how a Signer's manual and non-manual behaviors 'agree with' each other.

(gaze rt)
• **TROPHY** **A-CL@*rt*** ——————————→
C-U-P ***C-CL@rt,cntr'cup behind trophy'***

Here the **A-CL** is used to represent the trophy. It is located to the right where the table is located, thus conveying the meaning 'on the table'. If the Signer wished to convey a meaning different than what you would normally expect (e.g. the trophy is *under* the table), then s/he probably would use one hand to represent the table and the other to represent the exact location of the trophy (under, next to, etc.).

Notice that the Signer holds the **A-CL@*rt*** in order to indicate the exact spatial relationship between the cup and the trophy. The Signer fingerspells **C-U-P** with the left hand (since the right hand is 'busy') and then uses a classifier (**C-CL**) to represent the 'cup'. This enables the Signer to show the exact location of the cup (on the table) and its relation to the trophy (behind the trophy).

• **SNATCHED-UP-*trophy***

This is an example of a sign that is made in a particular location and indicates what the object is. Here the sign is made in the same location in which the Signer has established the trophy. Thus, it is clear that the trophy, not the cup, was stolen. The Signer further clarifies this by explaining what happened to the cup.

• **C-CL-*rt*** }
• ***B↑-CL-rt*** } 'cup on table turned on its side'

Here the Signer again uses the **C-CL** to represent the cup. It is still clear that this classifier is being used to represent a cup (rather than something else) because of the Signer's earlier comments. It is also clear that the classifier **B↑-CL** represents the table top. By positioning the **C-CL** in a certain way on top of the **B↑-CL**, the Signer describes what happened to the cup —it was turned over on its side on top of the table.

Pat$_4$: q
ROOMMATE BORROW-FROM-*you*

- **BORROW-FROM-*you***

  This is another verb which can indicate the subject and/or object by changing its direction of movement.

Lee$_4$: neg
NOT-POSSIBLE, NOT⌒HERE FROM-*here*-FLY-TO-*lf* CHICAGO ONE-WEEK-PAST

- neg
  NOT-POSSIBLE NOT⌒HERE

  Notice that both of these signs are accompanied by the non-manual behaviors used for negation. These behaviors are described in Unit 1.

  Notice also that the sign **NOT⌒HERE** is an example of two signs which frequently occur together. Because of this, certain changes may take place which make them look like a single sign.

- **FROM-*here*-FLY-TO-*lf***

  This is an example of a directional verb which provides locative information by moving from one spatial location to another spatial location. See the *General Discussion* section for further explanation of verbs of this type.

Pat$_5$: (gaze lf) q
FEEL SOMEONE 1-CL-*rt*'person walk by' NOTICE-TO-*lf* GO-INTO-*lf* SWIPE-*lf*
YOU ⟶ *YOU*

- 1-CL-*rt*'person walking by'

  This is an example of a classifier which is used as a verb and shows where something happens. Lee's room (with table, trophy, etc.) has been located to Lee's right and Pat's left. This classifier moves in a way which conveys the meaning 'walk past your room'.

(gaze lf)

- **NOTICE-TO-*lf***

  Here the Signer uses the verb **NOTICE-TO-____** which can indicate what was 'noticed' by moving toward something that has previously been established in space. In this instance, the thing noticed is Lee's trophy since the spatial location of the trophy was used in producing the sign **NOTICE-TO-*lf***.

  Notice also that the Signer gazes to the left while producing the sign.

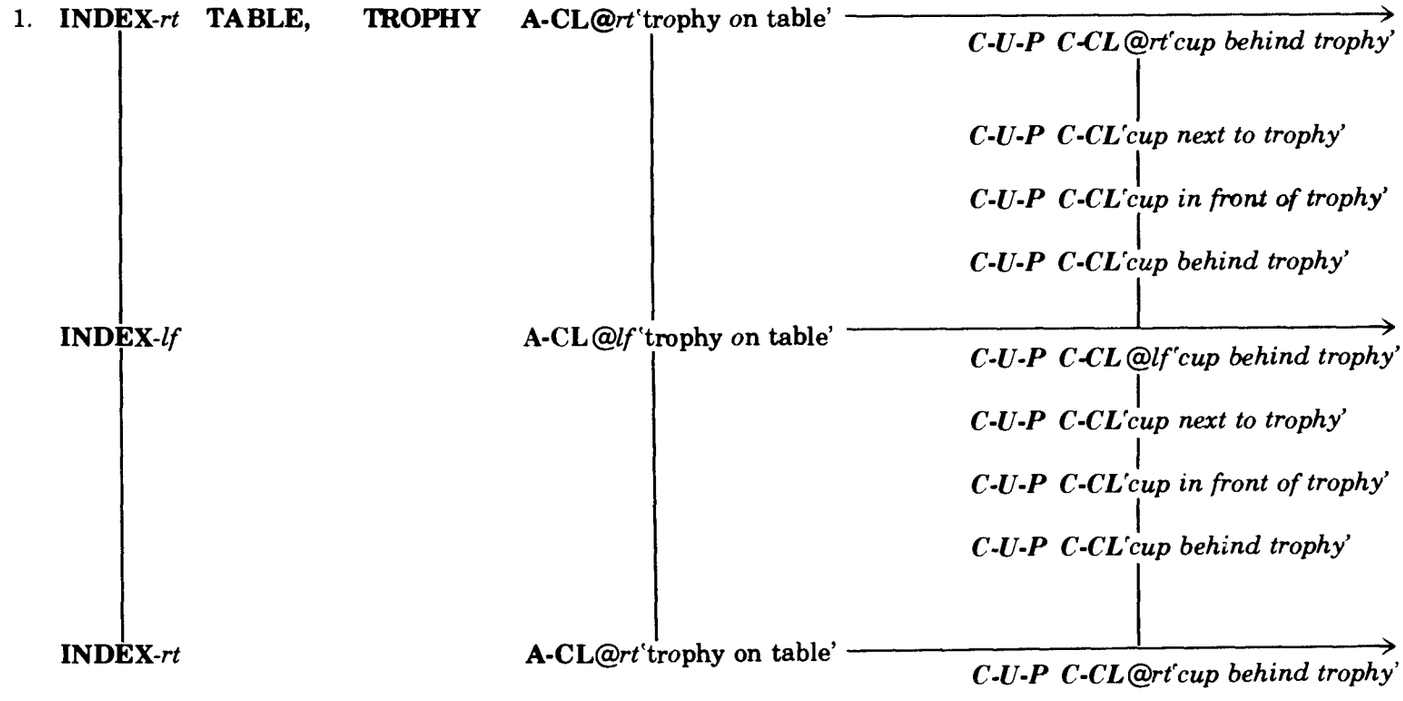
- **GO-INTO-*lf***

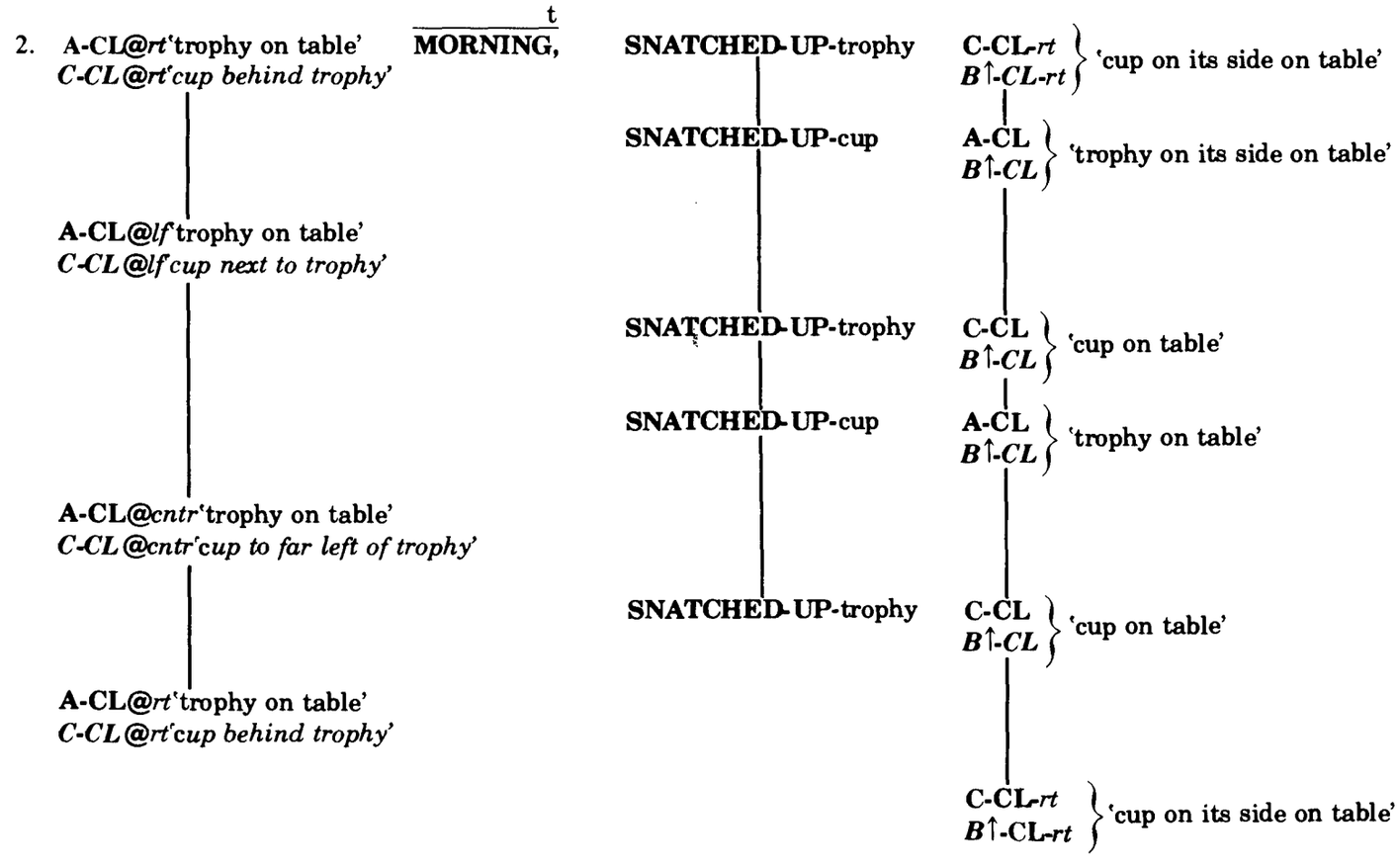
  This sign provides locative information by moving toward a specific location in space. Here the sign is produced to Pat's left—indicating that someone went into Lee's room.

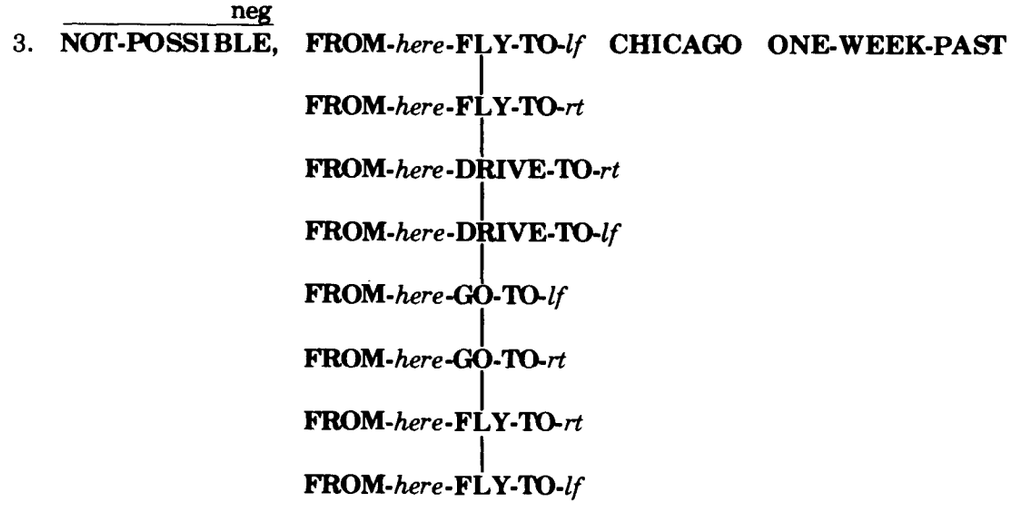
- **SWIPE-*lf***

  This sign can be produced with one or two hands. In this case, the left hand is open (palm down) and the right hand suddenly changes from an open hand to a closed fist underneath the left hand (as if taking something away from under the left hand). Notice that the sign is produced to Pat's left—again referring to the location previously given to the trophy.

H. Sample Drills







I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- The beginning of Lee's first turn is a question. However, Pat answers the question by nodding while Lee is signing. Thus, Lee does not have to wait for Pat's answer since it is already clear that Pat does remember the basketball tournament. Consequently, Lee continues to give more information after asking the question.

- Notice that when Lee says that he was reading last night (Lee_3), he uses a particular facial behavior which conveys the meaning 'normally' or 'regularly'.
- Notice that when Lee sets up the classifier **A-CL** to his right, he also gazes in that direction. This is an example of how a Signer's eye gaze will often 'agree with' the location of the thing that is being described.
- When Lee is describing how the cup was turned on its side on the table, he uses a particular facial behavior which conveys the meaning 'carelessly' or 'without paying attention'.
- Notice that Pat frequently nods or shakes her head while Lee is describing what happened to his trophy. This type of feedback is very helpful because it lets the Signer know that the other person understands.

Unit 7
Pluralization

A. Synopsis

Pat and Lee meet on a street corner. Pat knows that Lee has at least one school-aged child but asks Lee how many children she has. Lee replies that she has two—a seven year old girl and a three year old boy. Pat asks if the girl (who is deaf) goes to the residential school. Lee replies that she doesn't go there yet; right now she commutes to a hearing school. Pat asks if there are many deaf students there. Lee says there are a few deaf students but lots of hearing students. Pat asks if the teachers are any good. Lee says that they're "so-so". There are two teachers: one is sorta o.k.; the other has deaf parents and is a skilled Signer. Pat asks if Lee has gone to observe the class yet. Lee says that she hasn't but her husband has. He went into the room and it was strange—all the kids were lying on the floor sleeping so there was nothing to observe. After talking with the two teachers, he left.

B. Cultural Information: Mainstreaming

In 1975, the government passed a public law (Education for All Handicapped Children Act) which was designed to make sure all handicapped children are placed in appropriate educational programs. This public law (PL 94-142) has resulted in an increased number of "mainstreamed" or "integrated" programs. *Mainstreaming* is a term used to describe an educational situation in which a deaf child spends all or part of the school day in classes with hearing children. This includes programs in which a deaf student is integrated into a couple of classes with hearing children but spends most of his/her time in classes with other deaf students. There are also many special programs for deaf students in schools for hearing students. In these programs, the deaf students do not attend classes with hearing students but stay in what are called "special education classes".

According to a 1977 report from the Office of Demographic Studies (ODS) at Gallaudet College, approximately 20% of all deaf students are "mainstreamed". Another 22% of them are enrolled in full-time special education classes located within schools for hearing students.

Full implementation of PL 94-142 occurred on September 1, 1978. Under this law, each state is responsible for a free, "appropriate" education for all handicapped children. The way schools decide what is or is not "appropriate" is by using an Individualized Educational Program (IEP). The IEP is supposed to consider the child's present level of performance, determine the child's needs, and state goals which must be met during the upcoming school year. IEPs are prepared each year for each child and must be approved or amended by the parent or guardian. For more information, contact: Coordinator, PL 94-142 Program, Pre-College Programs, Gallaudet College, Washington, D.C. 20002.

C. Dialogue

Pat

Pat$_1$: co wh-q
"HEY", CURIOUS, CHILDREN HOW-MANY YOU

Pat$_2$: q q
OH-I-SEE, GIRL INDEX-*lf* DEAF, GO-TO-*rt* STATE-SCHOOL

Pat$_3$: q
MANY DEAF INDEX-*lf*

Pat$_4$: q
TEACH AGENT GROUP GOOD+ INDEX-*lf*

Pat$_5$: (gaze lf) q
FINISH GO-TO-*lf* OBSERVE-*lf*

Lee

Lee$_1$: (body, gaze rt) **GIRL**-*rt* (body, gaze lf) **BOY**-*lf* (body, gaze rt) **AGE-SEVEN**-*rt* (body, gaze lf) **AGE-THREE**-*lf*
TWO,

Lee$_2$: neg **NOT-YET,** (2h)**NOW HEARING SCHOOL COMMUTE-BETWEEN**-*here*-**AND**-*rt* ⟷

Lee$_3$: neg **HEARING** (2h)**5:**↓**CL**'hordes of children', **DEAF FEW SEVEN EIGHT THEREABOUTS**

Lee$_4$: neg t
"SO-SO" TEACH AGENT , HAVE INDEX-*lf index finger* **#OK "SO-SO",**
TWO ⟶

INDEX-*lf middle finger* **MOTHER FATHER DEAF, SKILL* SIGN**
⟶

Lee$_5$: neg nodding (gaze rt) t (gaze rt)
ME NOT-YET, HUSBAND GO-TO-*rt* **ROOM, GO-INTO**-*room,*

(gaze down)
STRANGE, FLOOR KID (2h)alt.V-**CL**'kids lying on floor' **SLEEP,**

t
OBSERVE (2h)**NOTHING*, HUSBAND TEACH AGENT THOSE-THREE**-*cntr,*

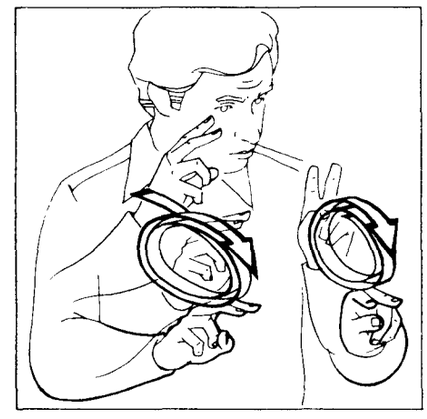
br.raise
TALK++-*arc* **FINISH, LEAVE-TO**-*rt*

D. Key Illustrations

Pat

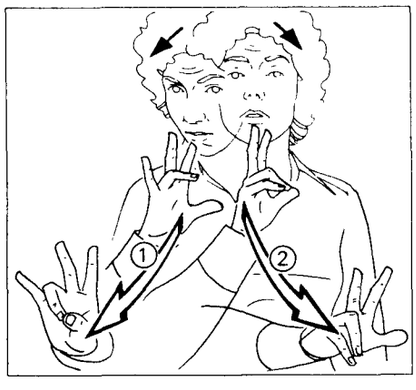
CURIOUS

HOW-MANY



OBSERVE-*lf*

Lee

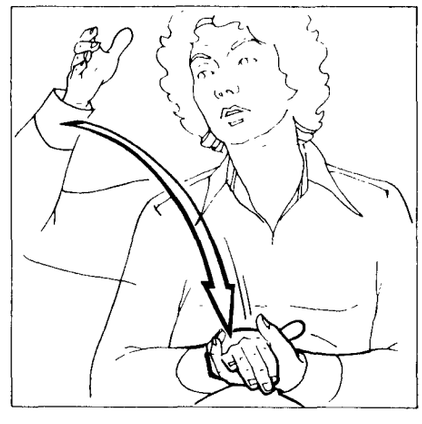


AGE-SEVEN-*rt* AGE-THREE-*lf*

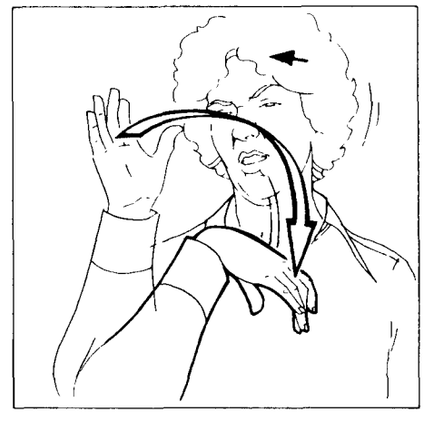
NOT-YET

COMMUTE-BETWEEN-*here*-AND-*rt* ↔

SKILL*

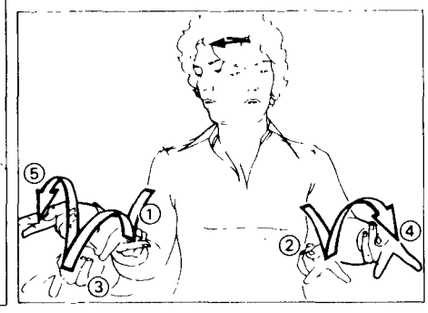


HUSBAND

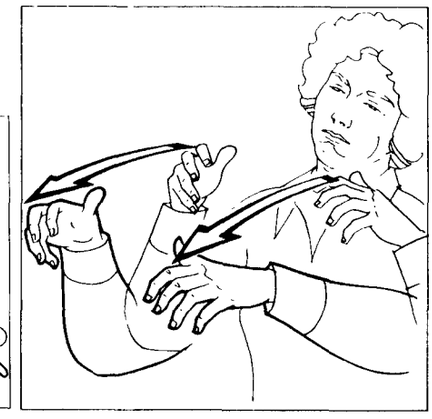


STRANGE

KID



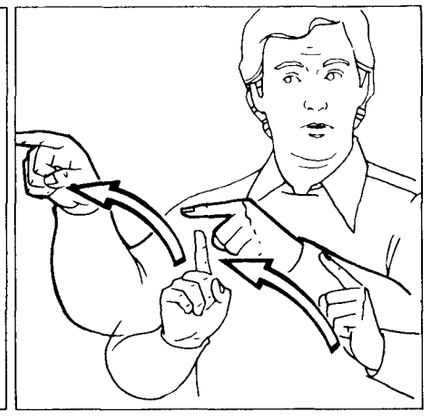
(2h)alt.V-CL
'kids lying on the floor'



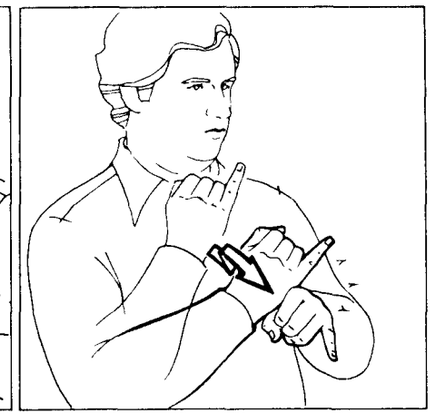
(2h)5:↓-CL
'hordes of children'

E. Supplementary Illustrations

OH-I-SEE



GO-TO-*rt*



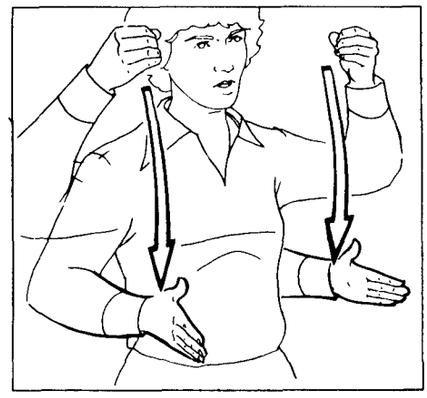
STATE-SCHOOL

(2h)NOW

HEARING

FEW

THEREABOUTS



TEACH AGENT

"SO-SO"

(2h)NOTHING*

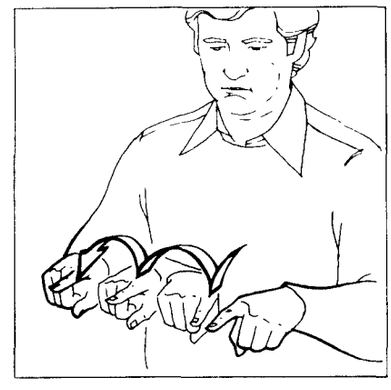
THOSE-THREE-*rt*

F. General Discussion: Pluralization

The term *pluralization* refers to the process or processes that are used in a language to indicate that there is more than one of something. For example, English speakers can indicate that there is more than one 'book' by adding an '*s*' to make the plural 'book*s*'. English also uses words like 'a *row* of books', 'a *stack* of books', 'a *pile* of books', or '*lots* of books' to show that there is more than one book. There are several ways to show that something is plural in ASL. This discussion will focus on some of them.

Classifiers like **3→CL, A-CL,** and **C-CL** are *singular*—they represent one thing. To indicate more than one thing, these classifiers must be repeated. When the classifier is produced twice, it indicates that there are two things. If the classifier is made three times, it either means 'three' things or 'some' things. If it is produced more slowly (as if actually representing the location of each thing), then the meaning is 'three' things. If the classifier is made three (or four) times but is made faster and with less attention to the actual location of each thing, then the meaning is 'some'. If the Signer wants to focus on the exact number, s/he can use a particular number sign (e.g. **THREE**) and then sign the repeated classifier.

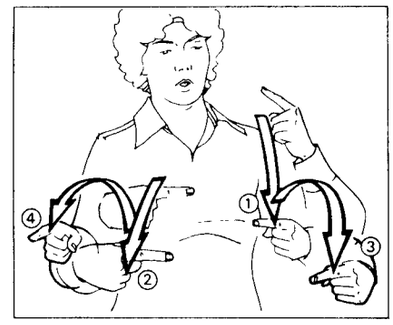
For example, if a Signer wants to indicate that there are 'five pencils in a row', s/he might sign **PENCIL FIVE** and then use the following classifier:



1→CL*"in a row"*(pencils)

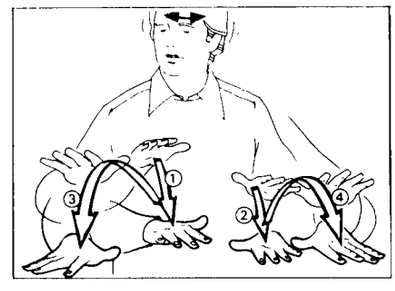
Notice that the **1→CL** does not have to be repeated *five* times, but it must indicate that the noun (**PENCIL**) is plural (which it does by repetition). Although the specific number of pencils—five—has already been shown with the sign **FIVE**, the classifier must be repeated to 'agree with' the fact that the number of pencils is plural. Notice also that the classifier gives information about the spatial relationship of the pencils to each other—they are next to each other. If the pencils are just scattered all over, then the classifier will be repeated in a different way, as shown in the illustration below. Again, there are not five repetitions of the **1→CL**, but simply enough to indicate plurality. (However, the number of repetitions cannot be greater

than the actual numbers of things. For example, the sign illustrated below cannot be used to describe 'three' pencils).



(2h)alt.1→CL'pencils scattered'

Notice that in this illustration the Signer uses two hands—a **1→CL** on each hand. This "two hands alternating" movement is often used to indicate that there are a plural number of things or people positioned in an unorderly or disorganized fashion. For example, if the Signer wishes to indicate that there are many papers scattered all over a desk, then s/he might use a **B↓-CL** to represent each paper and the '(2h)alt.' movement to show that there are several of them scattered on top of the desk.

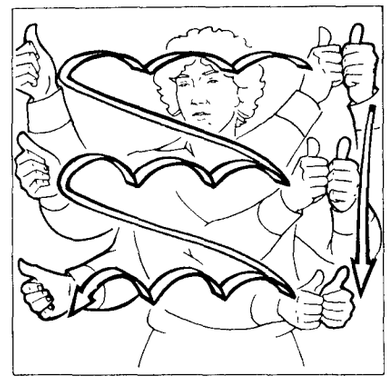


(2h)alt.B↓-CL'papers scattered'

As we saw in the first illustration of 'pencils in a row', classifiers can be used to show that there are some, several, or many things in a row. To do this, the Signer repeats the classifier with the dominant hand while the non-dominant hand 'holds' the start of the row. Thus, if the Signer wants to indicate that there are several trophies in a row, s/he will probably use the **A-CL** to represent each trophy and then show that there are several of them in a row by signing:

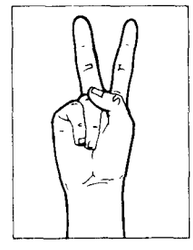
(2h)A-CL*"in a row"*(trophies)

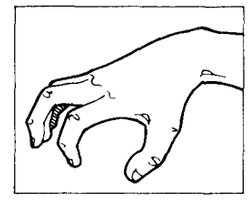
If there is more than one row of trophies, then the Signer will repeat the 'row' and sign each added row in a different location.



(2h)A-CL*"in rows"*(trophies)

Some classifiers are already *plural*. Classifier handshapes like the one illustrated below on the left refer to a specific number. We saw this in the illustration of *'two* come up to me' in Unit 6. Other classifier handshapes like the one illustrated below on the right refer to a larger, unspecified number. Thus, these classifiers will also indicate that the noun is plural.





Another obvious way to indicate that the noun is plural is to use a specific number sign (**TWO, FIVE,** etc.) or a non-specific number sign (**MANY, FEW,** etc.). In general, the specific number sign will occur before the noun. However, some Signers (especially older Signers) tend to sign the number after the noun. If the number has special significance, then it is often signed after the noun and is stressed. This draws attention to the number. If a number sign and a classifier are used to refer to the same noun in a sentence, then generally the number sign will come after the noun and the classifier will be last—e.g. **TROPHY FOUR A-CL***"in a row"*.

Another way to indicate that the noun is plural is to repeat the noun itself. However, this is only possible with a limited number of nouns (**HOUSE, STREET, STATUE,** etc.). And if a number sign is used (e.g. **TWO HOUSE**), then the noun usually is *not* repeated—unless the Signer wants to establish spatial locations for each thing for later use.

These are some of the ways that ASL Signers indicate that a noun is plural. Other ways to do this will be discussed in later units.

G. Text Analysis

co wh-q
Pat$_1$: "HEY", CURIOUS, CHILDREN HOW-MANY YOU

- **CHILDREN**

  This is an example of how a noun (**CHILD/SMALL**) can be made plural by repetition. This sign can be made with one or two hands.

(body, gaze rt) (body, gaze lf) (body, gaze rt) (body, gaze lf)
Lee$_1$: GIRL-*rt* BOY-*lf* AGE-SEVEN-*rt* AGE-THREE-*lf*
TWO,

(body,gaze rt) (body,gaze lf)
- **AGE-SEVEN-*rt* AGE-THREE-*lf***

  Notice that the Signer produces the sign **AGE-SEVEN** in the same general location that was assigned to the 'girl' (to the right) and the sign **AGE-THREE** in the same general location as was given to the 'boy' (to the left).

  Notice also that since the signs **GIRL** and **BOY** cannot be easily moved in space, the Signer's body tilts slightly to the right and left to help give them particular locations. Since the Signer also tilts to the right when signing **AGE-SEVEN** and to the left when signing **AGE-THREE**, it is clear that the girl is seven years old and the boy is three years old.

q q
Pat$_2$: OH-I-SEE, GIRL INDEX-*lf* DEAF, GO-TO-*rt* STATE-SCHOOL

q
- **GIRL INDEX-*lf* DEAF,**

  Notice that the Signer refers to the girl by pointing to the left. This is the same location in which Lee signed **GIRL** and **AGE-SEVEN.**

  Notice also that Pat is asking Lee a 'yes-no' question. Since Lee responds by nodding 'yes', Pat continues to ask another question. However, the non-manual behaviors used for asking yes-no questions are not 'dropped' after the first question. Rather, they are held and then continue on during the second question.

neg
Lee$_2$: NOT-YET, (2h)NOW HEARING SCHOOL COMMUTE-BETWEEN-*here*-AND-*rt* ↔

neg
- **NOT-YET**

  Notice the non-manual behaviors used to indicate negation. For a description of these behaviors, see Unit 1.

- **COMMUTE-BETWEEN-*here*-AND-*rt*↔**

This sign conveys the meaning of regular movement between two locations. Even though the Signer does not sign **SCHOOL-*rt*,** the school is clearly given a location to Lee's right because the sign **COMMUTE-BETWEEN-____-AND-____** moves back and forth between the Signer ('here') and the Signer's right ('the school').

The double-headed arrow (↔) is a symbol which indicates that the sign moves back and forth between the two locations ('here' and 'right').

Pat$_3$: **MANY DEAF INDEX-*lf***
q

- **INDEX-*lf***

Notice that Pat points to the left to refer to the hearing school. This is the location that Lee has just established with the sign **COMMUTE-BETWEEN-*here*-AND-*rt*↔**.

Lee$_3$: **HEARING** (2h)**5:↓CL**'hordes of children', **DEAF FEW SEVEN EIGHT THEREABOUTS**
neg

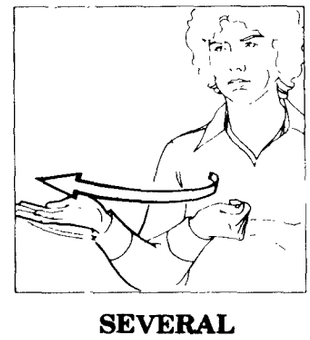
- (2h)**5:↓-CL** 'hordes of children'

This classifier (which can be made with one or two hands) is an example of a classifier which is already plural. It has the general meaning 'too many to count'. In this case, it refers to the number of hearing students at the school.

- **FEW**

This is an example of a non-specific number sign. The signs **SEVERAL** and **FEW** are similar except that the sign **SEVERAL** has a larger movement and has more fingers extended. In addition, different non-manual behaviors usually occur with these signs. Compare the illustration of **FEW** (given above) with the two illustrations below. Also notice how the sign on the right indicates a larger number of things than the sign on the left.

SEVERAL



SEVERAL

- **SEVEN EIGHT THEREABOUTS**

  This is an example of two specific number signs (**SEVEN EIGHT**). However, since the Signer is not sure exactly how many Deaf students there are, the sign **THEREABOUTS** is used to indicate that **SEVEN EIGHT** is a "ballpark" figure.

Pat$_4$: TEACH‿AGENT GROUP GOOD+ INDEX-*lf* (q)

- **TEACH‿AGENT GROUP**

  The sign **GROUP** is actually a classifier (two hands C-CL) which shows that the noun **TEACH‿AGENT** is plural.

- **INDEX-*lf***

  The direction of the point is to Pat's left (Lee's right) because this is the location that Lee 'assigned' to the hearing school with the sign **COMMUTE-BETWEEN-*here*-AND-*rt*↔**.

Lee$_4$: (neg) "SO-SO" TEACH‿AGENT (t) *TWO*, HAVE INDEX-*lf index finger* #OK "SO-SO", →

INDEX-*lf middle finger* MOTHER‿FATHER DEAF, SKILL* SIGN →

- **TEACH‿AGENT** (t) ***TWO***,

  This is an example of a specific number sign used to indicate exactly how many teachers there are. Notice that the sign **TWO** is made with the left hand. This is because the Signer will refer to those two fingers on the left hand when describing each teacher.

- ***TWO*** HAVE INDEX-*lf index finger* #OK "SO-SO", →

  INDEX-*lf middle finger* MOTHER‿FATHER DEAF, →

  This is an example of one way that Signers use the non-dominant hand when listing and describing two or more things. The Signer has indicated exactly how many teachers there are (two) and then proceeds to discuss each one. The first teacher is 'assigned' to the left index finger. If, later in the conversation, the Signer wants to make further comments about that teacher, then s/he will again use the left index finger to refer to that teacher. The second teacher is 'assigned' to the left middle finger.

neg nodding (gaze rt) t (gaze rt)
Lee$_5$: ME NOT-YET, HUSBAND GO-TO-*rt* ROOM, GO-INTO-*room*,

(gaze down)
STRANGE, FLOOR KID (2h)alt.V-CL'kids lying on floor' SLEEP,

t
OBSERVE (2h)NOTHING*, HUSBAND TEACH AGENT THOSE-THREE-*cntr*,

br.raise
TALK++-*arc* FINISH, LEAVE-TO-*rt*

nodding
- **HUSBAND**

  Like many other signs in ASL (e.g. **BROTHER, SISTER**), this sign was originally two separate signs (**MAN** and **MARRY**) that were made together to express the meaning 'husband'. Through time, the form of these two joined signs has changed, and they now have become one sign: **HUSBAND.** Notice that by nodding while producing this sign, the Signer indicates that her husband has already gone to observe in the school.

- **GO-INTO-***room*

  This is an example of a verb which shows where the action occurred by being produced in a certain location. For further information, see Unit 6.

(gaze down)
- **FLOOR KID** (2h)alt.**V-CL**'kids lying on floor' **SLEEP**

  Notice that the classifier (**V-CL**) is produced with both hands (2h) and that the hands alternate (alt.). This indicates that the noun (**KID**) is plural and that the 'kids' are arranged in a *disorderly* (random) manner on the floor.

  Notice also how the Signer looks down while signing **FLOOR** and describing the kids on the floor.

- **OBSERVE** (2h)**NOTHING***

  Notice that the sign **NOTHING** is made here with two hands. It can also be produced with one hand. Notice also that it is stressed (*). Here this means that the Signer holds the beginning of the sign longer than usual and that the movement of the sign is more tense than usual.

- **THOSE-THREE**-*cntr*

Here the Signer uses a pronoun which not only indicates the specific number of people involved (three), but also can be used to assign this group of three to a particular location (e.g. the center, the left, the right). This sign can also include the Signer in the group of three if it is made closer to the Signer's body. It then has the meaning 'the three of us'.

US-THREE

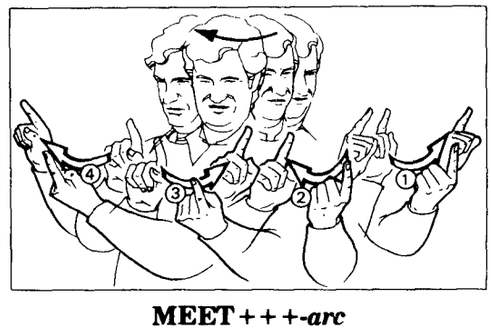
If there are four people in a conversation, the Signer can express the meaning 'the three of you' by producing the sign in the general direction of the other three people:

YOU-THREE

Many Signers also use the number **FOUR** and **FIVE** to express meanings like 'the five of us', 'the four of you', or 'the five of them'.

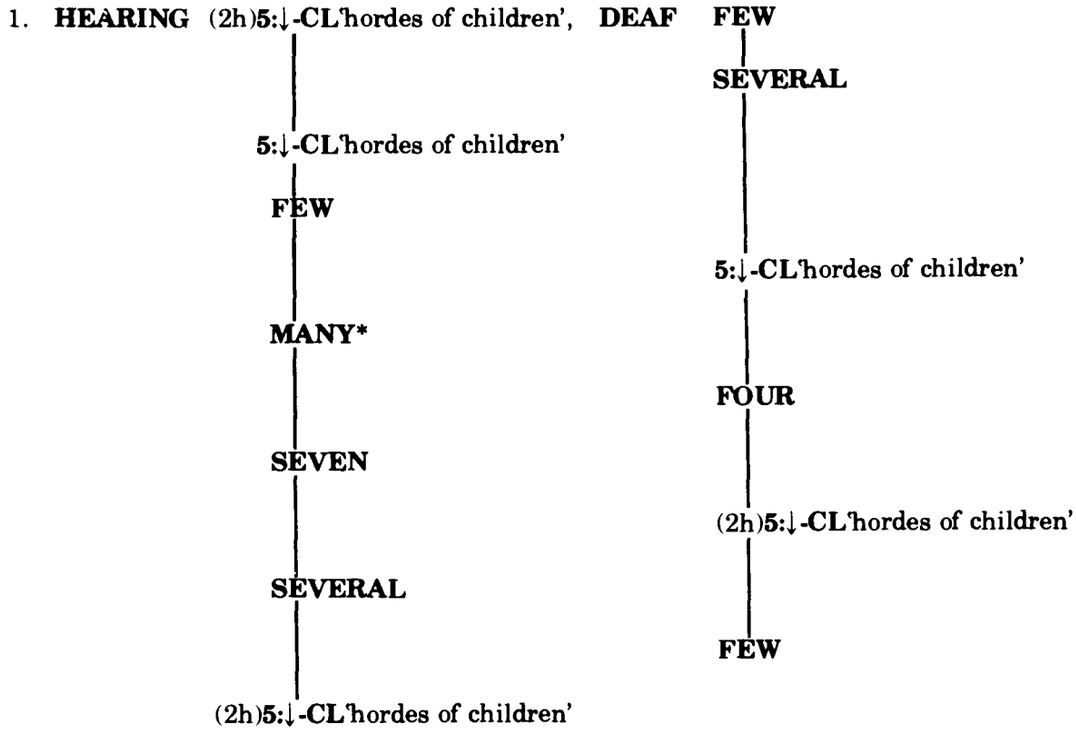
- **TALK**+ +-*arc*

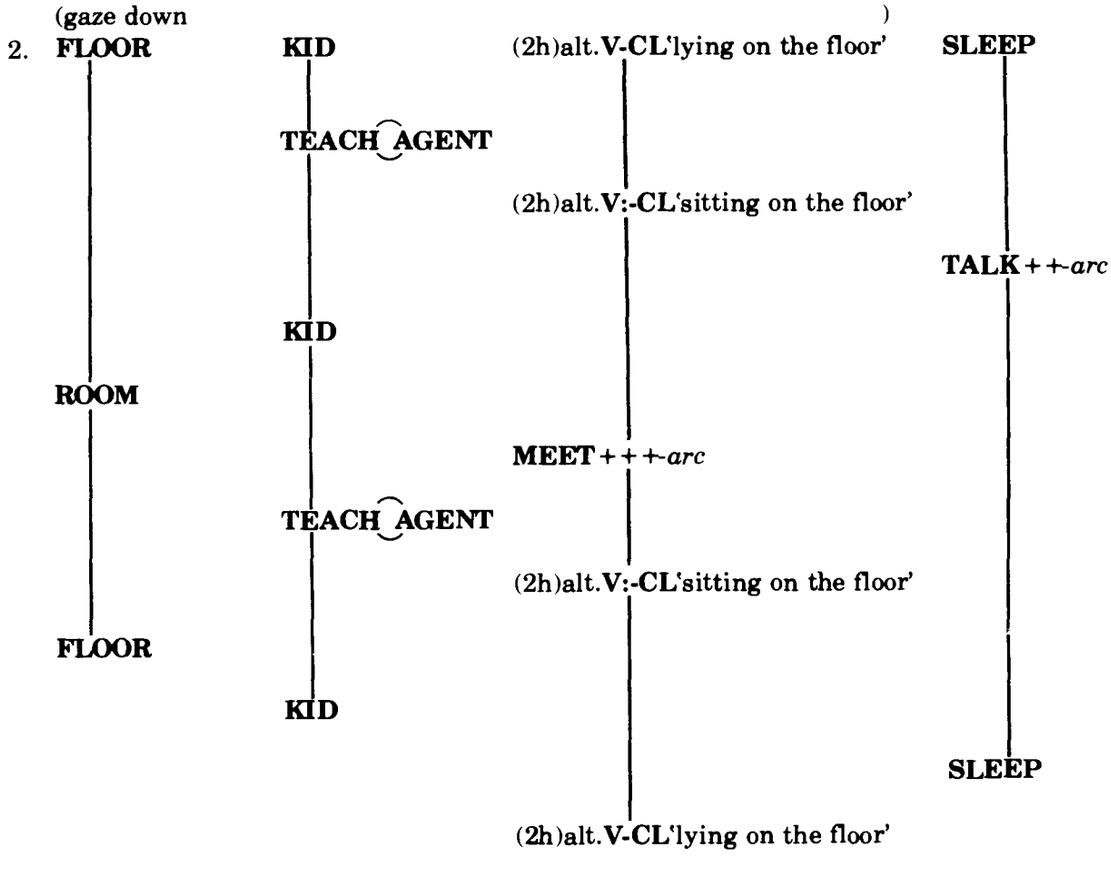
The way this sign is made shows that the action involved several people. (In this case, three people talked with each other.) Adding an arc to a verb is a common way to indicate plurality. For example, if a Signer wishes to indicate that s/he met many people, then the sign **MEET** would probably be produced with an arc.

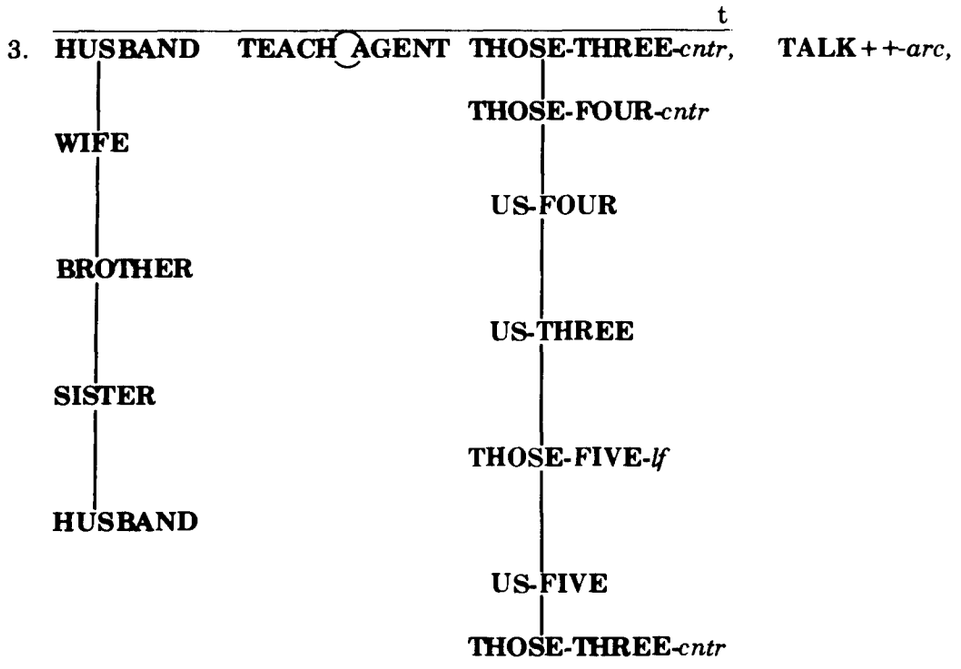


MEET+ + +-*arc*

H. Sample Drills







I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Notice how Lee leans slightly to the right and to the left in the first turn to give separate spatial locations to the 'girl' and the 'boy'. Notice that these locations are also used with the signs **AGE-SEVEN** and **AGE-THREE**.
- Notice that when Pat asks whether the girl is deaf, Lee responds simply by nodding. So Pat continues to ask another question.
- Notice that Lee uses a particular facial behavior with the sign **COMMUTE-BETWEEN-***here*-**AND-***rt*↔. This facial behavior conveys the meaning 'normally' or 'regularly'.
- Notice the facial behavior that Lee uses with the sign (2h)**5:**↓**CL**'hordes of children'. This facial behavior conveys the meaning 'awfully large' or 'surprisingly huge'.
- Notice that when Lee describes how the kids were lying on the floor, she gazes downward. This is a good example of how eye gaze often 'agrees with' the location of the person, place, or thing the Signer is talking about. Notice that when Lee signs (2h)alt.**V-CL**'kids lying on the floor', she uses a facial behavior which conveys the meaning 'carelessly' or 'not paying attention'. This facial behavior reinforces what the alternating hands indicate—the kids were lying around in a random or disorderly arrangement.
- Notice that Pat's portion of the dialogue consists almost entirely of questions. The 'one-shot' view of Pat provides several clear examples of the non-manual behaviors for asking 'yes-no' questions and 'wh-word' questions.

Unit 8

Temporal Aspect

A. Synopsis

Pat and Lee are good friends but haven't kept in touch for awhile. They meet on a street corner. Pat says that s/he hasn't seen Lee for some time, and asks what s/he's been doing. Lee says that s/he is still working at the residential school. Pat asks Lee exactly what his/her job is at the school. Lee is a dorm counselor and says that sometimes it's really boring! Every day there are meetings continually. Pat asks what the meetings are for. Lee explains that if a kid has a problem or there's some trouble, then in the afternoon, Lee and the teacher frequently discuss the situation with each other. Lee goes on to explain that after the discussion is over, s/he has to write a report. Lee is fed up with meetings every day and then having to write up reports. Pat asks why Lee doesn't quit. Lee has applied for another job and has sent in an application, but has waited for a long time and hasn't heard a thing.

B. Cultural Information: Deaf Dorm Counselors and Houseparents

In each residential school for Deaf students, there is a group of adults who deal with the students "after hours", when the students are not attending classes. Various titles have been given to these adults, including "houseparents", "dorm supervisors", and "dorm counselors". In many cases, these dorm counselors are required to live at the school. Quite often, such positions are advertised at relatively low salaries because room and board are included.

In the past, a large number of dorm counselors were Deaf and many of them worked at the same school they graduated from. For many students, these dorm counselors were their first sustained contact with Deaf adults. Thus, for these students, the dorm counselors often functioned as adult Deaf role models, disciplinarians, "alter" parents, tutors, and language models. As language models, these adults often helped the students learn ASL. Many Deaf people who attended residential programs recall one or more Deaf dorm supervisors who would tell stories or explain the day's lessons in a way that the students could understand and enjoy.

For some Deaf houseparents, the job was simply 'something to do' while they waited for a better opportunity to come along—like a teaching position or job outside the field of education. For others, the school became their home. They worked as dorm supervisors during the school year (and often as coaches or sponsors of various school organizations) and during the summer, they worked on the grounds or maintenance crews.

Now, however, the number of Deaf houseparents is decreasing. Housing problems, pay scales, and limited summer employment are some of the reasons why there are fewer and fewer Deaf dorm counselors. In addition, more jobs and better jobs are now being made available to Deaf people, so there is less incentive to accept and remain in the position of dorm counselor.

C. Dialogue

Pat

Pat$_1$: co
"HEY" **UP-TILL-NOW* SEE-*you*‿NONE,** wh-q **(2h)WHAT'S-UP**

Pat$_2$: wh-q
YOUR #JOB EXACT (2h)"WHAT"

Pat$_3$: wh-q
MEETING FOR-FOR *"WHAT"*

Pat$_4$: ***OH-I-SEE***

Pat$_5$: wh-q
WHY‿NOT QUIT *"WHAT"*

Pat$_6$: br.raise
HEAR‿NONE, OH-I-SEE

Lee

Lee_1: **"WELL", STILL WORK INDEX-*lf* STATE-SCHOOL**

Lee_2: nodding
ME COUNSEL INDEX-*lf* D-O-R-M, "UMMM" TRUE SOMETIMES BORED*,

EVERY-DAY MEETING*"over time"*

Lee_3: **"WELL", SUPPOSE KID PROBLEM, "WELL", TROUBLE SOMETHING,**

(gaze lf)t
"UH" AFTERNOON, TEACH⌒AGENT US-TWO-*lf*,

DISCUSS-WITH*"each other"+"regularly"*

Lee_4: brow raise t
"UH" DISCUSS-WITH*"each other"* **FINISH, ME+, WRITE, "PSHAW",**

EVERY-DAY MEETING*"long time"*, **"AND-THEN-WHAT" WRITE***"long time"*, **"PSHAW" FED-UP***

Lee_5: nodding brow raise
FINISH APPLY OTHER #JOB ME, ME+ *me*-SEND-TO-*lf*, ME WAIT*"long time"*

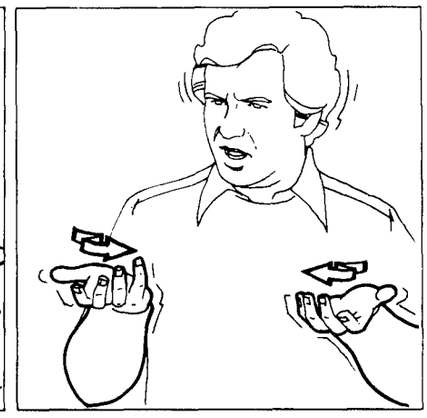
t
UP-TILL-NOW, HEAR⌒NONE INDEX-*lf*

D. Key Illustrations

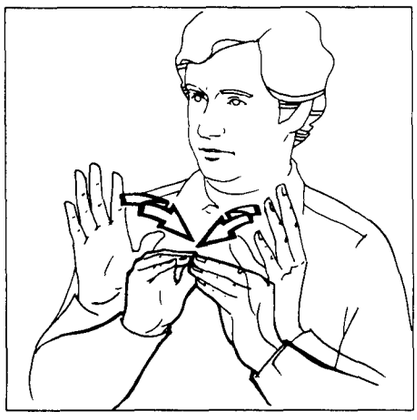
Pat

SEE-*you*‿NONE

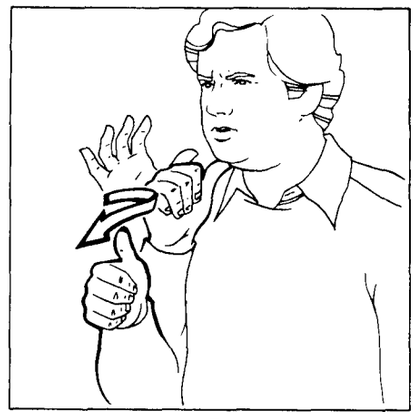
(2h)WHAT'S-UP



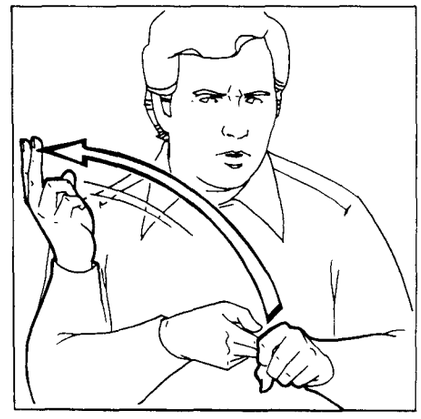
(2h)"WHAT"



MEETING



WHY‿NOT



QUIT

Lee

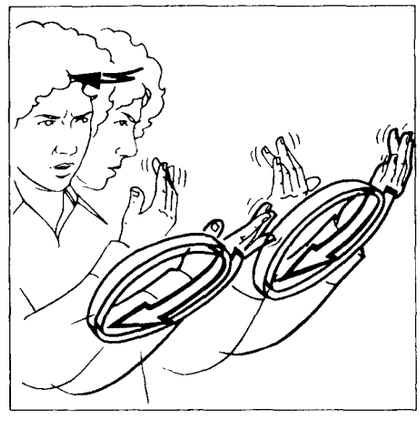
BORED*

MEETING"*over time*"

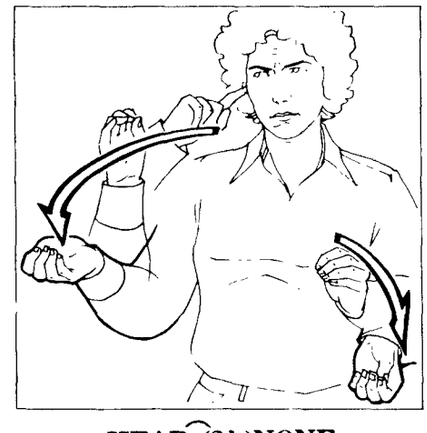
SUPPOSE

FED-UP*

APPLY

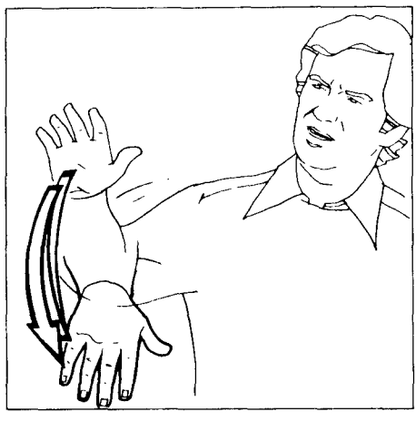


WAIT"*long time*"

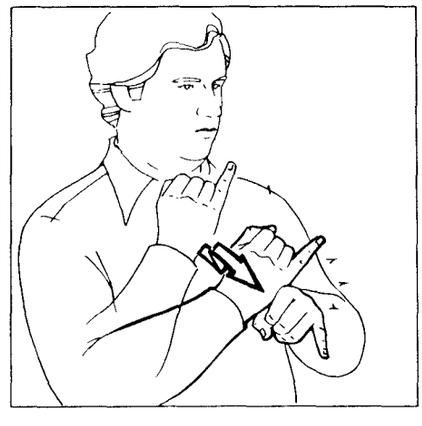


HEAR (2h)NONE

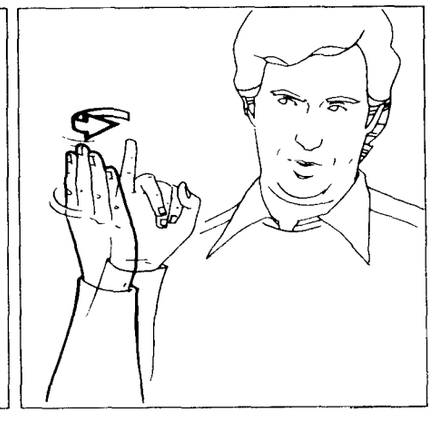
E. Supplementary Illustrations



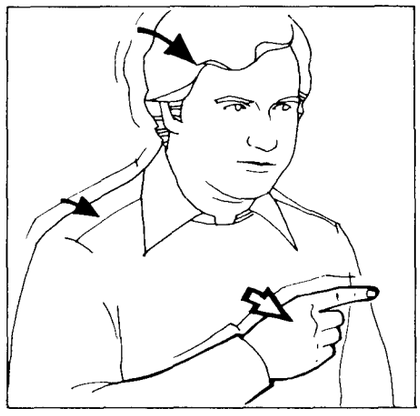
"HEY"



STATE-SCHOOL

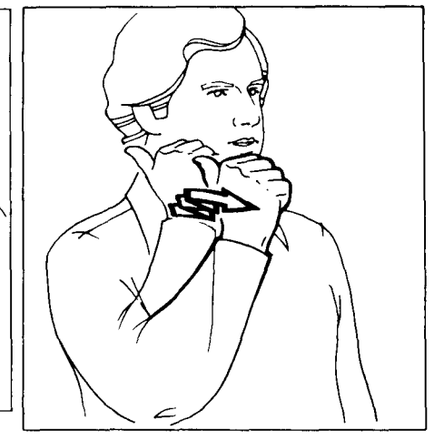


#JOB



"UMMM"

TRUE++

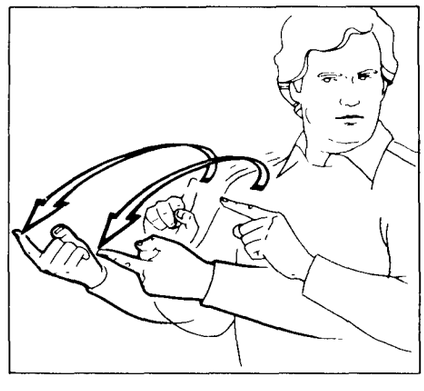


EVERY-DAY

FOR-FOR

SOMETHING/SOMEONE

me-SEND-TO-*rt*



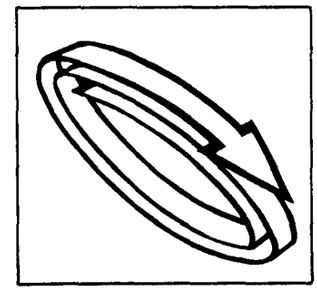
UP-TILL-NOW

DISCUSS-WITH
"each other" +"regularly"

F. General Discussion: Temporal Aspect

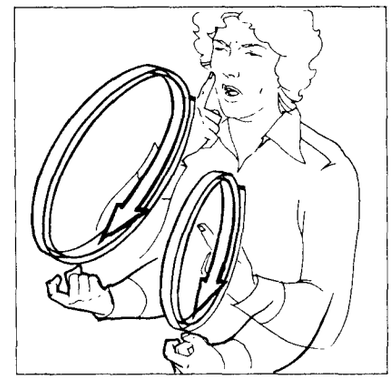
The term *temporal aspect* refers to certain repeated movements that often occur with verbs in ASL to indicate things like how long an action lasts or how often the action occurs. These movements don't tell you specifically how long (e.g. 'two weeks') or how often (e.g. 'three times') the action occurs. Their meaning is more general—like 'for a long time' or 'regularly'.

For example, one of these movements is slow and elliptical, as illustrated below.



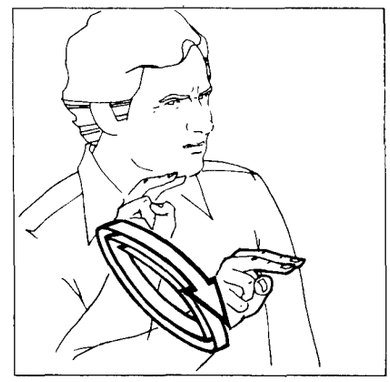
When this movement (modulation) is added to a verb, it means that something happened 'for a long time'. So we call this movement *"long time"*.

For example, suppose the Signer's sister fell and hurt herself and then cried for an hour. When describing what happened, the Signer might use the *"long time"* movement with the sign **CRY**, as illustrated below.



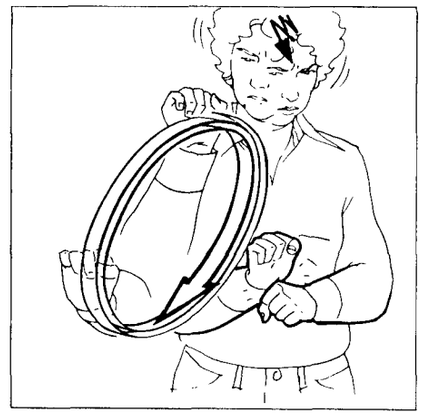
CRY*"long time"*

Or, suppose the Signer is fascinated by an unusual painting on the wall and has been staring at it for hours. That seems like a long time to be looking at something. This action ('looking at the painting') might then be described with the movement *"long time"*.



***me*-LOOK-AT-*painting*"*long time*"**

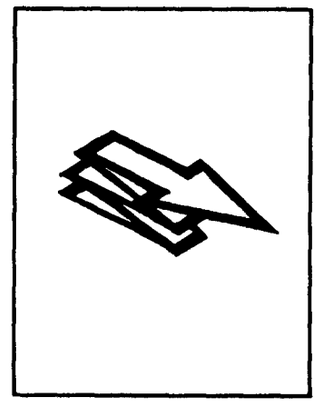
Similarly, suppose the Signer has a hard time concentrating on things, so s/he rarely works for long periods of time. Then one day the Signer becomes really involved in a project and works on it for two straight hours. For the Signer, that feels like a very long time. S/he might describe her experience with the sign illustrated below.



WORK"*long time*"

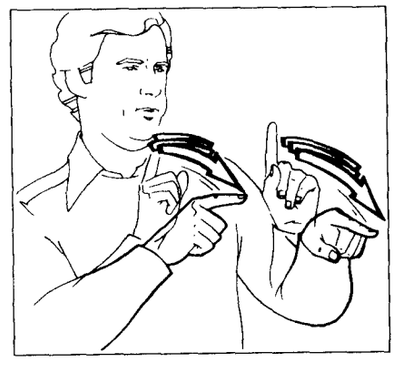
An important thing to understand about this movement (and others like it) is that it indicates how the Signer feels about the length of time, but not how long that period actually is. For example, working for two hours may not feel like a long time for someone who works eight hours straight every day. That person would not use the *"long time"* movement to describe two hours of work. But for the Signer in the example above, that *is* a long time, and s/he would use the *"long time"* movement to describe what s/he did.

Another movement that can be added to a verb to indicate something about 'time' is illustrated below.



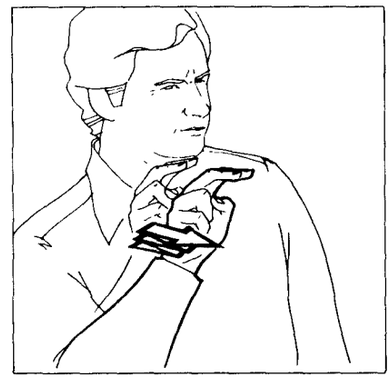
This small and straight-line repeated movement means that something happens 'repeatedly', 'frequently', 'a lot', or 'regularly'. So we call this movement *"regularly"*.

For example, suppose the Signer is walking with a friend and sees one of his/her favorite restaurants. The Signer might tell the friend "Oh, I go there often" or "I go there regularly". This would be signed as:



***me*-GO-TO-*restaurant*"*regularly*"**

Or, suppose the unusual painting that was mentioned earlier is hanging on the wall in an office. One of the secretaries in the office keeps trying to figure out what the painting is supposed to be, so s/he looks at it frequently.



***me*-LOOK-AT-*painting*"*regularly*"**

Notice how the movement of the verb ____-**LOOK-AT**-____ in the illustration above differs from the movement of the same verb with the *"long time"* movement. (See previous illustration.)

These kinds of temporal (time-related) movements can occur with many verbs in ASL (although not all of them). Notice that they can occur with directional verbs (See Unit 4)—where the movement of the verb also shows the subject and object. For example, the verb ____-**LOOK-AT**-____ can move from the person the Signer is talking with ('you') toward the Signer ('me') and can also show that the Signer feels that action is lasting for a 'long time': *you*-**LOOK-AT**-*me"long time"*. Similarly, if the Signer's brother (located to the right) is really bothersome and regularly tries to interrupt what the Signer is doing, this might be expressed with the verb *brother*-**BOTHER**-*me"regularly"*.

brother*-BOTHER-*me"regularly"

Thus, you can see how different movements can communicate several different meanings in ASL.

This discussion has focused on two time-related modulations of signs: *"long time"* and *"regularly"*. Other similar types of movements will be discussed as they occur in later units.

G. Text Analysis

Pat$_1$: ___co___ *"HEY"* **UP-TILL-NOW*** **SEE-*you*‿NONE,** ___wh-q___ **(2h)WHAT'S-UP**

- **UP-TILL-NOW***

  Notice that this is a stressed form of the sign. This means that the first part of the sign was made with a slow, tense movement. This adds the meaning that it's been a 'long time' since Pat saw Lee.

- **SEE-*you*‿NONE**

  This is another example of two signs which are frequently used together and which look like a single sign. Notice how these two signs seem to 'flow together'.

Pat$_2$: ___wh-q___ **YOUR #JOB EXACT (2h)"WHAT"**

- **#JOB**

  This is a fingerspelled loan sign in ASL. As with all fingerspelled loan signs, certain changes occur (generally dropping out the middle letter(s) and sometimes adding a particular movement) in the fingerspelled word to make it more like a regular ASL sign. Look at the illustration and notice that the middle letter—'O'—is not signed and that the palm faces the Signer on the 'B', following the natural flow of movement from the 'J'.

- (2h)"WHAT"

  This is a commonly-used, questioning gesture in ASL. This gesture can be made with either one or two hands.

nodding
Lee_2: **ME COUNSEL INDEX-*lf* D-O-R-M, "UMMM" TRUE SOMETIMES BORED*, EVERY-DAY MEETING***"over time"***

- **INDEX-*lf***

  Here the Signer points to the location previously 'assigned' to the state school (Lee_1) to indicate that the dorm is at the state school.

- **BORED***

  This is an example of a sign which has been stressed. Compare the illustration below with the illustration of the sign given above and note the differences. Which one seems more stressed?

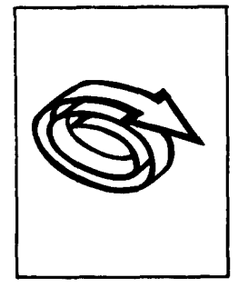
BORED

- **EVERY-DAY**

  This sign is used not only to convey the meaning 'daily' or 'every day', but it is sometimes used to convey the meaning 'frequently'. Thus, in this sentence, the Signer may not actually mean that s/he has meetings every single day, but has them often enough so that it seems like every day.

- **MEETING***"over time"*

  This is an example of another movement often used with verbs to indicate that an action occurs 'for awhile' or 'continually'. This movement is small, repeated, and circular.



wh-q
Pat$_3$: **MEETING FOR-FOR**
"WHAT"

- **FOR-FOR**

  This sign is used often in ASL when the Signer wants to know the reason or purpose for something. As such, it is a 'wh-word' question sign like **WHY**. Notice that the non-manual behaviors used for 'wh-word' questions occur during the entire sentence.

- *"WHAT"*

  Notice that this sign is made only with the left hand and not with both hands as it was above (Pat$_2$).

Lee$_3$: **"WELL", SUPPOSE KID PROBLEM, "WELL", TROUBLE SOMETHING,**

(gaze lf)t
"UH" AFTERNOON, TEACH AGENT US-TWO-*lf*,

DISCUSS-WITH*"each other"+"regularly"*

- **SUPPOSE KID PROBLEM "WELL", TROUBLE SOMETHING,**

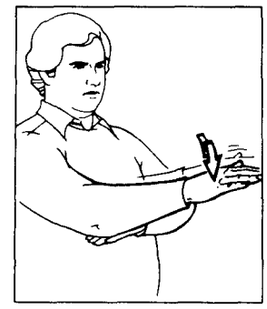
  This is an example of what is called a *condition* in a conditional sentence. In general, conditional sentences have two parts—the condition (If . . .) and the result or consequence (. . . then . . .). Generally, in ASL, the condition is stated before the result. The condition (the "If . . . " portion) can be signaled by using the sign **SUPPOSE** (illustrated above), by using the loan signs **#IF** or **#IF**wg (illustrated below), or solely through the use of specific non-manual behaviors.

#IF

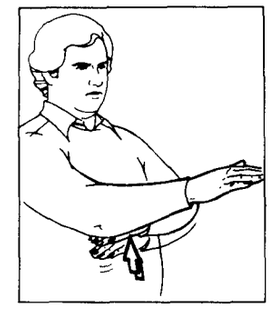
#IFwg

- **AFTERNOON**

  There are at least two different forms of the sign **AFTERNOON.** One involves movement of the dominant hand and the other involves movement of the non-dominant hand.



AFTERNOON
(Variant A)



AFTERNOON
(Variant B)

- **US-TWO-*lf***

  This is an example of a plural pronoun. Notice that the exact number (two) is indicated with this pronoun (see Unit 3 for further information). Notice also that the pronoun is produced toward the left—the location previously given to the school where the meetings and discussions with the teacher take place.

- **DISCUSS-WITH***"each other"+"regularly"*

  This is an example of a verb in which two people together are acting as the subjects of the action (discussing). This is shown by moving the sign back and forth between the teacher and the Signer. The phrase *"each other"* is written after the verb to show that it has two subjects.

  This sign also illustrates one of the special verb movements discussed above—*"regularly"*. The meaning conveyed is that there are frequent or repeated discussions between the Signer and the teacher. Thus, the movement of this verb indicates how often the action occurs and also indicates that both the teacher and Lee are the subjects of the action.

brow raise t
Lee$_4$: "UH" DISCUSS-WITH"*each other*" FINISH, ME+, WRITE, "PSHAW",

EVERY-DAY MEETING"*long time*", "AND-THEN-WHAT" WRITE"*long time*", "PSHAW" FED-UP*

- **MEETING**"*long time*"

  This is an example of one of the special verb movements discussed above—"*long time*". This movement is repeated and elliptical, and indicates that from the Signer's perspective, the action occurs for a prolonged period of time.

- **WRITE**"*long time*"

  This is another example of the "*long time*" movement. Notice that for the Signer, both the actions of 'meeting' and 'writing' are perceived as taking a long time.

- **FED-UP***

  Notice that the sign is stressed. In this case, the stressed form of this sign involves a stronger contact (of the back of the hand and the chin) than normal. The head also jerks back slightly when the contact is made.

nodding brow raise
Lee$_5$: FINISH APPLY OTHER #JOB ME, ME+ *me*-SEND-TO-*lf*, ME WAIT"*long time*"

t
UP-TILL-NOW, HEAR NONE INDEX-*lf*

nodding
- **FINISH APPLY OTHER #JOB ME,**

  Notice that Lee responds affirmatively to Pat's question by nodding while providing more specific information. For further information about this use of nodding, see Unit 1.

brow raise
- **ME+** *me*-**SEND-TO**-*lf*

  The sign *me*-**SEND-TO**-*lf* is an example of a sign which can indicate the subject and object by its direction of movement. (See Unit 4 for further information about directional verbs). Notice that Lee does not specifically mention the place or company where s/he applied, but still gives a location to the left.

- **WAIT** *"long time"*

  This is another example of the *"long time"* movement. Remember that the Signer's perception is important in using these time-related movements. Thus, maybe Lee applied just three weeks ago but feels that three weeks is a long time (or maybe s/he applied three months ago!). No specific time is given, just that Lee feels it has been a long time.

- $\underline{\text{UP-TILL-NOW}}^{t}$

  Notice that this sign occurs with the non-manual behaviors used to indicate a *topic*. See Unit 1 for a description of these behaviors.

- **HEAR NONE INDEX-***lf*

  The sign **HEAR NONE** is another example of two signs made in such a way that they look like a single sign. Compare the illustration of this sign with the illustration of the sign **SEE-***you* **NONE** to get an idea of some of the changes which occur with the signs **SEE-***you*, **HEAR**, and **NONE**.

  The sign **INDEX-***lf* refers to the company or place where Lee applied for a job. Lee points to the left because that is the location that was assigned to the company or place with the sign *me*-**SEND-TO-***lf*.

H. Sample Drills

1. **TRUE SOMETIMES BORED*, EVERY-DAY MEETING***"over time"*

MEETING*"long time"*

WRITE*"long time"*

me-**GO-TO**-*rt* *"regularly"*

me-**LOOK-AT**-*rt* *"regularly"*

DISCUSS-WITH*"each other"+"regularly"*

me-**LOOK-AT**-*rt* *"long time"*

me-**GO-TO**-*rt* *"long time"*

WORK*"long time"*

WAIT *"long time"*

MEETING*"over time"*

2. (gaze lf)t

SUPPOSE PROBLEM, AFTERNOON TEACH‿AGENT US-TWO-*lf*, **DISCUSS/WITH***"each other" +"regularly"*

WRITE*"long time"*

MORNING

TROUBLE

MEETING*"long time"*

KID

ONE-HOUR

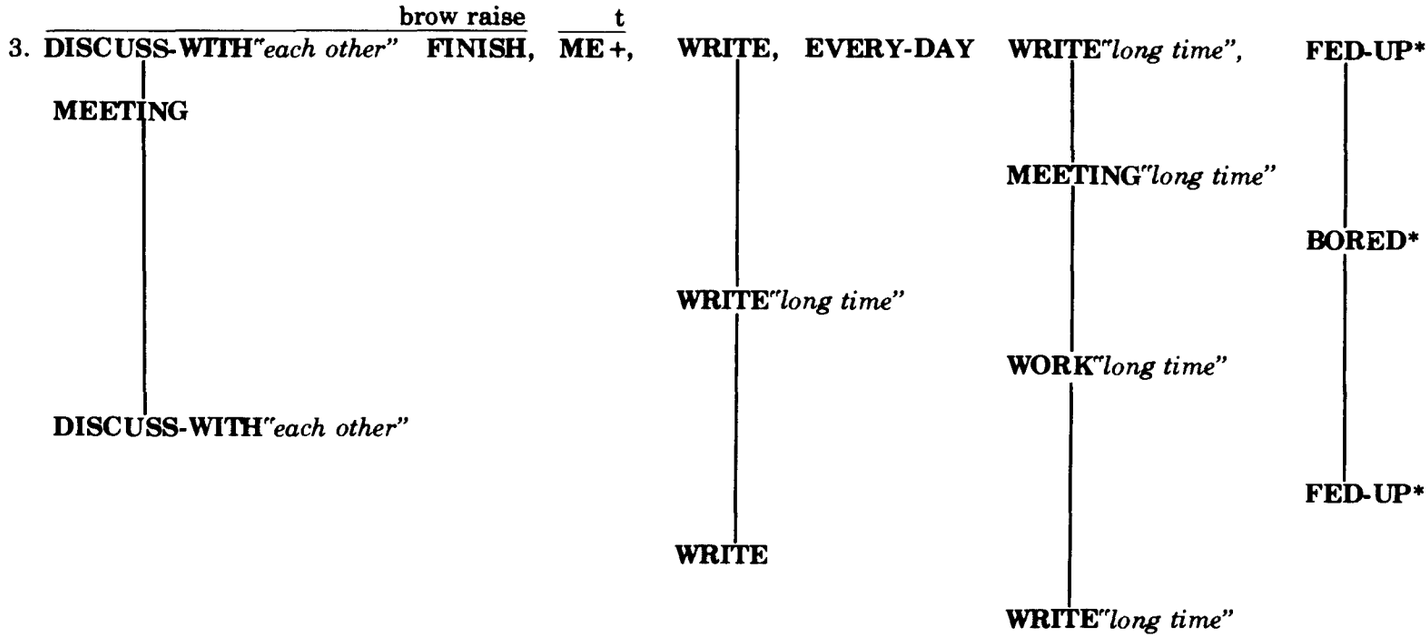
PROBLEM

MOTHER

AFTERNOON

DISCUSS-WITH*"each other" +"regularly"*

TEACH‿AGENT


brow raise
t
3. DISCUSS-WITH"each other" FINISH, ME+, WRITE, EVERY-DAY WRITE"long time", FED-UP*
MEETING
MEETING"long time"
BORED*
WRITE"long time"
WORK"long time"
DISCUSS-WITH"each other"
FED-UP*
WRITE
WRITE"long time"

I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Notice that Pat provides constant feedback to Lee while he is explaining about his job. The feedback is both manual and non-manual and serves to reassure Lee that Pat understands and is following him.

  The non-manual feedback occurs in the form of head nodding and shaking at appropriate places and facial expressions that show surprise, interest, concern, and dismay. The manual feedback (which occurs while Lee is signing) can be seen in signs like **FINE, TRUE, OH-I-SEE,** and **AWFUL**.

- Notice that there is one instance where Pat repeats what Lee has signed (**HEAR NONE**). This is another common way of providing the Signer with feedback.

- Notice that Lee's third and fourth turns are actually one long turn. During this long turn, there are several instances where Pat provides manual and non-manual feedback. Lee responds positively to this feedback and continues signing until Pat asks the question about quitting the job.

- Notice the particular movements used with the verbs **DISCUSS-WITH, MEETING, WRITE,** and **WAIT**. The 'one shot' of Lee provides clear examples of the special movements called *"long time", "regularly",* and *"over time"*.

Unit 9

Distributional Aspect

A. Synopsis

Pat and Lee were, at one time, actively involved in demonstrating for the rights of Deaf people. They are having dinner at a restaurant and Pat asks if Lee remembers the 504 demonstration last year with the Deaf people, Blind people, and people in wheelchairs. Lee remembers and asks if Pat remembers the man who was on the platform talking away and the woman who passed out papers for everyone to sign and then collected the papers and gave them to the man. Pat asks if Lee remembers that some people there asked the man some questions and he was hesitant and unsure, so some people started insulting him. Lee remembers and says that s/he thought the police might come and arrest some of the people. Pat asks what Lee would do if the police arrested him/her. Lee says that s/he doesn't know—probably say nothing and let them take him/her away. Pat says that if that happened, Deaf people all over the U.S. would send letters of complaint, and the police wouldn't be able to say anything. Lee doesn't believe that with the people at the meeting—Deaf, Blind, and so on—the police would have arrested anyone. Pat agrees and reminds Lee that the T.V. cameras were recording everything and that they would show whatever happened. Lee remembers and says that the headlines in the paper the next morning would have caused them some embarrassment.

B. Cultural Information: Section 504 and the American Coalition of Citizens with Disabilities

The Rehabilitation Act of 1973 was a milestone for millions of disabled Americans. This Act contained one particular section—Section 504—which said that no program receiving federal funding could discriminate against a person solely on the basis of his or her disability. Prior to Section 504, disabled persons were often denied admission to the college of their choice, discriminated against in the job market, denied services by clinics, were often unable to take advantage of public housing and, in general, were unable to take advantage of thousands of federally-supported programs. Section 504 was designed to put an end to such discrimination and to make all such programs accessible to disabled persons.

Although the law was passed in 1973, no real action was taken to implement it until 1977 when the rules and regulations were signed. This signing would not have happened, however, without some pressure from disabled citizens. When the American Coalition of Citizens with Disabilities (ACCD) learned that the government was considering rewriting and substantially weakening the regulations, it called for nationwide demonstrations of protest. On April 5, 1977, thousands of disabled

Americans all over the nation staged protests and sit-ins. The regulations were signed on April 28, 1977.

The American Coalition of Citizens with Disabilities (ACCD) is a national association of more than 75 national, state, and local organizations of and for almost every category of disabled people. More than seven million of the nation's 36 million disabled citizens are represented by the organizations that belong to the ACCD. For more information about Section 504 and the ACCD, write: American Coalition of Citizens with Disabilities, 1200 15*th* Street N.W., Suite 201, Washington, D.C. 20005.

C. Dialogue

Pat

Pat$_1$: co
"UMMM" **REMEMBER YOU ONE-YEAR-PASTwg, DEAF BLIND WHEELCHAIR,**

q q
INDEX-*arc-rt* (2h)alt.**COMPLAIN REBEL FIVE ZERO FOUR, REMEMBER** ***YOU***

Pat$_2$: q
"THAT'S-RIGHT"+, REMEMBER THAT-ONE MAN GIVE-LECTURE,
INDEX-lf ⟶

t
INDEX-*arc-cntr* **PEOPLE,** *"unspecified"people*-**ASK-TO**-*man,*

(body shift to lf)
MAN "hesitant and unsure", **PEOPLE** *"unspecified"people*-**INSULT-TO**-*man*

Pat$_3$: wh-q
"WELL" "PSHAW" "WELL", SUPPOSE POLICE *police*-**ARREST**-*you,* **#DO-DO YOU**

Pat$_4$: **"WELL", SUPPOSE HAPPEN,**

DEAF PEOPLE ALL-OVER U-S, *"unspecified"people*-**SEND-TO**-*cntr* (2h)alt.**COMPLAIN,**

t
POLICE, "hesitant" **GULP**

Pat$_5$: nodding q
TRUE++, REMEMBER YOU #IV+ CAMERA-RECORD-*arc,* **CAMERA-RECORD**-*arc* ↔

Lee

Lee$_1$: **RIGHT YOU RIGHT YOU,**

(gaze up,rt)
REMEMBER MAN V-CL-*up,rt* 'stand on platform' **GIVE-LECTURE** *"regularly"*,

t (gaze lf)
PAPER, WOMAN *woman*-**GIVE-TO-***people"all"* **PEOPLE** *"all"people*-**SIGN-NAME,**

WOMAN COLLECT-*papers"all"* **C-CL** / ***B*↑*-CL*** 'thick stack of papers'

woman-**GIVE-***stack of papers*-**TO-***man*

Lee$_2$: **RIGHT*, THAT-ONE* PERIOD-OF-TIME, ME FEEL+**

neg
POLICE FROM-*lf*-**ASSEMBLE-TO-***cntr police*-**ARREST-***people"unspecified"*

q neg neg
Lee$_3$: *police*-**ARREST-***me,* **NOT-KNOW, SAY-NOTHING** *police*-**TAKE-***me*-**AWAY-***rt,* **NOT-KNOW**

t
Lee$_4$: **PEOPLE MEETING INDEX-***rt* **DEAF BLIND VARIOUS-THINGS,**

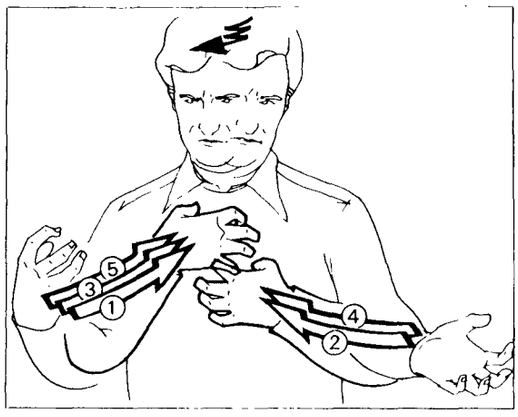
q neg
TRUE WORK POLICE *police*-**ARREST-***people "unspecified"*, **DISBELIEVE ME DISBELIEVE**wg

t
Lee$_5$: **RIGHT YOU, ONE-DAY-FUTURE MORNING NEWSPAPER,**

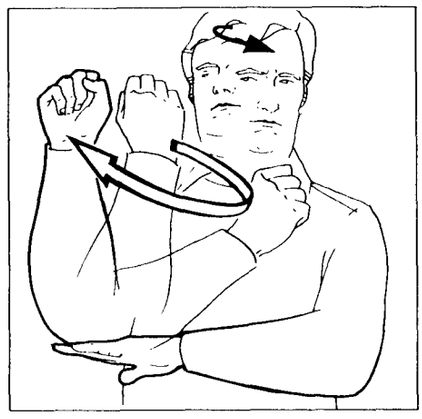
L:-CL / ***B*↑*-CL*** 'newspaper headline' (gaze rt) (gaze lf) **INDEX-***rt* (2h)**BECOME-EMBARRASSED**

D. Key Illustrations

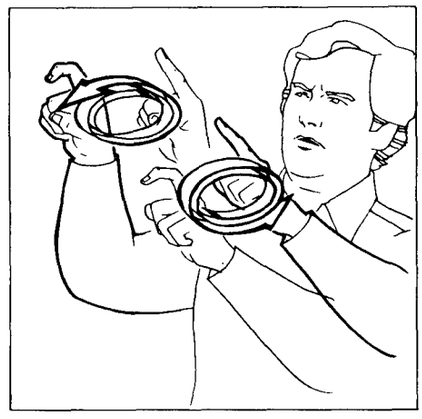
Pat



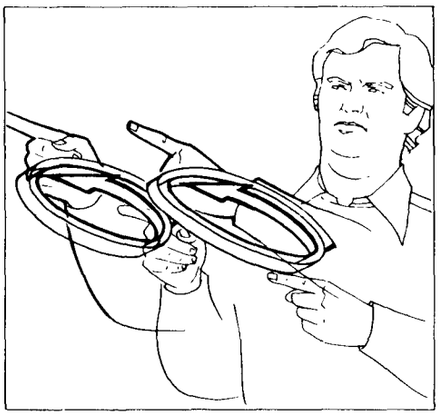
(2h)alt.COMPLAIN



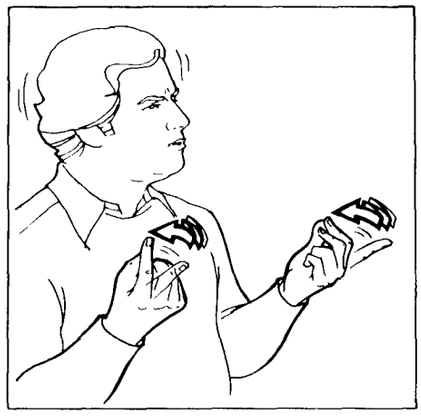
REBEL



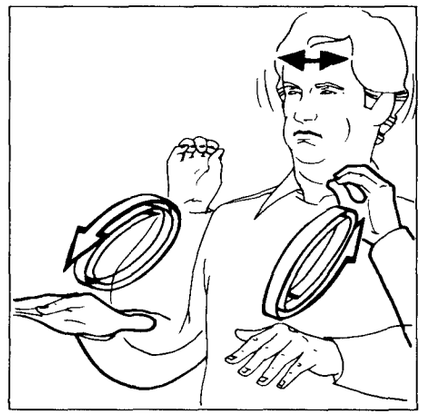
"unspecified"people-ASK-TO-*man*



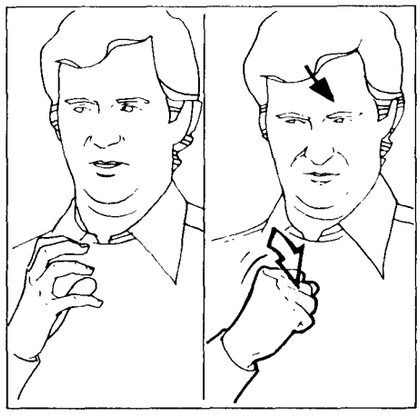
"unspecified"people-INSULT-TO-*man*



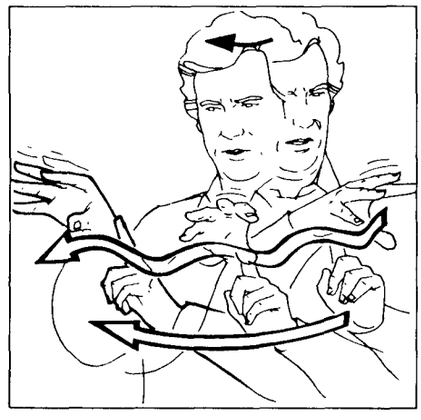
#DO-DO



"unspecified"people-SEND-TO-*cntr*

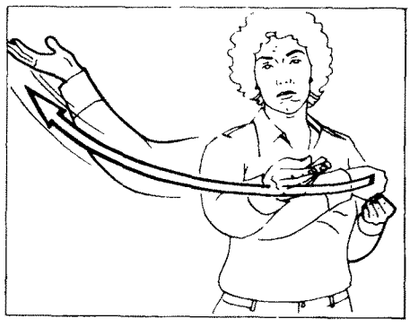


GULP

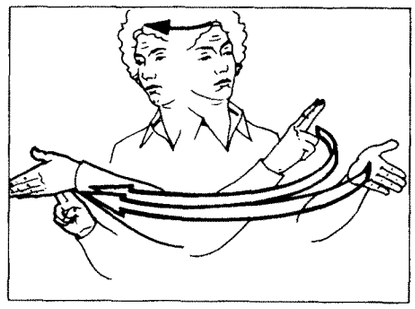


CAMERA-RECORD-*arc*

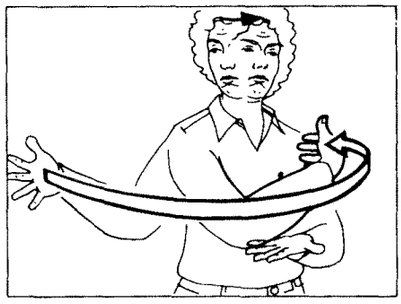
Lee



woman-GIVE-TO-*people*"*all*"

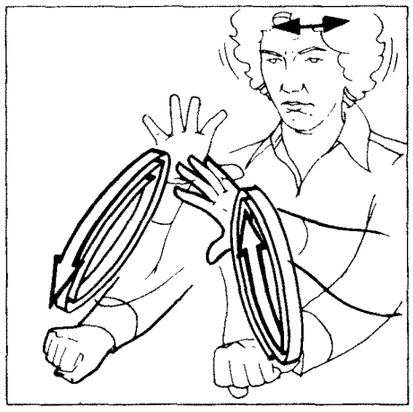


"*all*"*people*-SIGN-NAME



COLLECT-*papers*"*all*"

woman-GIVE-*stack of papers*-TO-*man*

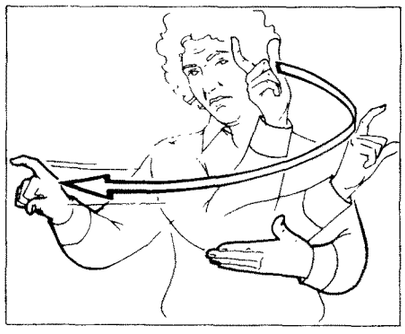


police-ARREST-*people*"*unspecified*"

SAY-NOTHING

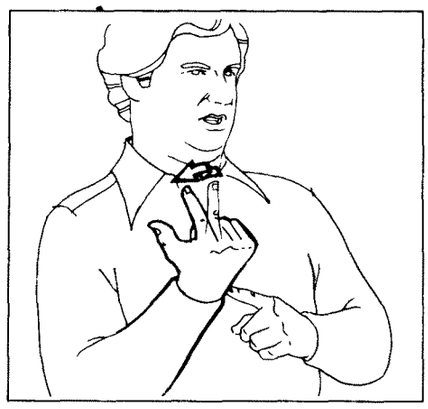
TRUE WORK

DISBELIEVE



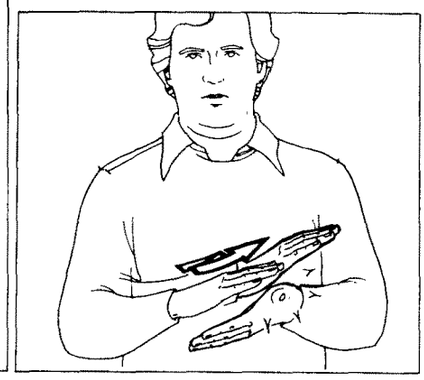
L:↑-CL
B↑-*CL*
} 'newspaper headline'

E. Supplementary Illustrations

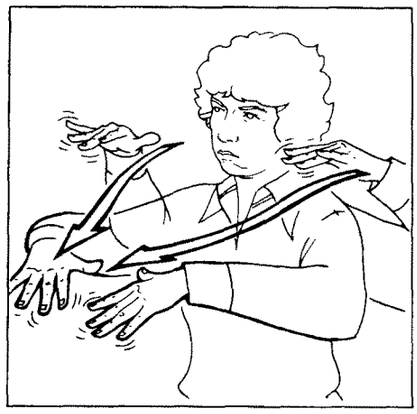


ONE-YEAR-PASTwg

REMEMBER

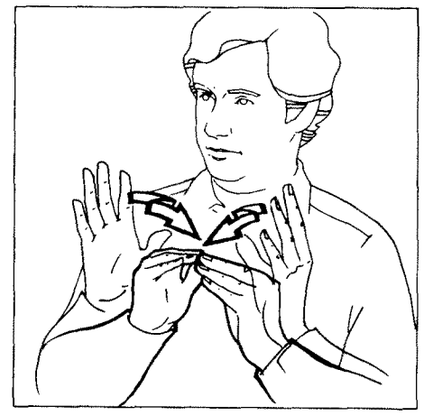


PAPER



ASSEMBLE-TO-*cntr*

SUPPOSE



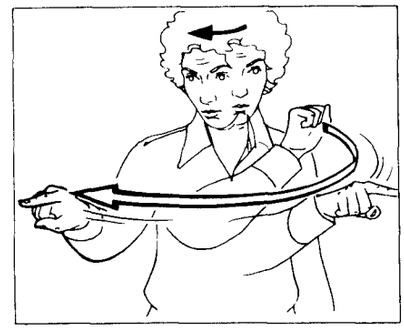
MEETING

F. General Discussion: Distributional Aspect

The term *distributional aspect* refers to certain movements that occur with verbs to indicate how an action is "distributed". For example, does the action happen to everyone? Does it happen to each person separately, one after the other? Does it happen at different times to specific persons? Or, does it happen at different times to a lot of people? These are some of the things that can also be shown by adding certain movements to verbs.

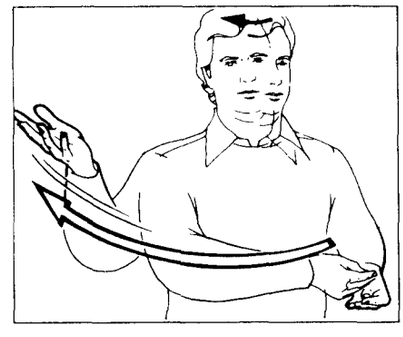
One of these movements involves what we call a "sweep" of one or both of the hands in an arc. The Signer's eyes and head usually move from one side to the other in an arc, too, when this movement is added to a verb. This movement shows that the action happens to everyone (or everything); so we call this movement *"all"*.

For example, suppose you are a Deaf teacher and you are going to give your class a test. The students are frantically doing some "last minute" studying, so you wait a few minutes and then ask them if they are ready. To describe the action of asking the students, you might use the sign illustrated below. This sign indicates that you asked 'them' or 'all the students'.



me*-ASK-TO-*students"all"

The students groan and say "OK", so you pass out (give) the test papers to 'them' or 'all the students'.

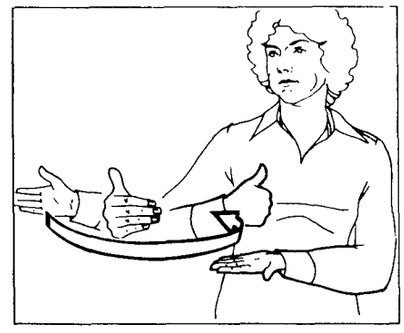


me*-GIVE-TO-*students"all"

Notice that this movement of the verb gives the idea of a single action. You might actually have given out the papers to each student one-by-one (which would be

many, separate actions), but instead you choose to describe the action as one event. This is like saying, in English, 'I gave them the test papers' instead of 'I gave each of them a test paper'. This second way of describing the event (as many separate actions) would involve a different movement of the verb.

This *"all"* movement of the verb also shows the spatial location of the people or things involved in the action. In the two illustrations above, the signs refer to all of the students so the verb moves from one side to the other. But suppose there are two groups of students in the room. The students on the right side of the room are older and more advanced, so you, the teacher, give them less time to take the test and collect their test papers first. This action of collecting their papers could be described as:

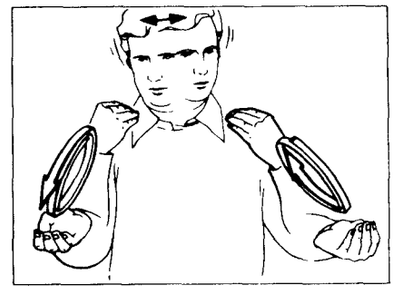


me*-COLLECT-*papers*"*all*"-*rt

Here the 'arc' of the verb only includes the papers of the students located to the right. The meaning of the verb is still 'all of them', but only refers to a particular group.

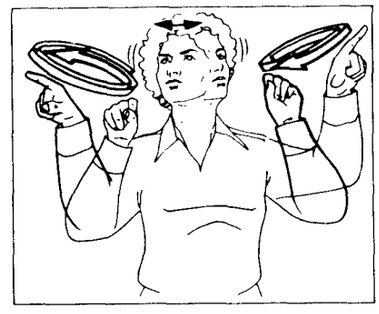
Now let's look at another kind of movement that indicates how an action is "distributed". This movement is made with both hands alternating in a somewhat circular manner. The Signer usually does not look at any particular place while making a sign with this kind of movement, but his/her head usually 'bobs' with each alternating movement. Like the *"all"* movement (modulation), this movement does not focus on specific individuals. However, this movement does indicate that some or many individuals are involved in the event.

For example, suppose you are at a rally for "Energy Conservation" and you are passing out leaflets to various people as they walk by. Each time you give out a leaflet, that's one action, and the action is repeated over and over again. You are not focusing on giving the leaflet to specific individuals, but just anyone who will take one from you. Thus, this event (giving out the leaflet) involves many separate actions with non-specific individuals. The movement that describes this kind of distribution is called "*unspecified*" since it does not focus on specific individuals.



me-GIVE-TO-*people*"*unspecified*"

Similarly, suppose there are many speakers at the rally. After they finish their talks, the speakers line up on the platform so the audience can ask them questions. You are a staunch conservationist and have a variety of "burning questions" you want to ask various speakers. When you get your chance, you fire off your questions to the people you want to respond to them. What you did might be described with the sign illustrated below:



me-ASK-TO-*speakers*"*unspecified*"

Again, notice that with this "*unspecified*" movement (modulation), the meaning is more like 'fired away lots of questions at various people'. This movement does not focus on the specific individuals who were asked the questions. (If the Signer wanted to focus on specific individuals, s/he would use a different modulation.)

The two movements described in this section, "*all*" and "*unspecified*", occur with directional verbs (see Unit 4)—where the movement of the verb also indicates the subject and/or the object. Thus, the sign *me*-COLLECT-*papers*"*all*"-*rt* moved from the Signer toward the group of older students located to the right and then moved in

an arc across that location. Similarly, returning to the context of the rally, if one of the speakers spoke against energy conservation, s/he would probably receive lots of angry letters. This person might describe his/her experience with the sign illustrated below, meaning 'many unspecified individuals send letters to me'. (The facial expression and turned head shows how the Signer feels about receiving all those angry letters!)

"unspecified"people-SEND-TO-*me*

This sign moves toward the Signer (the object) and has the semi-circular, alternating movement which indicates that the action involves various "unspecified" individuals.

Once again, you can see how certain types of movements have specific meanings. Various movements can occur together with one sign (like a directional verb). Thus, a given sign in ASL can be very complex and communicate a great deal of information.

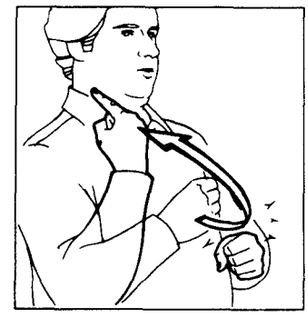
G. Text Analysis

co
Pat$_1$: *"UMMM"* **REMEMBER YOU ONE-YEAR-PASTwg, DEAF BLIND WHEELCHAIR,**

q q
INDEX-*arc-rt* (2h)alt.**COMPLAIN REBEL FIVE ZERO FOUR, REMEMBER** ***YOU***

- **ONE-YEAR-PASTwg**

  This is an example of a time sign which is made in relation to the time line. The sign moves toward the area behind the Signer's body—'toward the past'. Notice in the illustration how the index finger flicks or wiggles toward the 'past'. A variation of this sign is illustrated below. In this variation the whole hand moves toward the 'past'.



ONE-YEAR-PAST

- **INDEX-*arc-rt***

  This is an example of a plural pronoun. Here the pronoun refers to the **DEAF BLIND WHEELCHAIR** people and also gives them a specific location (to the Signer's right).

- **FIVE ZERO FOUR**

  It is interesting that when referring to this section of the law, these numbers are not signed **FIVE HUNDRED FOUR.** Rather each number is signed separately. In spoken English, this section of the law is also referred to as "five oh four", not "five hundred and four".

- q
  REMEMBER
  YOU

  Notice that the Signer began and ended the turn with these signs. This repetition is similar to what sometimes occurs in English—"Remember that party last month? Huh?" or "You know that white sailboat? You know the one I mean?"

Lee$_1$: **RIGHT YOU RIGHT YOU,**

(gaze up,rt)
REMEMBER MAN V-CL-*up,rt*'stand on platform' **GIVE-LECTURE***"regularly"*,

t (gaze lf)
PAPER, WOMAN *woman*-**GIVE-TO-***people"all"* **PEOPLE** *"all"people*-**SIGN-NAME,**

WOMAN COLLECT-*papers"all"* { **C-CL** / *B*↑-*CL* } 'thick stack of papers'

woman-**GIVE-***stack of papers*-**TO-***man*

(gaze up,rt)
- V-CL-*up,rt'stand on platform'*

  This is an example of a classifier (Unit 5) which is used to represent a man standing. (Compare this classifier with the sign **STAND**). Because the classifier is located higher than normal to the Signer's right, it is apparent that the man is standing above the crowd of people, presumably on something like a stage or platform.

  Notice also that the Signer looks up and to the right—to the location where the classifier is placed.

- **GIVE-LECTURE***"regularly"*

  Notice that this sign uses the movement described in Unit 8 to indicate that the action ('giving a talk or lecture') occurred a lot or kept going on and on.

- *woman*-**GIVE-TO-***people"all"*

  This is an example of a verb with the *"all"* movement that is described above. Notice that the meaning is 'the woman gave out the papers to all the people in the group'. The focus here is on the fact that the woman gave out papers to the *group*, not to specific individuals within the group.

- *"all"people*-**SIGN-NAME**

  This is another example of a verb with the sweeping, arc movement that we write as *"all"*. Notice that the Signer uses the same *"all"* movement for this sign as was used for the sign *woman*-**GIVE-TO-***people"all"*. Thus, the Signer maintains a consistent focus while describing this event.

- **COLLECT-***papers"all"*

  Here again the Signer describes the event (collecting the papers) as a single action, rather than as many separate actions (collecting each of the papers).

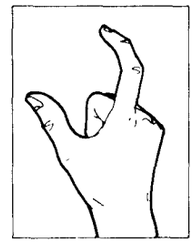
  Notice also that the Signer has maintained a consistent perspective in describing the series of events by using the same modulation (*"all"*) during this turn.

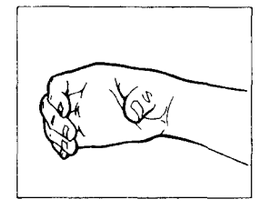
• $\left.\begin{matrix}\text{C-CL}\\ B\uparrow\text{-}CL\end{matrix}\right\}$ 'thick stack of papers' *woman*-GIVE-*stack of papers*-TO-*man*

C-CL

The classifiers *B*↑-*CL* represent the stack of papers which the woman collected from the group. The C-CL classifier is maintained in the next sign.

When a classifier is used in the sign ____-GIVE-TO-____, the sign not only indicates who gave and who received, but it also indicates *what* was given. Thus, the sign here is glossed as ____-GIVE-____-TO-____. For example, a Signer could use the handshape on the left to convey the meaning 'someone gives a credit card to someone else', or the handshape on the right to convey the meaning 'someone gives a cup to someone else'.





Pat_2: "THAT'S-RIGHT" +, REMEMBER THAT-ONE MAN GIVE-LECTURE, (q)
INDEX-lf →

INDEX-*arc-cntr* PEOPLE, *"unspecified"people*-ASK-TO-*man*, (t)

(body shift to lf)
MAN "hesitant and unsure", PEOPLE *"unspecified"people*-INSULT-TO-*man*

• *"unspecified"people*-ASK-TO-*man*

This is an example of a verb in which the subject is *"unspecified"*. Notice in the illustration of this sign that the movement of the verb is toward the location of the man—toward the upper right. Compare this illustration with the one below in which the *"unspecified"* movement is used to describe the object of the verb (various people).

me-ASK-TO-*people"unspecified"*

(body shift to lf)

- **MAN** "hesitant and unsure"

  Notice that the Signer mimes the reactions of the man by "role playing" or "becoming" the man. Notice also that the Signer's body shifts to the left (to the location previously assigned to the man) while assuming the character of the man.

- *"unspecified"people*-**INSULT-TO**-*man*

  This is also an example of a verb with the *"unspecified"* movement. Notice that the focus is on the fact that various people within the group performed the action and that it was directed toward a single person.

Lee_2: **RIGHT*, THAT-ONE* PERIOD-OF-TIME, ME FEEL+**

neg

POLICE FROM-*lf*-**ASSEMBLE-TO-***cntr* *police*-**ARREST**-*people"unspecified"*

- **FROM-***lf*-**ASSEMBLE-TO-***cntr*

  This is an example of a plural classifier (**5↓wg-CL**) which has become a "conventional" (widely used and accepted) sign. This classifier is often used to show a large number of people or animals that are in motion. Used as a verb, this classifier can indicate both movement from a particular location and movement toward another location (Unit 6).

- *police*-**ARREST**-*people"unspecified"*

  Once again notice the use of the *"unspecified"* movement. This time, however, it refers to the object of the verb, not the subject.

- neg

  Notice that after explaining what s/he thought might happen, the Signer responds to his/her own comments with the negative non-manual behaviors (Unit 1) to show that it really didn't happen or that the Signer's initial feeling was wrong.

Pat_3: "WELL" "PSHAW" "WELL", SUPPOSE POLICE *police*-ARREST-*you*, #DO-DO YOU (wh-q)

- **SUPPOSE POLICE** *police*-**ARREST**-*you*

  This is an example of a *condition* in a conditional sentence. Generally the condition (If . . .) is stated first, followed by the consequence or result (. . . then . . .). Conditionals in ASL can be introduced by using the sign SUPPOSE or the loan signs #IF or #IFwg, or may occur without these signs. Conditionals always occur with specific nonmanual behaviors (which include a brow raise).

- wh-q
  #DO-DO YOU

  Notice that this question concerns the 'consequence' of the conditional discussed above. Notice also that the nonmanual behaviors used for 'wh-word' questions occur throughout the question. See Unit 1 for a description of these behaviors.

Lee_3: *police*-ARREST-*me*, (q) NOT-KNOW, (neg) SAY-NOTHING *police*-TAKE-*me*-AWAY-*rt*, NOT-KNOW (neg)

- q
  police-**ARREST**-*me*

  Notice that the sign ____-**ARREST**-____ is used by both Pat and Lee. In both cases, the direction of movement makes it clear that 'police' is the subject and 'Lee' is the object. For further information about directional verbs like ____-**ARREST**-____, see Unit 4.

- **SAY-NOTHING**

  This sign is very similar to another sign which can be glossed as **I-DIDN'T-MEAN-THAT.** Compare the illustrations of these two signs below. Notice that in the sign **SAY-NOTHING**, the head moves toward the index finger while in the other sign, the index finger moves toward the head. Notice also the difference in facial behaviors.

SAY-NOTHING

I-DIDN'T-MEAN-THAT

- *police*-**TAKE**-*me*-**AWAY**-*rt*

  This is an example of a directional verb (Unit 4) which can indicate not only the subject ('police') and the object ('me'), but also a specific direction or location to which the object is taken.

Pat$_4$: **"WELL", SUPPOSE HAPPEN,**

DEAF PEOPLE ALL-OVER U-S, *"unspecified"people*-**SEND-TO**-*cntr* (2h)alt.**COMPLAIN,**

t
POLICE, "hesitant" **GULP**

- **SUPPOSE HAPPEN**

  This is another example of a *condition* in a conditional sentence. The action of the 'deaf people all over the U.S.' is the consequence or result.

- *"unspecified"people*-**SEND-TO**-*cntr*

  Notice that the subject of this verb is *"unspecified"* and indicates that various Deaf people would send letters of complaint to the police.

- **POLICE** "hesitant"

  This is another example of the use of role playing. In this case, the Signer 'acts out' the response of the police to the letters of complaint.

- **GULP**

  This sign is not easily translatable into English. The meaning it conveys is one of being caught in an embarrassing situation or being proven wrong and then not having anything to say or not being able to say anything.

t
Lee$_4$: **PEOPLE MEETING INDEX**-*rt* **DEAF BLIND VARIOUS-THINGS,**

q neg
TRUE WORK POLICE *police*-**ARREST**-*people "unspecified",* **DISBELIEVE ME DISBELIEVE**wg

- **TRUE WORK**

  This is another example of two signs which frequently occur together. As with other signs like this, there are certain changes which occur when these two signs are used in combination with each other. The meaning which this sign conveys is something like 'seriously', 'no fooling around', or 'really and truly'.

- neg
  DISBELIEVE ME DISBELIEVEwg

  Notice that the Signer responds negatively or skeptically to his/her own question ('Would the police really have arrested some of the people?').

nodding q
Pat$_5$: **TRUE++, REMEMBER YOU #TV+ CAMERA-RECORD-*arc*, CAMERA-RECORD-*arc*↔**

- nodding
  TRUE++

  Here Pat agrees with Lee's feeling that the police would not arrest anyone. Notice the head nodding and repetition of the sign **TRUE**.

- **#TV+**

  This is another example of a fingerspelled loan sign in ASL.

- **CAMERA-RECORD-*arc*, CAMERA-RECORD-*arc*↔**

  If you examine the illustration, you will notice a similarity between the *arc* movement and the movement used to convey the meaning *"all"*. Here the Signer is remembering how the t.v. camera was recording everything that was happening.

  Remember that the double-headed arrow (↔) indicates a back and forth movement.

t
Lee$_5$: **RIGHT YOU, ONE-DAY-FUTURE‿MORNING NEWSPAPER,**

L:-CL / *B↑-CL* 'newspaper headline' (gaze rt) **INDEX-*rt*** (gaze lf) (2h)**BECOME-EMBARRASSED**

- t
  ONE-DAY-FUTURE‿MORNING

  This is another example of two signs which frequently occur together. Again, there are certain changes that take place when these two signs (**ONE-DAY-FUTURE** and **MORNING**) are used in combination. When they do occur in combination, the meaning is 'the next morning', 'the morning after', or 'tomorrow morning'.

H. Sample Drills

1. SUPPOSE POLICE *police*-ARREST-*you*, wh-q #DO-DO YOU

police-ARREST-*people"unspecified"*

police-INSULT-TO-*people"unspecified"*

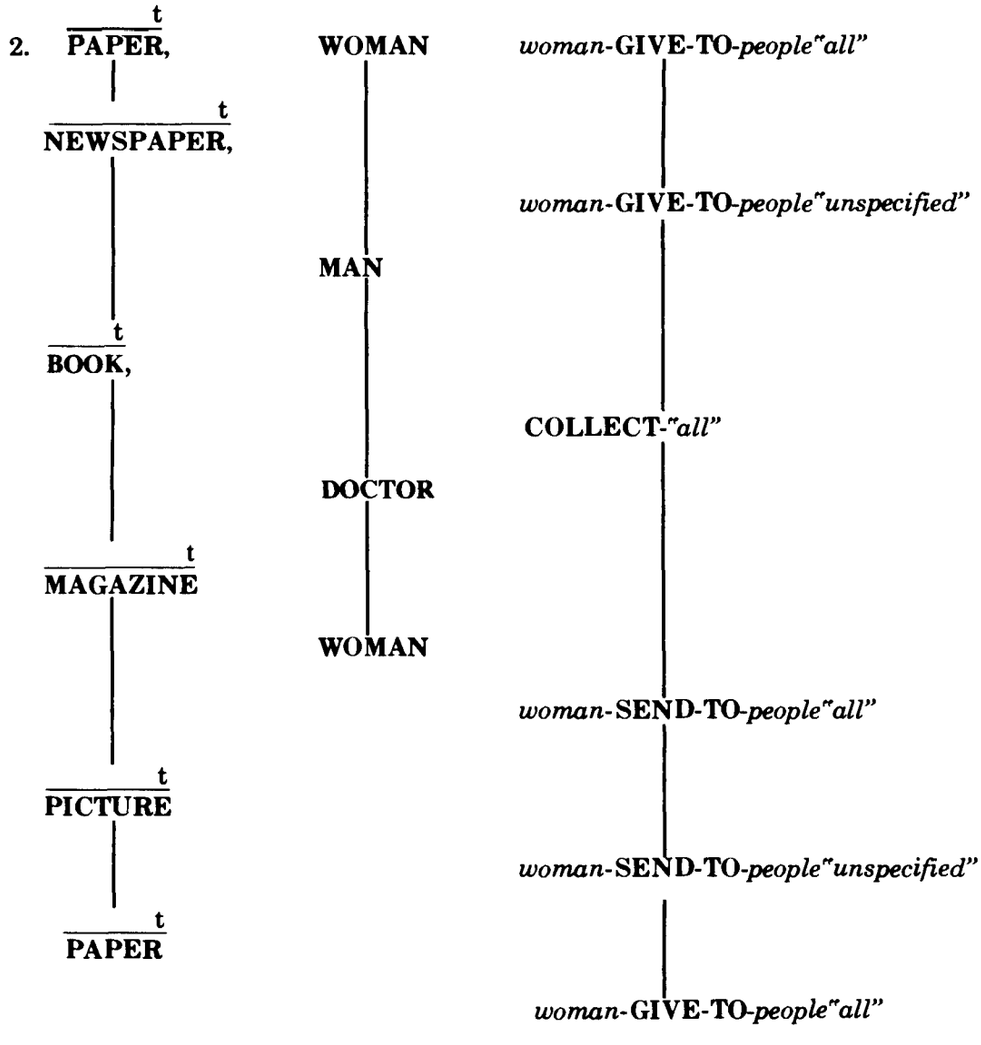
police-GIVE-TO-*people"unspecified"*

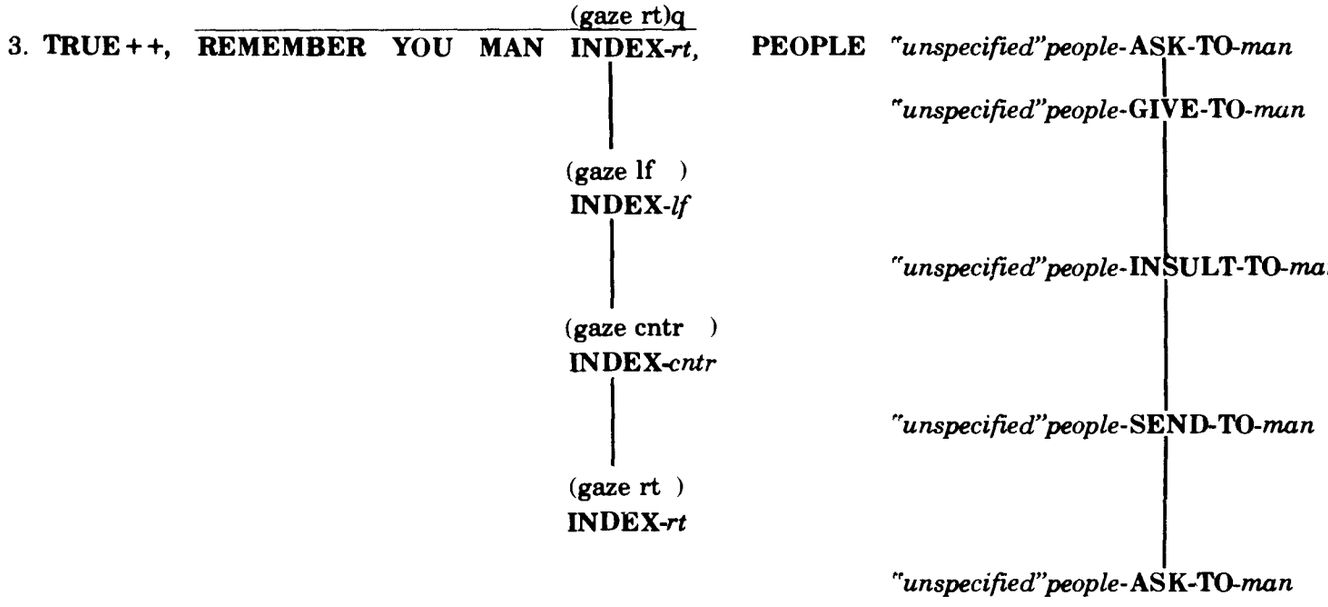
police-SEND-TO-*people"unspecified"*

police-SHOOT-AT-*people"unspecified"*

police-THROW-AT-*people"unspecified"*

police-ARREST-*you*




3. TRUE++, REMEMBER YOU MAN INDEX-rt, (gaze rt)q
(gaze lf)
INDEX-lf
(gaze cntr)
INDEX-cntr
(gaze rt)
INDEX-rt
PEOPLE
"unspecified"people-ASK-TO-man
"unspecified"people-GIVE-TO-man
"unspecified"people-INSULT-TO-man
"unspecified"people-SEND-TO-man
"unspecified"people-ASK-TO-man

I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Notice the non-manual behaviors of Pat and Lee which express their feelings about each situation they are discussing. Notice especially the facial behaviors which occur during the signs:

  (Lee_1) **GIVE-LECTURE**-*"regularly", woman*-**GIVE**-*stack of papers*-**TO**-*man*

  (Pat_2) *"unspecified"people*-**ASK-TO**-*man, "unspecified"people*-**INSULT-TO**-*man*

  (Lee_2) **FEEL+**, *police*-**ARREST**-*people"unspecified"*

  (Pat_4) *"unspecified"people*-**SEND-TO**-*cntr*, **GULP**

  (Pat_5) **CAMERA-RECORD**-*arc*

  (Lee_5) (2h)**BECOME-EMBARRASSED**

- Notice the special verb movements used to indicate *"all"* and *"unspecified"*. The 'one shot' segments of Pat and Lee provide excellent views of these movements.

- Notice how the signs **TRUE‿WORK** and **ONE-DAY-FUTURE‿MORNING** are made. Pay particular attention to the changes which happen because these signs occur in a combination.

- Notice the feedback which Pat and Lee give each other—head nods and facial behaviors which reinforce the descriptions and statements of each Signer.

Video Package Notes:

If you have access to the videotape package designed to accompany these texts, you will see the following stories and narrative descriptions which appear after dialogues 1–9.

Friends—Pat Graybill
In this first short narrative, notice that the entire story is told using signs with the extended index finger.

The Tree—Gilbert C. Eastman
This touching story describes the life of a tree. Notice how the Signer's facial expression indicates the range of feelings and moods of the tree as well as how the appearance of the tree changes.

The Highdiver—M. J. Bienvenu
This story tells of the triumph of a courageous highdiver and is told almost exclusively with classifier handshapes. Notice how they are used in setting the scene and in describing the action.

The Highdiver—Gilbert C. Eastman
This story is a variation of the first highdiver story. Notice the similarities and differences in setting the scene and describing the action.

Fourth of July—Pat Graybill
This narrative uses a variety of classifier handshapes to show the location and movement of the fireworks.

How Many Indians?—Ella Lentz
This narrative is a "play on handshapes". Notice that the Signer uses the handshapes which correspond to the numbers 1–15 in telling the story.

Fun With Fives—M. J. Bienvenu
This narrative is also a "play on handshapes". Notice that the entire story is told with signs that have the same handshape as the number 5.

Don't Count Your Chickens Before They're Hatched—Larry Berke
In this narrative, notice how the school is located to the Signer's left and the home is located to the Signer's right. Body shifts and changes in facial expression are used to show what the teacher says and what the mother says.

Differences—Nathie Couthen
This true story illustrates the dialogue and actions of two young girls. Notice how the Signer changes body position and facial expression as she "becomes" each character.

The Fearful Fisherman—Larry Berke
This amusing story uses a clever combination of signs and mimed actions to show a young boy's fearful experience while fishing.

INDEX OF ILLUSTRATIONS

The following is a list of all of the sign illustrations in this text. The illustrations for each unit are listed alphabetically according to their glosses. In cases where the illustration appears in more than one unit, those units are listed on the right.

Unit 1
Sentence Types

me-ASK-TO-*you* . . . 4

#CAR

#DO-DO . . . 9

DON'T

FINEwg

FINISH . . . 2, 5

FOR-FOR . . . 8

#JOB . . . 8

KNOW-THAT . . . 3

j-MOOCH-FROM-*parents*

MOTHER FATHER . . . 4

MOVE-AWAY-*rt*

NOT

NOT-YET . . . 2, 5, 7

ONE-MONTH . . . 2

ONE-WEEK-FUTURE

QM

QMwg

j-REPLACE-*superintendent*

STATE-SCHOOL . . . 7, 8

SUPERINTENDENT

TRANSFER-TO-*rt*

"UMMM" . . . 2, 3, 4, 8

VARIOUS-THINGS . . . 3

"WHAT" . . . 5, 6, 8

Unit 2
Time

AFTERNOON . . . 8

DEAF . . . 3

DEAF (formal) . . . 3

EARLY-MORNING

EVENING

EVERY-TWO-YEAR-FUTURE

FINISH . . . 1, 5

GO-TO-*rt* . . . 7

HALF-HOUR

"HEY" . . . 5, 8

NOW . . . 7

ONCE-IN-AWHILE

ONE-HOUR

ONE-MONTH . . . 1

ONE-MINUTE

ONE-SECOND

ONE-YEAR-PASTwg . . . 3, 9

RECEIVE-REGULARLY

SEE-SEE

THAT-ONE-*rt*

HOME . . . 4

MEETING . . . 8, 9

MIDNIGHT

MORNING

NOON

NOT-YET . . . 1, 5, 7

"THAT'S-RIGHT"

THREE-MONTH

(2h)**THRILL**

TWO-WEEK-FUTURE (Variant A)

TWO-WEEK-FUTURE (Variant B)

TWO-WEEK-PAST

TWO-YEAR-FUTURE

"UMMM" . . . 1, 3, 4, 8

(2h)**WHAT'S-UP** . . . 6, 8

Unit 3
Pronominalization

CHAT

DEAF . . . 2

DEAF (formal) . . . 2

GO-*rt*

GROUP (relatively large)

GROUP (relatively small)

HIM/HER (honorific)

KNOW

KNOW-THAT . . . 1

ME (honorific)

MYSELF (variant a)

MYSELF (variant b)

OH-I-SEE . . . 7

ONE-YEAR-PAST . . . 2, 9

ONLY-ONE-*me*

ONLY-ONE-*you*

OURSELVES

PAST NIGHT . . . 6

SEVERAL

SPECIALTY-FIELD

THEREABOUTS-*rt* . . . 7

THINK SAME

TWO-DAY-PAST

"UMMM" . . . 1, 2, 4, 8

US-TWO-*rt*

VARIOUS-THINGS . . . 1

WE (others present)

WE (others not present)

YOURSELVES-AND-MYSELF

Unit 4
Subjects and Objects

me-**ASK-TO**-*lf* . . . 1

BROTHER

me-**FLATTER**-*you*

s/he-**FLATTER**-*me*

INFLUENCE-*mother*

INVESTIGATE-*mother*++

KNOW-NOTHING

MEDICINE

s/he-**FLATTER**-*you*

you-**FLATTER**-*me*

doctor-**GIVE-TO**-*mother*

FROM-*here*-**FLY-TO**-san francisco . . . 6

FROM-*san francisco*-**FLY-TO**-*here* . . . 6

me-**GIVE-TO**-*you*

me-**GIVE-TO**-*him/her*

s/he-**GIVE-TO**-*me*

s/he-**GIVE-TO**-*you*

you-**GIVE-TO**-*me*

you-**GIVE-TO**-*him/her*

HEARING . . . 7

HOME . . . 2

HOW

HOWwg . . . 5, 6

MOTHER⌒FATHER . . . 1

NOT-KNOW

NOT-LIKE

NOT-WANT

ORAL

me-**SAY**-**#NO-TO**-*cntr*

(2h)alt.**SEARCH**-*mother*

SEEM+ . . . 6

SHAVE-*armpit*

SHAVE-*face*

SHAVE-*head*

SILLY*

SISTER (newer form)

SISTER (older form)

"UMMM" . . . 1, 2, 3, 8

Unit 5
Classifiers

ACCIDENT

AWFUL

DISSOLVE

DIZZY

FINISH . . . 1, 2

"HEY" . . . 2, 8

HOWwg . . . 4, 6

#HURT-*left shoulder*

MULL-OVER++

NOT-YET . . . 1, 2, 7

PAY-TO-*rt*

RIGHT

me-**SEND-TO**-*rt* . . . 8

(2h)*left rear*-**SMASHED-IN**

WHAT

#WHAT

(2h)**"WHAT"** . . . 1, 6, 8

WHEN

#WHEN

(2h)**B:-CL**'smooth, continuous surface'

(2h)**C-CL**'pole'

(2h)**F-CL**'pole'

(2h)alt.**F-CL**'eyes rolling around'

(2h)**L:-CL**'pole'

1-CL'Pat come up to me from right'

$1_{\textbf{outline}}$**-CL**'circular'

3→CL 'car'
RED⌒BURST-OF-light

3→CL 'car stopped'
3→*CL'car smash into left rear'* . . . 6

WOW

Unit 6
Locatives

BORROW-FROM-*you*

FROM-*atlanta***-FLY-TO-***here* . . . 4

FROM-*here***-FLY-TO-***atlanta* . . . 4

FROM-*here***-FLY-TO-***rt*

rt-**GIVE-TO-***me* . . . 4

HAVE-OPERATION-ON-*head*

HAVE-OPERATION-ON-*heart*

HAVE-OPERATION-ON-*shoulder*

HOWwg . . . 4, 5

NOT HERE

NOTICE-TO-*rt*

NOT-KNOW

NOT-POSSIBLE

PAST NIGHT . . . 3

REMEMBER . . . 9

ROOMMATE

SEEM+ . . . 4

SOMEONE/SOMETHING . . . 8

SNATCHED-UP-*trophy*

STEAL

THAT-ONE

TOURNAMENT

TROPHY

(2h)**"WHAT"** . . . 1, 5, 8

(2h)**WHAT'S-UP** . . . 2, 8

A-CL@*rt*'trophy on table'
C-CL*@rt*'*cup behind trophy*'

C-CL-*rt* } 'cup on table is
B*↾*CL-rt } turned on its side'

3→CL'car stopped'
3→CL*'car from left smash into left rear'* . . . 5

Unit 7
Pluralization

AGE-THREE-*if*

AGE-SEVEN-*rt*

COMMUTE-BETWEEN-*here***-AND-***rt*

CURIOUS

FEW

GO-TO-*rt* . . . 2

HEARING . . . 4

HOW-MANY

HUSBAND

KID

MEET+++ *arc*

(2h)**NOTHING***

SKILL*

"SO-SO"

STATE-SCHOOL . . . 1, 8

STRANGE

TEACH AGENT

THEREABOUTS . . . 3

THOSE-THREE-*rt*

US-THREE

YOU-THREE

1→CL*"in a row"* (pencils)

(2h)alt.**1→CL**'pencils scattered'

(2h)**A-CL***"in a row"* (trophies)

NOT-YET . . . 1, 2, 5
(2h)**NOW** . . . 2
OBSERVE-*lf*
OH-I-SEE . . . 3
(2h)**A-CL**‘*in rows*” (trophies)
(2h)alt.**B↓-CL**‘papers scattered’
(2h)alt.**V-CL**‘kids lying on the floor’
(2h)**5:↓-CL**‘hordes of children’

Unit 8
Temporal Aspect

AFTERNOON (Variant A) . . . 2
AFTERNOON (Variant B)
APPLY
BORED
BORED*
brother-**BOTHER**-*me*“*regularly*”
CRY“*long time*”
DISCUSS-WITH“*each other*”+“*regularly*”
EVERY-DAY
FED-UP*
FOR-FOR . . . 1
me-**GO-TO**-*restaurant*“*regularly*” . . . 1
HEAR (2h)**NONE**
“**HEY**” . . . 2, 5
#IF
#IFwg
#JOB . . . 1
me-**LOOK-AT**-*painting*“*long time*”
me-**LOOK-AT**-*painting*“*regularly*”
MEETING . . . 2, 9
MEETING“*over time*”
QUIT
SEE-*you* **NONE**
me-**SEND-TO**-*rt* . . . 5
SOMEONE/SOMETHING . . . 6
STATE-SCHOOL . . . 1, 7
SUPPOSE . . . 9
TRUE++
“**UMMM**” . . . 1, 2, 3, 4
UP-TILL-NOW
WAIT“*long time*”
(2h)“**WHAT**” . . . 1, 5, 6
(2h)**WHAT'S-UP** . . . 2, 6
WHY NOT
WORK“*long time*”

Unit 9
Distributional Aspect

police-**ARREST**-*people*“*unspecified*”
me-**ASK-TO**-*people*“*unspecified*” . . . 1, 4
me-**ASK-TO**-*speakers*“*unspecified*” . . . 1, 4
me-**ASK-TO**-*students*“*all*” . . . 1, 4
“*unspecified*”*people*-**ASK-TO**-*man* . . . 1, 4
GULP
I-DIDN'T-MEAN-THAT
“*unspecified*”*people*-**INSULT-TO**-*man*
MEETING . . . 2, 8
ONE-YEAR-PAST

ASSEMBLE-TO-*cntr*

CAMERA-RECORD-*arc*

COLLECT-*papers"all"*

me-**COLLECT-***papers"all"-rt*

(2h)alt.**COMPLAIN**

DISBELIEVE

#DO-DO . . . 1

me-**GIVE-TO-***people"unspecified"* . . . 4, 6

me-**GIVE-TO-***students"all"* . . . 4, 6

woman-**GIVE-TO-***people"all"* . . . 4, 6

woman-**GIVE-***stack of papers*-**TO-***man*

ONE-YEAR-PASTwg . . . 2, 3

PAPER

REBEL

REMEMBER . . . 6

SAY-NOTHING

"unspecified"people-**SEND-TO-***cntr*

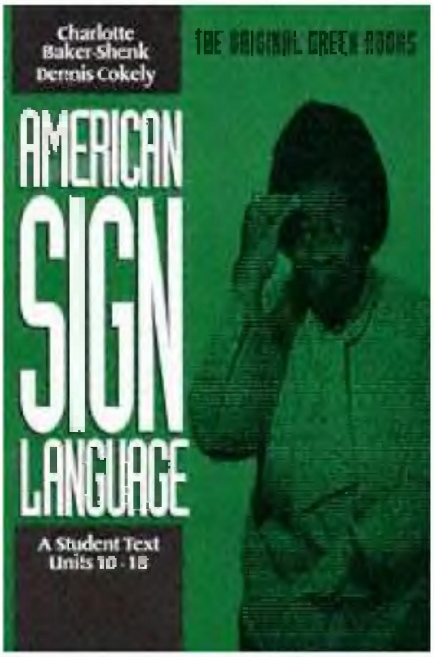
"unspecified"people-**SEND-TO-***me*

"all"people-**SIGN-NAME**

SUPPOSE . . . 8

TRUE WORK

L:-CL
B*↑*-CL } 'newspaper headline'



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American Sign Language

A Student Text Units 10-18

Charlotte Baker-Shenk
Dennis Cokely

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Preface

This text is part of a total, multi-media package designed for the teacher and student of American Sign Language (ASL). Included in this package are two texts for teachers and three texts for students:

American Sign Language: a teacher's resource text on grammar and culture

American Sign Language: a teacher's resource text on curriculum, methods, and evaluation

American Sign Language: a student text (Units 1-9)

American Sign Language: a student text (Units 10-18)

American Sign Language: a student text (Units 19-27)

Also included in this package is a set of five one-hour videotapes which are especially designed to accompany these texts.

As a package, the texts and videotapes provide the teacher with information about the structure of ASL and an interactive approach to teaching the language. They provide the student with carefully prepared ASL dialogues and drills as well as information about the structure of ASL and the Deaf Community.

The videotapes are designed so that there is a one-hour tape for each text. The first tape illustrates all of the examples in the grammar and culture text. The second tape provides a 'live' demonstration of a number of the techniques described in the curriculum, methods, and evaluation text. Each of the final three tapes (one for each student text) not only illustrates the dialogues for a particular text but also provides several ASL stories, poems, and dramatic prose of varying length and difficulty for use in the classroom or language lab.

Acknowledgements

It is simply not possible to mention all those individuals whose support and encouragement have made this text possible. Likewise, it would be very difficult to list all those individuals whose own ideas and creativity have influenced this text. However, there are several people we wish to mention by name because of their invaluable assistance in preparing this text:

For their creativity, spontaneity, and hard work in making the videotapes upon which this text is basedLarry Berke, Nathie Couthen, Pat Graybill, Ella Lentz, M.J. Bienvenu, and Gilbert Eastman.

For their patience during long photo sessions and their skill as models of ASLtwo native, Deaf Signers: M.J. Bienvenu and Mel Carter, Jr.

For his unique artistic skills, beautiful illustrations, and willingness to keep doing more than what was expectedFrank Allen Paul.

For support, encouragement, and a willingness to "pitch in" and "xerox her brain" Micky Cokely.

For his "good eye" and many hours spent in producing all of the beautifully clear photographs in this textTom Klagholz.

Finally, for typing, re-typing, and more re-typing of various drafts as well as for back rubs, seaweed, greens, and unfailing good cheer during the past two and a half years Beverly Klayman.

Note to the Teacher

This text assumes that students are familiar with the information provided in Units 1-9 in this series and possess the ASL skills targeted in those units. This text (Units 10-18) is intended to help your students acquire a higher level of skill in some of the major grammatical features of ASL. Again, each of the nine units focuses on a different grammatical topic in the language. Since this text is part of a three text series, not all aspects of a particular grammatical feature are covered in this text. Rather, these texts form the core of a spiraling curriculum. Thus, the same grammatical topics are covered in each of the three student texts. However, the discussion of each topic becomes more and more complex and detailed as the student progresses on to each higher-level text. There are a total of twenty-seven units (nine units per text) in this series. Each unit focuses on different aspects of the grammar of ASL and the culture of Deaf people.

The format of each unit is described in the section entitled *Note To the Student.* As mentioned in that section, we believe this format allows for a great deal of flexibility. Since you know your own teaching style and how your students learn best, we urge you to use this text in the way you feel is most beneficial. We do recommend that you go through this text at a slower pace than you may be accustomed to. As you look through the text, you will see that there is a lot of information in each unit. Please don't feel that you must go through one unit in each class or each week. We also suggest that you supplement the dialogues and drills with other activities that will reinforce the specific grammatical feature of each unit.

Our aim and hope is that the information provided in each unit will, for the most part, be dealt with by the students on their own time. This will free you to devote more class time toward developing their skills in *using* ASL instead of *talking about* ASL.

The two teacher texts *(Grammar and Culture* and *Curriculum, Methods, and Evaluation)* are an invaluable resource for using these student texts. The *Grammar and Culture* text not only provides a more detailed explanation of each of the grammatical features in the student texts, but it also contains several chapters of vital information that is not covered in these texts. In addition, at the end of each of the grammatical chapters, it contains a more complete transcription of each of the three student-text dialogues which focus on that grammatical topic. The *Curriculum, Methods and Evaluation* text not only explains how to conduct dialogues and drills in the classroom, but also shows you how to develop your own dialogues and drills. In addition, that text contains a large number of activities and exercises which can be used to supplement the dialogues and drills in the student texts.

As you skim through this text one thing should be quite obviousthis is not a vocabulary text. Although there are a large number of *Key Illustrations* and *Supplementary Illustrations,* these do not illustrate every sign that is used in the dia-

logues. Instead, it is assumed that either your students already know the vocabulary that is not illustrated or that you will provide them with this vocabulary by whatever means you feel is appropriate (use of a reference text, instruction in the classroom, etc.).

One final note: As you may know, variation in a language is the rule rather than the exception. There are always interesting differences in the vocabulary and grammar of different speakers or signers of a language. With this in mind, we have tried to include variations in signs wherever possible so that students will be able to understand a wider variety of ASL Signers. However, due to the limitations of space (and our knowledge), the treatment of sign variation in this text will need your reinforcement and expansion. We ask that you supplement the illustrations found in this text with other variations that you are aware ofespecially those used by members of the Deaf Community in your area of the country.

page_ix

Note to the Student

Learning a second language is not an easy task. In fact, although learning your first language was probably the easiest thing you've ever done, learning a second language may be among the most difficult things you ever do. Learning a second language (and learning it really well) means learning more than the vocabulary and the grammar of that language. It means learning about the people who use that languagetheir attitudes, their cultural values, and their way of looking at the world.

Thus, learning American Sign Language as a second language means learning about the group of people who use ASLthe Deaf Community. It means recognizing the Deaf Community as a separate, cultural group with its own set of values, attitudes, and world view. Whatever your personal or professional motivations for wanting to learn ASL, you will find that the more you know about, appreciate, and understand the people who use ASL, the easier it is for you to learn their language.

For most hearing people, learning ASL is quite a different experience than learning a spoken language. First of all, to understand someone who is using ASL, you have to "listen" with your eyes. Most hearing people don't have a lot of experience at this since they have grown up depending mostly on their ears to receive linguistic information. Second, to produce ASL you have to use your eyes, face, hands, and body in ways which are not required by spoken languages. Most hearing people tend to be somewhat inhibited about using their eyes, face, hands, and body for communication. This is especially true for many Americans who have learned that "it is impolite to stare" and who have learned to restrain their body movements in order to be more socially acceptable.

Another important difference is that ASL is not a written language. This means that there are no newspapers, magazines, books, etc., written in ASL. Because ASL does not have a written form, we generally have to use English to write about ASL. This means using English words (called "glosses") when trying to translate the meaning of ASL signs and for trying to write down ASL sentences.

Although this is unavoidable at the present time, it has often led people to the mistaken notions that ASL is "bad English" or "broken English" because the grammar doesn't look like Englishyet the "words" (signs) are written with English glosses. A real problem! Unfortunately, using English glosses for ASL signs also often leads students to think that ASL is very much like English, when, in fact, it is very different in many important ways.

Remember, the key to successfully learning any second language is: *accept the language on its own terms with an open mind.* If you have an open mind and an accepting attitude, and if you give yourself time, you will learn ASL. Of course, if you are trying to learn ASL (or any language), the most helpful thing is to communicate as frequently as possible with people who use ASL. While no book can

substitute for real, live, human interaction, this text provides you with what we feel is a valuable supplementcarefully developed dialogues which are examples of how Deaf people actually communicate using ASL.

This text (part of a series of three student texts), contains nine units. Each of these units focuses on a topic relating to the grammar of ASL and on some cultural aspect of the Deaf Community. The format for each of these units is as follows:

A. *Synopsis:*	A detailed summary of the dialogue in that Unit.
B. *Cultural Information:*	An explanation of the cultural topic which the dialogue focuses on.
C. *Dialogue:*	A presentation of the dialogue with the two Signers' parts on separate pages.
D. *Key Illustrations:*	Drawings of signs which have been specially pre-pared for the dialogue so that the face, hands, and body are exactly as they appear in the dialogue. (We have tried to use the best possible angle in all illustrations for presenting both the manual and non-manual aspects of each sign.)
E. *Supplementary Illustration:*	Additional drawings of signs that appear in the dialogue. However, the face or body may be slightly different than the way the signs are used in the dialogue.
F. *General Discussion:*	An explanation of the specific grammatical features of ASL which the dialogue focuses on.
G. *Text Analysis:*	A line-by-line analysis and discussion of parts of the dialogue.
H. *Sample Drills:*	Three drills which provide an opportunity to practice the specific grammatical features described in that Unit.
I. *Video Notes:*	A discussion of some of the important things that are shown in the videotaped version of the dialogue (taken from the videotape designed to accompany this text).

We believe that this format allows you, the student, a great deal of flexibility in using this text. You probably know how you learn best and what you need to help you learn. If you find that this sequence does not best suit your needs, then we encourage you and your teacher to take the sections in the order you find most helpful. For example, you may choose to read the *Dialogue* first and then the *Synopsis* and *Text Analysis*. The point is that you should be actively involved in deciding how to work with the textand not be controlled by it. Use it in whatever way will best help you learn ASL.

Finally, as you learn ASL, remember that it is the language of a unique cultural group of people. Whenever appropriate, try to improve your skills by interacting with members of that cultural group. Don't be afraid of making mistakes, but learn from your mistakes. And don't overlook your successes; learn from them too. We hope this text will help you not only develop skills in ASL, but also develop an appreciation and respect for the Deaf Community.

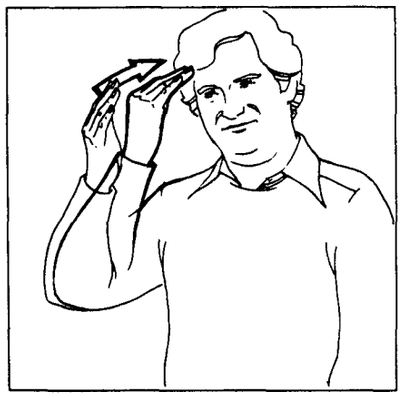
Transcription Symbols

In order to understand the dialogues and drills in this text, you will need to read through the following pages very carefully. These pages describe and illustrate the transcription symbols that are used in this text.

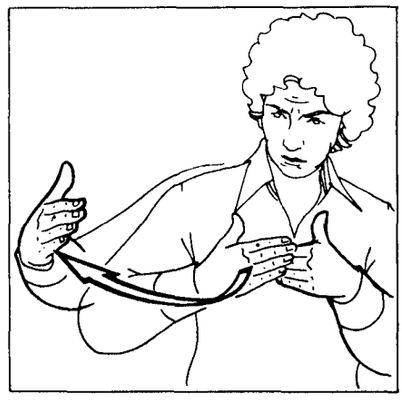
You can imagine how difficult it is to "write ASL". To date, there is no standard way of writing ASL sentences. We have tried to develop a transcription system which clearly shows how much information is given in an ASL sentence. Although we have tried to keep this transcription system as simple as possible, it may still seem complex at first. However, with patience and practice, it will become fairly easy to use.

The chart on the following pages lists thirty symbols, with examples and illustrations of how each symbol is used. To read this chart, you should first look at the illustrations of signs and the symbols used to describe them on the left-hand page, and then read through the explanation of each symbol on the right-hand page. The symbols found on these pages describe what the *hands* are doing. (In the parenthesis following the description, we have indicated the first unit in which each symbol appears.) Throughout the text in the *General Discussion* sections, symbols will be introduced which describe what the *eyes, face, head,* and *body* do. The non-manual signals which appeared in Units 1-9 are listed at the end of this section.

ILLUSTRATIONS



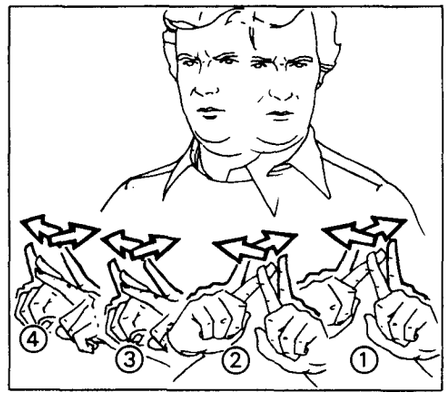
KNOW



FROM-NOW-ON

NOT HERE

#WHAT



DIFFERENT+++

BORED*

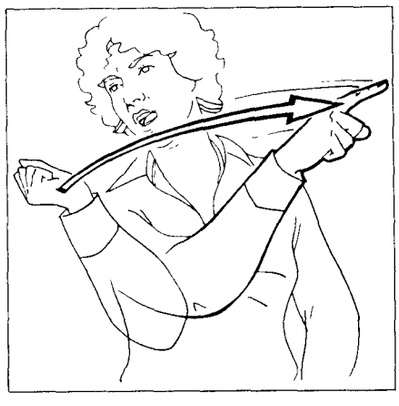
TRANSCRIPTION SYMBOLS

Symbol	Example	Explanation
CAPITAL LETTERS	**KNOW**	An English word in capital letters represents an ASL sign; this word is called a *gloss.* (Unit 1)
-	**FROM-NOW-ON**	When more than one English word is needed to gloss an ASL sign, the English words are separated by a hyphen. (Unit 1)
△		A triangle with a letter inside is used to indicate a name sign. (Unit 1)
-	**P-A-T**	When an English word is fingerspelled, the letters in the word are separated by a hyphen. (Unit 2)
‿	**NOT‿HERE**	When two glosses are joined by these curved lines, it indicates that two signs are used in combination. Generally when this happens, there is a change in one or both of the signs so that the combination looks like a single sign. (Unit 1)
#	**#WHAT**	When this symbol is written before a gloss, it indicates the sign is a fingerspelled loan sign. (Unit 1)
+	**DIFFERENT+++**	When a plus sign follows a gloss, this indicates that the sign is repeated. The number of plus signs following the gloss indicates the number of repetitions—e.g. **DIFFERENT+++** indicates the sign is made four times (three repetitions). (Unit 1)
*	**BORED***	An asterisk after a gloss indicates the sign is stressed (emphasized). (Unit 2)

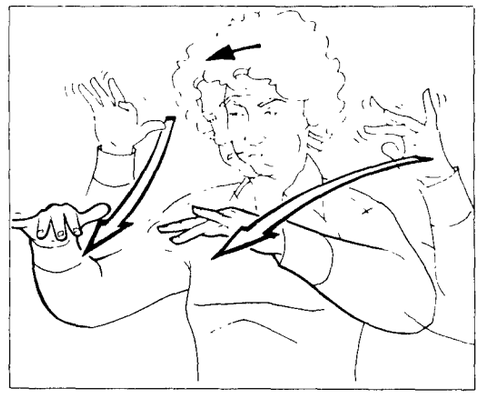
"WHAT"

(2h) WHAT'S-UP

(2h)alt.GUESS



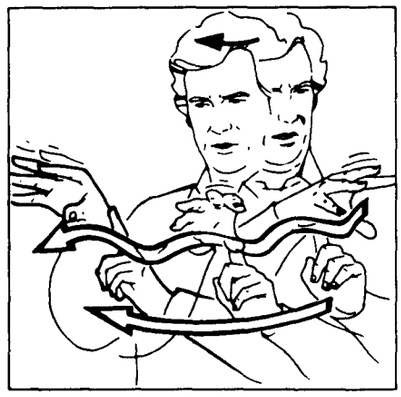
rt*-ASK-TO-*lf



ASSEMBLE-TO-*cntr*

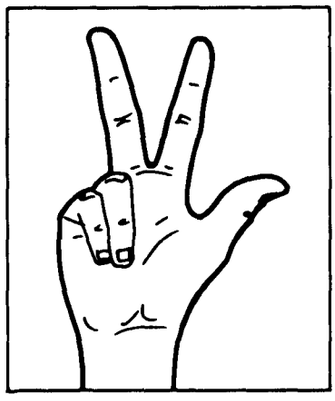
Symbol	Example	Explanation
,	**YESTERDAY, ME**	A comma indicates a grammatical break, signaled by a body shift and/or a change in facial expression (and usually a pause). (Unit 1)
" "	**"WHAT"**	Double quotes around a gloss indicate a gesture. (Unit 1)
(2h)	(2h)**WHAT'S-UP**	This symbol for 'two hands' is written before a gloss and means the sign is made with both hands. (Unit 1)
alt.	(2h)alt.**GUESS**	The symbol 'alt.' means that the hands move in an 'alternating' manner. (Unit 5)
rt *lf* *cntr*	*rt*-**ASK-TO**-*lf* **ASSEMBLE-TO**-*cntr*	The symbol *'rt'* stands for 'right'; *'lf'* for 'left'; and *'cntr'* for 'center'. When a sign is made *in* or *toward* a particular location in space, that place or direction is indicated after the gloss. When a symbol like *'rt'* is written before a gloss, it indicates the location where the sign began. So *rt*-**ASK-TO**-*lf* indicates that the sign moves from right to left. These symbols refer to the Signer's perspective—e.g. *'rt'* means to the Signer's right. The symbol *'cntr'* is only used when that space directly between the Signer and Addressee represents a particular referent (person, place, or thing). If none of these symbols appear, the sign is produced in neutral space. (Unit 1)

pat-ASK-TO-*lee*

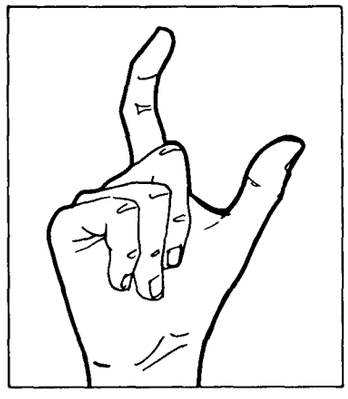


me-CAMERA-RECORD-*arc*

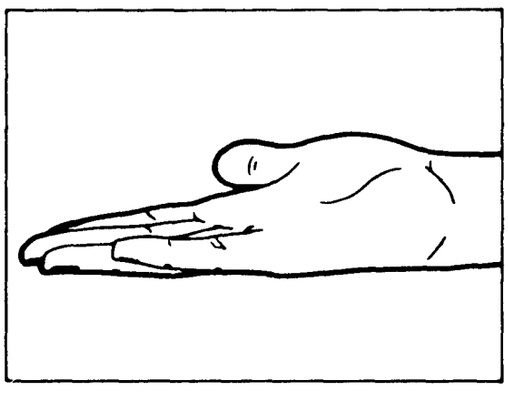
me-SHOW-*arc-lf*



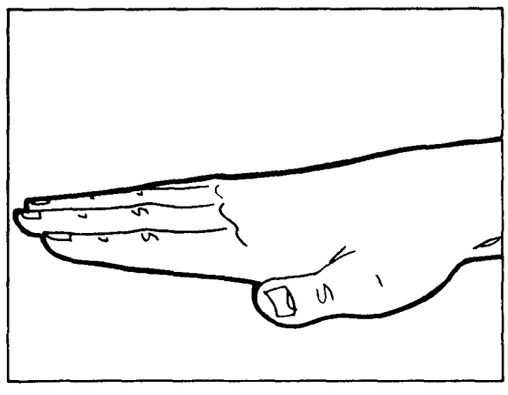
3-CL



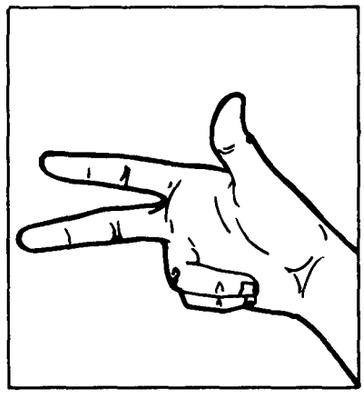
L:-CL



B↑-CL

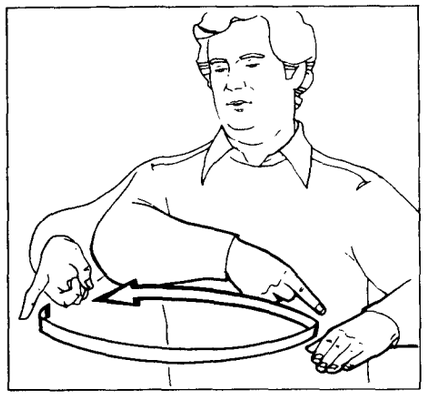


B↓-CL

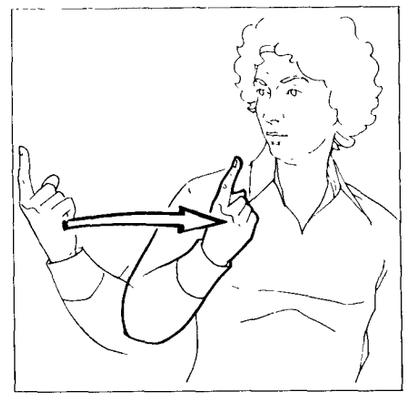


3→CL

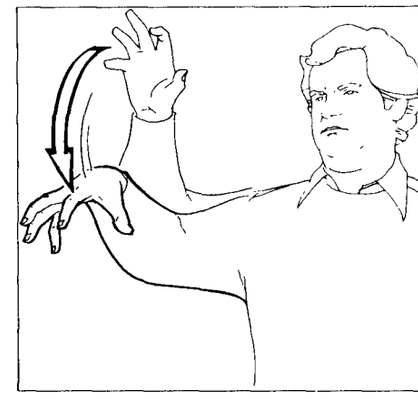
Symbol	Example	Explanation
lower case words	*pat*-**ASK-TO**-*lee*	Italicized words that are connected (via hyphens) to the gloss for a verb can also indicate the location where the verb began or ended. For example, if 'Pat' has been given a spatial location on the right, and 'Lee' is on the left, then the sign *pat*-**ASK-TO**-*lee* will move from right to left. These specific words are not used until the things they represent have been given a spatial location. These specific words are used in place of directions like *'rt'* or *'lf'*. (Unit 1)
arc	*me*-**CAMERA-RECORD**-*arc* *me*-**SHOW**-*arc-lf*	When a gloss is followed by the symbol *'arc'*, it means the sign moves in a horizontal arc from one side of the signing space to the other side. If another symbol like *lf* follows the symbol *arc*, it means the arc only includes that part of the signing space. (Unit 3)
-CL	**3-CL**	This symbol for *classifier* is written after the symbol for the handshape that is used in that classifier. (Unit 5)
:	**L:-CL**	This symbol indicates that the handshape is 'bent'—as in a 'bent-L' handshape where the index finger is crooked, rather than straight. (Unit 5)
↑	**B↑-CL**	An arrow pointing upward indicates that the palm is facing upward. (Unit 6)
↓	**B↓-CL**	An arrow pointing downward indicates that the palm is facing downward. (Unit 5)
→	**3→CL**	An arrow pointing to the right indicates that the fingers are not facing upwards. This is used to distinguish two sets of classifiers: **3-CL** and **3→CL**; **1-CL** and **1→CL**. (Unit 5)



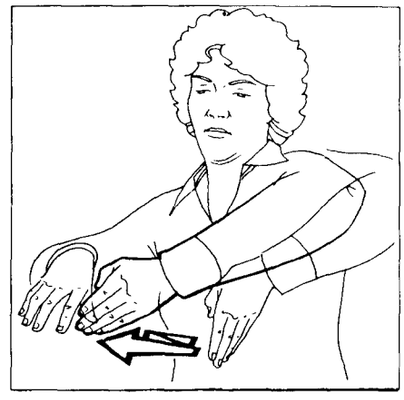
$1_{outline}$-CL'circular table'



1-CL'person come up to me from rt'



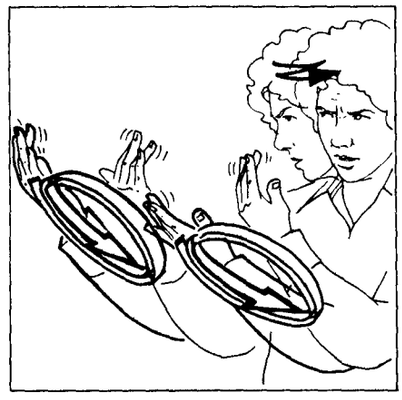
5:↓-CL@*rt*



5:↓-CL ⟶

B-CL↔'street'

Symbol	Example	Explanation
outline	1_{outline}-CL'circular table'	This symbol indicates that the handshape is used to 'outline' a particular shape. (Unit 5)
' '	1-CL'person come up to me'	Single quotes around a lower case word or words is used to help describe the meaning of a classifier in the context of that sentence. (Unit 5)
@	5:↓-CL@*rt*	This symbol indicates a particular type of movement that is often used when giving something a spatial location. It is characterized by a certain tenseness and a 'hold' at the end of the movement. In this example, the classifier for a large mass is given a spatial location to the Signer's right. (Unit 5)
CAPITAL LETTERS	**RESTAURANT** *INDEX-lf*	When a sign is made with the non-dominant hand, it is written in italics. When an italicized gloss is written under another gloss, it means both hands make separate signs at the same time. In this example, the dominant hand makes the sign **RESTAURANT** while the non-dominant hand points to the left. (Unit 1)
⟶	5:↓-CL⟶ *B-CL↔'street'*	An arrow proceeding from a gloss means that the handshape of that sign is held in its location during the time period shown by the arrow. In this example, the dominant hand 'holds' the 5:↓ classifier in its location while the non-dominant hand indicates a 'street' with the 'B' handshape classifier. The symbol ↔ means that the 'B' handshape moves back and forth. (Unit 3)

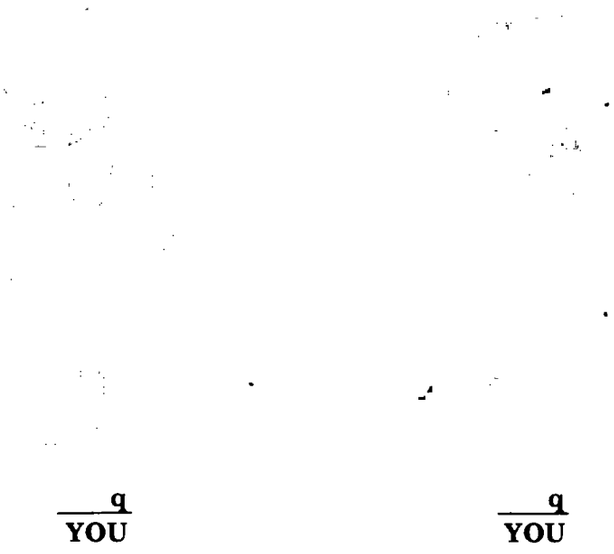
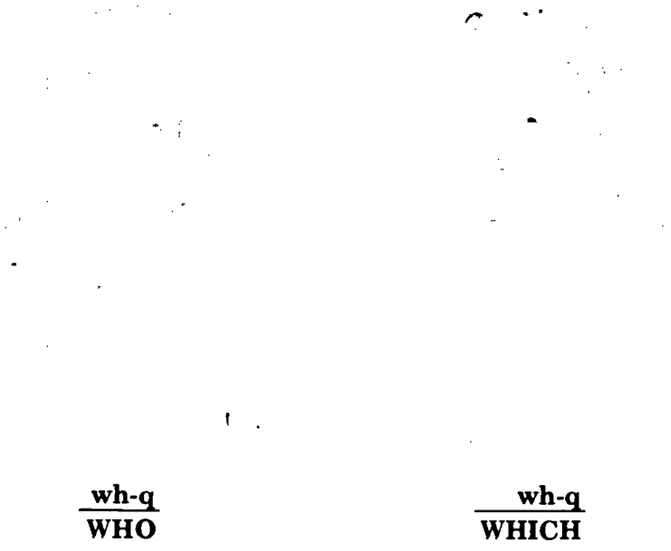


WAIT ***"long time"***

DISCUSS-WITH
"each other" +"regularly"

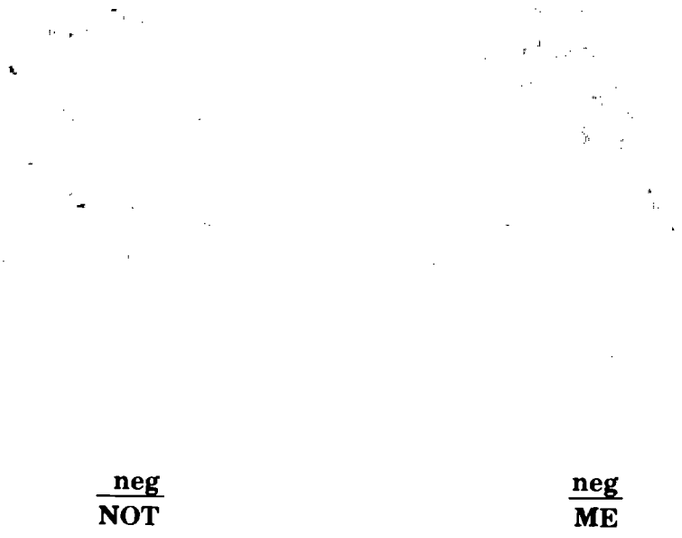
RIGHT

Symbol	Example	Explanation
" "	"open window"	Double quotes around a word or words in lower case indicate a mimed action. (Unit 9)
" "	**WAIT***"long time"*	Double quotes around an italicized word or words in lower case after a gloss indicates that a specific movement is added to that sign. The word or words inside the quotes is the name for that specific movement. (Unit 8)
" "+" "	**DISCUSS-WITH** *"each other"+"regularly"*	When a plus sign joins two or more specific movements, it means those movements occur simultaneously with that sign. (Unit 8)
———	q **RIGHT**	A line on top of a gloss or glosses means that a certain non-manual (eyes, face, head, body) signal occurs during the time period shown by the line. At the end of the line, there is a letter(s) which indicates what the non-manual signal is. For example, *'q'* represents the signal for a 'yes-no' question. (Unit 1)
( )	(gaze lf) △$_{lf}$*-lf*	Words in parentheses on top of a gloss or glosses are used to indicate other movements of the eyes, head, and body. (The word 'gaze' refers to where the Signer looks.) (Unit 1)

SYMBOL	ILLUSTRATIONS
q *('yes-no question')* (These photos also illustrate what is meant by a 'brow raise', often written as *'br raise'* or simply, *'br'*.)	 **q** **YOU** **q** **YOU**
wh-q *('wh-word question')* (These photos also illustrate what is meant by a 'brow squint', often written as *'br squint'*.)	 **wh-q** **WHO** **wh-q** **WHICH**
	 wh-q **WHERE**

neg *('negation')*

(Signal includes head-shaking, not visible in photographs)



neg
NOT

neg
ME

neg
FEEL

neg
FEEL

t *('topic')*

Notice the difference between the *'t'* signal and the *'q'* signal in the two photos on the right.

AN INTRODUCTION TO CONVERSATION REGULATORS IN AMERICAN SIGN LANGUAGE

In order to effectively converse in a language, a person must know and be able to use the *conversation regulators* that are employed by speakers of that language. Conversation regulators are specific behaviors that speakers of a language use to signal each other what they want or plan to do during a conversation—e.g. keep talking, interrupt. Most people are not aware that they are using these signals. However, if someone does not respond appropriately to these signals or does not use them correctly, conflicts may arise in which people become uncomfortable or angry with each other.

For example, English speakers use *open inflection* as a conversation regulator. *Open inflection* means that the Speaker keeps his/her vocal pitch level—neither raised nor lowered—at the end of a statement. This signal indicates that the Speaker is not finished talking and wants to continue. Often this signal is accompanied by another signal—the Speaker does not look at the listener (the Addressee).

Now suppose you (a speaker of English) went to a movie last night and want to tell your roommate about it. You say "I went to a great movie last night" and you end your statement with open inflection because you plan to continue talking and to describe what happened in the movie. However, if your roommate then starts talking and says something like "Oh, what was it about?", you will probably feel a little irritated by the "interruption" and respond "I was just about to tell you that". But if you had ended your statement with lowered pitch and a pause, your roommate's question at that point in time would have been appropriate, and you probably would have responded positively because s/he was showing an interest in hearing about the movie!

This example shows how conflicts may arise when people do not understand (or ignore) the conversation regulators used by other speakers of a language—and how important it is for language learners to understand and know how to use these regulators.

Similarly, in order to effectively converse in ASL, you will need to be aware of the conversation regulators that Deaf people use during conversations in ASL. Conflicts can easily arise between Deaf and Hearing participants when they unconsciously use different kinds of regulators and, therefore, do not respond appropriately to each other's signals. For example, many of the regulators used by hearing people involve the voice (e.g. 'clearing your throat' or saying "Uhh . . ." to show you want to begin talking) and, thus, are not effective in conversations with Deaf people. Since Deaf people generally cannot use or respond to the vocal regulators used by hearing people, hearing people need to learn the regulators used by Deaf people—signals geared to vision, rather than sound.

Some of the regulators are briefly described in Units 1-18 in the *Text Analysis* and *Video Notes* sections. Most of the specific behaviors that will be described here can be seen on the videotapes accompanying these texts.

There are two sets of conversation regulators—those used by the Signer and those used by the Addressee. Since people 'take turns' during conversations they frequently switch roles back and forth between being the Signer or Addressee and use the regulators that are appropriate for their role. Signers use regulators to signal that they want to:

(a) begin a conversation
(b) continue their turn and not be interrupted
(c) end their turn and show that the Addressee can begin a turn

Addressees use regulators to signal that they:

(a) will let the Signer begin a conversation
(b) will remain 'silent' while the Signer continues his/her turn
(c) understand and are following the Signer
(d) want to begin a turn

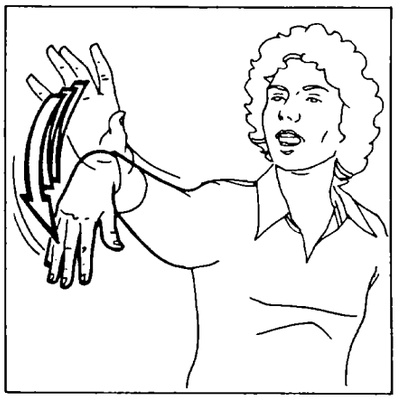
Understanding how Deaf Signers take turns during a conversation requires an awareness of where their eyes are looking and where their hands are located. Unlike conversations between Hearing Speakers, communication between Deaf Signers cannot occur unless the Addressee is looking at the Signer. This fact makes eye gaze the most powerful regulator in signed conversations since it determines when a person can 'speak' and be 'heard'.

The location of the hands is also very important since signs are made in a specific area called the *signing space*. (See illustration below) Moving one's hands toward or

Signing Space

into the signing space (especially the area in front of the body) signals a desire to begin or continue a turn. Moving one's hands away from the signing space or keeping one's hands out of this area signals a desire or willingness to be the Addressee.

How does a Signer begin a conversation? Since a conversation cannot begin until the potential Addressee is looking at the Signer, the Signer must first get the Addressee's attention. The Signer may do this by using one of several *conversation openers ('co')*. If the desired Addressee is close by, the Signer may wave a hand up and down in the direction of the Addressee in order to get his/her attention.



co
"HEY"

Or, if the potential Addressee is close by, the Signer may lightly tap the Addressee on the arm or shoulder and then wait until the Addressee turns to look.

co
"SHOULDER-TAP"

Another strategy is to begin signing with an emotion-related sign which, hopefully, will attract the attention and curiosity of the potential Addressee. Such signs as **AWFUL, WOW,** and **FINEwg** are often used to make the Addressee curious about what is "awful", "terrific", or "super".

AWFUL

WOW

FINEwg

If the desired Addressee is farther away, the Signer may wave his/her hand up-and-down or sideways to attract that person's attention. Or, the Signer may get the attention of someone else near the desired Addressee and that 'third person' will then get the Addressee's attention and point to the Signer so that the Addressee knows who wants to talk with him/her. When there is a group of people seated at a table and the Signer wants to get everyone's attention, s/he may tap or bang on the table so that the vibrations cause everyone to look toward the source of the vibrations. Another way to attract the attention of a group is to flick a light switch on and off several times, or get several people's attention and ask them to help in getting everyone else's attention.

There are several types of errors commonly made by hearing people when attempting to begin a conversation. Sometimes hearing people do not fully understand that it is useless to sign if no one is watching. Thus, they may just begin signing without trying to get the Addressee's attention or may unsuccessfully try to get the Addressee's attention and then begin signing. Either way, no communication takes place, and the hearing person may then feel frustrated and, perhaps, foolish.

Another common error involves the use of inappropriate attention-getting behaviors. Some of these inappropriate behaviors are:

(a) stamping on the floor
(b) flicking the lights when you only want to talk to one person and not the whole group
(c) overly aggressive jabs at the desired Addressee
(d) waving a hand right in front of the desired Addressee's face
(e) grabbing the desired Addressee's hands to force him/her to stop signing and to watch

Because hearing people are generally unaccustomed to having to 'work' to get another person's attention (usually just beginning to speak is adequate), they some-

times become impatient when they initially are unsuccessful in getting the other person's attention. Sometimes that person is involved in doing something else, and the Signer may have to wait until the desired Addressee is ready or able to begin watching. It is important to understand that it is more demanding to require someone's visual attention than to require someone's auditory attention. This is because a change in visual attention usually will disrupt any other activities the Addressee may be involved in since most daily activities require visual attention. Hearing students need to become sensitive to this difference.

Once the Signer has successfully attracted the Addressee's attention, the Addressee will generally maintain constant eye gaze toward the Signer (looking at the Signer's face) until they switch roles or something interrupts them. Of course, there is some give-and-take in this "constant eye gaze". For example, if the Addressee is eating, s/he may momentarily look down. At this point, the Signer should pause until the Addressee looks up again. However, in general, the Addressee will maintain constant eye gaze on the Signer's face and will use peripheral vision to 'read' the manual signs.

How does the Signer show that s/he wants to continue signing (without interruption)? Sometimes during a conversation, the Signer may need to pause for a moment to think about what to say next. While the Signer is thinking, s/he obviously does not want to lose the floor. To signal this desire to continue, the Signer will not look at the Addressee (so that the Addressee cannot effectively begin signing) and will keep his/her hands in the signing space in front of the body. The Signer may also hold the last sign made or 'fill' the pause with facial or hand movements that indicate thinking.

How does the Addressee show that s/he is paying attention and that the Signer may continue? It is important that the Addressee give feedback to the Signer which shows how well s/he understands and agrees with what is being signed. To do this, the Addressee will maintain constant eye gaze on the Signer and will use various facial or head movements to indicate how s/he is responding. Occasionally the Addressee may use a sign like **RIGHT, TRUE, WOW,** or **OH-I-SEE**—which will not interrupt the Signer but will show how the Addressee feels about what the Signer just said. Of course, if the Addressee does not understand the Signer or wants more explanation, s/he will ask the Signer to clarify. However, generally the Addressee will keep his/her hands out of the signing space so as not to distract or 'threaten' the Signer that s/he may try to interrupt.

How does the Signer show that s/he is about to finish (or has finished) his/her turn? Generally, the Signer will show that s/he is finishing a signing turn by looking back at the Addressee (so that the Addressee can begin signing) and by moving his/her hands out of the signing space. The Signer may also decrease his/her signing speed. If the Signer wants the Addressee to respond to a question or statement, s/he may use one or more of the following signals:

(a) lowering the hand(s) with the palm(s) facing up

(b) pointing to the Addressee with a questioning facial expression

(c) raising and/or holding the last sign made (if a question has been asked)
(d) simply looking at the Addressee with a questioning expression

How does the Addressee signal that s/he wants to begin signing? One way that an Addressee shows that s/he wants to begin a turn (i.e. become the Signer) is by moving his/her hands (and possibly head or body) toward or into the signing space. Positioning the hand(s) with the palm up also signals a desire to begin a turn. An Addressee may also point at, touch, or wave a hand at the Signer in order to get the Signer's attention. If the conversation is animated and there is a lot of competition for turns, the Addressee probably will look away from the Signer (as soon as s/he has the Signer's attention) and begin signing. Now the Addressee has become the Signer and 'holds the floor' by not looking at the new Addressee (except to check for feedback). Another aggressive way to 'get the floor' is to start signing, repeating the first few signs until the Signer looks over, and then to immediately look away and continue to sign.

Again it is important to note that except when joking with good friends, an Addressee should never try to grab the Signer's hands to keep them from signing in order to 'get the floor'. This is quite rude and would be like putting one's hands over a hearing person's mouth.

Problems with "Mixed" Groups—Problems often arise when several Deaf and Hearing people are interacting in ASL together because they have learned somewhat different sets of conversation regulators. Because these behaviors are fairly unconscious, they are rather hard to control. For example, a Hearing person may use his/her voice to signal a desire to become the Signer (e.g. by saying "Yeah" or "Uh. . ."). This successfully attracts the attention of the other Hearing participants but creates problems for the Deaf participants. Since they cannot hear the vocal signal, they very often miss the beginning of the Hearing person's remarks and may have trouble effectively following the conversation. Often a Deaf person may begin a turn, thinking that s/he has the floor, only to find that a Hearing person has already claimed the floor by using his/her voice. Obviously, in "mixed" groups, it is only appropriate and fair for all participants to use visual signals which are accessible to all participants in the group.

However, some Deaf people who are accustomed to interacting with Hearing people have learned how to take advantage of vocal signals when competing for the floor! That is, the Deaf person knows that sound will attract the attention of the Hearing people in the group. So, s/he may say something (a word or a sound) which will attract the attention of the Hearing people and then will look away, continuing to sign so that the Hearing people will be forced to stop signing and watch!

In summary, an awareness of the conversation regulators used by Deaf people is necessary for learning how to effectively participate in a conversation in ASL. Learning how to recognize and comfortably use these regulators will require considerable practice. Students should carefully attend to the written descriptions of conversation openers and addressee feedback in each unit as well as the actual way each conversation regulator is used on the accompanying videotapes, if available.

Unit 10

Sentence Types

A. Synopsis

Pat and Lee are both interested in Sign Language teaching and research, and Pat has just received a brochure about an upcoming meeting on Sign Language. While Pat and Lee are waiting for a friend, Pat asks Lee if s/he went to the meeting in California. Lee says that s/he went to that one but missed the Chicago meeting. Pat says that the Chicago meeting was terrific and says that if Lee missed it, then there's no one to blame but Lee him/herself. Lee knows that but says that s/he was stuck because of his/her job. Pat says that many people went to Chicago, and both the deaf and hearing participants were enthusiastic and excited about it. Lee asks if they were all teachers of ASL. Pat says no—some were teachers, some were researchers, and some were just curious—they were all different. Lee wishes that s/he had gone. Pat says they will print the proceedings and Lee can then read about what happened. Lee says that s/he will definitely buy the book.

B. Cultural Information: The National Symposium on Sign Language Research and Teaching

In the Spring of 1977 (May 30–June 3), an historic meeting took place in Chicago, Illinois—the first National Symposium on Sign Language Research and Teaching (NSSLRT). Organized by the Communicative Skills Program of the National Association of the Deaf, the Symposium sought to bring together Sign Language teachers and researchers so that they could learn from each other and explore ways to help each other more in the future. Papers and workshops were divided into three major categories: Sign Language teaching, Sign Language research, and the utilization of Sign Language research. As the first national conference to focus solely on American Sign Language, this historic Symposium was a time of strong emotions for many people who, for the first time, were seeing Sign Language described as a "real language". Their enthusiasm and excitement led to a second NSSLRT the next year.

The second NSSLRT was held in Coronado, California on October 15–19, 1978. Unlike the first NSSLRT, the second one had a central theme: *American Sign Language and English in a Bilingual and Bicultural Context.* This Symposium was attended by approximately 300 Sign Language teachers and researchers as well as teachers and administrators in schools for deaf children who tried to better understand each other's needs and problems and to share available information from research. A central concern of many of the participants was the widespread use of

manual codes for English in schools and programs for deaf children and the exclusion of American Sign Language.

The third NSSLRT was held in Boston, Massachusetts (October 26–30, 1980) with the theme *Teaching American Sign Language as a Second Language.* Workshops and papers at this Symposium were divided into five major categories: the language and culture of the Deaf Community, curriculum development, teaching methods, teacher and student materials, and evaluation. In addition to experts within the fields of Sign Language teaching and research, experts in the fields of teaching and evaluating spoken languages were invited to share their knowledge and experiences.

The NSSLRT meetings are co-sponsored by the National Association of the Deaf, California State University at Northridge, Gallaudet College, National Technical Institute for the Deaf, Northeastern University, and the Salk Institute for Biological Studies. For further information regarding the NSSLRT and NSSLRT proceedings, write: NAD/NSSLRT, 814 Thayer Avenue, Silver Spring, Md. 20910.

C. Dialogue

Pat

Pat$_1$: co t
"HEY", KNOW-THAT YOU SIGN LANGUAGE MEETING INDEX-*lf* CALIFORNIA,

q
YOU (2h)GO-TO-*meeting*

Pat$_2$: t br
"THAT'S-RIGHT", CHICAGO INDEX-*lf*, FINEwg (2h)TERRIFIC, YOU MISS,
BLAME YOURSELF

Pat$_3$: (gaze lf)
"WELL", MANY* PEOPLE FROM-*rt*-ASSEMBLE-TO-*chicago*,

(body lean rt) t nodding
DEAF, HEARING, INDEX-*arc-lf*, ENTHUSIASTIC EXCITED

Pat$_4$: neg (gaze lf) (gaze cntr) puff.cheeks
#NO+, CLASS-*lf* TEACH-*lf*, CLASS-*cntr* STUDY-*cntr* INVESTIGATE-*cntr*,

(gaze rt) (body lean rt) nodding
CLASS-*rt* "WELL" CURIOUS-*rt*, DIFFERENT+++-*arc*

Pat$_5$: nodding nodding
KNOW-THAT PLAN WILL PRINT BOOK, YOURSELF READ-*book*

Pat$_6$: nodding
"THAT'S-RIGHT"

Lee

Lee$_1$: nodding (gaze rt) **YES+++, CHICAGO-*rt* MEETING, ME MISS**

Lee$_2$: t **KNOW-THAT, ME, STUCK #JOB**

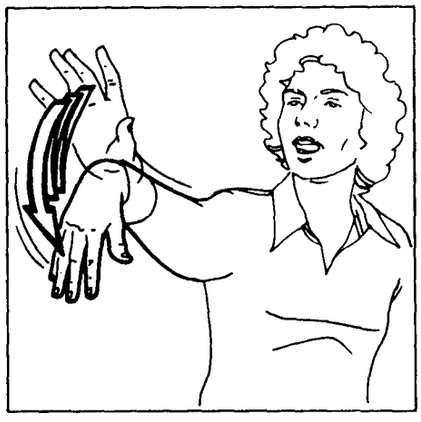
Lee$_3$: q **#ALL-*arc-rt* TEACH A-S-L**

Lee$_4$: **WISH* ME GO-TO-*chicago* WISH**

Lee$_5$: t nodding **FINE*, BOOK, BUY #WILL ME**

D. Key Illustrations

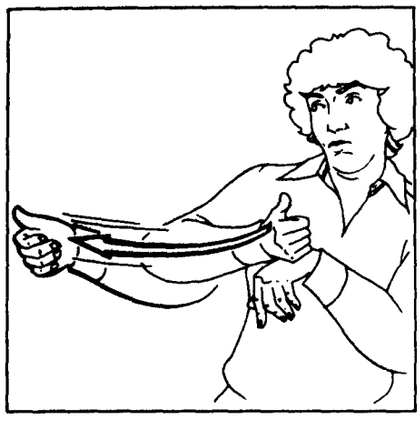
Pat



"HEY"

KNOW-THAT

FINEwg

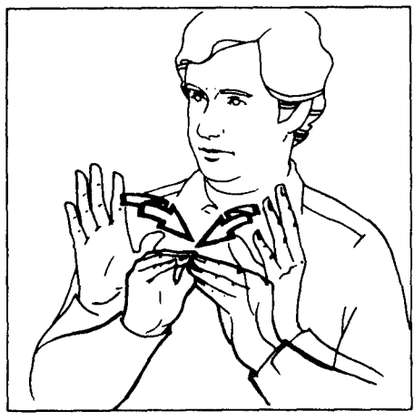


BLAME YOURSELF

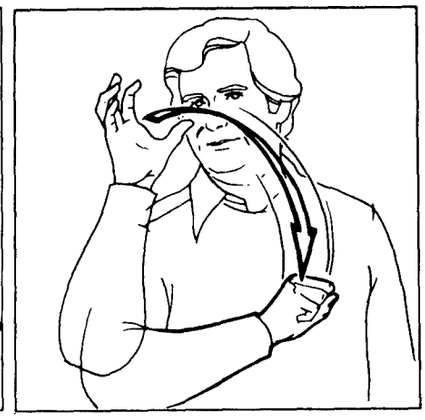
ENTHUSIASTIC

CURIOUS

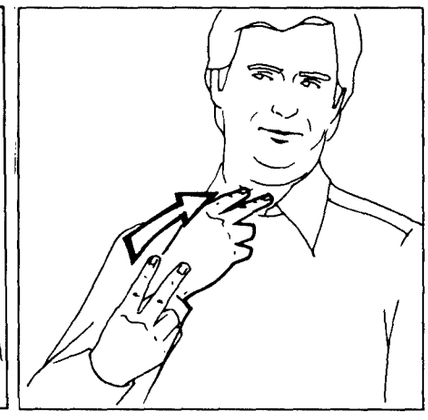
Lee



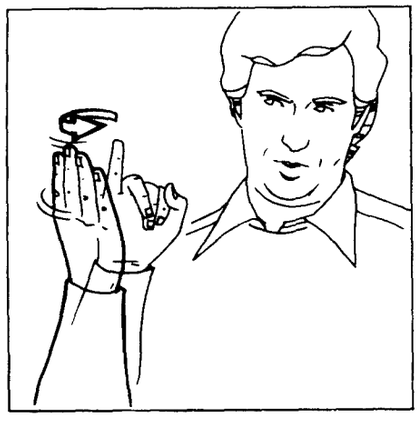
MEETING



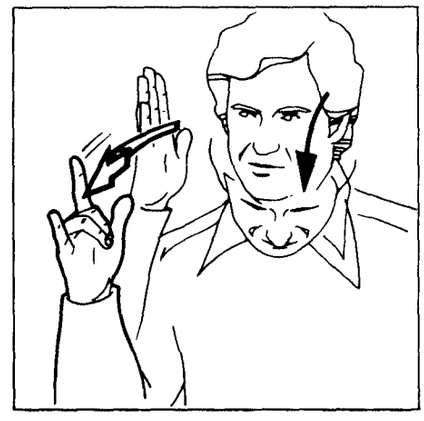
MISS



STUCK

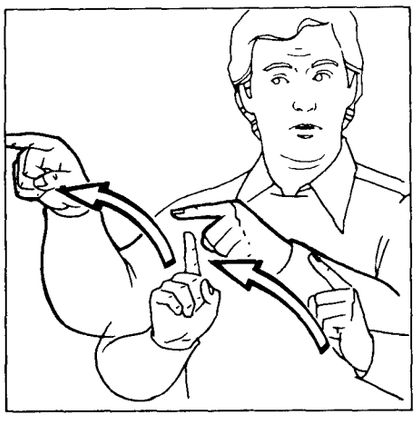


#JOB



#WILL

E. Supplementary Illustrations



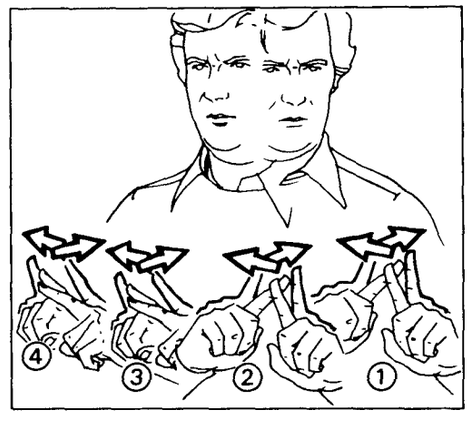
GO-TO-*rt*

TERRIFIC

ASSEMBLE-TO-*cntr*

DEAF

HEARING

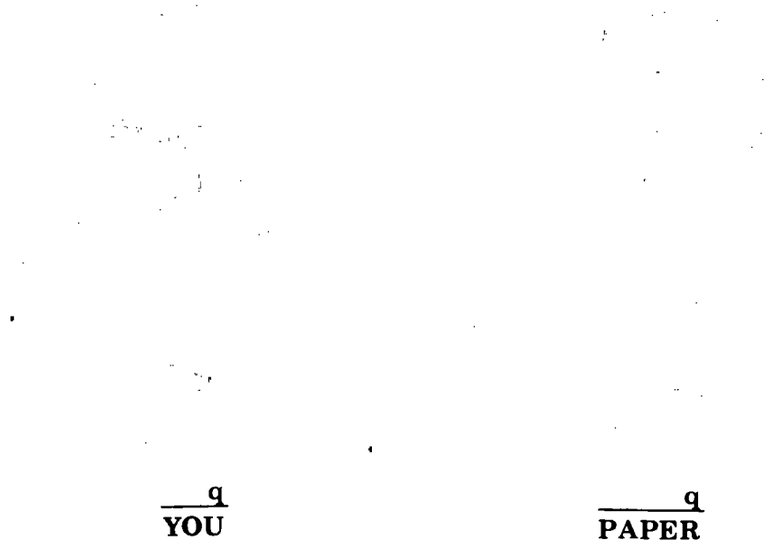


DIFFERENT+++-*arc*

F. General Discussion: Sentence Types

Before reading this section, it will be helpful to review the previous discussion of basic sentence types in ASL (Unit 1). The following discussion will build upon information in that unit. This section assumes that the reader is familiar with the terminology in Unit 1 and can comfortably and accurately comprehend and produce the types of sentences and grammatical signals which occurred in Units 1-9. The discussion of sentence types in Unit 1 focused briefly on 'yes-no' questions, 'wh-word' questions, commands, topics, and negation in ASL. This discussion will provide further information on some of these sentence types as well as introduce rhetorical questions and conditionals.

The previous discussion of 'yes-no' questions described the facial, eye, head, and body behaviors which occur with this type of question. These behaviors can be seen in the two photos below.



q
YOU

q
PAPER

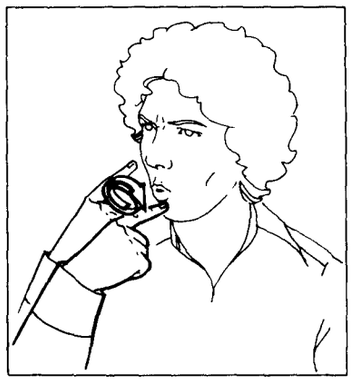
Sometimes the only indication that a sentence is a 'yes-no' question is that the Signer uses these non-manual behaviors. In other words, the same manual signs may occur in a statement or a 'yes-no' question; however, the presence of the non-manual signal will indicate whether the sentence is a statement or a 'yes-no' question. (This is similar to the way question intonation is used in English. For example, the phrase 'Pat's here' can be either a statement or a question depending upon the speaker's intonation.)

An additional way of indicating that a sentence is a question is by using a question sign—**QM** or **QM**wg. The sign **QM** often occurs at the end of a question in a more formal context (like a business meeting or a lecture) whereas the variant **QM**wg is used in more informal contexts (like a conversation with a friend).

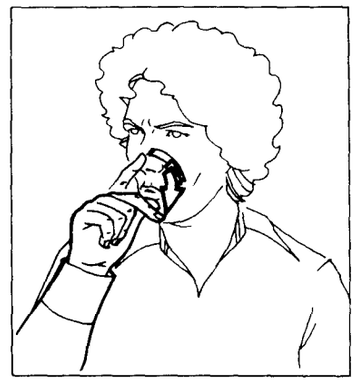
QM

QMwg

'Wh-word' questions in ASL have different non-manual behaviors than 'yes-no' questions. Compare the non-manual behaviors in the following illustrations with the previous photos of $\frac{q}{\textbf{YOU}}$ and $\frac{q}{\textbf{PAPER.}}$

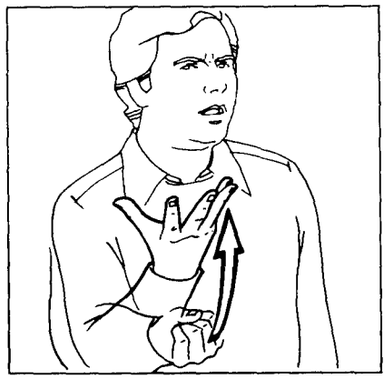


$\frac{\textbf{wh-q}}{\textbf{WHO}}$



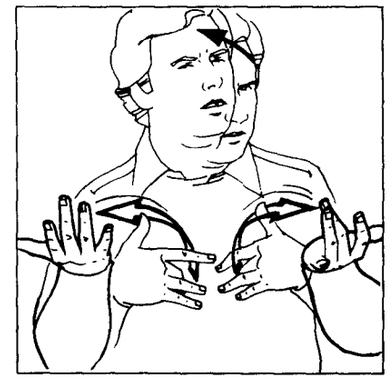
$\frac{\textbf{wh-q}}{\textbf{WHOwg}}$

$\frac{\textbf{wh-q}}{\textbf{WHOwg}}$



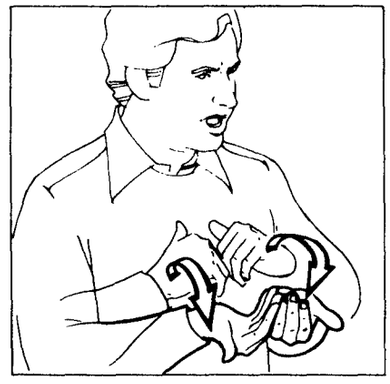
$\frac{\textbf{wh-q}}{\textbf{HOW-MANY}}$

$\frac{\textbf{wh-q}}{\textbf{WHAT'S-UP}}$



$\frac{\textbf{wh-q}}{\textbf{(2h)WHAT'S-UP}}$

Notice that in the 'wh-word' signs, the Signer's brows are drawn together (and sometimes raised as well). The head is frequently tilted, and sometimes the body shifts forward and the shoulders are raised. When 'wh-word' signs occur at the end of a question (or as the question itself), they are often extended by repeating the movement of the sign. This extension or repetition seems to be a way of emphasizing the question and is seen above in the two forms of **WHO**wg and below in **HOW**wg and the two forms of **WHY**wg.



wh-q
HOW

wh-q
HOWwg

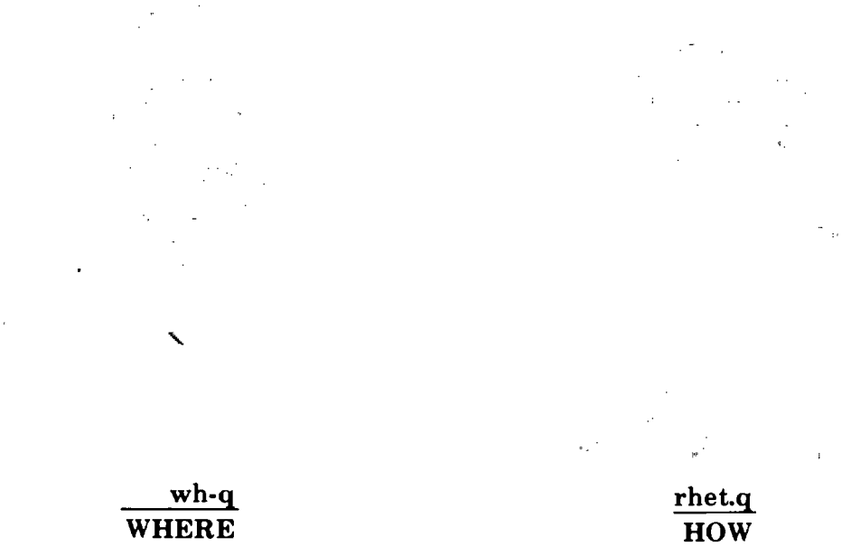
wh-q
WHY

wh-q
WHYwg

wh-q
WHYwg

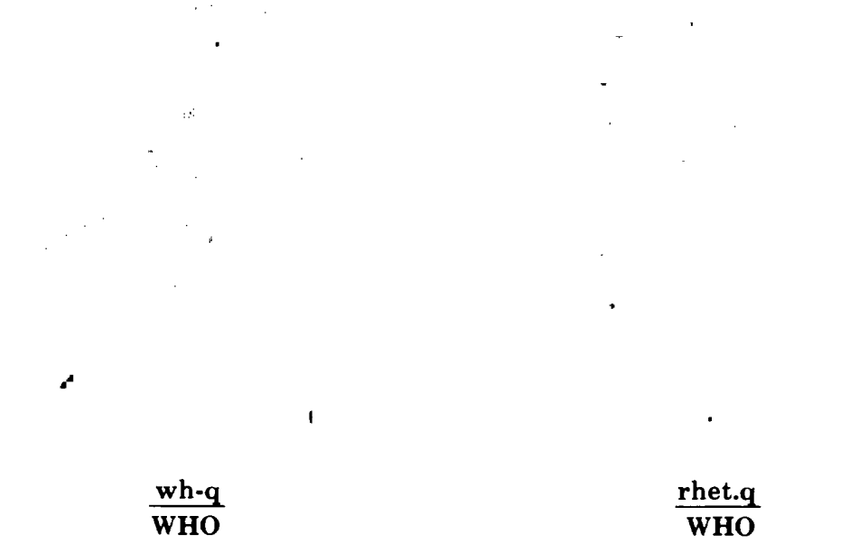
Another type of question in ASL is called a *rhetorical question.* Rhetorical questions are not 'true' questions since the Signer does not expect the other person to respond. Instead, the Signer uses a rhetorical question to introduce and draw attention to the information that s/he will then supply. In effect, the Signer asks a question which s/he will then answer. For example, in English one might say "Mary can't play basketball tomorrow. Why? She just broke her leg". In this series of sentences, the "Why?" is a rhetorical question.

In ASL, a rhetorical question generally consists of a 'wh-word' sign (e.g. **WHY, "WHAT", WHO, HOW**), with or without other signs, and the grammatical signal that we write as *'rhet.q'*. This signal involves a brow raise and, frequently, a tilting of the head. Thus, although both 'wh-word' questions and rhetorical questions usually involve a 'wh-word' sign, they differ in the non-manual behaviors that occur with that sign. Compare the following photos of 'wh-word' signs, paying special attention to differences in the non-manual behaviors.



wh-q
WHERE

rhet.q
HOW



wh-q
WHO

rhet.q
WHO

Rhetorical questions are used fairly frequently in ASL. One of them occurred on the videotape of the Unit 4 dialogue during Pat's last turn. When asked if his/her parents sign, Pat replies:

br neg rhet.q (gaze lf)t
SIGN, (2h)"NO-NO", DOCTOR *doctor*-TELL-TO-*lf*, SIGN,

doctor-SAY-#NO-TO-*lf*, IMPORTANT ORAL+ BETTER*, "WELL"

Pat uses the rhetorical question (meaning "What did the doctor tell them (my parents)?") as a way of introducing the information that follows—namely, the doctor's comments to the parents about signing.

The rhetorical question illustrated above does not include a 'wh-word' sign. However, many rhetorical questions do include (or consist of) a 'wh-word' sign. For example, suppose you just read an article in the newspaper about a woman who died because she wouldn't eat anything. Turning to your friend, you might say:

co rhet.q
STRANGE*, WOMAN DIE, WHYwg, REFUSE EAT

Or, suppose various members of your club are trying to figure out how to raise money for a project. After fruitless debate, you (the club president) decide to exercise your authority and announce that the club will raise the money by having a carwash.

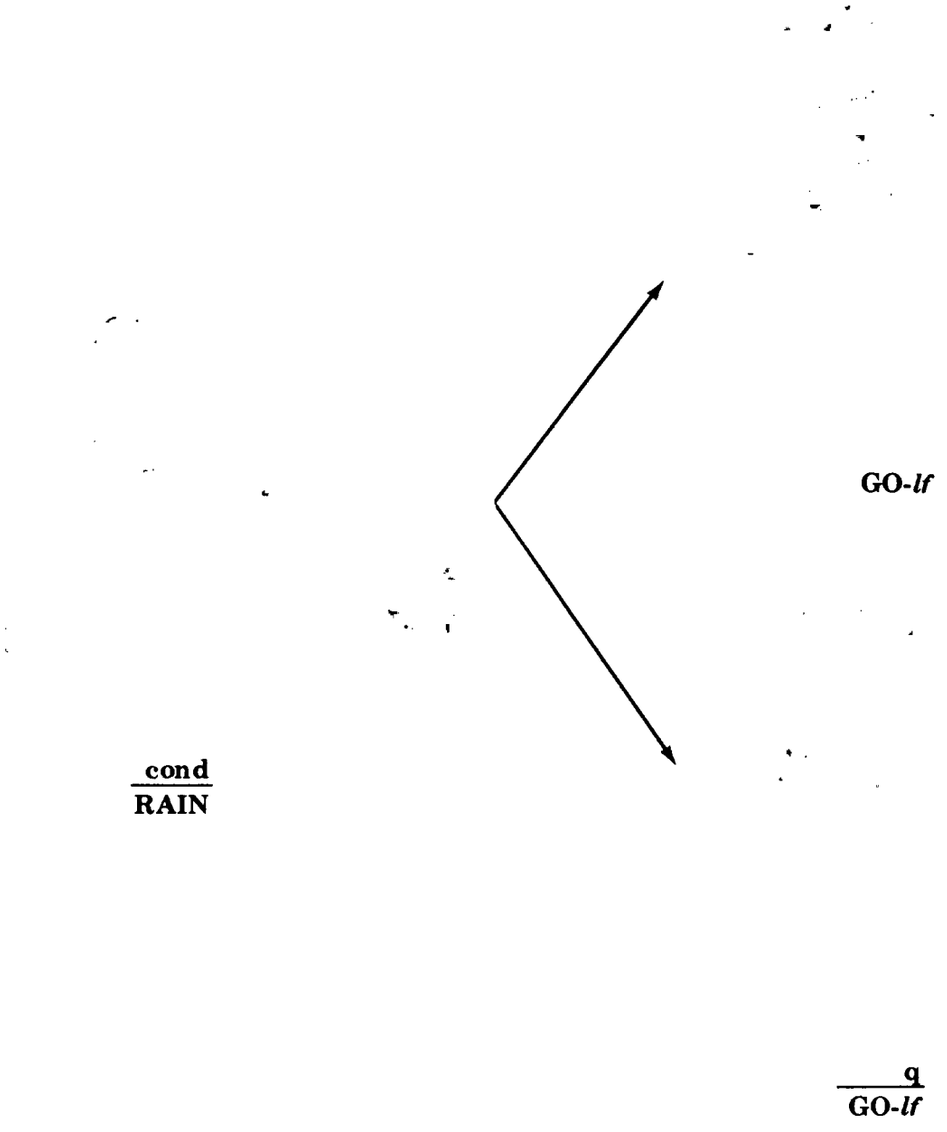
rhet.q
MONEY COLLECT HOW, #CLUB TAKE-UP #CAR WASH-*car*

Notice again how the Signer both raises the question and answers it.

Another type of sentence in ASL is called a *conditional*. This type of sentence has two basic parts: a part that states a "condition" and a part that describes the result of that condition. This second part can be a statement, question, or command. For example, the sentence 'If it rains tomorrow, I'll go see a movie' is a conditional. The *condition* is 'If it rains tomorrow', and the *result* is a statement—'I'll go see a movie'. The result could also be a question—'If it rains tomorrow, will you go see a movie?'. Or the result could be a command—'If it rains tomorrow, go see a movie'.

In ASL, the condition is generally signed first and is followed by the result. There are certain non-manual behaviors that accompany the condition—a brow raise, usually with the head tilted in one direction, and sometimes the body leans slightly to one direction. These behaviors make up the *'cond'* signal. After the condition has been signed with these non-manual behaviors, there is a slight pause and a shift in the non-manual behaviors to those behaviors that are appropriate for the result (i.e. whether the result is a 'yes-no' question, command, etc.). The following photos show what the *'cond'* signal looks like and how those non-manual behaviors change in two

different result segments. One result is a statement ('If it rains, I'll go'), and the other is a 'yes-no' question ('If it rains, will you go?').



Several conditionals appeared in the dialogues for Units 8 and 9, although they were not marked in the text. For example, in Unit 9, Pat_3 signs:

	cond		wh-q	
SUPPOSE	POLICE	ARREST-*you*,	#DO-DO	YOU

Pat_4 also has a conditional. Notice that the result part begins with a topic.

	cond		(gaze rt	)	t
SUPPOSE	HAPPEN,	DEAF PEOPLE	ALL-OVER		U-S,

LETTER *"unspec"people*-SEND-TO-*cntr* (2h)alt.COMPLAIN

Another conditional appeared in Unit 8 (Lee_3). The result part of this conditional also begins with a topic.

cond
SUPPOSE KID PROBLEM, "WELL", TROUBLE SOMETHING,

(gaze lf) (gaze lf)t
"UMMM" AFTERNOON-*lf* TEACH AGENT US-TWO-*lf*,

DISCUSS-WITH*"each other"+"regularly"*

Notice that in each of the conditionals above, the condition begins with the sign **SUPPOSE.** This sign or a form of the loan sign **#IF** often occurs with the *'cond'* signal to indicate that the sentence is a conditional. These signs are illustrated below.

cond
SUPPOSE

cond
#IF

cond
#IFwg

This discussion has primarily focused on the non-manual signals for 'wh-word', 'yes-no', and rhetorical questions as well as for conditionals. It is important that the reader become comfortable with them before proceeding to further units. Additional information related to sentence types will be provided where needed and where appropriate in future units.

G. Text Analysis

Pat$_1$: co t
"HEY", KNOW-THAT YOU SIGN⌒LANGUAGE MEETING INDEX-*lf* CALIFORNIA,

q
YOU (2h)GO-TO-*meeting*

co
• "HEY"

This is an example of a conversation opener which is used to attract the attention of the other person. Other conversation openers are discussed in previous units and in the introduction to this text.

• INDEX-*lf*

This use of indexing has been discussed in Unit 3. Notice that there is 'agreement' between the location assigned to the meeting (the Signer's left) and the direction of movement of the verb GO-TO-*meeting*.

• (2h)GO-TO-*meeting*

This is an example of a sign which can indicate the subject and/or object by means of its direction of movement. (See Units 4 and 13 for further discussion.) Also notice that the non-manual behaviors which occur with this sign indicate that it is part of a 'yes-no' question.

Pat$_2$: t br
"THAT'S-RIGHT", CHICAGO INDEX-*lf*, FINEwg (2h)TERRIFIC, YOU MISS,

BLAME⌒YOURSELF

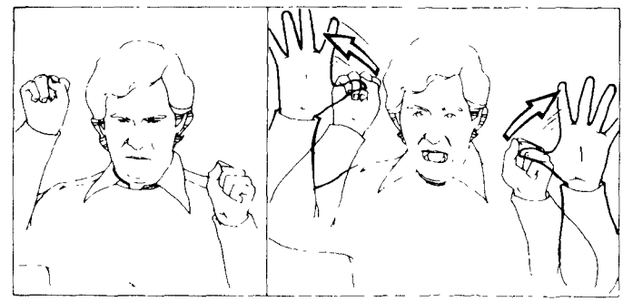
t
• CHICAGO INDEX-*lf*,

Notice that the Signer indexes the same location (left) that s/he used earlier for the meeting in California. Generally, the most recent person, place, or thing that is assigned to a particular location will pre-empt (i.e. take over the location of) any other person, place, or thing previously assigned to that location. In this case, the location to Pat's left becomes 'the Chicago meeting' and no longer represents 'the California meeting'.

This is also an example of a topic in an ASL sentence. Unit 1 described some of the non-manual behaviors which indicate that something is a topic. This type of ordering of information (first indicate the thing to be talked about and then proceed to make some statement, question, etc., about that thing) is called a 'topic-comment' structure. Notice that after the topic has been stated, there is a change in the non-manual behaviors of the Signer.

- **TERRIFIC**

In the context of sports at Gallaudet College (and perhaps elsewhere), there is another variant of this sign. This variant is used by males, and the one shown in the Supplementary Illustrations is used by females.



TERRIFIC
(male variant)

(gaze lf)
Pat$_3$: **"WELL", MANY* PEOPLE FROM-*rt*-ASSEMBLE-TO-*chicago*,**

(body lean rt) t nodding
DEAF, HEARING, INDEX-*arc-lf*, ENTHUSIASTIC EXCITED

- **MANY***

This is an example of a stressed sign in ASL. In this case, the sign is produced with a slight hold at the beginning, followed by a sharp, tense release.

- **FROM-*rt*-ASSEMBLE-TO-*chicago***

Notice that this sign is a plural classifier (**5**↓wg-**CL**) and that the direction of movement is consistent with the location assigned to the Chicago meeting.

- **INDEX-*arc-lf***

This is an example of a plural pronoun, as described in Unit 3. Notice that the index is to the left and is consistent with the location assigned to the Chicago meeting.

q
Lee$_3$: **#ALL-*arc-rt* TEACH A-S-L**

- **#ALL-*arc-rt***

This is another example of a fingerspelled loan sign in ASL. Notice that the sign **#ALL-*arc-rt*** moves in a horizontal arc across the location of the meeting to indicate 'all of the people at the meeting'. This loan sign can also indicate all of the things on a list by moving down in a vertical line; it can indicate all of the people in a hall or auditorium by moving in a horizontal line away from the

Signer. (For this meaning, Signers generally will use both hands.)

neg (gaze lf) (gaze cntr) puff.cheeks
Pat$_4$: **#NO+, CLASS-*lf* TEACH-*lf*, CLASS-*cntr* STUDY-*cntr* INVESTIGATE-*cntr*,**

(gaze rt) (body lean rt) nodding
CLASS-*rt* "WELL" CURIOUS-*rt*, DIFFERENT+++-*arc*

neg
- **#NO+**

This is another fingerspelled loan. If this sign is produced with a movement from the subject toward the object, it is glossed as ____ **-SAY-#NO-TO-**____ since it is then used as a directional verb.

Notice that this sign is produced with the non-manual behaviors for negation which were described in Unit 1.

(gaze lf) (gaze cntr) puff.cheeks
- **CLASS-*lf* TEACH-*lf*, CLASS-*cntr* STUDY-*cntr* INVESTIGATE-*cntr*,**

(gaze rt) (body lean rt)
CLASS-*rt* "WELL" CURIOUS-*rt*,

Notice that the Signer has assigned different spatial locations to the three different groups of people who were at the meeting. Notice also that the Signer's eye gaze 'agrees' with these various locations.

The non-manual behavior referred to as *'puffed cheeks'* is described in Unit 11. One of its meanings is 'a lot' of or 'much'.

(body lean rt)
- **CURIOUS-*rt***

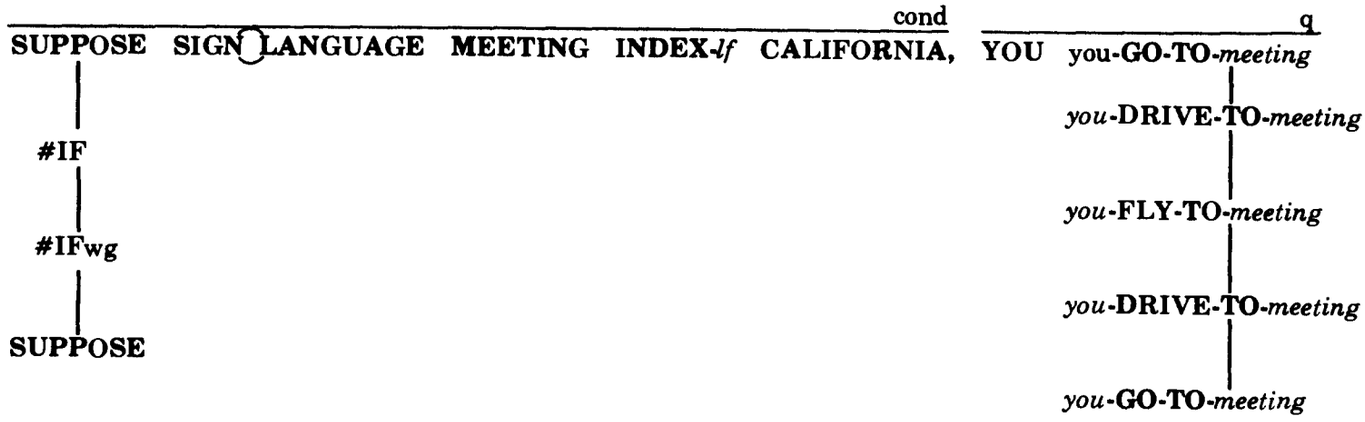
Notice that the Signer leans to the right while making this sign to show that it refers to the group on the right. Earlier, the verb ____ **-TEACH-**____ was made to the left to indicate the group on the left, and the verbs **STUDY-**____ and **INVESTIGATE-**____ were made at the center to refer to the center group. However, since the sign **CURIOUS** cannot be moved in space, the Signer instead uses his/her body to more clearly indicate that the sign refers to the group on the right.

- **DIFFERENT+++-*arc***

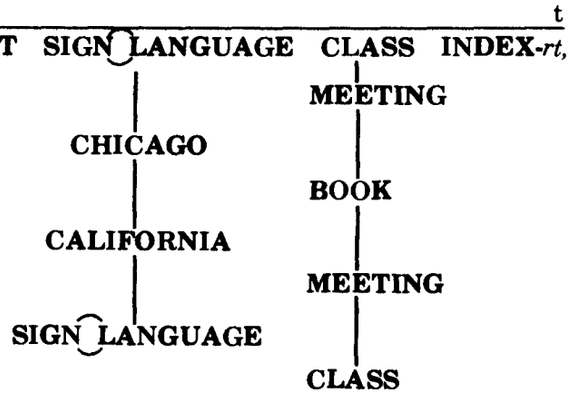
Notice that the sign is produced with a horizontal arc, thus indicating that the referent is plural. This sign 'agrees with' the locations which the Signer has just established for the three groups.

H. Sample Drills

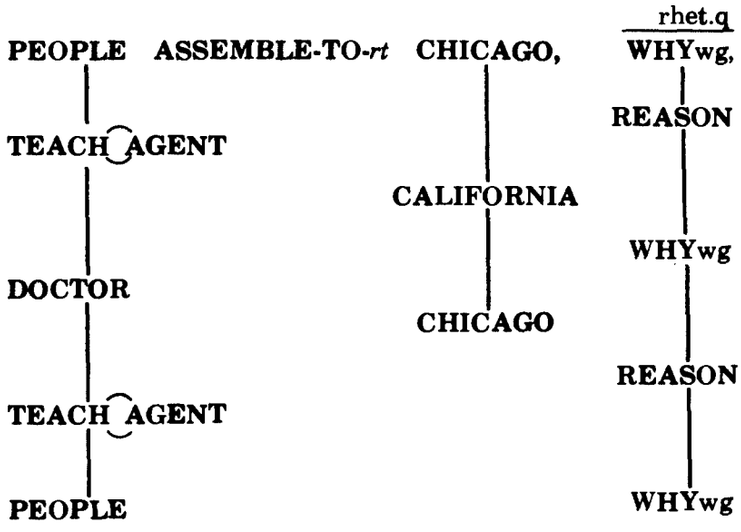
1. SUPPOSE SIGN‿LANGUAGE MEETING INDEX-*lf* CALIFORNIA, YOU you-GO-TO-*meeting*



2. KNOW-THAT SIGN‿LANGUAGE CLASS INDEX-*rt*, FINEwg INDEX-*rt*



3. MANY* PEOPLE ASSEMBLE-TO-*rt* CHICAGO, WHYwg, MEETING INDEX-*rt* FINEwg



I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- The clear examples of the following non-manual behaviors: topic (Pat_1, Pat_2), yes-no question (Pat_1, Lee_3), puff.cheeks (Pat_4).
- The stressed form of the signs **MANY, WISH,** and **FINE.**
- The fingerspelled loan signs **#JOB, #ALL,** and **#WILL.** Notice that the fingerspelled loan sign **#ALL** is made in an arc. This can be clearly seen in the 'one-shot' segment of Lee.
- The gestures which are glossed as **"HEY", "THAT'S-RIGHT"** and **"WELL".**
- Some of the grammatical features discussed in Units 1-9: indexing (Pat_1, Pat_2, Pat_3), directional verbs (Pat_1, Pat_3, Lee_4), pluralization (Pat_3, Lee_3, Pat_4).
- In Pat_2, the sign **TERRIFIC** is made with a movement (a flourish?) which does not appear in the illustrations.
- In Pat_5, the sign **READ-***book* is accompanied by a particular non-manual signal (an adverb) which conveys the meaning 'casually' or 'normally'. This signal can be seen in the following two photos (showing the sign DRIVE).

Unit 11

Time

A. Synopsis

Pat and Lee are co-workers in an office. They went to a party a couple of weeks ago and now happen to meet during their coffee break. Pat says that the party was really fun. Lee agrees and says that people were talking all night. Pat wishes there was a party every Saturday. Lee says that would be fine—work all week, then party on Saturdays. Pat agrees especially since it would be possible to sleep late the next morning. But Lee gets worried that people would become bored from doing the same thing repeatedly. Pat says that they could do different kinds of things. Lee asks what different things. Pat says just like before—captioned films on Fridays and bowling on Saturdays. Lee remembers and then agrees with Pat.

B. Cultural Information: Captioned Films

On September 2, 1958, a public law (PL 85-905) was signed into effect which authorized the Department of Health, Education, and Welfare to establish a free "lending library" of captioned films for all deaf persons. The primary purposes of this service were: to bring deaf people an understanding and appreciation of films which play an important part in the general and cultural advancement of hearing persons, to enrich the educational and cultural experiences of deaf persons, and to provide wholesome and rewarding experiences for deaf people to share with each other. This program was called the Media Services and Captioned Films Branch (MSCF) of the Bureau of Education for the Handicapped (BEH), U.S. Office of Education.

In April 1974, MSCF became a division within the Bureau of Education for the Handicapped and was renamed the Division of Media Services. The division was established with two branches: the Captioned Films and Telecommunications Branch and the Learning Resources Branch. The Captioned Films and Telecommunications Branch (CFT) is responsible for developing and maintaining the loan service of captioned films to groups which include at least one deaf person. Groups which receive and show captioned films are not allowed to charge an admission price to view the films.

The CFT Branch is not only responsible for acquiring, captioning, producing, and distributing captioned films but is also involved in research, production, and training activities in the area of instructional media. For further information about captioned films, contact: Division of Media Services, 400 Maryland Avenue, S.W., Donohoe Bldg., Corridor 4800, Washington, D.C. 20202.

C. Dialogue

Pat

Pat$_1$: co t
"UMMM" **TWO-WEEK-PAST SATURDAY PARTY, #FUN* "WOW"++**

Pat$_2$: **YES+, WISH* EVERY-SATURDAY PARTY WISH* ME**

Pat$_3$: (eye squint)puff.cheeks+cond t
"WHY-NOT", PARTY*"regularly"* **ALL-NIGHT, ONE-DAY-FUTURE‿MORNING,**

OVERSLEEP (2h)**CAN** (2h)**"WELL"**

Pat$_4$: nod nodding
"HOLD-IT" **CAN DIFFERENT++-*arc* VARIOUS-THINGS, CAN***

Pat$_5$: (2h)**"WELL", THINK‿SAME-AS AWHILE-AGO,** t (body lean lf)puff.cheeks
EVERY-FRIDAY, **#CF++-*downward,***

(gaze rt)t
EVERY-SATURDAY, BOWLING, (2h)**"WELL"**

Lee

puff.cheeks
Lee$_1$: **USE-ASL***"regularly"* **ALL-NIGHT*** ***TRUE*** **++**

br
Lee$_2$: **ALL-WEEK WORK***"long time"* **FINISH, SATURDAY PARTY** ***FINE*** **+**

cond
Lee$_3$: **EVERY-WEEK FROM-NOW-ON* PARTY***"regularly"* **SAME-OLD-THING***"regularly"*, ***"HOLD-IT"***

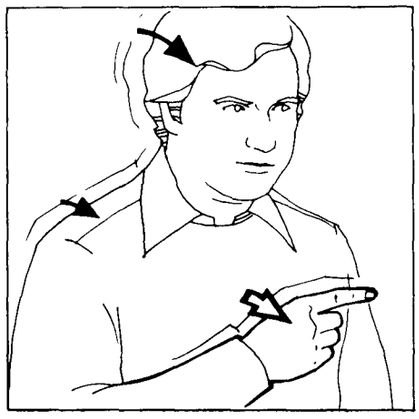
"WELL", PEOPLE BORED* "WELL" ***"WELL"***

wh-q
Lee$_4$: **DIFFERENT++-***arc* **(2h)#WHAT**

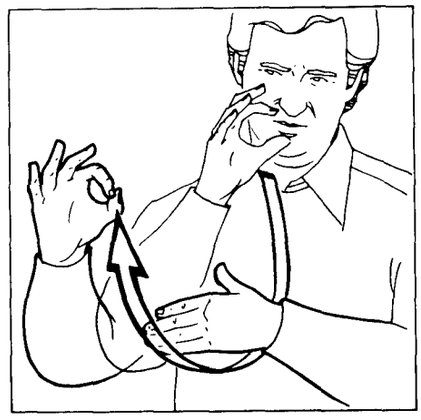
('trying to remember')q ('suddenly remembers') nodding
Lee$_5$: **RIGHT+ YOU, REMEMBER ME ONE-YEAR-PASTwg, TWO-YEAR-PASTwg, FINE+++**

D. Key Illustrations

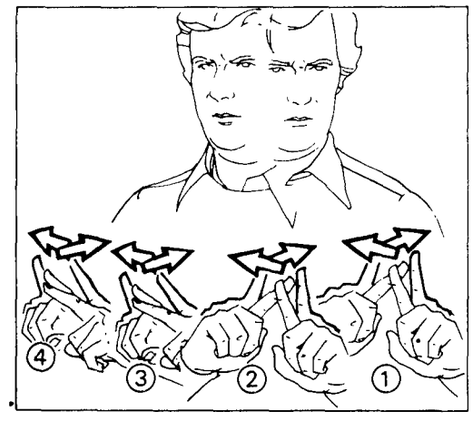
Pat



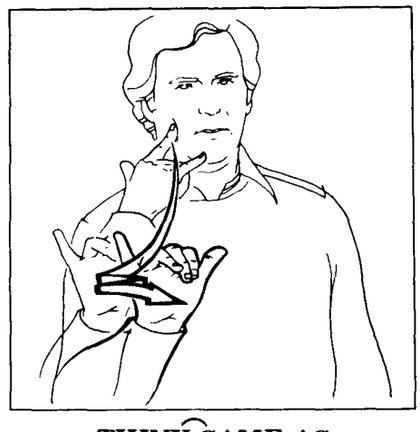
"UMMM"



OVERSLEEP



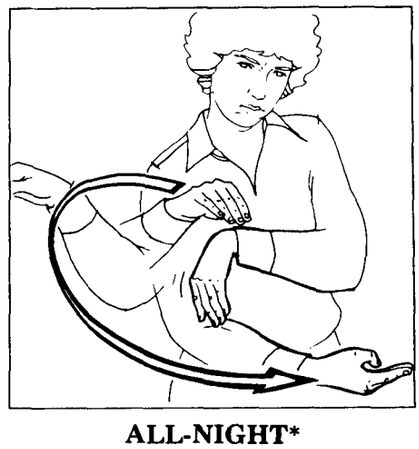
DIFFERENT+++ *-arc*



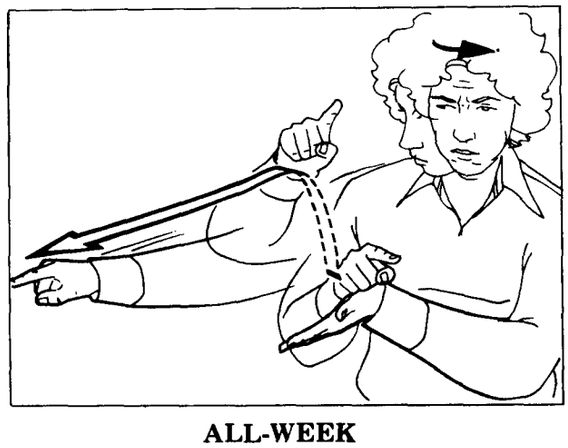
THINK SAME-AS

Lee

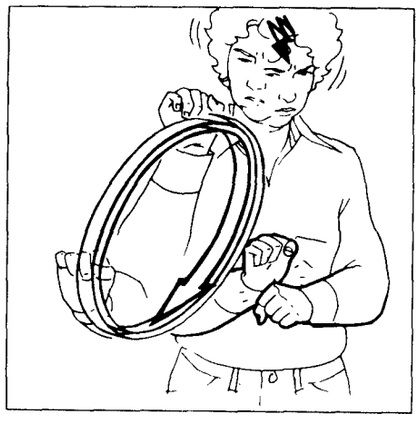
USE-ASL*"regularly"*



ALL-NIGHT*

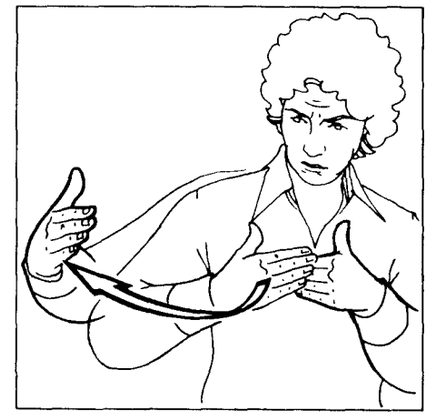


ALL-WEEK

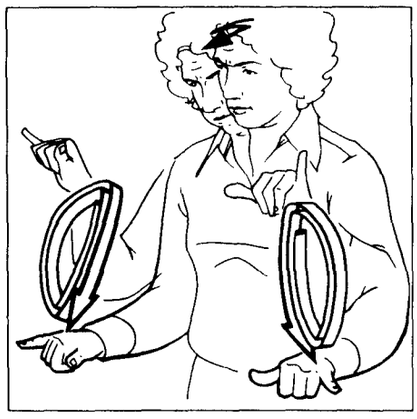


WORK *"long time"*

EVERY-WEEK



FROM-NOW-ON



SAME-OLD-THING *"regularly"*

BORED*

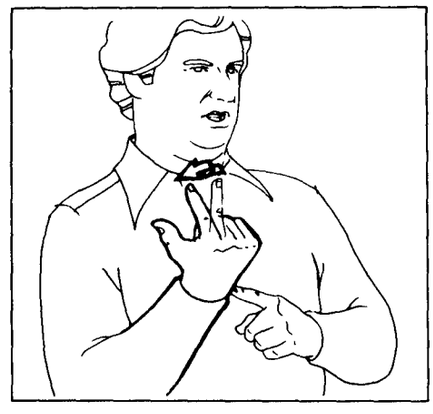
REMEMBER

E. Supplementary Illustrations

TWO-WEEK-PAST

VARIOUS-THINGS

#WHAT

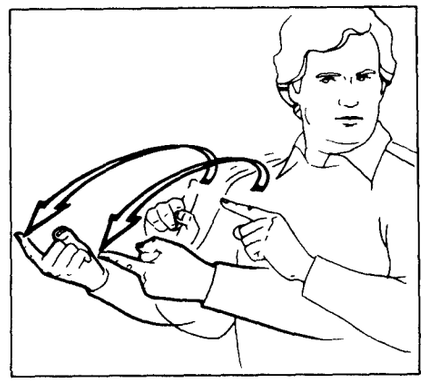


ONE-YEAR-PASTwg

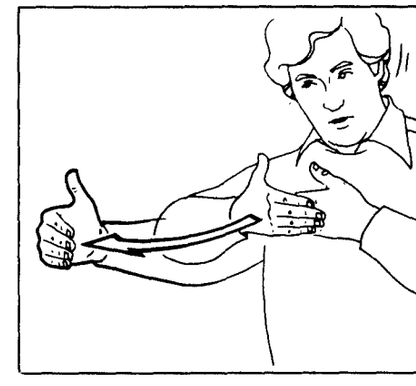
F. General Discussion: Time

The previous discussion of time in Unit 2 provided an introduction to the *time line* and presented signs for various times of the day and for "clock time". It also described how time signs can incorporate numbers and use direction of movement to indicate past or future time. Since the following discussion will build upon that information, it may be helpful to review Unit 2 before proceeding. This discussion will provide further information on some of the features of ASL described in Unit 2 as well as introduce the student to ways that time signs can indicate "regularity", "duration", and "approximate/relative time". Some non-manual signals relating to time will also be described.

The discussion of the *time line* in Unit 2 pointed out that, in general, the direction of movement of a time sign indicates its relation to present time. This can be seen in the two illustrations below. In the sign **UP-TILL-NOW,** the index fingers move from the 'past' into the 'present'; in the sign **FROM-NOW-ON,** the dominant hand moves from the 'present' (represented by the non-dominant hand) forward into the 'future'.



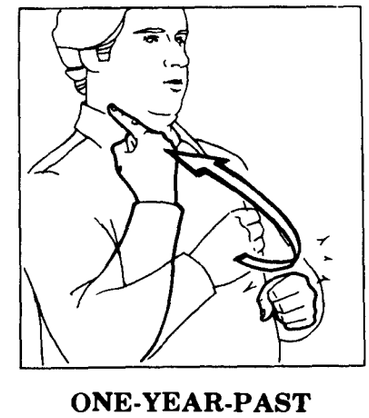
UP-TILL-NOW



FROM-NOW-ON

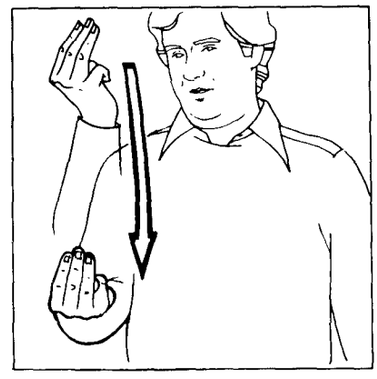
Unit 2 and subsequent units also presented illustrations of how various time signs use direction of movement to indicate past or future occurrence, as seen in the illustrations of **ONE-YEAR-FUTURE** and **ONE-YEAR-PAST** below.

ONE-YEAR-FUTURE



ONE-YEAR-PAST

The form of many time signs can also be changed to express the notion of *regularity*. For example, by moving the sign **MONDAY** down in a vertical line while maintaining the same general handshape and orientation of the sign, the Signer expresses the meaning 'every Monday'.



EVERY-MONDAY

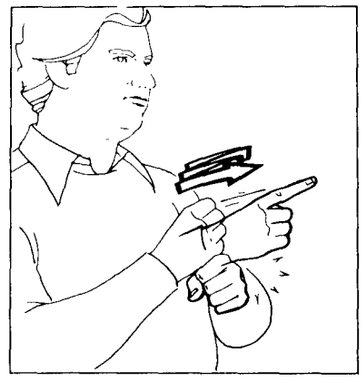
For signs like **ONE-WEEK** and **ONE-MONTH,** the regular movement of the sign is repeated several times while moving the sign downwards. It is also possible to incorporate numbers while indicating regularity. This is seen below in the illustration of **EVERY-THREE-WEEK.**

EVERY-(ONE)-WEEK

EVERY-THREE-WEEK

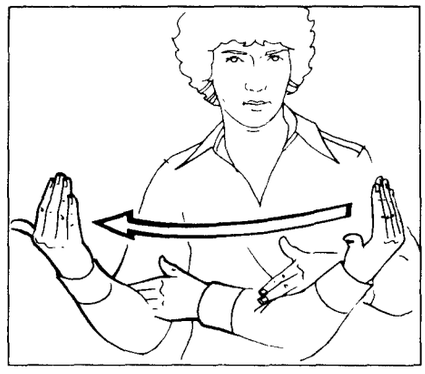
There are some signs which do not follow this pattern of downward movement to express regularity. For example, the signs **EVERY-DAY** and **EVERY-YEAR** have repeated, but not downward, movement.

EVERY-DAY

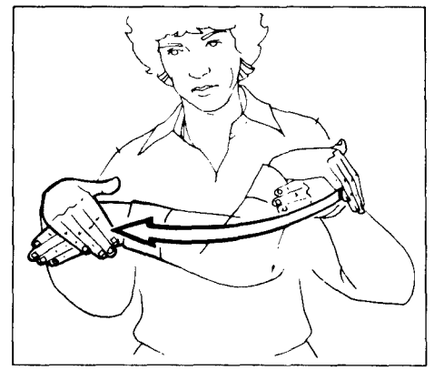


EVERY-YEAR

Signs like **EVERY-MORNING, EVERY-AFTERNOON,** and **EVERY-NIGHT** use a horizontal sweep to indicate regularity.



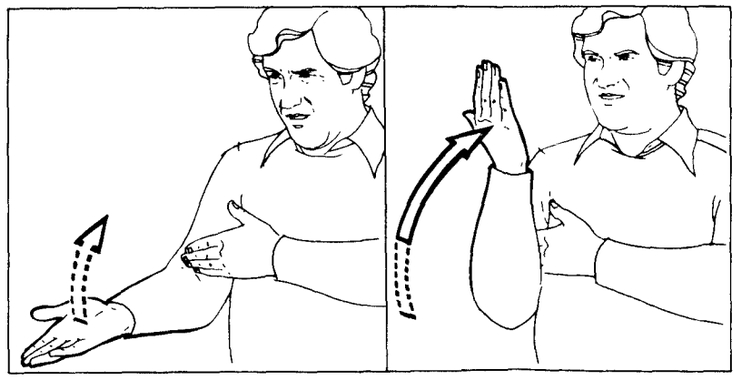
EVERY-MORNING



EVERY-NIGHT

The form of time signs can also be changed to express the concept of *duration.* Thus, the sign **(ONE)-DAY** or **ONE-MONTH** can be changed to mean 'all day' or 'all month long'. This concept of duration is generally expressed by making the sign with a slower and more tense movement. The Signer's facial expression also indicates the length of time and/or the Signer's feelings about that length of time. Some signs that express duration this way are **ALL-DAY, ALL-WEEK, ALL-YEAR, ALL-MORNING, ALL-AFTERNOON** and **ALL-NIGHT.**

ALL-DAY



ALL-MORNING

Sometimes a person is unsure of the exact time or length of time of a particular event and, thus, cannot simply use a sign which conveys an exact time or period of time (e.g. **MONDAY, TWO-HOUR**). To express *relative* or *approximate time*, Signers will often use time signs which indicate the boundaries of the time period and then use the sign **THEREABOUTS.**

THEREABOUTS

Thus, if a Signer wants to indicate that someone will arrive on Monday or Tuesday, the Signer may sign **MONDAY TUESDAY THEREABOUTS.** To indicate that something will happen around four o'clock (in English, some speakers would say "four-ish"), the Signer could sign **TIME FOUR THEREABOUTS.**

For certain signs (e.g. **MORNING, AFTERNOON**), this concept of approximate time can be expressed by shaking the dominant hand and forearm up and down. Sometimes the sign **THEREABOUTS** is used after these signs.

SOMETIME-IN-THE-MORNING

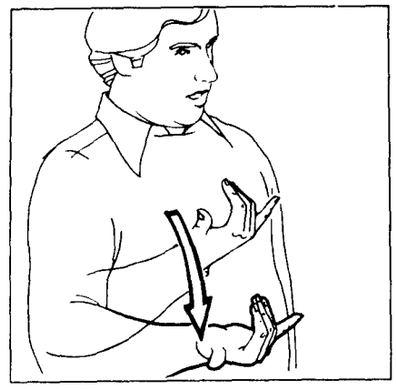
SOMETIME-IN-THE-AFTERNOON

Facial expressions and other non-manual behaviors can also be used to indicate time in ASL. For example, to indicate that something is close to the present time, Signers use what has been called the *'cs'* signal. (This signal can also be used to indicate that something is close to the present space or location.) This signal is made by raising and moving forward the shoulder, and by raising the cheek and side of the mouth toward that shoulder. The larger and more intense these behaviors are, the closer the meaning is to present time. For example, in the illustration below on the right, the Signer is indicating a time that is much closer to the present time (more recent) than the time indicated in the illustration on the left.

RECENT

cs
RECENT

The *'cs'* signal can also occur with signs like **NOW, ONE-DAY-PAST,** and **ONE-YEAR-PAST** for the purpose of emphasizing their closeness to the present time. For example, in the illustration below on the right, the Signer is expressing the meaning 'just now' or 'right now'.



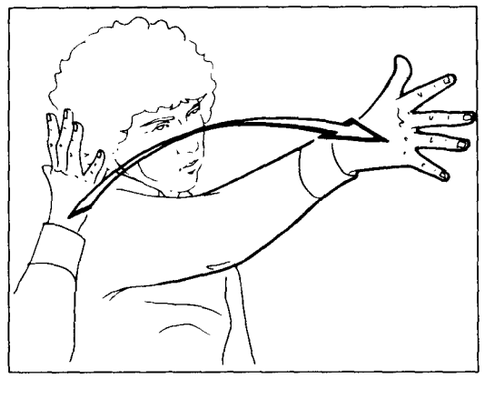
NOW

cs
NOW

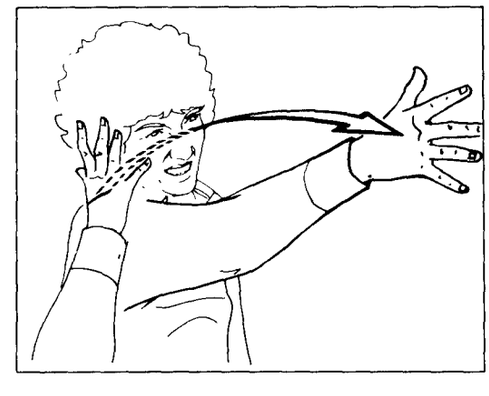
The *'cs'* signal can also occur with verbs to indicate that something just happened or is soon about to happen. Suppose the Signer wants to indicate that someone has 'just arrived'. In this case, s/he might use the sign **ARRIVE-AT-____** with the *'cs'* signal.

cs
ARRIVE-AT-*here*

Just as the *'cs'* signal indicates that something is close in time or space, there are facial expressions that Signers frequently use to show that something is far away in time or space. One of these expressions is *'puffed cheeks'* and another is the *'intense'* expression. The meanings conveyed by the *'puff.cheeks'* signal are 'a lot; a huge number of; large; of great magnitude'. The *'intense'* expression conveys the meanings 'awfully large; surprisingly huge; to an unusually great degree'. Thus, when used with a time sign like **DISTANT-FUTURE,** the *'puff.cheeks'* signal conveys the meaning 'far into the future', and the *'intense'* signal conveys the meaning 'awfully far into the future'. (In the illustration below on the right, the dotted lines indicate that the movement was slower during that part of the sign. This illustrates a stressed form of the sign.)



puff.cheeks
DISTANT-FUTURE



intense
DISTANT-FUTURE

This discussion has focused on ways to express regularity, duration, and approximate time with time signs. Several non-manual signals that can refer to time were also introduced. Further discussion of some of these time signs will occur in subsequent units. However, it is important to become comfortable with the non-manual signals now since they occur quite frequently in ASL with many different types of signs to indicate closeness to or distance from present time or space, as well as relative size, quantity, and intensity.

G. Text Analysis

Pat$_1$: co t
"UMMM" **TWO-WEEK-PAST SATURDAY PARTY, #FUN* "WOW"++**

t
- **TWO-WEEK-PAST SATURDAY PARTY,**

  Notice that this portion of Pat's turn is accompanied by the non-manual behaviors used to indicate a 'topic'. Generally a topic is indicated by raising the brows, tilting the head, and holding the last sign of the phrase slightly longer than usual. See Unit 1 for further discussion.

  Notice also that the sign **TWO-WEEK-PAST** is an example of number incorporation—the handshape used to represent the number '2' is the handshape used in this sign. The sign then moves 'toward the past' in relation to the *time line,* as illustrated in Unit 2.

- **#FUN***

  This is an example of a fingerspelled loan sign. Notice that it is stressed.

Lee$_1$: puff.cheeks
USE-ASL*"regularly"* **ALL-NIGHT***
***TRUE*++**

puff.cheeks
- **USE-ASL***"regularly"*

  Notice that the Signer uses the verb modulation *"regularly"* which was discussed in Unit 8. Here this modulation conveys the meaning 'a lot'. This meaning is also conveyed by the non-manual signal *'puff.cheeks'*, which was described in the *General Discussion* section.

- **ALL-NIGHT***

  This is an example of a sign whose basic form has been modified to express the idea of duration. For further information, see the *General Discussion* section above.

Pat$_2$: **YES+, WISH* EVERY-SATURDAY PARTY WISH* ME**

- **EVERY-SATURDAY**

  This is an example of a sign whose basic form has been modified to indicate regularity. For further information, see the *General Discussion* section above.

Lee$_2$: *FINE+* **ALL-WEEK WORK**"*long time*" (br) **FINISH, SATURDAY PARTY**

- **ALL-WEEK**

  This is another example of a sign whose basic form has been modified to express the additional idea of duration. Notice that the dotted lines in the illustration indicate a tenseness and slowness which is generally characteristic of signs expressing the concept of duration.

- **WORK**"*long time*"

  This is an example of one of the verb modulations described in Unit 8. The meaning it conveys is that from the Signer's perspective, the action (**WORK**) happens 'for a long time'.

Pat$_3$: **"WHY-NOT"**, (eye squint)puff.cheeks + cond **PARTY**"*regularly*" **ALL-NIGHT,** (t) **ONE-DAY-FUTURE‿MORNING,**

OVERSLEEP (2h)**CAN** (2h)**"WELL"**

- (eye squint)puff.cheeks + cond
  PARTY"*regularly*" **ALL-NIGHT,**

  This is an example of the condition portion of a conditional statement in ASL. Notice that the condition is not introduced by a sign (like **SUPPOSE, #IF,** or **#IF**wg); rather the only indication of the condition is the non-manual signal *'cond'*. See Unit 10 for more information.

  Notice also that the Signer uses the verb modulation "*regularly*". The combination of this modulation with the *'puff.cheeks'* signal and the Signer's eye squint seem to give the meaning 'party without stopping'.

- **ONE-DAY-FUTURE‿MORNING**

  This is an example of two signs which are made in such a way that they seem like a single sign. When these two signs are used in this way, the meaning is 'the next morning' or 'the morning after'.

cond
Lee$_3$: EVERY-WEEK FROM-NOW-ON* PARTY"*regularly*" SAME-OLD-THING"*regularly*"
"HOLD-IT"

"WELL", PEOPLE BORED* "WELL"
"WELL"

cond
• **EVERY-WEEK FROM-NOW-ON* PARTY"*regularly*" SAME-OLD-THING"*regularly*"**

Notice that this condition is signed with no manual signal (e.g. **SUPPOSE, #IF, #IF**wg). See Unit 10 for a description and discussion of the *'cond'* signal.

Notice also that Lee signs **PARTY"***regularly*" using the same verb modulation that Pat used in the previous turn. This is appropriate since Lee is commenting on the situation Pat has proposed.

Lee also uses the modulation *"regularly"* with the sign **SAME-OLD-THING,** referring to a frequent repetition of the same thing (partying). This sign often occurs with the *"regularly"* modulation, the *"long time"* modulation (see Unit 8), or another modulation referred to as *"over & over again"* (see Unit 17). Again, the choice of which of these movements the Signer uses is dependent upon his/her perceptions of how long or frequently things are the same.

nod nodding
Pat$_4$: CAN DIFFERENT++*-arc* VARIOUS-THINGS, CAN*
"HOLD-IT"

• **DIFFERENT++*-arc***

This is an example of repeating a sign in an arc to show that the object is plural. Further description of this way of indicating plurality can be found in Units 3, 12, and 16.

t (body lean lf)puff.cheeks
Pat$_5$: (2h)"WELL", THINK‿SAME-AS AWHILE-AGO, EVERY-FRIDAY, # CF++*-downward*,

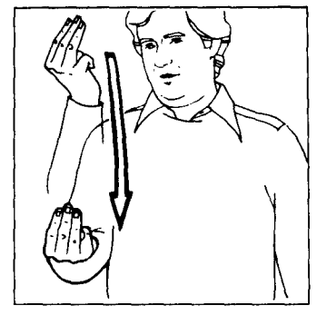
(gaze rt)t
EVERY-SATURDAY, BOWLING, (2h)"WELL"

• **THINK‿SAME-AS**

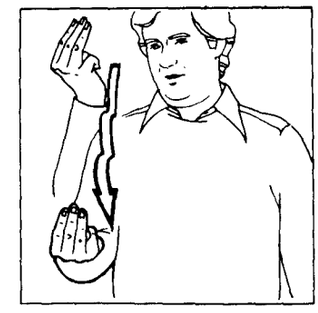
This is an example of two signs which, when used together, often look like a single sign. When they occur together, the meaning they convey is 'just like', 'just as', or 'it's like'.

- **EVERY-FRIDAY**

This sign and the sign **EVERY-SATURDAY** are examples of signs that indicate regularity. Notice how the form of the sign is different if the Signer wants to talk about 'every other ____' rather than 'every ____'.



EVERY-MONDAY



EVERY-OTHER-MONDAY

- **#CF++** *-downward*

The fingerspelled loan sign **#CF** is a common way of referring to captioned films. Notice that although **#CF** appears to be an abbreviation, it is different than **S-F** (San Francisco) or **P-A** (Pennsylvania) because these are actual abbreviations in English (S.F. and Pa.) which have been borrowed into ASL. However, C.F. is not a commonly used English abbreviation for captioned films.

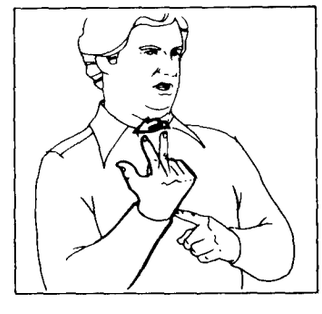
('trying to remember')q ('suddenly remembers') nodding

Lee$_5$: **RIGHT+ YOU, REMEMBER ME ONE-YEAR-PASTwg, TWO-YEAR-PASTwg, FINE+++**

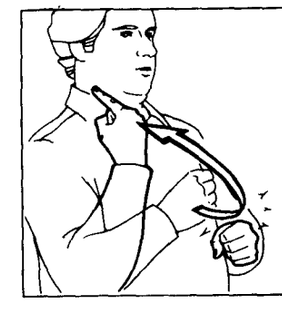
- **ONE-YEAR-PASTwg TWO-YEAR-PASTwg**

These two signs are examples of number incorporation with the sign **YEAR.** Notice also that the movement of both signs is 'toward the past'. (See Unit 2 for a discussion of the *time line*.)

Both of these signs have alternate forms which involve moving the dominant hand 'toward the past' instead of flicking the index finger (or index and middle fingers) 'toward the past'. Compare the following illustrations.



ONE-YEAR-PASTwg



ONE-YEAR-PAST

H. Sample Drills

WISH* EVERY-SATURDAY PARTY WISH* ME

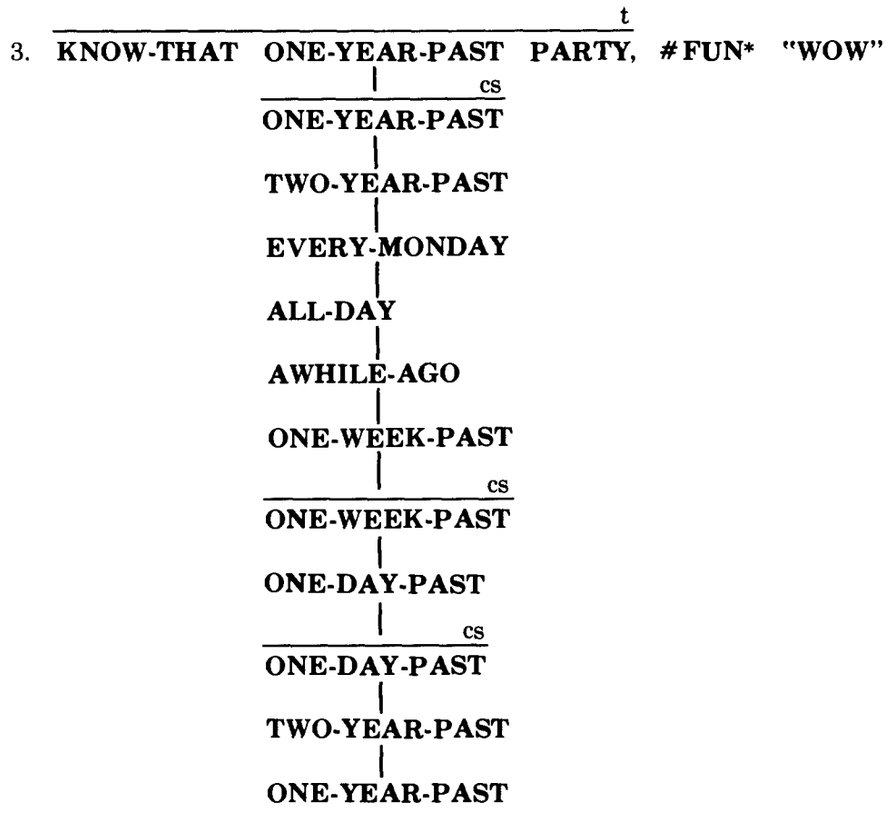
EVERY-WEEK
ALL-DAY
ALL-WEEK
ALL-NIGHT
EVERY-MONTH
EVERY-YEAR
EVERY-THREE-MONTH
EVERY-TWO-YEAR
EVERY-DAY
EVERY-MONDAY
EVERY-SATURDAY

cond

EVERY-WEEK FROM-NOW-ON* PARTY"*regularly*" **SAME-OLD-THING**"*regularly*", **PEOPLE BORED***

EVERY-MONTH
ALL-WEEK
EVERY-DAY
EVERY-WEEK

#CF+ + -*downward*
WORK"*regularly*"
PARTY"*regularly*"



I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Examples of several non-manual signals which occur: *'cond'* (Pat_3, Lee_3), *'puff.cheeks'* (Lee_1, Pat_3, Pat_5), *'wh-q'* (Lee_4).
- In Pat's third turn, the combination of the *'puff.cheeks'* signal and the *"regularly"* modulation with the sign **PARTY** seem to convey the meaning 'to party without stopping' or 'party incessantly'.
- In Lee_3, the sign **EVERY-WEEK** does not move downward; rather the sign is held in a constant location.
- Also in Lee_3, the sign glossed as **BORED*** is different than the sign illustrated above. The sign used on the videotape seems to be more 'intense' or 'forceful' than the sign previously illustrated. It also seems to be more informal than the one illustrated in this unit.
- In Lee_1 and Lee_3, the signs **ALL-NIGHT*** and **FROM-NOW-ON*** are both stressed. However, the sign **ALL-NIGHT*** is made with a fast, sharp movement while the sign **FROM-NOW-ON*** is made with a slower, more tense movement.
- The type of feedback that the Signers give each other during the other's turn, like head nodding and changes in facial expression. Also notice how Pat signs **THAT-ONE** during Lee's fifth turn.
- In Pat_5, the Signer uses the sign **IDEA‿SAME-AS** instead of **THINK‿SAME-AS.** Both of these signs express the meaning 'just as', 'it's like', 'sorta like'.

Unit 12

Pronominalization

A. Synopsis

Pat and Lee are both members of the same Deaf club. They are having dinner at a restaurant and Pat asks Lee if s/he is going to the movie tomorrow night. Lee asks if the movie is captioned. Pat says no, it will be interpreted by a woman with short black hair. Lee asks if it's the same one who interprets every morning on T.V. Pat says that's the one and suggests that the two of them go to the movie. Lee says that s/he will stay put; s/he doesn't like looking back and forth between the interpreter and the movie. Pat says that's Lee's decision but Pat and two friends are going. Lee asks if Pat minds interpreted movies. Pat says it doesn't matter, the movie is important—Star Wars! When Lee finds that out, s/he agrees to join Pat and the others.

B. Cultural Information: The Registry of Interpreters for the Deaf

The Registry of Interpreters for the Deaf, Inc. (RID) is a national organization of deaf and hearing individuals who help facilitate communication between deaf and hearing people. The RID was established in 1964 (although from 1964–1965, the name of the organization was The National Registry of Professional Interpreters and Translators for the Deaf). The original purpose of the organization was to maintain a list of qualified interpreters and to encourage the recruiting and training of more interpreters.

In 1964, the organization had only a few members compared with its present membership—over 4000. Most of these 4000 members also belong to one of the sixty (60) local chapter affiliates of the RID. These local chapter affiliates often publish newsletters, host workshops, and sponsor evaluations of individuals who wish to be certified by the RID. Each of these local chapter affiliates has its own president and other elected officers.

The evaluation and certification of interpreters by the RID began in 1972 in order to provide a certain level of quality control within the profession. Since that time, approximately 2000 individuals have been certified at varying levels of competence. Because of the growing demand for interpreting services in educational, legal, medical, and other settings and because of the specialized skills needed to effectively interpret in these settings, the RID has begun to certify individuals in specialty areas. In addition to evaluation and certification, the RID also publishes a variety of materials related to interpreting (e.g. *Regional Directory of Services for Deaf Persons, Resource Guide to Interpreter Training Programs, Introduction to Interpreting*). For further information, contact the RID Home Office: RID, Inc., 814 Thayer Avenue, Silver Spring, Md. 20910.

C. Dialogue

Pat

Pat_1: **ONE-DAY-FUTURE NIGHT** (t: **MOVIE,**) (q: **YOU GO-TO-*rt***)

Pat_2: (neg: **INTERPRET+,**) (gaze rt,pursed lips: **KNOW+ WOMAN SMALL-*rt* BLACK H-A-I-R THAT-ONE INDEX-*rt***) (rapid nodding:)q

Pat_3: (nodding: **RIGHT++,**) (gaze rt: **US-TWO GO-*rt***) (wh-q: **WHY NOT**)

Pat_4: **THINK YOURSELF,** (t: **△J, △B, US-THREE,**) (nod: **GO-*rt***)

Pat_5: (neg: **DOESN'T-MATTER,**) **MOVIE IMPORTANT*, S-T-A-R-W-A-R-S**

Lee

Lee$_1$: MOVIE CAPTION QMwg^{q}

Lee$_2$: nodding SAME-AS EVERY-MORNING #TV THAT-ONE^{q} INDEX-*lf*

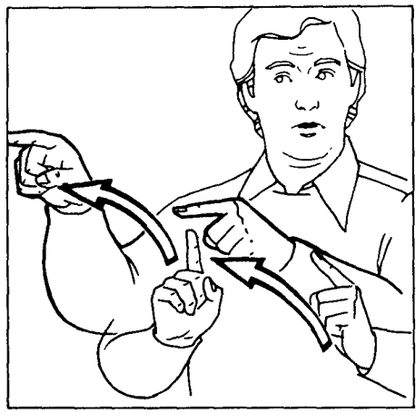
Lee$_3$: neg ME (2h)STAY-*here*, MOVIE INTERPRET (gaze lf & rt↔)^{t} *me*-LOOK-AT-*lf* & *rt*↔, neg NOT-LIKE* ME

Lee$_4$: MOVIE INTERPRET DON'T-CARE YOU^{q}

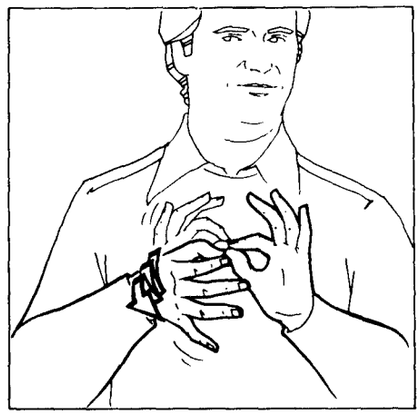
Lee$_5$: ('happily surprised') S-T-A-R-W-A-R-S, ME *me*-JOIN-*you** GO-*lf**

D. Key Illustrations

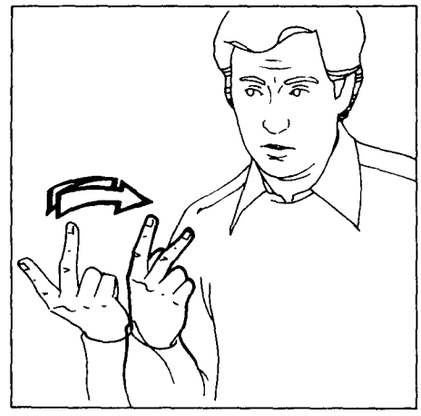
Pat



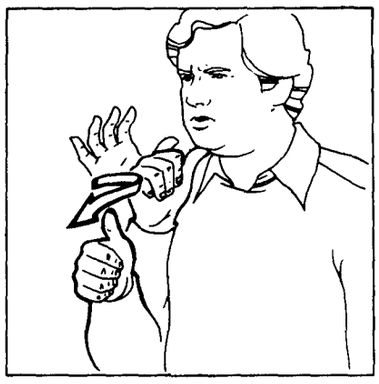
GO-TO-*rt*



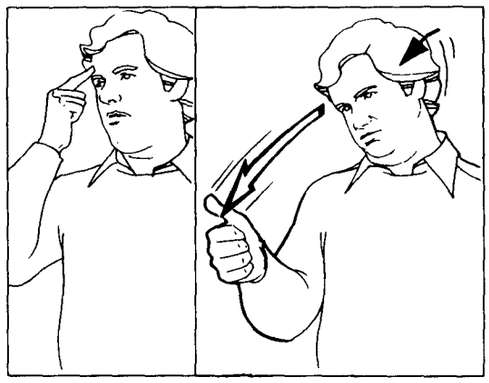
INTERPRET+



US-TWO



WHY‿NOT



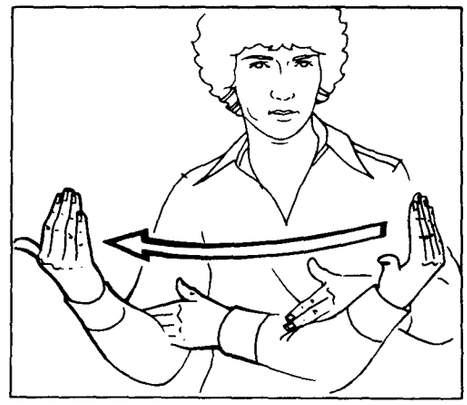
THINK‿YOURSELF

US-THREE

Lee

CAPTION

QMwg



EVERY-MORNING

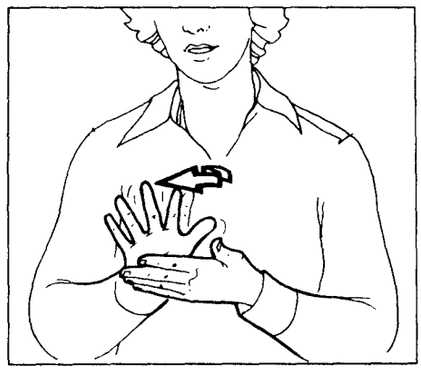
me-LOOK-AT-*lf & rt* ⟷

NOT-LIKE

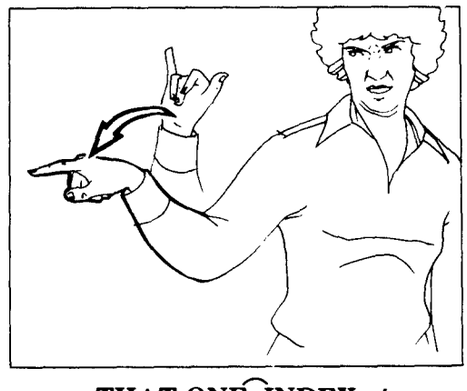
DON'T-CARE

E. Supplementary Illustrations

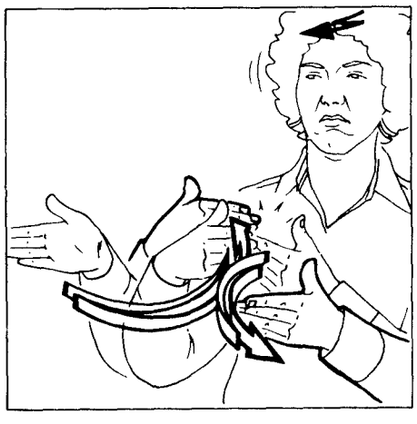
KNOW+



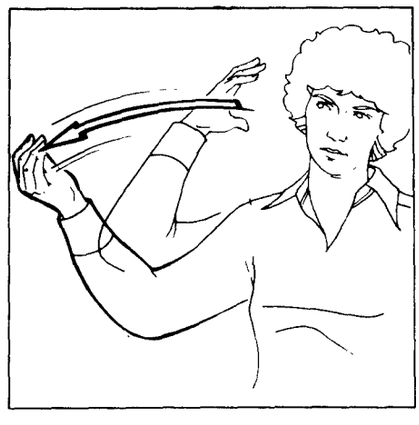
MOVIE



THAT-ONE INDEX-*rt*



DOESN'T-MATTER



GO-*rt*

F. General Discussion: Pronominalization

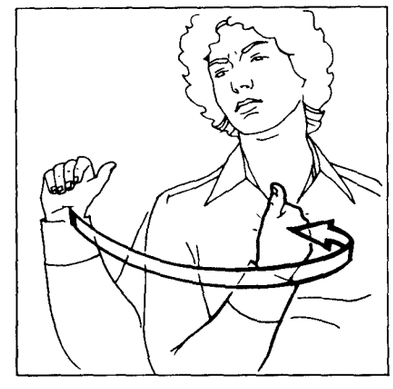
Before reading this section, it will be helpful to review the previous discussion of pronominalization in Unit 3. That unit introduced ways to refer to people using the indexic (index finger), honorific, or reflexive/emphatic pronouns. It also presented the *reality principle* and ways to assign specific spatial locations to referents. This unit will expand upon some of these topics and will introduce strategies for referring to three, four, and five people or things, eye indexing, definite reference, and additional ways to set up people, places, or things in space.

As described in Unit 3, pronominal reference generally involves 'pointing' to a person or persons with a particular handshape. The handshape that is used indicates the type of reference. For example, in the four illustrations below notice the similarity between the pronoun on the left and the one on the right. The difference in handshape indicates that the pronouns on the left are indexic (meaning 'we') whereas the ones on the right are reflexive/emphatic (meaning 'ourselves').

WE
(other referents not present)

OURSELVES

WE
(other referents present)



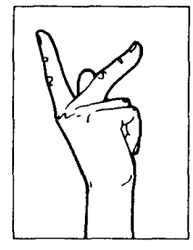
YOURSELVES-AND-MYSELF

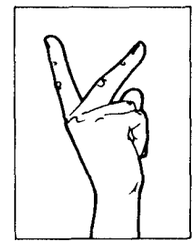
Similarly, the handshape made with the hand flat and fingers together is used for possessive reference. When a Signer 'points' with the palm of the hand to him/herself, the meaning is 'my' or 'mine'. When a Signer points with the palm facing the person s/he is talking with, the meaning is 'your' or 'yours'. Pointing to a third person means

'his', 'her', or 'hers'. When the hand moves from one side of the Signer's chest to the other side (as in the first two illustrations above) the meaning is 'our' or 'ours'. If the pronoun refers to more than one person (not including the Signer), the hand will 'sweep' across the spatial locations of those persons. For example, if the Signer is conversing with two friends and wants to ask 'Are *your* parents coming to Graduation Day?', the possessive handshape would move from one friend to the other to express the meaning 'your'.

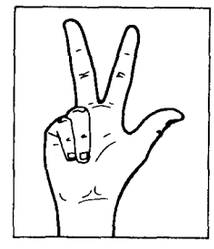
YOUR (plural)

As discussed in Unit 3, when a Signer wishes to refer to two people together or two things together, s/he will normally use the handshape illustrated on the left or its variant on the right.





By moving either of these handshapes back and forth between the two people or two things, the Signer can express the meanings 'us two', 'you and I', 'you two', 'those two', 's/he and I', etc. Similarly, by using the handshape illustrated below, the Signer can refer to three people or three things. Instead of a back and forth movement, this handshape (palm up) is used with a circular movement made close to the three people or three things the Signer wishes to refer to.



For example, suppose the Signer is talking with three friends—A, B, and C—as pictured below.

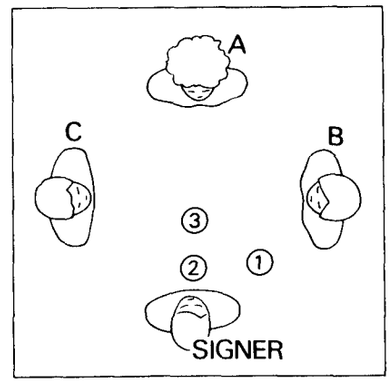


Fig. 12.1

The Signer could use this handshape to express the meanings—'us three' (Signer + B + A), 'us three' (Signer + B + C), or 'you three' (B + A + C), depending on the location of the pronoun (see numbers 1, 2, 3 above).

US-THREE
(Location # 1)

US-THREE
(Location # 2)

YOU-THREE
(Location # 3)

A similar process can be followed to refer to four or five people or things using the appropriate handshapes. (However, not all Signers will use this way of referring to five people or things). To refer to more than five, many Signers will either point with the index finger to each referent separately ('you and you and you . . .') or use a sweeping movement in an arc ('all of you' or 'all of them'). The honorific pronoun (see Unit 3) is also sometimes used with this arc in formal settings to refer to members of a group.

By now it should be clear that if the Signer is looking at person A and indexes (points to) person B, the meaning is 'him/her'. However, if the Signer is looking at B and indexes B, the meaning is 'you'. This shows how the direction of a Signer's eye gaze can change the meaning of some pronouns in ASL. However, it is also possible for Signers to use only eye gaze toward someone or something as a way of referring to that person or thing. Generally, this eye gaze is accompanied by a slight brow

raise and a head nod or tilt toward the person or thing. In such cases there may be no manual signal (e.g. index) used.

If, for example, the Signer is talking with and looking at someone at a playground and signs

q
WANT PLAY

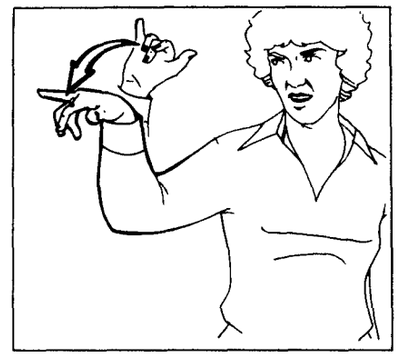
then the meaning is '*You* wanna play?'. However, suppose the Signer is talking with someone at a playground where several other people are standing around, and a particular boy is standing to the Signer's right. If the Signer says

(gaze and nod to rt) q
WANT PLAY, #OK

then the meaning is '*He* wants to play. Is that alright with you?'. In this example, the eye gaze and head nod to the right acted as a way to reference the boy. These two examples show how a Signer can also use eye gaze and head movement as a 'pronoun'.

There are several related signs in ASL which can be used to indicate what is called "demonstrative reference". These signs convey the meaning 'that thing' or 'that one'. Illustrated below, these signs are used to refer to a specific (i.e. definite) person, place, or thing which is either present in the Signer's immediate environment or which has been assigned a specific location in space.

THAT-ONE⁀INDEX-*rt*



THAT-ONE-*rt*

THAT-ONE*-*rt*

As discussed in Unit 3, Signers often use a kind of "reality principle" when assigning locations to people or things—the locations will reflect the actual (present or past) arrangement of the people or things. However, if the Signer doesn't know their actual locations, then obviously this "reality principle" cannot be used.

An alternate strategy involves assigning locations to people or things as they appear in the conversation or narrative, using a kind of "alternating pattern" of

assignment. For example, many right-handed Signers will set up the first-mentioned person, place, or thing on their right; if there is a second person, place, or thing, it will be set up on their left. (Ref. = referent; i.e. the person, place, or thing)

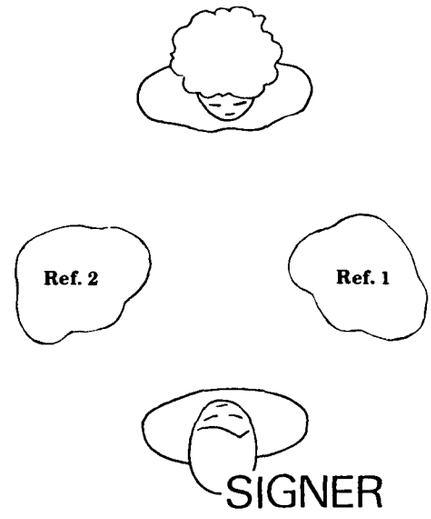


Fig. 12.2

If there are three or more persons, places, or things which are to be assigned locations, then there are several possible ways to handle this, depending on the relationship between the people, places, or things. For example, if there are three people in a narrative, the Signer might use the locations shown in Figure 12.3. However, if two of the people form a pair or have a special relationship in contrast to the third person, then the Signer might use the locations shown in Figure 12.4.

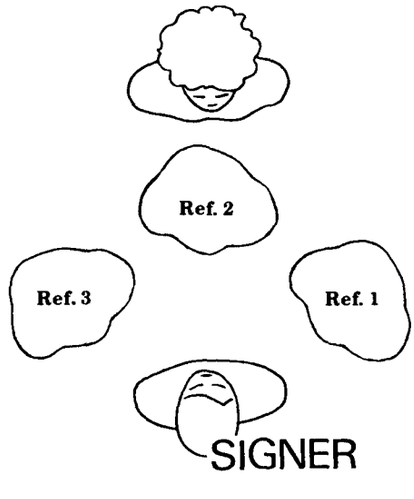


Fig. 12.3

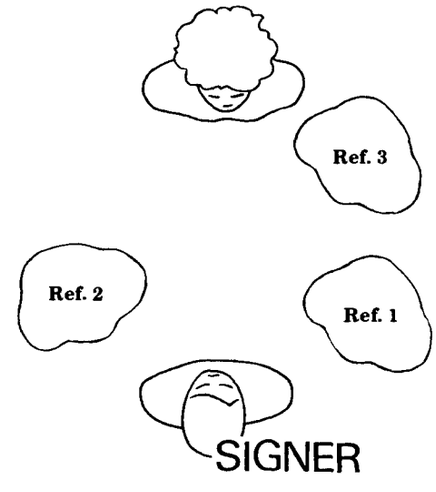


Fig. 12.4

Obviously, there is a limit to how many distinct locations can be established by the Signer (and remembered or perceived by the other person(s) in the conversation).

However, up to six separate locations can be comfortably assigned. For example, in describing a possible seating arrangement at a meeting, the Signer might use the six locations shown in Figure 12.5. Or, if the Signer is describing a panel discussion between two teams of three people, these same six locations might be used, but assigned in a slightly different order, as shown in Figure 12.6.

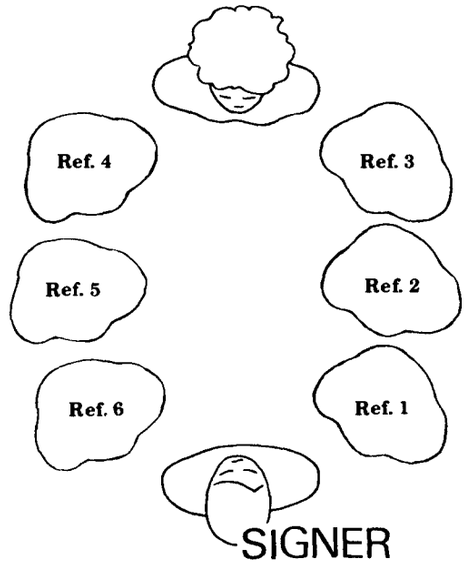


Fig. 12.5

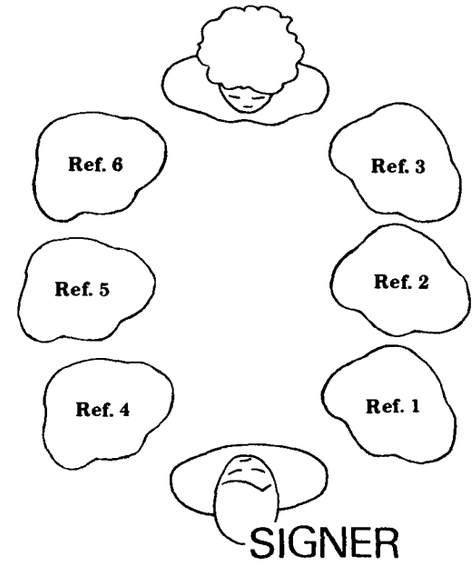


Fig. 12.6

These are some of the strategies which Signers use for assigning referents to particular locations. Others will be discussed in later units.

G. Text Analysis

Pat$_1$: **ONE-DAY-FUTURE‿NIGHT** **MOVIE,** **YOU GO-TO-*rt***
(t: MOVIE,; q: YOU GO-TO-*rt*)

- **ONE-DAY-FUTURE‿NIGHT**

  In this situation, the meaning of these two joined signs is actually 'tomorrow night'. However, in some contexts when these two signs are used together, the meaning is 'the next night' or 'the following night'.

- **YOU GO-TO-*rt***

  Notice that the non-manual behaviors used here make this a 'yes-no' question. See Units 1 and 10 for a description of these non-manual behaviors.

  The sign **GO-TO-*rt*** is an example of a verb which can indicate the subject and/or object by its direction of movement. In this case, 'movie' (the object) has not previously been assigned a specific location. However, by moving the verb to the right, Pat has now clearly established the location of the 'movie'. Thus, if Pat or Lee wanted to refer to the 'movie' later on without using the sign **MOVIE,** they would use the location to Pat's right. See Units 4 and 13 for further discussion of verbs of this type.

Lee$_1$: **MOVIE CAPTION QMwg**
(q: MOVIE CAPTION QMwg)

- **QMwg**

  See Units 1 or 10 for a discussion of this question sign and some of its possible meanings.

Pat$_2$: **INTERPRET+ , KNOW+ WOMAN SMALL-*rt* BLACK H-A-I-R THAT-ONE‿INDEX-*rt***
(neg: INTERPRET+ ,; (gaze rt,pursed lips): KNOW+ WOMAN SMALL-*rt* BLACK H-A-I-R; (rapid nodding)q: THAT-ONE‿INDEX-*rt*)

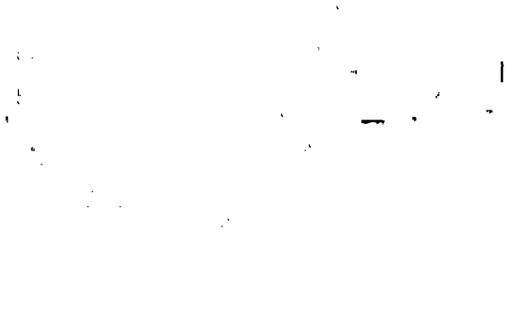
- **INTERPRET+**

  Notice that Pat responds to Lee's 'yes-no' question with the non-manual behaviors used to indicate negation. See Unit 1 for a discussion of these behaviors.

- **KNOW+ WOMAN SMALL-*rt* BLACK H-A-I-R**

  Notice that Pat has assigned 'the woman' a location to the right. This was done by first gazing to the right and then signing **SMALL** to the right.

The non-manual signal *'pursed lips'* is seen in the photos below. The meanings of this signal are 'very small', 'very thin', or 'very narrow'. It can also mean that something is 'smooth', or that something happens 'quickly' or 'easily'. Here the obvious meaning is that the woman is very small or petite.



'very thin wire' **'very thin wire'**

'smooth floor' **'very fast'**

(rapid nodding)

- **THAT-ONE INDEX**-*rt*

  This is a demonstrative pronoun. Notice that it is made in or toward the same location that was assigned to the woman—to Pat's right.

nodding q
Lee$_2$: SAME-AS EVERY-MORNING #TV THAT-ONE^INDEX-*lf*

- **EVERY-MORNING**

  This is an example of a sign used to indicate regularity. For further discussion and additional examples, see Unit 11.

q
- **THAT-ONE^INDEX-*lf***

  This is the same demonstrative pronoun that Pat used previously. Notice that Lee makes the sign to the left—the same location Pat used to refer to the woman. (Remember if Pat and Lee are facing each other, then Pat's right is Lee's left.).

  Notice also that Lee uses the non-manual behaviors for asking a 'yes-no' question. Lee wants to know if the woman Pat described and the woman Lee is thinking of is the same person.

nodding (gaze rt) wh-q
Pat$_3$: RIGHT++, US-TWO GO-*rt* WHY^NOT

- **US-TWO**

  Here Pat uses one of the two handshapes illustrated in the *General Discussion* section and moves it back and forth between him/herself and Lee.

- **GO-*rt***

  Notice that Pat again uses the location on the right to refer to the movie. Because this location refers to the movie, this sign could have been glossed as **GO-*movie***.

- **WHY^NOT**

  Notice that the signs **WHY** and **NOT** are made in such a way that they look like one sign. Generally when this happens, there is some change in one of the two signs which helps the two signs look more like a single sign. In this case, the sign **WHY** is made close to the chin (the same location as the sign **NOT**), and there is a change in the handshape of the sign **WHY**.

neg (gaze lf & rt⟷)t neg
Lee$_3$: **ME** (2h)**STAY-*here*,** **MOVIE INTERPRET** ***me*-LOOK-AT-*lf* & *rt*⟷,** **NOT-LIKE*** **ME**

- **STAY-*here***

  This is an example of a verb which indicates a specific place by the location in which it is produced (or toward which it is produced). See Units 4 and 13 for further discussion.

(gaze lf & rt⟷)t
- **MOVIE INTERPRET *me*-LOOK-AT-*lf* & *rt*⟷,**

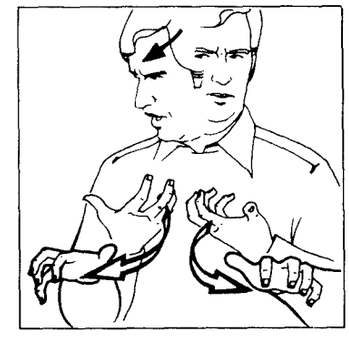
  Notice that the non-manual signal for a topic (see Unit 1) accompanies this portion of Lee's turn. Notice also that Lee's eye gaze matches or 'agrees with' the back and forth movement of the sign ***me*-LOOK-AT-*lf* & *rt*⟷.**

  This is another example of a verb which can indicate the subject and/or object by means of its direction of movement. In this case, the meaning is something like 'looking back and forth between the movie and the interpreter'. See Units 4 and 13 for further discussion.

neg
- **NOT-LIKE* ME**

  The sign **NOT-LIKE*** is an example of what has been called *negative incorporation;* that is, the sign **LIKE** is negated by adding an outward, twisting movement (in addition to the *'neg'* signal behaviors). Only a small number of signs can be negated in this way—**KNOW, WANT, LIKE, GOOD.**

NOT-KNOW



NOT-WANT

Notice also that the sign **NOT-LIKE** is stressed and that negative non-manual behaviors occur throughout this portion of Lee's turn.

Pat$_4$: **THINK YOURSELF,** $\underline{\text{t}}$ **△$_J$,△$_B$, US-THREE,** $\underline{\text{nod}}$ **GO-*rt***

- △$_J$, △$_B$

The signs △$_J$ and △$_B$ are name signs. According to one study of name signs, of 280 persons in the study, 42% were given their name signs at the age of 5 or before; 25% between the ages of 6 and 10; 15% between the ages of 11 and 15; and 18% at 16 years or older.

One question that is often asked is "Where do people get their name signs?". According to this study of name signs, of 371 deaf persons asked, name signs were given by the following groups:

parents or family member	30%
residential school staff	13%
school peers	43%
work associates	10%
other	4%

Thus, according to this information, most deaf people generally have a name sign before they are 10 years old, and it is generally given to them by their family or school peers.

- **US-THREE**

The sign **US-THREE** is an example of a pronoun used to refer to three people. See the *General Discussion* section for more information.

('happily surprised')

Lee$_5$: **S-T-A-R-W-A-R-S-, ME** *me*-**JOIN**-*you** **GO**-*lf**

('happily surprised')

- **S-T-A-R-W-A-R-S,**

Notice that Lee fingerspells the name of the movie, repeating the last segment of Pat's turn. This type of feedback is often used as a way of checking with the Signer to see if his/her message was correctly understood. In this case, however, because of the non-manual behaviors it is obvious that Lee's repetition is due to surprise and delight at the name of the movie—not checking to see if s/he understood Pat's message.

- **GO**-*lf**

Notice that Lee is consistent in referring to the same location given to the movie by Pat. Notice also that this sign (and the sign *me*-**JOIN**-*you**) is stressed. Thus Lee indicates that s/he definitely wants to go to the movie.

H. Sample Drills

1. ONE-DAY-FUTURE‿NIGHT — t: MOVIE, — q: YOU GO-TO-*rt*
   YOU-TWO
   YOU-THREE
   THOSE-TWO
   THOSE-THREE
   YOU-FOUR
   US-TWO
   US-THREE
   US-FOUR
   YOU

2. nodding: RIGHT++, — wh-q: WHY‿NOT
   US-TWO GO-*rt*
   US-THREE STAY-*here*
   YOU-THREE GO-TO-*rt*
   US-FOUR STAY-*here*
   US-TWO GO-*rt*

3. THINK‿YOURSELF, — t: US-THREE,
   J -*lf*, B -*rt*
   US-THREE-*cntr*
   YOU-THREE-*cntr*
   J -*rt*
   US-THREE-*rt*
   THOSE-TWO-*rt*
   J -*lf*
   US-THREE-*rt*
   US-THREE-*cntr*
   J B
   US-THREE

   nod: GO-*rt*
   GO-TO-*rt*
   GO-*rt*
   STAY-*here*
   GO-*rt*

I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Lee's final turn overlaps with Pat's final turn. Pat starts to fingerspell the title of the movie. However, as soon as Lee recognizes the title, she fingerspells it also. This type of copying or imitating behavior often occurs when a Signer fingerspells an unfamiliar word and the other person wants to make sure s/he has understood it correctly. In this case, however, the quick imitation shows Lee's recognition of the movie and surprise.

- Several examples of two signs being made together such that they look like a single sign. Notice the way the two signs flow together in **ONE-DAY-FUTURE‿NIGHT** (Pat_2), **THAT-ONE‿INDEX** (Pat_2, Lee_2), **WHY‿NOT** (Pat_3), and **THINK‿YOURSELF** (Pat_4).
- The name signs and are made on the back of the left wrist, and over the heart, respectively. Notice also that the sign **US-THREE** (Pat_4) is made close to the Signer in a location which clearly refers to the Signer. , and .

Unit 13

Subjects and Objects

A. Synopsis

Pat and Lee are having dinner at a restaurant. They have been talking about various schools for deaf students. Pat asks if Lee went to an oral school. Lee says that s/he went to one in New York. Pat asks what they do in oral schools. Lee says it's awful. Signs are forbidden and the teachers forced Lee to talk all the time. They'd get mad if s/he refused. Pat asks how Lee could understand if the teachers couldn't sign. Lee says it was hard; s/he had to read lips really carefully and make guesses. If s/he was wrong, the other children would tease and laugh at him/her. It was hard. Pat asks what would happen if s/he was wrong—would the teachers help Lee? Lee replies that sometimes they would bawl him/her out, and sometimes they would criticize him/her. And they would always tell Lee s/he had to practice and study hard. Pat says that reading lips and oralism is no good—signing is better. Lee agrees and says that every day when school was over and the children were out of the building, they would use ASL.

B. Cultural Information: Oral Schools and Programs

Oralism can be defined as an approach to communicating with deaf individuals (students or adults) through the use of speech, speechreading (lipreading), and hearing aids. People who advocate such an approach are often called *oralists*. Schools and programs which support this approach and use it as the primary means of communicating with deaf students are referred to as oral schools or oral programs. In most oral programs, the use of Sign Language or signing of any type is generally forbidden, and graduates of such programs report that they were often punished if teachers caught them signing or gesturing.

In the past (and even now), discussions about how to teach deaf students have quite often focused on the "oral-manual controversy"—with one group supporting the use of oral methods of education and the other supporting the use of some form of manual communication. During the eighteenth century, the major points of this controversy were expressed in an exchange of letters between Samuel Heinicke (founder of an oral school in Leipzig, Germany) and the Abbé Charles Michel de l'Epée (founder of a school which used signs in Paris, France). Interestingly enough, when Thomas Gallaudet went abroad in 1815 to learn about methods for educating deaf students, he went to oral schools in Great Britain (the Braidwood Schools) before he went to Epée's school in Paris.

The first oral school for deaf students in the United States—the Clarke School—was opened in Massachusetts in 1867. By the 1880's, there were eleven strictly oral schools in America. This growth was due, in large part, to the work and efforts of Alexander Graham Bell—who was an avowed oralist. Bell, whose wife was deaf, not only opposed the use of Sign Language but he also opposed intermarriage among deaf people. Bell donated a substantial portion of his fortune to oral schools and programs.

In 1890, an organization was established for teachers of deaf students and others who support oral methods of teaching deaf children. This organization, the Alexander Graham Bell Association for the Deaf (AGB), has as one of its main goals to aid schools in their efforts to teach speech, speechreading, and the use of residual hearing. The *Volta Review* is a regular publication of the AGB. For more information, contact: The Alexander Graham Bell Association for the Deaf, Inc., The Volta Bureau, 1537 35th Street, N.W., Washington, D.C. 20007.

C. Dialogue

Pat

Pat$_1$: **YOU AWHILE-AGO SCHOOL ORAL RIGHT YOU** (q)

Pat$_2$: **#DO-DO ORAL SCHOOL #DO-DO** (wh-q)

Pat$_3$: **TEACH‿AGENT SIGN INEPT, RIGHT, HOWwg UNDERSTAND HOWwg** ('smile')q; wh-q

Pat$_4$: **SUPPOSE WRONG, TEACH‿AGENT** *teachers*-**HELP**-*you* cond; q

Pat$_5$: **ORAL, READ**-*lips*, (2h)**#NG, BETTER SIGN BETTER** t

Pat$_6$: (2h)**"WELL"** (signed with Lee's **"WELL"**)

Lee

nodding (gaze rt)
Lee$_1$: RIGHT, INDEX-*rt* NEW-YORK, RIGHT YOU

t
Lee$_2$: "PSHAW" AWFUL, SIGN, NOT-LEGAL,

t
TEACH⌒AGENT INDEX-*arc-rt*, *teachers*-FORCE-*me* ME SPEAK"*over & over again*",

cond pow
SUPPOSE ME REFUSE ME *me*-SAY-#NO-TO-*teachers*, (2h)BECOME-ANGRY INDEX-*arc-rt*

nodding
Lee$_3$: "WELL" HARD+, ME READ-*lips*,

(gaze up,rt; 'struggling to understand')
ME *me*-LOOK-AT-*teachers*"*over time*" READ-*lips* (2h)alt.GUESS,

cond (gaze lf) t
SUPPOSE ME WRONG, CHILDREN-*lf* INDEX-*arc-lf*,

children-MAKE-FUN-OF-*me* *children*-TEASE-*me*, "WELL" HARD (2h)"PSHAW"

t puff.cheeks
Lee$_4$: "WELL", SOMETIMES, *teachers*-BAWL-OUT-*me*"*regularly*",

t puff.cheeks
SOMETIMES, *teachers*-CRITICIZE-*me*"*regularly*",

EVERY-DAY TEACH⌒AGENT *teachers*-TELL-*me*"*over & over again*"

(gaze up,rt) (gaze up,rt)
MUST PRACTICE"*over & over again*" STUDY"*over & over again*"

nodding
Lee$_5$: ME *me*-AGREE-WITH-*you* ME,

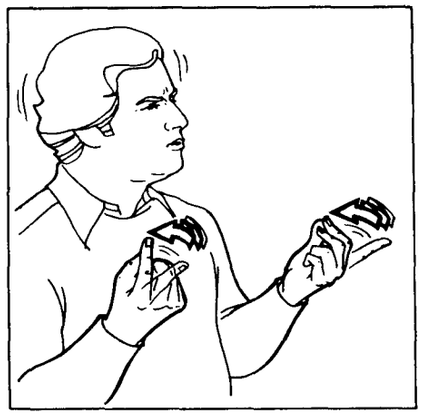
(gaze lf & rt) rhet.q puff.cheeks
EVERY-DAY CHILDREN SCHOOL FINISH, OUT-OF-*school*, USE-ASL "WELL"

D. Key Illustrations

Pat

ORAL

RIGHT



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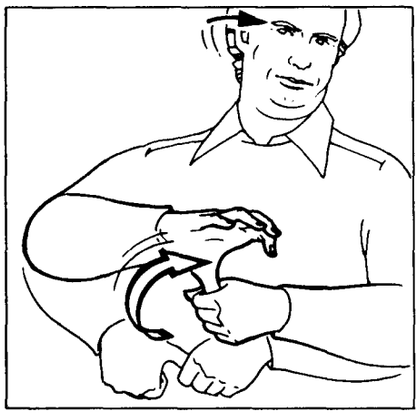
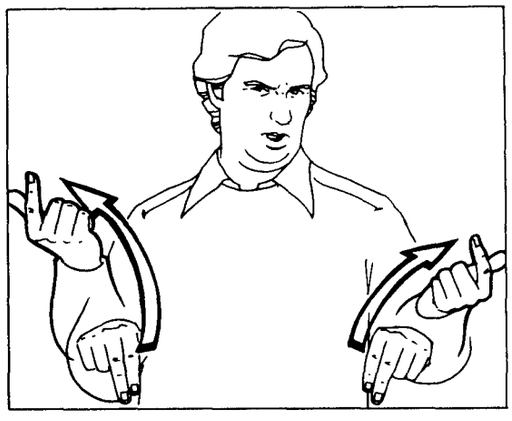


INEPT

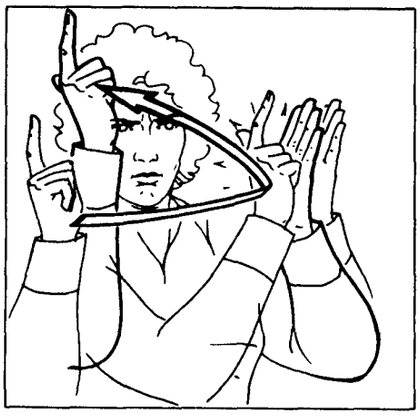
HOWwg

teachers-HELP-*you*

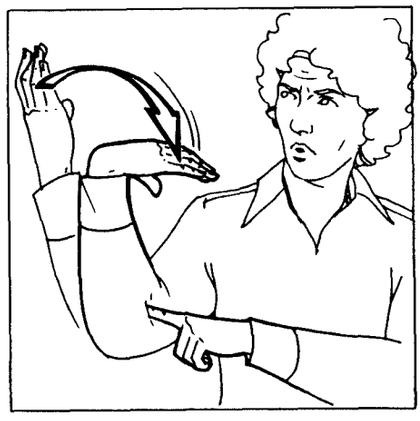


(2h)#NG

Lee



NOT-LEGAL



teachers-FORCE-*me*

SPEAK *"over & over again"*

SUPPOSE

me-SAY-# NO-TO-*teachers*

BECOME-ANGRY

READ-*lips*

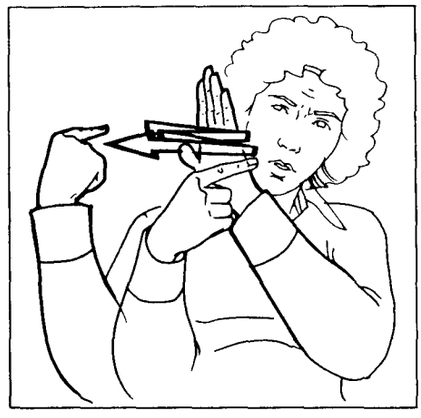
me-LOOK-AT-*teachers* *"over time"*

(2h)alt.GUESS

children-**MAKE-FUN-OF**-*me*

children-**TEASE**-*me*

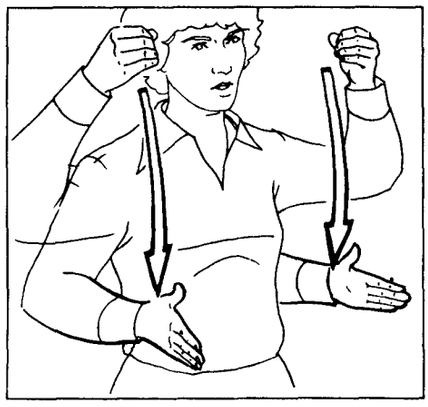
teachers-**BAWL-OUT**-*me*"*regularly*"



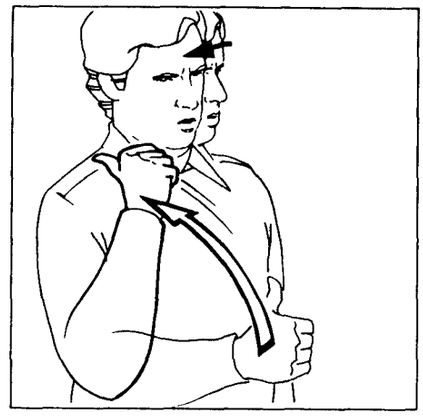
teachers-**CRITICIZE**-*me*"*regularly*"

me-**AGREE-WITH**-*you*

E. Supplementary Illustrations

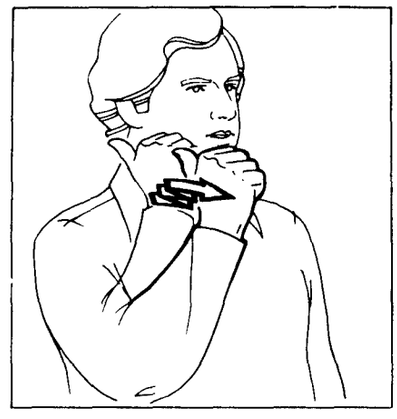


TEACH AGENT



REFUSE

WRONG

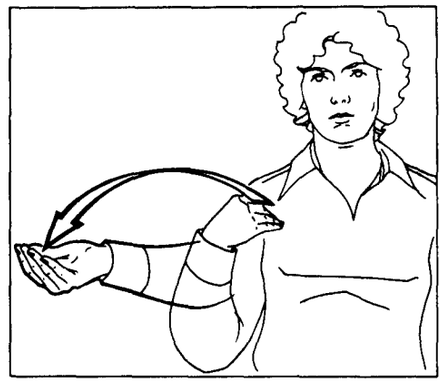


EVERY-DAY

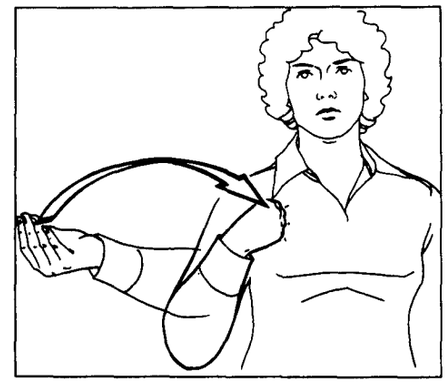
F. General Discussion: Subjects and Objects

Before reading this section, it will be helpful to review the discussion of subjects and objects in Unit 4. That unit described how certain verbs in ASL can make use of the space around the Signer's body (or locations on the Signer's body) to indicate the subject and/or object. This discussion will expand on some of the information in Unit 4 as well as introduce the reader to reciprocal verbs and direct address.

As illustrated in Unit 4, many verbs in ASL use the assigned spatial locations of persons, places, or things to show who is doing something (the subject) or who is receiving that action (the direct or indirect object) or where the action occurs (the oblique object). This is accomplished by moving the sign from one location to another, or by making the sign in a particular location. Thus, the meaning 'I give him/her' is expressed by moving the verb ____-**GIVE-TO**-____ from the Signer toward the 'third person'; the meaning 's/he gives me' is expressed by moving the verb from the 'third person' toward the Signer.

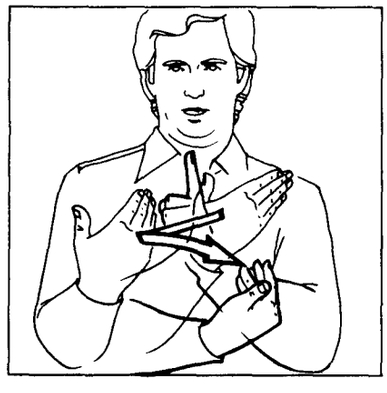


me-**GIVE-TO**-*him/her*

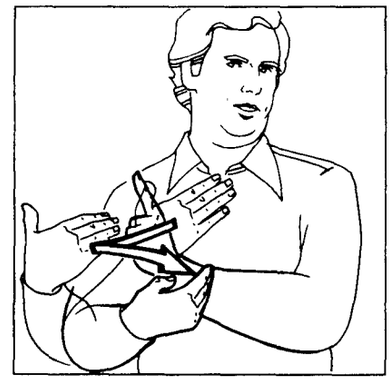


s/he-**GIVE-TO**-*me*

With some other verbs that are made with both hands, the location of the non-dominant hand is also important. For example, the signs *you*-**FLATTER**-*me* and *s/he*-**FLATTER**-*me* share the same basic movement and palm orientation, but their locations are different.



you-**FLATTER**-*me*

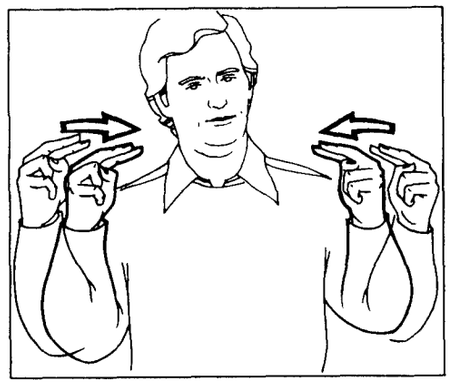


s/he-**FLATTER**-*me*

The following is a partial list of the *directional verbs* in ASL which appear in the student texts.

____-ARREST-____
____-ASK-TO-____
____-BAWL-OUT-____
____-BLAME-____
____-BORROW-FROM-____
____-BOTHER-____
____-COLLIDE-WITH-____
____-CRITICIZE-____
____-GIVE-TO-____
____-HATE-____
____-HELP-____
____-INFLUENCE-____
____-INFORM-____
____-INSULT-____
____-JOIN-TO-____
____-LOOK-AT-____
____-MAKE-CONTACT-WITH-____
____-MAKE-FUN-OF-____
____-MOOCH-FROM-____
____-PARTICIPATE/JOIN-____
____-PAY-TO-____
____-PITY-____
____-QUIT-____
____-SAY-#NO-TO-____
____-SAY-#OK-TO-____
____-SAY-#YES-TO-____
____-SEND-TO-____
____-TEACH-____
____-TTY-CALL-TO-____

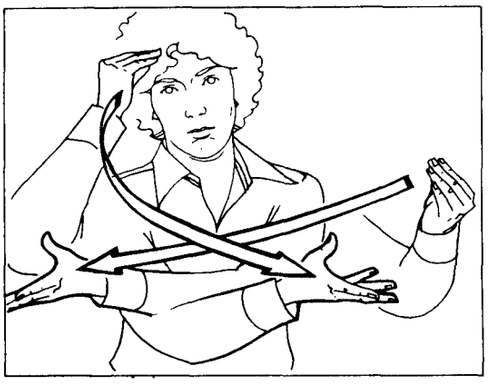
Some directional verbs are *reciprocal;* that is, by using both hands, a Signer can indicate that two people or two groups do the same thing to each other. In a sense, each hand represents the action of one person or group. Again, the location of the hands, their direction of movement, and/or their palm orientation show which persons or groups are involved in the action. For example, notice how the meanings 'they look at each other' and 'we look at each other' are expressed in the illustrations below. The sign on the left indicates that there are two 'third persons' (one on the right and one on the left) which do the same thing to each other. The sign on the right indicates that the Signer and 'second person' do the same thing to each other.



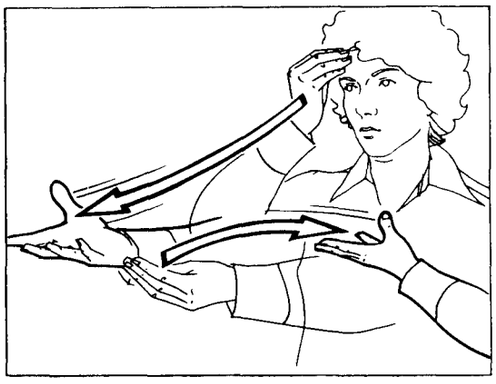
they*-LOOK-AT-*"each other"

we*-LOOK-AT-*"each other"

Verbs normally made with two hands also become reciprocal by moving the hands from the two separate locations toward each other. For example, the sign ___-**INFORM**-___ is usually made with both hands. To express a reciprocal action (e.g. 'they inform each other', 'we inform each other'), each hand moves from one of the locations toward the other location.



they-**INFORM**-*"each other"*

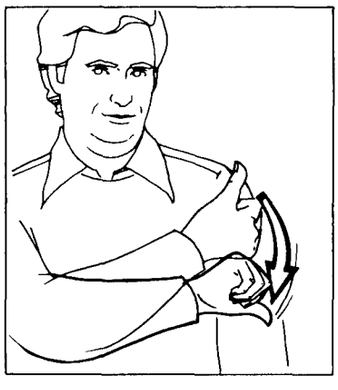


we-**INFORM**-*"each other"*

Some verbs are always reciprocal because of their meanings—for example, ___-**CHANGE-PLACE-WITH**-___ and ___-**QUARREL-WITH**-___. Again, with these verbs the Signer will clearly indicate which two people or groups are changing places or quarreling with each other.

Unit 4 also described how certain verbs can indicate an action or state of being at a particular location on the body. This is done by making the sign at or on that specific location. For example, the signs **SHAVE**-___ and **HAVE-OPERATION-ON**-___ can be made in various locations on the Signer's body to indicate where that action occurs.

SHAVE-*face*



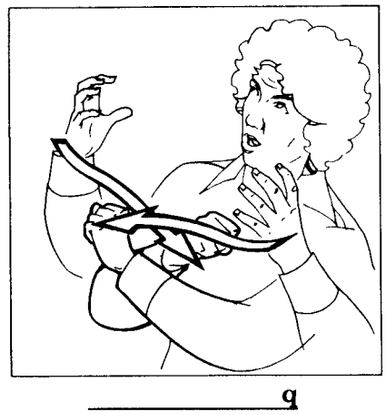
HAVE-OPERATION-ON-*upper arm*

The following is a partial list of verbs that can use specific body locations to indicate where an action occurs.

BANG-ON-_____
BITE-(ON)-_____
BLEED-FROM-_____
HAVE-FRECKLES-ON-_____
HAVE-OPERATION-ON-_____
HAVE-PAIN-AT-_____
HAVE-RASH-ON-_____
HIT-(ON)-_____
#HURT-(AT)-_____
KISS-(ON)-_____
PERSPIRE-FROM-_____
PUSH-(ON)-_____
SCRATCH-(AT)-_____
SHAVE-(AT)-_____
TAP-ON-_____
WASH-(AT)-_____

Another commonly used strategy for indicating 'who' does something is body shifting and eye gaze shifting. For example, the Signer may move his/her body to the left or to the right 'into' a location that represents someone. While 'in' that location, everything the Signer says or does reflects what that person says or does. When this kind of body shifting into a location (and looking *from* that location) is used, the Signer also tends to copy certain characteristic facial expressions or other behaviors of the person s/he has 'become'.

For example, suppose the Signer is describing an incident that occurred while she was in elementary school. During this incident, a younger and smaller student came up to the Signer and asked if the Signer wanted to fight. By body shifting into a location slightly to the left and by gazing to the right and upward, the Signer can 'become' the smaller student who then asks for a fight. By shifting back and gazing to the left and downward, the Signer can 'become' herself again and respond "You're not worth it".



q
WANT FIGHT

IT'S-NOTHING

Body and gaze shifting like this has the effect of putting what is said 'in quotes', indicating *what* was said and *who* said it. When the Signer wants to discontinue this direct quoting behavior and add his/her own comments, then the body will shift to its normal position and the Signer will again look at the person s/he is talking with. This type of direct quoting (called *direct address*) occurs quite frequently in ASL.

This discussion has reviewed how some directional verbs indicate their subject and/or object. It has also described how certain verbs can become reciprocal. Finally, it has described how Signers use body and gaze shifting to indicate direct address. Future units will provide additional examples and discussion of these important features of ASL.

G. Text Analysis

Lee_2: **"PSHAW" AWFUL,** $\overset{t}{\text{SIGN}}$**, NOT-LEGAL,**

$\overset{t}{\text{TEACH}\frown\text{AGENT}}$ **INDEX-***arc-rt*, *teachers*-**FORCE-***me* **ME SPEAK***"over & over again"*,

$\overset{\text{cond}}{\text{SUPPOSE ME REFUSE ME}}$ *me*-**SAY-#NO-TO-***teachers*, (2h)**BECOME-ANGRY INDEX-***arc-rt*

- $\overset{t}{\text{TEACH}\frown\text{AGENT}}$ **INDEX-***arc-rt*,

  Notice that the sign **TEACH⁀AGENT** is another example of two signs which can be produced in such a way that they look like a single sign. However, with verbs like **TEACH** and **PREACH,** Signers do not always use the **AGENT** sign to form the nouns 'teacher' or 'preacher'. Instead, these nouns can alternately be formed by using short tense movements (usually two), without the sign **AGENT.**

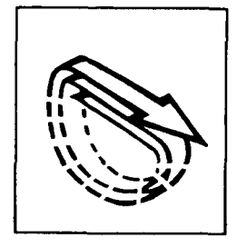
  The sign **INDEX-***arc-rt* is a plural pronoun which indicates that the referent of **TEACH⁀AGENT** is plural and assigns a location (Lee's right) to the 'teachers'. For further discussion of plural pronouns, see Units 3 and 12.

- *teachers*-**FORCE-***me*

  This is an example of a verb which can indicate its subject (teachers) and its object (me) by the direction of its movement. Since 'teachers' has been established to the Signer's right, the verb moves from the right toward the Signer.

- **SPEAK***"over & over again"*

  This is an example of one of the verb modulations used in ASL to indicate temporal aspect. (See Units 8 and 17 for further information.) This particular modulation is made with a somewhat tense straight-line 'thrust' followed by an arc-like movement back to the starting point and a forward rocking motion of the body and/or head with each 'thrust'. This movement is shown in the following illustration:



cond

- **SUPPOSE ME REFUSE ME** *me*-**SAY-# NO-TO-***teachers,*

This is the *condition* part (If . . .) of a conditional sentence. See Unit 10 for a description of the non-manual behaviors which are used to indicate conditionals. Notice that the sign *me*-**SAY-# NO-TO-***teachers* is a fingerspelled loan sign which can indicate its subject and/or object by means of the direction of its movement. Two other fingerspelled loan signs that can function in this way are ____-**SAY-#OK-TO-**____ and ____-**SAY-#YES-TO-**____.

('smile')q wh-q

Pat_3: **TEACH AGENT SIGN INEPT, RIGHT, HOWwg UNDERSTAND HOWwg**

('smile')q

- **RIGHT,**

Notice that Pat makes a statement and then asks Lee if it is correct or not. Since Lee responds by nodding, Pat continues with his/her turn and asks Lee another question.

nodding

Lee_3: **"WELL" HARD+, ME READ-***lips,*

(gaze up,rt;'struggling to understand')

ME *me*-**LOOK-AT-***teachers"over time"* **READ-***lips* (2h)**alt.GUESS,**

cond (gaze lf) t

SUPPOSE ME WRONG, CHILDREN-*lf* **INDEX-***arc-lf,*

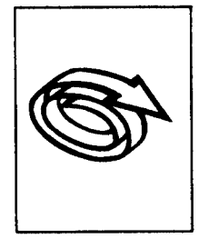
children-**MAKE-FUN-OF-***me* *children*-**TEASE-***me,* **"WELL" HARD** (2h)**"PSHAW"**

- *me*-**LOOK-AT-***teachers"over time"*

This is an example of a verb which can indicate the subject and object by its direction of movement. (See *General Discussion* section above and Chapter 4 for more information.)

In this context (following the verb **READ-***lips)*, the sign indicates that Lee was trying to read the teacher's lips.

Notice also that this verb is produced with the modulation written as *"over time"*. This particular modulation is made with a repeated, small circular motion.



Units 8 and 17 provide further information about verb modulations which indicate temporal aspect.

- **READ-***lips*

  This verb indicates the object 'lips' by being produced at that location of the Signer's body. Similarly, it could mean 'read mind' if produced at the forehead. Notice that this verb could be glossed as **LOOK-AT-***lips*"*over time*", but has the specific meaning of 'reading lips'.

cond
- **SUPPOSE ME WRONG,**

  This is another example of a *condition* in a conditional sentence. See Unit 10 for a description of the non-manual behaviors used for conditionals.

(gaze lf) t
- **CHILDREN-***lf* **INDEX-***arc-lf,*

  Although the sign **CHILDREN** has been signed to the left, the Signer also uses the pronoun **INDEX-***arc-lf* to clearly locate the children to the left and, thus, clearly separate the children and the teachers. Notice that the **INDEX** is made plural *(arc)* to 'agree with' the plural noun—**CHILDREN.**

- *children*-**MAKE-FUN-OF-***me* *children*-**TEASE-***me*

  Because the Signer has clearly established the children to the left and because the direction of movement of these two signs is from the left, it is clear that the children (and not the teachers) made fun of and teased the Signer.

  Notice that the sign ____-**MAKE-FUN-OF-**____ can easily be made reciprocal, but the sign ____-**TEASE-**____ is more constrained because of the way it is made.

cond q
Pat_4: **SUPPOSE WRONG, TEACH AGENT** *teachers*-**HELP-***you*

This is another example of a conditional sentence. Remember that in ASL the condition is generally stated first, followed by the result or consequence. Notice here that the result is a question. That is, the Signer asks a question about the result.

- *teachers*-**HELP-***you*

  Notice that with this directional verb, Pat uses the location assigned by Lee to the 'teachers' (i.e. Lee's right and Pat's left). Thus, the sign moves from Pat's left toward Lee.

t puff.cheeks
Lee$_4$: "WELL", SOMETIMES, *teachers*-BAWL-OUT-*me"regularly"*,

t puff.cheeks
SOMETIMES, *teachers*-CRITICIZE-*me"regularly"*,

EVERY-DAY TEACH⌒AGENT *teachers*-TELL-*me"over & over again"*

(gaze up,rt) (gaze up,rt)
MUST PRACTICE"*over & over again*" STUDY"*over & over again*"

puff.cheeks
- *teachers*-**BAWL-OUT**-*me"regularly"*,

  The sign ___-**BAWL-OUT**-___ is a directional verb. That is, the direction of movement indicates who is the subject and who is the object. Notice that the sign occurs with the verb modulation *"regularly"*. (This is described in Unit 8). The meaning that this special movement conveys is that the action ('bawling me out') happens 'frequently, a lot, or regularly'. This is also supported by the *'puff.cheeks'* signal which conveys the meaning 'a lot; huge number of; of great magnitude'.

puff.cheeks
- *teachers*-**CRITICIZE**-*me"regularly"*

  This verb is like the verb ___-**BAWL-OUT**-___ discussed above. It is a directional verb with the verb modulation that indicates the action occurred 'frequently, a lot, or regularly'. It is also accompanied by the *'puff.cheeks'* signal.

- *teachers*-**TELL**-*me"over & over again"*

  This is also a verb which can indicate its subject and object by the direction of its movement. Notice that this verb has the same modulation as the verb **SPEAK** in Lee's second turn and the following verb **STUDY.** This particular modulation indicates that the action occurred again and again for a long time.

nodding
Lee$_5$: ME *me*-AGREE-WITH-*you* ME,

(gaze lf & rt) rhet.q puff.cheeks
EVERY-DAY CHILDREN SCHOOL FINISH, OUT-OF-*school*, USE-ASL "WELL"

- *me*-**AGREE-WITH**-*you*

  This is an example of a verb which is normally made with both hands. With this form of the verb, *me*-**AGREE-WITH**-*you*, both hands generally move from the Signer toward the person s/he is talking with. The sign could be made reciprocal by moving one hand from the Signer toward the other person, while the other hand moves from

that person toward the Signer. Notice how the hands move from the two people toward each other in the illustration below—which shows the Signer asking two people if they agree with each other.

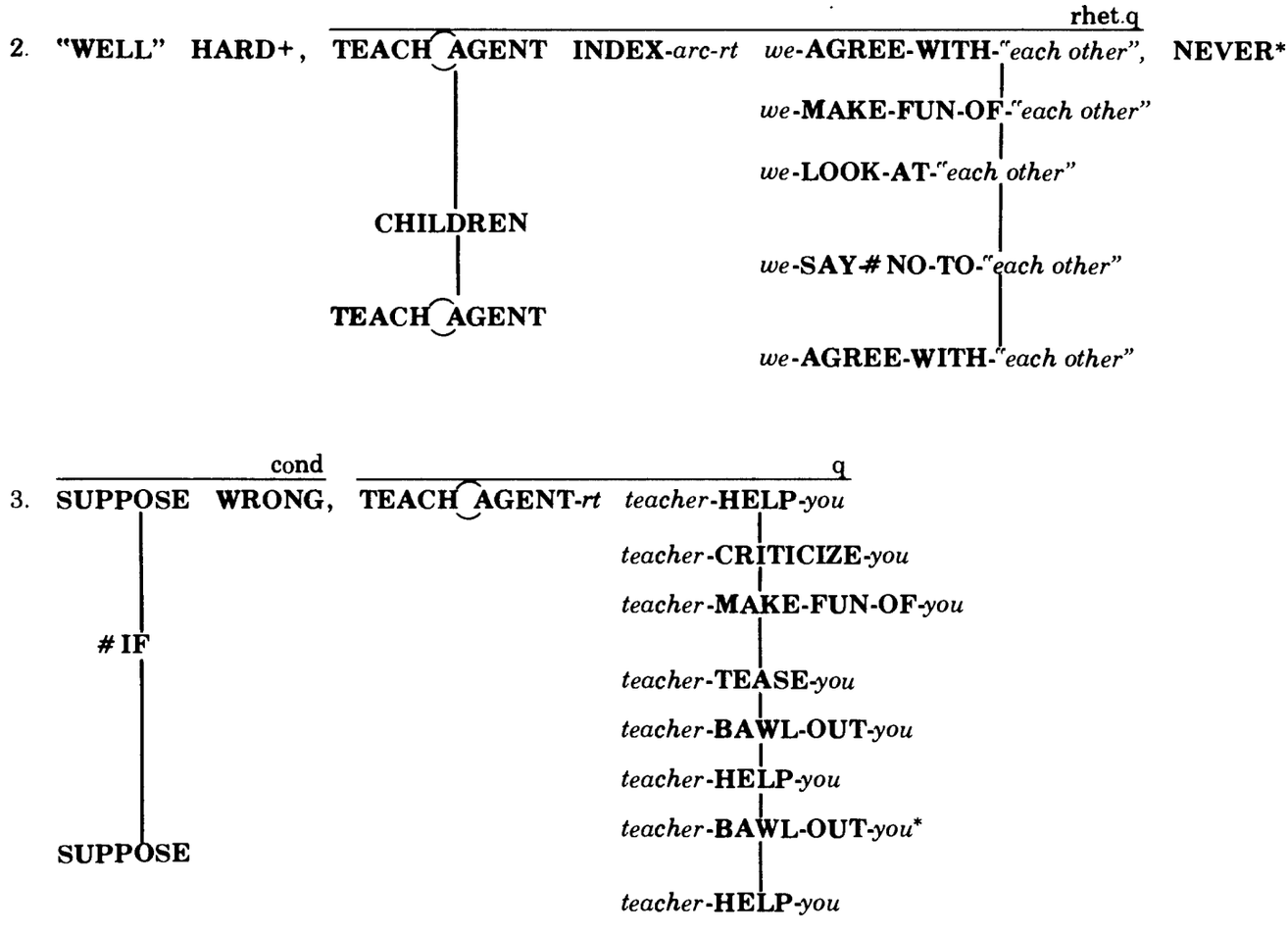
q
you-AGREE-WITH-*"each other"*

puff.cheeks
- **USE-ASL**

Notice that since the signal *'puff.cheeks'* means 'a lot' or 'of great magnitude', Lee is indicating that the children used ASL a lot.

H. Sample Drills

cond
1. SUPPOSE ME WRONG, CHILDREN-*lf* INDEX-*arc-lf* *children*-MAKE-FUN-OF-*me*
children-TEASE-*me*
children-CRITICIZE-*me*
children-TELL-*me*
children-BAWL-OUT-*me*
children-HELP-*me*
children-CRITICIZE-*me*
children-MAKE-FUN-OF-*me*



I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- The range of non-manual signals which occur in the dialogue to indicate topics (Lee_2, Lee_3, Lee_4, Pat_5), 'yes-no' questions (Pat_1, Pat_3, Pat_4), 'wh-word' questions (Pat_2, Pat_3), and conditionals (Lee_3, Pat_4). Also notice the *'puff.cheeks'* signals (Lee_4, Lee_5).
- In Pat's third turn, he asks a 'yes-no' question, but since Lee responds affirmatively by nodding her head, Pat continues his turn and asks a 'wh-word' question. Also, notice that Pat smiles while asking the 'yes-no' question. In this case, the smile seems to indicate that he already knows that the answer to the question will be 'yes'.
- Notice that Lee uses three of the verb modulations which indicate temporal aspect: *"over time"* (Lee_3), *"over & over again"* (Lee_2, Lee_4) and *"regularly"* (Lee_4).
- Notice that when Lee uses the verb modulation *"over & over again"* (Lee_4), she also uses a non-manual signal which adds the meanings 'too much' and 'hard'.

Unit 14

Classifiers

A. Synopsis

Pat and Lee are friends who meet on a street corner. Pat asks Lee why s/he didn't go to the Deaf club last night. Lee couldn't make it because his/her brother came over at 3 PM and the two of them talked for a long time. Pat asks what did Lee's brother want. Lee explains that next summer his/her brother wants to bring his family to stay with Lee. Lee is strongly opposed to that so the two of them ended up struggling with each other all night. Pat feels sorry for Lee and says that last night they painted and changed things around a lot at the club. Lee asks what they changed and what they did. Pat says that they took down all the old state school pictures and painted the wall white. Lee doesn't like white and says that green is better. Pat adds that they also took all the bowling trophies down, put them in a box and threw them out. Lee notes that the club has really improved a lot.

B. Cultural Information: Deaf Clubs

The National Association of the Deaf (NAD) currently has listings of well over 175 different Deaf Clubs in the United States. Many of these Clubs have been established to serve specific functions or to serve the needs of special sub-groups of the Deaf Community. Names such as the Maryland Senior Citizens Deaf Club, Fresno Athletic Club of the Deaf, Ebony Social Club of the Deaf, 47 Alumni Association, Utah Sportsmen Club of the Deaf, Angel West Catholic Club provide some indication as to the wide range of social, political, religious, and recreational functions which Deaf Clubs serve.

Historically, the Deaf Club fulfilled a vital need in the lives of members of the Deaf Community—it provided a place where members of the Community could meet to share their ideas, interests, and language. Before captioned films (Unit 11) became available and before the increasing national sensitivity toward Deaf people, the Deaf Club often provided the only form of social life for its members. In addition, Club members would often share valuable information with each other, like which of the doctors, lawyers, and dentists were sensitive and understanding, where certain services could be obtained from people who could be trusted, etc. In short, the Club often functioned as a place where Deaf people could seek and give advice on how to best deal with the hearing world.

At the present time, however, because of the increased availability of interpreters and the increased number of hearing people who are learning Sign, this function of the Deaf Club seems to be declining. In addition, because a wider range of social

activities are now accessible to Deaf people, the Deaf Club is no longer the only social outlet for many Deaf people. Consequently, the role and function of the Deaf Club in the lives of many Deaf people is changing.

Most Clubs are open at specific times. However, these times range from, for example, "every Thursday, Friday and Saturday evening" to "every third Friday of the month". Very often Clubs arrange for captioned films, social evenings, athletic events, etc., for their members. Many Clubs sponsor basketball and softball teams which compete with each other under the auspices of the American Athletic Association of the Deaf, Inc. (AAAD). In addition, many Deaf Clubs publish monthly newsletters to keep their members informed of local and national events.

C. Dialogue

Pat

Pat$_1$: co t neg wh-q
"HEY" **PAST NIGHT #CLUB, NOT GO-TO-*rt*, WHAT'S-UP *YOU***

Pat$_2$: wh-q
BROTHER *brother*-**MAKE-CONTACT-WITH-*you* FOR-FOR**

Pat$_3$: t
me-**PITY-*you*, PAST NIGHT #CLUB THUMB-INDEX-*back rt*,**

(gaze rt)puff.cheeks (gaze rt)puff.cheeks nodding
(2h)alt.**MOVE-*things-rt*, PAINT-*rt-arc* CHANGE-*rt-arc* FINEwg**

Pat$_4$: br
"PSHAW" **KNOW INDEX-*lf thumb* "UMMM"**

(gaze rt) t (nodding)t
WALL-*rt*, PICTURE STATE-SCHOOL OLD AWHILE-AGO (2h)alt.**C-CL-*rt*'pictures on the wall',**

pursed lips t
(2h)alt.**TAKE-DOWN-*pictures* (2h)BARE-*wall*, WHITE, PAINT-*wall***

(gaze rt; nodding)t
Pat$_5$: *"PSHAW"* **KNOW INDEX-*lf index* YOU TROPHY BOWLING** (2h)**A-CL-*rt*"*sweep in rows*",**

(gaze down) (gaze rt,down) nodding
BOX (2h)alt.**PUT-*trophies*-IN-*box* THROW-OUT-*rt***

Lee

Lee$_1$: (2h)"WELL" STUCK ME, ONE-DAY-PAST TIME THREE$_{t}$, BROTHER *brother(rt)*-MEET-*me*$_{(gaze\ rt)}$

(gaze rt) nod
V:-CL@*rt,out*
V:-CL@rt,in } 'sit facing each other',

(gaze rt)
CHAT"*long time*"

Lee$_2$: INDEX-*rt*$_{(gaze\ rt)}$ NEXT SUMMER$_{t}$, WANT FAMILY FROM-*rt*-GROUP-COME-TO-*here*,$_{puff.cheeks}$

ME NOT-WANT++$_{neg}$, US-TWO-*rt* STRUGGLE"regularly" ALL-NIGHT

Lee$_3$: "WHAT"$_{wh\text{-}q}$ CHANGE #DO-DO

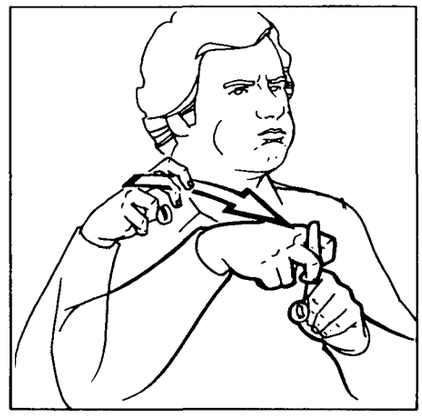
Lee$_4$: WHITE YECCH-*rt*, BETTER GREEN BETTER

Lee$_5$: #CLUB CHANGE, IMPROVE* TRUE "HMMM"$_{nodding}$

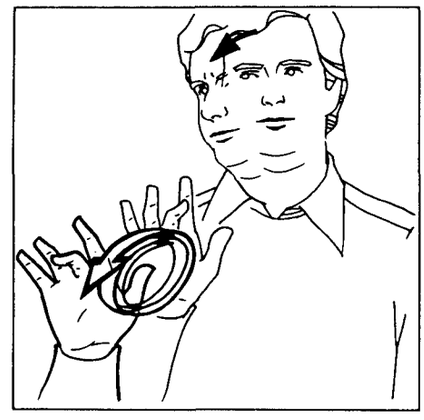
D. Key Illustrations

Pat

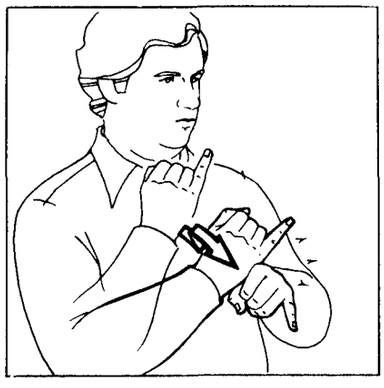
WHAT'S-UP



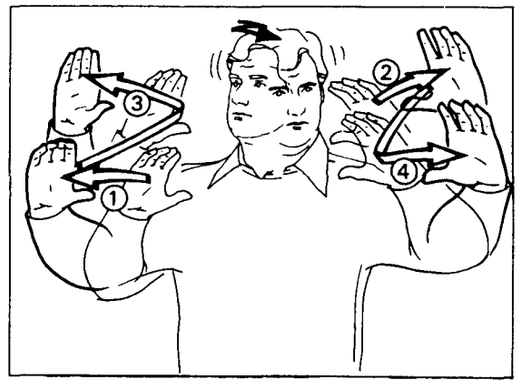
brother-MAKE-CONTACT-WITH-*you*



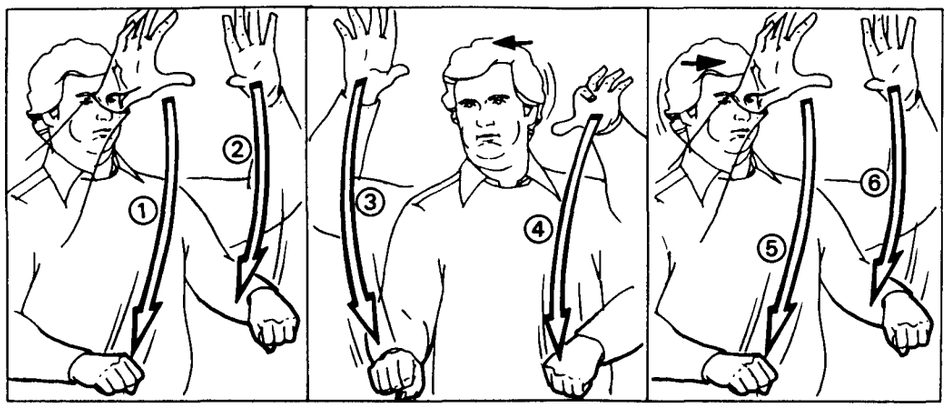
me-PITY-*you*



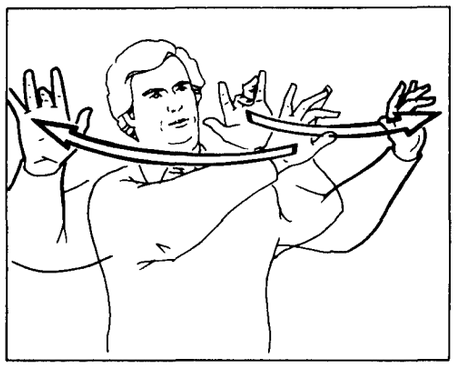
STATE-SCHOOL



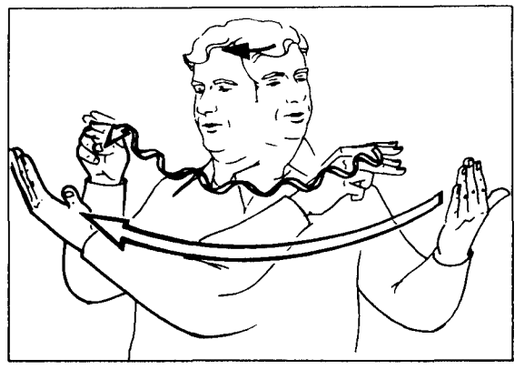
(2h)alt.C-CL'pictures on wall'



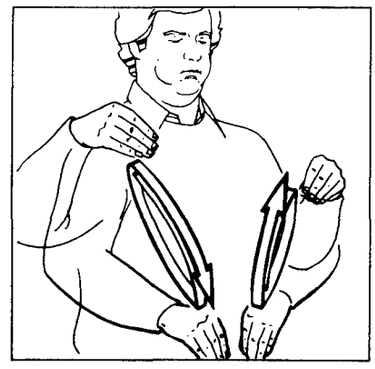
(2h)alt.TAKE-DOWN-*pictures*



(2h)BARE-*wall*



PAINT-*wall*



(2h)alt.PUT-*trophies*-IN-*box*

Lee

TIME THREE

BROTHER

V:CL@*rt,out* / *V:CL@rt,in* } 'sit facing each other'

CHAT"*long time*"

STRUGGLE"*regularly*"

ALL-NIGHT

CHANGE

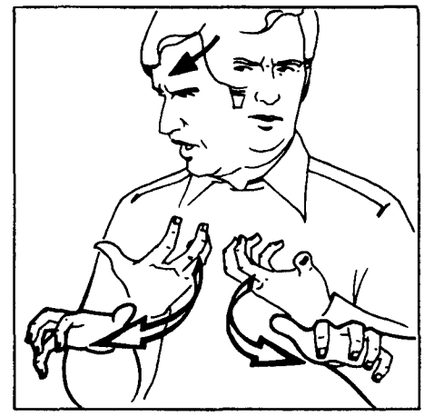
YECCH-*rt*

IMPROVE*

E. Supplementary Illustrations

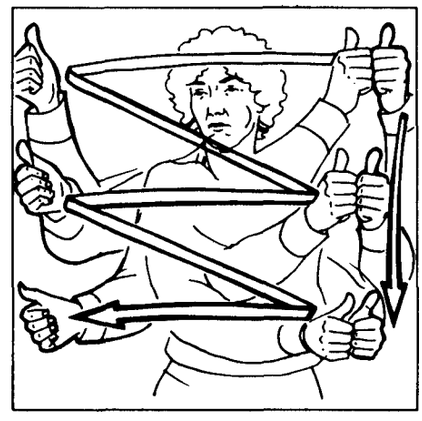
PAST NIGHT

FOR-FOR



NOT-WANT

TROPHY



(2h)A-CL"*sweep in rows*"

F. General Discussion: Classifiers

Unit 5 briefly described some uses of classifiers, the need to clearly identify what each classifier represents, the way some SASSes provide information about the size, shape, or texture of things, and how classifiers are used in certain conventional signs. This discussion will provide more information on some of those topics but will focus on ways to show that something is plural with classifiers. The final section will describe how classifier handshapes are used in certain verbs.

As stated in Unit 5, many classifiers stand for or represent a particular group or "class" of nouns. Generally, this type of classifier is not used until the Signer has clearly identified which noun it stands for. In the sense that classifiers represent nouns, they function as pronouns. Many classifiers can also function as verbs because they can move. In addition, classifiers can convey information about the manner of an action (e.g. fast, slow, uneven). Finally, classifiers show where people or things are located in space and, thus, can show the locative relationships between those people or things.

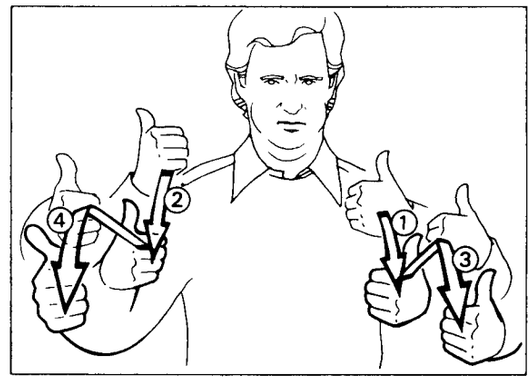
If most of the classifiers in ASL are singular (i.e. they represent one thing), how can a Signer represent more than one thing? One obvious way is to use classifiers on both hands. This was seen in Unit 5 when the Signer (Pat) represented the actions of two cars by using both hands.

3→CL*'car stopped'*
3→CL'car smash into stopped car'

However, suppose the Signer cannot or chooses not to use both hands? Or, suppose the Signer wishes to represent more than two things? How can this be done? As described in Unit 7, one general strategy is to use some form of repetition. Each time the classifier is repeated, it is given a different location. This repetition can be done with one hand or with both hands (each having the appropriate classifier handshape).

When both hands are used in an alternating manner, it shows that there are several-to-many people or things located in many different places in an unorderly

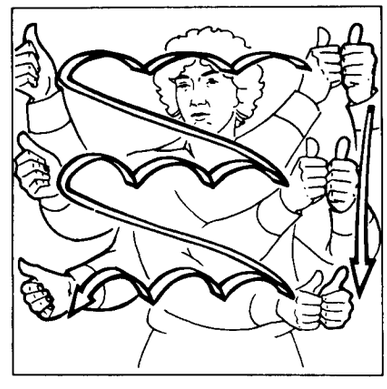
manner. For example, the A-CL can be used to represent a trophy, statue, bottle, can, etc. If the Signer wants to indicate that there are many statues all around a room, s/he may use this classifier with a two-handed, alternating movement.



(2h)alt.A-CL

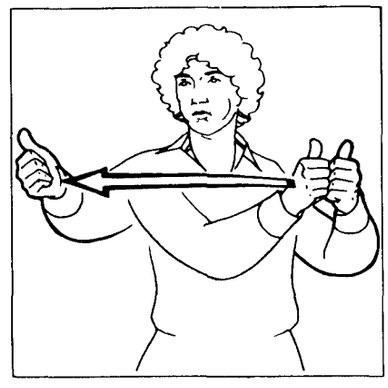
When the Signer wants to indicate that the statues are arranged in an orderly fashion (e.g. in a row), then s/he will repeat the classifier in a straight line. (The non-dominant hand often 'holds' the starting place.) If the Signer wants to show that there is more than one row of these things, then the Signer simply repeats the classifier in more than one row.

(2h)A-CL*"in a row"*

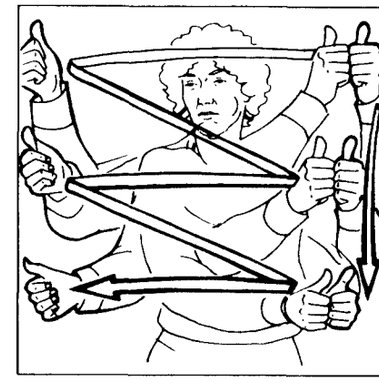


(2h)A-CL*"in rows"*

Suppose that there are *many* things in a row. The Signer would probably use what is called a "sweep". Here, instead of moving the classifier in a clear and distinct manner, it moves (sweeps) straight across the row. Likewise, if the Signer wanted to indicate *many* things in more than one row, s/he would simply repeat this sweeping motion in more than one row.



(2h)A-CL"*sweep in a row*"



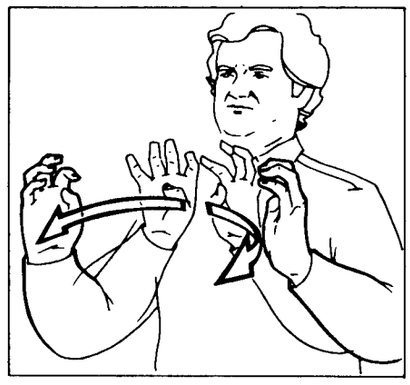
(2h)A-CL"*sweep in rows*"

Thus, one way to show that there is more than one of something is to use some form of repetition with a singular classifier. This repetition will also provide information about the relative number of things (e.g. several, many) and the way they are arranged (e.g. in a disorderly manner, in rows).

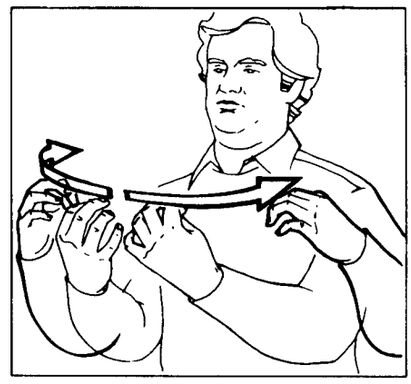
Another way to indicate plurality is to use a plural classifier. There are two types of plural classifiers: classifiers which represent a specific number (e.g. three), and classifiers which represent 'many' things or people. Specific-number classifiers use the handshapes for numbers (e.g. 2, 3, 4, 5) and, like the **1-CL,** they represent a specific number of people. For example, the **2-CL** could represent two women who walk up to the Signer, as illustrated below.

2-CL'come up to me from rt'

When both hands (with either the '4' or '5' handshape) are used *together,* they no longer represent a specific number of individuals but represent a group of many individuals. For example, the (2h)**4-CL** could be used to represent a row of people who are standing. Or, by using the **4:-CL,** the Signer can represent a group of people who are seated in semi-circle. The direction in which the palms face will indicate which direction the people are facing.

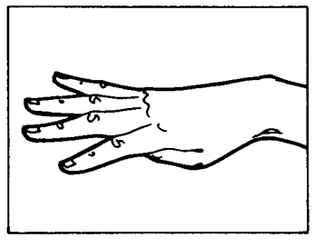


(2h)4:-CL
'in semi-circle, backs to Signer'

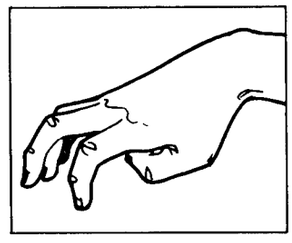


(2h)4:-CL
'in semi-circle, facing Signer'

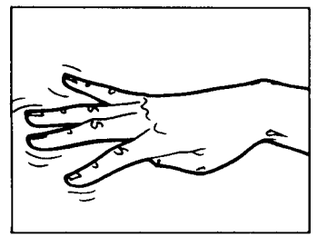
There are several other plural classifiers which use the '4' or '5' handshapes but generally have the palm facing downward. These also represent groups and can be made with one or both hands, although the use of both hands generally indicates that the group is very large.



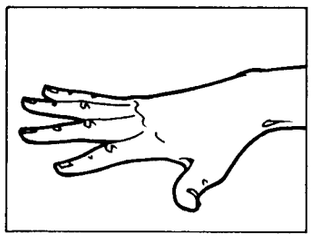
4↓-CL



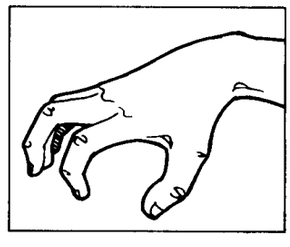
4:↓-CL



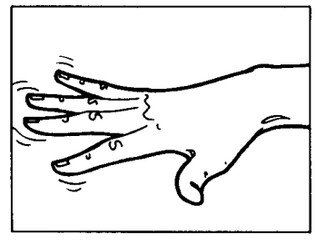
4↓wg-CL



5↓-CL



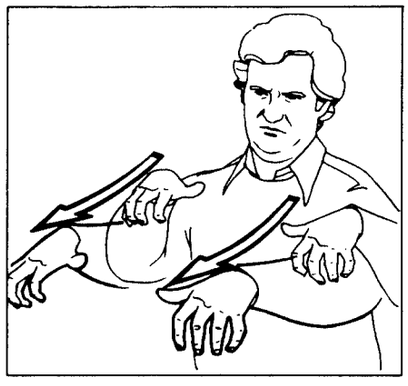
5:↓-CL



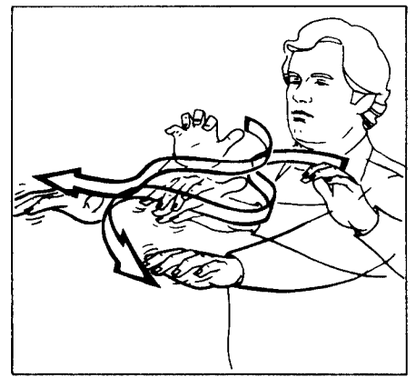
5↓wg-CL

These classifiers can represent a wide variety of things (e.g. cats, rocks, stairs, chairs, shoes, insects), not just people. The choice of which classifier to use in a particular situation depends upon such factors as whether the group of things is moving or not, or whether the things are viewed as being arranged in a particular order or not.

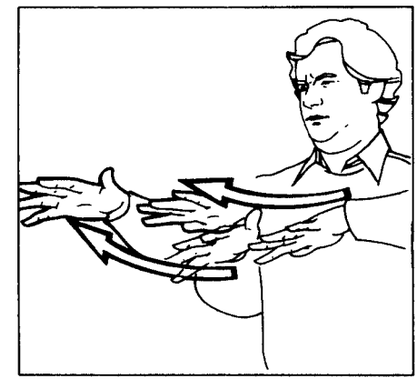
For example, if the Signer signed **COW** and then the classifier (2h)**5:↓-CL,** the meaning would be 'there is a huge herd of cattle'. This classifier does not indicate if the cattle are stationary or moving; it could be used in either case and only indicates that there is a 'huge herd'. If the Signer wants to show that the cattle are moving, s/he would use either the **5↓wg-CL** or the **5↓-CL.** The one with 'wiggly' fingers suggests that the cattle are moving in an unorderly manner—like you would see if they stampeded away in a panic, or were just 'milling around'. The **5↓-CL** would indicate a more smooth, orderly movement with all of the cattle moving together in the same direction.



(2h)5:↓-CL
'huge herd of cattle'



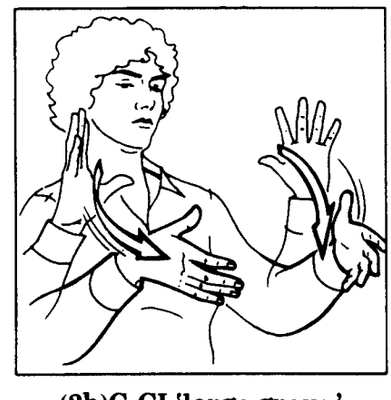
(2h)5↓ wg-CL
'cattle milling around'



(2h)5↓-CL
'mass of cattle moving outward'

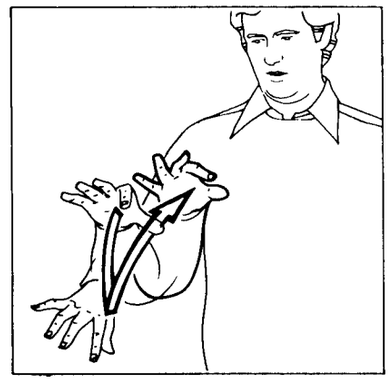
Another classifier used to represent a group is made with both hands with 'C' handshapes—(2h)**C-CL**'group'. This classifier (frequently glossed as **CLASS** or **GROUP**) is often used to assign spatial locations to groups of people or things. It can also be moved in space as a verb. By bringing the hands and fingers closer together or farther apart, the Signer can indicate the relative size of the group.

(2h)C-CL'small group'



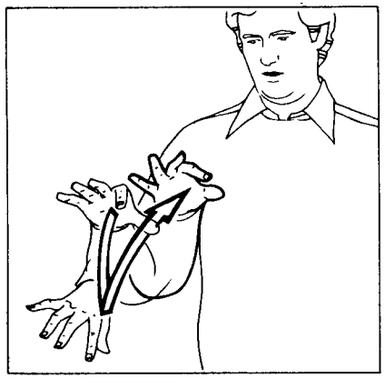
(2h)C-CL'large group'

Classifier handshapes can also be used in certain verbs. For example, **PICK-UP-____**, **TAKE-____**, and **POUR-FROM-____** are verbs in which the handshape often changes to fit certain physical characteristics of the thing that is picked up, taken, poured from, etc. For example, as described in Unit 5, the **F-CL** can refer to a coin, button, marble, etc. If the Signer is talking about 'picking up a coin', then s/he may use that 'F' handshape in the verb (or a variant—the 'open F' handshape in which the thumb and index finger do not contact).

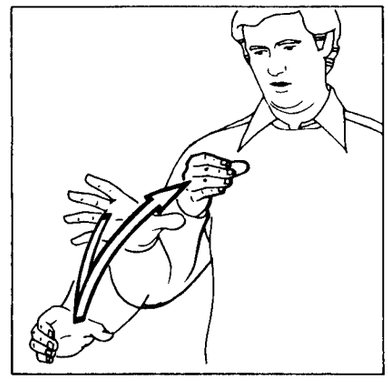


PICK-UP-*coin*

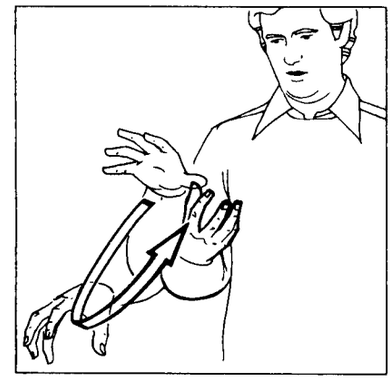
Notice that the choice of handshape depends on the size or shape or some other physical characteristic of the object. Thus, verbs which alter their handshape in this way provide information about which thing is the object. For example, to describe the act of picking up a 'marble', a 'cup', and a 'rock' one-by-one, the Signer would use different handshapes, as illustrated below.



PICK-UP-*marble*



PICK-UP-*cup*



PICK-UP-*rock*

This discussion has reviewed the functions of classifiers and has described several ways to indicate plurality with singular or plural classifiers. It has also introduced the use of classifier handshapes in certain verbs to reflect various physical characteristics of the object. Further discussion of these features of ASL will occur in the *Text Analysis* and in other appropriate places elsewhere in this text.

G. Text Analysis

Lee$_1$: (2h)"WELL" STUCK ME, ONE-DAY-PAST TIME⌒THREE^{t}, BROTHER *brother(rt)*-MEET-*me*$^{(gaze\ rt\ )}$

(gaze rt)nod
V:-CL@*rt,out*
V:-CL@rt,in } 'sit facing each other', CHAT"*long time*"$^{(gaze\ rt)}$

- **TIME⌒THREE**

  Notice in the illustration of this sign above that the handshape for the sign **THREE** is used while producing the sign **TIME.** This change makes the two signs look like a single sign. Thus, they are joined by the symbol ⌒ .

(gaze rt)
- *brother(rt)*-**MEET**-*me*

  This is an example of a conventional (widely used) sign in which classifier handshapes are used. In this sign, both hands use the '1' handshape 'person' classifier. The right hand **1-CL** (representing the 'brother') approaches the left hand **1-CL** (representing the Signer) from the right.

(gaze rt)nod
- **V:-CL**@*rt,out*
V:-CL@*rt,in* } 'sit facing each other'

  This is an example of how the actions of two people can be presented by using a classifier on both hands. Notice that by positioning the two classifiers in a certain spatial arrangement, the Signer can indicate the spatial relationship between the brother and Lee. For further information about the locative uses of classifiers, see Units 6 and 15.

(gaze rt)
- **CHAT**"*long time*"

  This is an example of a verb which has been modulated to indicate temporal aspect. This particular modulation usually involves a slower and elliptical movement. However, with this particular verb, the movement is lengthened but not elliptical. For further information and discussion, see Units 8 and 17.

wh-q
Pat$_2$: **BROTHER** *brother*-**MAKE-CONTACT-WITH**-*you* **FOR-FOR**

- *brother*-**MAKE-CONTACT-WITH**-*you*

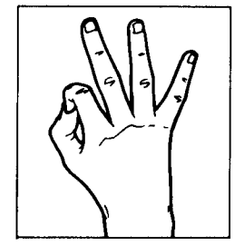
  Notice that this verb is like the verbs ____-**JOIN-TO**-____ and ____-**BEAT-UP**-____. By changing the direction of movement of the dominant hand and the location of the non-dominant hand, it is possible to indicate both the subject and object. For more information on verbs like this, see Units 4 and 13.

(gaze rt) t puff.cheeks
Lee$_2$: **INDEX**-*rt* **NEXT SUMMER, WANT FAMILY FROM**-*rt*-**GROUP-COME-TO**-*here,*

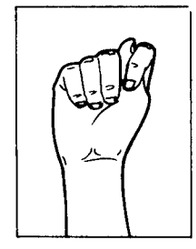
neg
ME NOT-WANT++, US-TWO-*rt* **STRUGGLE***"regularly"* **ALL-NIGHT**

- **FAMILY**

  This is an initialized variant of the sign glossed as **CLASS** or **GROUP** which has become widely accepted. The sign is made with the following handshape on both hands.



  Some Signers will also use other initialized variants of this sign—e.g. the sign **TEAM** is made by some Signers with the following handshape:



puff.cheeks
- **FROM**-*rt*-**GROUP-COME-TO**-*here*

  This is an example of how the classifier (2h)**C-CL**'group' can be moved as a verb. The sign moves from the right toward the Signer and means 'group come (from their home) to here'. Likewise, the same classifier could move away from the Signer and convey the meaning 'group go (from here) to____'. For more information on this use of classifiers, see the *General Discussion* section above and Unit 5.

- **US-TWO**-*rt*

  This is an example of a plural pronoun in ASL. Because of the location in which it is produced, it is clear that it refers to the Signer and the Signer's brother. For further information, see Units 3 and 12.

- **STRUGGLE***"regularly"*

  This is another example of a verb that is modulated to indicate temporal aspect. As the discussion in Unit 8 pointed out, the Signer's perception is important in determining when it is appropriate to use each modulation. In this case, the meaning is 'a lot' or 'repeatedly'.

- **ALL-NIGHT**

  This is an example of a time sign which indicates duration. For further information, see Unit 11.

Pat$_3$: *me*-**PITY**-*you*, **PAST** **NIGHT** **#CLUB** **THUMB-INDEX**-*back rt*, (t)

(gaze rt)puff.cheeks (gaze rt)puff.cheeks nodding
(2h)alt.**MOVE**-*things-rt*, **PAINT**-*rt-arc* **CHANGE**-*rt-arc* **FINE**wg

- *me*-**PITY**-*you*

  This is a directional verb that can indicate the subject and object by the direction of its movement. See Units 4 and 13 for further discussion.

(gaze rt)puff.cheeks

- (2h)alt.**MOVE**-*things-rt*

  In this sign, the non-manual signal *'puff.cheeks'* conveys the meaning 'a lot' or 'a large number'. Thus, the Signer states that there was a lot of moving things around.

(gaze rt)puff.cheeks

- **PAINT**-*rt-arc* **CHANGE**-*rt-arc*

  These are examples of verbs which indicate that the object is plural by means of an arc movement. See Units 7 and 16 for further discussion.

  Notice that the *'puff.cheeks'* signal with the sign **CHANGE**-*rt-arc* helps indicate that a lot of things were changed.

Pat$_4$: *"PSHAW"* **KNOW** **INDEX**-*lf thumb* (br) **"UMMM"**

(gaze rt) t (nodding)t
WALL-*rt*, **PICTURE** **STATE-SCHOOL** **OLD** **AWHILE-AGO** (2h)alt.**C-CL**-*rt*'pictures on the wall',

pursed lips t
(2h)alt.**TAKE-DOWN**-*pictures* (2h)**BARE**-*wall*, **WHITE**, **PAINT**-*wall*

(nodding)t

- (2h)alt.**C-CL-***rt*'pictures on the wall'

  This is an example of the two-handed alternating movement that can be used with singular classifiers to indicate plurality (see Unit 5 and discussion above). The alternating movement indicates that the pictures are located all over the wall, not in a particular order.

- (2h)alt.**TAKE-DOWN-***pictures*

  Notice that since the objects of this verb (pictures) are somewhat randomly arranged on the wall, it is necessary for this verb to 'agree with' that arrangement. Thus, the two-handed alternating movement is also used with this verb.

pursed lips

- (2h)**BARE-***wall*

  Notice that the non-manual signal *'pursed lips'* occurs with this sign. This signal has several meanings including the meaning 'smooth'. The *Text Analysis* section of Unit 12 contains a brief discussion and photos of the *'pursed lips'* signal.

Lee$_4$: **WHITE YECCH-***rt*, **BETTER GREEN BETTER**

- **YECCH-***rt*

  This sign is related to the sign **VOMIT.** However, this sign uses a sharp, single movement toward the thing that is detested. In this way, this verb can indicate the object by being produced in or toward the location of the object.

(gaze rt; nodding)t

Pat$_5$: **KNOW INDEX-***lf index* **YOU TROPHY BOWLING** (2h)**A-CL-***rt"sweep in rows"*, ***"PSHAW"***

(gaze down) (gaze rt,down) nodding
BOX (2h)alt.**PUT-***trophies*-**IN-***box* **THROW-OUT-***rt*

- **INDEX-***lf index*

  This sign and the sign **INDEX-***lf thumb* in Pat's fourth turn are examples of establishing referents on the non-dominant hand. See Unit 12 for further discussion.

- (2h)**A-CL-***rt"sweep in rows"*

  This is an example of one way to indicate plurality with a singular classifier. For further information, see the *General Discussion* section above.

- (2h)alt.-**PUT-***trophies*-**IN-***box*

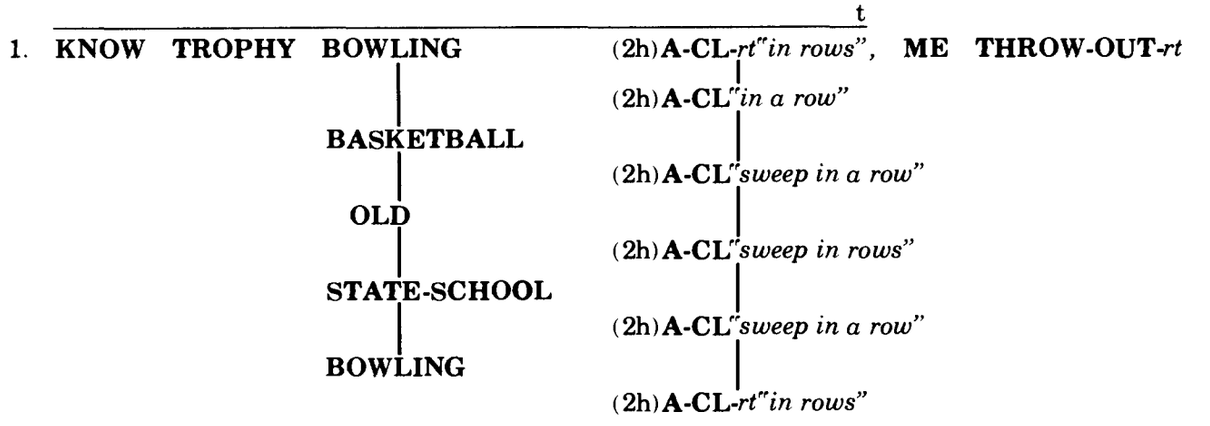
  Notice that the two-handed alternating movement is used with this verb. This indicates that the trophies were put in the box one-by-one, but in no particular order.

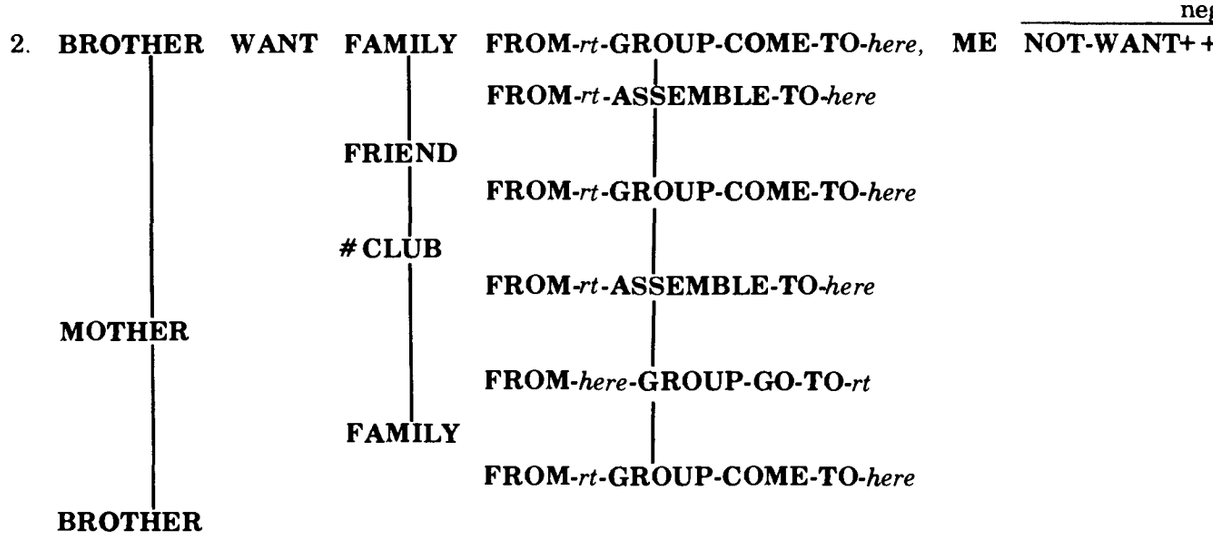
nodding
Lee$_5$: #CLUB CHANGE, IMPROVE* TRUE "HMMM"

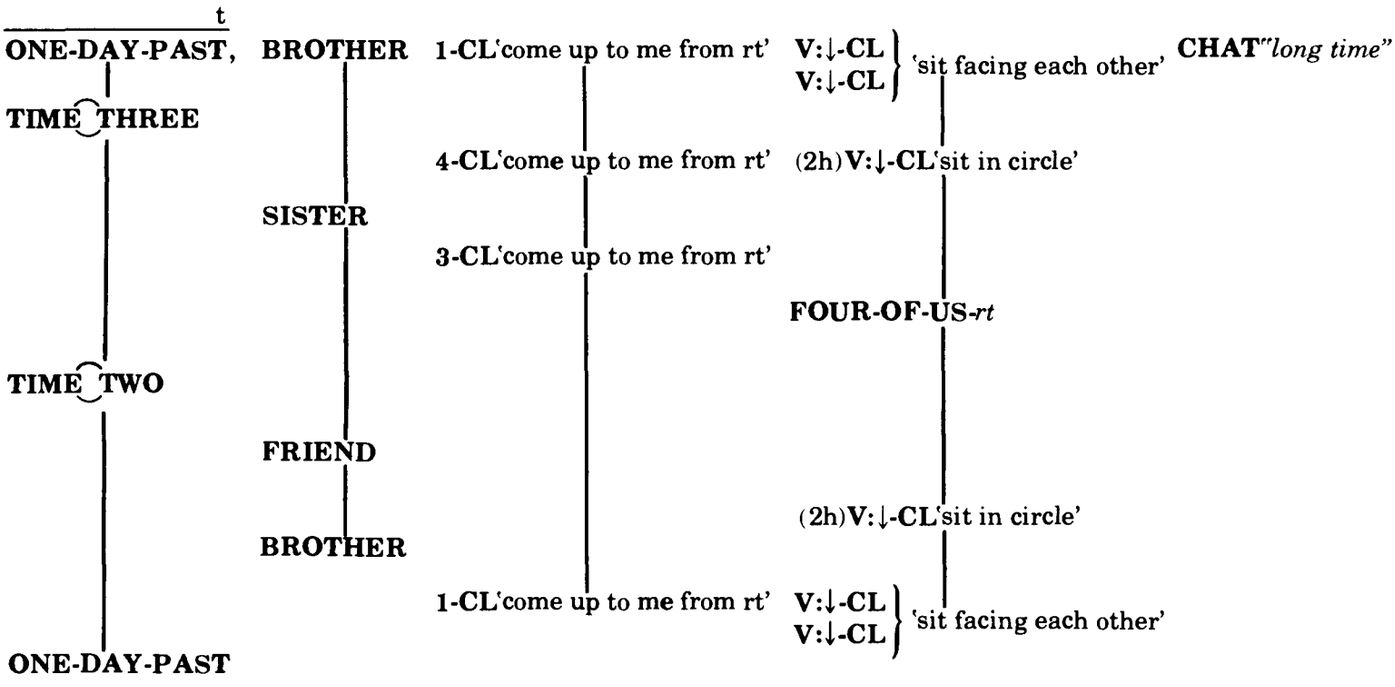
- **IMPROVE***

  Some Signers will indicate the extent or quantity of improvement by varying the distance which the dominant hand moves. Thus, to indicate a little improvement, the dominant hand might only move up to the wrist. In this case, a large degree of improvement is shown by moving the hand all the way up to the shoulder. (See the illustration.)

H. Sample Drills







I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- In Pat's second turn, there is a particular non-manual signal which occurs with the sign **STRUGGLE***"regularly"*. This signal conveys the meaning 'again and again' and often implies that the action is 'hard'.
- Pat's use of his non-dominant (left) hand to list the activities that took place at the club (Pat_4 and $_5$).
- Pat's sign **PAINT-***wall* is slightly different than the illustration in this unit. The sign illustrated above conveys the idea of painting with a small brush and, as such, is used more frequently when talking about painting things like pictures. The handshape used with this sign on the videotape is more appropriate when talking about painting large things like walls.
- Pat_5 provides a clear example of the *"sweep in rows"* modulation—(2h)**A-CL***"sweep in rows"*.
- When in the role of Addressee, Pat and Lee provide feedback to each other which shows their understanding and feelings. This feedback takes the form of head-nodding, changes in facial expression, and other non-manual behaviors.

Unit 15

Locatives

A. Synopsis

Pat and Lee are eating out. Pat asks if Lee remembers the girl that they were talking with yesterday. Lee asks if Pat means the short girl with freckles, and Pat says that's the one. She is hearing and her parents are Deaf and they live over by the residential school. Lee asks exactly where she lives. Pat says that she lives on the road that goes by the school—not far from the school. Lee asks what the girl does. Pat doesn't know, then remembers that she went to Chicago to look for a job. Lee asks how old she is. Pat thinks she is about twenty. Lee says that's really young.

B. Cultural Information: Hearing Children of Deaf Parents

It should not be surprising that the vast majority of deaf adults (85–90%) marry other deaf adults, rather than hearing adults. This type of intermarriage helps to provide a high degree of cohesiveness and continuity to the Deaf Community. What may seem surprising is that the vast majority of the children born to deaf parents have normal hearing. Although there has been very little study of these hearing children of deaf parents, there do seem to be some common experiences which many of them share. For example, many hearing children of deaf parents:

- —acquire signing skills before speaking skills. The type of signing skills they acquire depends on the type of signing that is used by the parents
- —are given the role of interpreter/transliterator for their parents at an extremely young age (often as young as five or six)
- —experience the pressures of participating in adult decisions (telephone calls, salespeople, etc.) at a very young age because of the interpreting or transliterating demands
- —go through a period of embarrassment because their parents are different and sign—which sometimes leads the child or adolescent to reject his/her parents and even refuse to sign in public
- —co-exist in two communities (the Deaf and the Hearing) and feel the need to become more deeply involved in each one

In 1979, the Registry of Interpreters for the Deaf (RID) published a small monograph entitled *Deaf Parents—Hearing Children.* This seems to be the only work currently available on this topic. The monograph describes the results of a survey of 300 hearing children of deaf parents and is available from the RID (814 Thayer Avenue, Silver Spring, Md. 20910).

C. Dialogue

Pat

(br.squint) q
Pat$_1$: REMEMBER ONE-DAY-PAST US-TWO TALK GIRL, REMEMBER YOU

nodding cs t
Pat$_2$: THAT-ONE-*rt* INDEX-*rt*, SELF-*rt* HEARING, INDEX-*rt* MOTHER FATHER, DEAF,

(gaze rt) (gaze rt)nodding
INDEX-*rt* LIVE INDEX-*rt,outward* STATE-SCHOOL THEREABOUTS-*rt*

(gaze rt) (gaze rt to 'road')t
Pat$_3$: "UMMM", KNOW+ STATE-SCHOOL-*rt* 5:↓-CL@*rt*'school' →
B-CL'road near school'

(gaze rt to 'home') (gaze rt)
(hold 5:↓-CL) →
LIVE INDEX-rt'next to school' NOT-MUCH INDEX-school & home↔

neg
Pat$_4$: NOT-KNOW, "THAT'S-RIGHT" INDEX-*rt* GO-*lf* CHICAGO, SEARCH #JOB

neg
Pat$_5$: NOT-KNOW, FEEL AGE-TWENTY THEREABOUTS

Lee

Lee$_1$: SMALL GIRL (2h)HAVE-FRECKLES-ON-*face* THAT-ONE INDEX-*lf* (q)

Lee$_2$: EXACT WHERE "WHAT" EXACT (wh-q)
OH-I-SEE

Lee$_3$: (gaze lf) GIRL #DO-DO INDEX-*lf* (wh-q)
"WHAT"

Lee$_4$: AGE + INDEX-*lf* (wh-q)
OH-I-SEE

Lee$_5$: YOUNG "WOW"

D. Key Illustrations

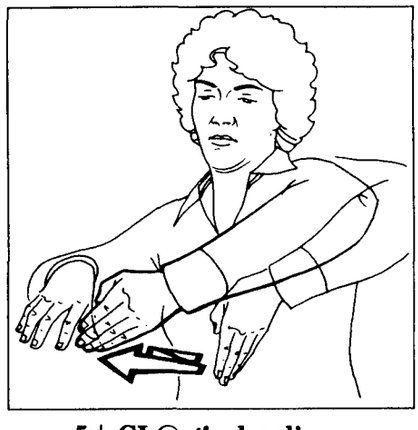
Pat

REMEMBER

HEARING

DEAF

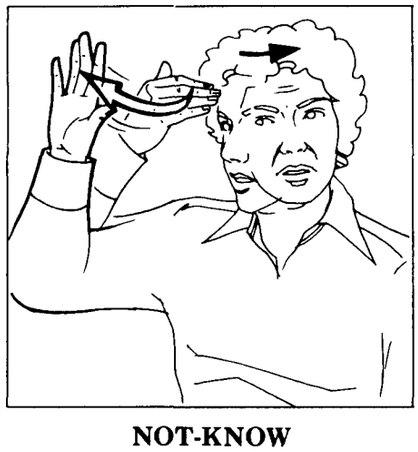
5:↓-CL@*rt*'school'



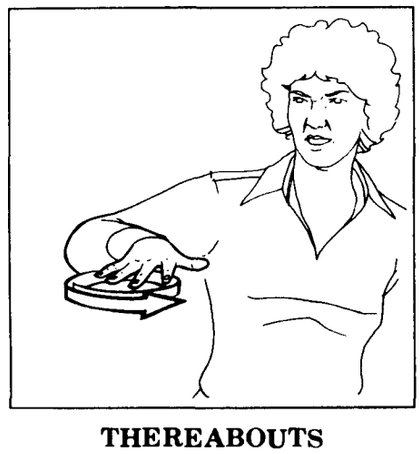
5:↓-CL@*rt*'school'
B-CL 'road near school'

5:↓-CL@*rt*'school'
INDEX-rt'near school'

5:↓-CL@*rt*'school'
NOT-MUCH



NOT-KNOW



THEREABOUTS

Lee

HAVE-FRECKLES-ON-*face*

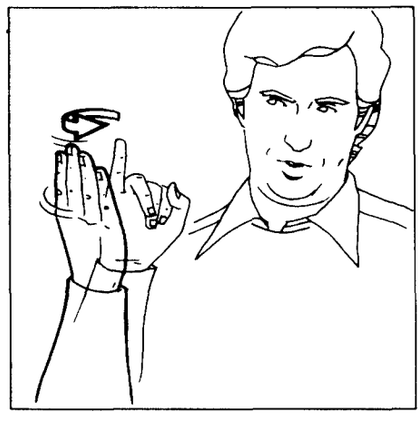
"WHAT"

#DO-DO

E. Supplementary Illustrations

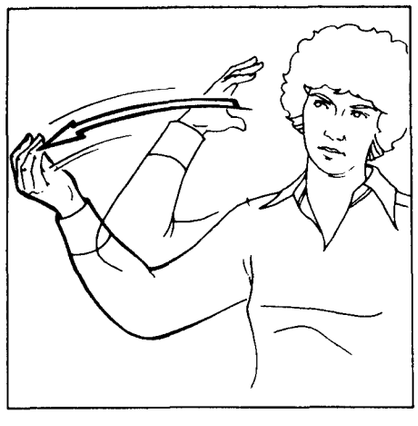
THAT-ONE INDEX-*rt*

"THAT'S-RIGHT"

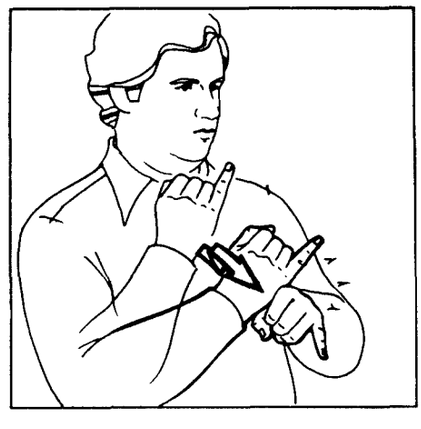


#JOB

OH-I-SEE



GO-*rt*



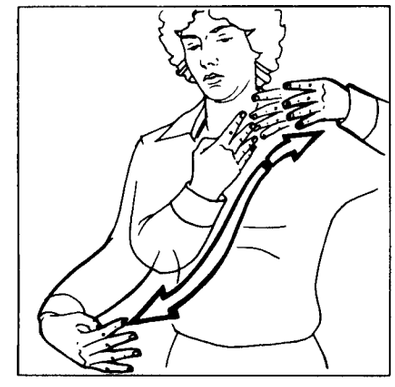
STATE-SCHOOL

F. General Discussion: Locatives

The previous discussion of locatives (Unit 6) showed how Signers commonly use classifiers to indicate the spatial relationship between two or more things—where these things are in relation to each other. That discussion also touched on how certain verbs can be made at specific locations on the Signer's body to show where an action occurs (e.g. **HAVE-OPERATION-ON-____**), and, similarly, how other verbs can move from one spatial location to another to show where an action occurs (e.g. **FROM-____-FLY-TO-____**). This section will provide a further examination of these topics as well as describe ways that Signers use indexing or separate locative signs to indicate spatial relationships.

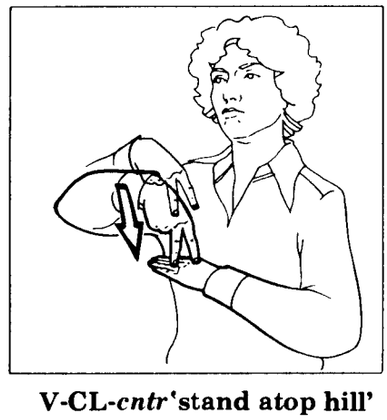
As stated in Unit 6, classifiers are frequently used to show spatial relationships because they can easily be moved around in space to reflect the actual arrangement of the things they represent. Thus, for example, the Signer can form a hill with the **'B'** handshape and then move the **'4→'** classifier along that 'slope' to indicate that there is a fence *on the side of* the hill.

(2h)$B_{outline}$-CL-*cntr*'hill'



(2h)4→CL-*lf*'fence on side of hill'

Or, the Signer can use the **'V'** handshape classifier to represent a person who *stands on top of* the hill. Then the Signer might switch to the **'1'** handshape classifier and move it in a zig-zag manner downward to show the person *skiing down* the hill.



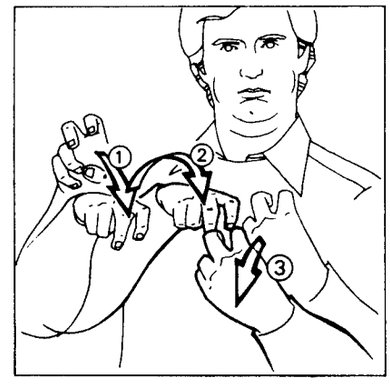
V-CL-*cntr*'stand atop hill'
***B*↓-*CL*-*cntr*'hill'**

1-CL-*cntr*'ski down hill'

In the illustration above on the left, the spatial relationship between two things—the person and the hill—is indicated by positioning the two classifiers in that spatial relationship. That is, the **V-CL** is on top of the **B↓-CL.** But in the illustration on the right, the location of the hill is "remembered" (rather than represented with the non-dominant hand) and the **1-CL**'skier' moves downward along that remembered hill. Thus, in this case, the (changing) spatial relationship between the person and the hill is indicated by moving the classifier in the location which represents the hill.

"Remembering" locations is also important when describing the spatial relationship between more than two things. The Signer may be able to represent the relationship between two of those things by using a classifier on each hand, but the location of a third thing will need to be "remembered".

For example, suppose the Signer wants to describe what happened at a party. During that event, 'Pat' was sitting next to 'Lee' on Lee's left, and 'Fran' was sitting across from Pat. To describe the spatial relationship between these three people, the Signer would need to show the relationship between two of the people, "remember" that relationship, and then add the third person. Notice how Lee's location (1) is "remembered" in the illustration below.

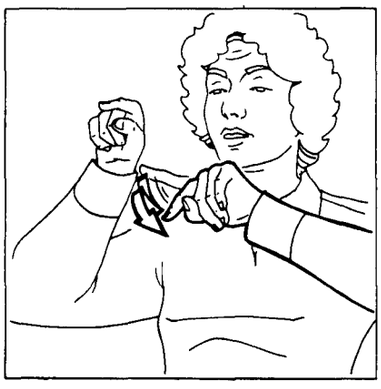


Another common way to indicate where something happens is to use a directional verb. Just as some classifiers can be moved as verbs in particular locations to show where something happens, directional verbs can move from one spatial location to another to indicate where an action occurs. This use of directional verbs occurred in several previous dialogues in which a place (e.g. a city, a store) was automatically assigned a spatial location and then all future references made use of that spatial location. Recall how the verbs **GO-TO-____** and **ASSEMBLE-TO-____** were used in Unit 10. Each of these verbs indicated movement toward a specific place which had been assigned a spatial location—**ASSEMBLE-TO-***chicago*, **GO-TO-***chicago*.

The two previous units on pronominalization (Units 3 and 12) described a strategy that ASL Signers frequently use to indicate the location of something—*indexing*. The Signer can index (point to) something actually present in the Signer's environment (e.g. a building), or the Signer can index a location in space which represents a person, thing, or place. In addition, just as two classifiers can be positioned next to

each other to indicate a particular spatial relationship, the Signer sometimes will index a location around or on a classifier (made with the other hand) to indicate where something else is. Or, the Signer may index one location with one hand and index another location with the other hand to describe a spatial relationship.

For example, suppose the Signer wants to tell someone that New Jersey is 'right next to' and 'slightly below' New York. In this case, the Signer might assign a particular spatial location to New York with his/her right index finger and 'hold' that location by continuing to point at it. Then, using the left index finger, the Signer could indicate the relative location of New Jersey.



This type of indexing often occurs when the Signer is giving directions.

Since ASL generally uses the signing space to visually demonstrate locative relationships, it tends *not* to use separate locative signs to express these relationships in the way English uses prepositions. However, ASL does have several separate locative signs (e.g. **IN, ON, UNDER, OPPOSITE-FROM, NEAR, NEXT-TO, BETWEEN**) which are used in certain contexts. In general, these signs seem to be used when the Signer wants to focus on or emphasize the locative relationship. For example, suppose there are books all around, on, and under a table. If someone asks "Where's my book?", the Signer might respond:

t	(gaze lf	)	nodding
YOUR BOOK,	**TABLE**	**INDEX-*lf***	**ON-*lf*** **INDEX-*lf***

In addition, sometimes there is no classifier or directional verb in the sentence which could be used to specify an exact location. In these cases, a separate locative sign may be used. However, in general, ASL Signers use the signing space (using directional verbs, classifiers, or indexing) to indicate where things are and the locative relationship between those things.

G. Text Analysis

q
Lee$_1$: SMALL GIRL (2h)HAVE-FRECKLES-ON-*face* THAT-ONE⌒INDEX-*lf*

- **HAVE-FRECKLES-ON-*face***

  This is an example of a verb which can be made at a specific location on the Signer's body to show where something happens (like **HAVE-OPERATION-ON-____**). Thus, one could sign **HAVE-FRECKLES-ON-*arm*, HAVE-FRECKLES-ON-*nose*,** etc. Notice that this sign uses the '**4:**' classifier handshape, thus indicating plurality—i.e. there is more than one freckle on the face. For further information on signs of this type, see the *General Discussion* above and Unit 6.

- **THAT-ONE⌒INDEX-*lf***

  Notice that Lee produces this definite pronoun to the left, thus assigning that location to 'the small girl with freckles on her face'. And, in reality, that's where the girl was situated yesterday—to Lee's left—so Lee is following the *reality principle* described in Unit 3. For more information on definite pronouns, see Unit 12.

  Notice also that Lee's turn is a 'yes-no' question. Lee has answered Pat's question by describing the girl and asking if that's the girl Pat means.

nodding cs t
Pat$_2$: THAT-ONE-*rt* INDEX-*rt*, SELF-*rt* HEARING, INDEX-*rt* MOTHER⌒FATHER, DEAF,

(gaze rt) (gaze rt)nodding
INDEX-*rt* LIVE INDEX-*rt,outward* STATE-SCHOOL THEREABOUTS-*rt*

nodding cs
- **THAT-ONE-*rt* INDEX-*rt***

  Notice that Pat responds to Lee by nodding before beginning to sign. Notice also that the *'cs'* signal which occurs with these signs refers to the relative distance between the girl and the two Signers, indicating that the girl was 'right there' close by.

(gaze rt)
- **LIVE INDEX-*rt,outward***

  This is an example of how indexing is used to assign a spatial location. In this case, the location includes both where the parents live and the state school. Notice that by pointing outward (as well as to the right), Pat indicates that the location is some distance away from the Signers.

(gaze rt)nodding

- **THEREABOUTS-*rt***

This sign (which was discussed in Unit 11) can express either approximate time or approximate location. In this case, it is used to express the meaning that the girl's parents live somewhere around the state school.

wh-q

Lee$_2$: **EXACT WHERE "WHAT" EXACT**

OH-I-SEE

Notice that Lee, apparently not satisfied with an approximate location, asks Pat exactly where the girl's parents live—a 'wh-word' question. See Units 1 and 10 for a discussion of the non-manual behaviors for 'wh-word' questions.

(gaze rt) (gaze rt to 'road')t

Pat$_3$: **"UMMM", KNOW+ STATE-SCHOOL-*rt*** **5:↓-CL@*rt*'school'**⟶

B-CL'road near school'

(gaze rt at 'home') (gaze rt)

(hold **5:↓-CL**)⟶

LIVE *INDEX-rt'next to school'* *NOT-MUCH* *INDEX-school & home*⟷

- **5:↓-CL@*rt*'school'**

Generally this classifier is used to represent a large house, mansion, city, etc. In this case, it represents the state school. Notice how the Signer holds this classifier for the rest of the turn, thus providing a point of reference for understanding where the home is located.

- **5:↓-CL@*rt*'school'**⟶

B-CL'road near school'

Notice in the illustration how the Signer shows that the 'road' is near or next to the 'school'—the **B-CL** moves back and forth close to the **5:↓-CL.** This is an example of how classifiers are used to indicate spatial relationships. However, if there were several roads next to the school (and thus Lee might not know which particular road), then Pat would have clearly identified the road by name or some other easily recognized description of the road.

- **5:↓-CL@*rt*'school'**⟶

INDEX-next to school

This is a good example of how the Signer can point to a spot on or around a classifier to indicate the relative location of something else. In this case, the Signer points to a spot near the state-school (**5:↓-CL@*rt***) to indicate the relative location of the home. See the *General Discussion* above for further information.

- *NOT-MUCH*

  This sign is generally used when discussing distance and, in that context, has the meaning 'not far'. However, it is also used when discussing quantities of things or prices of things. In these contexts, it has the meaning 'not much'. Perhaps a more general gloss such as **INSIGHIFICANT** could be used for this sign.

- **5:↓-CL@*rt***'school' ——————————→
  INDEX-school & home←——→

  Notice that Pat refers to the area between the home and the school by moving the index finger back and forth between the classifier on the right hand (representing the school) and the location that Pat pointed to earlier (representing the home). With the previous sign, Pat indicates that the area is relatively small, that the school and home are not far apart.

(gaze lf) wh-q
Lee$_3$: **GIRL #DO-DO INDEX-*lf***
"WHAT"

- **#DO-DO**

  This is an example of a fingerspelled loan sign. In this context, it has the meaning 'what does the girl do?'. However, this fingerspelled loan can have several other meanings when its form is slightly changed. For example, if the hands are held with the palms down and move in small tandem circles, then the meaning is something like 'to do small chores'.

- **INDEX-*lf***

  Notice that Lee consistently uses the original location assigned to the girl—to Lee's left and Pat's right.

neg
Pat$_5$: **NOT-KNOW, FEEL AGE-TWENTY THEREABOUTS**

neg

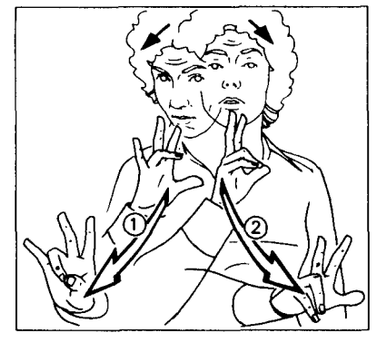
- **NOT-KNOW**

  This is an example of *negative incorporation* which occurs with a small number of signs—**NOT-KNOW, NOT-WANT, NOT-LIKE,** and the sign **NOT-GOOD** which is usually glossed as **BAD.** Notice that these signs all have an outward twisting motion which negates the meaning of the sign they are based on. Compare the following signs:

KNOW	**NOT-KNOW**
WANT	**NOT-WANT**
LIKE	**NOT-LIKE**
GOOD	**NOT-GOOD**

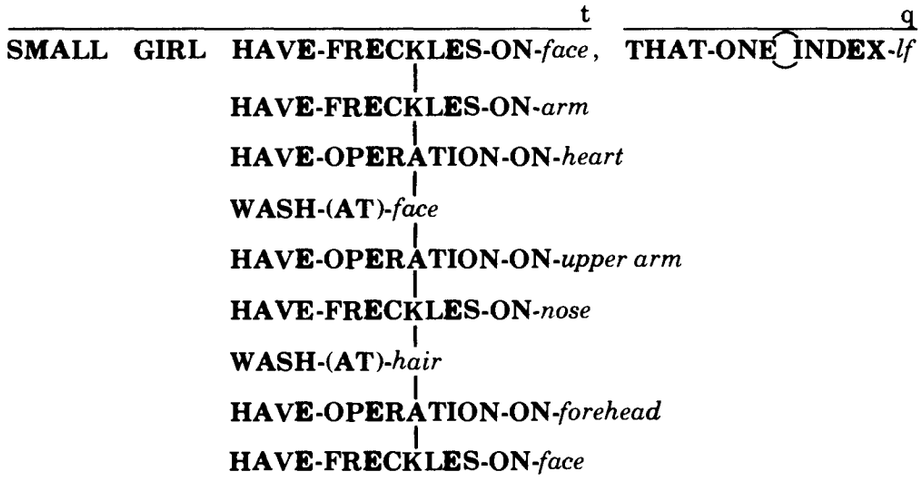
- **AGE-TWENTY**

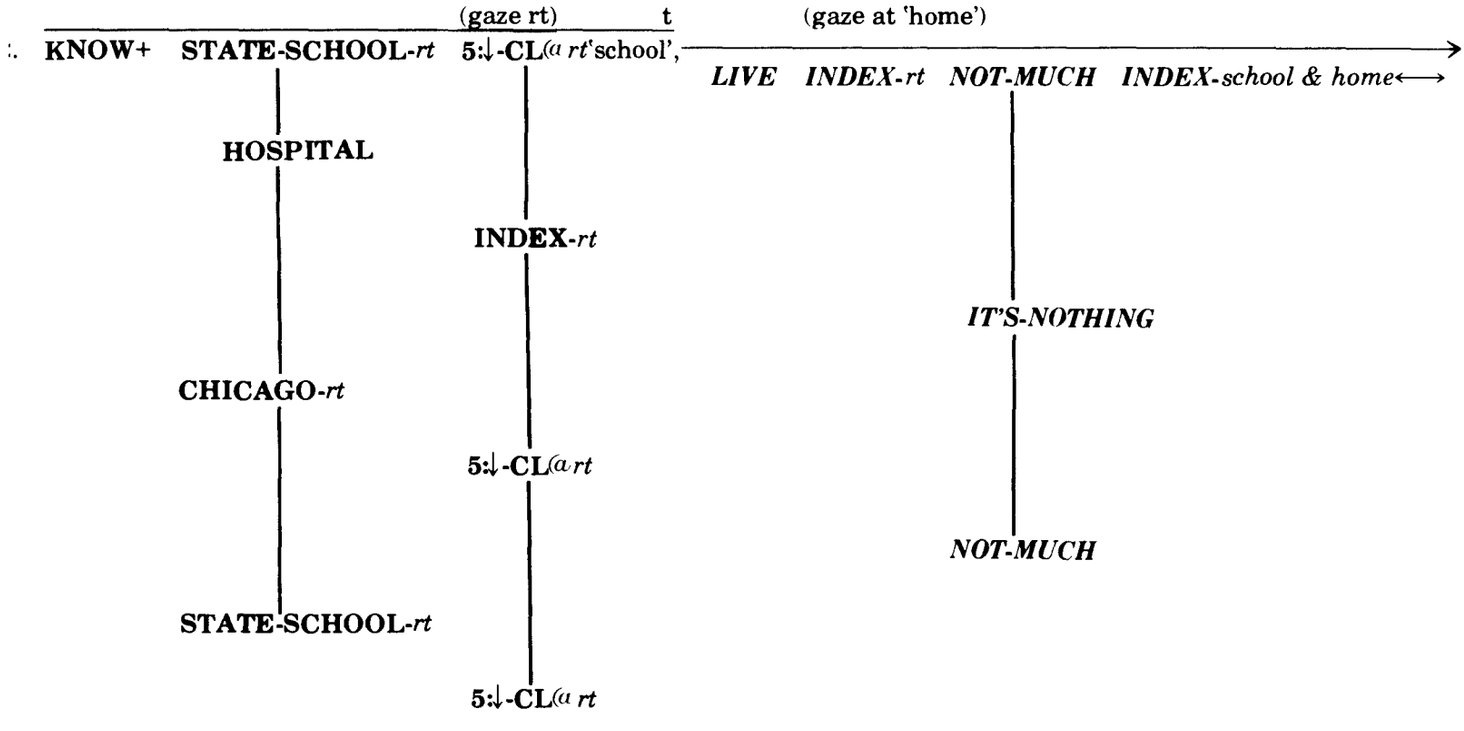
  This sign is similar to two signs that appeared in Unit 7—**AGE-SEVEN** and **AGE-THREE.**

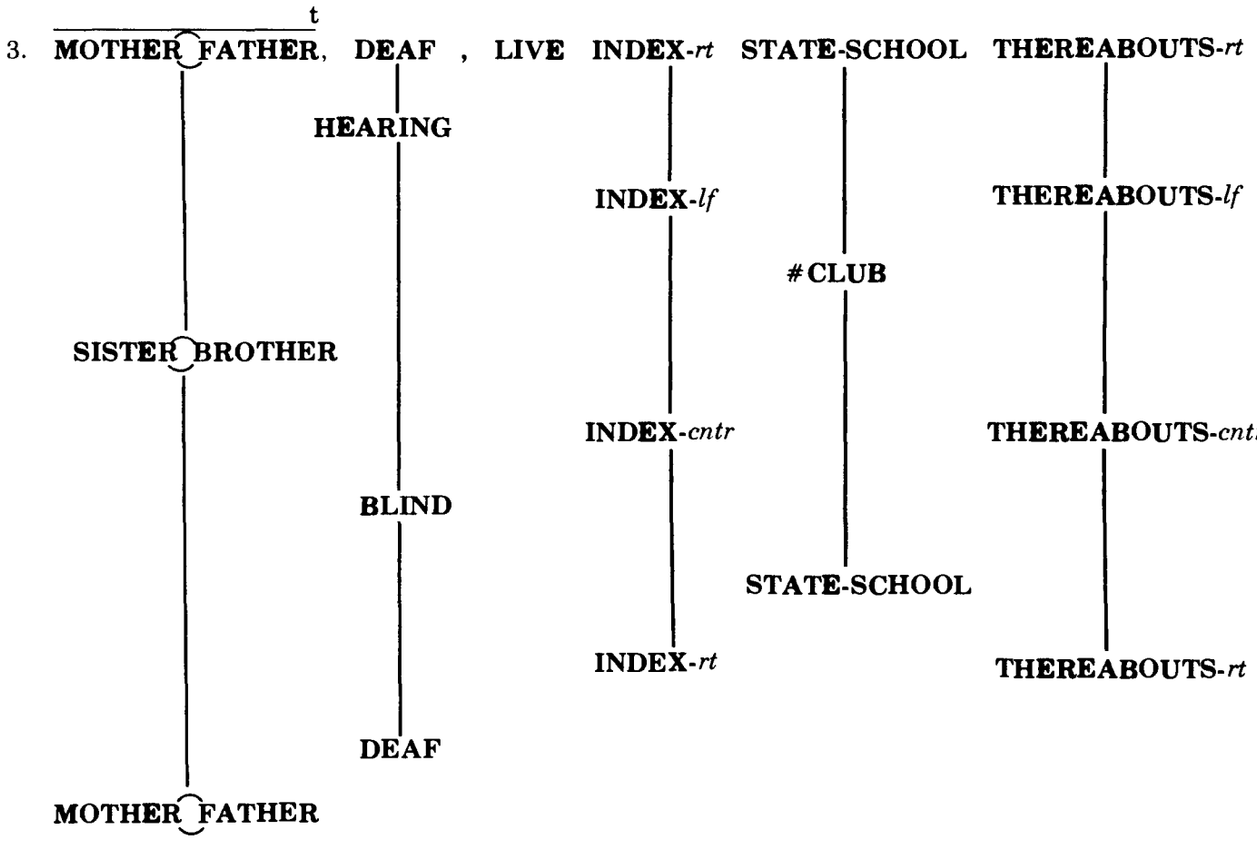


AGE-SEVEN-*rt* **AGE-THREE-*lf***

H. Sample Drills







I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Notice the non-manual signals *'q'* (Pat_1 and Lee_1), *'wh-q'* (Lee_2, Lee_3, and Lee_4), *'cs'* (Pat_2), and *'neg'* (Pat_4 and Pat_5).
- Lee constantly provides both manual **(OH-I-SEE)** and non-manual (head nods) feedback to Pat to indicate that she understands what Pat is saying.
- Pat_3 clearly illustrates how classifiers and indexing can be used to describe spatial relationships. Notice how the dominant hand classifier (**5:↓-CL-*rt***'state school') serves as a reference point for describing the location of the street (***B-CL***) and where the girls' parents live (***INDEX-rt'next to school'***).
- Notice in Pat's third turn how consistently his eye gaze indicates the relative location of each thing—the state school, the road, and the home.

Unit 16

Pluralization

A. Synopsis

Pat and Lee are co-workers who meet during their coffee break. Pat has just been talking with another co-worker about signed languages. Pat begins by calling Lee's attention to the girl who just left. Lee asks if Pat means the girl with the glasses. Pat says that's right and tells Lee what happened: the girl said that Sign Language is the same all over the world! Pat told her that there are different signed languages just as there are different spoken languages. Lee says that the girl doesn't know what she's talking about and reminds Pat about the World Federation of the Deaf meeting in 1975. There were a lot of Deaf people there and many different kinds of signing. Pat remembers that and describes how two Deaf people came over to talk, but s/he couldn't understand them because their signing was so different. Lee says that with all those Deaf people there, there should have been T.V. cameras recording their signing for later analysis. Pat also remembers the different interpreters. Lee remembers them, too. They were all lined up in front—one Spanish, one Russian, one French, twelve or thirteen of them altogether. Pat remembers how much fun it was looking at each one and seeing how different they were from each other. Lee says that signed languages are *not* all the same and that the girl is a nitwit!

B. Cultural Information: National Sign Languages and Gestuno

Contrary to what many people believe, Sign Language is not a universal language among Deaf people. This can be easily seen by examining books that illustrate signs from different countries like France, Australia, England, and Sweden; very often, different signs are used to represent the same thing. In addition, different signed languages often use different handshapes. For example, the handshape used in the ASL signs **FEEL** and **WHAT'S-UP** does not occur in Swedish signs; the handshape with the fourth finger extended is used in Taiwan signs (e.g. **SISTER**) but does not occur in any ASL signs. It is also reasonable to expect that there are differences in the grammar of different signed languages, but there has not yet been much research on this.

At international conferences and meetings, a common reaction of many hearing people is that because Deaf people from different countries seem to be able to communicate somewhat easily with each other, they must all be using the same Sign Language. However, several research studies have shown that this is not the case at all. In fact, according to Deaf people themselves, what happens is that they stop using their own Sign Language and instead use mime and gestures. This type of

communication is generally slower than signing and involves much repetition and a constant give-and-take to figure out the meanings of various gestures. For more information on communication differences and difficulties with foreign Signers, there are two articles by Battison and Jordan in *Sign Language Studies 10* (1976). These articles report on some preliminary research done during the VII World Congress of the Deaf that was held in Washington, D.C. in 1975.

In 1975, the British Deaf Association (BDA) published a book entitled *Gestuno: International Sign Language of the Deaf* on behalf of the World Federation of the Deaf (WFD). This book contains photographs of approximately 1500 signs and represents an attempt at unifying the signed languages used by Deaf people. The signs shown in this book were selected by a committee that was set up by the WFD and that had one representative from each of the following countries: the United States, Great Britain, Russia, Denmark, and Italy. This committee relied on their own personal experience and knowledge as well as books of signs published in many countries. Their primary goal was to provide a quick and easy means of communication at international meetings of Deaf people.

In many ways, Gestuno is like Esperanto (an artificially devised spoken language intended to provide quick and easy communication among hearing people from different countries). However, Gestuno cannot be called a "language" for several reasons: first, it has no grammar (the book is simply a grouping of individual signs according to various topics); second, Gestuno has no native users (i.e. no children grow up using it as their first language); third, very few people are fluent in the use of Gestuno since there is little opportunity to practice or use it. Gestuno is not used by the Deaf people in any single country for daily, regular conversation; its use is restricted to international meetings.

It is highly unlikely that Gestuno will ever replace national signed languages even at international meetings. This is borne out by the fact that at the World Federation of the Deaf meeting in Bulgaria in 1979, each contingent of Deaf delegates and participants brought its own interpreters. In fact, many of the Deaf participants said that they felt cheated and only partially informed when they were forced to rely solely on Gestuno interpretation. Whether this was due to inadequate training and preparation of the Gestuno interpreters or the inadequacies and limitations of Gestuno itself, or both reasons, is not clear. In any case, just as Esperanto has not been widely accepted among hearing people, it is highly unlikely that Deaf people will replace their own Sign Language with Gestuno and that it will become universally accepted and used.

C. Dialogue

Pat

Pat$_1$: co (gaze rt; cs) t q
KNOW-THAT GIRL RECENT LEAVE-TO-*rt* INDEX-*rt*, KNOW+ YOU
"SHOULDER-TAP"

Pat$_2$: (gaze rt) nod t
THAT-ONE INDEX-*rt*, INDEX-*rt* NARRATE, SIGN LANGUAGE WORLD, (2h)**SAME-ALL-OVER,**

(gaze rt) neg (gaze rt) (gaze rt)
ME ⟶ **SIGN-*rt* LANGUAGE-*rt* DIFFERENT++-*rt-arc***
"NO-NO"-rt

(gaze lf→rt) (gaze rt)
(2h)***rt*-SAME-AS-*lf* SPEAK LANGUAGE-*lf* DIFFERENT++-*lf-arc*** (2h)***rt*-SAME-AS-*lf*** (2h)**"WELL"**

Pat$_3$: t (gaze rt)
YES+, DEAF TWO, 2-CL'come up to me', **INDEX-*rt* SIGN DIFFERENT***,

(gaze rt) neg
ME NOT UNDERSTAND INDEX-*rt*

Pat$_4$: q
FINEwg, OTHER REMEMBER YOU INTERPRET DIFFERENT++-*rt-arc*

Pat$_5$: **RIGHT YOU,**

(gaze rt at 'each interpreter')
ME REMEMBER #FUN ME *me*-LOOK-AT-*interpreters"each"* DIFFERENT++-*rt-arc*

Lee

Lee$_1$: (gaze lf) q
GIRL (2h)GLASSES THAT-ONE INDEX-*lf*

Lee$_2$: **GIRL KNOW-NOTHING,**

REMEMBER W-F-D AWHILE-AGO NINETEEN SEVEN FIVE,

(nodding) (gaze cntr)t
DEAF ASSEMBLE-TO-*cntr*, SIGN DIFFERENT+++-*arc*

Lee$_3$: (gaze lf)puff.cheeks
W-F-D FINEwg, DEAF (2h)**4-CL**'people mingle together',

(gaze lf & cntr↔)br (gaze lf)
SHOULD #TV CAMERA-RECORD-*lf* & *cntr-arc*↔ FINISH, ANALYZE++-*lf*

Lee$_4$: (gaze up,lf)
YES+, INTERPRET (2h)**4-CL-*up,lf***'interpreters in a line,facing Signer',

(gaze up,lf) (gaze up,lf) (gaze up,lf cntr)
SPAIN, RUSSIA, FRANCE,
INDEX-up,lf ***INDEX-up,lf*** ⟶ ***INDEX-up,lf cntr*** ⟶

(gaze up,lf) (gaze down, 'thinking')
ALTOGETHER-*lf* TWELVE+ THIRTEEN

rhet.q
Lee$_5$: **SIGN LANGUAGE** (2h)**SAME-ALL-OVER, NOT*,**

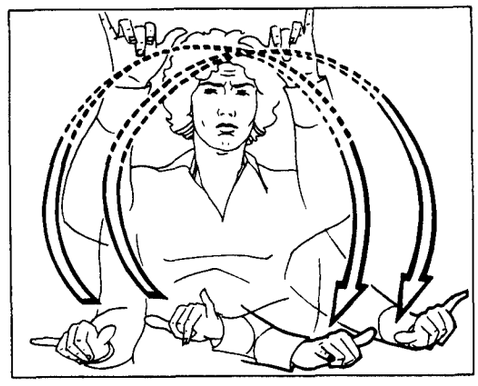
GIRL PEA-BRAIN*

D. Key Illustrations

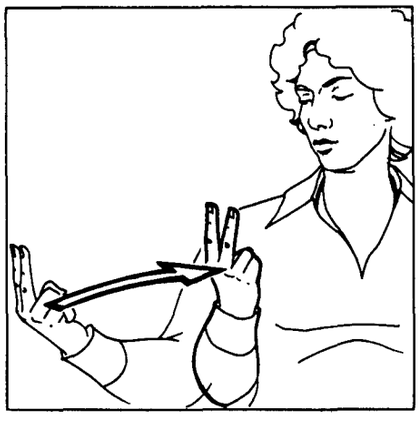
Pat

KNOW-THAT

NARRATE



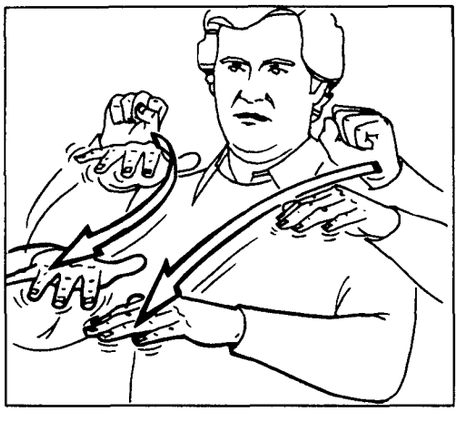
(2h)SAME-ALL-OVER



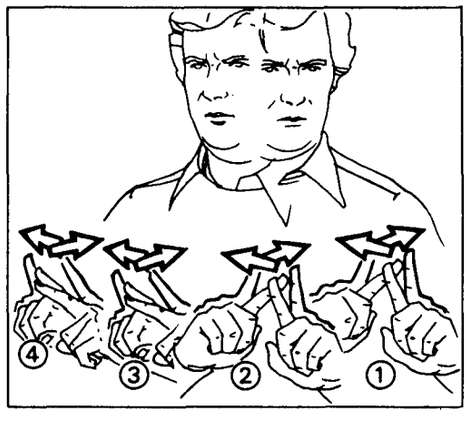
2-CL'come up to me'

***me*-LOOK-AT-*interpreters*"*each*"**

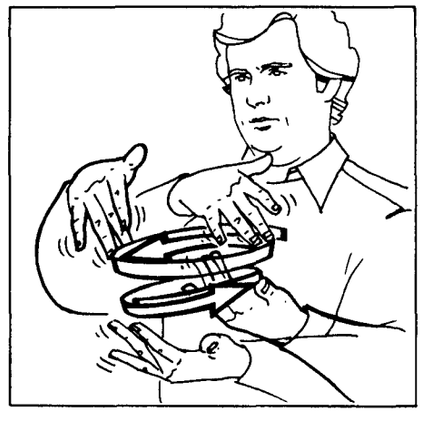
Lee



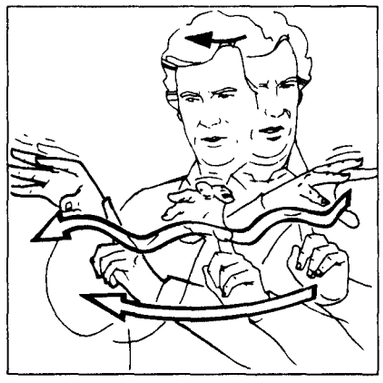
ASSEMBLE-TO-*cntr*



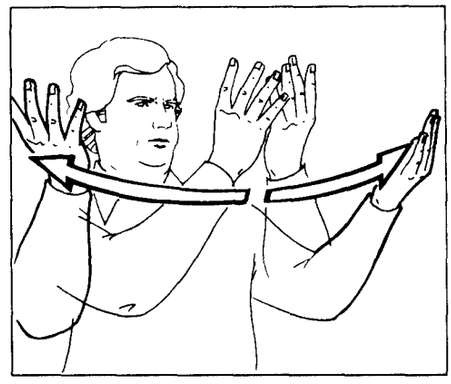
DIFFERENT+++-*arc*



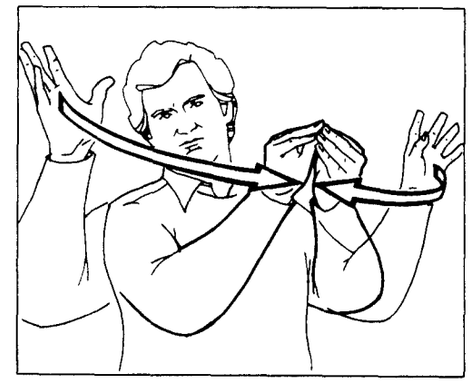
(2h)4-CL'mingle'



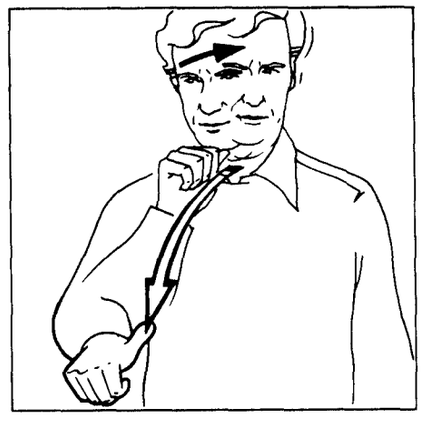
CAMERA-RECORD-*arc*



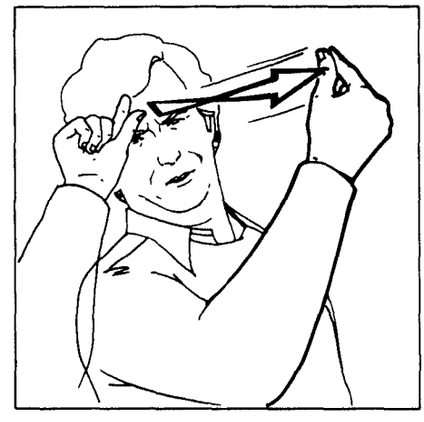
(2h)4-CL-*up,lf*
'interpreters in a line facing Signer'



ALTOGETHER



NOT*

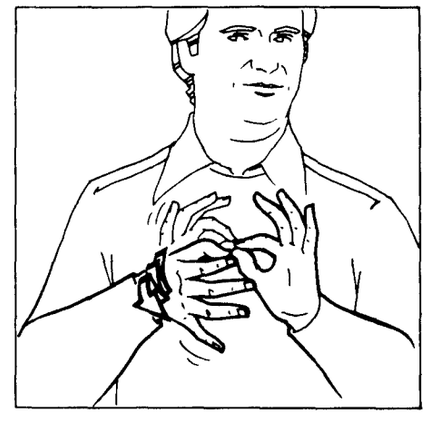


PEA-BRAIN*

E. Supplementary Illustrations

cs
RECENT

KNOW-NOTHING



INTERPRET+

F. General Discussion: Pluralization

Previous units have described a number of ways to indicate plurality—ways to show that there is more than one of something, for example with classifiers (Unit 14) or with pronouns (Unit 12). This discussion will provide additional information on some of the topics in these units. However, the focus of this discussion is how non-specific (indefinite) number signs are used and how verbs can also show that the subject or object is plural.

One way to indicate plurality is to repeat the noun (see Unit 7). However, this is possible with only a small number of signs (e.g. **ROOM/BOX, STATUE, AREA, RULE, HOUSE**) in certain contexts. It is generally true that repetition does *not* occur when a number sign is used with the noun unless the Signer wishes to assign spatial locations to each thing for later reference.

There are two general categories of number signs in ASL: specific number signs (e.g. **TWO, FIVE**) and non-specific number signs (e.g. **FEW, MANY**). In general, a specific number sign will occur *before* the noun (e.g. **TWO CHAIR**) unless the Signer wishes to focus on the number. When the Signer wishes to focus on the number, or when the number has special significance, then it is often signed *after* the noun (e.g. **CHAIR TWO***). Sometimes for emphasis, the number sign will occur both *before and after* the noun (e.g. **TWO CHAIR TWO***). When a number sign and a classifier refer to the same noun in a sentence, generally, the number sign will occur after the noun and the classifier will be last (e.g. **CAR FOUR 3→CL**"*in a row*"). In these cases, the classifier will 'agree with' the number sign. That is, the classifier will be repeated to indicate plurality, but not more times than specified by the number. For example, if the number sign is **FOUR**, the classifier will be repeated, but not made more than four times.

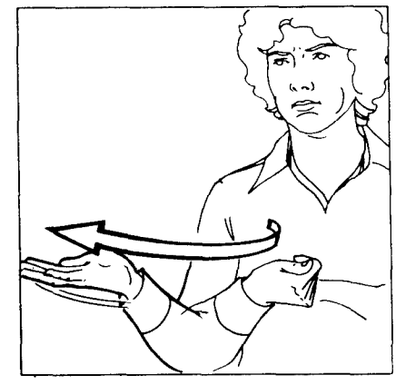
When it is not possible or necessary to specify an exact number, Signers may choose to use one of the non-specific (indefinite) number signs (**MANY, FEW, SEVERAL,** or **SOME/PART**). These non-specific number signs tend to occur after the noun and follow the other patterns of the definite number signs. However, they do not seem to be used as often in ASL as indefinite number words are used in a spoken language like English, perhaps because ASL has so many other ways of showing an indefinite plural (e.g. with classifiers).

The signs **SEVERAL** and **FEW** are similar except that more fingers are extended in the sign **SEVERAL** and it has a larger movement. The facial behaviors that usually occur with these signs also tend to be different. The sign **FEW** tends to occur with the *'pursed lips'* signal (indicating the 'smallness' of the number). The sign

SEVERAL may occur with several different facial behaviors. Two are illustrated below. Notice how the larger movement of the sign **SEVERAL** on the right and the *'puffed cheeks'* signal (which indicates a large number) 'agree' with each other.

FEW

SEVERAL

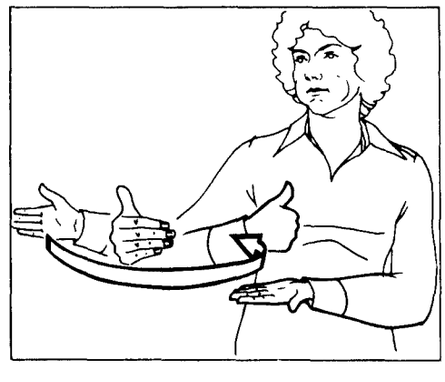


SEVERAL

The sign **SOME/PART** seems to be used infrequently in ASL—although it occurs more often in English-influenced contexts. One context in which this sign may occur in ASL is when talking about dividing a large amount of money among several people—'some' to this person and 'some' to that person, etc.

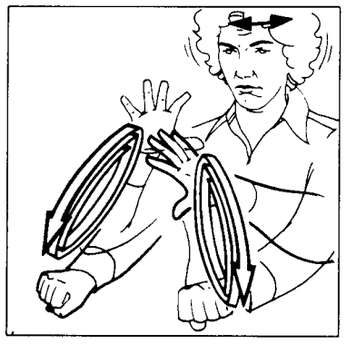
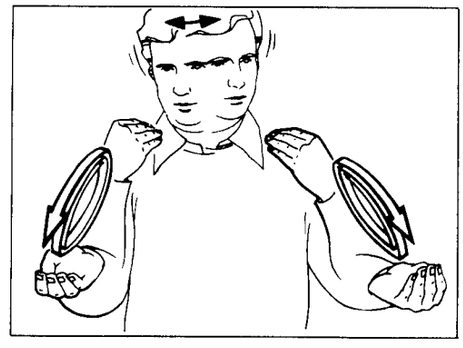
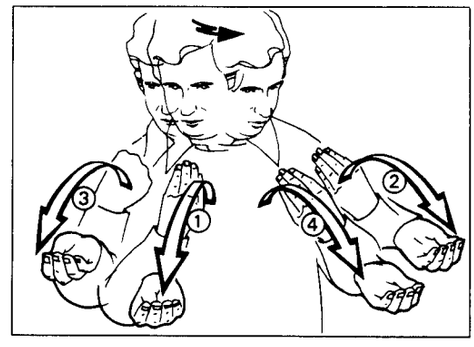
Unit 8 described how verbs can be repeated or *modulated* in certain ways to indicate the duration or frequency of an event. However, verbs which are modulated in certain other ways will show that something is plural. For example, each of the verbs illustrated below indicate that something (either the subject or the object) is plural. You know that something is plural—

(a) when the verb is made in an arc



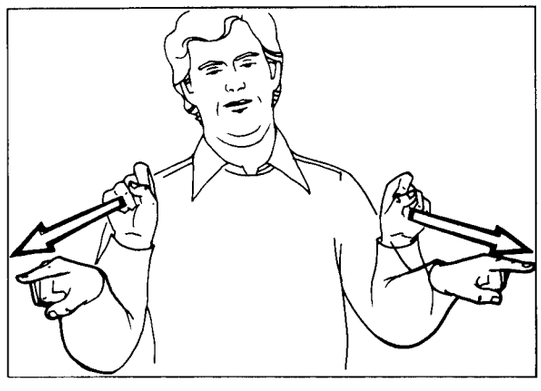
The modulations of these verbs indicate that the object is plural. The modulation (written as *"all"*) that occurs with the two verbs at the left and center is different from the modulation (written as *"each"*) that occurs with the verb on the right. The modulation on the right refers to a one-by-one "distribution" to or from each individual and will be described in Unit 18. The *"all"* modulation indicates a single action involving everyone or everything. However, both modulations involve an arc movement of the verb and signal that the object is plural.

(b) when both hands alternate
(and move to or from different locations)

The verb on the left was seen in Unit 9 and described the act of 'arresting many people indiscriminately'. The same modulation occurs with the verb at center and also indicates that the object is plural (as in 'giving out something to many people'). The modulation shown on the right will be described in Unit 18.

(c) when both hands move at the same time
to or from different locations in space

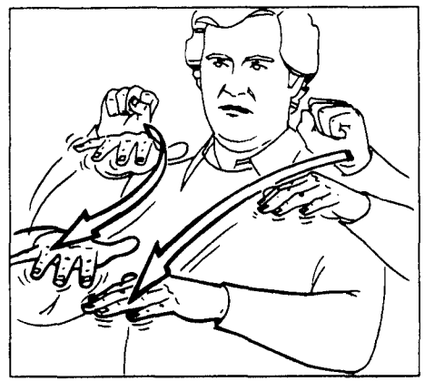


In the illustration on the left, each hand moves outward toward a separate location—indicating that two individuals or groups are the object of the verb _____**-ASK-TO-**_____. However, each hand moves *from* a separate location in the verb on the right—indicating that the subject is plural.

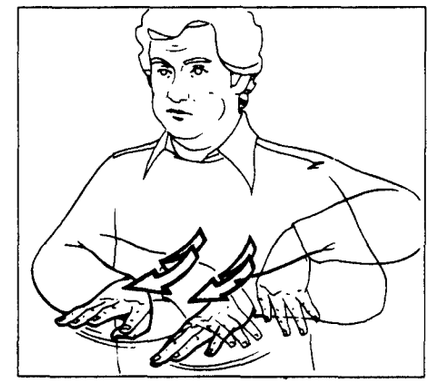
The various verb modulations illustrated and described above have different meanings and are used in different contexts. However, each of them includes the information that something is plural.

Some verbs in ASL always indicate that the subject is plural. Generally these verbs have a plural classifier handshape—i.e. the **'4'** or **'5'** handshape. Some of these

verbs have occurred in previous dialogues. Notice the plural classifier handshapes in the following illustrations of verbs which always indicate a plural subject.



ASSEMBLE-TO-*rt*



(2h)**GROUP-MARCH-TO-*rt***

This discussion has focused upon several strategies for indicating plurality in ASL—including repetition of the noun, the use of specific and non-specific number signs, and the use of various verb modulations. Examples of most of these strategies have occurred in previous units and will be noted as they occur throughout the remaining units.

G. Text Analysis

co (gaze rt; cs) t q
Pat$_1$: *"SHOULDER-TAP"* **KNOW-THAT GIRL RECENT LEAVE-TO-*rt* INDEX-*rt*, KNOW+ YOU**

co
- ***"SHOULDER-TAP"***

  Notice that this is the first unit in which the *conversational opener* has involved physical contact. The main purpose of the conversational opener is to get the other person's attention. This is frequently done by waving a hand (**"HEY"**) at the other person. Sometimes the Signer will begin with a sign that will arouse the other person's attention and curiosity—like **AWFUL, DISGUSTING,** or **FINE**wg. In some contexts, lightly banging or tapping on a table creates vibrations which also will attract the other person's attention.

(gaze rt; cs) t
- **RECENT LEAVE-TO-*rt* INDEX-*rt*,**

  Notice that the signs **LEAVE-TO-*rt*** and **INDEX-*rt*** not only indicate the direction in which the girl left, but also assign a location *(rt)* to the girl. Also notice how the *'cs'* signal occurs with both **RECENT** and **LEAVE-TO-*rt*,** meaning that the girl 'very recently' or 'just' left. (See Unit 11 for a discussion of the *'cs'* signal.)

(gaze lf) q
Lee$_1$: **GIRL (2h)GLASSES THAT-ONE⌒INDEX-*lf***

- **THAT-ONE⌒INDEX-*lf***

  Notice that Lee refers to the same spatial location given to the girl by Pat.

(gaze rt) nod t
Pat$_2$: **THAT-ONE⌒INDEX-*rt*, INDEX-*rt* NARRATE, SIGN LANGUAGE WORLD,**

(2h)SAME-ALL-OVER,

(gaze rt)neg (gaze rt) (gaze rt)
ME ⟶ **SIGN-*rt* LANGUAGE-*rt* DIFFERENT+ + -*rt-arc***
"NO-NO"-rt

(gaze lf→rt) (gaze rt)
(2h)*rt*-SAME-AS-*lf* SPEAK LANGUAGE-*lf* DIFFERENT+ + -*lf-arc* (2h)*rt*-SAME-AS-*lf* (2h)"WEL

- **(2h)SAME-ALL-OVER**

  Notice from the illustration above that this sign moves in an arc. This arc indicates that the subject is plural (see *General Discussion* section for more information). This sign is often used to express the meanings 'standard' or 'homogeneous'.

- **DIFFERENT**+ + -*rt-arc*

  Notice how the Signer repeats the sign (+ +) in an arc to indicate plurality. This arc is produced in the location just assigned to signed languages (**SIGN**-*rt* **LANGUAGE**-*rt*), thus indicating that 'signed languages are different from each other'.

- (2h)*rt*-**SAME-AS**-*lf*

  This sign is used to equate two people, places, or things. Here the Signer equates signed languages (which have been assigned the location to the right) with something that will be assigned the location on the Signer's left. Thus, it would have been possible to gloss this sign as *signed languages*-**SAME-AS**-*lf.*

- **DIFFERENT**+ + -*lf-arc*

  Again the Signer repeats the sign in an arc (in the location just assigned to spoken languages) to indicate plurality.

- *rt*-**SAME-AS**-*lf*

  Again the Signer equates what has been established on the right (signed languages) with what has been established on the left (spoken languages). Thus it would have been possible to gloss this sign as *signed languages*-**SAME-AS**-*spoken languages.*

$^{be}_{2}$: **GIRL KNOW-NOTHING,**

REMEMBER W-F-D AWHILE-AGO NINETEEN SEVEN FIVE,

(nodding) (gaze cntr)t

DEAF ASSEMBLE-TO-*cntr,* **SIGN DIFFERENT**+ + + -*arc*

- **DEAF**

  This sign is often used to refer to 'the Deaf Community' or 'Deaf people'.

- **ASSEMBLE-TO**-*cntr*

  This is an example of a sign which always indicates that its subject—in this case **DEAF**—is plural. Notice the plural classifier handshapes—(2h)5↓wg.

- **SIGN**

  This sign can be used as a verb or as a noun meaning 'signed language'.

t (gaze rt)
Pat$_3$: **YES+, DEAF TWO, 2-CL**'come up to me', **INDEX-*rt* SIGN DIFFERENT***,

(gaze rt) neg
ME NOT UNDERSTAND INDEX-*rt*

t (gaze rt)

- **DEAF TWO, 2-CL**'come up to me'

  Notice how this phrase follows the pattern described in the *General Discussion* section—noun, number, classifier. Notice also that the classifier (**2-CL**) agrees with the number sign **TWO.**

- **DIFFERENT***

  This sign is stressed, indicating that the signing of the two people was *very* different.

(gaze lf)puff.cheeks
Lee$_3$: **W-F-D FINEwg, DEAF** (2h)**4-CL**'people mingle together',

(gaze lf & cntr⟷)br (gaze lf)
SHOULD #TV CAMERA-RECORD-*lf & cntr-arc*⟷ FINISH, ANALYZE++-*lf*

- (2h)**4-CL**'people mingle together'

  This is another example of a verb which indicates that its subject is plural. Again notice the plural classifier handshapes.

- **CAMERA-RECORD-*lf & cntr-arc*⟷**

  Notice how the arc indicates that the object (Deaf people mingling) is plural. The double headed arrow ⟷ means that the sign moves back and forth.

(gaze up,lf)
Lee$_4$: **YES+, INTERPRET** (2h)**4-CL-*up,lf***'interpreters in a line,facing Signer',

(gaze up,lf) (gaze up,lf) (gaze up,lf cntr)
INDEX-up,lf **SPAIN,** ***INDEX-up,lf*** ⟶ **RUSSIA,** ***INDEX-up,lf cntr*** ⟶ **FRANCE,**

(gaze up,lf) (gaze down,'thinking')
ALTOGETHER-*lf* **TWELVE+ THIRTEEN**

- (2h)**4-CL-*up,lf***'interpreters in a line,facing Signer'

  This classifier provides several pieces of information: (the subject is plural)—there were many interpreters; the interpreters were arranged in a line, and they were facing the Signer (who, presumably, was in the audience).

SPAIN, **RUSSIA,** **FRANCE**

- *INDEX-up,lf* *INDEX-up,lf*——→ *INDEX-up,lf,cntr*——→

Notice how the Signer points with the left hand to assign a spatial location to each interpreter. This left hand index is held while the right hand produces the sign **RUSSIA** (which is normally a two-handed sign) and then held again while the other hand signs **FRANCE.**

Pat_5: **RIGHT YOU,**

(gaze rt at 'each interpreter')

ME REMEMBER #FUN ME *me-***LOOK-AT-***interpreters"each"* **DIFFERENT+ + -***rt-arc*

- *me-***LOOK-AT-***interpreters"each"*

Once again the Signer uses an arc which indicates that the object is plural. Notice that the sign ——**-LOOK-AT-**—— is repeated at several places along the arc. This verb modulation is written as *"each"* and indicates that there were repeated actions of the same kind (i.e. repeated 'looking'). Because the verb points toward locations that were previously assigned to 'interpreters', it is clear what the Signer was looking at. For more information on the modulation *"each"*, see Unit 18.

- **DIFFERENT+ + -***rt-arc*

This sign is also repeated in an arc. By being made in the locations assigned to the interpreters, this sign indicates that the interpreters the Signer was looking at were different.

rhet.q

Lee_5: **SIGN LANGUAGE** (2h)**SAME-ALL-OVER, NOT*,**

GIRL PEA-BRAIN*

rhet.q

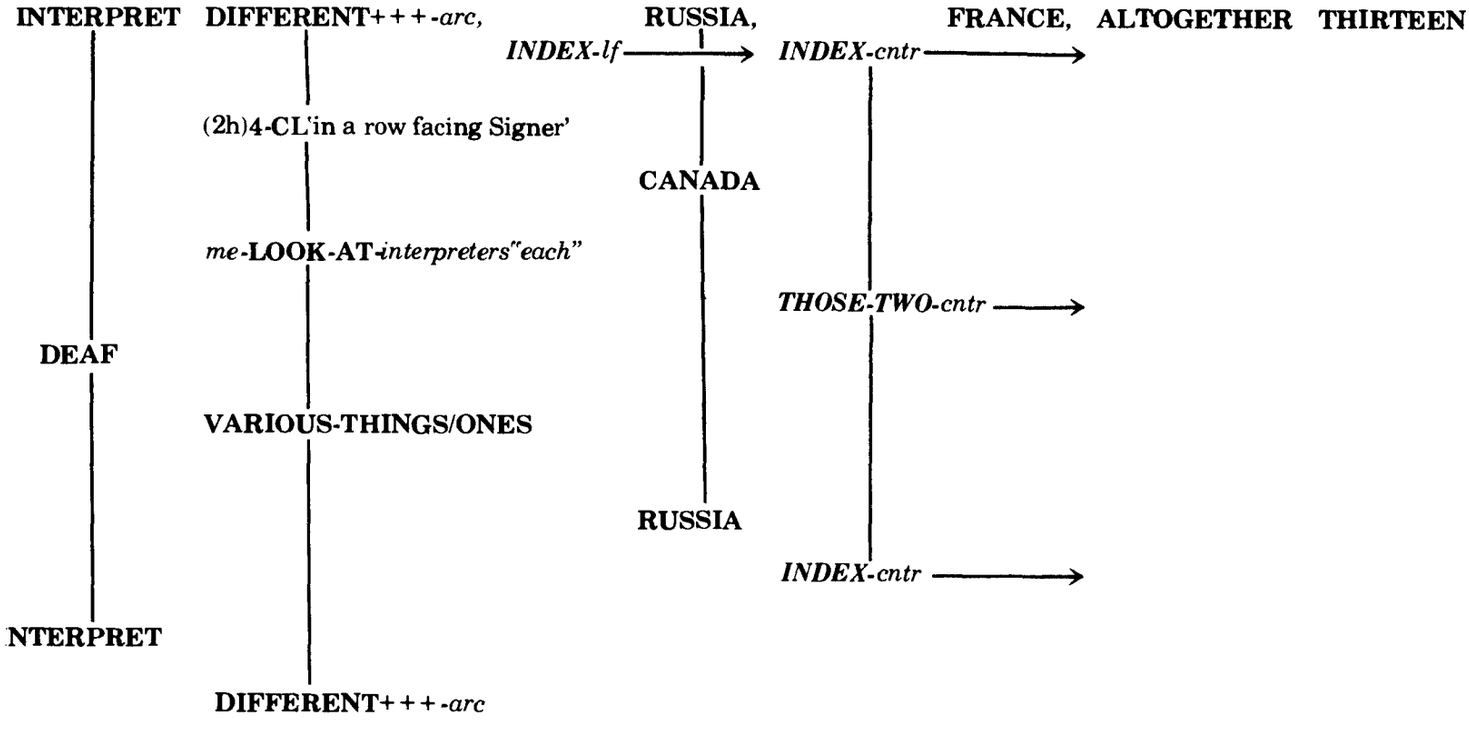
- **SIGN LANGUAGE** (2h)**SAME-ALL-OVER**

This is an example of a rhetorical question. See Unit 10 for a description of the non-manual behaviors used with rhetorical questions. Again, notice that the sign (2h)**SAME-ALL-OVER** uses an arc to indicate plurality.

H. Sample Drills

1. t
REMEMBER W-F-D DEAF ASSEMBLE-TO-*cntr*, SIGN DIFFERENT+++-*arc*
(2h)4-CL'people mingle'
GROUP-*cntr*
INDEX-*arc*
GROUP-*cntr*
ASSEMBLE-TO-*cntr*
SAME-ALL-OVER
VARIOUS-THINGS-*cntr*
SAME-ALL-OVER
DIFFERENT+++-*arc*

2. q
FINEwg, OTHER REMEMBER YOU INTERPRET DIFFERENT++-*rt-arc*
me-**LOOK-AT-***interpreters"each"*
CAMERA-RECORD-*rt & cntr-arc*⟷
(2h)alt.1-**CL**'come up to me'
ASSEMBLE-TO-*cntr*
(2h)4-**CL**'in a row facing Signer'
(2h)4-**CL**'people mingle'
DIFFERENT++-*rt-arc*



I. Video Notes:

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- In Pat's first turn, notice that she gets Lee's attention by simply putting her hand on his arm and leaving it there until he looks up.
- In Pat's second turn when she is explaining what the girl said, she "role plays" the girl with an obvious note of sarcasm.
- In Lee's second turn, he tightens his closed lips while signing **SIGN DIFFERENT+++-*arc***. This behavior frequently occurs with *assertions*—statements which assert that something is true.
- Lee's third turn provides a clear example of the *'puff.cheeks'* signal (used with the **(2h)4-CL).**
- Lee's final turn begins with a rhetorical question. Notice the non-manual signal *'rhet.q'* in the one-shot view of Lee.

Unit 17

Temporal Aspect

A. Synopsis

Pat and Lee are co-workers in an office who meet during their coffee break. Pat asks Lee what's happening. Lee says nothing's new, just the same old thing. Pat says that's how it is with him/her and suggests that they go to a movie together on Saturday. Lee can't because his/her parents are going away for the weekend and s/he has to take care of his/her brother. Pat asks Lee how old that brother is. Lee says he is eight and bothers Lee all the time. Lee's really had it with him. Pat asks whether Lee's brother likes to watch television. Lee replies that he watches it all morning on Saturday, but doesn't understand what is being said and is always asking Lee what they're saying. Lee wishes they would have people who can sign on television or have an interpreter. Pat says they have that on a television program called "Rainbow's End". Apparently all the people on that program are Deaf, and they sign in ASL. Pat says s/he watched it and really laughed again and again because it was so good. Lee says that s/he hasn't seen it yet but should see it.

B. Cultural Information: Rainbow's End

In January, 1979, a five-part television series entitled "Rainbow's End" was aired nationally on PBS. This creative new series is like Sesame Street—except that it is designed for Deaf children, their families, and their teachers. The series focuses on the amusing antics of a special group of characters (almost all of whom are Deaf) who work in a TV studio. The program was funded by the Bureau of Education for the Handicapped and was produced by D.E.A.F. Media, Inc., a non-profit California-based organization.

The overall goals of this series are: to provide positive role models—adult and peer—for Deaf children; to facilitate the development of English and reading; to foster family and classroom interaction; and to develop an awareness of the language and culture of Deaf people. To accomplish these goals, there are regular segments in each show: for example, "Famous Deaf Adults" from the past and present; dramatized stories and humorous situations; visits by "Supersign" who provides opportunities for learning helpful signs; and Deaf Awareness segments which provide some cultural information about the Deaf Community.

In general, the five-part series is presented in American Sign Language with voice-over narration. In addition, because of the educational goals of the program, each show is captioned. Future shows in the "Rainbow's End" series are planned and, hopefully, will soon be available. For more information write: D.E.A.F. Media, Inc., 401 E. 21st Street, Oakland, Ca. 94606.

C. Dialogue

Pat

Pat$_1$: co wh-q
"HEY", WHAT'S-UP

Pat$_2$: *me*-SAME-AS-*you*+, SATURDAY (gaze rt) wh-q
WHY NOT US-TWO GO-TO-*rt* MOVIE

Pat$_3$: wh-q
AGE+ INDEX-*brother*

Pat$_4$: neg+q
BROTHER NOT-LIKE LOOK-AT-*cntr* #TV

Pat$_5$: nodding t
FINISHwg, #TV NAME, R-A-I-N-B-O-W-'S E-N-D,

nodding
SEEM #ALL-*arc* PEOPLE DEAF, SEEM+,

(gaze down,cntr)
SIGN CONVERSE-IN-ASL, ME *me*-LOOK-AT-*tv* BELLY-LAUGH*"over & over again"*,

GOOD INDEX-*tv* WOW

Lee

Lee$_1$: (2h)**NOTHING** nodding **SAME-OLD-THING**

Lee$_2$: neg t
CAN'T STUCK, MOTHER FATHER, GO-*lf*

(gaze lf)
(2h)**SATURDAY SUNDAY** *parents*-**TELL-TO-*me*** **TAKE-CARE-OF** **BROTHER** **INDEX-*rt***

Lee$_3$: (2h)**"WELL" AGE EIGHT,** t
"WELL" **INDEX-*rt*** **EVERY-DAY,**

brother-**BOTHER-*me*"*regularly*"** **ME** **SICK-OF INDEX-*rt***

Lee$_4$: (2h)**"WELL", SATURDAY ALL-MORNING,** t **INDEX-*brother*** (gaze down,lf)mm
(2h)*brother*-**LOOK-AT-*tv***(lf)"*over time*",

rhet.q (gaze rt) (gaze lf) neg
PROBLEM, INDEX-*brother* **NOT UNDERSTAND INDEX-*lf*** **SPEAK,**

(2h)**"WELL", INDEX-*brother*** **ALWAYS** *brother*-**ASK-TO-*me***

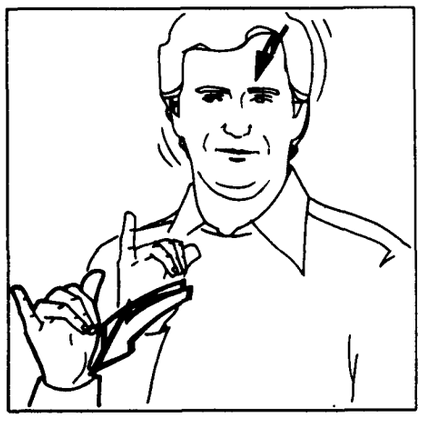
(body shift rt,gaze up lf)
INDEX-*tv* **SAY** **#TV** **SAY INDEX-*tv*, ME "PSHAW",**

br (gaze lf puff.cheeks) nod
WISH #TV INDEX-*tv* **SIGN, INTERPRET, SOMETHING WISH***

Lee$_5$: neg rapid nodding
FINEwg, ME NOT-YET SEE INDEX-*tv*, SHOULD+ ME

D. Key Illustrations

Pat



me-SAME-AS-*you*

BELLY-LAUGH"*over & over again*"

WOW

Lee

(2h)NOTHING

parents-TELL-TO-*me*

brother-BOTHER-*me*"*regularly*"

SICK-OF INDEX-*rt*

brother-ASK-TO-*me*

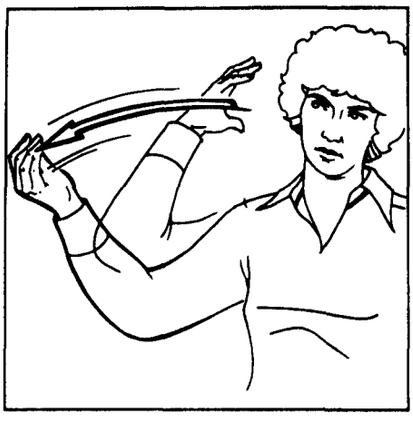
neg
UNDERSTAND

SOMETHING/SOMEONE

FINEwg

NOT-YET

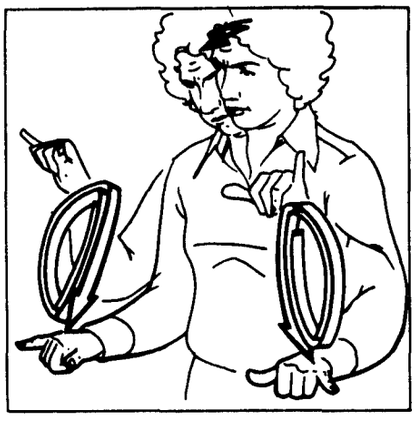
E. Supplementary Illustrations



GO-*rt*

WHY NOT

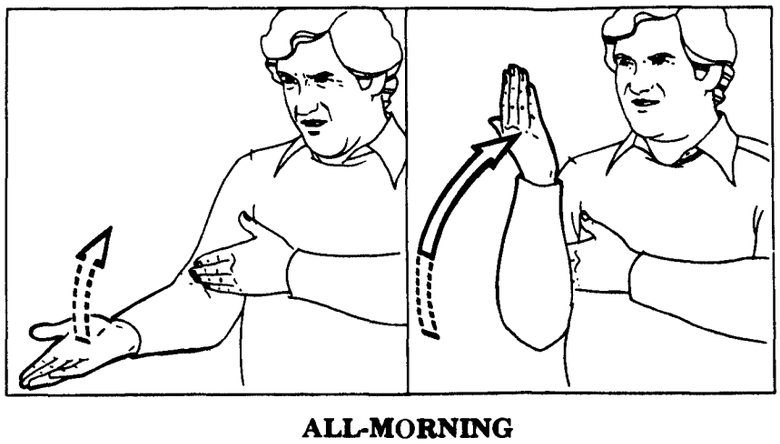
NOT-LIKE



SAME-OLD-THING

CAN'T

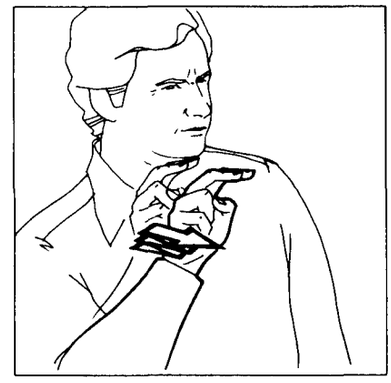
FINISHwg



ALL-MORNING

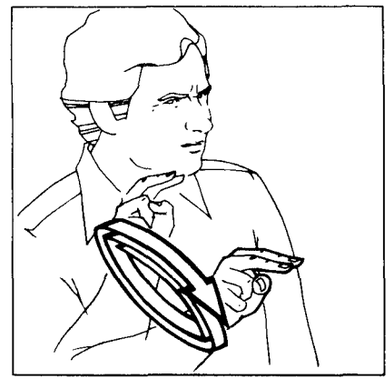
E. General Discussion: Temporal Aspect

The previous discussion of temporal aspect in ASL (Unit 8) described two modulations that are used with verbs to convey information about the duration or frequency of an action. The first modulation *("regularly")* indicates that the action occurs frequently or a lot. This modulation usually has a repeated, small straight-line movement.



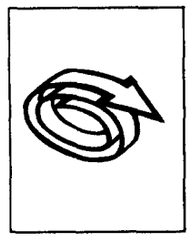
***me*-LOOK-AT-*something*"*regularly*"**

Another modulation described in Unit 8 *("long time")* indicates that, from the Signer's perspective, the action lasted for a long time. This modulation has a slower, repeated elliptical movement.



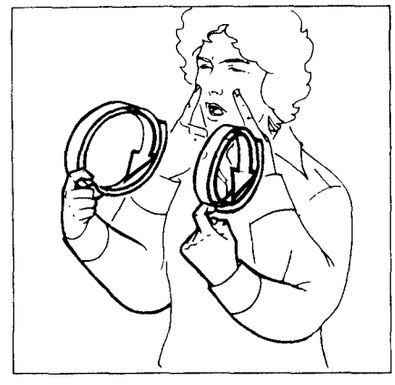
***me*-LOOK-AT-*something*"*long time*"**

A third modulation was mentioned briefly in the *Text Analysis* of Unit 8. This modulation indicates that something happens 'for awhile', 'continually', or 'regularly'. It has a repeated, circular movement and is written as *"over time"*.



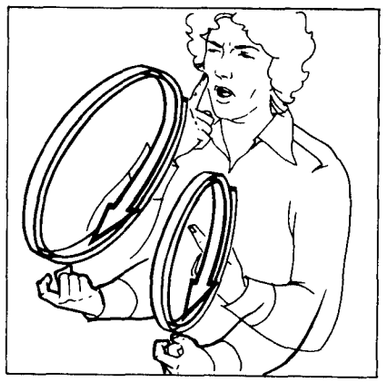
me*-LOOK-AT-*something"over time"

Signers often use this modulation when they view the action as normal or routine. Suppose, for example, that a little boy's pet turtle died yesterday and when he found the dead turtle, the boy cried for about an hour. When describing what happened yesterday, the boy's sister might say that her brother 'cried for awhile'. In this case, she views the action (her brother's period of crying) as appropriate and normal.



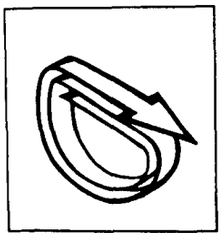
CRY*"over time"*

Remember that modulations for temporal aspect do not indicate how long something actually lasts, but how the Signer feels about that length of time. So two people might describe the same event differently. For example, in the situation described above, the little boy's brother might feel that the boy had cried for too long a period of time, or 'for a long time'.



CRY*"long time"*

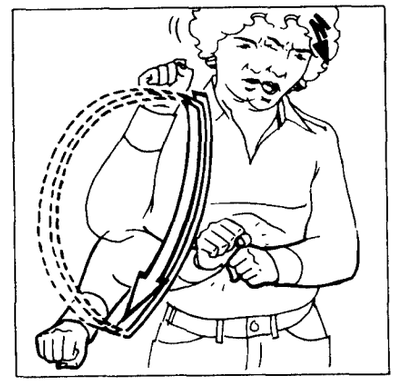
There is another modulation which indicates that something happens unusually often, with a period of time between each repetition of the event. Often this movement is used when the Signer has a negative feeling about the event—like having to do something again and again that is hard or unpleasant to do. This modulation is written as *"over & over again"*. It is made with a tense straight-line movement (with a 'hold' at the end of each 'thrust' and an arc-like return to the starting place) and a forward rocking motion of the body and/or head with each thrust. The manual movement of the *"over & over again"* modulation is illustrated below.



For example, suppose there's an abstract painting on the wall. During the past several days, the Signer has repeatedly walked over to it and studied it, struggling to understand what the artist was trying to convey. The Signer's struggle to understand and repeated viewing of the painting over a period of time could be expressed with the *"over & over again"* modulation (and appropriate facial behavior).

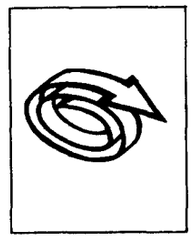
***me*-LOOK-AT-*painting*"over & over again"**

Similarly, suppose the Signer has to work on several projects during the course of a week. But there is one particular project that s/he has really worked hard on for over a month now. That repeated intense focus on the same project could be expressed by signing

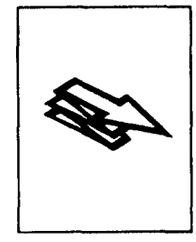


WORK*"over & over again"*

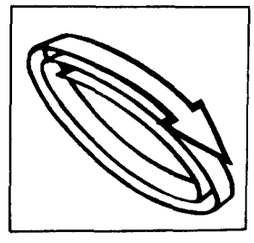
Thus far, we have described four modulations for temporal aspect—movements which indicate the Signer's perception of the duration or frequency of an event. These are:



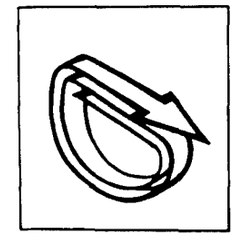
"over time"



"regularly"



"long time"



"over & over again"

These modulations most frequently occur with verbs. However, as you will learn later, some of them may be used with other types of signs.

G. Text Analysis

nodding
Lee$_1$: (2h)**NOTHING** **SAME-OLD-THING**

- **SAME-OLD-THING**

  Notice how the movement of this sign is repeated. This sign can be made with the *"over time"*, or *"long time"*, or *"over & over again"* modulation. The Signer's perception of the 'routine' will determine which modulation s/he chooses to use.

(gaze rt) wh-q
Pat$_2$: *me*-**SAME-AS**-*you*+, **SATURDAY** **WHY NOT US-TWO GO-TO**-*rt* **MOVIE**

- *me*-**SAME-AS**-*you*

  This sign is similar to the pronoun **US-TWO** in that it moves back and forth between two people or things, or between the spatial locations assigned to two people or things.

neg t
Lee$_2$: **CAN'T STUCK, MOTHER FATHER, GO**-*lf*

(gaze lf)
(2h)**SATURDAY SUNDAY** *parents*-**TELL-TO**-*me* **TAKE-CARE-OF BROTHER INDEX**-*rt*

- (2h)**SATURDAY SUNDAY**

  This sign is another example of two signs produced in such a way that they look like a single sign. This sign can be made with one or two hands. It is produced by starting with the sign **SATURDAY** (palm facing the Signer) and then twisting the hand(s) outward while opening to form the sign **SUNDAY.** The meaning of this combination is 'weekend'.

t
Lee$_3$: (2h)**"WELL" AGE EIGHT,** *"WELL"* **INDEX**-*rt* **EVERY-DAY,**

brother-**BROTHER**-*me"regularly"* **ME SICK-OF INDEX**-*rt*

- **EVERY-DAY**

  This sign expresses the concept of regularity (see Unit 11). It does not necessarily mean that something occurs every single day. Rather, the action occurs frequently or regularly enough that it seems to the Signer as if it happens every day. Likewise, in English, someone could say 'Pat bothers me all the time' even though Pat often is not even around; it just seems like it is 'all the time'.

- *brother*-**BOTHER**-*me*"*regularly*"

  This is a directional verb which indicates both the subject and the object via its movement and location. (See Units 4 and 13). Notice that the modulation called "*regularly*" also occurs with this verb and indicates that the action occurs a lot or frequently. For further discussion of this particular movement, see Unit 8.

neg+q
: **BROTHER NOT-LIKE LOOK-AT**-*cntr* **#TV**

Notice that Pat combines the 'negation' and 'yes-no' question signals together to make this sentence a negated question. These signals are described in Units 1 and 10. Examine the photograph below to see what this combined signal looks like.

neg+q
NOT

t (gaze down,lf)mm
(2h)"**WELL**", **SATURDAY ALL-MORNING**, **INDEX**-*brother* (2h)*brother*-**LOOK-AT**-*tv*(lf)"*over time*",

rhet.q (gaze rt) (gaze lf) neg
PROBLEM, **INDEX**-*brother* **NOT UNDERSTAND INDEX**-*lf* **SPEAK**,

(2h)"**WELL**", **INDEX**-*brother* **ALWAYS** *brother*-**ASK-TO**-*me*

(body shift rt,gaze up lf)
INDEX-*tv* **SAY #TV SAY INDEX**-*tv*, **ME** "**PSHAW**",

br (gaze lf puff.cheeks) nod
WISH #TV INDEX-*tv* **SIGN**, **INTERPRET**, **SOMETHING WISH***

- **ALL-MORNING**

  This is an example of a time sign which is used to indicate duration. See Unit 11 for further discussion of signs which indicate duration.

(gaze down,lf)mm

- (2h)*brother*-**LOOK-AT**-*tv(lf)"over time"*

This is another example of a directional verb made with a modulation which conveys information about time. This particular modulation indicates that the action continues for a normal or regular period of time (which in this case is 'all morning').

The fact that this is a normal or regular event is conveyed by the non-manual adverb written as *'mm'*. When this adverb is used with a verb, it indicates that the action is 'normal' or 'regular', or that 'things are going along fine, as expected'. The *'mm'* signal is shown in the following two photographs.

mm
DRIVE

mm
WRITE

rhet.q

- **PROBLEM**

This is an example of a rhetorical question. Notice that it is not a true question since Lee does not wait for Pat to answer. For a description of the non-manual signal used with rhetorical questions, see Unit 10.

(gaze lf) neg

- **NOT UNDERSTAND INDEX-*lf* SPEAK**

Notice that the Signer has chosen to use a separate sign of negation (**NOT**) in this sentence even though the *'neg'* signal alone with the sign **UNDERSTAND** would convey the meaning 'don't understand'.

- *brother*-**ASK-TO**-*me*

This is another example of a directional verb which indicates its subject and object. Here the sign moves from the brother's location on Lee's right toward the Signer (Lee).

(body shift rt, gaze up lf)

- **INDEX**-*tv* **SAY #TV SAY INDEX**-*tv*

This is an example of what has been called *role playing* or *direct address*. Here the Signer assumes the role of the younger brother in order to quote the younger brother's comments. Notice that when the Signer assumes this role, his/her body leans to the right and s/he looks upward—as if talking to someone older and taller. When the Signer is finished quoting the younger brother, the Signer's body stance and eye gaze returns to normal.

nodding t
Pat_5: **FINISHwg, #TV NAME, R-A-I-N-B-O-W-'S E-N-D,**

nodding
SEEM #ALL-*arc* PEOPLE DEAF, SEEM+,

(gaze down,cntr)
SIGN CONVERSE-IN-ASL, ME *me*-LOOK-AT-*tv* BELLY-LAUGH*"over & over again"*,

GOOD INDEX-*tv* WOW

- **FINISH**wg

  This is a variant of the sign **FINISH.** It is often used when responding to a question. Here the sign has a matter-of-fact tone, indicating that what Lee wishes has already happened.

- **#ALL-*arc***

  This is an example of a fingerspelled loan sign. Notice that the sign moves in an arc to indicate plurality.

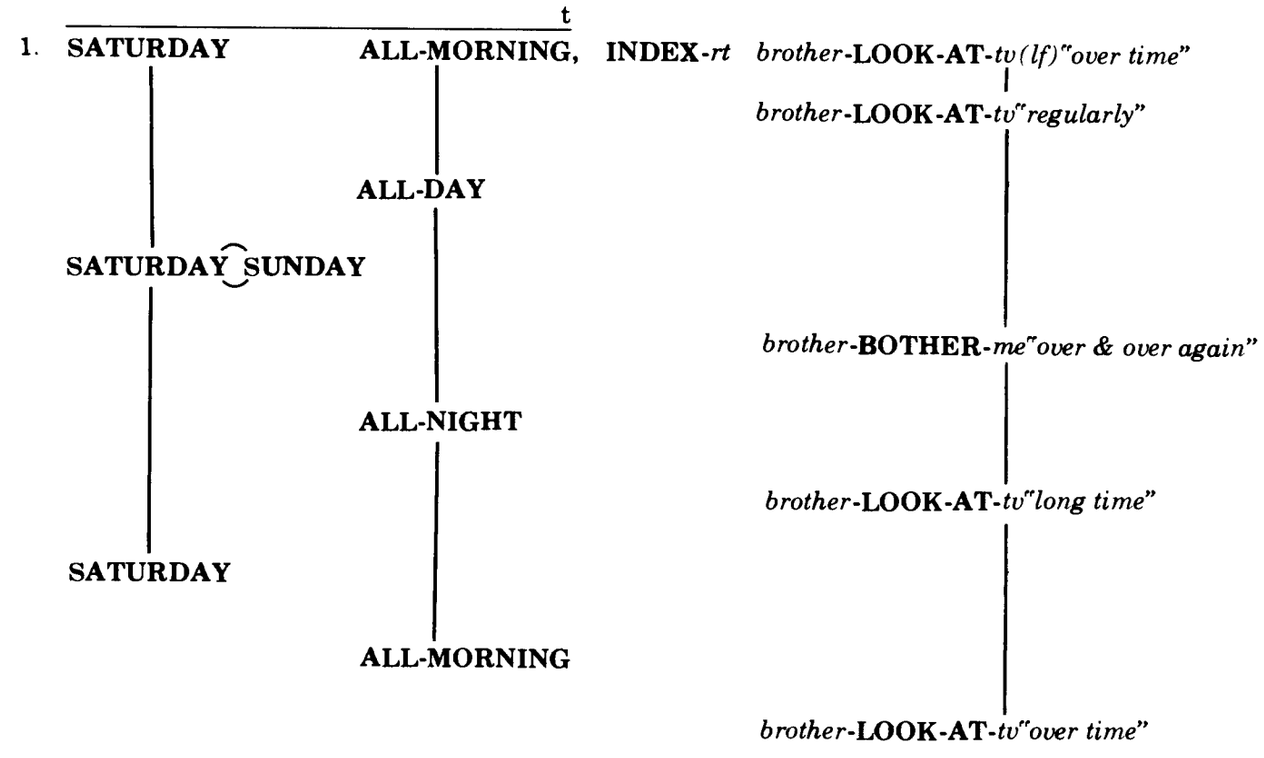
- **BELLY-LAUGH*"over & over again"***

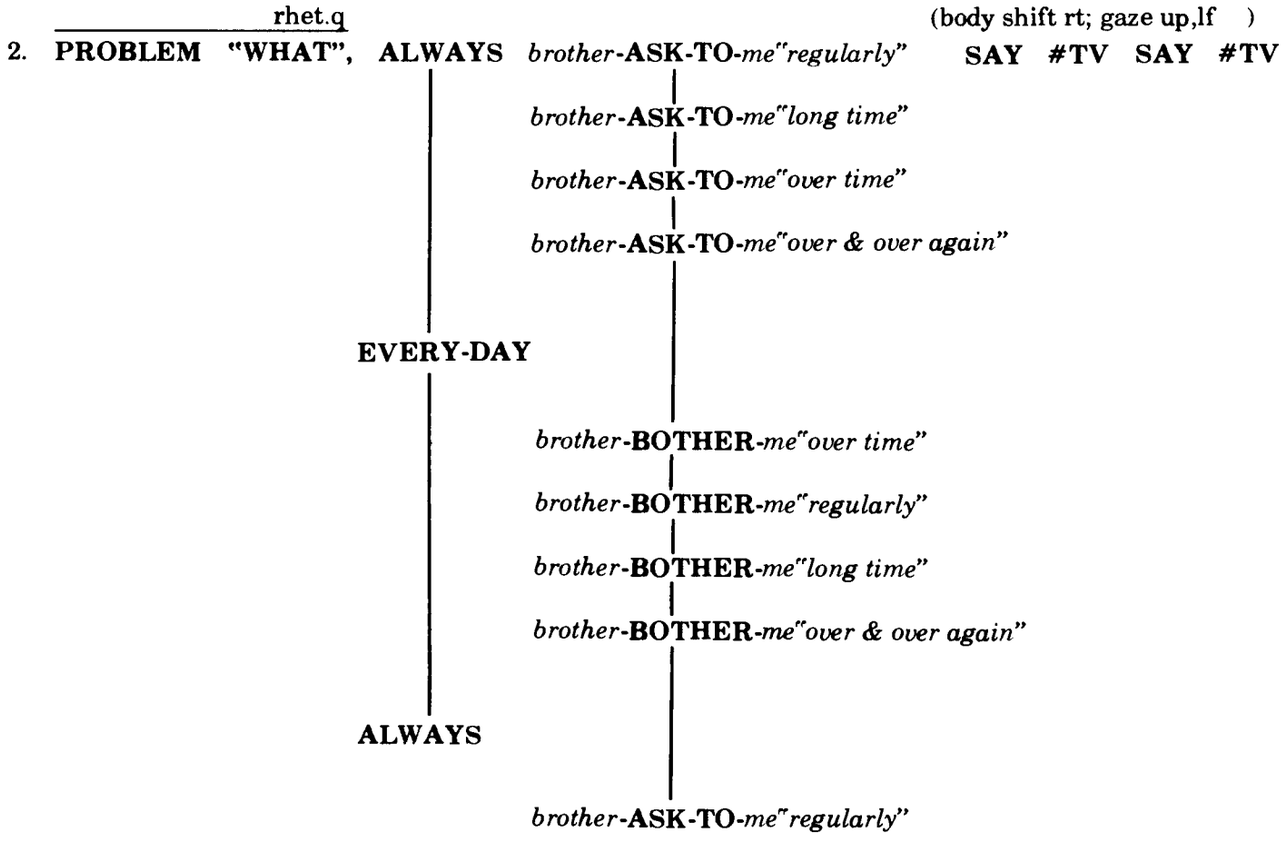
  The sign **BELLY-LAUGH** is used to describe a type of 'laughing' that is more intense than the type described with the sign **LAUGH.** Compare the illustration of **BELLY-LAUGH*"over & over again"*** with the following illustration of the sign **LAUGH.**

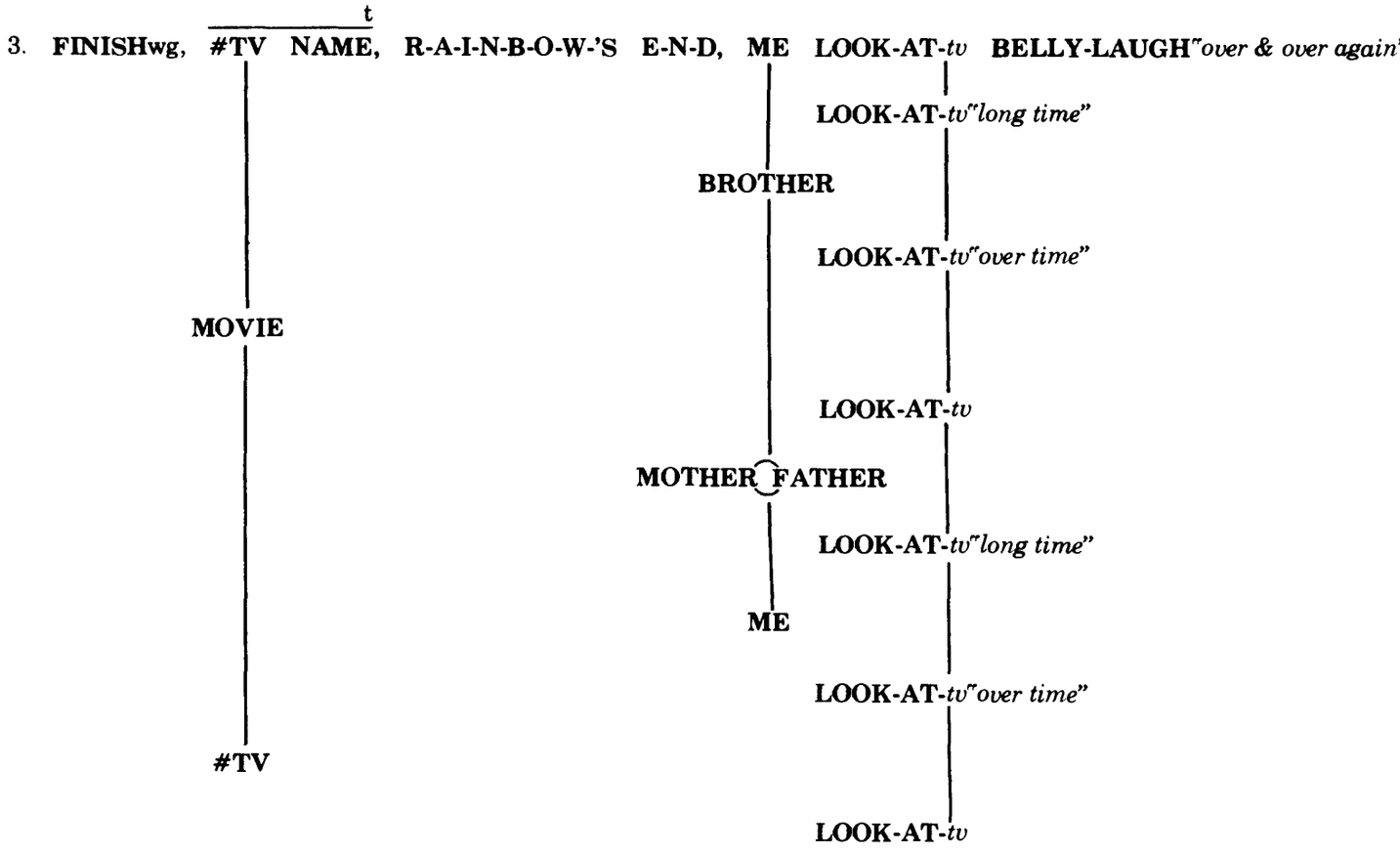
LAUGH

Notice also that the *"over & over again"* modulation occurs with this sign in the dialogue. However, with this sign, the 'arc-like return' after each 'thrust' does not occur. (Compare the illustration of this sign with illustrations of the same modulation with two other verbs in the *General Discussion.*) The sign **BELLY-LAUGH** is like the verb **CHAT;** both of these signs normally do not have an arc-like return to the starting place after each thrust when they are modulated for temporal aspect.

H. Sample Drills







I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Notice the *"over time"* modulation with the sign **SAME-OLD-THING** in Lee's first turn.
- Notice how the sign (2h)**SATURDAY SUNDAY** is produced in Lee's second turn. This sign can also be made with one hand.
- In Lee's fourth turn, he uses a particular non-manual signal with the sign (2h)*brother*-**LOOK-AT**-*tv(lf)"over time"* that indicates that the action was 'normal; as expected; or regular'. Observe how this facial adverb is made during the dialogue and compare it with the two photographs in the *Text Analysis* section.
- Notice that in Lee's fourth turn he "role plays" his brother. This is indicated by Lee's body shift and his eye gaze. In effect, Lee is quoting his brother.
- During Pat's fifth turn, Lee provides feedback with the sign **FINE**wg which is repeated several times.

- The one-shot of Lee provides an excellent view of the "*regularly*" and "*over time*" modulations.
- In Pat's fourth turn, two non-manual signals ('*neg*' and '*q*') are used simultaneously. Look at the one-shot view to see how these two signals look when they occur together.

Unit 18

Distributional Aspect

A. Synopsis

Pat and Lee meet outside a building on their way to lunch. Pat asks about Lee's plans for next Saturday. Lee hasn't decided yet and asks Pat what's going on. Pat explains that the club is showing a movie in which one of the actors signs. Lee asks if the actor is Deaf. Pat doesn't know but says s/he will ask several people on Saturday and find out. Lee reminds Pat of a movie (but can't remember the name) that had two actors signing in it. But those two actors were hearing. Pat remembers and recalls that the company bought some tickets and was trying to give them away free. Lee says that Deaf people all over the U.S. got mad and sent letters of complaint to the company. The company finally had enough and decided that in the future if a movie called for signing or a Deaf person, they would ask around and hire a real Deaf person. Pat says that maybe the movie Saturday night will have a Deaf actor. Lee doesn't think so and says that if the actor is Deaf, s/he will give everybody a dollar.

B. Cultural Information: Deaf Actors and Actresses

In March, 1979, a special preview of the MGM film "Voices" was held in San Francisco. The film portrays a love story about a Deaf woman who aspires to be a dancer and who falls in love with a hearing man. The role of the Deaf woman was portrayed by a hearing actress. For many Deaf actors and actresses in California, this brought to focus many years of frustration and anger at being denied roles in movies and on television. Consequently, a "Coalition Against Voices" was formed to protest such discrimination. On April 6, 1979, a demonstration was held at the San Francisco premier of the film. This demonstration was one more attempt to sensitize those in the television and film industry toward the type of discrimination that Deaf artists have been enduring for so many years.

Ironically, while the film "Voices" demonstrates that a Deaf person *can* be a dancer, the film and television industry have felt that a Deaf person *cannot* be an actor and have consistently chosen hearing actors to portray Deaf roles—for example, "Dummy", "The Miracle Worker", "Airport '79", "Mom and Dad Can't Hear Me", etc. A notable exception was the recent film "And Your Name is Jonah" which cast a Deaf child in the leading role.

As a result of the demonstration in San Francisco (which closed the theatre showing "Voices"), MGM agreed to make every effort to use Deaf actors to fill Deaf roles in future productions. MGM also agreed to use the National Association of the Deaf as a referral agency for this purpose as well as for technical assistance in films relating to deafness.

C. Dialogue

Pat

Pat$_1$: wh-q
FUTURE SATURDAY #DO-DO

Pat$_2$: (gaze rt)
INDEX-*rt* #CLUB HAVE MOVIE, ONE DRAMA‿AGENT, t
SIGN

Pat$_3$: (gaze rt)
NOT-KNOW, SATURDAY ME (2h)alt.*me*-**ASK-TO-*rt*"*spec*" SEE-SEE

Pat$_4$: ('trying to remember')puff.cheeks nodding
RIGHT*, #CO SOMETHING BUY TICKET (2h)*company*-**GIVE-TO-**"*all*" **FREE,**
INDEX-rt →

(gaze lf & rt 'guiltily')
company-**GIVE-TO-**"*each*"

Pat$_5$: (gaze rt) brow raise
MAYBE SATURDAY NIGHT MOVIE DRAMA‿AGENT DEAF INDEX-*rt*

Pat$_6$: **"HAND-IT-OVER"**

Lee

Lee$_1$: "DON'T-KNOW" (neg) (2h)NOT-KNOW (2h)NOT-YET DECIDE, (wh-q) (2h)WHY (2h)WHAT'S-UP (2h)"WHAT"

Lee$_2$: OH-I-SEE, (q) DEAF INDEX-*lf*

Lee$_3$: "THAT'S-RIGHT" (t) REMEMBER AWHILE-AGO MOVIE, NAME ME FORGET, DOESN'T-MATTER

(t) THAT-ONE INDEX-*lf*, DRAMA TWO DRAMA AGENT INDEX-*rt* (nodding) SIGN, (t) THOSE-TWO-*rt*,

HEARING

Lee$_4$: (t) DEAF ALL-OVER, (2h)BECOME-ANGRY, (t) LETTER,

(2h)alt.*"unspec"deaf people*-SEND-TO-*cntr* (2h)alt.COMPLAIN,

(t) #CO, (body lean back) (2h)alt.*"unspec"deaf people*-SEND-TO-*me* "STAY-BACK" ENOUGH,

(lean rt) (lean lf) (cond) DECIDE FROM-NOW-ON #IF MOVIE HAVE SIGN-*rt*, DEAF, "WELL",

WILL (2h)alt.ASK-TO-*"spec"* HIRE DEAF

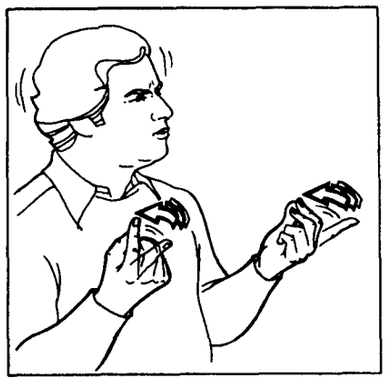
Lee$_5$: (cond) ME DISBELIEVE ME, SUPPOSE DEAF,

(rapid nodding) ME ONE-DOLLAR DOLLAR *me*-PAY-OUT-TO-*"each"*

ME

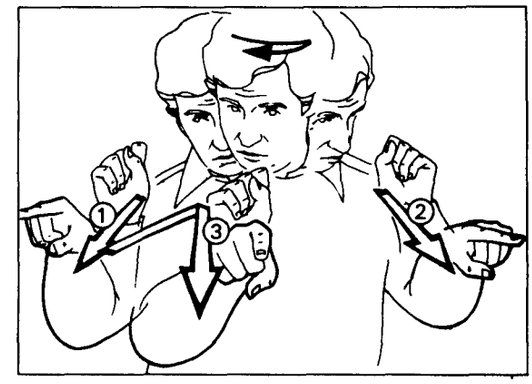
D. Key Illustrations

Pat



#DO-DO

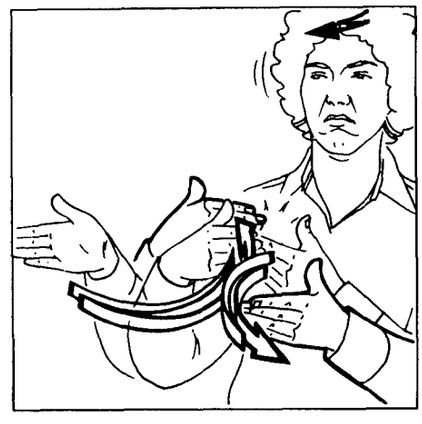
NOT-KNOW



(2h)alt.*me*-ASK-TO-*"spec"*

Lee

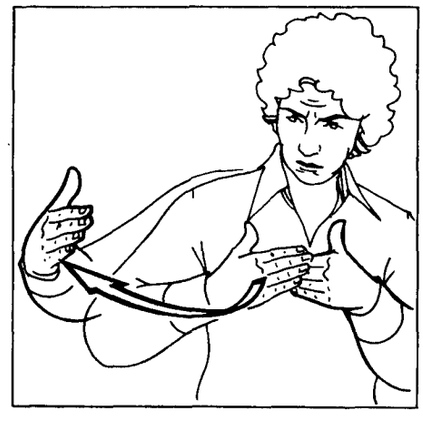
OH-I-SEE



DOESN'T-MATTER

(2h)BECOME-ANGRY

(2h)alt.*"unspec"deaf people*-SEND-TO-*me*

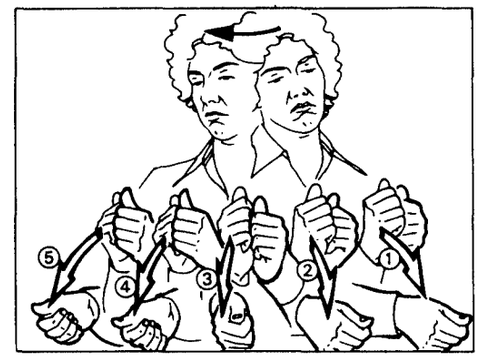


FROM-NOW-ON

#IF

(2h)alt.ASK-TO-*"spec"*

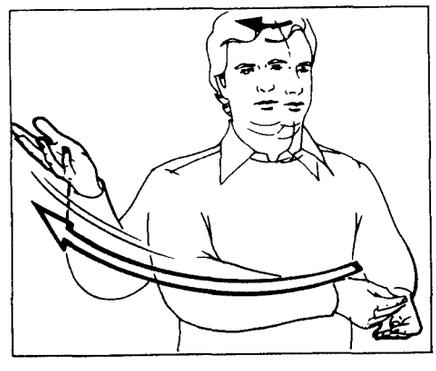
DISBELIEVE



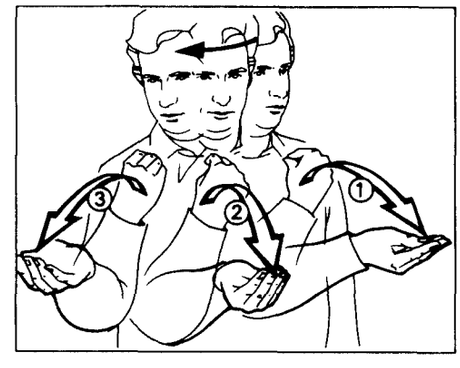
me-PAY-OUT-TO-*"each"*

E. Supplementary Illustrations

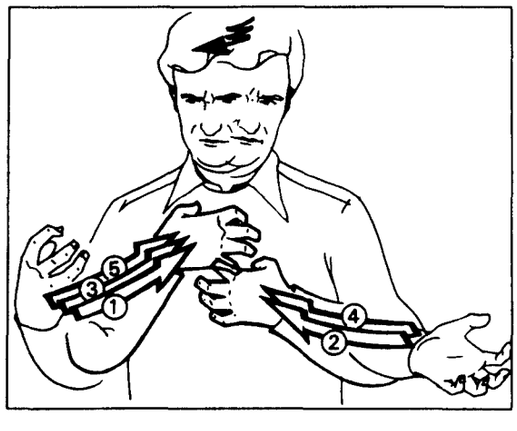
SEE-SEE



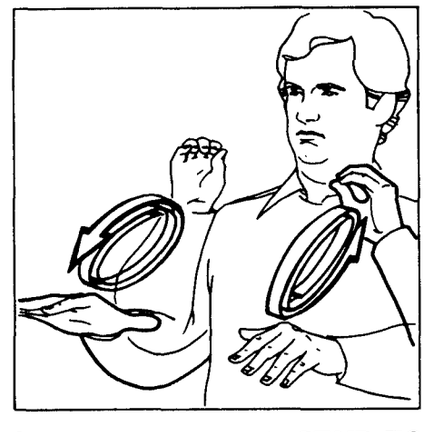
GIVE-TO-*"all"*



GIVE-TO-*"each"*



(2h)alt.COMPLAIN

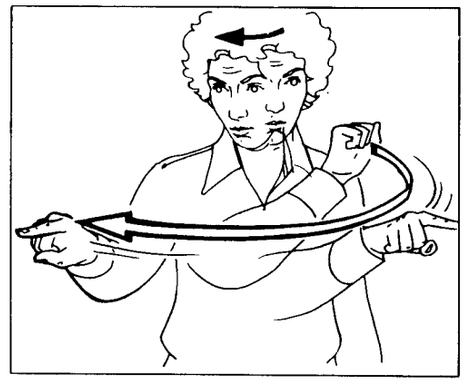


(2h)alt.*"unspec"deaf people*-SEND-TO-*cntr*

F. General Discussion: Distributional Aspect

The previous discussion of distributional aspect (Unit 9) focused on two verb modulations—the modulation that we write as *"all"* and the modulation called *"unspecified"* (abbreviated as *"unspec"*). In this discussion, we will introduce two more modulations which give information about how an action is distributed.

Recall that the *"all"* modulation indicates that the action happens to all of the people or things—like giving something to all of the people in the room or collecting all of the homework papers. Also remember that this modulation (and the other modulations) shows the spatial location of the people or things involved in the action. So, for example, if the people are all over the room, the arc movement will sweep across the signing space—as seen in the illustration below on the left. However, if the Signer is referring to a group of people located to the Signer's left, then the arc movement will include only that particular spatial location—as seen in the illustration on the right.

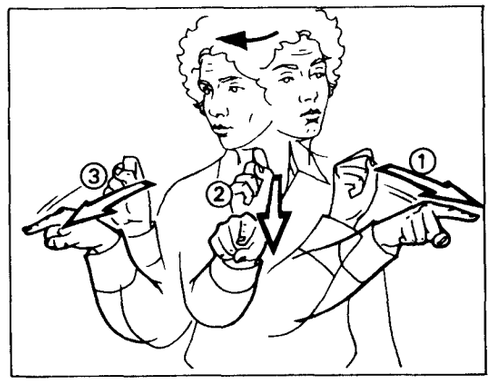


me-**ASK-TO**-*"all"*

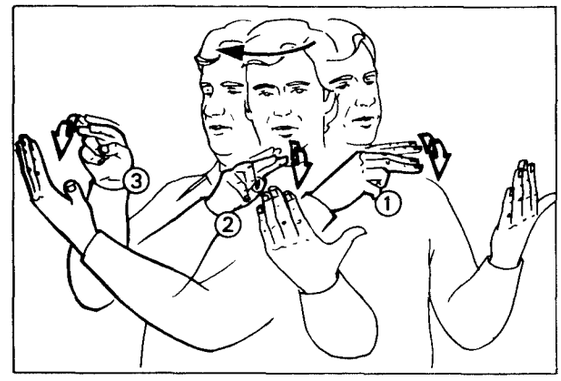
me-**SHOW-TO**-*lf"all"*

Notice that the *"all"* modulation does not specify exactly how the distribution occurs. It doesn't tell you, for example, if the Signer 'asked' each person individually, or if the question was addressed to the group as a whole and anyone could answer. The *"all"* modulation is more general—like saying 'I asked them'.

If the Signer wants to specify that s/he individually asked each person in the group, then s/he will use the modulation that we write as *"each"*. This modulation also has an arc movement but the Signer repeats the regular movement of the verb while moving across the arc. The Signer's eyes and head tend to follow each repetition along the arc.



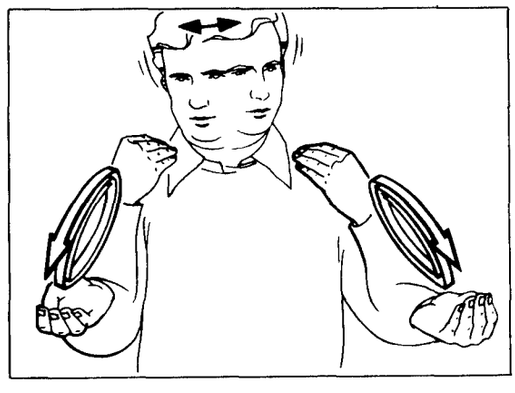
me-**ASK-TO**-*"each"*



me-**PAINT**-*"each"*

In the two illustrations above, the Signer is the subject, and the verb shows that the Signer does something to each member of a group individually. For example, the Signer may be asking each person in the room the same question one after the other; or the Signer may be re-painting each of the pictures on the wall. This modulation can also be used when the object is singular and it's the subject that is plural. For example, by moving the verb *from* different spatial locations in an arc, one could sign *"each"student*-**ASK-TO**-*me*, assuming that the students have been assigned a spatial location.

Recall that the *"unspecified"* or *"unspec"* modulation tells us that the same type of action occurs again and again, each time to or from a different individual or a different thing. However, this verb modulation does not focus on specific individuals or things—they remain un-specified. Accordingly, the Signer does not look at any specific locations in space but generally gazes and bobs his/her head from side to side while signing a verb with the *"unspec"* modulation—like *me*-**GIVE-TO**-*"unspec"* or, as illustrated in Unit 9, *police*-**ARREST**-*people"unspec"*.

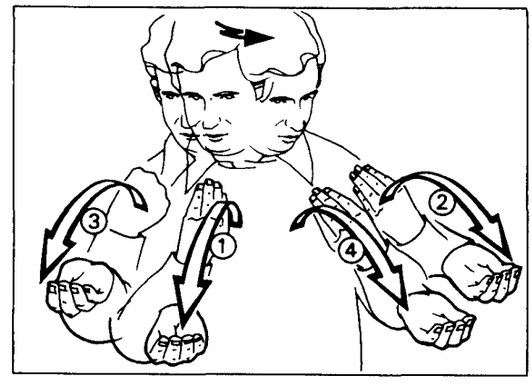


me-**GIVE-TO**-*"unspec"*

police-**ARREST**-*people"unspec"*

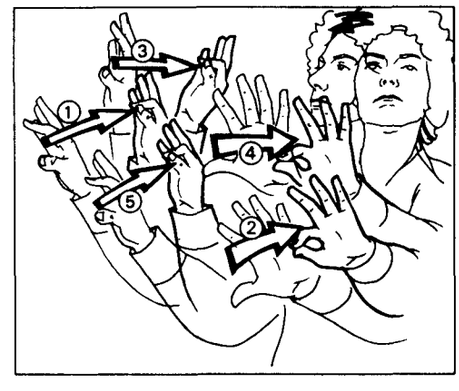
Notice that this modulation does not indicate that all of the people were given something or that the police arrested all of the people. Instead, the modulation indicates that 'some' or 'many' (depending on the speed and number of repetitions) people were given something or were arrested.

If the Signer wants to focus on the fact that s/he gave something to *specific* individuals within a group, s/he could use the modulation that we write as *"spec"* (referring to 'specified individuals').



me-**GIVE-TO**-*"spec"*

Unlike the *"each"* modulation, the *"spec"* modulation indicates that the distribution of the action is *not* in serial order. That is, the *"spec"* modulation shows that the action happens with 'this one here' and then 'that one over there', etc. Another way that the *"spec"* modulation is different from the *"each"* modulation is that only 'some' or 'many' specific individuals are involved in the action—whereas the "each" modulation implies that action involves all of the individuals or things in the group. For example, if the Signer wants to describe the action (at a large Student Council meeting) of 'selecting various volunteers to help pass out papers', s/he would probably use the *"spec"* modulation, as illustrated below.



me-**SELECT**-*"spec"*

Thus far, we have described four different verb modulations—*"all"*, *"each"*, *"unspec"*, and *"spec"*. These modulations indicate: (a) simply that the action happened to all of the members of a group (*"all"*), (b) that the action involved each individual or thing in an orderly manner (*"each"*), (c) that the action involved many un-specified individuals or things over a period of time ("*unspec*"), or (d) that the action involved some/many specific individuals or things, in non-serial order. The Signer's decision to use a particular modulation depends on his/her perception of how the distribution actually occurred and whether s/he feels it is important or relevant to specify that actual distribution.

G. Text Analysis

Pat$_3$: NOT-KNOW, SATURDAY (gaze rt) ME (2h)alt.*me*-ASK-TO-*"spec"* SEE-SEE

- (2h)alt.*me*-ASK-TO-*"spec"*

  This is an example of a modulation which indicates how the action is distributed, as discussed above. The meaning the Signer wishes to convey is that s/he will ask certain people (not everyone) who, presumably, will know if the person signing in the movie is Deaf or not.

Lee$_3$: "THAT-S-RIGHT" REMEMBER AWHILE-AGO MOVIE (t), NAME ME FORGET, DOESN'T-MATTER,

THAT-ONE‿INDEX-lf (t), DRAMA TWO DRAMA‿AGENT INDEX-*rt* (nodding) SIGN, THOSE-TWO-*rt* (t),

HEARING

- **NAME**

  In this context, this sign has the meaning 'title'. It is interesting to note that the sign **NAME** is often used by Deaf children when they want to know the fingerspelled English gloss for a sign.

- **DOESN'T-MATTER**

  This sign is often glossed as **ANYWAY** and it conveys the meanings 'it doesn't matter', 'doesn't make any difference', or 'anyway'.

- **THAT-ONE‿INDEX-*lf***

  This is an example of a definite pronoun. Here the pronoun refers to the movie. Notice also that this is another example of two signs used together in such a way that they look like a single sign.

- **THOSE-TWO-*rt***

  This is another example of a pronoun. In this case, it refers to the two hearing actors. See Units 3 and 12 for a discussion of pronouns.

Pat$_4$: RIGHT*, #CO *INDEX-rt* ('trying to remember' SOMETHING) BUY TICKET (puff.cheeks) (2h)*company*-GIVE-TO-*"all"* (nodding) FREE,

(gaze lf & rt 'guiltily' *company*-GIVE-TO-*"each"*)

- **#CO**

  This is an example of a fingerspelled loan sign in ASL. In this case the loan is from the English abbreviation 'co.' for 'company'.

puff.cheeks

- (2h)*company*-**GIVE-TO-***"all"*

This is an example of one of the modulations described in Unit 9 and reviewed in this unit. Notice how the *'puffed cheeks'* signal indicates that a large number of tickets were given away.

(gaze lf & rt 'guiltily')

- *company*-**GIVE-TO-***"each"*

This is an example of one of the verb modulations described in this unit. Notice that the Signer first uses the *"all"* modulation to simply say that the company gave free tickets to all of the people. This modulation does not indicate how the distribution took place. Now the Signer uses the *"each"* modulation to show that the tickets were distributed one-by-one to each person.

Also notice how the Signer's non-manual behaviors show that the company was embarrassed by the controversy and, thus, 'guiltily' gave out free tickets.

t t

Lee$_4$: **DEAF ALL-OVER,** (2h)**BECOME-ANGRY, LETTER,**

(2h)alt.*"unspec"deaf people*-**SEND-TO-***cntr* (2h)alt.**COMPLAIN,**

t (body lean back)

#CO, (2h)alt.*"unspec"deaf people*-**SEND-TO-***me* **"STAY-BACK" ENOUGH,**

(lean rt) (lean lf) cond

DECIDE FROM-NOW-ON #IF MOVIE HAVE SIGN-*rt*, **DEAF, "WELL",**

WILL (2h)alt.**ASK-TO-***"spec"* **HIRE DEAF**

- (2h)alt.*"unspec"deaf people*-**SEND-TO-***cntr*

This is an example of the *"unspec"* modulation discussed in Unit 9 and reviewed in this unit. Notice that the subject is plural (Deaf people all over) and the object is singular (the company).

(body lean back)

- (2h)alt.*"unspec"deaf people*-**SEND-TO-***me* **"STAY-BACK" ENOUGH**

This is an excellent example of how a Signer will shift his/her body position and eye gaze in order to 'become' a particular character and directly quote that character. (See Unit 13 for further explanation). In this case, the Signer 'becomes' the company and then shows how the company responded to being flooded with letters. Notice that the change in the direction of movement of the verb ——-**SEND-TO-**—— clearly indicates that the Signer is now assuming the role of the company.

cond
- **#IF MOVIE HAVE SIGN-*rt*, DEAF, "WELL",**

  This is an example of a condition in ASL. It occurs before the result or the consequence and, in this case, is introduced by the sign **#IF.** Unit 10 described two other signs that may be used to begin a conditional sentence—**SUPPOSE** and **#IF**wg. However, Signers can also sign conditional sentences without using **SUPPOSE, #IF,** or **#IF**wg because the non-manual *'cond'* signal also indicates that the sentence is a conditional.

- **WILL** (2h)alt.**ASK-TO-***"spec"* **HIRE DEAF**

  This is the consequence or result that follows the condition described above. Notice that the *"spec"* modulation on the verb ____**-ASK-TO-**____ indicates that the company will ask specific individuals (presumably those that are qualified)—not everyone*("all")* or just anyone*("unspec")*.

Lee$_5$: **ME DISBELIEVE ME,** cond **SUPPOSE DEAF,**

rapid nodding
ME ONE-DOLLAR DOLLAR *me*-**PAY-OUT-TO-***"each"*
ME

cond
- **SUPPOSE DEAF,**

  This is another example of a condition in ASL. Notice that it begins differently than the one in Lee's previous turn. See Unit 10 for further discussion.

- **ME ONE-DOLLAR DOLLAR** *me*-**PAY-OUT-TO-***"each"*

  This is the result or the consequence of the condition. The sign **ONE-DOLLAR** is made with a twisting movement so that the palm moves from facing away from the Signer to facing toward the Signer. This movement can be used with the numbers 1-9 to express the meanings 'one dollar', 'two dollars', etc. Thus, Lee could have signed this segment without the sign **DOLLAR** since that meaning is already included in the sign **ONE-DOLLAR.**

  The sign *me*-**PAY-OUT-TO-***"each"* has the modulation which means that the action will be distributed to each individual one-by-one.

H. Sample Drills

1. **NOT-KNOW, SATURDAY ME** (2h)alt.*me*-**ASK-TO-***"spec"*

me-**GIVE-TO-***"all"*

(2h)alt.*me*-**SEND-TO-***"unspec"*

me-**PAY-OUT-TO-***"each"*

me-**GIVE-TO-***"each"*

(2h)alt.*me*-**SEND-TO-***"spec"*

me-**PAY-OUT-TO-***"all"*

me-**SEND-TO-***"each"*

(2h)alt.*me*-**ASK-TO-***"unspec"*

(2h)alt.*me*-**ASK-TO-***"spec"*

2. **#IF MOVIE HAVE SIGN, DEAF, WILL** (2h)alt.**ASK-TO-***"spec"* **HIRE DEAF**

cond

SUPPOSE

DRAMA

MOVIE

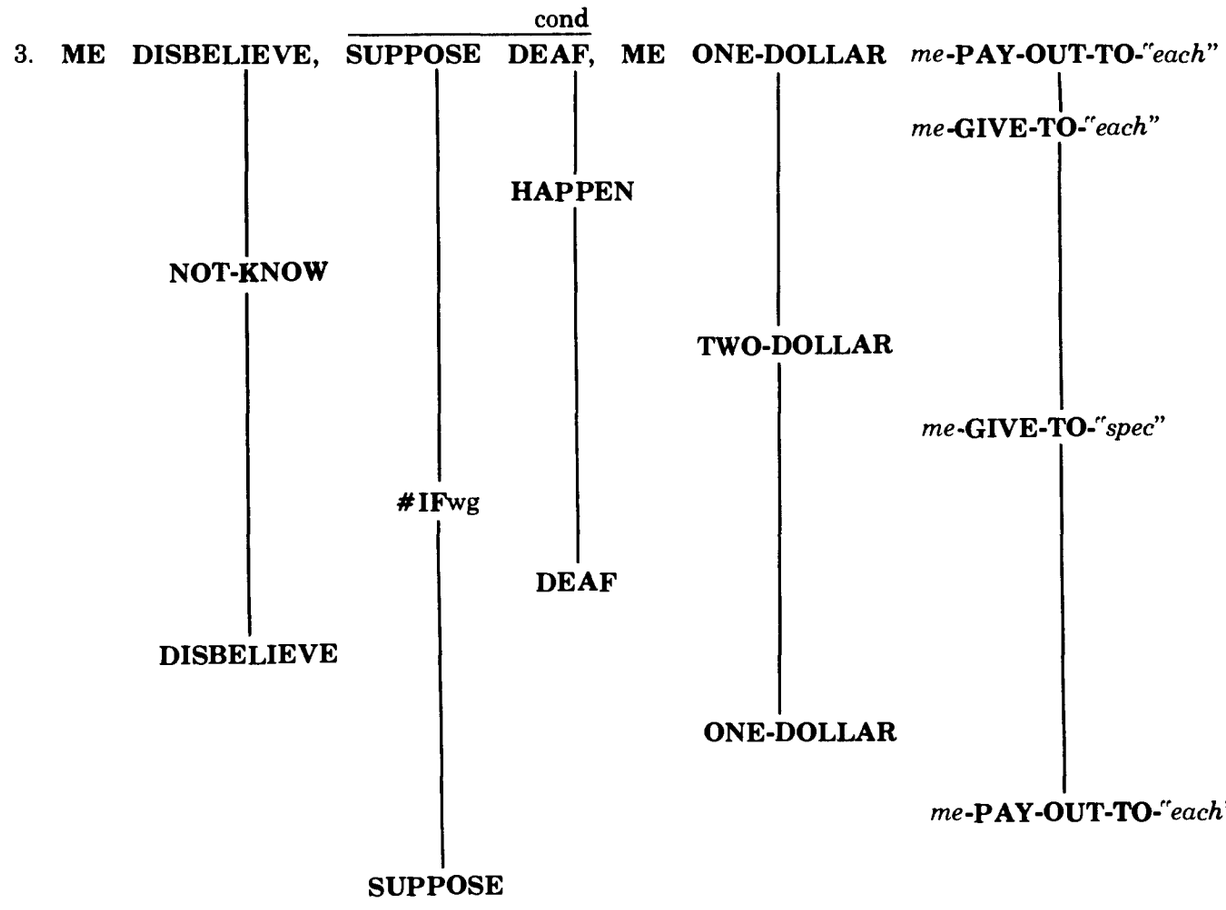
#IF

(2h)alt.**SEND-TO-***"spec"*

(2h)alt.**SELECT-***"spec"*

(2h)alt.**SEND-TO-***"unspec"*

(2h)alt.**ASK-TO-***"spec"*


cond
3. ME DISBELIEVE, SUPPOSE DEAF, ME ONE-DOLLAR me-PAY-OUT-TO-"each"
me-GIVE-TO-"each"
HAPPEN
NOT-KNOW
TWO-DOLLAR
me-GIVE-TO-"spec"
#IFwg
DEAF
DISBELIEVE
ONE-DOLLAR
me-PAY-OUT-TO-"each"
SUPPOSE

I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Notice Pat's facial and gaze behavior toward the end of his fourth turn—which shows the company's embarrassment Also notice the way he signs in a more 'stiff' manner while signing *company*-**GIVE-TO**-*"each"*, also indicating the tensions aroused by the controversy and the company's guilty response.
- In Lee's fourth turn a particular non-manual signal occurs with the sign (2h)**BECOME-ANGRY.** This signal seems to convey the information that the action ('becoming angry') was both sudden and intense.
- Notice the body and gaze shift in the middle of Lee's fourth turn which indicates that she is "role playing" the company's reaction.
- Notice the non-manual signal *'cond'* in the one-shot of Lee's fourth and fifth turns and how the Signer's eye gaze and facial expression changes at the beginning of each 'result' segment.
- Notice how Lee rapidly nods her head at the end of her fifth turn to affirm her intention of giving each person a dollar if the actor is Deaf.

Video Package Notes:

If you have access to the videotape package designed to accompany these texts, you will see the following stories and narrative descriptions which appear after dialogues 10-18.

Don't Sign With Your Hands Full—M.J. Bienvenu
Notice how the Signer repeatedly shifts her body position, facial expression, and eye gaze to "role play" the giant and the little girl. Notice also how this joke requires some understanding of Sign Language and the Deaf Community.

The Roadrunner Wins Again—Ella Mae Lentz
This "cartoon" is told almost entirely with classifiers. Notice how the Signer locates the roadrunner to her right and the coyote to her left in the very beginning of the narrative and then uses these locations to describe the actions of each character.

Football Fantasy—Gilbert C. Eastman
Notice the many different classifier handshapes used to describe the stadium, the 'fans', and the actual football game. Notice also how the Signer rapidly changes "perspective" (e.g. from the player kicking the ball—to the ball flying upwards—to the fans watching the ball—to the ball falling down—to the player catching it) to add excitement to the story and make it 'come alive' for the viewer.

Think Big—Pat Graybill
Notice the classifier handshapes used in this joke. Again, notice how the Signer frequently changes perspective while telling the story and how the Signer's whole body changes when he becomes the main character. Finally, notice how the Signer shows the cockiness of the main character toward the end of the story.

The Race: A to Z—M.J. Bienvenu
This entire story is told using the handshapes from the manual alphabet. Each handshape is used as the handshape for a specific sign, and the story is told "in alphabetical order". "Alphabet stories" such as this one are often told at parties.

Earliest Memories—Nathie Couthen
This is a true description of the Signer's earliest memories after becoming deaf. Notice how the Signer's body shifts back when she describes herself lying in bed. Notice also how she describes the talking and laughter which she cannot hear.

The Candy Caper—M.J. Bienvenu
Notice how the Signer changes her signing when she "becomes" the little girl in the story. By shifting her position, facial expression, and eye gaze, the Signer clearly indicates when an adult is talking as opposed to when the little girl is talking.

Somethin's Fishy—Larry Berke
Notice how the Signer uses classifiers to show the spatial (locative) relationships between various things. Notice also how the Signer "stays in character" while describing how excited the little boy became when he thought he had caught a trout.

INDEX OF ILLUSTRATIONS

The following is a list of all of the sign illustrations in this text. The illustrations for each unit are listed alphabetically according to their glosses. In cases where the illustration appears in more than one unit, those units are listed on the right.

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ASSEMBLE-TO-*cntr* . . .16

BLAME⁀YOURSELF

CURIOUS

DEAF . . . 15

DIFFERENT+++-*arc* . . . 11, 16

ENTHUSIASTIC

FINEwg . . . 17

GO-TO-*rt* . . . 12

HEARING . . . 15

"HEY"

HOW

HOWwg . . . 13

HOW-MANY

#IF . . . 18

#IFwg

#JOB . . . 15

KNOW-THAT

MEETING

MISS

QM

QMwg . . . 12

STUCK

SUPPOSE . . . 13

TERRIFIC

TERRIFIC (male variant)

WHAT'S-UP . . . 14

(2h)**WHAT'S-UP**

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WHOwg

WHOwg

WHY

WHYwg

WHYwg

#WILL

Unit 11

ALL-DAY

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ALL-NIGHT* . . . 14

ALL-WEEK

cs
ARRIVE-AT-*here*

BORED*

DIFFERENT+++-*arc* . . . 10, 16

cs
NOW

ONE-YEAR-FUTURE

ONE-YEAR-PAST

ONE-YEAR-PASTwg

OVERSLEEP

RECENT

cs
RECENT . . . 16

intense
DISTANT-FUTURE

puff.cheeks
DISTANT-FUTURE

EVERY-DAY . . . 13
EVERY-MONDAY
EVERY-MORNING . . . 12
EVERY-NIGHT
EVERY-OTHER-MONDAY
EVERY-THREE-WEEK
EVERY-WEEK
EVERY-YEAR
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NOW
REMEMBER . . . 15
SAME-OLD-THING . . . 17
SOMETIME-IN-THE-AFTERNOON
SOMETIME-IN-THE-MORNING
THEREABOUTS . . . 15
THINK‿SAME-AS
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VARIOUS-THINGS
#WHAT
WORK*"long time"*

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GO-TO-*rt* . . . 10
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MOVIE
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NOT-LIKE . . . 17
NOT-WANT . . . 14
OURSELVES
QMwg . . . 10
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THAT-ONE*-*rt*
THAT-ONE‿INDEX-*rt* . . . 15
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US-THREE-*rt*
US-TWO
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WE (referents present)
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YOU-THREE
YOUR (plural)
YOURSELVES-AND-MYSELF

Unit 13

me-**AGREE-WITH-***you*
you-**AGREE-WITH-***"each other"*
ITS-NOTHING
me-**LOOK-AT-***teachers"overtime"* . . . 17

teachers-**BAWL-OUT**-*me*"*regularly*"
BECOME-ANGRY . . . 18
teachers-**CRITICIZE**-*me*"*regularly*"
#DO-DO . . . 15, 18
EVERY-DAY . . . 11
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you-**FLATTER**-*me*
teachers-**FORCE**-*me*
me-**GIVE-TO**-*him/her*
s/he-**GIVE-TO**-*me*
(2h)alt.**GUESS**
HAVE-OPERATION-ON-*upper arm*
teachers-**HELP**-*you*
HOWwg . . . 10
INEPT
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we-**INFORM**-"*each other*"
they-**LOOK-AT**-"*each other*"
children-**MAKE-FUN-OF**-*me*
#NG
NOT-LEGAL
ORAL
READ-*lips*
REFUSE
RIGHT
me-**SAY**-**#NO-TO**-*teachers*
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SPEAK"*over & over again*"
SUPPOSE . . . 10
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TEACH‿AGENT
WANT‿FIGHT
WRONG

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BROTHER
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CHAT"*long time*"
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brother-**MAKE-CONTACT-WITH**-*you*
NOT-WANT . . . 12
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PAST‿NIGHT
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PICK-UP-*cup*
PICK-UP-*marble*
PICK-UP-*rock*
YEECH-*rt*
2-CL'come up to me from rt' . . .16
3→CL'car stopped'
3→CL'car smash into stopped car'
(2h)**4:-CL**'in semi-circle, backs to Signer'
(2h)**4:-CL**'in semi-circle, facing Signer'
4↓-CL
4:↓-CL
4:↓wg-CL
5↓-CL
5:↓-CL
5:↓wg-CL
(2h)**5:↓-CL**'huge herd of cattle'
(2h)**5↓-CL**'mass of cattle moving outward'
(2h)**5↓wg-CL**'cattle milling around'

me-**PITY**-*you*

(2h)alt.**PUT**-*trophies*-**IN**-*box*

STATE-SCHOOL . . . 15

STRUGGLE^*"regularly"*

(2h)alt.**TAKE-DOWN**-*pictures*

TIME‿**THREE**

TROPHY

WHAT'S-UP . . . 10

(2h)alt.**A-CL**

(2h)**A-CL**^*"in a row"*

(2h)**A-CL**^*"in rows"*

(2h)**A-CL**^*"sweep in a row"*

(2h)**A-CL**^*"sweep in a row"*

(2h)**C-CL**'small group'

(2h)**C-CL**'large group'

(2h)alt.**C-CL**'pictures on wall'

V:-CL@*rt,out*
V:-CL@*rt,in* } 'sit facing each other'

Unit 15

AGE-SEVEN-*rt* **AGE-THREE**-*lf*

DEAF . . . 10

#DO-DO . . . 13, 18

FRECKLES-ON-*face*

GO-*rt* . . . 12, 17

HEARING . . . 10

#JOB . . . 10

NOT-KNOW . . . 12, 18

OH-I-SEE . . . 18

REMEMBER . . . 11

STATE-SCHOOL . . . 14

THAT-ONE‿**INDEX**-*rt* . . . 12

"THAT'S-RIGHT"

THEREABOUTS . . . 11

"WHAT"

1-CL-*cntr*'ski down hill'

(2h)**4**→**CL**-*lf*'fence on side of hill'

5:↓**-CL**@*rt*'state school'

5:↓**-CL**@*rt*'school'
B-CL'road near school'

5:↓**-CL**@*rt*'school'
INDEX-rt'near school'

5:↓**-CL**@*rt*'school'
NOT-MUCH

V-CL-*cntr*'stand atop hill'
B↓*-CL*-*cntr*'hill'

(2h)**B**outline**-CL**-*cntr*'hill'

Unit 16

ALTOGETHER

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ASSEMBLE-TO-*rt*

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DIFFERENT+++-*arc* . . . 10, 11

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(2h)**GROUP-MARCH-TO**-*rt*

INTERPRET . . . 12

KNOW-NOTHING

KNOW-THAT

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NARRATE

NOT*

PEA-BRAIN*

cs
RECENT . . . 11

(2h)**SAME-ALL-OVER**

SEVERAL

SEVERAL (variant)

2-CL'come up to me . . . 14

(2h)**4-CL**'mingle'

(2h)**4-CL**-*up,lf*'interpreters in a line, facing Signer'

Unit 17

ALL-MORNING . . . 11

brother-**ASK-TO**-*me*

BELLY-LAUGH*"over & over again"*

CAN'T

CRY*"long time"*

CRY*"over time"*

FINEwg . . . 10

FINISHwg

GO-*rt* . . . 12, 15

LAUGH

me-**LOOK-AT**-*painting"over & over again"*

me-**LOOK-AT**-*something"long time"*

me-**LOOK-AT**-*something"over time"* . . . 13

me-**LOOK-AT**-*something"regularly"*

(2h)**NOTHING**

NOT-LIKE . . . 12

NOT-YET

me-**SAME-AS**-*you*

SAME-OLD-THING . . . 17

SICK-OF‿**INDEX**-*rt*

SOMETHING/SOMEONE

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neg
UNDERSTAND

WHY‿**NOT** . . . 12

WORK*"over & over again"*

WOW

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police-**ARREST**-*people"unspec"*

me-**ASK-TO**-*"all"*

me-**ASK-TO**-*"each"*

(2h)alt.*me*-**ASK-TO**-*"spec"*

(2h)**BECOME-ANGRY** . . . 13

(2h)alt.**COMPLAIN**

DISBELIEVE

#DO-DO . . . 13,15

DOESN'T-MATTER . . . 12

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GIVE-TO-*"all"*

GIVE-TO-*"each"*

me-**GIVE-TO**-*"spec"*

me-**GIVE-TO**-*"unspec"*

#IF . . . 10

NOT-KNOW . . . 12, 15

OH-I-SEE . . . 15

me-**PAINT**-*"each"*

me-**PAY-OUT-TO**-*"each"*

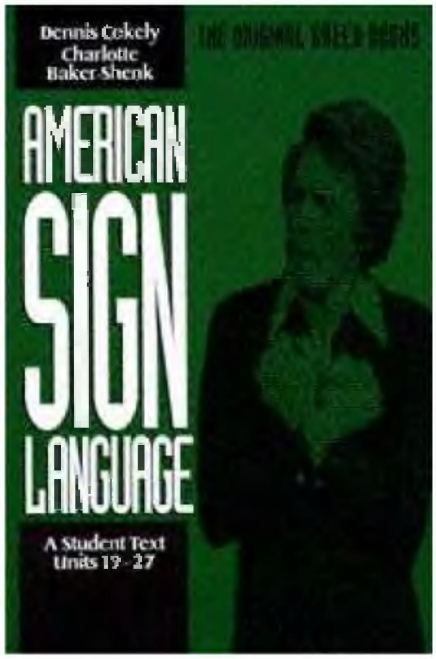
SEE-SEE

me-**SELECT**-*"spec"*

(2h)alt.*"unspec"deaf people*-**SEND-TO**-*cntr*

(2h)alt.*"unspec"deaf people*-**SEND-TO**-*me*

me-**SHOW-TO**-*lf"all"*



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American Sign Language

A Student Text Units 19-27

Dennis Cokely
Charlotte Baker-Shenk

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Preface

This text is part of a total, multi-media package designed for the teacher and student of American Sign Language (ASL). Included in this package are two texts for teachers and three texts for students:

American Sign Language: a teacher's resource text on grammar and culture

American Sign Language: a teacher's resource text on curriculum, methods, and evaluation

American Sign Language: a student text (Units 1-9)

American Sign Language: a student text (Units 10-18)

American Sign Language: a student text (Units 19-27)

Also included in this package is a set of five one-hour videotapes which are especially designed to accompany these texts.

As a package, the texts and videotapes provide the teacher with information about the structure of ASL and an interactive approach to teaching the language. They provide the student with carefully prepared ASL dialogues and drills as well as information about the structure of ASL and the Deaf Community.

The videotapes are designed so that there is a one-hour tape for each text. The first tape illustrates all of the examples in the grammar and culture text. The second tape provides a 'live' demonstration of a number of the techniques described in the curriculum, methods, and evaluation text. Each of the final three tapes (one for each student text) not only illustrates the dialogues for a particular text but also provides several ASL stories, poems, and dramatic prose of varying length and difficulty for use in the classroom or language lab.

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It is simply not possible to mention all those individuals whose support and encouragement have made this text possible. Likewise, it would be very difficult to list all those individuals whose own ideas and creativity have influenced this text. However, there are several people we wish to mention by name because of their invaluable assistance in preparing this text:

For their creativity, spontaneity, and hard work in making the videotapes upon which this text is basedLarry Berke, Nathie Couthen, Pat Graybill, Ella Lentz, M.J. Bienvenu, and Gilbert Eastman.

For their patience during long photo sessions and their skill as models of ASLtwo native, Deaf Signers: M.J. Bienvenu and Mel Carter, Jr.

For his unique artistic skills, beautiful illustrations, and willingness to keep doing more than what was expectedFrank Allen Paul.

For support, encouragement, and a willingness to pitch in and xerox her brain"Micky Cokely.

For his good eye and many hours spent in producing all of the beautifully clear photographs in this textTom Klagholz.

Finally, for typing, re-typing, and more re-typing of various drafts as well as for back rubs, seaweed, greens, and unfailing good cheer during the past three yearsBeverly Klayman.

Note to the Teacher:

This text assumes that students are familiar with the information provided in Units 1-18 in this series and possess the ASL skills targeted in those units. This text (Units 19-27) is intended to help your students acquire a higher level of skill in some of the major grammatical features of ASL. Again, each of the nine units focuses on a different grammatical topic in the language. Since this text is part of a three text series, not all aspects of a particular grammatical feature are covered in this text. Rather, these texts form the core of a spiraling curriculum. Thus, the same grammatical topics are covered in each of the three student texts. However, the discussion of each topic becomes more and more complex and detailed as the student progresses on to each higher-level text. There are a total of twenty-seven units (nine units per text) in this series. Each unit focuses on different aspects of the grammar of ASL and the culture of Deaf people.

The format of each unit is described in the section entitled *Note To the Student.* As mentioned in that section, we believe this format allows for a great deal of flexibility. Since you know your own teaching style and how your students learn best, we urge you to use this text in the way you feel is most beneficial. We do recommend that you go through this text at a slower pace than you may be accustomed to. As you look through the text, you will see that there is a lot of information in each unit. Please don't feel that you must go through one unit in each class or each week. We also suggest that you supplement the dialogues and drills with other activities that will reinforce the specific grammatical feature of each unit.

Our aim and hope is that the information provided in each unit will, for the most part, be dealt with by the students on their own time. This will free you to devote more class time toward developing their skills in *using* ASL instead *of talking about* ASL.

The two teacher texts *(Grammar and Culture* and *Curriculum, Methods, and Evaluation)* are an invaluable resource for using these student texts. The *Grammar and Culture* text not only provides a more detailed explanation of each of the grammatical features in the student texts, but it also contains several chapters of vital information that is not covered in these texts. In addition, at the end of each of the grammatical chapters, it contains a more complete transcription of each of the three student-text dialogues which focus on that grammatical topic. The *Curriculum, Methods and Evaluation* text not only explains how to conduct dialogues and drills in the classroom, but also shows you how to develop your own dialogues and drills. In addition, that text contains a large number of activities and exercises which can be used to supplement the dialogues and drills in the student texts.

As you skim through this text one thing should be quite obviousthis is not a vocabulary text. Although there are a large number of *Key Illustrations* and *Supplementary Illustrations,* these do not illustrate every sign that is used in the dia-

logues. Instead, it is assumed that either your students already know the vocabulary that is not illustrated or that you will provide them with this vocabulary by whatever means you feel is appropriate (use of a reference text, instruction in the classroom, etc.).

One final note: As you may know, variation in a language is the rule rather than the exception. There are always interesting differences in the vocabulary and grammar of different speakers or signers of a language. With this in mind, we have tried to include variations in signs wherever possible so that students will be able to understand a wider variety of ASL Signers. However, due to the limitations of space (and our knowledge), the treatment of sign variation in this text will need your reinforcement and expansion. We ask that you supplement the illustrations found in this text with other variations that you are aware ofespecially those used by members of the Deaf Community in your area of the country.

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Note to the Student:

Learning a second language is not an easy task. In fact, although learning your first language was probably the easiest thing you've ever done, learning a second language may be among the most difficult things you ever do. Learning a second language (and learning it really well) means learning more than the vocabulary and the grammar of that language. It means learning about the people who use that language-their attitudes, their cultural values, and their way of looking at the world.

Thus, learning American Sign Language as a second language means learning about the group of people who use ASLthe Deaf Community. It means recognizing the Deaf Community as a separate, cultural group with its own set of values, attitudes, and world view. Whatever your personal or professional motivations for wanting to learn ASL, you will find that the more you know about, appreciate, and understand the people who use ASL, the easier it is for you to learn their language.

For most hearing people, learning ASL is quite a different experience than learning a spoken language. First of all, to understand someone who is using ASL, you have to listen with your eyes. Most hearing people don't have a lot of experience at this since they have grown up depending mostly on their ears to receive linguistic information. Second, to produce ASL you have to use your eyes, face, hands, and body in ways which are not required by spoken languages. Most hearing people tend to be somewhat inhibited about using their eyes, face, hands, and body for communication. This is especially true for many Americans who have learned that it is impolite to stare and who have learned to restrain their body movements in order to be more socially acceptable.

Another important difference is that ASL is not a written language. This means that there are no newspapers, magazines, books, etc., written in ASL. Because ASL does not have a written form, we generally have to use English to write about ASL. This means using English words (called glosses") when trying to translate the meaning of ASL signs and for trying to write down ASL sentences.

Although this is unavoidable at the present time, it has often led people to the mistaken notions that ASL is bad English or broken English because the grammar doesn't look like Englishyet the words (signs) are written with English glosses. A real problem! Unfortunately, using English glosses for ASL signs also often leads students to think that ASL is very much like English, when, in fact, it is very different in many important ways.

Remember, the key to successfully learning any second language is: *accept the language on its own terms with an open mind.* If you have an open mind and an accepting attitude, and if you give yourself time, you will learn ASL. Of course, if you are trying to learn ASL (or any language), the most helpful thing is to communicate as frequently as possible with people who use ASL. While no book can

substitute for real, live, human interaction, this text provides you with what we feel is a valuable supplementcarefully developed dialogues which are examples of how Deaf people actually communicate using ASL.

This text (part of a series of three student texts), contains nine units. Each of these units focuses on a topic relating to the grammar of ASL and on some cultural aspect of the Deaf Community. The format for each of these units is as follows:

A. *Synopsis:*	A detailed summary of the dialogue in that Unit.
B. *Cultural Information:*	An explanation of the cultural topic which the dialogue focuses on.
C. *Dialogue:*	A presentation of the dialogue with the two Signers' parts on separate pages.
D. *Key Illustrations:*	Drawings of signs which have been specially pre-pared for the dialogue so that the face, hands, and body are exactly as they appear in the dialogue. (We have tried to use the best possible angle in all illustrations for presenting both the manual and non-manual aspects of each sign.)
E. *Supplementary Illustration:*	Additional drawings of signs that appear in the dialogue. However, the face or body may be slightly different than the way the signs are used in the dialogue.
F. *General Discussion:*	An explanation of the specific grammatical features of ASL which the dialogue focuses on.
G. *Text Analysis:*	A line-by-line analysis and discussion of parts of the dialogue
H. *Sample Drills:*	Three drills which provide an opportunity to practice the specific grammatical features described in that Unit.
I. *Video Notes:*	A discussion of some of the important things that are shown in the videotaped version of the dialogue (taken from the videotape designed to accompany this text).

We believe that this format allows you, the student, a great deal of flexibility in using this text. You probably know how you learn best and what you need to help you learn. If you find that this sequence does not best suit your needs, then we encourage you and your teacher to take the sections in the order you find most helpful. For example, you may choose to read the *Dialogue* first and then the *Synopsis* and *Text Analysis*. The point is that you should be actively involved in deciding how to work with the textand not be controlled by it. Use it in whatever way will best help you learn ASL.

Finally, as you learn ASL, remember that it is the language of a unique cultural group of people. Whenever appropriate, try to improve your skills by interacting with members of that cultural group. Don't be afraid of making mistakes, but learn from your mistakes. And don't overlook your successes; learn from them too. We hope this text will help you not only develop skills in ASL, but also develop an appreciation and respect for the Deaf Community.

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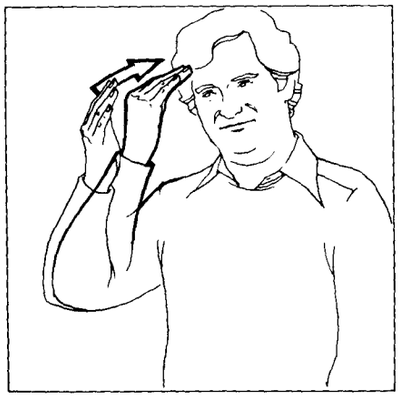
Transcription Symbols

In order to understand the dialogues and drills in this text, you will need to read through the following pages very carefully. These pages describe and illustrate the transcription symbols that are used in this text.

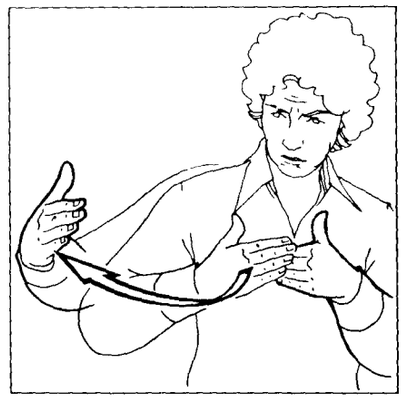
You can imagine how difficult it is to "write ASL". To date, there is no standard way of writing ASL sentences. We have tried to develop a transcription system which clearly shows how much information is given in an ASL sentence. Although we have tried to keep this transcription system as simple as possible, it may still seem complex at first. However, with patience and practice, it will become fairly easy to use.

The chart on the following pages lists thirty symbols, with examples and illustrations of how each symbol is used. To read this chart, you should first look at the illustrations of signs and the symbols used to describe them on the left-hand page, and then read through the explanation of each symbol on the right-hand page. The symbols found on these pages describe what the *hands* are doing. (In the parenthesis following the description, we have indicated the first unit in which each symbol appears.) Throughout the text in the *General Discussion* sections, symbols will be introduced which describe what the *eyes, face, head,* and *body* do. The non-manual, grammatical signals which appeared in Units 1-18 are listed at the end of this section.

ILLUSTRATIONS



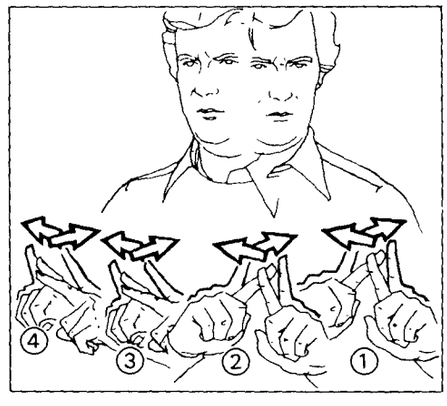
KNOW



FROM-NOW-ON

NOT HERE

#WHAT



DIFFERENT+++

BORED*

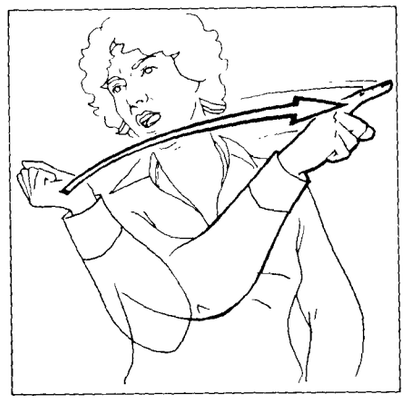
TRANSCRIPTION SYMBOLS

Symbol	Example	Explanation
CAPITAL LETTERS	**KNOW**	An English word in capital letters represents an ASL sign; this word is called a *gloss.* (Unit 1)
-	**FROM-NOW-ON**	When more than one English word is needed to gloss an ASL sign, the English words are separated by a hyphen. (Unit 1)
△		A triangle with a letter inside is used to indicate a name sign. (Unit 1)
-	**P-A-T**	When an English word is fingerspelled, the letters in the word are separated by a hyphen. (Unit 2)
‿	**NOT‿HERE**	When two glosses are joined by these curved lines, it indicates that two signs are used in combination. Generally when this happens, there is a change in one or both of the signs so that the combination looks like a single sign. (Unit 1)
#	**#WHAT**	When this symbol is written before a gloss, it indicates the sign is a fingerspelled loan sign. (Unit 1)
+	**DIFFERENT+++**	When a plus sign follows a gloss, this indicates that the sign is repeated. The number of plus signs following the gloss indicates the number of repetitions—e.g. **DIFFERENT+++** indicates the sign is made four times (three repetitions). (Unit 1)
*	**BORED***	An asterisk after a gloss indicates the sign is stressed (emphasized). (Unit 2)

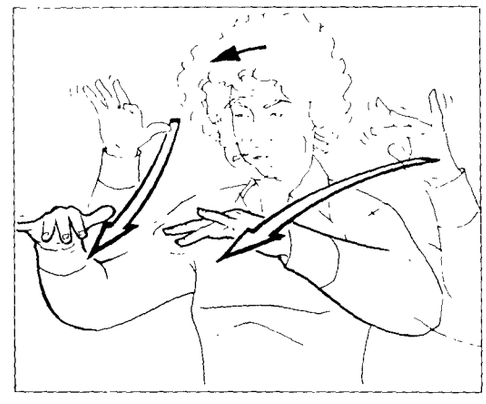
"WHAT"

(2h) WHAT'S-UP

(2h)alt.GUESS



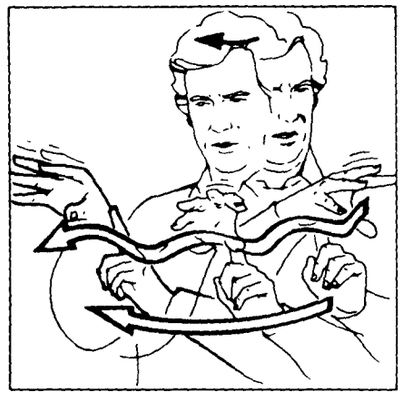
rt*-ASK-TO-*lf



ASSEMBLE-TO-*cntr*

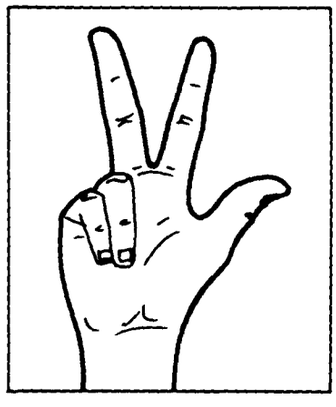
Symbol	Example	Explanation
,	**YESTERDAY, ME**	A comma indicates a grammatical break, signaled by a body shift and/or a change in facial expression (and usually a pause). (Unit 1)
" "	**"WHAT"**	Double quotes around a gloss indicate a gesture. (Unit 1)
(2h)	(2h)**WHAT'S-UP**	This symbol for 'two hands' is written before a gloss and means the sign is made with both hands. (Unit 1)
alt.	(2h)alt.**GUESS**	The symbol 'alt.' means that the hands move in an 'alternating' manner. (Unit 5)
rt *lf* *cntr*	*rt*-**ASK-TO**-*lf* **ASSEMBLE-TO**-*cntr*	The symbol *'rt'* stands for 'right'; *'lf'* for 'left'; and *'cntr'* for 'center'. When a sign is made *in* or *toward* a particular location in space, that place or direction is indicated after the gloss. When a symbol like *'rt'* is written before a gloss, it indicates the location where the sign began. So *rt*-**ASK-TO**-*lf* indicates that the sign moves from right to left. These symbols refer to the Signer's perspective—e.g. *'rt'* means to the Signer's right. The symbol *'cntr'* is only used when that space directly between the Signer and Addressee represents a particular referent (person, place, or thing). If none of these symbols appear, the sign is produced in neutral space. (Unit 1)

pat-ASK-TO-*lee*

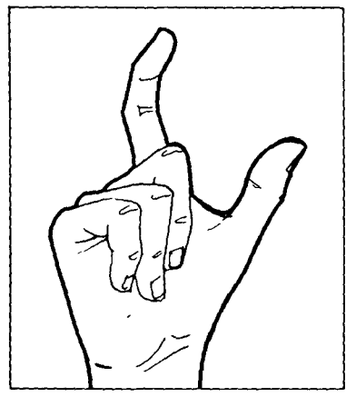


me-CAMERA-RECORD-*arc*

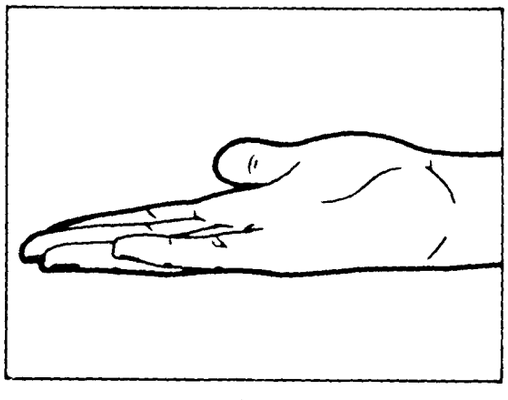
me-SHOW-*arc-lf*



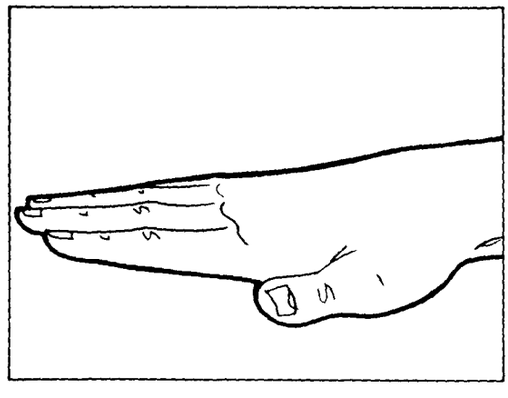
3-CL



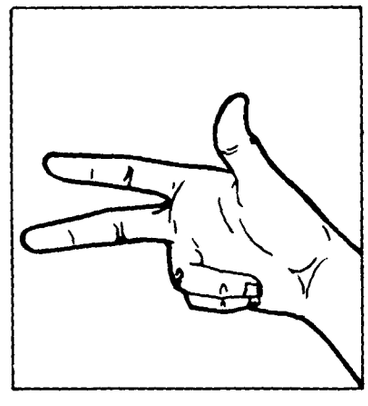
L:-CL



B↑-CL

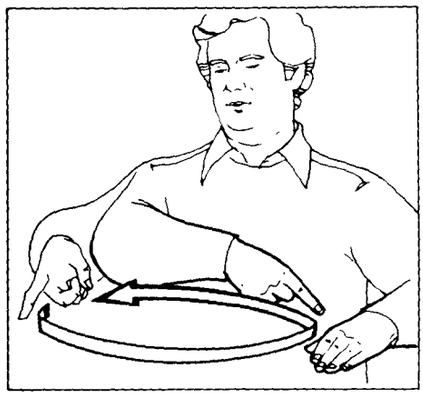


B↓-CL

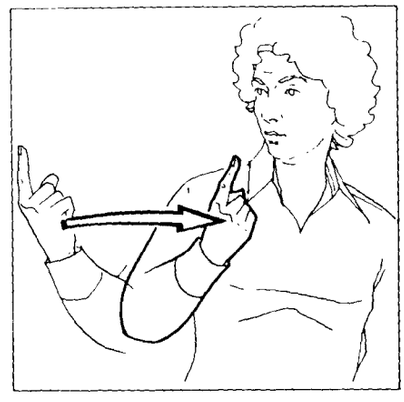


3→CL

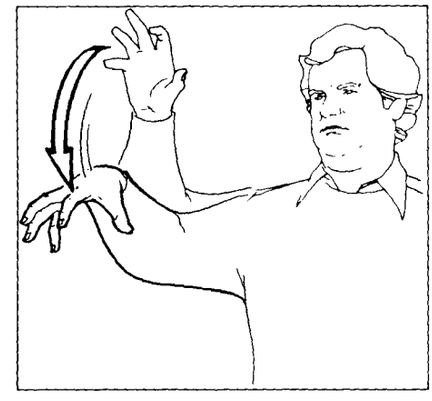
Symbol	Example	Explanation
lower case words	*pat*-**ASK-TO**-*lee*	Italicized words that are connected (via hyphens) to the gloss for a verb can also indicate the location where the verb began or ended. For example, if 'Pat' has been given a spatial location on the right, and 'Lee' is on the left, then the sign *pat*-**ASK-TO**-*lee* will move from right to left. These specific words are not used until the things they represent have been given a spatial location. These specific words are used in place of directions like *'rt'* or *'lf'*. (Unit 1)
arc	*me*-**CAMERA-RECORD**-*arc* *me*-**SHOW**-*arc*-*lf*	When a gloss is followed by the symbol *'arc'*, it means the sign moves in a horizontal arc from one side of the signing space to the other side. If another symbol like *lf* follows the symbol *arc*, it means the arc only includes that part of the signing space. (Unit 3)
-CL	**3-CL**	This symbol for *classifier* is written after the symbol for the handshape that is used in that classifier. (Unit 5)
:	**L:-CL**	This symbol indicates that the handshape is 'bent'—as in a 'bent-**L**' handshape where the index finger is crooked, rather than straight. (Unit 5)
↑	**B↑-CL**	An arrow pointing upward indicates that the palm is facing upward. (Unit 6)
↓	**B↓-CL**	An arrow pointing downward indicates that the palm is facing downward. (Unit 5)
→	**3→CL**	An arrow pointing to the right indicates that the fingers are not facing upwards. This is used to distinguish two sets of classifiers: **3-CL** and **3→CL**; **1-CL** and **1→CL**. (Unit 5)



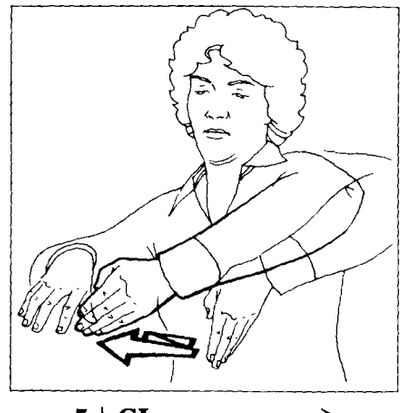
$1_{outline}$-CL'circular table'



1-CL'person come up to me from rt'

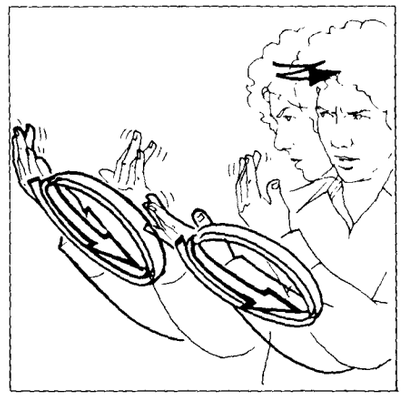


5:↓-CL@*rt*



5:↓-CL ⟶
B-CL↔'street'

Symbol	Example	Explanation
outline	$1_{\textbf{outline}}$-CL'circular table'	This symbol indicates that the handshape is used to 'outline' a particular shape. (Unit 5)
' '	**1-CL**'person come up to me'	Single quotes around a lower case word or words is used to help describe the meaning of a classifier in the context of that sentence. (Unit 5)
@	**5:↓-CL**@*rt*	This symbol indicates a particular type of movement that is often used when giving something a spatial location. It is characterized by a certain tenseness and a 'hold' at the end of the movement. In this example, the classifier for a large mass is given a spatial location to the Signer's right. (Unit 5)
CAPITAL LETTERS	**RESTAURANT** ***INDEX-lf***	When a sign is made with the non-dominant hand, it is written in italics. When an italicized gloss is written under another gloss, it means both hands make separate signs at the same time. In this example, the dominant hand makes the sign **RESTAURANT** while the non-dominant hand points to the left. (Unit 1)
⟶	**5:↓-CL**⟶ ***B-CL***↔*'street'*	An arrow proceeding from a gloss means that the handshape of that sign is held in its location during the time period shown by the arrow. In this example, the dominant hand 'holds' the **5:↓** classifier in its location while the non-dominant hand indicates a 'street' with the '**B**' handshape classifier. The symbol ↔ means that the '**B**' handshape moves back and forth. (Unit 3)

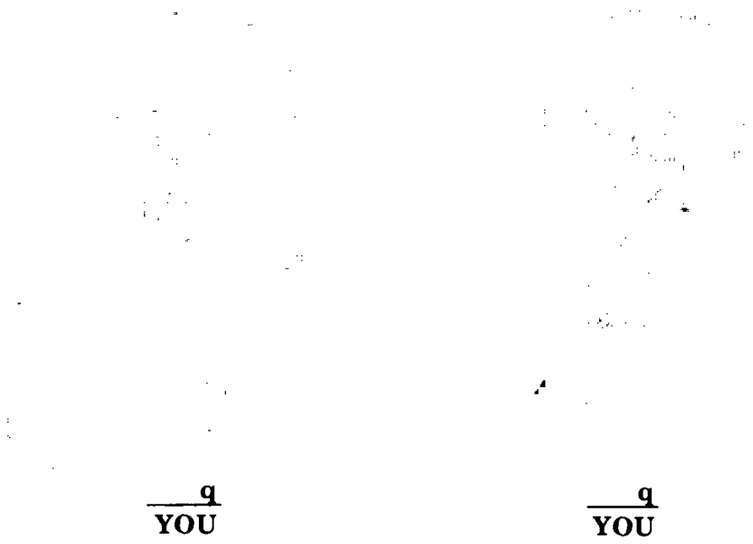
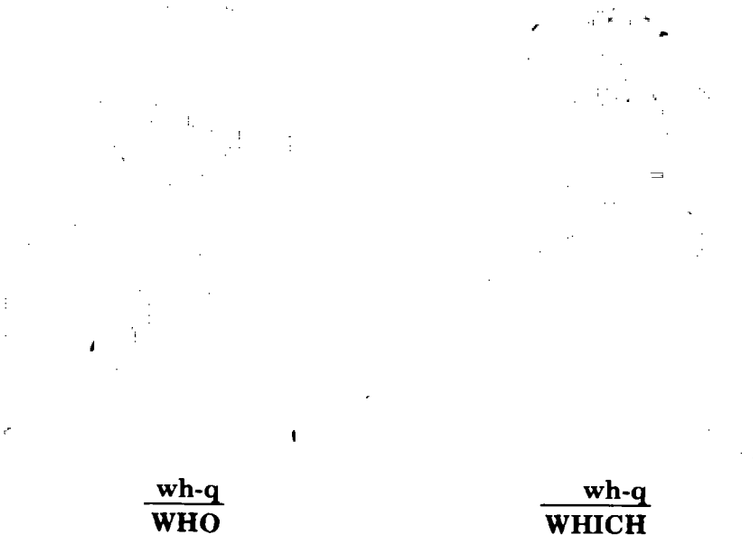


WAIT ***"long time"***

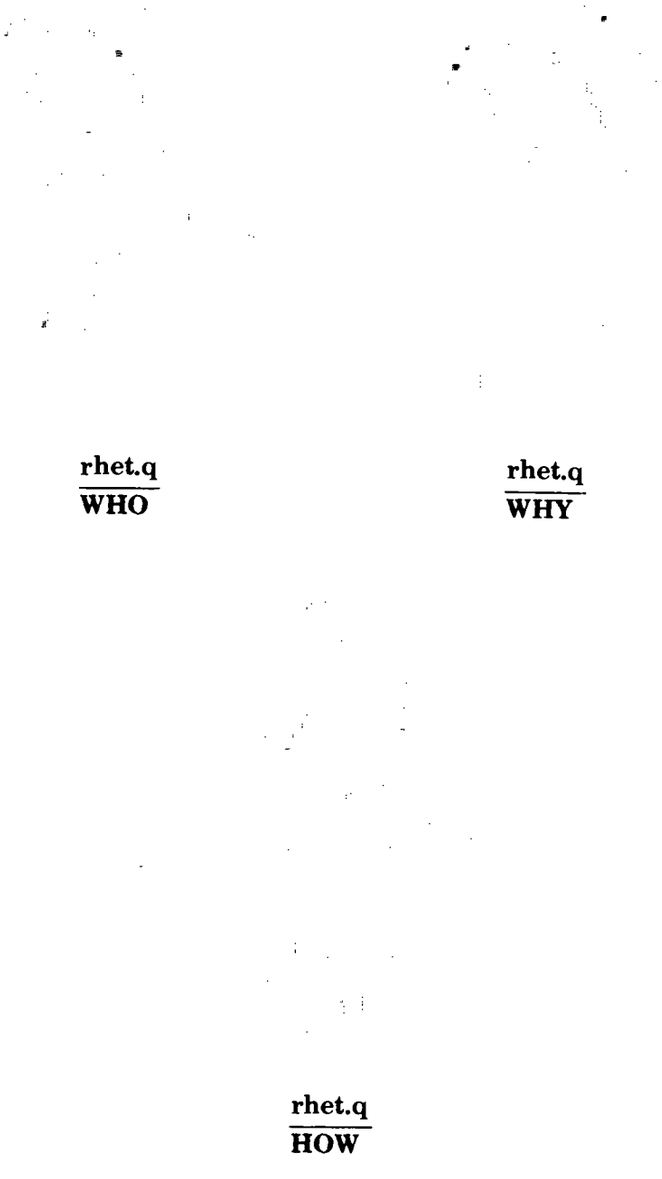
DISCUSS-WITH
"each other" +"regularly"

RIGHT

Symbol	Example	Explanation
" "	"open window"	Double quotes around a word or words in lower case indicate a mimed action. (Unit 9)
" "	**WAIT***"long time"*	Double quotes around an italicized word or words in lower case after a gloss indicates that a specific movement is added to that sign. The word or words inside the quotes is the name for that specific movement. (Unit 8)
" "+" "	**DISCUSS-WITH** *"each other"+"regularly"*	When a plus sign joins two or more specific movements, it means those movements occur simultaneously with that sign. (Unit 8)
———	q **RIGHT**	A line on top of a gloss or glosses means that a certain non-manual (eyes, face, head, body) signal occurs during the time period shown by the line. At the end of the line, there is a letter(s) which indicates what the non-manual signal is. For example, *'q'* represents the signal for a 'yes-no' question. (Unit 1)
( )	(gaze lf) △$_{J}$-*lf*	Words in parentheses on top of a gloss or glosses are used to indicate other movements of the eyes, head, and body. (The word 'gaze' refers to where the Signer looks.) (Unit 1)

SYMBOL	ILLUSTRATIONS
q *('yes-no question')* (These photos also illustrate what is meant by a 'brow raise', often written as *'br raise'* or simply, *'br'*.)	 **q** **YOU** **q** **YOU**
wh-q *('wh-word question')* (These photos also illustrate what is meant by a 'brow squint', often written as *'br squint'*.)	 **wh-q** **WHO** **wh-q** **WHICH**
	 wh-q **WHERE**

rhet.q (*'rhetorical question'*)



t *('topic')*

Notice the difference between the *'t'* signal and the *'q'* signal in the two photos on the right.

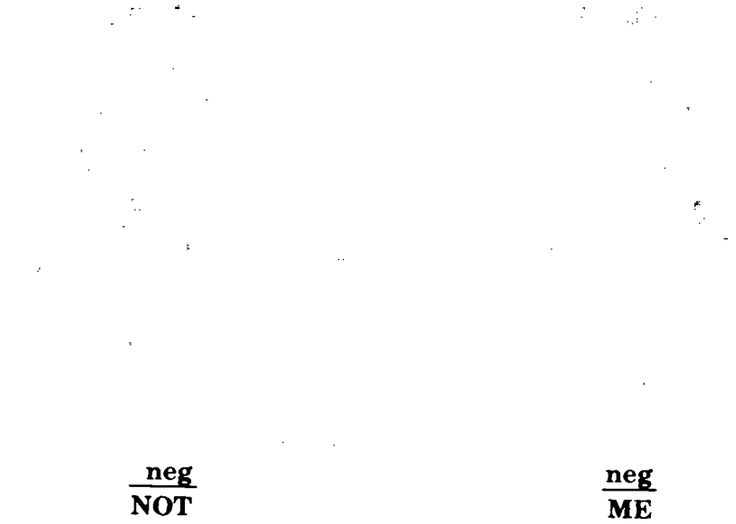
cond *('conditional')*

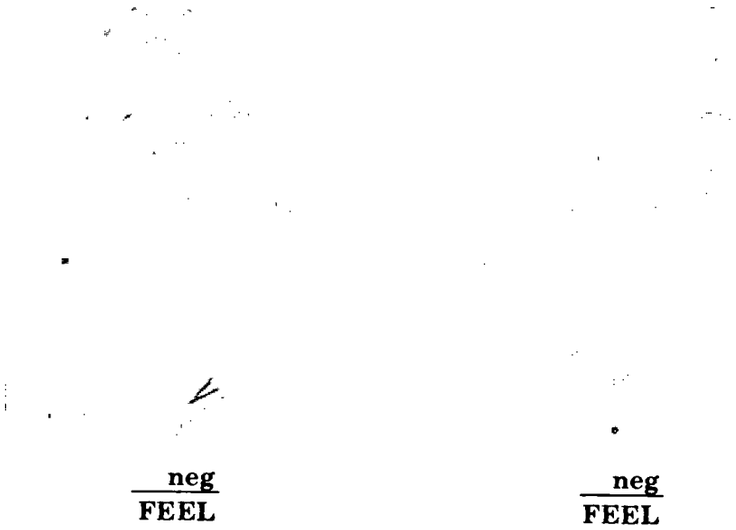
Conditionals have two parts. The first part is indicated with *'cond'*. The sequence on the right illustrates the conditional sentence 'If it rains, I'll go'.

GO-*lf*

neg *('negation')*

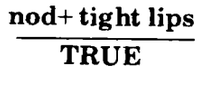
(Signal includes head-shaking, not visible in photographs)





nod+ tight lips *('assertion')*

(The 'nod' is more visible in drawings in the text.)



AN INTRODUCTION TO PIDGIN SIGN ENGLISH

In order to understand and appreciate the role of American Sign Language in the Deaf Community, students need to remember that there is another language which members of the Community also use. This second language is the language of the hearing majority in the United States—namely, English. In general, interaction between members of the Community occurs in ASL and interaction with non-members of the Community occurs in spoken or written English or in some form of English-influenced signing. Thus, members of the Deaf Community exist in a *bilingual situation*. In addition, sometimes a third language is involved when members of the Deaf Community have strong ethnic ties—for example, to a Spanish-speaking community. Thus, some members of the Deaf Community may exist in a *tri-lingual situation*.

Inside the Deaf Community, ASL plays a very important role. First of all, it enables effective and intimate person-to-person communication. Second, when Deaf people use ASL, they are showing their support for the values and goals of the Community. And that use of ASL helps to identify the people who are members of the Deaf Community.

However, the vast majority of parents, teachers, doctors, psychologists, speech therapists, audiologists, religious workers, and employers that contact and work with Deaf people are hearing speakers of English who do not know ASL. So how do these two groups of people communicate with each other? Most often they interact with each other through the use of Pidgin Sign English—a type of signing which combines certain features of both ASL and English.

A *pidgin* is a means of communication which develops naturally when people who do not know each other's language want to or have to communicate with each other. For example, in Hawaii, various groups of people with different native languages (e.g. English, Chinese, Japanese) use Hawaiian Pidgin English as one way of communicating with each other. Certain tribes in Venezuela use Pidgin Spanish when they interact with traders in the area. In Ireland, tinkers are reported to use an Anglo-Irish Pidgin. Pidgin French is spoken on the Ivory Coast and in other former French possessions on the West African coast. Cameroons Pidgin English is used by over one million speakers in the Cameroons and in Eastern Nigeria. Some other known pidgins are: Australian Pidgin English, New Caladonia Pidgin French, Pidgin Eskimo, Pidgin Dutch, Pidgin Arabic, Asmara Pidgin Italian, China Coast Pidgin English, Korean Pidgin English, New Guinea Pidgin English, and Solomon Islands Pidgin English.

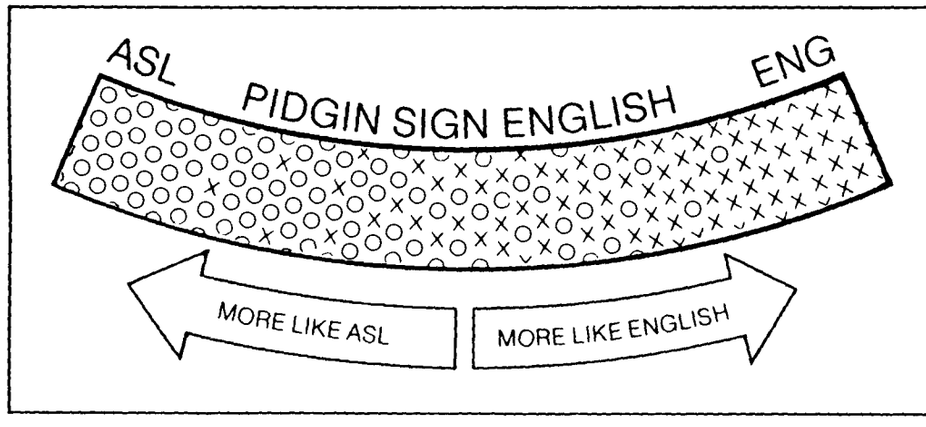
These examples help to illustrate the fact that pidgins are used all over the world. In fact, it has been estimated that 2-3 million people use some form of pidgin every day in at least some language situations. The development and use of pidgins can be

seen as a natural human response to a situation in which groups of people want to communicate with each other but do not share the same native language. Normally, a pidgin is no one's native language—that is, children do not grow up using a pidgin as their first language. Rather, pidgins are generally used solely for contact with members of the other language community.

Pidgin Sign English (PSE) has traditionally been one of the major ways in which members of the Deaf Community have interacted with people (mostly hearing) who are not members of the Community. Like all pidgins, PSE is formed by combining certain vocabulary items and grammatical features of the native languages of the two groups. In the case of PSE, these two languages are American Sign Language and English.

Like all pidgins, there is not a single set of fixed rules which can be used to describe PSE. Rather, there are many forms of PSE which differ depending on whether a person uses more of the grammatical structures of ASL or more of the grammatical structures of English.

The varieties of PSE used by Deaf people tend to include more of the grammatical features found in ASL and less of the grammatical structures of English. On the other hand, the varieties of PSE used by hearing people tend to include more of the grammatical features of English and less of the grammatical structures of ASL. As a person's signing moves from English-like signing to ASL, there are different stages which are less and less like English and more and more like ASL. The opposite is true as a person's signing moves from ASL to English-like signing. Thus, there is a continuum of varieties of PSE—some more like English, some more like ASL. The following diagram illustrates this continuum.



Variation along the ASL-English continuum

In this diagram, the symbol 'o' represents features of ASL and the symbol 'x' represents features of English. Notice that in the middle there is a mixture of both symbols. However, moving toward ASL, there are fewer and fewer 'x's—which indicates that fewer and fewer features of English are present. Likewise, as one moves from ASL to English-like signing, there are fewer and fewer 'o's—which indicates that fewer and fewer features of ASL are present.

This diagram illustrates what has been called a *bilingual continuum.* This continuum is a way of describing the interaction of two languages (ASL and English) that are in contact with each other. One result of this contact has been the natural evolution of a pidgin which can have a variety of forms depending upon how much ASL or English individuals know, or how much ASL or English they use in a given situation.

Although there are many different forms of PSE, there are also two general characteristics which they have in common:

(a) The meaning of each sign is usually the same as its meaning in ASL. In other words, the vocabulary which is used tends to follow the semantics of ASL. Thus, PSE is unlike various manual codes for English which use signs as if they had the same meaning as the English words commonly used to gloss those signs.

(b) The order of signs tends to follow the word order of English.

Some varieties of more English-like PSE also use signs for the English copula (e.g. 'is', 'are', 'be') and the English articles 'a' and 'the'. However, other varieties of more English-like PSE do not use these signs. More ASL-like varieties of PSE use, to differing degrees, various grammatical features of ASL such as verb directionality, number incorporation, and non-manual signals.

It is important to remember why people use PSE (or pidgins in general)—that is, to make it possible for them to *communicate* with each other when they don't know each other's language. Thus, the people involved in the conversation and their respective ASL and English skills are important factors in determining which variety of PSE will be used, whether it be more like ASL or more like English.

Some of the variation which exists in PSE is illustrated in the following example:

Suppose the Signer wants to tell another person that Pat gave the boxes to the teacher yesterday. If the Signer wants to convey this message in ASL, s/he may sign:

(gaze rt) t (gaze lf)
ONE-DAY-PAST P-A-T-*rt* BOX+-*rt*, *pat*-GIVE-TO-*lf* TEACH⌒AGENT-*lf*

or

t (gaze rt) (gaze lf)
BOX+, ONE-DAY-PAST P-A-T-*rt* *pat*-GIVE-TO-*lf* TEACH⌒AGENT-*lf*

However, suppose the Signer does not have much skill in ASL but knows some signs and wants to express the same meaning. S/he might sign:

P-A-T *me*-GIVE-TO-*you* BOX+ TO TEACH AGENT ONE-DAY-PAST

Notice that the Signer used repetition of the sign **BOX** to show plurality. However, the Signer has not used any of the non-manual signals which occur in ASL—like eye gaze or the signal for topics. The Signer did not assign a location to 'Pat' or the 'teacher'. Thus, the verb ____-**GIVE-TO**-____ does not correctly 'agree with' its

subject and object. In fact, the movement of the verb (from the Signer toward the Addressee) makes it look like the Signer is the subject and the Addressee is the object. The Signer also did not sign **TEACH AGENT** as 'joined' signs (as they would occur in ASL). Finally, the Signer basically followed English word order ('Pat gave the books to the teacher yesterday'). Clearly, this is an example of a more English-like variety of ASL.

Now suppose the Signer has more skill in ASL (knows more of the grammatical features of ASL) and wants to express the same meaning. S/he might sign:

(gaze rt) (gaze lf) (gaze lf)
P-A-T-*rt* ***pat*-GIVE-TO-*lf*** **BOX+** **INDEX-*lf*** **TEACH⌒AGENT-*lf*** **ONE-DAY-PAST**

Notice that the Signer still has followed English word order, but has used several other features of ASL. 'Pat' was given a location in space by fingerspelling the name to the right and gazing to the right. The verb **____-GIVE-TO-____** moved from right to left and, thus, 'agreed with' its subject, 'Pat', and object, 'teacher'. The sign **BOX** has been repeated to show plurality, and **TEACH⌒AGENT** was signed like a single, joined sign rather than two separate signs as in the first PSE example. The object 'teacher' was also clearly given a location in space by pointing and gazing to the left before signing the noun in that location. This is an example of a more ASL-like variety of PSE.

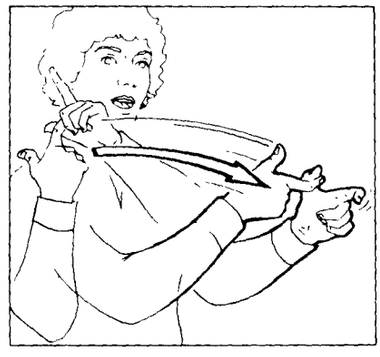
As you can see, there are many ways in which a person's signing can vary depending on how much ASL or English s/he knows. Again, it is important to remember that the primary reason why people use PSE is that they aren't sufficiently competent or comfortable in the other person's language to express themselves in that language. Of course, not all Deaf people and Hearing people will be able to communicate with each other—even in PSE. For example, if the Hearing person doesn't know much ASL and the Deaf person doesn't know much English, they may not be able to use a variety of PSE which is mutually understandable. So using PSE does not guarantee successful communication.

However, PSE has become an accepted means of interaction between Deaf and Hearing people. It is not difficult to understand why this is so. First, until rather recently, ASL was not accepted as a valid, fully-formed language by Hearing people. ASL was often viewed as "bad language" or "broken English". Second, until rather recently, Hearing people did not learn ASL in "sign language" classes. Instead, they learned lists of signs but used these signs according to the grammatical structure of English. Third, because of prevailing educational attitudes (remember that about 90% of the educators in the field of Deaf education are Hearing people), Deaf people have been taught that anything that approaches English (like PSE) is valued and anything that is not English (ASL) is "bad language" and, thus, is not valued. Fourth, the Deaf Community has been understandably reluctant to share its language with Hearing people for fear that Hearing people will use it to exert influence in the Community and gain even more power over Deaf people.

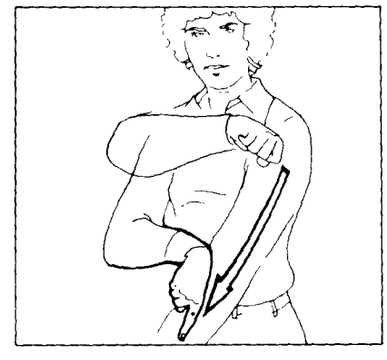
Whereas members of the Deaf Community generally view PSE as a more "safe" and acceptable means of communication with Hearing people, they generally hold a very different view of artificially developed manual codes for English (MCE) like Signing Exact English (SEE II), Seeing Essential English (SEE I), and Signed English (a system developed for use with very young deaf children). Most members of the Deaf Community view these codes as an "intrusion" on ASL, an attempt to change their language in unnatural ways. Thus, their response to the use of these invented codes has generally been quite negative.

Consider how speakers of English would react if someone (a non-native, non-fluent speaker of English) tried to force them to use the word 'tsork' to refer to a black or green piece of slate used in schools to write on. There are at least two reasons why people would resist using this 'word': first, no native English word begins with the sounds [ts] and second, English speakers already have a way of referring to the writing surface described above—'blackboard'.

Sometimes, people with a limited knowledge of ASL will either invent signs or try to change the meanings of ASL signs. These people (primarily educators) generally feel that signs should represent English words. Since ASL signs do *not* represent English words, it is easy to understand why the Deaf Community often reacts quite negatively to such unnatural attempts to change ASL. For example, suppose someone wanted to express the following meanings: 'go fast by foot', 'compete', 'a rip or tear', and 'liquid flowing'. In many languages, there are separate words or signs for each of these meanings.



ASL:	**GO-FAST-BY-FOOT**	**COMPETE**
French:	**'courir'**	**'couler'**
German:	**'laufen'**	**'fliessen'**



ASL:	**LIQUID-FLOW**	**TEAR-IN-STOCKING**
French:	**'échelle'**	**'poser sa candidature'**
German:	**'Laufmasche'**	**'kandibieren'**

However, there are many people who do not know or will not accept the fact that ASL has separate signs for these meanings. These people, knowingly or unknowingly, feel that Signers should just use a single sign **(GO-FAST-BY-FOOT)** to convey these four meanings because English uses a single word ('run') for all four meanings. They think it is allright to change ASL like this because they think it will help Deaf people learn English (so far, an unproven assumption). Naturally, Deaf people angrily resist this kind of oppression of their language.

However, whereas members of the Deaf Community generally resist using these codes and interacting with people who use them, they are much more accepting of PSE and people who use PSE. This is because the primary purpose of PSE is *communication* (not the teaching of English by changing ASL) and because PSE Signers generally use signs according to the meanings they have in ASL.

In summary, PSE is not an unchanging, easily identifiable point on the continuum. It is a blending of features of ASL and English which can have many different forms. It is not a system of manually coding English as are SEE I, SEE II, etc. It was not artificially developed for the purpose of representing English; rather, it evolved naturally from the bilingual situation in which users of ASL and users of English interact with each other. The "rules" of PSE are variable, depending upon the Signer's skills, the situation, the topic, etc. The primary goal of people who use PSE is successful communication, not an exact representation of English. Because of this focus on meaning and communication, PSE has been a relatively comfortable way for users of ASL and users of English to interact—although the degree of mutual comfort depends on how much the interactants know each other's base language.

Unit 19

Sentence Types

A. Synopsis

Pat and Lee are having lunch at a restaurant. Pat checks to see if Lee was at Gallaudet College in 1973. Lee says that s/he was a junior and asks why Pat wants to know. Pat has heard that the statue of Gallaudet is missing. Lee says that actually the government has borrowed it—maybe to replace it. Pat can't believe all the changes that have happened at Gallaudet. Lee imagines that if someone who graduated in 1950 came to visit, they'd be really shocked. Pat agrees and remarks that his/her mother—a 1959 graduate—was stunned when she visited last year. Lee says that if the two of them go to visit in 15 years, they would see that things have changed again.

B. Cultural Information: Gallaudet College

In 1856, a man named Amos Kendall donated some land in the northeast part of Washington, D.C. to establish a school for Deaf and Blind children. This school was incorporated in 1857 as The Columbia Institution for the Deaf and Dumb and Blind, and Edward Miner Gallaudet (the son of Thomas Hopkins Gallaudet) became its first superintendent. During the next several years, E. M. Gallaudet worked to establish a college division at the school. In April of 1864, the U.S. Congress passed a law, signed by President Abraham Lincoln, which established The National Deaf Mute College as part of the Columbia Institution. Congress then increased its support of the College over the following years and provided funds to purchase additional land, erect new buildings, and establish free scholarships. During this time, the Blind students were transferred from Kendall School to the Maryland School for the Blind.

In 1869, the first College class graduated—all males. Females were not permitted to enter the College until 1887. In 1891, a "Normal Department" was established to train hearing teachers. In 1894, the name of the College was changed to Gallaudet College in honor of Thomas Hopkins Gallaudet. Edward Miner Gallaudet served as President of the College until 1910 when he retired. Other important dates in the history of Gallaudet College are:

1937—a Research Department was established
1957—Gallaudet College became accredited
1969—the Model Secondary School for the Deaf (MSSD) was established
1970—the Kendall Demonstration Elementary School (KDES) was established

Gallaudet College, the world's only accredited liberal arts college for Deaf students, has an average enrollment of 1500 students from all over the United States,

Canada, and several foreign countries. MSSD has approximately 350 students, and KDES has approximately 160 students. Several years ago, the college instituted a Ph.D. program in Administration, cooperated in establishing the National Center for Law and the Deaf on its campus, established a Center for Continuing Education, and now is continuing to increase the number of its graduate programs. More information on Gallaudet College can be obtained by writing: Office of Alumni & Public Relations, Gallaudet College, Kendall Green, Washington, D.C. 20002.

C. Dialogue

Pat

Pat$_1$: co (gaze at signing hand) q
"HEY", YOU PAST+ GALLAUDET NINETEEN SEVEN THREE, RIGHT YOU

Pat$_2$: q nod (gaze rt)
KNOW+ YOU STATUE GALLAUDET, SOMEONE-*rt* *rt*-TELL-*me* MISSING

Pat$_3$: wh-q
BORROW-FROM-*rt* FOR-FOR

Pat$_4$: t neg
"HEY" GALLAUDET INDEX-*rt*, MANY* CHANGE+, "WOW"+, CAN'T BELIEVE

Pat$_5$: nodding nod nod
SAME-AS MY MOTHER, GRADUATE NINETEEN FIVE NINE INDEX-*rt*,

cs (gaze rt)
ONE-YEAR-PASTwg GO-TO-*rt* VISIT, SHOCK*

Pat$_6$: "THAT'S-RIGHT" TRUE

Lee

Lee$_1$: nodding (gaze lf, 'thinking') neg nod wh-q
ME SOPHOMORE "NO-NO", JUNIOR RIGHT+, WHYwg

Lee$_2$: neg
"HOLD-IT", MISSING NOT, GOVERNMENT BORROW-FROM-*lf*

Lee$_3$: neg
(2h)"WELL" (2h)NOT-KNOW, SEEM REPLACE, (2h)NOT-KNOW+

Lee$_4$: nodding (gaze rt) cond
TRUE+, SUPPOSE DEAF INDEX-*rt*,

AGE++ GRADUATE GALLAUDET NINETEEN FIFTY THEREABOUTS,

(gaze lf)
FROM-*rt*-GO-TO-*lf* VISIT, INDEX-*rt* STUNNED* "WHEW"

Lee$_5$: cond
"PSHAW", SUPPOSE FIFTEEN YEAR FUTURE US-TWO GO-TO-*lf* VISIT,

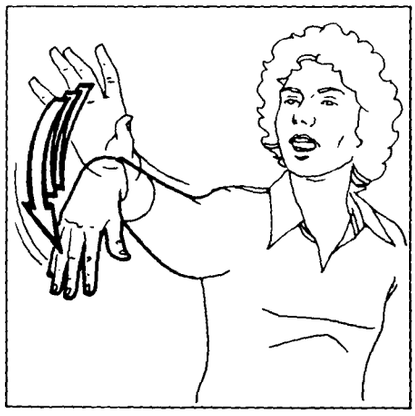
(gaze lf)
GALLAUDET AGAIN CHANGE

Lee$_6$: **"PSHAW"**

Note: Some people use the gloss **MIND⁀FROZEN** for the sign that we gloss as **STUNNED** in Lee$_5$.

D. Key Illustrations

Pat



"HEY"

GALLAUDET

KNOW+

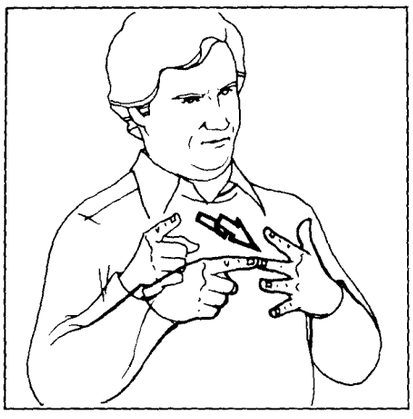
SOMEONE

MISSING

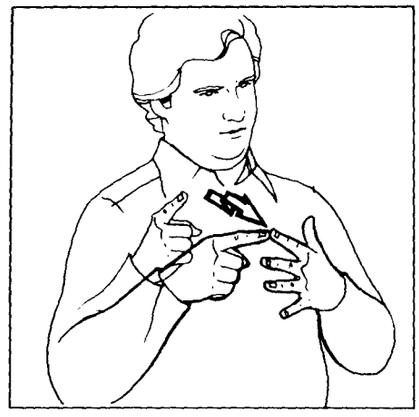
FOR-FOR

SHOCK*

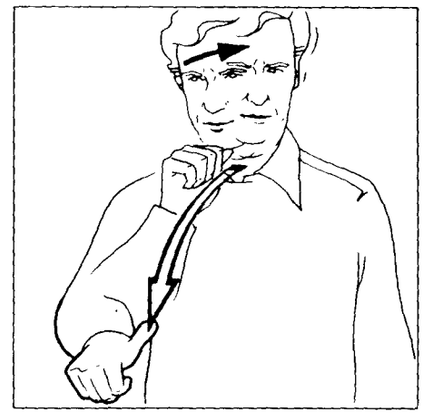
Lee



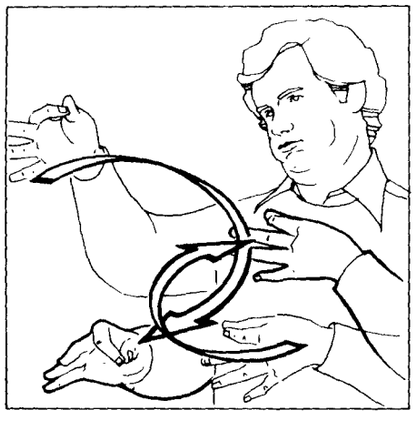
SOPHOMORE



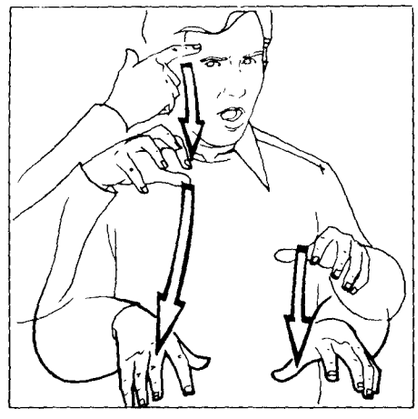
JUNIOR



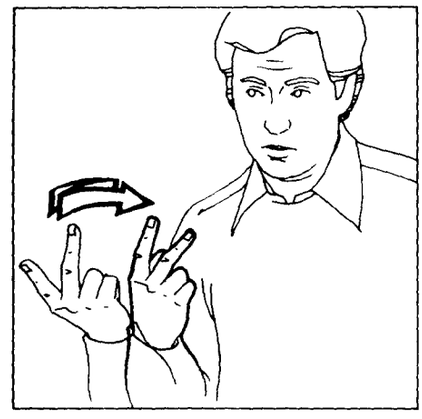
NOT



REPLACE



STUNNED*



US-TWO

E. Supplementary Illustrations

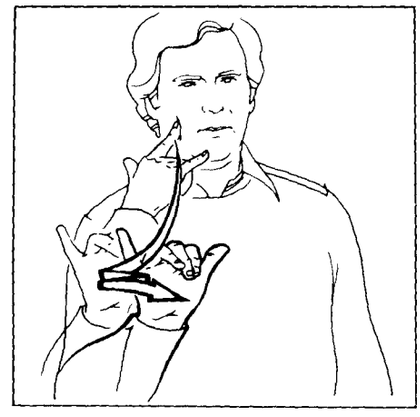
If-TELL-*me*

BORROW-FROM-*If*

NOT-KNOW

SEEM+

CHANGE



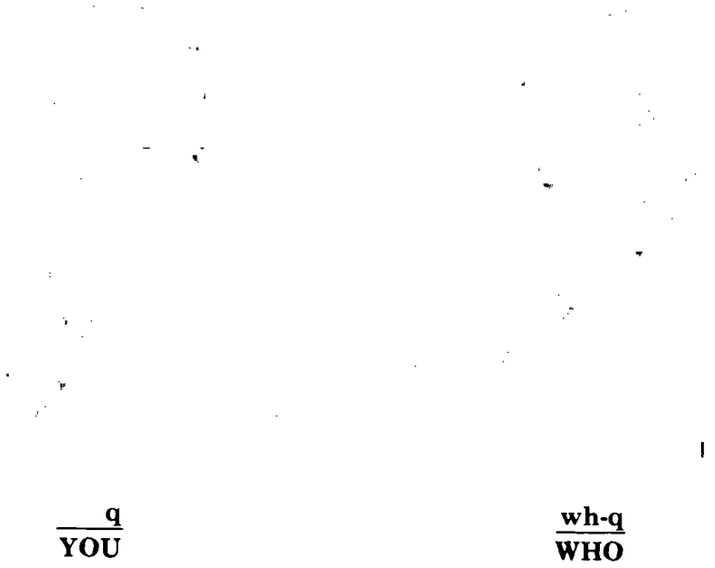
THINK SAME-AS

F. General Discussion: Sentence Types

The previous discussions of sentence types in ASL (Units 1 and 10) have dealt with 'yes-no' questions, 'wh-word' questions, commands, topics, negation, rhetorical questions, and conditionals. This section will briefly review the information presented so far and will present additional information about some of these areas. In addition, this section will briefly describe relative clauses in ASL. At this point, it is assumed that the reader can comfortably and accurately comprehend and produce the range of sentence types and grammatical signals which occurred in Units 1-18.

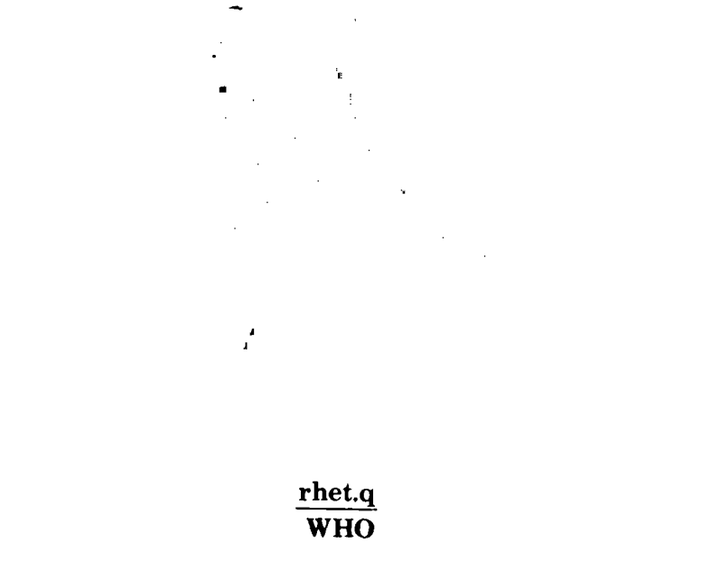
Questions in ASL:

There are three basic types of questions in ASL—'yes-no' questions, 'wh-word' questions, and rhetorical questions. Each of these question types has its own set of non-manual behaviors which can be seen in the photos below.



q
YOU

wh-q
WHO



rhet.q
WHO

'Yes-no' questions are questions which, in principle, can be answered by giving a simple "yes" or "no" response. For example, it is possible to respond to a 'yes-no' question by using a single sign (e.g. **YES, NO, MAYBE**) or a headnod, headshake, or shoulder-shrug. The non-manual signal *'q'* which occurs with the sentence shows that it is a 'yes-no' question.

On the other hand, 'wh-word' questions cannot be answered by responding "yes" or "no". Instead, these questions require a response that provides additional information about something. The type of response depends on the 'wh-word' sign which occurs in the question—e.g. **WHO, WHERE, WHY, WHAT'S-UP, FOR-FOR, #DO-DO, "WHAT", HOW, #WHAT.** This sign often occurs at the end of the question although it may also occur at the beginning—or may itself serve as the question.

Rhetorical questions are not true questions since the Addressee is not expected to respond. Rather, a rhetorical question is a way for the Signer to introduce and draw attention to certain information that s/he will then supply. In effect, the Signer asks a question and then responds to it him/herself. In general, rhetorical questions involve the use of a 'wh-word' sign such as **WHY, "WHAT", WHO,** or **HOW.** Rhetorical questions may also be asked using the sign **REASON** (which then has a meaning very similar to the sign **WHY**).

Commands in ASL:

Commands are sentences that order the Addressee to do something. In general, commands are indicated by stress (emphasis) on the verb and usually involve direct eye gaze at the Addressee. This stress (*) usually involves making the sign faster and sharper than normal.

There is another form of stress that is used when the Signer wants to be very emphatic. This form of stress involves a slower and very deliberate movement while looking very sharply at the Addressee. This type of slow, deliberate movement is stronger (more emphatic) than the fast, sharp stress. For example, it might be used when the Signer anticipates that the Addressee will not want to obey the command; so the Signer issues the command very emphatically.

Conditionals in ASL:

A conditional sentence has two parts: a part that states a condition and a part that states what will happen if that condition is or is not met (i.e. the result). In ASL, the condition portion is generally signed first and is accompanied by the non-manual behaviors seen in the photo below.

cond
RAIN

Notice that the non-manual behaviors include a brow raise, usually with the head tilted in one direction, and, sometimes, the body slightly inclined in that direction. These non-manual behaviors are held for the duration of the condition segment of the sentence. After the condition, there is a slight break (pause) and the non-manual behaviors change to those that are appropriate for the result segment (e.g. command, question).

Although the condition segment may be introduced by using a sign such as **SUPPOSE, IF,** or **# IF,** often the only indication that a sentence is a conditional is the non-manual signal described above. (See the *General Discussion* in Unit 10 for additional review, and notice in the example how the change in non-manual behaviors during the result segment depends on whether the result is a statement or a question.)

Negation and Assertion in ASL:

Signs or sentences can be negated by using the non-manual *'neg'* signal, or by using a negation sign like **NOT, CAN'T, NONE,** and **NEVER,** or by using both the *'neg'* signal and a negation sign together. The non-manual behaviors in the *'neg'* signal include a side-to-side headshake, frequently accompanied by a frown, and

sometimes a brow squint, a wrinkling of the nose, and/or a raised upper lip. This signal basically means 'not' and is seen in the photos below (except the headshake is not visible).

neg
FEEL

neg
NOT

When a negation signs does occur in a sentence, it (and often the whole sentence) is usually accompanied by the *'neg'* signal. The negation sign often occurs before the verb. However, it sometimes occurs at the end of the sentence. When the negation sign occurs at the end of the sentence, it seems that the Signer is emphasizing the negation. This is frequently seen in dramatic or artistic performances in ASL. In addition, some Signers may emphasize the negation by using the sign twice in the sentence—often before the verb and at the end of the sentence (where it is often stressed).

Just as the English word 'not' is frequently used in contractions like 'isn't', 'can't', and 'won't', there are some negation signs which often occur in "joined signs". Some examples of this are shown below.

NOT HERE

WHY NOT

NOT POLITE

NEVER HEAR

FEEL NONE

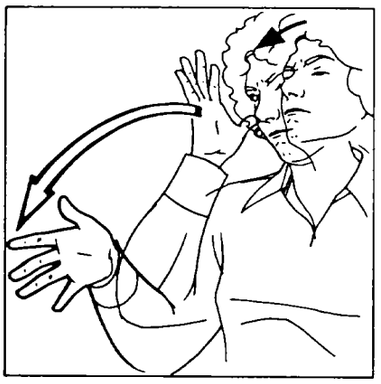
FUNNY NONE

Returning to the *'neg'* signal, recall then one usual component of this signal is a brow *squint*. But suppose the sentence is a 'yes-no' question like 'Don't you remember that?'. One component of the *'q'* signal is a brow *raise*. So what will happen when both the *'neg'* and *'q'* signals occur in a sentence? The two photographs below illustrate the result. Compare these with the previous illustrations of the *'q'* signal alone and the *'neg'* signal alone.

neg+q
REMEMBER

neg+q
NOT

Assertions in ASL are usually signaled by a headnod *('nod')* or repeated headnodding *('nodding')* —which emphasizes that something 'is true', 'did happen', 'will happen', etc. Often, this nod or nodding is accompanied by a tightening of the closed lips *('tight lips')*, as shown below with the sign **WILL.**



nod
WILL

nodding
ENJOY

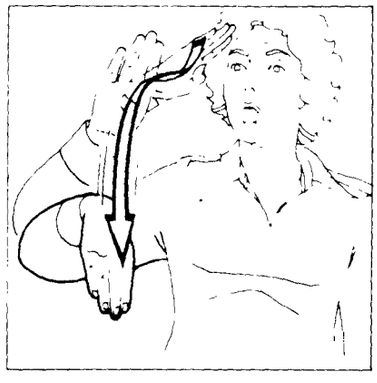
Topic-Comment Structure in ASL:

In general, ASL can be classified as a *topic-comment* language. This means that ASL Signers tend to indicate first the thing they want to talk about (called the *topic*) and then make some statement(s), question(s), etc., about that thing (called the *comment*). To show which elements constitute the topic, Signers use the non-manual *'t'* signal—which accompanies all of the signs in the topic. The behaviors in this signal are a brow raise, head tilt, and fairly constant eye gaze on the Addressee. The last sign in the topic is also held slightly longer than usual, resulting in a "pause". Then, when the *comment* is signed, the head position, brows, and gaze direction change. How they change depends on the type of comment that follows (e.g. statement, 'yes-no' question, command). The two photographs below illustrate the non-manual behaviors in the *'t'* signal. (Notice the variation in handshape with the sign **PAPER.**)

t
PAPER

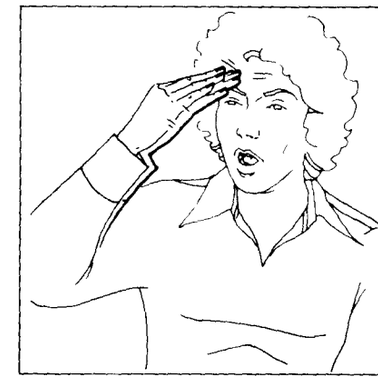
t
PAPER

Sometimes the *topic* portion of a sentence is introduced by one of the following signs: **KNOW-THAT, YOU KNOW,** or **KNOW.** In general, the signs **KNOW-THAT** or **YOU KNOW** are used when the Signer thinks the Addressee is familiar with the topic. These signs are used to draw attention to the familiar topic. If the Signer is not sure if the Addressee is familiar with the topic, s/he may use the sign **KNOW** (which may have repeated movement). Generally, the Signer will then pause slightly longer between the topic and comment while waiting for some indication that the Addressee is indeed familiar with the topic. If the Addressee responds positively, the Signer will continue with the comment. If the response is negative, the Signer will provide further clarification or explanation of the topic and then continue with the comment. In effect, the Signer is using the topic to function as a 'yes-no' question in order to make sure the Addressee is familiar with the topic—e.g. 'You know Pat? (Addressee responds positively by nodding) Yeah, well yesterday . . .'



KNOW-THAT

YOU KNOW



KNOW

Relative Clauses in ASL:

One final type of sentence is a sentence which has a *restrictive relative clause* in it. Relative clauses help identify the specific person or thing that the Signer wants to talk about. For example, in the English sentence, 'The woman *who just kissed me* is my wife', the words in italics form a restrictive relative clause that helps identify *which* woman is the speaker's wife.

In ASL, there is a non-manual signal (that we write as *'rel.cl'*) that occurs with all of the signs in the relative clause. This signal includes a brow raise, backward tilt of the head, and often a cheek and upper lip raise. There is no pause between the relative clause and the rest of the sentence. An example of a sentence with a restrictive relative clause is seen below.

Context The Signer is walking with a girlfriend and notices another good friend across the street on the right. The Signer tells her companion:

(gaze rt) rel.cl
THAT-ONE*-*rt* MAN WITH #DOG MY GOOD-FRIEND

'That guy (who is) with the dog is a good friend of mine.'

Sentences with restrictive relative clauses do not seem to occur as frequently in ASL as the other types of sentences.

This discussion has summarized much of the information presented in Units 1 and 10 and has provided an introduction to relative clauses in ASL. The *Text Analysis* sections throughout Units 1-27 also provide additional information and examples of the various sentence types in ASL and the non-manual signals which help distinguish them.

G. Text Analysis

co (gaze at signing hand) q
Pat$_1$: "HEY", YOU PAST+ GALLAUDET NINETEEN SEVEN THREE, RIGHT YOU

(gaze at signing hand)
- NINETEEN SEVEN THREE,

  Notice that the Signer gazes at the signing hand. Signers frequently do this when they are unsure of an exact date or when they are fingerspelling a word and are not sure of the exact spelling.

q
- RIGHT YOU

  Notice that this is a 'yes-no' question. The Signer wants to know if the previous information is correct. The non-manual signal for this type of question is illustrated in the *General Discussion* section.

nodding (gaze lf, 'thinking') neg nod wh-q
Lee$_1$: ME SOPHOMORE "NO-NO", JUNIOR RIGHT+, WHYwg

- nodding

  Notice that Lee responds to Pat's question by nodding (meaning 'that is true') and then supplies additional information.

(gaze lf, 'thinking')
- ME SOPHOMORE

  The sign **SOPHOMORE** (see illustration above) involves contact with the middle finger of the non-dominant hand. The sign **JUNIOR** (see illustration above) involves contact with the index finger of the non-dominant hand. Other signs for collegiate and high school academic standing involve similar contact: **SENIOR** (contact with non-dominant thumb), **FRESHMAN** (contact with non-dominant ring finger), **PREP** (contact with non-dominant little finger).

neg
- **"NO-NO"**

This gesture (waving both hands back and forth) and the accompanying negative non-manual behaviors are used to indicate that the previous information is not correct.

nod
- **JUNIOR**

Notice that the sign **JUNIOR** is accompanied by a head nod. This indicates that the information is true (in contrast to the previous information). See the section on assertions in the *General Discussion*.

wh-q
- **WHYwg**

Notice that the Signer uses a variant of the sign **WHY** with the appropriate non-manual signal for this type of question. Compare the following illustrations of the sign **WHY** and two variants of the sign. Notice how repeating the movement in the variants is one way of "holding the sign longer"—which is frequently done at the end of a question.

wh-q
WHY

wh-q
WHYwg

wh-q
WHYwg

q nod (gaze rt)
Pat_2: **KNOW+ YOU STATUE GALLAUDET, SOMEONE-*rt* *rt*-TELL-*me* MISSING**

q
- **KNOW+ YOU STATUE GALLAUDET**

Notice that Pat uses this question to introduce a new topic to the conversation. In this case Lee responds affirmatively to the question and Pat makes a comment about the statue. If Lee had responded negatively, Pat would probably have supplied further information—a description of the statue, its location, etc.—which would have helped Lee remember the statue.

nod (gaze rt)

- **SOMEONE-*rt*** ***rt*-TELL-*me***

Notice that Lee must have responded affirmatively to Pat's initial question because Pat 'nods' and continues on with the comment. This is similar to what happens in English when a person says "Do you remember Bev? Good. Well, yesterday . . .".

Notice also that the directional verb ***rt*-TELL-*me*** 'agrees with' its subject—**SOMEONE-*rt***. Further information on verbs of this type can be found in Units 4, 13, and 22.

neg
Lee_2: **"HOLD-IT", MISSING NOT, GOVERNMENT BORROW-FROM-*lf***

neg
- **MISSING NOT,**

Notice that the negation sign **NOT** occurs after the sign **MISSING.** When negation signs occur at the end of a sentence, it seems to make the negation more emphatic. Notice also that the non-manual signal for negation occurs with the sign **NOT.** The behaviors in this signal are described in the *General Discussion* section.

- **BORROW-FROM-*lf***

This sign serves to establish Gallaudet College to Lee's left. Notice how this location (Lee's left, Pat's right) is maintained for all future references to Gallaudet College.

wh-q
Pat_3: **BORROW-FROM-*rt* FOR-FOR**

This is an example of a 'wh-word' question in ASL. As such, the non-manual signal for 'wh-word' questions occurs throughout the question. The *General Discussion* sections of Units 1, 10, and 19 provide a description of the behaviors in this signal.

t neg
Pat_4: **"HEY" GALLAUDET INDEX-*rt*, MANY* CHANGE+, "WOW"+, CAN'T BELIEVE**

t
- **GALLAUDET INDEX-*rt***

Notice that Pat maintains the location established earlier for Gallaudet College (Lee_2).

- **MANY* CHANGE+**

The sign **MANY** has been stressed to emphasize the fact that there have been a large number of changes. Notice also that the sign **CHANGE** is repeated. This also reinforces the fact that more than one change has occurred.

nodding (gaze rt) cond
Lee$_4$: **TRUE+, SUPPOSE DEAF INDEX-*rt*,**

nodding
- **TRUE+,**

  Notice the nodding that occurs with this sign. This use of nodding with the sign **TRUE** is described in the *General Discussion* section above.

(gaze rt) cond
- **SUPPOSE DEAF INDEX-*rt*,**

  This is the *condition* portion of a conditional sentence. A description of conditionals in ASL can be found in the *General Discussion* section in this unit and in Unit 10.

- **THEREABOUTS**

  When this sign is used with dates or times, it means 'approximately'. This is similar to the way some English speakers express the idea of approximate time—e.g. 'fifty-ish', 'seven-thirty-ish'.

- **FROM-*rt*-GO-TO-*lf***

  Notice that this sign moves from the location of the Gallaudet graduates (Lee's right) to the location previously assigned to Gallaudet (Lee's left).

- **STUNNED***

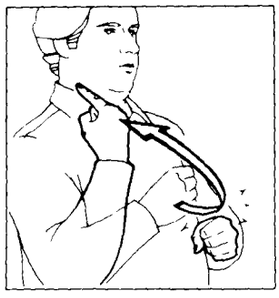
  Notice that this sign is stressed which makes it more emphatic. This sign also means 'dumbfounded' or 'speechless'.

nodding nod nod
Pat$_5$: SAME-AS MY MOTHER, GRADUATE NINETEEN FIVE NINE INDEX-*rt*,

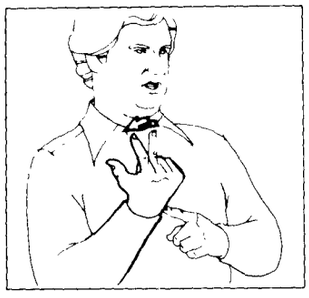
cs (gaze rt)
ONE-YEAR-PASTwg GO-TO-*rt* VISIT, SHOCK*

cs
- **ONE-YEAR-PASTwg**

The sign **ONE-YEAR-PASTwg** is a variant of the sign **ONE-YEAR-PAST.** Compare the two illustrations below. Notice that in this dialogue the sign **ONE-YEAR-PASTwg** occurs with the non-manual signal used to convey the meaning 'close in time or space'. See Unit 11 for an explanation of this signal.



ONE-YEAR-PAST



ONE-YEAR-PASTwg

cond
Lee$_5$: "PSHAW", SUPPOSE FIFTEEN YEAR FUTURE US-TWO GO-TO-*lf* VISIT,

(gaze lf)
GALLAUDET AGAIN CHANGE

cond
- **SUPPOSE FIFTEEN YEAR FUTURE US-TWO GO-TO-*lf* VISIT,**

This is another example of the *condition* segment of a conditional sentence in ASL. Although both of the conditionals in this dialogue (Lee$_4$ and Lee$_5$) are introduced with the sign **SUPPOSE,** conditionals do not have to be introduced by this sign. It is possible to signal a conditional with the signs **#IF** or **#IFwg** or simply by using the non-manual signal described in the *General Discussion* sections of this unit and Unit 10.

#IF

#IFwg

H. Sample Drills

1. (2h)NOT-KNOW, SEEM REPLACE, neg (2h)NOT-KNOW+

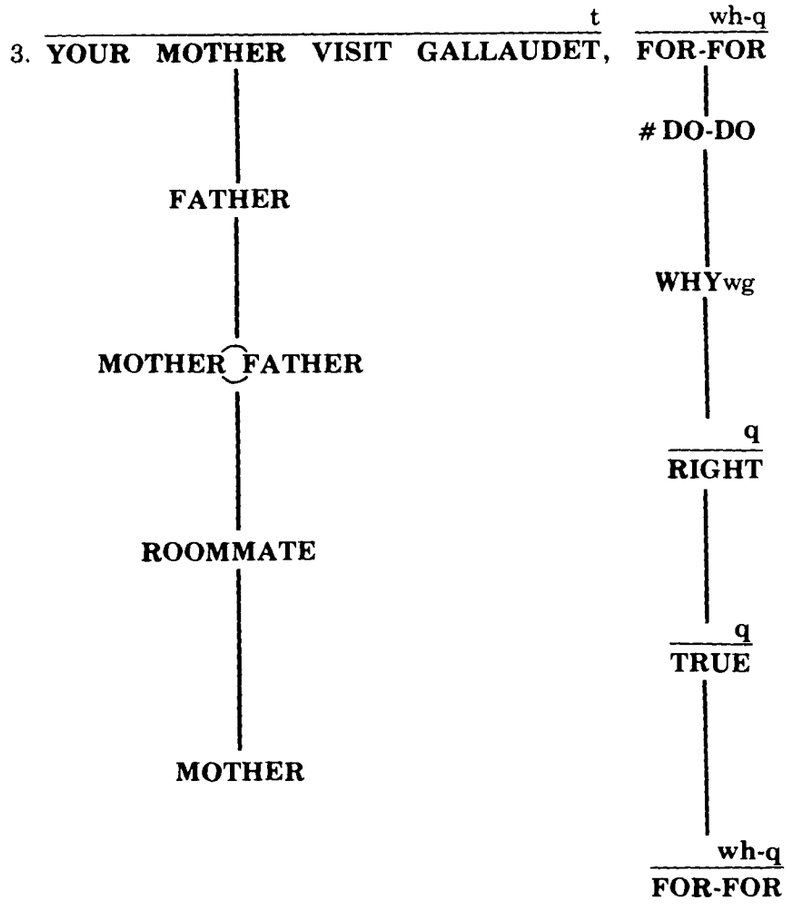
SEEM
FEEL
THINK
SEEM

REPLACE
STEAL
BORROW-FROM-*rt*
CHANGE
REPLACE

2. cond
SUPPOSE US-TWO GO-TO-*lf* VISIT, GALLAUDET AGAIN CHANGE

SUPPOSE
IF
US-TWO
SOMEONE-*rt*
DEAF
MOTHER

AGAIN
AGAIN*



I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- How both Pat and Lee gaze at Pat's hand while he signs the date 1973.
- The *'neg + q'* signal that Pat uses (without any manual signs) during Lee's second turn after Lee tells him the statue isn't missing. Pat uses this combined *'neg + q'* to respond 'Oh, it isn't missing?'.
- Pat's use of headnodding during his fifth turn to assert that his mother actually had the kind of experience that Lee has been describing and then to indicate that she graduated in 1959.
- The "facial sign" (sometimes called **UH-HUH** or **YEAH-I-KNOW-THAT**) that Pat uses during Lee's fifth turn to show his agreement. This sign involves a rapid, repeated wrinkling of the nose—sometimes only on one side of the nose.

Unit 20

Time

A. Synopsis

Pat and Lee are waiting outside for a friend. Pat asks if Lee is going to Europe next summer for the WFD meeting. Lee says s/he just had a two-week vacation and is broke. Lee says s/he slept every morning and fixed up the house in the afternoon. Pat's jealous because s/he hasn't had a vacation in two years. But next summer s/he is definitely going to Europe. Pat wants to travel around there and soon plans to take care of all the ticketing, scheduling, etc.

B. Cultural Information: The World Federation of the Deaf

The World Federation of the Deaf (WFD) was established in September 1951 at an international meeting in Rome, Italy. At that meeting, a constitution was adopted and officers of the international organization were elected. Among the purposes of the WFD is to provide an international forum for discussing various problems and advances in the lives of Deaf people on an international scale. The WFD also serves as a consulting body to the United Nations and has worked closely with such international organizations as UNESCO, the International Labour Organization, and the World Health Organization.

At the present time, there are 57 national organizations of Deaf people who are members of the WFD. The WFD has a number of commissions which focus on various aspects of deafness and the lives of Deaf people. Some of those commissions are: Art and Culture, Communications, Pedagogy, Psychology, and Social Aspects of Deafness.

The WFD has international meetings every four years in different countries throughout the world. For example, the VIIth World Congress of the WFD was held in Washington, D.C. in 1975. The theme of that Congress was "Full Citizenship for All Deaf People". In 1979, the VIIIth World Congress of the WFD was held in Varna, Bulgaria. The theme of that Congress was "The Deaf People in Modern Society". At the 1979 Congress, Dragojub Vukotic from Belgrade, Yugoslavia was elected President of the WFD. For further information about the WFD, contact: National Association of the Deaf, 814 Thayer Avenue, Silver Spring, Md. 20910.

C. Dialogue

Pat

Pat$_1$: co q
"HEY", ONE-YEAR-FUTURE SUMMER EUROPE GO-*rt* YOU

Pat$_2$: t
KNOW-THAT MEETING W-F-D, EUROPE ONE-YEAR-FUTURE SUMMER

Pat$_3$: t wh-q
VACATION, (2h)#DO-DO
YOU

Pat$_4$: t neg
JEALOUS ME, UP-TIL-NOW* TWO YEAR, VACATION (2h)NONE

Pat$_5$: t nodding
RIGHT++, ONE-YEAR-FUTURE SUMMER W-F-D, ME GO-*rt* DECIDE* FINISH*

Pat$_6$: t nodding
(2h)WANTwg, FEW-DAY-FUTURE, PLAN TICKET, TIME, SCHEDULE ALL-INCLUSIVE

Lee

Lee$_1$: wh-q
EUROPE FOR-FOR

Lee$_2$: neg cs
MONEY TWO-WEEK VACATION RECENT (2h)BROKE ME

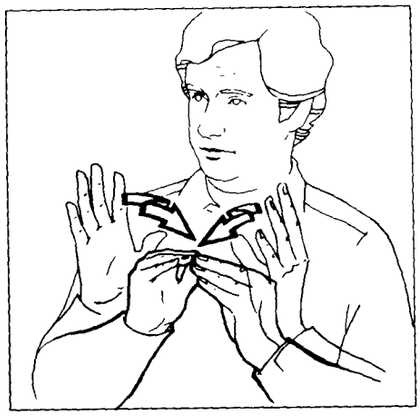
Lee$_3$: t neg t
EVERY-MORNING SLEEP, WORK, (2h)NONE, EARLY-AFTERNOON (2h)# FIX+, HOUSE

Lee$_4$: th
BLAME YOURSELF*, POSTPONE*"long time"*

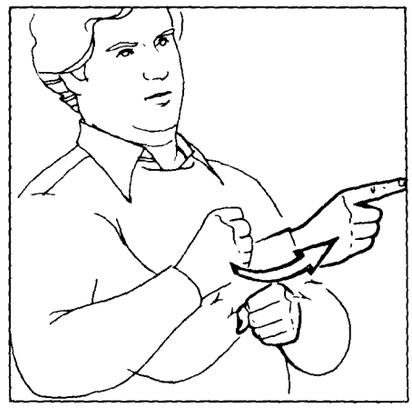
Lee$_5$: (puff cheeks) q
TRAVEL-AROUND #WILL YOU

D. Key Illustrations

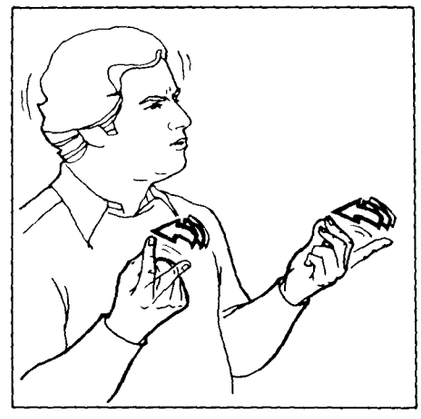
Pat



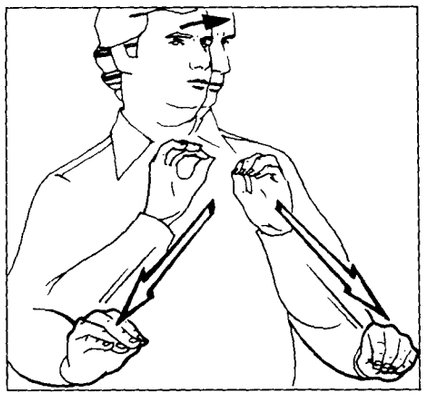
MEETING



ONE-YEAR-FUTURE

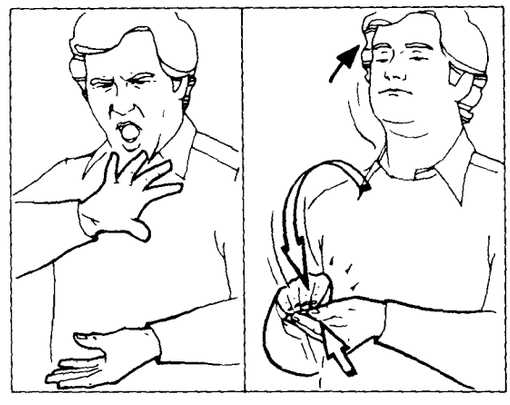


(2h)# DO-DO



(2h)NONE

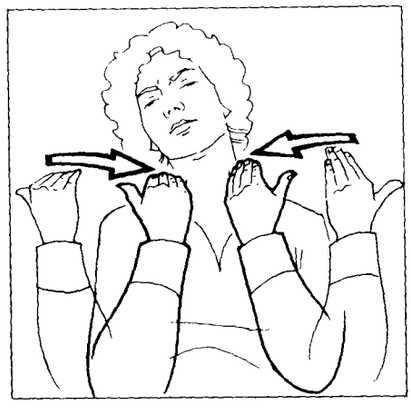
FEW-DAY-FUTURE



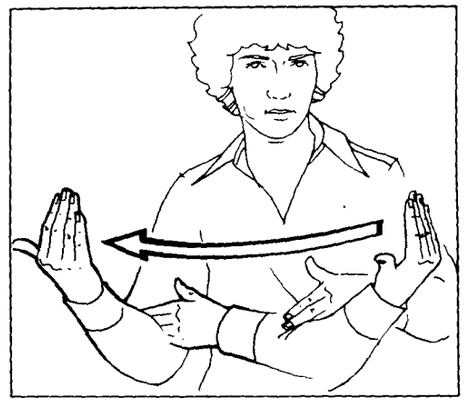
ALL-INCLUSIVE

Lee

RECENT

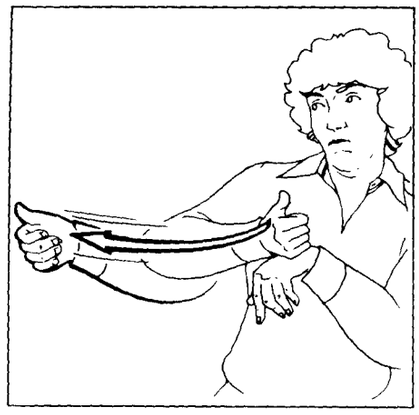


(2h)BROKE



EVERY-MORNING

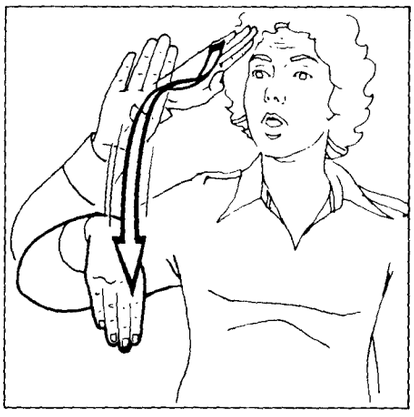
(2h)NONE



BLAME YOURSELF

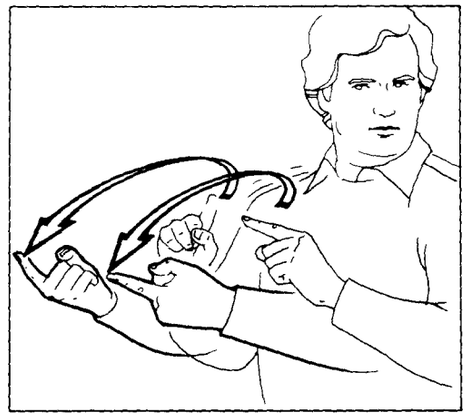
POSTPONE"*long time*"

E. Supplementary Illustrations

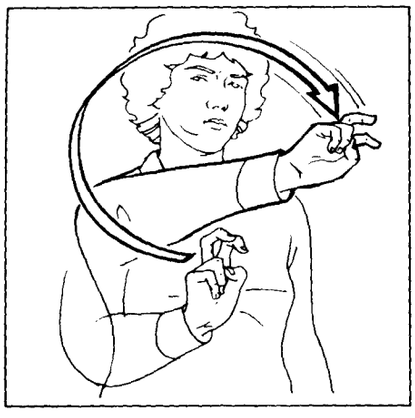


KNOW-THAT

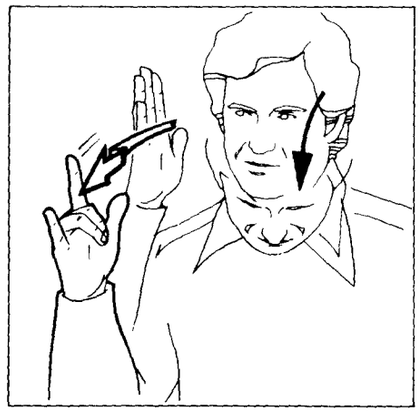
(2h)# FIX-*arc*



UP-TIL-NOW



TRAVEL-AROUND



WILL

WANTwg

F. General Discussion: Time

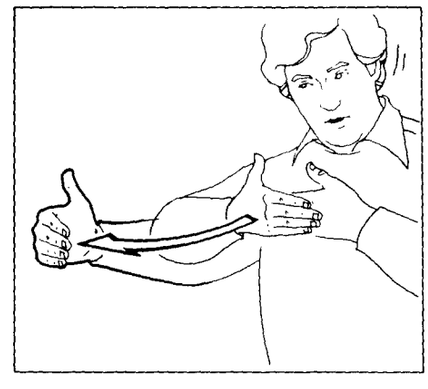
The previous discussions of time in Units 2 and 11 provided an introduction to a number of different features of ASL—e.g. the *time line,* how some time signs can incorporate numbers, ways of indicating "regularity" and "duration" with time signs, and some non-manual signals relating to time. This discussion will expand on some of this information as well as describe how some time signs can be modulated to express the concept of "repetition and duration".

In Unit 2, the discussion of the *time line* pointed out that the direction of movement of a time sign indicates its relation to present time. This can be seen in the two illustrations below.

FEW-DAY-FUTURE

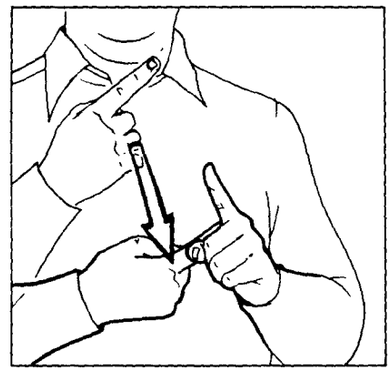
FEW-DAY-PAST

There are some time signs which use the *time line,* but use the passive hand instead of the body as the point of reference. Thus, in the illustration below, the active hand indicates time in relation to the passive hand—which can represent any time (e.g. today, last month, two years from now). Some other signs like this are **BEFORE, AFTER, NEXT, UNTIL, POSTPONE,** and **PREPONE** ('move backward in time').

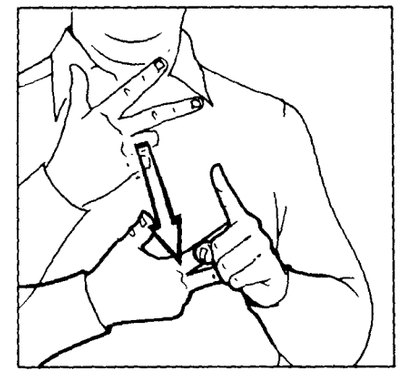


FROM-NOW-ON

The handshape of certain time signs can be changed so that the Signer can indicate a specific number of time units. When Signers do this, they are incorporating a number into the time sign. For example, a Signer can convey the meaning 'three months' by incorporating the handshape which represents the number '3' into the sign **(ONE)-MONTH.**



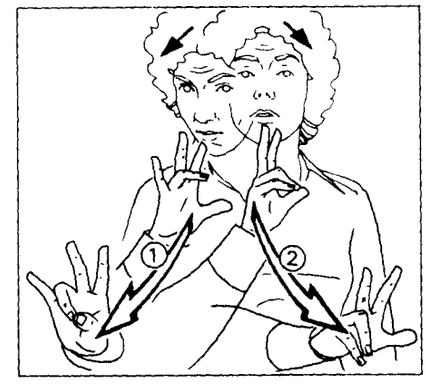
ONE-MONTH



THREE-MONTH

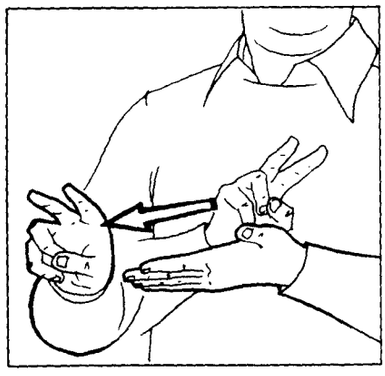
This type of *number incorporation* also occurs with units of money (e.g. **FIVE-CENT**), clock time (e.g. **THREE-O'CLOCK**), and age (e.g. **AGE-SEVEN**). Numbers of dollars can also be indicated by maintaining the same movement, but changing the handshape (e.g. **THREE-DOLLAR, SEVEN-DOLLAR**).

THREE-O'CLOCK



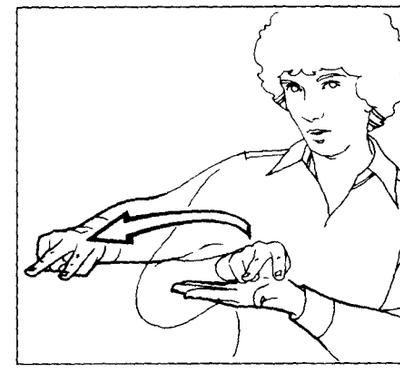
AGE-SEVEN AGE-THREE

Number incorporated time signs can be moved in relation to the *time line.*



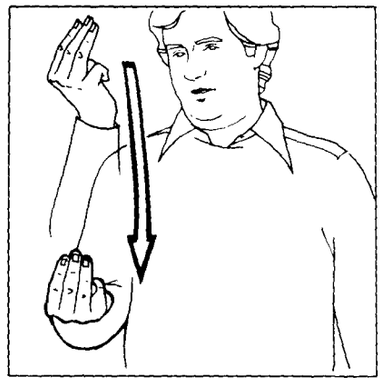
TWO-WEEK

TWO-WEEK-PAST

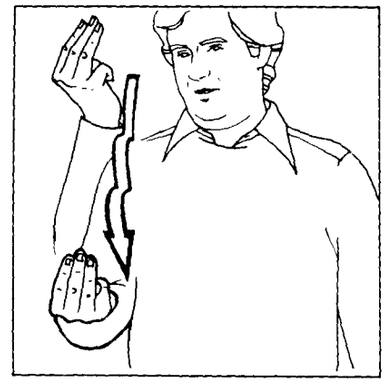


TWO-WEEK-FUTURE

Certain time signs can also be changed to express the concept of *regularity*. For example, the sign **MONDAY** can be changed (modulated) to express the meaning 'every Monday' or 'every other Monday'.

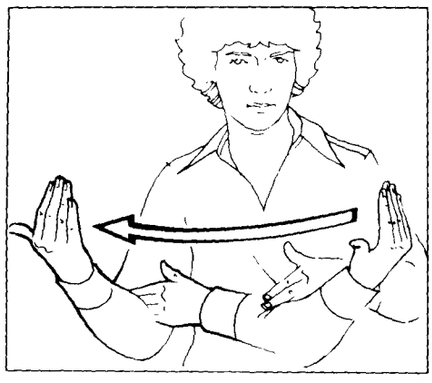


EVERY-MONDAY



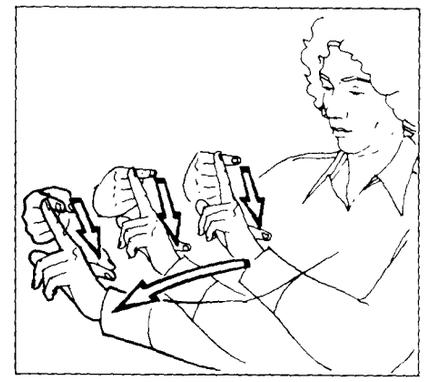
EVERY-OTHER-MONDAY

Whereas signs for days of the week express the concept of *regularity* with a sweeping downward movement, signs like **EVERY-MORNING, EVERY-AFTERNOON,** and **EVERY-NIGHT** do this with a sweeping, horizontal movement. Other signs, like **EVERY-ONE-WEEK, EVERY-ONE-MONTH,** and **EVERY-ONE-YEAR,** express the concept of *regularity* with fast repetition of the sign. Notice that these modulated signs can also incorporate numbers (e.g. **EVERY-TWO-YEAR**). Some Signers will also move them in accordance with the *time line* (e.g. **EVERY-ONE-MONTH-FUTURE**).



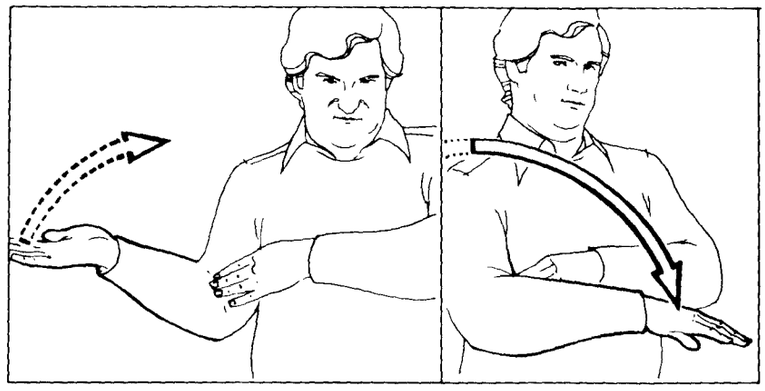
EVERY-MORNING

EVERY-TWO-YEAR

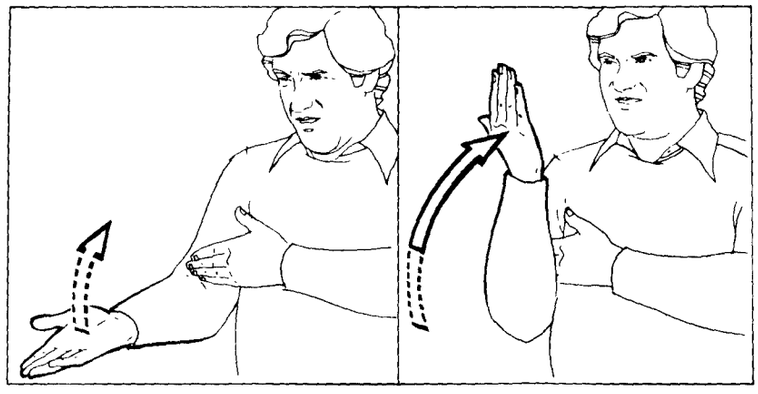


EVERY-ONE-MONTH-FUTURE

Some time signs can be changed to express the concept of *duration*. For example, the signs **DAY** and **MORNING** can be changed to express the meanings 'all day' and 'all morning', respectively. The Signer's facial behaviors (e.g. *'puff.cheeks'* or *'intense'*) also indicate the length of time and/or the Signer's feelings about the duration.



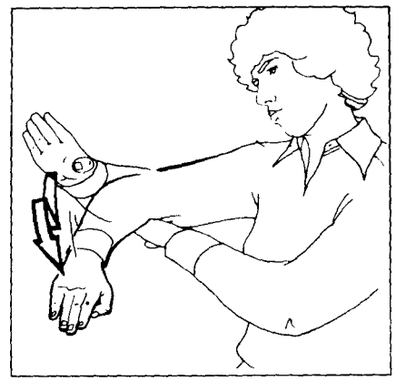
ALL-DAY



ALL-MORNING

The concept of *approximate/relative time* is often expressed by using the sign **THEREABOUTS** (illustrated in Unit 22) immediately after a time sign(s)—e.g. **TWO-O'CLOCK THEREABOUTS; MONDAY TUESDAY THEREABOUTS.** However, some time signs can be changed to express this concept without using the sign **THEREABOUTS.** For example, the signs **MORNING** and **AFTERNOON** (and other signs for periods of the day) can express this concept by shaking the active hand up and down in a relaxed way. Similarly, meanings like 'about two o'clock' or 'two-ish' can be expressed by shaking the number handshape back and forth in a relaxed manner.

SOMETIME-IN-THE-MORNING

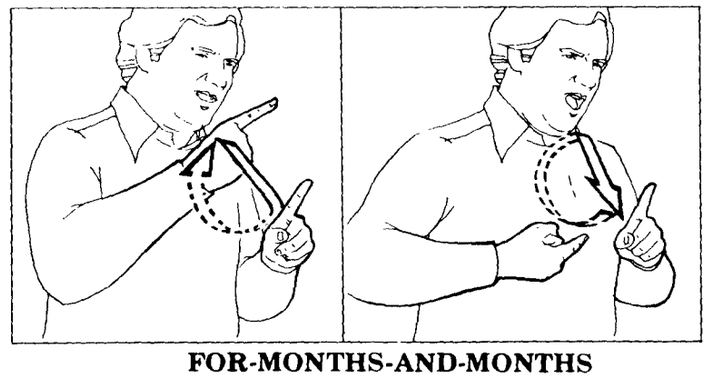


SOMETIME-IN-THE-AFTERNOON

The form of some signs can also be changed to express the concept of a repeated and long period of time. For example, the sign **ONE-WEEK** can be changed to express the meaning 'for weeks and weeks'; the sign **ONE-MONTH** can be changed to express the meaning 'for months and months'. These signs are changed so that they have a slow, intense movement (which shows *duration*) combined with a repeated movement (which shows *repetition* or *regularity*).

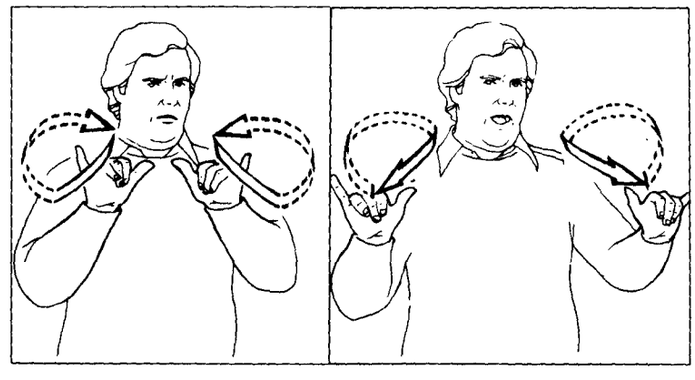
In general, the active hand makes a straight-line movement toward the passive hand, followed by a slow, intense movement during which time the active hand arcs back to where the straight movement began. These movements can be seen in the following illustrations in which the dotted lines indicate the slow, intense movement. This cycle is repeated (usually twice) and is often accompanied by a rocking movement of the head/body and an intense opening and closing of the mouth.

FOR-WEEKS-AND-WEEKS



FOR-MONTHS-AND-MONTHS

Notice that the same type of movement and facial behavior can occur with the sign **SAME-OLD-THING** (Unit 11). Try using this movement with the signs **YEAR** or **MONDAY** to express the meanings 'for years and years' or 'Monday after Monday after Monday'.



SAME-OLD-THING

Facial expression and other non-manual behaviors can also indicate time in ASL. The *'cs'* signal described in Unit 11 expresses the concept of 'closeness to the present time or space'. This signal can be seen in the photos below.

cs
NOW

cs
NOW

Notice that, although both Signers are expressing the meaning 'right now' or 'just this very moment', their facial behavior is slightly different. The *'cs'* signal used by the male Signer is more intense than the *'cs'* signal used by the female Signer. It also appears on both sides of the male Signer's face whereas the female Signer's *'cs'* signal is stronger on the right side of her face. (Also notice the variation in handshape for the sign **NOW**.) When the *'cs'* signal is used with time signs like **NOW** or **ONE-DAY-PAST,** it functions as an adverb and emphasizes their closeness to present time. It also functions as an adverb with signs that indicate location like **FRONT** or **HERE,** meaning 'very close to' that location—e.g. 'right in front' or 'right here'.

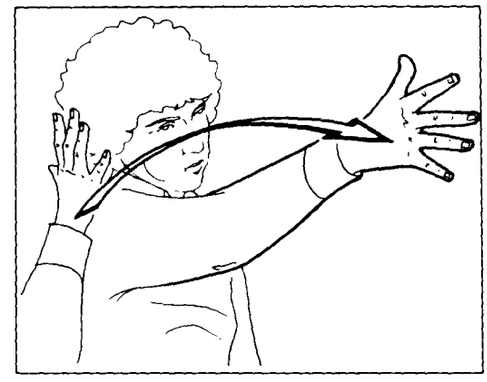
The *'cs'* signal can also occur with verbs. In these cases, it indicates that something just happened or is about to happen soon. The following photos convey the meaning 'just arrived'. Again, notice that the *'cs'* signal is more intense for the male Signer than for the female Signer.

cs
ARRIVE-AT-*here*

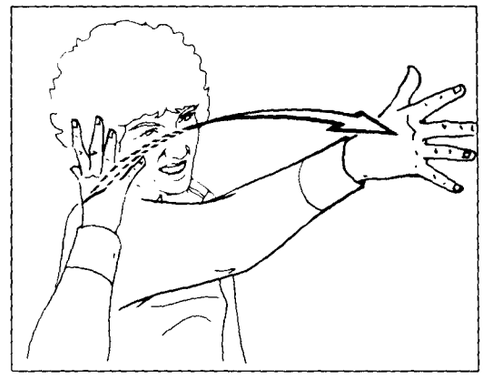
cs
ARRIVE-AT-*here*

Just as the Signer's facial behavior can indicate 'closeness in time or space', it can also indicate 'distance in time or space'. One way in which Signers can show that something is 'far away' is to use the *'puff.cheeks'* signal. This signal conveys the meanings 'a lot; huge number of; large; huge; of great magnitude'. Another way of showing distance in time or space is the *'intense'* signal. This signal conveys the meanings 'awfully large; surprisingly huge; of awfully great magnitude; to an unusually large degree'. Compare these two signals in the illustrations below.

puff.cheeks
LONG-TIME-PAST



puff.cheeks
DISTANT-FUTURE

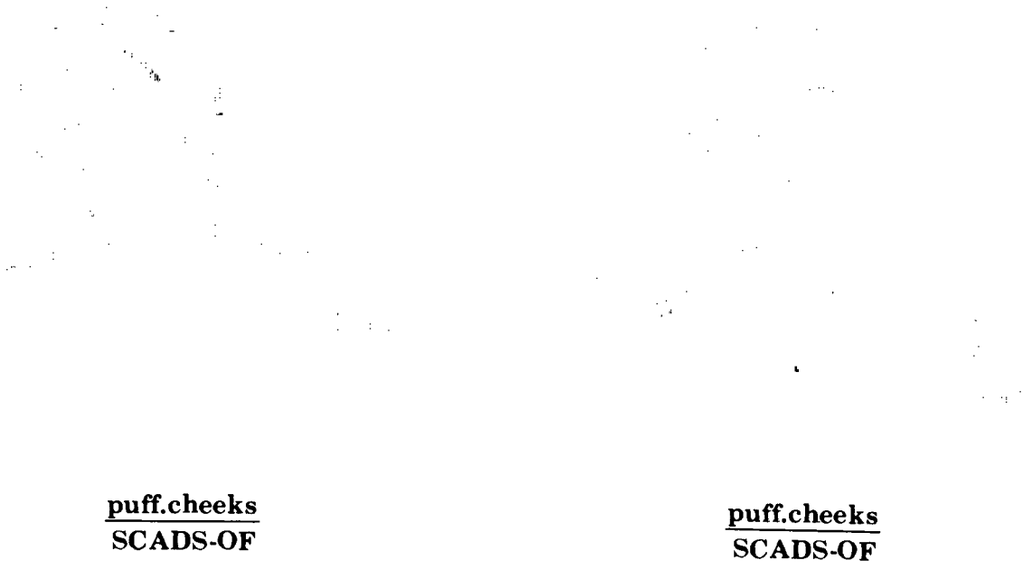


intense
DISTANT-FUTURE*

The illustration at the top right shows that something will occur 'far into the future' while the one below it shows that something will happen 'awfully far into the future'. Notice that the manual portion of the sign with the *'intense'* signal is stressed—the dotted lines mean that the movement was slower during that part of the sign.

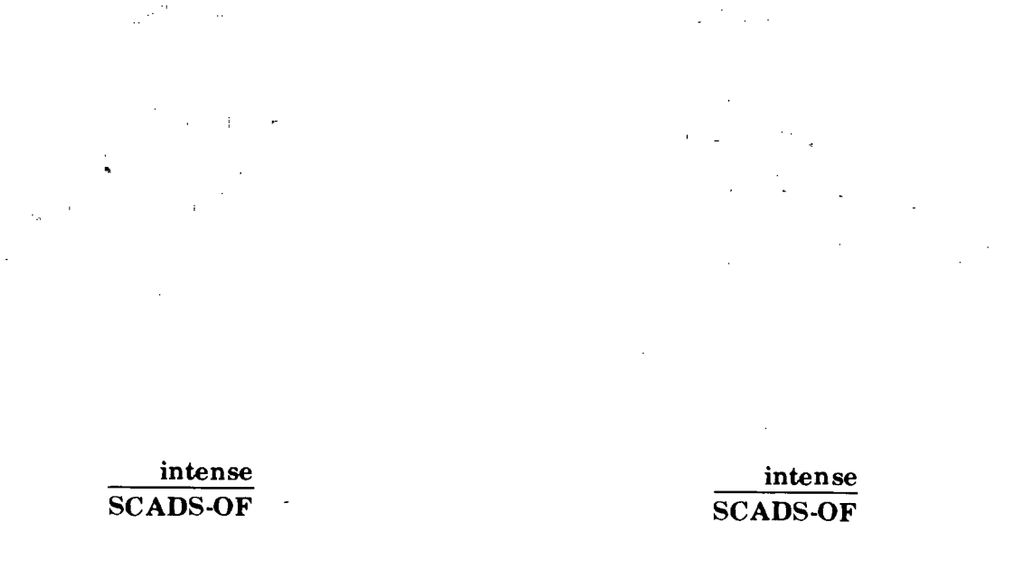
These two signals can also be used in other contexts with signs other than time signs. They can be used to express the Signer's feelings about the amount, size, or degree of something. Although the meanings of the *'puff.cheeks'* and *'intense'* signals are similar, the *'intense'* signal seems to indicate that the amount, size, or degree is much greater than expected. Some Signers say that when they use the *'intense'* signal, they have a negative feeling about the thing's size, shape, etc.—like, it's too large, too many, too far, etc.

Compare the following photos to help you clearly distinguish the two signals. (The sign shown below is also sometimes glossed as **HORDES-OF.**)



puff.cheeks
SCADS-OF

puff.cheeks
SCADS-OF



intense
SCADS-OF

intense
SCADS-OF

This section has reviewed a wide variety of ways in which ASL Signers communicate information about time. Many time signs are produced in relation to the *time line,* using either the Signer's body or passive hand as the point of reference. A variety of signs incorporate numbers in order to indicate specific time periods. Some of the time signs can be used to express concepts of regularity, duration, approximate time, and prolonged, repeated time. Several non-manual signals can also be used to express the concepts 'closeness to' or 'distance from' present time or space.

Another major way in which Signers communicate information about time (duration or frequency) is by using various verb modulations which indicate what is called *temporal aspect.* These modulations are described in Units 8, 17, and 26.

G. Text Analysis

co q
Pat$_1$: "HEY", ONE-YEAR-FUTURE SUMMER EUROPE GO-*rt* YOU

co
- "HEY"

This is an example of a conversation opener in ASL. A discussion of conversation openers and other conversation behaviors can be found in the Introduction to Units 10-18.

q
- ONE-YEAR-FUTURE SUMMER EUROPE GO-*rt* YOU

Notice that this sentence is a 'yes-no' question, indicated by the '*q*' signal and also a reference to the Addressee (**YOU**) at the end of the question.

Also notice that the time signs occur at the beginning of the sentence and that the sign **ONE-YEAR-FUTURE** moves forward 'into the future'.

wh-q
Lee$_1$: EUROPE FOR-FOR

This sentence is a 'wh-word' question. See Units 1, 10, or 19 for a description of the non-manual behaviors which accompany this type of question.

t
Pat$_2$: KNOW-THAT MEETING W-F-D, EUROPE ONE-YEAR-FUTURE SUMMER

t
- KNOW-THAT MEETING W-F-D,

This is an example of a topic. In general, the sign **KNOW-THAT** (or sometimes **YOU KNOW**) is used when the Signer thinks that the Addressee is familiar with the topic. The non-manual behaviors used to indicate a topic are described in Units 1, 10, and 19.

neg cs
Lee$_2$: MONEY TWO-WEEK VACATION RECENT (2h)BROKE ME

- neg

Lee responds negatively to Pat's initial question (after first obtaining some clarifying information) by using non-manual behaviors which signal negation. Units 1, 10, and 19 provide a description of these behaviors.

- **TWO-WEEK**

  Notice that the Signer incorporates the number **TWO** into this sign.

cs
- **RECENT**

  Here the Signer not only uses the sign **RECENT,** but also uses the *'cs'* signal to emphasize that the vacation occurred 'very recently'. A description of the *'cs'* signal can be found in Units 10 and 19.

t wh-q
Pat$_3$: **VACATION,** (2h)**#DO-DO**
YOU

wh-q
- (2h)**# DO-DO**
YOU

  The sign **# DO-DO** is a fingerspelled loan sign. In this context it conveys the meaning 'what did you do?'. However, if the sign is produced with palms down and then moved in small horizontal circles, it means 'to have to do many things', 'to be involved with busy work'.

  Notice that the non-manual *'wh-q'* signal occurs throughout the question. Also notice that the sign **YOU** occurs at the end of the question and is made with the left hand.

t neg t
Lee$_3$: **EVERY-MORNING SLEEP, WORK,** (2h)**NONE, EARLY-AFTERNOON** (2h)**# FIX+, HOUSE**

- **EVERY-MORNING**

  This is an example of a sign which uses a horizontal 'sweep' to indicate regularity. See the *General Discussion* section above or Unit 11 for further information.

neg
- (2h)**NONE**

  Notice that the Signer uses the non-manual behaviors for expressing negation with this negation sign. Also notice that the Signer uses the two-handed variant of the sign

NONE. In this informal context, the Signer instead could have used one of the following signs:

NONE

NONE
(emphatic)

NONE
(colloquial)

Also notice how the negation sign functions as the *comment* after the *topic* **WORK.**

- (2h)**# FIX+**

  This is another example of a fingerspelled loan sign in ASL. In this case, the Signer uses the two-handed variant and repeats the sign (in a different location) to show that s/he was working on more than one thing in the house.

Pat_4: **JEALOUS ME,** $\overline{\text{**UP-TIL-NOW* TWO YEAR,**}}^{t}$ **VACATION** $\overline{\text{**(2h)NONE**}}^{neg}$

- **UP-TIL-NOW***

  The sign **UP-TIL-NOW*** moves in accordance with the *time line,* moving from 'the past' to 'the present'. Notice also that it is stressed. This means that the initial portion of the sign is slower and more deliberate.

Lee_4: $\overline{\text{**BLAME‿YOURSELF*, POSTPONE**}\textit{"long time"}}^{th}$

- **BLAME‿YOURSELF***

  This is an example of a verb which can indicate its object (and sometimes its subject). See Units 4, 13, and 22 for further information on verbs of this type.

Notice that this is also an example of two signs which act together like a single sign. In this case, the handshape used in the two signs is the same. This helps to make the two signs seem like a single sign.

th
- **POSTPONE***"long time"*

This is an example of a time sign which uses the passive hand as the reference point. The active hand then moves forward 'into the future' from the passive hand. Similarly, if the active hand moved backwards from the passive hand 'toward the present', it would mean that the activity or event is moved up in time—i.e. occurs earlier than was originally scheduled. This latter movement has led to coining the English word "prepone" as a gloss for the sign.

Notice that the sign is accompanied by the non-manual signal *'th'* which can mean 'carelessly' or 'without paying attention'. Notice also that the sign is produced with a repeated, slow elliptical movement which indicates that something has happened 'for a long time'. Units 8, 17, and 26 provide a more detailed description of how ASL Signers modulate verbs to show temporal aspect.

t nodding
Pat$_5$: **RIGHT++, ONE-YEAR-FUTURE SUMMER W-F-D, ME GO-*rt* DECIDE* FINISH***

nodding
- **ME GO-*rt* DECIDE* FINISH***

This is the *comment* portion of the sentence. It makes a comment about the event cited in the topic. Notice that the signs **DECIDE** and **FINISH** are both stressed to emphasize the Signer's intent. Notice also that the sign **FINISH** is accompanied by headnodding—which is used to assert the truth or validity of what the Signer is saying.

(puff cheeks) q
Lee$_5$: **TRAVEL-AROUND #WILL YOU**

(puff.cheeks)
- **TRAVEL-AROUND**

Notice that this sign is accompanied by the non-manual signal *'puff.cheeks'* to indicate 'a lot of' or 'a great deal of'. The *General Discussion* section contains further information about this signal as well as photos of it.

- **# WILL**

This is another fingerspelled loan sign.

t nodding
Pat_6: (2h)**WANTwg**, **FEW-DAY-FUTURE**, **PLAN TICKET, TIME, SCHEDULE** **ALL-INCLUSIVE**

- (2h)**WANTwg**

  This sign is a two-handed variant of the sign **WANT.** Compare the two illustrations below. Both of these variants can be produced with one or two hands.

q
WANT

q
WANTwg

t
- **FEW-DAY-FUTURE**

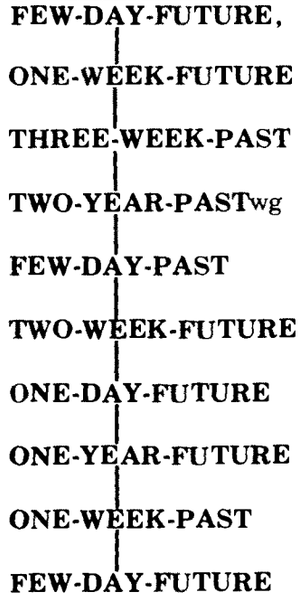
  This is another example of a sign which moves forward 'into the future' in accordance with the *time line*. Notice also that it is accompanied by the non-manual behaviors which indicate it is serving as a topic in the sentence.

nodding
- **ALL-INCLUSIVE**

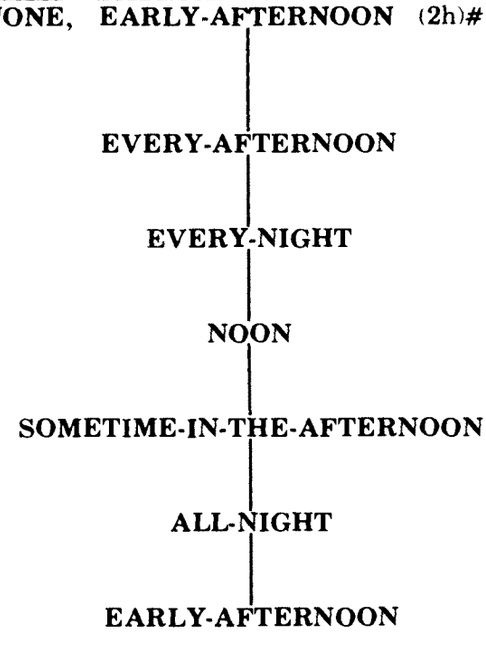
  This is another case in which the Signer uses *'nodding'* to stress the truth or validity of the statement. Here the Signer uses this signal to assert that *everything* will be settled in the next few days.

H. Sample Drills

1. FEW-DAY-FUTURE$_{t}$, PLAN TICKET, TIME, SCHEDULE ALL-INCLUSIVE$_{nodding}$



2. EVERY-MORNING SLEEP, WORK$_{t}$, (2h)NONE$_{neg}$, EARLY-AFTERNOON$_{t}$ (2h)#FIX+, HOUSE



3. BLAME YOURSELF*, UP-TIL-NOW TWO YEAR (t), POSTPONE"long time" (th)

ALL-WEEK
EVERY-MONDAY
EVERY-MORNING
ALL-MONTH
THREE-MONTH
EVERY-FRIDAY
FIVE YEAR
EVERY-NIGHT
TWO YEAR

I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- How the *'cs'* signal in Lee's second turn is much 'weaker' than in the illustrations found in the *General Discussion* section.
- How Lee's eyes follow the two different locations of the loan sign (2h)**# FIX+** during his third turn.
- How each of the fingerspelled loan signs that appear in the dialogue (**# DO-DO, # FIX, # WILL**) look like regular signs, rather than fingerspelled words.
- The clear illustration of the non-manual adverb *'th'* in Lee's fifth turn. Also notice how Lee's non-focused gaze 'agrees with' the meaning of the adverb.
- The modulation *"long time"* which occurs with the verb **POSTPONE** in Lee's fifth turn. Unlike the drawing, the verb here is repeated several times.
- In Pat's last turn, how she definitely pauses between each 'item' on her 'list' of planned activities.
- How Pat's sign **ALL-INCLUSIVE** during her last turn differs from the illustration. Notice how this sign is similar to the sign often glossed as **INCLUDE** or **INVOLVE.**

Unit 21

Pronominalization

A. Synopsis

Lee has just gotten a new TTY and is using it in the lounge to make a phone call. Pat asks if Lee has called △ to let him/her know about the new TTY—because if it breaks down, △ is really good at fixing TTYs. Lee asks if △ has ever fixed Pat's TTY. Pat responds positively and comments that △ gets the work done really fast. Lee decides to call △ tomorrow.

B. Cultural Information: Telecommunication Devices

Just as wake-up alarms and other signaling devices have been adapted for use by members of the Deaf Community, it should not be surprising that devices have been developed which make it possible for deaf persons to use the telephone. These Telecommunication Devices for the Deaf (TDD) make it possible for individuals with such units to type messages back and forth to each other using regular telephone lines. Some of these devices provide paper printouts ("hard copy"); however, many of them use only a light display where the characters move from right to left and then disappear off the display ("soft copy"). Currently there are about ten different types of TDDs.

Because the first telecommunication devices were actually Western Union teletypewriters (TTYs) with phone couplers, the acronym TTY has become a generic term used by deaf people to refer to telecommunication devices in general. Some people use the term "MCM" to refer to any portable device that gives "soft copy" since the MCM was among the first such units to be marketed. The advantage of a TTY is that it offers "hard copy" which can be filed for later use and which means the person does not have to constantly watch the display as the message is typed out. However, TTYs are generally not portable. MCMs, which provide "soft copy", are generally portable and can be taken on trips, to meetings, etc.

There are certain *rules* that people generally follow when using a TTY or an MCM: always identify yourself ("PAT JONES HERE" or "THIS IS PAT JONES") since you generally cannot tell who a person is by how s/he types; when you want the other person to respond, type GA ("THIS IS PAT JONES GA") so that the other person knows it is his/her turn to Go Ahead; when you are done with your conversation, type SK or GA ("SEE YOU TOMORROW SK or GA") so the person can decide to stop (SK = "Stop Key") or continue to respond (GA); conversations are ended by typing SKSK.

Obviously, it takes longer to type than to talk on the phone. For this reason, deaf people have been trying to obtain reduced phone rates, especially for long distance calls. Several states have, in fact, reduced phone rates for deaf people with TTYs.

Since not every deaf person has a TTY or an MCM, an International Telephone Directory of the Deaf is published periodically. In 1976, there were over 5,000 people

listed in the directory. More and more hospitals, police and fire stations, banks, travel agencies, consumer agencies, etc., are also beginning to purchase and use TDDs. Generally, places and individuals who have TDDs will provide a phone number and some indication of this fact—e.g. #123-4567 (voice or TTY). For more information, contact: Telecom for the Deaf, 814 Thayer Avenue, Silver Spring, Md. 20910.

C. Dialogue

Pat

Pat$_1$: co q
"HEY" **THAT-ONE-*rt* T-T-Y YOUR↔POSS-*rt***

Pat$_2$: nodding (gaze rt) (nodding)q
FINISH *you*-TTY-CALL-TO-*rt* *you*-INFORM-*rt* $\triangle_j$, FINISH YOU
YOU

Pat$_3$: (gaze rt)cond q
SUPPOSE T-T-Y BREAK-DOWN, YOURSELF FIX QMwg

Pat$_4$: t nodding
"UMMM" $\triangle_j$ **INDEX-*rt*, FIX+ SKILL* POSS+ -*rt***

Pat$_5$: nodding nodding
FAST WORK REALLY-ADEPT INDEX-*rt*

Lee

Lee$_1$: nodding cs
NEW, RECENT ARRIVE-*here*

Lee$_2$: t wh-q
INFORM-*lf* △$_j$, **FOR-FOR** ***"WHAT"***

Lee$_3$: **SILLY*** **YOU,**

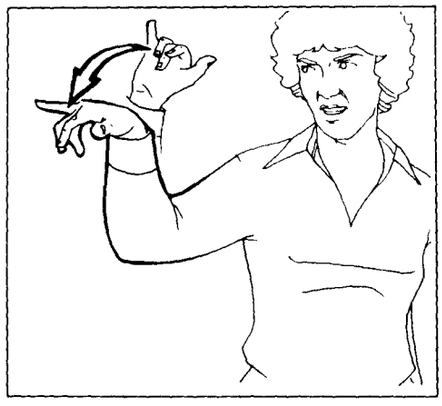
ME *me*-SUMMON-*rt* SOMEONE-*rt* (2h)FROM-*rt*-COME-TO-*here* (2h)#FIX* (2h)"WELL"

Lee$_4$: q
YOUR T-T-Y #FIX FINISH INDEX-*lf* QMwg
OH-I-SEE

Lee$_5$: nodding
ONE-DAY-FUTURE ME *me*-TTY-CALL-TO-*lf*
OH-I-SEE FINE,

D. Key Illustrations

Pat



THAT-ONE-*rt*

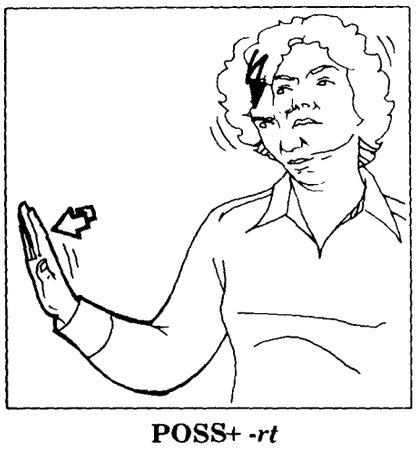
YOUR⟷POSS-*rt*

you-INFORM-*rt*

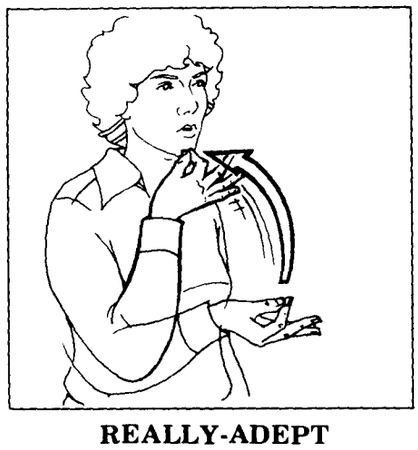
SUPPOSE

BREAK-DOWN

QMwg

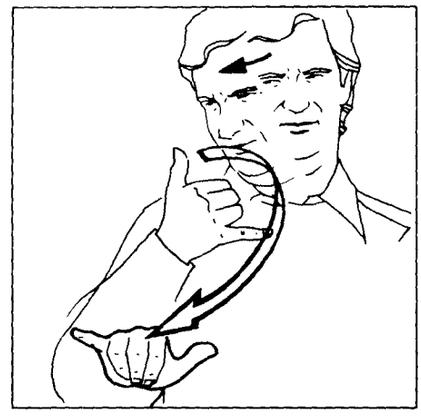


POSS+ -*rt*



REALLY-ADEPT

Lee



SILLY*

E. Supplementary Illustrations

you*-TTY-CALL-TO-*rt

SOMEONE-*rt*

OH-I-SEE

F. General Discussion: Pronominalization

The discussions of pronominalization in Units 3 and 12 introduced several types of pronominal reference: indexic, possessive, reflexive/emphatic, and demonstrative. They also focused on strategies for discerning *where* to 'point' (including the "reality principle") and on ways to assign spatial locations to persons, places, or things. It will be helpful to review these discussions before proceeding. This Unit will expand upon some of the information provided in these previous units as well as introduce additional ways of assigning spatial locations, including ways to use the non-dominant hand to set up referents.

As described previously, pronominal reference in ASL generally involves 'pointing' to an actual person/place/thing that is "present" in the area of the communication or to a spatial location which has been assigned to that person/place/thing. There are about nine different handshapes that can be used for pronominal reference in ASL. By far, the most common is the extended index finger, or '1' handshape (e.g. **YOU**). Others are the flat hand with fingers together (e.g. **YOUR**), the closed fist (e.g. **MYSELF**), the closed hand with thumb and pinky extended (e.g. **THAT-ONE-*rt***), the semi-open hand with fingers together (e.g. honorific **YOU**), and four handshapes that are used exclusively for plural reference: '2' (or the variant shown in Unit 3), '3', '4', and '5'. In informal contexts, some Signers will also use a closed fist handshape with thumb extended and will point with the thumb (e.g. **THUMB-INDEX-*rt***). Finally, eye gaze (usually accompanied by a slight brow raise and head nod or tilt) can also be used as a form of pronominal reference.

The handshape that the Signer uses determines the type of pronominal reference. For example, in the two illustrations below, the handshape on the left indicates that the pronoun is *indexic* (meaning 'we') while the handshape on the right indicates that the pronoun is *reflexive/emphatic* (meaning 'ourselves').

WE
(other referents not present)

OURSELVES
(other referents not present)

Similarly, 'pointing' with the palm of the handshape illustrated below indicates the pronoun is *possessive*. To refer to more than one person or thing, the Signer will either point to each location separately or will use a 'sweep' of the hand across those locations.

YOUR (plural)

The possessive pronoun can also be used to show ownership or ask about ownership in another way. When the thing that is owned is present in the communication area (e.g. a book), the Signer may choose to reference both the owner *and* the owned thing with the possessive pronoun. For example, suppose the Signer sees a new book on her friend's desk. To ask whether the book belongs to her friend, she might use the sign illustrated below.

q

YOUR ⟷ POSS-*book*

When the handshape used for possessive reference repeatedly points toward someone, it can also mean that something is a 'characteristic of' or a 'trait of' that

particular person (or sometimes, an animal or thing). For example, in the sentence below, the repetition of the possessive pronoun toward 'Lee' (located to the right) indicates that he is 'characteristically clumsy'.

	th+t		nodding
AWKWARD,	**L-E-E-*rt***	**POSS-*lee*++**	

POSS-*rt*++
'characteristically'

When talking about a character trait of a person, etc., the repeated possessive pronoun is sometimes preceded by the sign **TEND-TO** or the sign **THAT-ONE.** This is seen in the two examples below, both of which basically mean 'Pat's a real teaser'.

	t			nodding
KNOW-THAT	**P-A-T-*rt*,**	**TEASE***"over & over again"*	**TEND-TO-*rt***	**POSS-*pat*+**

	t			nodding
KNOW-THAT	**P-A-T-*rt*,**	**TEASE***"over & over again"*	**THAT-ONE-*rt***	**POSS-*pat*+**

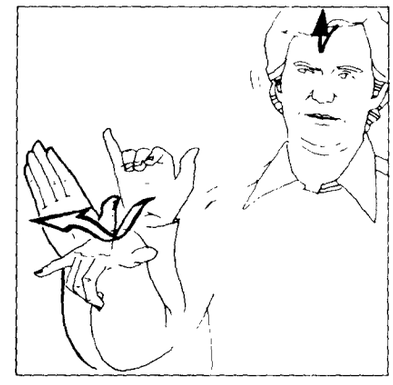
TEND-TO-*rt*

THAT-ONE-*rt*

Sometimes when the Signer uses either of these two signs with the possessive pronoun, their form changes in the way illustrated below. When this happens, the

two signs look and act like a single sign. Notice that the possessive pronoun is no longer repeated and that the head nod accompanies both 'joined' signs.

nod
TEND-TO‿POSS-*rt*



nod
THAT-ONE‿POSS-*rt*

There are many different ways to assign spatial locations to persons or things that are not present in the communication area. Unit 3 listed several principles which are helpful in learning how to use those locations once they have been established. Unit 12 described various strategies for deciding *where* to establish each person or thing. The reader is encouraged to review those principles and strategies. What follows is a brief description of various ways that a 'non-present' person, place, or thing can be given a spatial location. Although these ways are described separately here, in actual conversation, several of them may (and often do) occur together.

One way to assign a spatial location to a person, etc., is to make the sign for that referent in a particular location. For example, in Unit 4, Lee assigned a location on the left to the 'two brothers' and a location on the right to the 'one sister' by making the sign **BROTHER** (and **TWO**) to the left and the sign **SISTER** (and **ONE**) to the right. Similarly, Pat in Unit 16 established 'signed languages' on the right and 'spoken languages' on the left by making the signs for those referents in those locations. A related way is to fingerspell the name of the person, etc., in a particular location—or make the name sign in a particular location, as seen in Unit 1 when Pat established △ to the left during his/her third turn.

Another way to assign a spatial location to a person, etc., is to use a pronoun which 'points to' a particular location after making the sign for that person. For example, in Pat's third turn in Unit 1, s/he indexed a location on the right after signing **SUPERINTENDENT.** This clearly assigned that location to the 'superintendent'. Similarly, Lee in Unit 3 assigned a location to △ by signing **US-TWO-*rt***, and Pat in Unit 12 assigned a location on the right to the 'short woman with black hair' by signing **THAT-ONE‿INDEX-*rt***. Sometimes the pronoun need not occur immediately after the sign for the person, etc., as long as it is still clear who or what is the referent. For example, see how the 'mother' is established on the left during Pat's third turn in Unit 4.

Another way to assign a spatial location to something is to use a classifier for that thing in a particular location. For example, in Unit 5, Pat assigns a location to his/her 'car' on the right by signing **3→CL@*rt*.** Similarly, the 'trophy' in Unit 6 is assigned a location on Lee's right by signing **A-CL@*rt*.** Then Lee uses his/her non-dominant hand to assign the location of the 'cup' relative to the 'trophy'—***C-CL@rt,cntr*** *'cup behind trophy'*.

Another way to assign a spatial location to something is to use a directional verb when it is clear who or what is the referent. For example, in Pat's fourth turn (Unit 2), s/he signed **CAN GO-TO-*rt* MEETING.** This effectively assigned the location on Pat's right to the 'NAD meetings'—which Lee then used during his/her fourth turn: **ME GO-TO-*lf* ONCE-IN-AWHILE.**

Finally, head, eye, and body movements are frequently used with each of the above ways for establishing referents in space. For example, Pat looked to the left when s/he assigned that location to △ in Unit 1. Similarly, Pat in Unit 10 looked at each location as s/he assigned locations to the three groups of people who went to the Chicago NSSLRT.

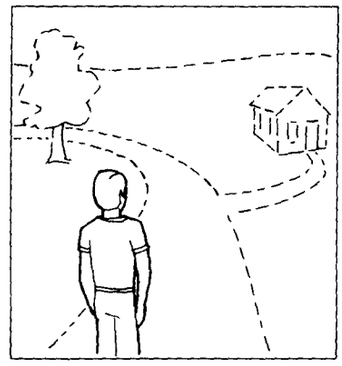
More examples of each of these ways to assign spatial locations can be found throughout Units 1-27 in the *Dialogues* and *Text Analysis* sections.

Signers can also take advantage of the fact that they have two hands by using the fingers on one hand (the non-dominant hand) to represent different referents. These referents may be persons or places or things or events. This use of the non-dominant hand is very common when *listing* things—e.g. the people invited to a party, the entrance requirements to a school, or the errands scheduled for a particular day. Units 7, 14, 25, and 27 provide examples of this type of listing behavior.

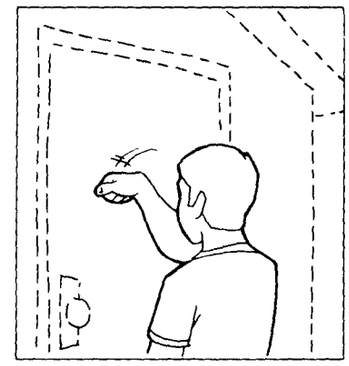
Referents are established on the non-dominant hand either by (a) pointing with the dominant hand to a particular finger on the non-dominant hand (usually starting with the thumb) and then signing or fingerspelling the referent, or by (b) raising the first non-dominant finger (with an emphatic outward movement) and then signing or finger-spelling the referent with the dominant hand, successively adding one more finger on the non-dominant hand as each referent is named. Up to ten referents can be established on the non-dominant hand by using various handshapes to represent the numbers 1-10 (shaking the thumb for the tenth referent to distinguish it from the first referent).

As seen in the dialogues, once spatial locations have been assigned to persons, places, or things, they generally do not change. So each reference to that person, etc., will make use of the same location. However, this is not always the case. Sometimes a 'new' person, etc., pre-empts or takes over the location previously assigned to something else. This may happen when the topic shifts and/or a location is no longer needed for the 'old' person, etc. For example, in Unit 10, Pat assigned a particular location to the 'California meeting'. But then Lee began to talk about the 'Chicago meeting' and used that same location. From then on, the conversation focused on the Chicago meeting. There was no need for a separate location for the 'California meeting'; the 'Chicago meeting' took over that location.

Sometimes the same referent may change its location. This often happens in narratives when a character or thing moves. It also happens when the Signer shifts his/her 'perspective' (somewhat like the difference between a long-shot and a close-up in a film). For example, suppose the Signer is describing the first time he went to visit a friend's house. When first describing the house, he might locate it to his right. However, he probably would shift his perspective when he arrived at the house and knocked on the door. Now the house would move to "center stage". This shift in perspective is illustrated below.



First perspective



Second perspective

Learning to discern how and where referents are established in space and how their locations may change is vital to effective communication in ASL.

G. Text Analysis

Pat$_1$: co *"HEY"* — q **THAT-ONE-*rt* T-T-Y YOUR↔POSS-*rt***

q

- **THAT-ONE-*rt* T-T-Y YOUR←→POSS-*rt***

  The sign **THAT-ONE-*rt*** is a demonstrative pronoun. See the *General Discussion* section of Unit 12 for more information on pronouns of this type.

  T-T-Y is an example of a fingerspelled acronym (for "Teletypewriter"). Another example is **D-A** (for the *Deaf American*) which occurred in Unit 2.

  The sign **YOUR ←→POSS-*rt*** was discussed in the *General Discussion* section above. In this case, Pat is referring to Lee (**YOUR**) and Lee's new TTY which is on a table to Pat's right (**POSS-*rt***).

  Notice also that the sentence is a 'yes-no' question.

nodding cs
Lee$_1$: NEW, RECENT ARRIVE-*here*

- nodding

  Notice that Lee responds to Pat's 'yes-no' question affirmatively by nodding.

cs
- **RECENT ARRIVE-*here***

  Notice that Lee uses the non-manual *'cs'* signal to indicate closeness to present time. Units 11 and 20 provide a description of this signal.

  Notice that the sign **ARRIVE-____** can indicate the place of arrival by being signed in a specific location. See Units 4, 13, and 22 for more information on verbs of this type.

nodding (gaze rt) (nodding)q
Pat$_2$: FINISH *you*-TTY-CALL-TO-*rt* *you*-INFORM-*rt* △$_J$, FINISH YOU
YOU

- *you*-**TTY-CALL-TO-*rt*** *you*-**INFORM-*rt***

  These are examples of verbs which indicate their subject and/or object by their direction of movement. Units 4, 13, and 22 provide more information on verbs of this type. Notice how these verbs assign the location on the right to △$_J$.

- △$_J$

  This is an example of a name sign in ASL. Name signs are generally given to a person by members of the Deaf Community. Some are based on a physical attribute of the person and some incorporate the initial letters of a person's first or last name. In some cases, Deaf parents will use the same location (e.g. over the heart; on the wrist) for the name signs of all their children but will vary the handshape to correspond to the child's "English" name.

t wh-q
Lee$_2$: INFORM-*lf* △$_J$, FOR-FOR
"WHAT"

- **INFORM-*lf***

  Notice that Lee uses the location just assigned to △$_J$ — i.e. Pat's right. This is an example of how Signers in a conversation are consistent in the way they use locations for previously established referents.

wh-q

- **FOR-FOR** *"WHAT"*

This is an example of a 'wh-word' question, as indicated by the non-manual signal. Notice that the gesture *"WHAT"* is made with only one hand—the non-dominant hand.

(gaze rt)cond q

Pat$_3$: **SUPPOSE T-T-Y BREAK-DOWN, YOURSELF FIX QMwg**

(gaze rt)cond

- **SUPPOSE T-T-Y BREAK-DOWN,**

This is an example of the *condition* portion of a conditional question in ASL. Notice that the Signer uses the sign **SUPPOSE** in addition to the non-manual *'cond'* signal. See Units 10 and 19 for a discussion of conditionals.

Notice also that Pat gazes to the right (the location of the **T-T-Y**) while signing **T-T-Y BREAK-DOWN.** This is an example of how head, eye, or body movements often accompany references to persons, places, or things.

q

- **YOURSELF-FIX-QM**wg

This is an example of the *comment* portion of a conditional question. The sign **YOURSELF** is a reflexive/emphatic pronoun. See Units 3 and 12 for a discussion of this type of pronoun.

Notice that Pat ends the question with the sign **QMwg.** Often this sign is used to convey the meanings 'Really?!' or 'You gotta be kidding!'. There are two forms of this sign—**QMwg** and **QM.** The sign **QMwg** is more commonly used than the sign **QM**—which seems to be used in more formal situations.

QMwg

QM

Lee_3: **SILLY*‿YOU,**

ME *me*-**SUMMON**-*rt* **SOMEONE**-*rt* (2h)**FROM**-*rt*-**COME-TO**-*here* (2h)**#FIX*** (2h)**"WELL"**

- **SILLY*‿YOU**

  This is an example of two signs which act as a single unit. Notice that the sign **SILLY*** is stressed by giving it a faster, tense 'flicking' of the wrist.

- *me*-**SUMMON**-*rt* **SOMEONE**-*rt* (2h)**FROM**-*rt*-**COME-TO**-*here*

  Notice that Lee uses a directional verb (____-**SUMMON**-____) to initially establish the location of the direct object to the right. The next sign (**SOMEONE**-*rt*) is made in that location to indicate who/what is the object. Finally, the next directional verb moves from that location toward the Signer, indicating that 'someone' is the subject of the verb.

- (2h)**# FIX***

  Notice that the fingerspelled loan sign **# FIX*** is signed with two hands and is also stressed.

Pat_4: *"UMMM"* △j **INDEX**-*rt*, **FIX+ SKILL* POSS+**-*rt* (t; nodding)

nodding

- **SKILL* POSS+** -*rt*

  Notice that the sign **SKILL** is stressed. What follows is an example of the possessive pronoun used to mean 'characteristic of' as described in the *General Discussion* section above. Notice the *'nodding'* signal which occurs at the end to emphasize that the statement is true.

Lee_4: *OH-I-SEE* **YOUR T-T-Y #FIX FINISH INDEX**-*lf* **QMwg** (q)

- **INDEX**-*lf*

  Notice that Lee uses the spatial location which Pat has assigned to △j . This is another example of how Signers in a conversation are consistent in their use of space and in their references to previously established referents.

Pat_5: nodding **FAST WORK REALLY-ADEPT INDEX**-*rt* nodding

- nodding

  The two instances of *'nodding'* in this turn serve different functions. The first instance is an affirmative response to Lee's 'yes-no' question (Lee_4). The second instance emphasizes that Pat's statement (**FAST WORK REALLY-ADEPT INDEX**-*rt*) is true.

Lee$_5$: *OH-I-SEE FINE,* nodding: ONE-DAY-FUTURE ME *me*-TTY-CALL-TO-*lf*

- *me*-T-T-Y-CALL-TO-*lf*

  Again notice that Lee is consistent in using the spatial location previously assigned to △ .

  Notice also the *'nodding'* which occurs throughout the sentence to emphasize the truth of the statement.

H. Sample Drills

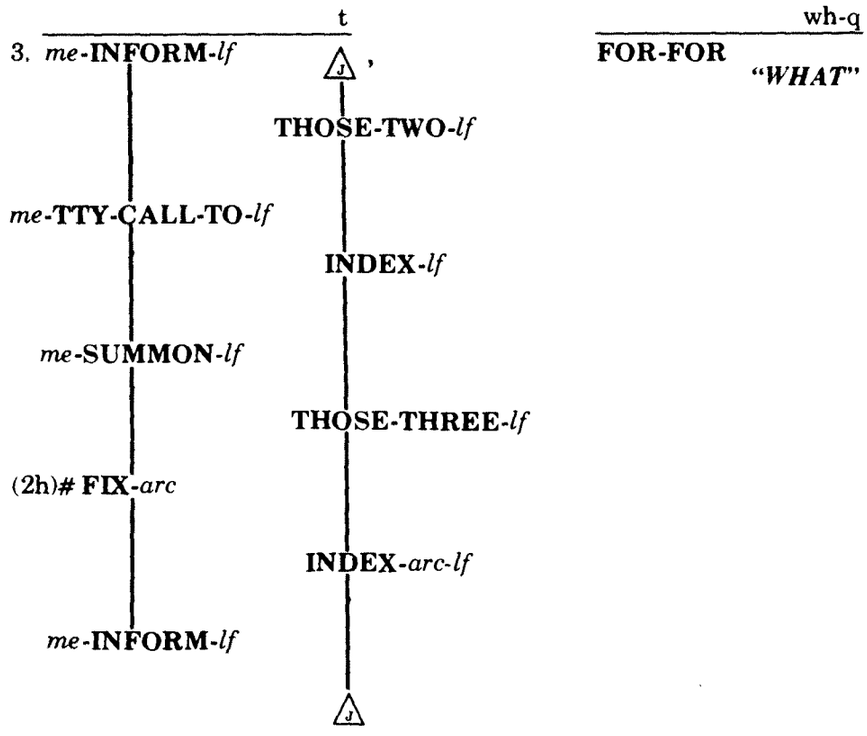
1. co: *"HEY"* q: THAT-ONE-*rt* T-T-Y YOUR⟷POSS-*rt*

   #CAR-*rt*
   BOOK
   HOUSE-*rt*
   TROPHY
   #TV-*rt*
   BABY
   PICTURE
   NEWSPAPER
   T-T-Y

2. nodding t: FAST WORK, △ REALLY-ADEPT nodding

   WRITE
   READ
   WALK
   WORK

   POSS-*rt*+
   TEND-TO POSS-*rt*
   THAT-ONE POSS-*rt*
   SKILL*
   REALLY-ADEPT



I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- The TTY next to Lee is a portable, "soft copy" machine called a Portatel.
- The non-manual behaviors which accompany the stressed signs **SILLY*‿YOU** (Lee_3) and **SKILL*** (Pat_4). These include a brow squint, eye squint, and a sharp tilt of the head to one side and back.
- The *condition* portion of the conditional question in Pat_4 does not have the usual brow raise. Instead, the Signer tilts his head backward with his brows somewhat drawn together during the sign **SUPPOSE.** However, after the condition, he does shift his head and body position forward with a brow raise to signal that the *comment* is a 'yes-no' question.
- Pat seems to have a preference for the sign **FIX** (Pat_3 and $_4$) whereas Lee seems to prefer the fingerspelled loan sign **# FIX** (Lee_3 and $_4$).
- The repetition of **POSS-*rt*** in Pat_4 is so fast and small that it is almost imperceptible.

Unit 22

Subjects and Objects

A. Synopsis

Pat approaches Lee outside their office and asks why s/he looks so sad. Lee's uncle has died and Lee's mother is really depressed. It seems that Lee's mother and her brother didn't get along—they had been fighting for years. But now Lee is perplexed to see that his/her mother is really shaken up. Lee's mother got the insurance money from the FRAT yesterday after a couple of weeks of corresponding with them. But when she received the money, she burst into tears. She feels awful about hating her brother and now taking the money.

B. Cultural Information: The Fraternal Society of the Deaf (FRAT)

In 1901 at a Michigan School for the Deaf alumni reunion, an idea took hold that led to the establishment of the Fraternal Society of the Deaf during that same year in Chicago, Illinois. At that time, deaf individuals were discriminated against by insurance companies that made them pay higher premiums than were paid by hearing people. Thus, this group of deaf individuals worked out a way to provide for their own insurance by establishing their own organization—the National Fraternal Society of the Deaf (NFSD or the "FRAT"). Initially, membership in the FRAT was limited to adult males only, who paid $5.00 per week for sickness and accident benefits.

In 1904, the organization began its own official publication—a magazine called *The Frat*. By 1929, membership had grown to 6800 and by the end of the Depression years, its treasury had approximately two million dollars. In 1936, the FRAT remodeled a building which it owned and had its first fully-owned Home Office in Oak Park, a suburb of Chicago. In 1955, a new Home Office was built in Oak Park and housed the Home Office until 1975 when the FRAT moved to Mt. Prospect, Illinois.

Today the FRAT has over 13,000 members, seven million dollars in assets, and over 17 million dollars worth of insurance in force. Women now make up 35% of the total membership since they were permitted to join in 1951. There are more than 100 trained field representatives in the FRAT who are qualified to sell insurance. For more information, write: NFSD, 1300 W. Northwest Highway, Mt. Prospect, Ill. 60056.

C. Dialogue

Pat

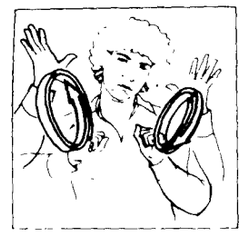
Pat$_1$: co wh-q
"HEY", (2h)WHAT'S-UP SAD, (2h)WHAT'S-UP

Pat$_2$: q
*me-**PITY**-you, **UNCLE OLD***

Pat$_3$: t q
UNCLE DIE, HAVE INSURANCE

Pat$_4$: t (gaze lf) wh-q
DIE, MONEY C-CL-*lf*→*rt*'take money from Frat' ⟶
"WHAT"

Pat$_5$: **TOUCHING "WOW", TOUCHING "WOW"**



Lee

Lee$_1$: PAST ONE-MONTH UNCLE$_{t}$, MOTHER BROTHER$_{(head\ tilt\ rt\ q)}$, DIE, MOTHER BREAK-DOWN*

Lee$_2$: AGE-FIFTY$_{neg}$ SIXTY THEREABOUTS$_{puff.cheeks}$, MOTHER DEPRESSED REASON$_{rhet.q}$

THOSE-TWO-*rt* *they*-CLASH-WITH-$_{(gaze\ rt\ puff.cheeks)}$*"each other"*+*"regularly"* MANY*‿YEAR UP-TILL-NOW,

SEEM$_{(gaze\ rt\ nodding)}$ *they*-HATE-*"each other"*, (2h)NOW$_{t}$ MOTHER BAWL-EYES-OUT, ME$_{neg}$ UNDERSTAND ME

Lee$_3$: FINISH++$_{nodding}$, KNOW+$_{q}$ F-R-A-T, UNCLE JOHN-*rt* LONG-TIME-PAST NINETEEN FIVE ONE

Lee$_4$: MOTHER$_{(gaze\ rt)}$ TTY-CALL-TO-*frat*, INFORM-*frat*$_{(gaze\ rt)}$ UNCLE DIE,

INDEX-*rt*$_{(gaze\ rt,cntr;\ body\ shift\ rt)}$ *frat*-SAY-#OK-TO-*mother*, TWO-FULL-WEEK$_{(gaze\ rt)}$ *they*-CORRESPOND-WITH-*"each other"*,

ONE-DAY-PAST$_{cs+t}$, MONEY-*rt*$_{(gaze\ rt)}$ *frat*-GIVE-TO-*mother*,

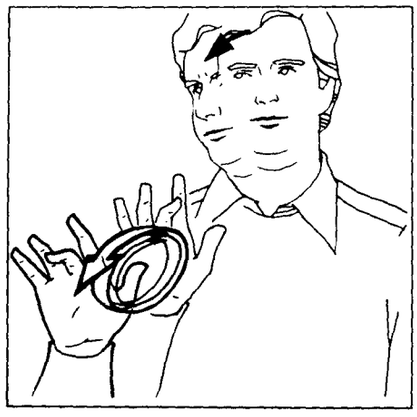
MOTHER$_{(gaze\ rt,\ look\ at\ money\ 'anguished')}$ BAWL-EYES-OUT
C-CL-rt→lf 'take money from Frat',

Lee$_5$: MOTHER CONSCIENCE, (2h)HATE-*rt*$_{(gaze\ rt)}$ UNCLE,

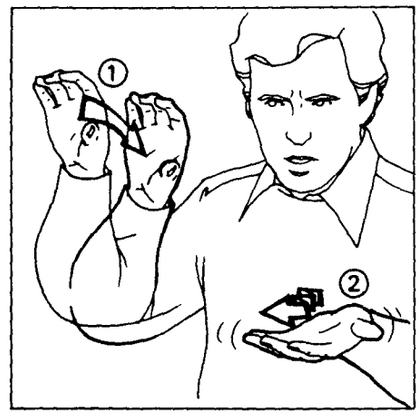
TAKE-*pile of money*-FROM-*frat*$_{(look\ at\ money\ 'anguished')}$ MONEY PILE-OF-*money*, BAWL-EYES-OUT-*rt* CONSCIENCE++++

D. Key Illustrations

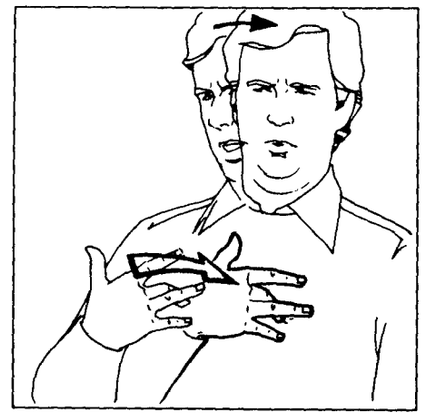
Pat



me-PITY-*you*



C-CL-*lf→rt* ⟶
"WHAT"



TOUCHING

Lee

THEREABOUTS

DEPRESSED

they-CLASH-WITH-
"each other"+"regularly"

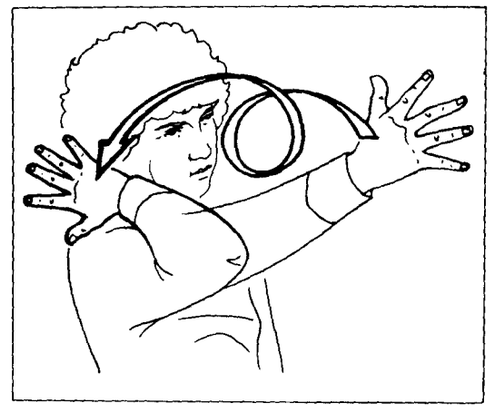
MANY* ⁀ YEAR

they-HATE-*"each other"*

BAWL-EYES-OUT

neg
UNDERSTAND

FINISH++



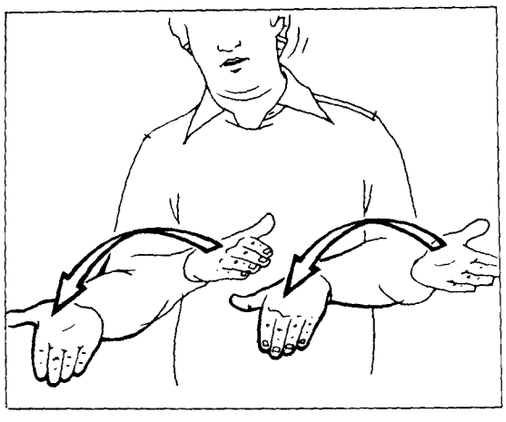
LONG-TIME-PAST

TTY-CALL-TO-*frat*

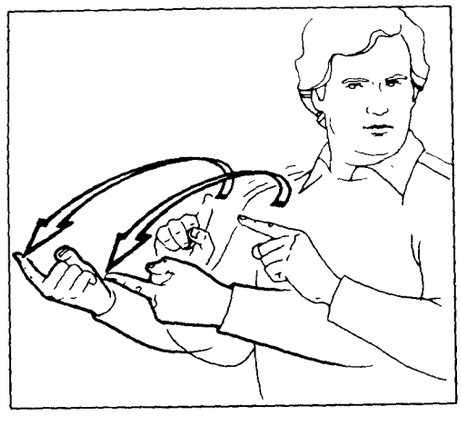
they-CORRESPOND-WITH-"*each other*"

CONSCIENCE+

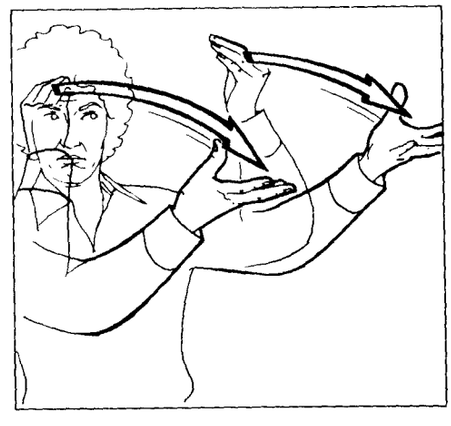
E. Supplementary Illustrations



DIE



UP-TILL-NOW



INFORM-*if*

F. General Discussion: Subjects and Objects

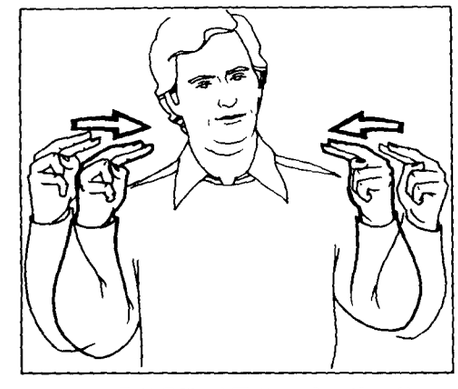
The two previous units on Subjects and Objects (Units 4 and 13) described how certain verbs make use of the space *around* the Signer's body (or a location *on* the Signer's body) to indicate the subject and/or object. Unit 13 also introduced the reader to reciprocal verbs and direct address. This unit will expand on some of the information in Units 4 and 13 and will show how differences in the handshape, movement, and/or size of a verb can identify the object.

By this point the reader should be quite comfortable with the fact that certain verbs in ASL use the actual or assigned locations of persons, places, or things to indicate their subject and/or object. Unit 13 provided a partial list of those *directional verbs* which appear in the student texts. The following verbs can be added to that list. (Most of these verbs are not contained in the student texts.)

____-ADVISE-____
____-APPROACH-____
____-BEAT-____
____-BEAT-UP-____
____-CHALLENGE-____
____-CONFRONT-____
____-COPY-____
____-DECEIVE/FOOL-____
____-FINGERSPELL-TO-____
____-FINGERSPELL-NAME-TO-____
____-FORCE-____
____-GET-EVEN-WITH-____
____-GET-REVENGE-ON-____
____-GIVE-ATTENTION-TO-____
____-HIT-____
____-INVITE-____
____-KISS-____
____-MESH-WITH-____
____-ORDER/COMMAND-____
____-OVERCOME/DEFEAT-____
____-PICK/SELECT-____
____-PICK-ON-____
____-PREACH-TO-____
____-SELL-TO-____
____-SHOOT-AT-____
____-SHOW-TO-____
____-TEASE-____
____-TELL-TO-____
____-TOUCH-____
____-USE-BIG-WORDS-TO-____

When a Signer makes a verb *reciprocal,* s/he is indicating that two people or two groups do the same thing to each other. Thus, by using two hands (each hand representing the action of one person or group), the Signer can indicate, for example, that two people 'hate each other' or 'look at each other', as illustrated below.

they*-HATE-*"each other"



they*-LOOK-AT-*"each other"

The following is a list of directional verbs which are or can be made *reciprocal* and which appear in the student texts.

____-AGREE-WITH-____
____-CLASH-WITH-____
____-CORRESPOND-WITH-____
____-DISCUSS-WITH-____
____-GIVE-TO-____
____-HATE-____
____-INFORM-____
____-INSULT-____
____-LOOK-AT-____
____-MAKE-FUN-OF-____
____-PITY-____
____-SAY-# NO-TO-____
____-SAY-# OK-TO-____
____-SAY-# YES-TO-____
____-STRUGGLE-WITH-____
____-TEACH-____

The verbs listed so far generally describe the action of one person or group (indicated by movement of the verb *from* a particular location) toward another person or group (indicated by movement of the verb *toward* a particular location). However, there are some verbs in ASL which indicate movement from one geographic location to another. This has been seen in verbs such as **____-GO-TO-____**, **____-ARRIVE-AT-____**, **____-FLY-TO-____**, and **____-ENTER-____**. The following is a partial list of directional verbs which can indicate movement from and/or to a specific geographic location. (This list does not include many of the ways that classifiers can be used as verbs to show movement from one location to another.)

____-ARRIVE-AT-____
____-ASSEMBLE-TO-____
____-BRING/CARRY-TO-____
____-COME/GO-TO
COMMUTE-BETWEEN-____ & ____
____-DRIVE-TO-____
____-ENTER/GO-INTO-____
____-FLY-TO-____
____-JUMP-TO-____
____-MOVE-TO-____

Directional verbs are a clear example of how Signers use the space around their bodies for grammatical purposes. Similarly, verbs like **SHAVE-____** and **HAVE-OPERATION-ON-____** (described in Units 4 and 13) use locations on the Signer's body to indicate where various actions occur. In fact, this type of *location agreement* is the norm in ASL; when signs can be moved in space to 'agree', they usually are.

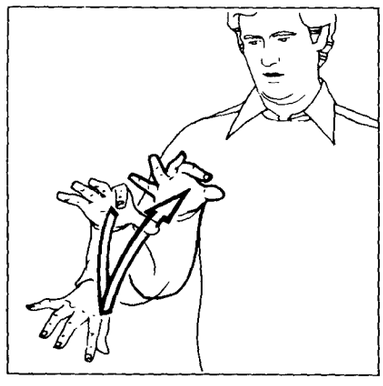
The example below illustrates this general fact about ASL.

(1) (gaze rt) t (gaze rt)
L-E-E POSS-*rt* D-E-S-K, CLEAN+-*rt* PERFECT*-*rt*,
(gaze lf)t (gaze lf)
TABLE-*lf* FOULED-UP-*lf*, LEAVE-IT-*lf*

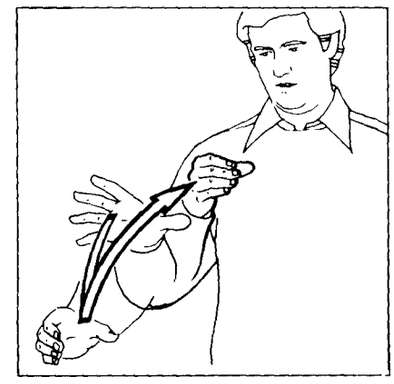
Translation: 'Lee cleaned up his desk really well, but didn't touch that messy table.'

In the example above, notice how the signs **POSS-*rt*, CLEAN-*rt*,** and **PERFECT-*rt*,** all 'agree' in location. Similarly, the signs **TABLE-*lf*, FOULED-UP-*lf*,** and **LEAVE-IT-*lf*** 'agree' in location. This type of *location agreement* is very common.

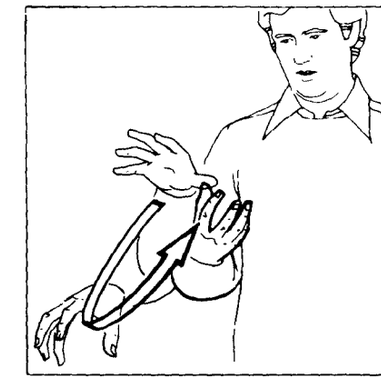
However, there are other ways that signs can 'agree with' each other. For example, many verbs will change their handshape to agree with the object of the verb. Some of these verbs are **PICK-UP-____** (e.g. marble, cup, rock), **POUR-FROM-____** (e.g. tea cup, pitcher, barrel), **THROW-____** (e.g. baseball, football, shotput), **BREAK-____** (e.g. twig, thick rod), **LIFT-____** (e.g. rock, suitcase), and **TAKE-____** (e.g. ball, box, bag). The choice of appropriate handshape in these verbs is usually determined by the size and shape (or some other physical characteristic) of the object that is 'thrown', 'broken', 'lifted', etc. Notice how the handshape of the verb **PICK-UP-____** agrees with the object in the illustrations below.



PICK-UP-____
(e.g. marble)

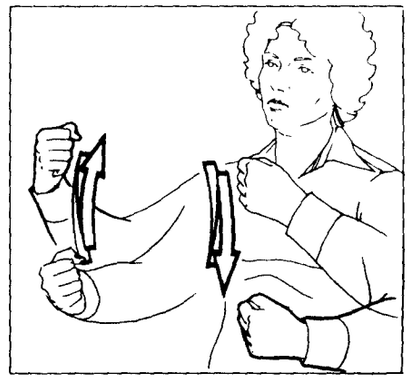


PICK-UP-____
(e.g. cup)

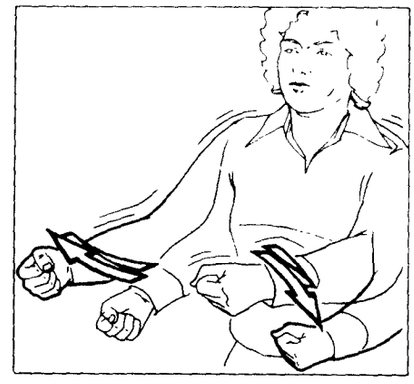


PICK-UP-____
(e.g. rock)

While these verbs give information about their object by a change in handshape, the sign **DRIVE-___** uses a different type and size of movement to 'agree with' its object. Examine the different types and sizes of movements (as well as facial expressions) in the illustrations below.

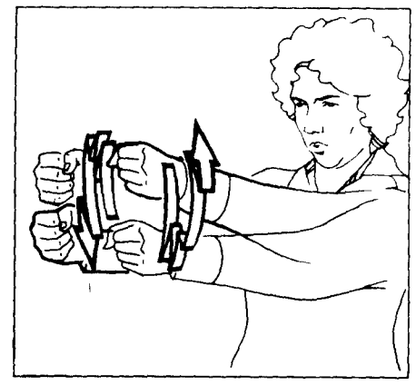


DRIVE-*car*



DRIVE-*truck/bus*

DRIVE-*racecar*
(variant a)



DRIVE-*racecar*
(variant b)

However, many verbs in ASL cannot be modulated to indicate or agree with their subject and/or object. Within this group, many are *body-anchored*—i.e. the production of the verb requires contact with the body. This body contact tends to limit the movability of the verb. The following is a partial list of verbs which generally do not indicate their subject and/or object and which appear in the student texts. (Some are not body-anchored.)

ACT/DRAMA
BE-FED-UP
COMPLAIN
DISOBEY/REBEL
DESIRE/WISH
ENJOY
GUESS
IMPROVE
KNOW
LAUGH
LIVE
NOT-CARE
NOT-KNOW
THINK
UNDERSTAND
WALK

When verbs like these are used in sentences, the Signer usually needs to sign the subject and/or object nouns—or use pronouns which indicate who or what is the subject and/or object—since the verb itself cannot convey that information. For example, notice the difference between the two conditional commands below. In the first conditional, the directional verb ____**-FORCE-**____ is modulated to show its subject and object. However, the verb **PUNISH** in the second conditional is body-anchored and cannot indicate its subject and object. So the Signer uses separate pronouns for these.

		(gaze lf)	(neg)	cond		tight lips		
(2)	**SUPPOSE**	**P-A-T-*lf***	**NOT-WANT**	**WORK,**	*you*-**FORCE**-pat*			
		(gaze lf)	(neg)	cond		tight lips		
(3)	**SUPPOSE**	**P-A-T-*lf***	**NOT-WANT**	**WORK,**	**YOU**	**PUNISH***	**INDEX-*pat***	

However, there is a rule in ASL which helps to reduce the need to continually restate the subject of non-directional verbs. This rule has been called *the rule of last-mentioned subject.* This means that if several non-directional verbs (e.g. **WALK, ENJOY, LAUGH**) follow a subject noun, then that noun will be understood as the subject of all those verbs unless otherwise indicated. Thus if a Signer says **ONE-DAY-PAST** ◬ **WALK, ENJOY, LAUGH,** then ◬ is clearly the subject of all three verbs.

Sometimes *sign order* (the actual order of the signs) and *topicalization* can be used to clarify who or what is the subject and/or object when the verb is non-directional. For example, in the sentence that means 'Lee really loves Pat', if neither of the nouns are topicalized (signed first with the *'t'* signal), then the sign order will be Subject-Verb-Object, as seen below. (Notice how the direction of the Signer's gaze during the verb **LOVE** also helps to show who is doing the loving—i.e. who is the subject.) When the Addressee sees a sentence like this with the order Noun-Verb-Noun, s/he will know that the first noun is the subject of the sentence.

	(gaze rt)(gaze lf) nodding			
(4)	**L-E-E-*rt***	**LOVE**	**P-A-T-*lf***	

Translation: 'Lee loves Pat.'

However, even when the verb is non-directional, the order of signs does not have to be Noun-Verb-Noun. For example, the object in the sentence can be topicalized. That is, the object noun can occur first in the sentence with the grammatical signal that shows it is a 'topic', as seen below. Here the order is Noun-Noun-Verb (Object-Subject-Verb). (Again, notice how the Signer gazes to the left—Pat's location—during the sign **LOVE.**)

	(gaze lf)t	(gaze rt)	(body lean rt,gaze lf)nodding	
(5)	**P-A-T-*lf*,**	**L-E-E-*rt***	**LOVE**	

Translation: 'Lee loves Pat.' or 'Pat, Lee loves him.'

However, if the order is Noun-Verb-Noun and the first noun is topicalized, then the Addressee will understand that the first noun is the *subject* (not the object) in the sentence.

(6) (gaze lf)t (gaze rt) nodding
P-A-T-*lf*, LOVE L-E-E-*rt*

Translation: 'Pat loves Lee.'

In summary, if a verb is made in such a way that it can indicate its subject and/or object, there is a strong tendency in ASL to take advantage of the verb's "movability". However, not all verbs can be modulated to indicate their subject and/or object. These verbs are often body-anchored and, thus, have limited movability. In such cases, ASL Signers will use sign order and/or topicalization to indicate the subject or object—or use other devices like body shifting and gaze shifting, as described in Unit 13.

G. Text Analysis

Pat$_1$: co wh-q
"HEY", (2h)WHAT'S-UP SAD, (2h)WHAT'S-UP

Notice that after getting Lee's attention with the gesture **"HEY"**, Pat asks a 'wh-word' question. The non-manual behaviors used to signal 'wh-word' questions are described in Units 1, 10, and 19.

Lee$_1$: t (head tilt rt)q
PAST ONE-MONTH UNCLE, MOTHER BROTHER, DIE, MOTHER BREAK-DOWN*

- **PAST ONE-MONTH**

  Unlike the sign **ONE-WEEK**, the sign **ONE-MONTH** generally is not moved 'toward the past' or 'toward the future' to indicate past or future time. Thus, the Signer begins with the separate sign **PAST**.

- t (head tilt rt)q
  UNCLE, MOTHER BROTHER

  Notice that the sign **UNCLE** is the topic of the sentence. However, the Signer checks to see if the Addressee is familiar with the topic by providing clarifying information in the form of a 'yes-no' question. This is similar to what occurs in English when the Speaker says "My uncle—you know my mother's brother?—died yesterday". See the *General Discussion* section in Unit 19 for more explanation of this type of topic.

- **BREAK-DOWN***

  Notice that this sign is stressed. The opposite of this sign is produced with an upward movement and conveys the meanings 'set up', 'establish', etc.

q
Pat$_2$: *me-PITY-you, UNCLE OLD*

- *me*-**PITY**-*you*

  This is a directional verb which indicates its subject and object by the direction of movement.

neg puff.cheeks rhet.q
Lee$_2$: **AGE-FIFTY SIXTY THEREABOUTS, MOTHER DEPRESSED REASON,**

(gaze rt)puff.cheeks
THOSE-TWO-*rt* ***they*-CLASH-WITH-*"each other"+"regularly"*** **MANY*‿YEAR UP-TILL-NOW,**

(gaze rt)nodding t neg
SEEM ***they*-HATE-*"each other"*,** **(2h)NOW MOTHER BAWL-EYES-OUT, ME UNDERSTAND ME**

neg puff.cheeks
- **AGE-FIFTY SIXTY THEREABOUTS**

  Notice that Pat responds to Lee's 'yes-no' question with the non-manual *'neg'* signal. After responding, Pat then supplies more specific information about the uncle's age.

  The sign **AGE-FIFTY** is made by using the sign **FIVE,** touching the chin with the index finger and then moving the sign back and forth (usually twice) using the same wrist movement as for the sign **WHERE.** ASL Signers often use this back-and-forth wrist movement with number signs to express the meanings 'thirty', 'forty', 'fifty', 'sixty', etc. In fact, this is how the sign **SIXTY** is produced here. This is different than using the signs **SIX ZERO** to express the meaning 'sixty'.

  Notice that the Signer used the sign **THEREABOUTS** to indicate that 'fifty-sixty' is an approximation.

rhet.q
- **MOTHER DEPRESSED REASON**

  This is a rhetorical question—not a true question, but a way for the Signer to introduce new information or a new topic of discussion. Notice that the sign **REASON** here has a meaning similar to the signs **WHY** or **WHYwg.**

(gaze rt)puff.cheeks
- **THOSE-TWO-*rt*** ***they*-CLASH-WITH-*"each other"+"regularly"***

  Since the Signer has not previously assigned a spatial location to **MOTHER** or **UNCLE,** the sign **THOSE-TWO-*rt*** gives them a location to the right. The sign ____-**CLASH-WITH-**____ is a directional verb which can be made reciprocal. Since both hands move toward each other (rather than only one hand move toward the other), it is clear that both 'mother' and 'uncle' are subjects of the verb. In addition, the Signer uses a modulation to indicate that the action occurred *"regularly"* (see Units 8, 17, and 26 for further information). Finally, notice that the Signer uses

the *'puff.cheeks'* signal to indicate that the action happened 'a lot' or 'many times'.

(gaze rt)nodding

- **SEEM** *they*-**HATE**-*"each other"*

The sign ___-**HATE**-___ is another example of a directional verb which can be reciprocal. Notice in the illustration that each hand indicates the action/feeling of one person toward the other. When both hands perform the verb simultaneously, it shows that the two people do the same thing to each other. Each person is both a subject and object of the verb.

Notice also that the Signer uses *'nodding'* to assert that the statement is true.

neg

- **ME UNDERSTAND ME**

Notice that the Signer does not use a manual sign (e.g. **NOT, DON'T**) to indicate negation. Instead, this information is conveyed solely by the non-manual *'neg'* signal.

t (gaze lf) wh-q

Pat_4: **DIE, MONEY C-CL-***lf*→*rt*'take money from Frat' ⟶

"WHAT"

- **C-CL-***lf*→*rt*'take money from Frat'

This classifier is often used by ASL Signers to refer to 'a chunk of money' or 'an unknown sum of money' and frequently occurs when discussing investments, deposits, withdrawals, etc.

Lee_4: (**gaze rt**) (**gaze rt**)
MOTHER TTY-CALL-TO-*frat*, **INFORM-***frat* **UNCLE DIE**,

(gaze rt,cntr; body shift rt) (**gaze rt**)
INDEX-*rt* *frat*-**SAY-#OK-TO-***mother*, **TWO-FULL-WEEK** *they*-**CORRESPOND-WITH-***"each other"*,

cs+t (**gaze rt**)
ONE-DAY-PAST, **MONEY-***rt* *frat*-**GIVE-TO-***mother*,

(gaze rt; look at money 'anguished')
MOTHER BAWL-EYES-OUT
C-CL-rt→lf'take money from Frat',

- **TTY-CALL-TO-***frat*

This is another example of a directional verb which can indicate its subject and/or object by the direction of movement. In this case, since Lee has previously established the Frat to the right (in Lee_3- . . . **UNCLE JOIN-***rt* . . .) the direction of movement is toward the right. But the verb moves toward a location farther away on the right to distinguish the location of the 'Frat' from that of the 'mother' and 'uncle'.

(body shift rt)

- *frat*-**SAY**-**# OK-TO**-*mother,*

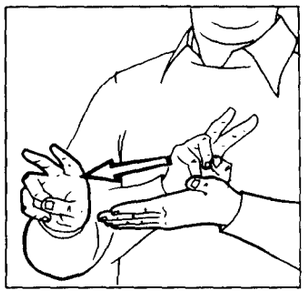
This is an example of a fingerspelled loan sign **# OK** which is used as a directional verb. Other loan signs which can be used as directional verbs include **# NO, # YES,** and **# BACK.**

Notice also that the Signer's body shifts to the right—the location assigned to the Frat. This is an example of how Signers will often "role play" when quoting someone (i.e. in direct address). Since the 'mother' is also located to the right (but closer to the Signer than the 'Frat'), the verb moves from a location further away on the right (representing the 'Frat') to a location closer to Lee on the right (representing the 'mother').

(gaze rt)

- **TWO-FULL-WEEK** *they*-**CORRESPOND-WITH**-*"each other"*

The sign **TWO-FULL-WEEK** is made by using a slow movement for the beginning portion of the sign and a faster movement for the final segment of the sign. Compare the following illustrations of the signs **TWO-WEEK** and **ONE-FULL-WEEK** and notice the differences in movement.



TWO-WEEK

ONE-FULL-WEEK

The sign ____-**CORRESPOND-WITH**-____ is an example of a directional verb that is always reciprocal.

cs+t
- **ONE-DAY-PAST**

Notice that the Signer uses the *'cs'* signal (to indicate 'closeness in time') in addition to the non-manual signal for a topic. Examine the photo below to see what this combination of the *'cs'* and *'t'* signal looks like.

cs+t
MORNING

(gaze rt; look at money 'anguished')
- **MOTHER** C-CL-*rt→lf* 'take money from **FRAT'**, **BAWL-EYES-OUT**

Notice that here again Lee "role plays" the 'mother' so that the 'money' actually moves from the location of the 'Frat' to Lee (who has become the 'mother'). In the role of the 'mother', Lee looks at the money with anguish and then tells how the 'mother' responded (**BAWL-EYES-OUT**).

(gaze rt)
Lee$_5$: **MOTHER CONSCIENCE, (2h)HATE-*rt* UNCLE,**

(look at money 'anguished')
TAKE-*pile of money*-FROM-*frat* MONEY PILE-OF-*money*, BAWL-EYES-OUT-*rt* CONSCIENCE+++

- **(2h)HATE-*rt***

Since the direction of both hands is toward the right (the location of the 'uncle'), the sign is not reciprocal as it was in Lee$_2$.

(look at money 'anguished')
- **TAKE-*pile of money*-FROM-*frat* MONEY PILE-OF-*money***

Notice that again Lee "role plays" and becomes the 'mother'. As described in the *General Discussion* section above, the verb **TAKE-FROM-____** 'agrees with' its object—here, a 'pile of money'. To take this pile of money, the 'mother' (Lee) uses both hands—one open hand holding the bottom of the pile and the other open hand holding the top.

The sign glossed as **PILE-OF-*money*** is exactly like the preceding verb except that it does not have the movement 'take from'.

- **CONSCIENCE++++**

  This sign is often glossed as **GUILTY.** However, since it is used to express meanings like 'pangs of conscience' and 'rapid heartbeat' and since the gloss **GUILTY** has a negative connotation, it seems more appropriate to use the gloss **CONSCIENCE.**

H. Sample Drills

(gaze rt)puff.cheeks

1. **THOSE-TWO-***rt* *they*-**CLASH-WITH-***"each other"+"regularly"* **MANY*** **YEAR** **UP-TIL-NOW**

they-**CHALLENGE-***"each other"+"regularly"*

they-**CORRESPOND-WITH-***"each other"+"regularly"*

they-**STRUGGLE-WITH-***"each other"+"regularly"*

they-**GIVE-TO-***"each other"+"regularly"*

they-**MAKE-FUN-OF-***"each other"+"regularly"*

they-**PREACH-TO-***"each other"+"regularly"*

they-**DISAGREE-WITH-***"each other"+"regularly"*

they-**CLASH-WITH-***"each other"+"regularly"*

(gaze rt, cntr; body shift rt) (gaze rt)

2. **INDEX-***rt* *frat*-**SAY-#OK-TO-***mother*, **TWO-FULL-WEEK** *they*-**CORRESPOND-WITH-***"each other"*

frat-**SAY-#NO-TO-***mother*

they-**MAKE-FUN-OF-***"each other"*

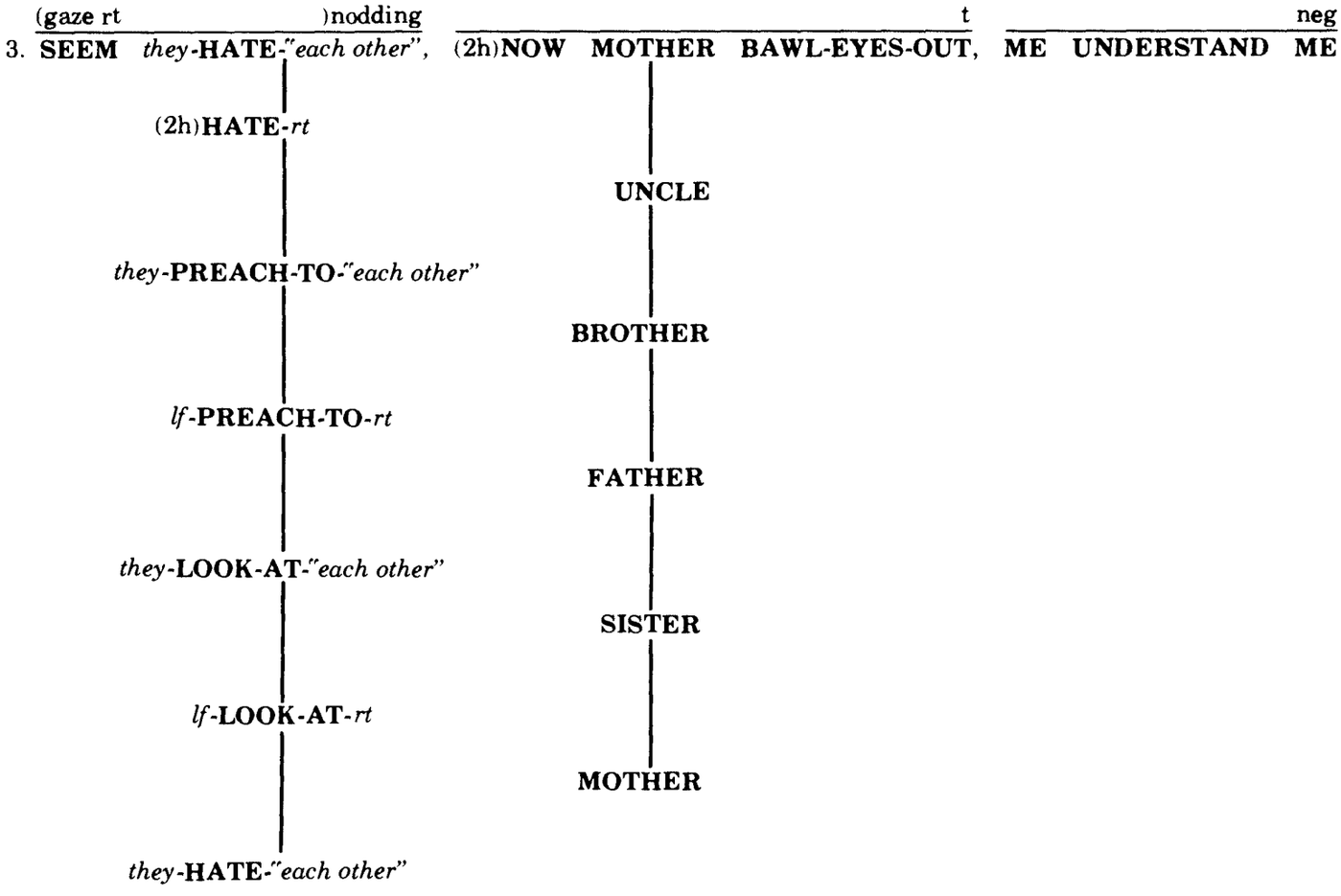
frat-**SAY-#YES-TO-***mother*

they-**STRUGGLE-WITH-***"each other"*

frat-**TTY-CALL-TO-***mother*

they-**CORRESPOND-WITH-***"each other"*

frat-**SAY-#OK-TO-***mother*



I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- Right before Pat's second turn and as she signs *me*-**PITY**-*you,* she uses a "facial sign" that involves an opening and closing of the mouth, with the upper teeth then pressing against the lower lip. This means 'that's awful' or 'that's terrible'.
- In Lee_2, the sign **MANY** is stressed, but not joined to the sign **YEAR** in the way illustrated above.
- In Lee_3, the sign **LONG-TIME-PAST** moves straight back over the shoulder rather than with a looping movement as illustrated above. These signs are variants with basically the same meaning.
- In Lee_4, he signs **ONE-DAY-PAST** with the pinky extended—a variant of the same sign with only the thumb extended. Also notice the combined *'cs'* + *'t'* signals.
- In Lee_5, beginning with the sign **HATE**-*rt,* Lee's body turns to face the location of the 'uncle', clearly signaling that Lee has become the 'mother'. His body stays in this position for the rest of the turn.

Unit 23

Classifiers

A. Synopsis

Pat joins Lee during a coffee break and explains a dumb thing that happened the other day. It seems Pat was working and knocked his/her alarm clock off the desk and it broke and now s/he wants to get it fixed. Lee suggests asking Tina who owns a store and both sells and repairs alarms. Lee says that the store is located not far from a really fancy house that both Pat and Lee know. Pat says s/he will go to Tina's tomorrow.

B. Cultural Information: Alarms/Signaling Devices for Deaf People

It should not be surprising that many of the alarms and signaling devices that are used by hearing people are not effective for many deaf people since these alarms and devices generally rely on sound. As a result, special alarms and signaling devices are now commercially available which rely on vision or vibration to signal the user. Some of these signaling devices are listed below. This list is not intended to be complete, but merely represents the range of the kinds of devices that are now available to deaf people.

Vibrating Alarm Timer: a heavy-duty bed vibrator that is plugged into an electric timer which can be pre-set to vibrate the bed at a specific time.

Electro-Alarm Clock: a standard clock with a large lighted clock face which is attached to a small pillow vibrator that vibrates at any pre-set time.

Flash Alarm: a clock with an attached light which flashes on and off at any pre-set time.

Whisper Lights: specially built lamps (or attachments to lamps) which are sound-activated and can be used to detect a baby crying, a knock on the door, etc.

Telephone/Doorbell Signaler: lights which are attached to the doorbell and/or telephone so that they flash if someone pushes the doorbell or if the phone rings.

Smoke Detectors: these devices are also connected to lights or bed vibrators which are activated in case of a fire.

For more information about specific products, see advertisements in the *Deaf American,* the monthly magazine published by the National Association of the Deaf, 814 Thayer Avenue, Silver Spring, Md. 20910.

C. Dialogue

Pat

Pat$_1$: co
"HEY", ME PEA-BRAIN*, TRUE+ MAKE-ME-SICK*

Pat$_2$: cs br (gaze down) (gaze down) t
HAPPEN FEW-DAY-PAST, ME WORK, TABLE PAPER (2h)alt.**B↓-CL**'papers on table',

(gaze down,rt)t (nodding)q
TIME A-CL@*rt*'clock', **BURST-OF-***light-rt*++ **KNOW YOU**

Pat$_3$: (head,gaze lf)
ME+ CARELESS, "move arm to right suddenly"

(gaze down,rt) wh-q
A-CL'clock on table,fall off' (2h)**SHATTER/SPLATTER-***rt* **"SHUCKS", ME** (2h)**#DO-DO**
B↓-CL'table'

Pat$_4$: neg (gaze down,rt) wh-q
CHERISH, MOTHER *rt*-**GIVE-TO-***me*, **CHERISH*, WANT-***rt* (2h)**#FIX-***rt*, **HOWwg**

Pat$_5$: wh-q
STORE WHERE "WHAT"

Pat$_6$: nodding
ONE-DAY-FUTURE #WILL ME GO-TO-*store* **#WILL**

Lee

Lee$_1$: wh-q / #WHAT, neg / NOT UNDERSTAND

Lee$_2$: RIGHT+, nodding / you-SAME-AS-*me* MY+ *you*-SAME-AS-*me*

Lee$_3$: "SO-WHAT", (2h)IT'S-NOTHING, BUY-TO-*lf* nodding / NEW+

Lee$_4$: t / ME, neg / INEPT, WHY⌒NOT you-ASK-TO-*rt* △$_T$, neg / KNOW T-I-N-A neg+q

nodding / INDEX-*rt*+ SKILL* puff.cheeks / FIX++-*arc* nod / THUMB-INDEX-*rt*, t / POSS-*rt* STORE,

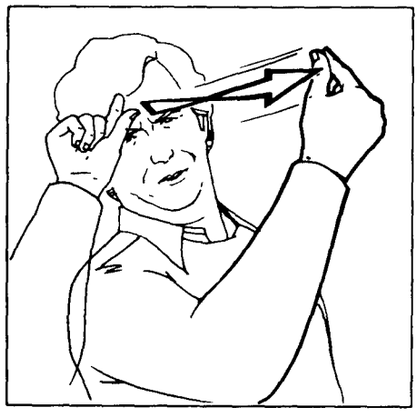
nod / HAVE+ TIME⌒(2h)C-CL'clock' puff.cheeks / A-CL"*sweep in rows*", REALLY-ADEPT INDEX-*rt*

Lee$_5$: (2h)"WELL" (gaze at'street')t / KNOW+ FANCY HOME 5:↓-CL@*rt*'fancy home', → / *B-CL'street running next to fancy home'*,

t (gaze lf,cntr) (gaze at 'home'&'store') / *STORE, INDEX-lf,cntr NOT-MUCH INDEX-home & store*↔

D. Key Illustrations

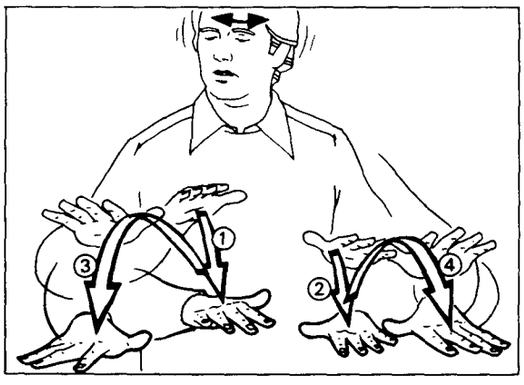
Pat



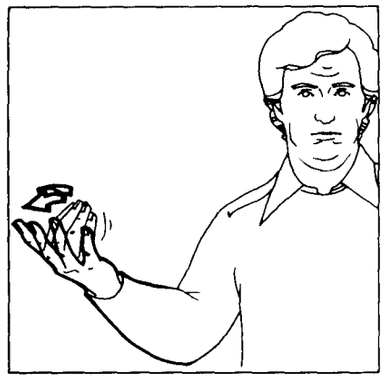
PEA-BRAIN*

MAKE-ME-SICK*

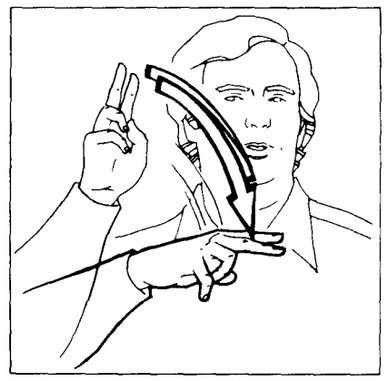
FEW-DAY-PAST



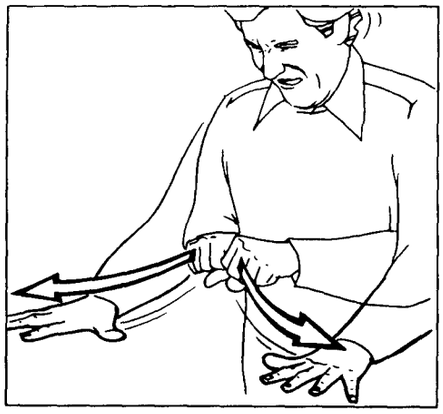
(2h)alt.B↓-CL'papers on table'



BURST-OF-light-*rt*++



CARELESS



(2h)SHATTER/SPLATTER

CHERISH

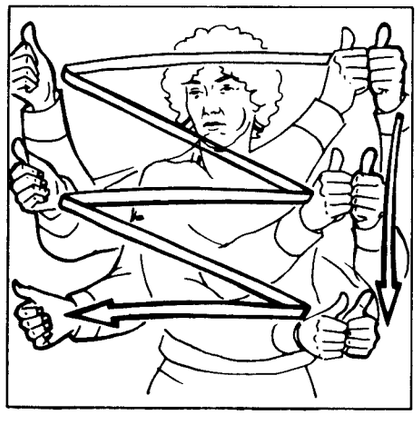
HOWwg

Lee

#WHAT

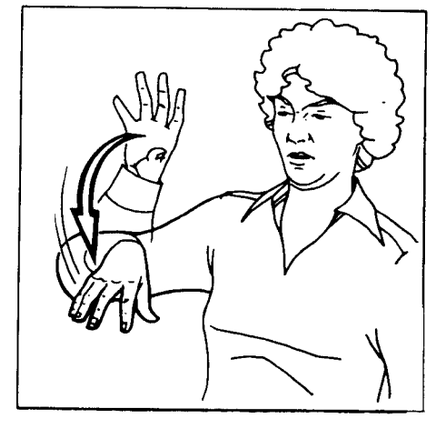
(2h)IT'S-NOTHING

INEPT

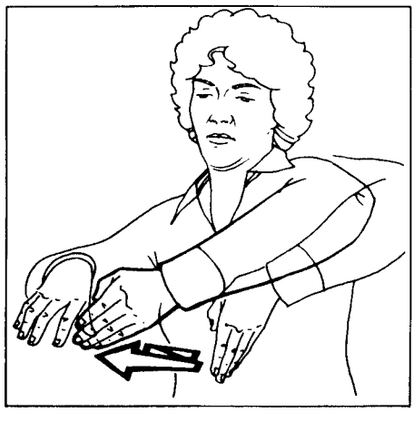


A-CL"*sweep in rows*"

REALLY-ADEPT



5:↓-CL@*rt*'fancy home'



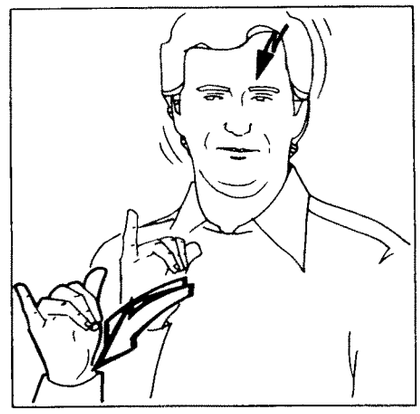
5:↓-CL-*rt*
B-CL'street'

5:↓-CL-*rt*
INDEX-lf,cntr

5:↓-CL-*rt*
NOT-MUCH

E. Supplementary Illustrations

TRUE++



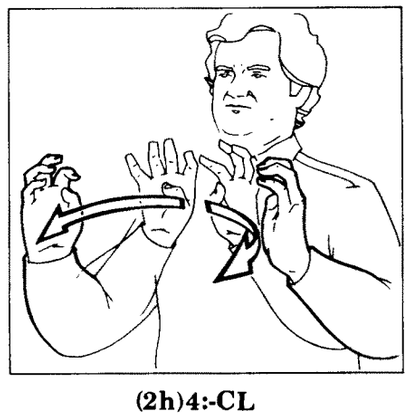
you-SAME-AS-*me*

you-ASK-TO-*lf*

F. General Discussion: Classifiers

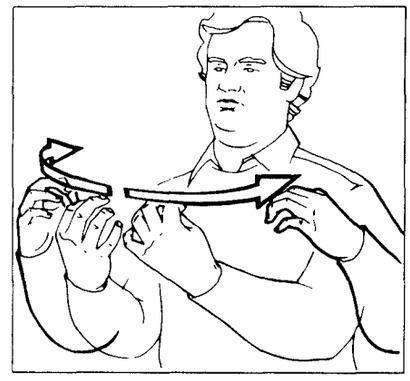
The previous discussions of classifiers in Units 5 and 14 dealt with the various functions of classifiers—some acting as pronouns which can show the actions and locations of various referents (people, animals, things), and others acting more like adjectives which describe the size, shape, or texture of those referents. Unit 14 also touched on a few ways that the Signer's *perspective* can influence his/her choice of which classifier to use to represent something or describe it. This unit will describe in more depth what is meant by the Signer's *perspective* and how it influences the selection and use of classifiers.

The Signer's *perspective* includes both what s/he actually *sees* and what s/he chooses to *focus on* (within that 'mass' of things that s/he actually sees). Let's first consider what the Signer *sees*. For example, suppose there is a meeting in which a group of people are seated in a semi-circle around the speaker who is facing them. The Signer arrives late and stands at the back of the room. The Signer *sees* the backs of the people, and the people in the middle of the semi-circle are the ones closest to him/her.



(2h)4:-CL
'in semi-circle with backs to Signer'

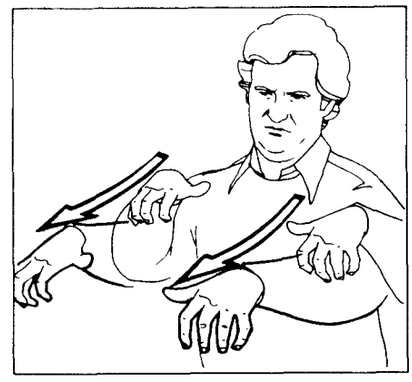
However, suppose the Signer is the speaker at the meeting. Now the Signer *sees* the faces of the people, and the people in the middle of the semi-circle are the ones farthest away from him/her.



(2h)4:-CL
'in semi-circle facing Signer'

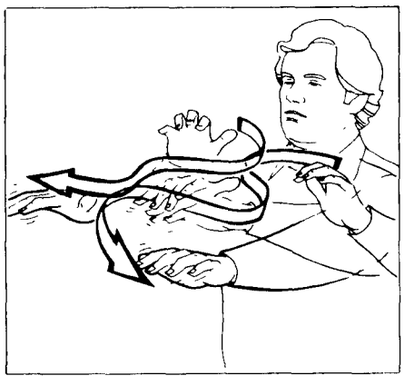
In that example, the Signer's *perspective* (what s/he actually saw) influenced the palm orientation of the classifier and the way the semi-circle was 'outlined'.

Now remember the example of the 'cattle' in Unit 14. On the ranch, there is a huge herd of cattle pleasantly milling around, searching for new patches of grass. That's what the Signer *sees*. However, when describing the ranch to a friend the next day, the Signer chooses to *focus on* the fact that there was a huge herd of cattle there but does not indicate what they were doing.



(2h)5:↓-CL
'huge herd of cattle'

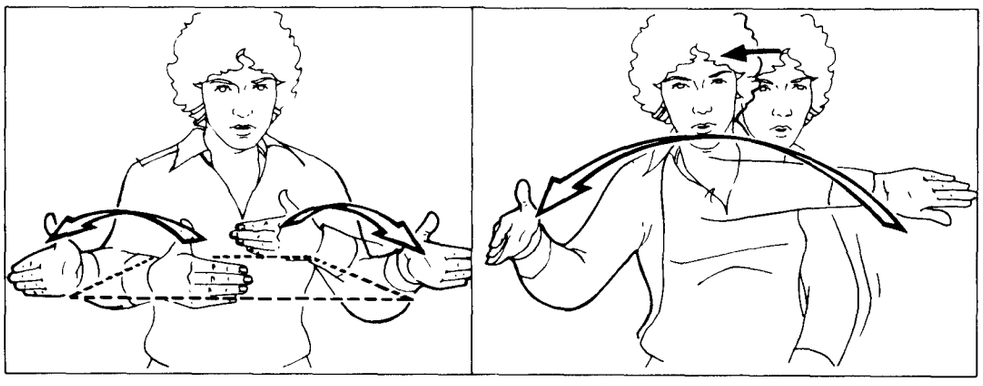
The classifier used above does not indicate if the cattle were stationary or moving; it could be used in either case. But now suppose the Signer chooses to include that information when describing the cattle. Now the Signer chooses to also *focus on* the 'unorderly movement' in addition to the 'huge herd'. So the Signer uses the classifier with 'wiggly' finger movement (perhaps with both hands overlapping each other repeatedly).



(2h)5↓ wg-CL
'herd of cattle milling around'

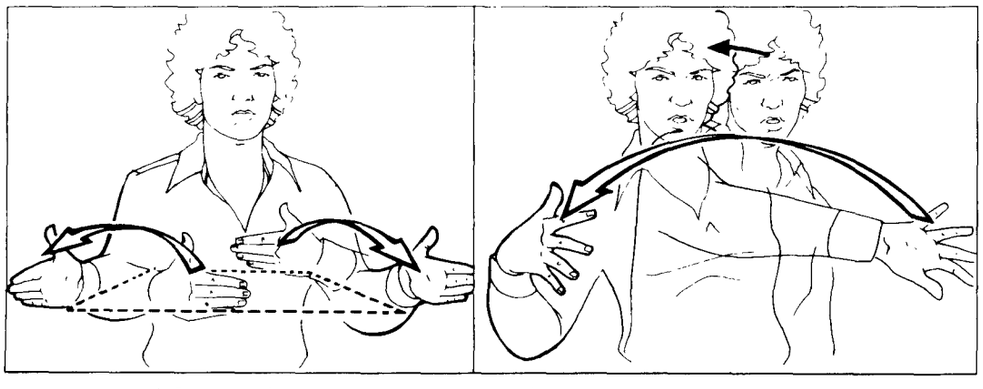
In that example above, both what the Signer *saw* and what s/he chose to *focus on* influenced the choice and use of the classifier.

The distance between the Signer and the thing s/he wants to describe can also determine the choice of classifier. Naturally, the closer the Signer is to the thing, the larger it appears and the more 'detail' s/he can see. For example, suppose the Signer sees a 'bin' far away that has something green inside it. From a distance, the green surface (the top) appears to be 'smooth'. So the Signer describes what s/he sees as:



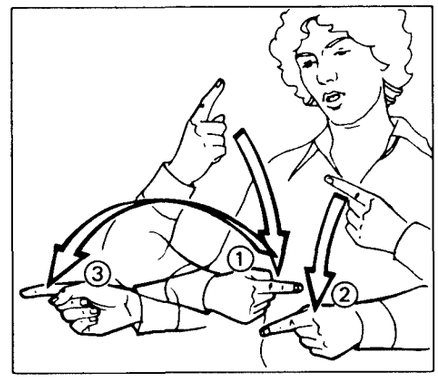
(2h)B-CL'bin' **B↓-CL'smooth curved surface'**

Now suppose the Signer is standing close enough to see that the green stuff is not one solid mass but is composed of many different things of the same kind all thrown together. The surface now appears more 'uneven'; so the Signer uses a '5' handshape to describe this surface.



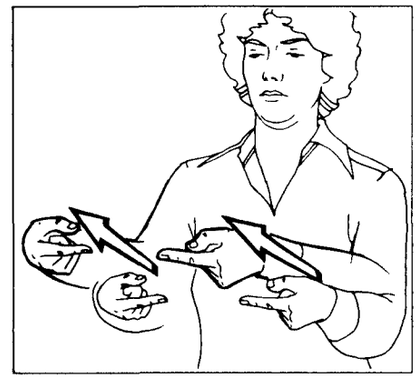
(2h)B-CL'bin' **5↓-CL'uneven curved surface'**

Now when the Signer moves a little closer, s/he sees that the green things are ears of corn all thrown together in the bin. The Signer might describe this unorderly arrangement as follows:



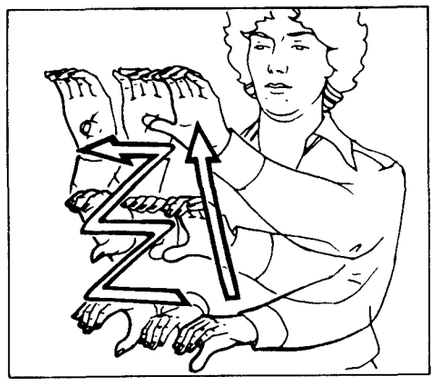
th
(2h)alt.1→CL

Or, if the ears of corn were arranged neatly in ascending rows, the Signer might describe them as follows:

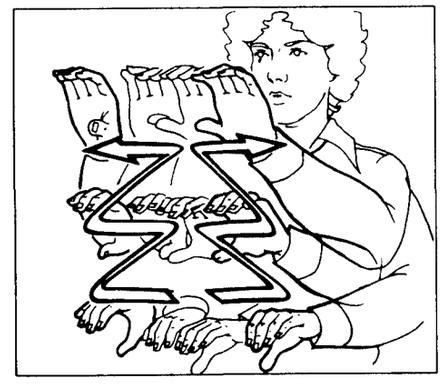


(2h)1→CL-*upward*"*sweep in a row*"

If the Signer then moves even closer to the bin so that the ears of corn become 'larger' visually, s/he may choose to use a different classifier to describe them. These ascending rows of corn could be described in either of the ways illustrated below.



(2h)C-CL-*upward*"*sweep in rows*"

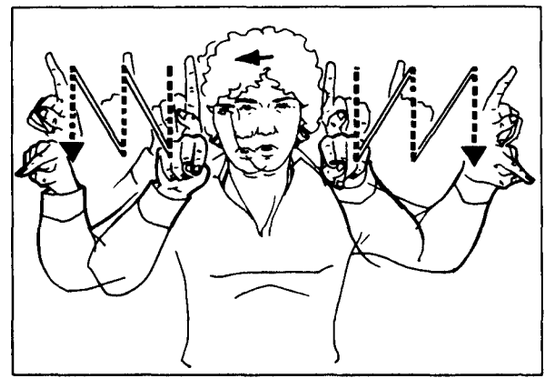


(2h)C_t-CL-upward"sweep in rows"

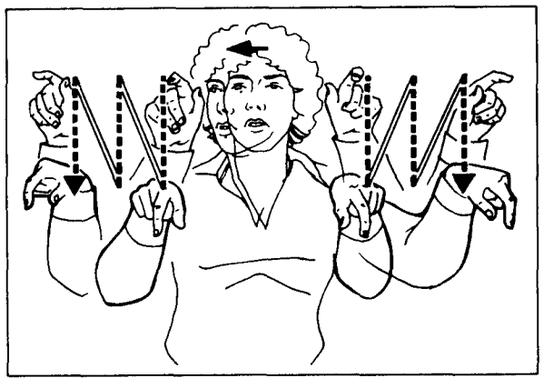
Thus, we can see how distance can influence what the Signer *sees* and, therefore, can influence the Signer's selection and use of classifiers. However, again this selection and use also depends on what the Signer chooses to *focus on*. For example, the Signer could be standing right next to the bin of corn and still only describe it as a 'bin' with a 'pile of' corn inside, rather than specify exactly how the corn is arranged.

Let's look at another example. Suppose someone asks the Signer to describe the Capitol Building in Washington, D.C.—both from a distance far away and from a close-up perspective. From very far away, the Signer might use the '1' handshape (both hands) to outline the building and to indicate the location of the columns (which would simply appear as straight parallel lines). As the Signer moved a little closer, the columns would begin to have some width (indicated with the 'G' handshape). Or, the Signer might see that they are circular (indicated with the 'F' handshape).

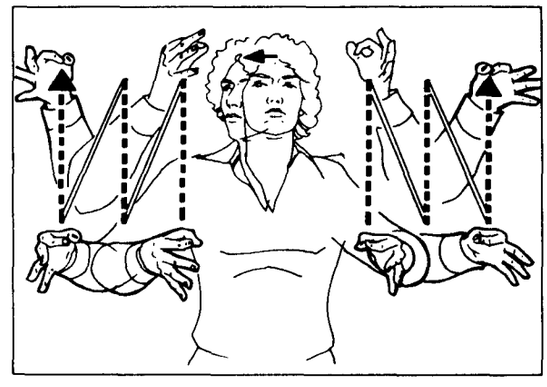
'Columns seen from a distance'



'1' handshape
'parallel lines'



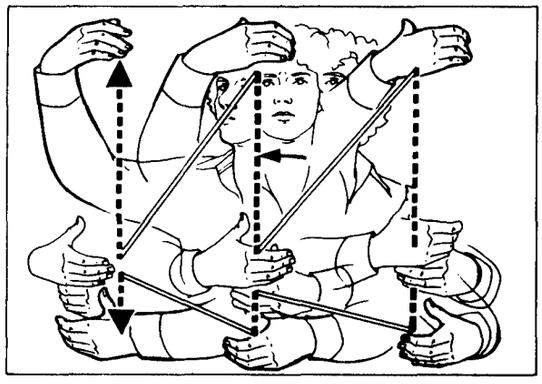
'G' handshape
'parallel lines with some width'



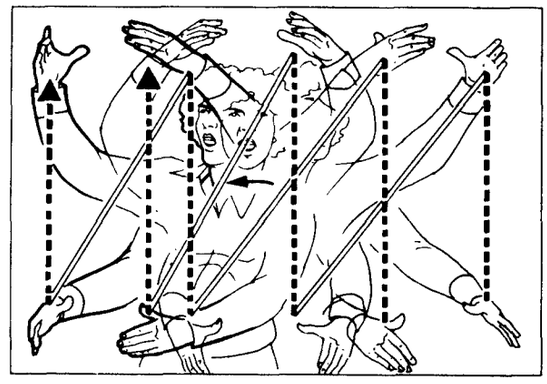
'F' handshape
'narrow parallel columns'

However, if the Signer is standing closer to the Capitol Building, the columns would appear much larger and have more depth. This could be described as shown below on the left. If the Signer stands very close to the building, the columns would look enormous and could be described as shown below on the right.

'Columns seen from close-up'



'C' handshape
'large parallel columns'



'C' handshape
'huge parallel columns'

Thus, in these examples, we see that the choice of classifier may be determined by the size and shape of the thing being described—but again, is mediated by the Signer's perception of that size and shape. From afar, things appear small and to have fewer dimensions. As the Signer moves closer, things appear larger and more three-dimensional (having height, width, and depth). However, as stated earlier, how something is described also depends on what the Signer wants to focus on. The Signer may choose to describe the columns of the Capitol building as 'huge parallel columns' or simply remark that there are 'parallel columns' in front of the building. Thus, the actual features of the referent (e.g. size, shape, texture), the Signer's perception of those features, and the Signer's choice of what to focus on all influence the appropriate choice of classifier handshapes.

G. Text Analysis

Pat_1: $\overline{\text{"HEY"}}^{co}$, **ME PEA-BRAIN*, TRUE+ MAKE-ME-SICK***

- **MAKE-ME-SICK***

  This sign is often directed toward a specific person, place, or thing (or the location assigned to it). When this occurs, the movement used is a thrusting outward motion and not the twisting motion illustrated above. It conveys the meanings 'that disgusts me', 'I'm sick of that', 'the hell with ____', 'who needs it?!', etc.

cs br (gaze down) (gaze down) t
Pat$_2$: **HAPPEN FEW-DAY-PAST, ME WORK, TABLE PAPER** (2h)alt.B↓-CL'papers on table',

(gaze down,rt)t (nodding)q
TIME A-CL@*rt*'clock', BURST-OF-*light-rt*++ KNOW YOU

- (2h)alt.**B↓-CL**'papers on table'

  Notice that the Signer has clearly indicated what this classifier is representing by first signing **PAPER.** Also notice that Lee has used the two-hands alternating plural modulation to show that the papers are scattered all over the desk.

- **A-CL@*rt***'clock'

  Again notice that the referent for this classifier is indicated with the preceding sign **TIME.** The particular classifier used (**A-CL**) makes it clear that the Signer means a clock and not a watch—since a different classifier (**F-CL**) would be used to represent a watch.

- **BURST-OF-*light-rt*++**

  This classifier occurred in an earlier dialogue (Unit 5) where it also represented a kind of light (stop light). However, it can also be used to refer to water (e.g. a shower) or sound (e.g. a trumpet blaring).

(nodding)q
- **KNOW YOU**

  Notice that although Pat is checking to see whether Lee understands or not, Pat's nodding seems to indicate that s/he expects a positive response.

nodding
Lee$_2$: **RIGHT+,** you-**SAME-AS-*me*** **MY+** *you*-**SAME-AS-*me***

- *you*-**SAME-AS-*me***

  Notice that this sign moves from the Addressee (Pat) to the Signer (Lee). It functions in the same way as directional verbs. That is, it can move between two people, places, things or their spatial locations to indicate that they are 'just alike' or 'the same as each other'.

(head,gaze lf)
Pat$_3$: **ME+ CARELESS,** "move arm to right suddenly"

(gaze down,rt) wh-q
A-CL'clock on table,fall off' (2h)SHATTER/SPLATTER-*rt* "SHUCKS", ME (2h)#DO-DO
B↓-CL'table'

- **CARELESS**

  This sign can be made with one or two hands.

(head,gaze lf)
- "move arm to right suddenly"

Notice that Pat looks to the left while showing what happened on the right. This indicates that Pat didn't see that his/her arm was moving toward the clock.

A-CL'clock on table, fall off'
- ***B↓-CL****'table'*

Notice that the meaning of these two classifiers is clear from Pat's previous turn. Notice also how they provide locative information—the clock was *on the table* and then it fell *off*.

- (2h)**SHATTER/SPLATTER**

This sign may, in fact, be a classifier for a sudden 'explosion' of parts or pieces (represented by the fingers) from a single source (represented by the closed hands). Notice the similarity between this sign and the sign **DISPERSE** illustrated below.

DISPERSE

Lee_3: **"SO-WHAT", (2h)IT'S-NOTHING, BUY-TO-*lf*** nodding **NEW+**

- (2h)**ITS-NOTHING**

This sign can also be made with one hand. It expresses the meaning that someone or something is 'trivial', 'not worth getting upset about', or 'not a big deal'.

t neg neg neg+q
Lee$_4$: **ME, INEPT, WHY‿NOT you-ASK-TO-*rt* [A], KNOW T-I-N-A**

nodding puff.cheeks nod t
INDEX-*rt*+ SKILL* FIX++-*arc* THUMB-INDEX-*rt*, POSS-*rt* STORE,

nod puff.cheeks
HAVE+ TIME‿(2h)C-CL'clock' A-CL"*sweep in rows*", REALLY-ADEPT INDEX-*rt*

- neg
  INEPT

  Some Signers produce this sign with movement in the opposite direction—i.e. away from the Signer instead of toward the Signer.

- neg neg+q
  KNOW T-I-N-A

  Lee's initial *'neg'* reaction is because Pat did not recognize the name sign [A] . Lee then spells **T-I-N-A.** When Pat shakes his head to show that he doesn't know who Tina is, Lee responds *'neg+q'* (meaning 'you don't know her?'). Examine the photos showing the *'neg+q'* signal in the *General Discussion* section of Unit 19 to see what this combined signal looks like.

- puff.cheeks
  FIX++-*arc*

  Notice that the *'puff.cheeks'* and the *arc* movement serve to convey the fact that Tina is good at fixing 'many things'.

- **TIME‿(2h)C-CL**'clock'

  Notice that these two signs are produced in such a way that they look like a single sign. The (2h)**C-CL** is often used when referring to a clock that hangs on a wall. Notice that this classifier gives more information about the shape of the clock (indicating that it is round) than the **A-CL** (Pat_2).

- puff.cheeks
  A-CL"*sweep in rows*"

  Notice that both the *"sweep in rows"* modulation and the *"puff.cheeks"* signal convey the meanings 'many', 'a lot of', or 'a huge number of'. Also, in this context, the *"sweep in rows"* modulation suggests that the clocks are in rows on shelves.

(gaze at'street')t
Lee$_5$: (2h)"WELL" KNOW+ FANCY HOME 5:↓-CL@*rt*'fancy home',——→
B-CL'street running next to fancy home',

t (gaze lf,cntr) (gaze at 'home'&'store')
(hold 5:↓-CL)——————————→
STORE, INDEX-lf,cntr NOT-MUCH INDEX-home & store↔

(gaze at 'street')
- 5:↓-CL@*rt*'fancy home'——————→
B-CL'street running next to fancy home'

These two classifiers were used in a similar way in Unit 15. Notice how they indicate the locative relationship between the 'street' and the 'home'. Notice also that Lee holds the 5:↓-**CL** for the rest of his/her turn. This is because it will be used as a point of reference for the 'street' and 'Tina's store'.

- ***NOT-MUCH***

This sign is often used when talking about distances ('not far') but can also refer to prices ('not expensive' or 'real cheap').

- *INDEX-home & store* ↔

Notice in the illustration that the back and fourth movement of the **INDEX** between the 'home' and the 'store' is small. Thus, this sign 'agrees with' the fact that the distance between them is **NOT-MUCH.**

nodding
Pat$_6$: ONE-DAY-FUTURE #WILL ME GO-TO-*store* #WILL

- **#WILL**

This is a fingerspelled loan sign. Notice also that the *'nodding'* is used to confirm Pat's stated intention that s/he will go to the store.

H. Sample Drills

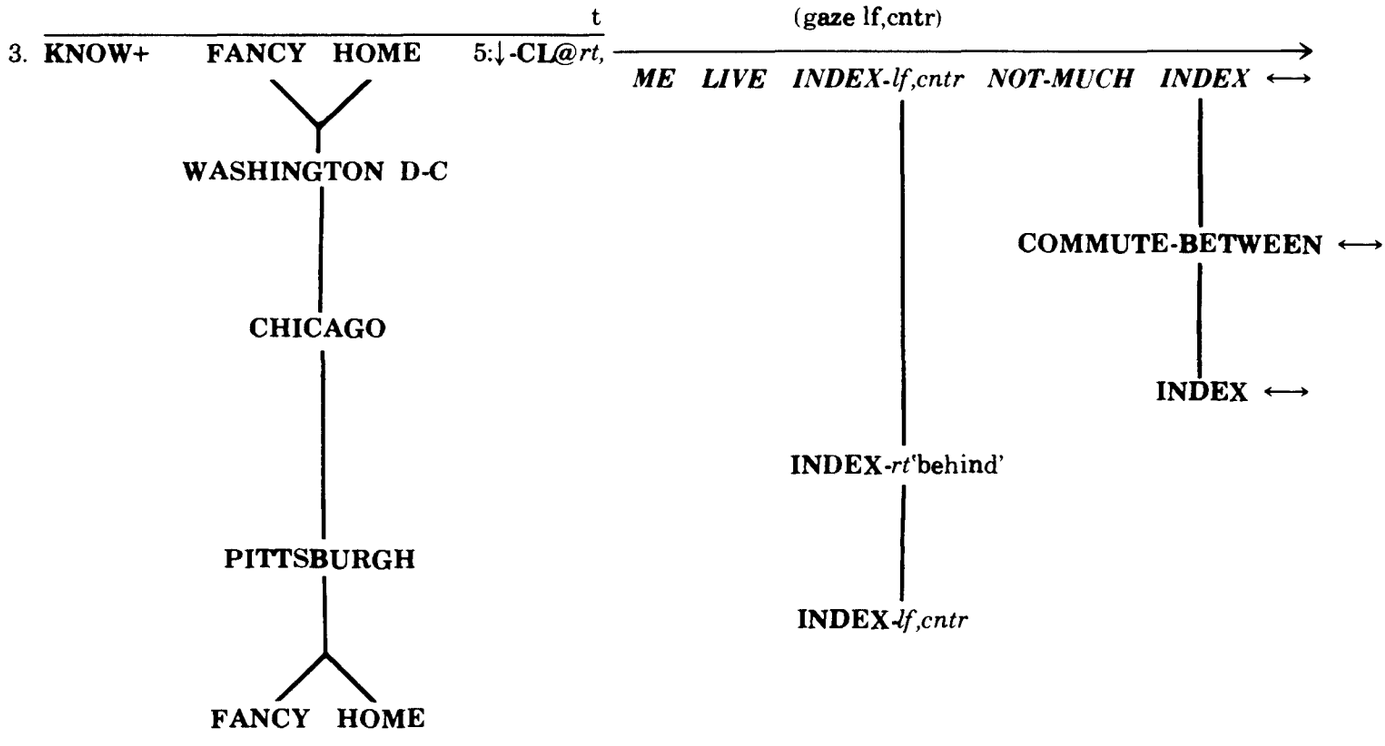
1. **FEW-DAY-PAST**, **ME** **WORK**, **TABLE** **TIME** **A-CL**@*rt*'clock', **BURST-OF**-*light*++, **KNOW** **YOU**

A-CL@*lf*'clock'
A-CL@*cntr*'clock'
A-CL@*rt*'clock on table'
***B*↓-*CL*-*rt*'*table*'**
A-CL@*cntr*'clock on table'
***B*↓-*CL*-*cntr*'*table*'**
A-CL@*lf*'clock on table'
***B*↓-*CL*-*lf*'*table*'**
A-CL@*cntr*'clock'
A-CL@*lf*'clock'
A-CL@*rt*'clock'

2. **POSS**-*rt* **STORE**, **HAVE**+ **TIME** (2h)**C-CL**'clock' **A-CL**"*sweep in rows*"

HOME
MOTHER
SCHOOL
SISTER
STORE

(2h)alt.**A-CL**'clocks'
A-CL"*in a row*"
A-CL"*sweep in a row*"
A-CL"*in rows*"
A-CL"*sweep in rows*"



I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- In Pat_2, how he clearly indicates the relative locations of the table, scattered papers, and alarm clock by his consistent use of space and eye gaze.
- How Lee uses his left wrist as the place of contact for the sign **RIGHT** (Lee_2) because he is holding a cup in his left hand. When one hand is 'busy', Signers commonly use some other surface (e.g. chest, knee if seated, book if holding one, table) for signs that require contact.
- In Lee_4, how the *'neg'* signal during the sign **INEPT** does not give the meaning 'not inept'. Instead, it's like saying two things at the same time—'No, I'm not the one to do it' (*'neg'*); I'm no good at that' (**INEPT**). Notice how this is different from the way the *'neg'* signal in Lee_1 (or more obviously in Lee_2, Unit 22) does negate the verb **UNDERSTAND**, giving the meaning 'not understand'.
- In Lee_5, how he holds the 5:↓-**CL**@*rt* with his right hand as a reference point while clearly indicating the relative locations of the 'store' and the 'home'.

Unit 24

Locatives

A. Synopsis

Lee has just returned from a skiing trip. Pat asks what happened to Lee's eye. Lee explains that s/he was skiing down a hill which is next to a nearby farm when s/he swerved to avoid hitting a rabbit and then fell over a fence. S/he not only hurt his/her eye but also the left shoulder.

B. Cultural Information: World Games for the Deaf

In 1924, representatives from nine European countries met in Paris, France and established the International Committee of Silent Sports (CISS—"Comite International des Sports Silencieux"). This committee was developed to establish a union of all sports federations for deaf people and to institute and manage quadrennial World Games for the Deaf. The United States joined the CISS in 1935 as its first non-European nation. Until 1948, only Summer Games were held. Then in 1949, the first Winter Games were held in Seefeld, Austria. In 1955, the CISS was acknowledged by the International Olympic Committee as an international federation with Olympic standing. Currently, Jerald M. Jordan of the United States is President of the CISS and has served in that capacity since 1971.

The World Games for the Deaf are held exclusively for persons with a certain level of hearing loss, and each national federation is required to verify that its competitors do, in fact, have a hearing loss at or below this level. Those athletes with very mild losses are not permitted to compete. In fact, pretending to be deaf is considered as serious an offense as taking drugs in the "hearing Olympics".

The World Games features competition in such events as track and field, cycling, soccer, gymnastics, handball, wrestling, swimming, diving, ping-pong, skiing, tennis, shooting and volleyball.

C. Dialogue

Pat

Pat$_1$: (2h)"WHAT" HAPPEN INDEX-*Lee's rt cheek* PURPLE 5:-CL'bruise on cheek' YOU
(puff.cheeks)wh-q

Pat$_2$: (2h)"WHAT" (2h)#DO-DO (2h)"WHAT"
wh-q

Pat$_3$: nodding (gaze rt) (gaze rt) q
THAT-ONE-*rt* FARM THEREABOUTS-*rt* → THAT-ONE-*rt* YOU
B-CL-lf 'hillside' →

Pat$_4$: WOW REALLY-ADEPT YOU

Pat$_5$: "WOW"+, #HURT INDEX-*cheek* OTHER+ (2h)"WHAT"
nodding q

Lee

Lee$_1$: **FEW-DAY-PAST ME SKI BAD HAPPEN INDEX-*lf cheek***

Lee$_2$: (gaze down,lf) (gaze at 'hill') q
YOU KNOW WATER⌒(2h)L:-CL@*lf*'lake' B-CL-*rt*'hillside next to lake', KNOW YOU
(hold lf hand L:-CL) ⟶

Lee$_3$: nodding (gaze down,cntr) br
RIGHT+, B-CL-*cntr*'front face of hill', ME V-CL@*cntr*'stand on hilltop'
B-CL-cntr'hilltop' ⟶

(gaze lf at 'fence') (gaze rt) br
(2h)4-CL-*lf*'fence on side of hill', **TREE-*rt,upward-arc*'trees on side of hill',**

(gaze down,cntr; look of'concentration'; body moving from side to side)
ME SKI 1-CL-*cntr*'ski down hillside,weaving side to side'

Lee$_4$: t
"PSHAW", 1-CL-*cntr*'ski down hillside', RABBIT,

(look of 'fright')
V:-CL-*rt*'hop from trees in front of me' ME 1-CL'swerve to lf to miss rabbit'

(gaze lf, 'shocked')
(2h)4-CL-*lf*'fence' V-CL-*lf*'fall over fence'
(hold lf 4-CL) ⟶

Lee$_5$: (gaze at lf shoulder)
INDEX-*lf shoulder* #HURT-*lf shoulder* INDEX-*lf shoulder*, "WOW"+

D. Key Illustrations

Pat

(2h)"WHAT"

PURPLE 5:-CL'bruise on cheek'

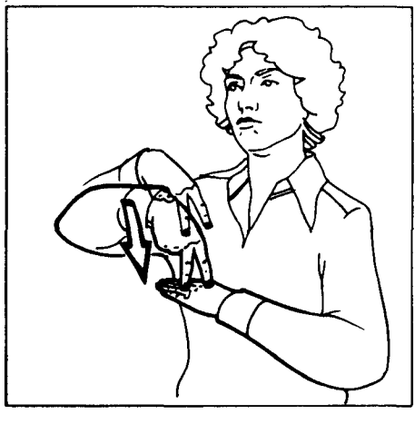
WOW

Lee

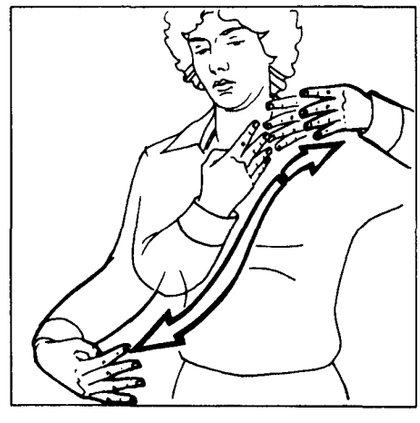
WATER (2h)L:-CL@*lf* 'lake'

B-CL-*rt* 'hill next to lake'
L:-CL-lf 'lake'

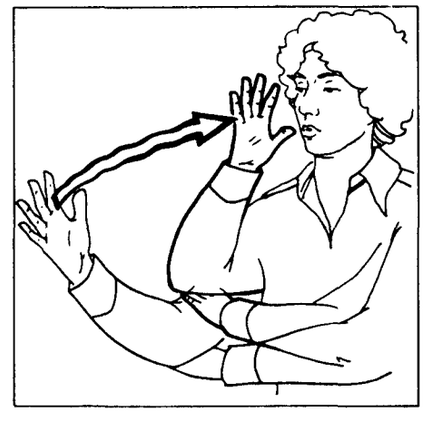
B-CL-*cntr* 'front face of hill'
B-CL-cntr 'hilltop'



V-CL@*cntr* 'stand on hill'
B-CL-cntr 'hilltop'



(2h)4-CL-*lf*
'fence on side of hill'



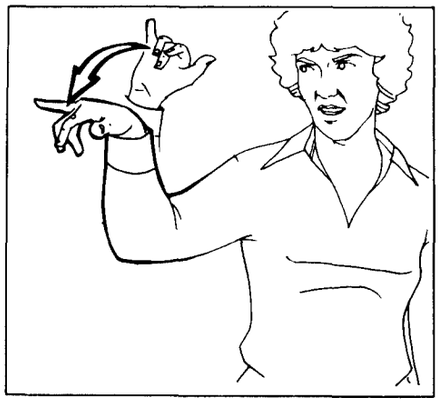
TREE-*rt,upward-arc*
'trees on side of hill'

1-CL-*cntr*
'ski down hill,weaving side to side'

V-CL-*lf* 'fall over fence'
4-CL-lf 'fence'

HURT-*lf shoulder*

E. Supplementary Illustrations



THAT-ONE-*rt*

THEREABOUTS

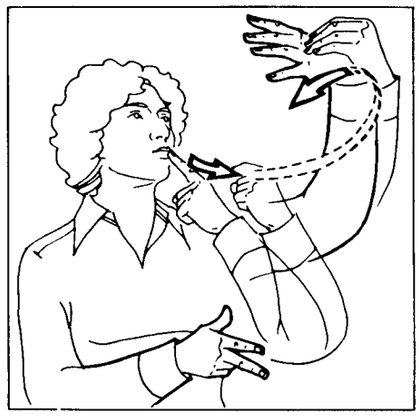
V:-CL-*rt*
1-CL'swerve to left to miss rabbit'

F. General Discussion: Locatives

The two previous discussions of locatives in Units 6 and 15 dealt with the way Signers can use classifiers, directional verbs, or verbs made at specific locations on the body to indicate the spatial relationship between two or more people, things, or places. Unit 15 also pointed out that, unlike English, ASL does not generally use separate signs (like the English prepositions 'at', 'in', 'under') to express locative relationships. Instead, ASL Signers efficiently use the signing space to indicate where things are and the locative relationship between those things.

For review, recall how classifiers were positioned and/or moved in the signing space to indicate the spatial relationship between various things in the following units:

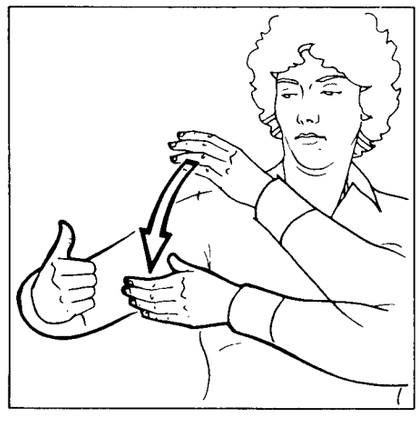
Unit 5



3→CL-*rt*'car'
RED BURST-OF-light

3→CL-*rt*'car stopped'
3→CL'car from left smash into left rear'

Unit 6



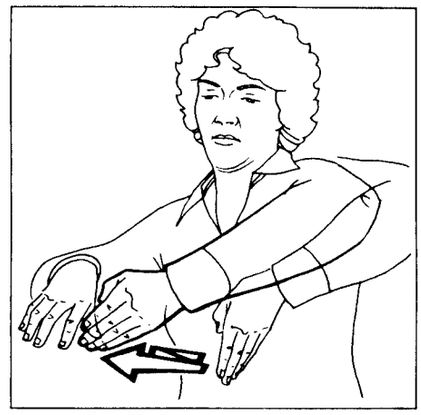
A-CL-*rt*'trophy'
C-CL@rt'cup behind trophy'

C-CL-*rt* } 'cup on table is
B↑-CL-rt } turned on its side'

Unit 14

V:-CL@rt,out
V:-CL@rt,in } 'sit facing each other'

Unit 15



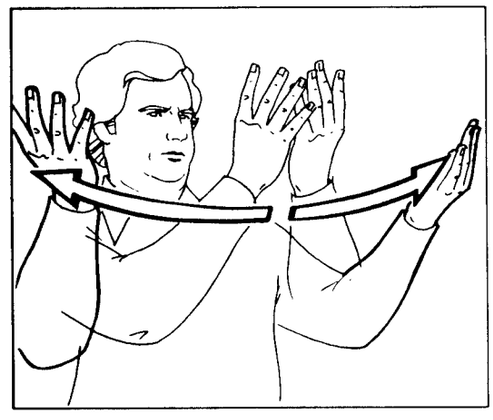
5:↓-CL-rt'school'
B-CL'road near school'

In each of the examples above, notice how the Signer uses both hands (two classifiers) to show a specific spatial relationship between the two things. The Signer can also convey locative information by using classifiers in a particular area of the signing space. For example, recall how classifiers in the following units indicated the spatial relationship between the things they were representing and something else:

Unit 7

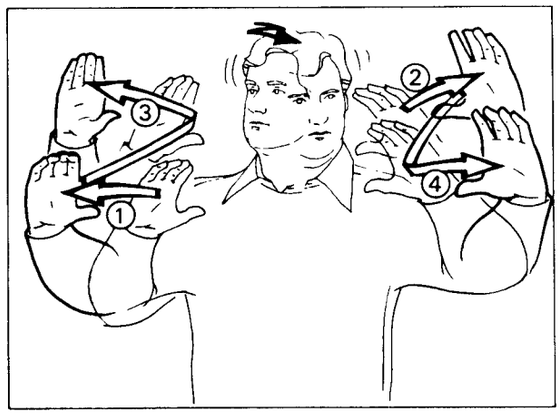
(2h)alt.V-CL
'kids lying on the floor'

Unit 16

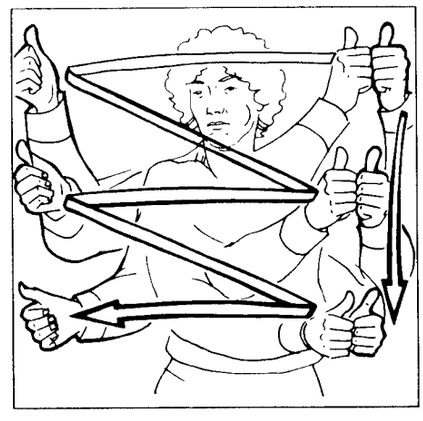


(2h)4-CL-*up,lf* 'interpreters in a line facing Signer'

Unit 14



(2h)alt.C-CL'pictures on wall'



(2h)A-CL"*sweep in rows*"-'trophies'

In the examples above, notice how the Signer uses a classifier in a particular area of the signing space to convey locative information of a more general nature. For example, using the **V-CL** in a lower part of the signing space (and gazing downward) shows that the 'kids are lying on the floor' (perhaps, on rugs or mats on the floor), not on a wall or ceiling or in mid-air. The 'interpreters' are located above the Signer, not on the floor; so they must be on some kind of platform or stage. The 'pictures' are located on the wall that the Signer set up earlier and are at eye-line or above, as is normal for pictures. The 'trophies' are in rows on top of each other, presumably on shelves of some kind.

Just as some classifiers can be moved as verbs in or to particular locations to show where something happens (e.g. **2-CL**'girls come up to me'), directional verbs can move from one spatial location to another to indicate where an action occurs. For example, recall how the verbs ___**-ASSEMBLE-TO-**___ and ___**-GO-TO-**___ indicated movement to 'Chicago' in Unit 10. A partial list of directional verbs like this can be found in Unit 22.

Similarly, verbs like **SHAVE-**___ and **HAVE-OPERATION-ON-**___ (see illustrations in Units 4 and 6) show where something happens by being made at a particular location on the Signer's body. Notice how the verb **# HURT-**___ is made at the Signer's left shoulder in the dialogue above. A partial list of verbs like this can be found in Unit 13.

Pointing with the index finger (indexing) is frequently used to show where something is or where something happens. The Signer may point to a 'real-life' location (like the Signer's cheek and left shoulder in the dialogue above) or to an established location in the signing space. For example, recall how Pat in Unit 15 described the location of a house in relation to the state school—or how Lee described the spatial relationship between the 'fancy home' and 'store' in Unit 23.

5:↓-CL-*rt,cntr*
INDEX-lf,cntr

Finally, as described in Unit 15, ASL tends *not* to use separate signs to express locative relationships in the way that English uses prepositions. However, ASL does have several, specifically locative signs (e.g. **IN, ON, UNDER, OPPOSITE-FROM, NEAR, BETWEEN, NEXT-TO-ON-THE-RIGHT**) which seem to be used when

the Signer wants to focus on or emphasize a particular spatial relationship. In addition, sometimes a separate locative sign is used when there isn't any classifier or directional verb in the sentence which could be used to show the location of something.

Unfortunately, many sign vocabulary books have mislabeled signs like **GO-ACROSS** and **ENTER/GO-INTO** (often glossed as **ACROSS** or **OVER** and **INTO**, respectively) and have given the false impression that these signs are like English prepositions. However, observations of native Deaf Signers who use ASL show that these signs and others (e.g. those often labeled as **TO, BEHIND,** or **IN-FRONT-OF**) have other functions in the language. For example, some are verbs like **GO-ACROSS** and **ENTER/GO-INTO.** In addition, some of the supposedly 'preposition-like' signs in these vocabulary books (e.g. those labeled as **AT, AMONG,** or **AROUND**) are rarely, if ever, used by native Signers.

In summary, it is important to remember that whenever possible—which is most of the time!—ASL Signers generally use the signing space (via classifiers, directional verbs, indexing, etc.) to show the locative relationship between people, things, or places and to show the location of various actions or events.

G. Text Analysis

Pat$_1$: (2h)"WHAT" HAPPEN INDEX-*Lee's rt cheek* PURPLE‿5:-CL'bruise on cheek' YOU (puff.cheeks)wh-q

- **INDEX**-*Lee's rt.cheek*

  Notice that Pat points to a specific location on Lee's body (the right cheek) to indicate where something is. However, Pat then uses his/her own cheek as the location for the next sign.

- **PURPLE‿5:-CL**'bruise on cheek'

  This is another example of two signs produced in such a way that they look like a single sign. Notice that the classifier (**5:-CL**) can occur in a number of different locations (eye, chin, shoulder, arm, etc.) to show where the 'bruise' occurs. Some Signers use the sign **BLUE‿5:-CL** to express the same meaning.

Lee$_2$: YOU KNOW WATER‿(2h)L:-CL@*lf* 'lake' B-CL-*rt* 'hillside next to lake', KNOW YOU (gaze down lf) (gaze at 'hill') q
(hold lf hand L:-CL) ——————→

- **WATER‿**(2h)**L:-CL@***lf* 'lake' **B-CL-***rt* 'hillside next to lake'
  (hold lf hand L:CL) ——————→

  Notice that the sign **WATER** and the (2h)**L:-CL** are produced in such a way that they look like a single sign. Notice that Pat establishes the 'lake' to the left and then uses it as a point of reference while indicating the relative location of the 'hill'.

nodding (gaze rt) (gaze rt) q
Pat_3: THAT-ONE-*rt* FARM THEREABOUTS-*rt* THAT-ONE-*rt*⁀YOU
B-CL-lf 'hillside' ——————→

q
• THEREABOUTS-*rt* ——————→ THAT-ONE-*rt*⁀YOU
B-CL-lf 'hillside' ——————→

The sign **THEREABOUTS** is used here to indicate an approximate location of the 'farm'. It is also used to indicate approximate dates, times, weights, prices, etc. Notice that Pat holds this sign to the right while locating the 'hillside' to the left, thus showing the location of the 'hillside' in relation to the 'farm'. Notice that the 'hillside' is located to Pat's left (***B-CL-lf***)—the same location used by Lee to establish the 'hillside' (**B-CL-*rt***).

Notice that Pat first responds affirmatively to Lee's question *('nodding')* but then asks a *'yes-no'* question to check and make sure they are discussing the same place.

nodding (gaze down,cntr) br
Lee_3: RIGHT+, B-CL-*cntr* 'front face of hill', ME V-CL@*cntr* 'stand on hilltop'
B-CL-cntr 'hilltop' ——————→

(gaze lf at 'fence') (gaze rt) br
(2h)4-CL-*lf* 'fence on side of hill', TREE-*rt,upward-arc* 'trees on side of hill',

(gaze down,cntr; look of 'concentration'; body moving from side to side)
ME SKI 1-CL-*cntr* 'ski down hillside,weaving side to side'

(gaze down,cntr) br
• B-CL-*cntr* 'front of hill', ME V-CL@*cntr* 'stand on hilltop'
B-CL-cntr 'hilltop' ——————→

Notice that the Signer has shifted perspective from describing the hillside at a distance (Lee_2) to placing him/herself in the scene. See Units 21 and 23 for a discussion of how Signers shift perspective.

Notice also that the Signer positions the **V-CL** *on top of* the ***B-CL*** (left hand) to show the spatial relationship between the skiier (Lee) and the hill.

(gaze lf at 'fence') (gaze rt)
• (2h)4-CL-*lf* 'fence on side of hill', TREE-*rt,upward-arc* 'trees on side of hi

Notice how Lee shows that the 'fence' is on the left side of the hill and the 'trees' are on the right.

Notice also that Lee describes this scene as s/he saw it from the top of the hill, thus maintaining the change of perspective mentioned above.

- 1-CL-*cntr*'ski down hillside,weaving side to side'

  Notice how the location of this classifier shows that Lee skiied 'down the hill'. Also notice how the movement of the classifier details the manner or type of movement—'weaving side to side'.

Lee$_4$: "PSHAW", 1-CL-*cntr*'ski down hillside', RABBIT$_{t}$,

(look of 'fright')
V:-CL-*rt*'hop from trees in front of me' ME 1-CL'swerve to lf to miss rabbit'

(gaze lf, 'shocked')
(2h)4-CL-*lf*'fence' V-CL-*lf*'fall over fence'
(hold lf 4-CL)——————→

- V:-CL-*rt*'hop from trees in front of me'

  As mentioned in Unit 5, this classifier can represent a cat, dog, mouse, etc. In this instance, it represents the 'rabbit'. Notice how the classifier provides locative information—the V:-CL moves from the Signer's right (the 'trees') across the face of the hill in front of the Signer.

- 1-CL'swerve to lf to miss rabbit'

  Notice how this classifier provides locative information—the Signer swerves to the left (i.e. toward the fence and away from the rabbit).

(gaze lf, 'shocked')
- (2h)4-CL-*lf*'fence' V-CL-*lf*'fall over fence'
  (hold lf 4-CL)——————→

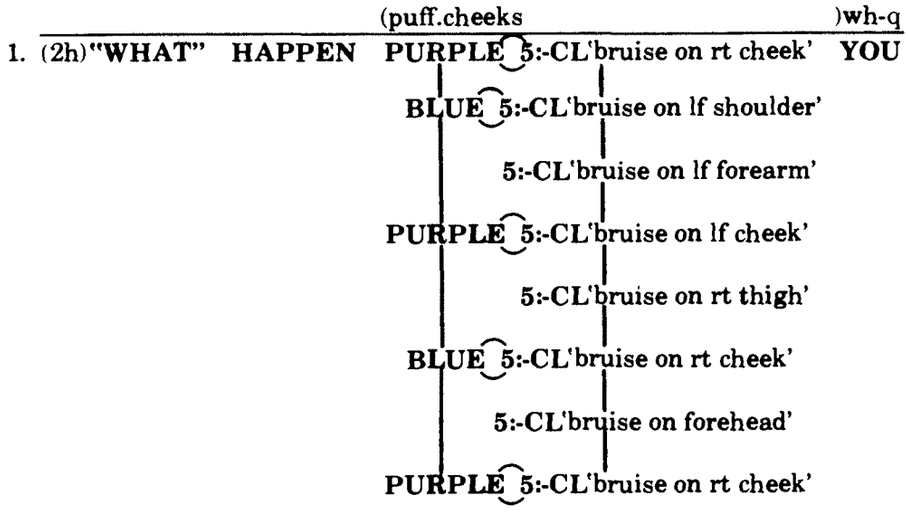
  Notice that Lee re-establishes the fence to the left and then holds the left *4-CL* in order to describe the locative relationship between it and the skiier (represented by the V-CL). The V-CL then 'falls over' the *4-CL* to show that the 'skiier fell over the fence'.

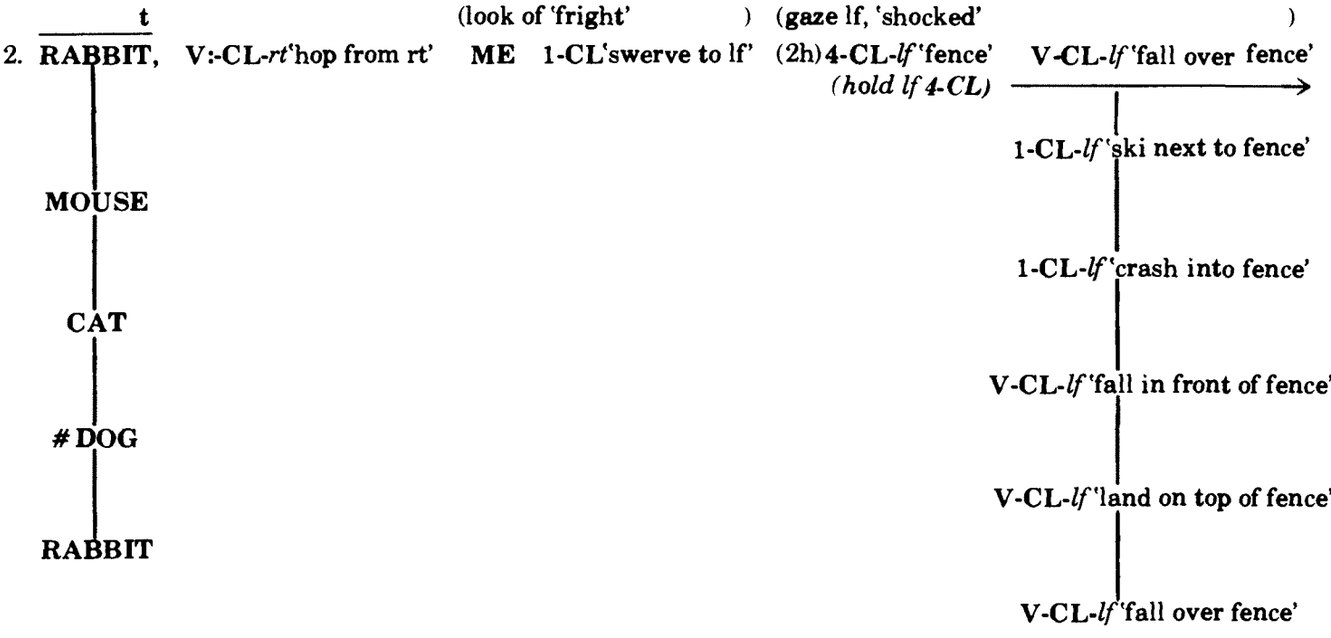
(gaze at lf shoulder)
Lee$_5$: INDEX-*lf shoulder* #HURT-*lf shoulder* INDEX-*lf shoulder*, "WOW"+

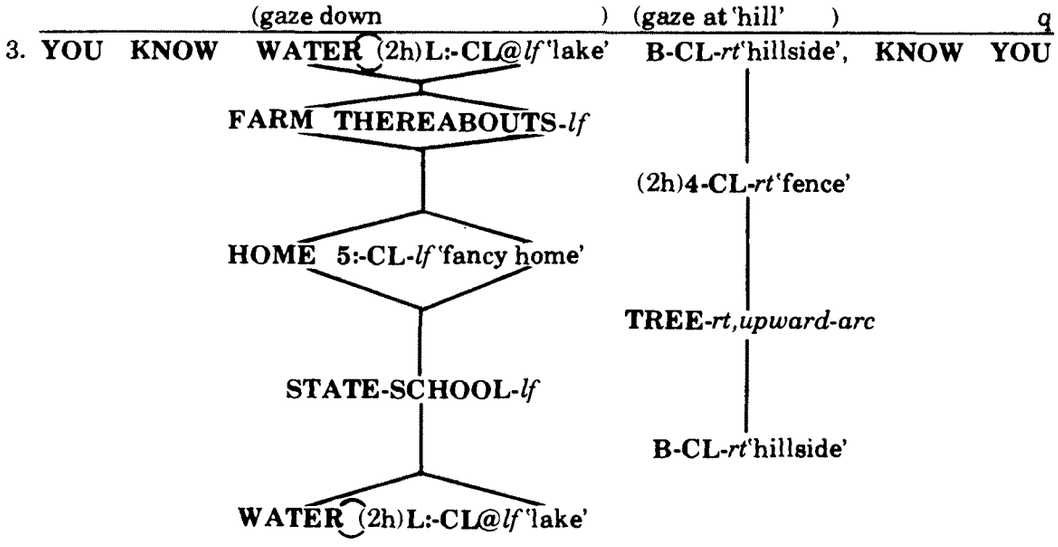
(gaze at lf shoulder)
- INDEX-*lf shoulder* # HURT-*lf shoulder*

  Notice how both of these signs are made on or near a specific part of the body, thus providing specific locative information about where the injury is. Notice also that the loan sign # HURT is one of the verbs which can indicate that the action occurs at a particular location on the body.

H. Sample Drills







I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- In Pat's first turn, she uses a modulated form of the sign **PURPLE**—which indicates that the bruise is 'dark' purple.
- During Lee's third turn, he carefully checks with Pat (by looking at her) after setting up each referent to make sure she clearly recognizes where each thing is in relation to the other things—the hill, where Lee was standing, the fence, and the line of trees. Then, when the 'stage is set', Lee describes what happened.
- In Lee_4, he uses a two-handed variant of the sign **RABBIT** (made in neutral space) rather than the one-handed (or two-handed) form made at the side(s) of the head.
- Notice the difference between the way Pat signs **#HURT** in her last turn and the way Lee signs **#HURT** in his last turn. Lee's is stressed, meaning 'very hurt'.

Unit 25

Pluralization

A. Synopsis

Pat and Lee are dining out. Pat asks if Lee is going to college next year. Lee says that s/he hasn't decided but that if s/he goes to college, it'll be NTID. There are a lot of different things Lee can major in; plus they have hills there for hiking, skiing, etc. Lee's only objection is that it's cold in Rochester. Pat agrees and says that one time s/he went there with no coat and everybody stared. So s/he hunted around for a clothing store and ended up buying a coat that fit perfectly. Lee says that Pat was lucky.

B. Cultural Information: The National Technical Institute for the Deaf (NTID)

In 1965, a law was passed which created a National Technical Institute for the Deaf (NTID). The site chosen for this special institute was Rochester, New York, on the campus of the Rochester Institute of Technology (RIT). After several years of planning, the first group of 71 students enrolled in 1968. Now there are approximately 900 students enrolled at NTID. The primary purpose of the institute is to provide educational training opportunities for deaf students in technological areas.

The historical underemployment or unemployment of deaf people was a primary reason for the creation of NTID. In response to this need, NTID not only provides academic training for its students but also provides academic career counseling and job placement counseling. In fact, as of 1979, 95% of NTID graduates who had sought jobs had found employment; 94% had been hired at a level appropriate for their training, and 84% had been hired in business and industry.

Because NTID is located on the campus of RIT (and, in fact, is one of the nine colleges of RIT), the deaf students there frequently have the option of being "integrated" with the hearing students at RIT. To deal with this situation, NTID provides a number of support services for its students. Some of these services are: providing interpreters for NTID students, and providing note-takers in classes.

For further information, contact: NTID, RIT, Public Information Office, One Lomb Memorial Drive, Rochester, New York 14623.

C. Dialogue

Pat

Pat$_1$: co wh-q q q wh-q
"HEY", ONE-YEAR-FUTURE #DO-DO, #JOB-*rt*, COLLEGE-*lf*, (2h)"WHAT"

Pat$_2$: wh-q
(2h)#DO-DO INDEX-*lf* N-T-I-D, (2h)#DO-DO (2h)"WHAT"

Pat$_3$: q
LIKE INDEX-*lf* ROCHESTER, LIKE YOU

Pat$_4$: t (gaze lf)
RIGHT, INDEX-*lf* PAST AUTUMN, ME (2h)*me*-GO-TO-*rochester*,

t neg
COAT, (2h)NONE, KNOW-NOTHING,

(gaze lf) br (gaze lf)
ARRIVE-AT-*rochester*, PEOPLE (2h)4-CL'people look at me'*

Pat$_5$: neg (gaze lf)
ME SEARCH STORE SEARCH,

(gaze cntr)br (gaze lf)
NOTICE-TO-*cntr*, ENTER-*store*, COAT HAVE X-CL-*lf* / *1→CL-lf* } *"sweep in rows"*-'coats on racks',

(gaze lf) (gaze down)mm
ME "flip through coats, take one out and try it on" PERFECT,

br
BUY FINISH, RELIEVED

Pat$_6$: (Facial signal that means 'Yeah, I know that')

Lee

Lee$_1$: (2h)"WELL", NOT-YET DECIDE ME (gaze rt&lf↔) INDEX-*rt* ⟶ INDEX-*rt* ⟶) *INDEX-lf* ⟶ *INDEX-lf*

(gaze rt)cond
SUPPOSE COLLEGE-*rt*, (2h)*me*-GO-TO-*rt* N-T-I-D ME

Lee$_2$: (2h)"WELL" SPECIALTY-FIELD DIFFERENT++-*arc*, INDEX-*lf thumb* nod PHOTOGRAPHY,

(gaze at lf index) nod (gaze at lf middle finger) nod
INDEX-*lf index* ART, INDEX-*lf middle finger* MATH, LIST-OF-ITEMS (2h)"WELL"

Lee$_3$: (2h)"WELL" "SO-SO", (gaze rt) INDEX-*rt* HAVE (gaze rt) ROCK‿B-CL-*rt*'hill' ⟶ mm SEVERAL, *B-CL-'hill'*

mm+nodding rhet.q
CAN SKI, WALK VARIOUS-THINGS "WELL", PROBLEM ONE,

INDEX-*rt* COLD "WOW" COLD* INDEX-*rt*, (2h)"PSHAW"

Lee$_4$: "OH-MY", t PEOPLE (2h)4-CL'people look at you', wh-q #DO-DO, q DON'T-CARE, wh-q (2h"WHAT"

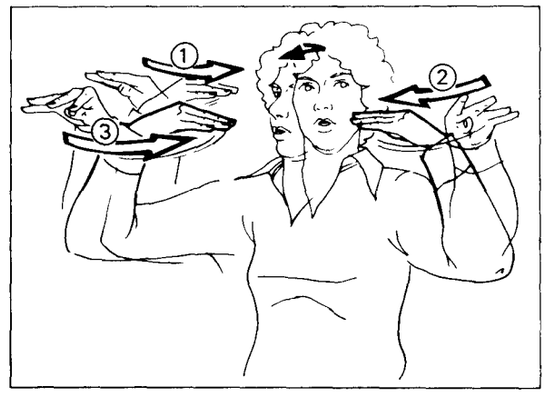
Lee$_5$: LUCKY‿YOU

D. Key Illustrations

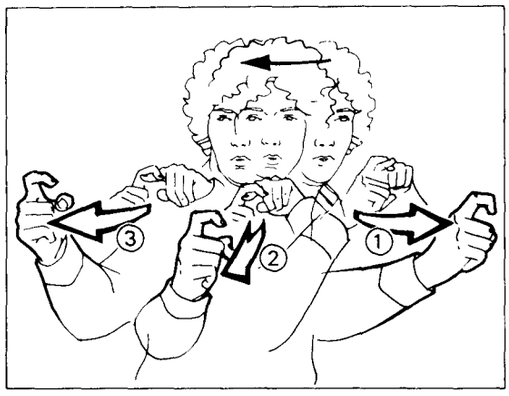
Pat

(2h)# DO-DO

KNOW-NOTHING



(2h)alt.4-CL'people look at me'



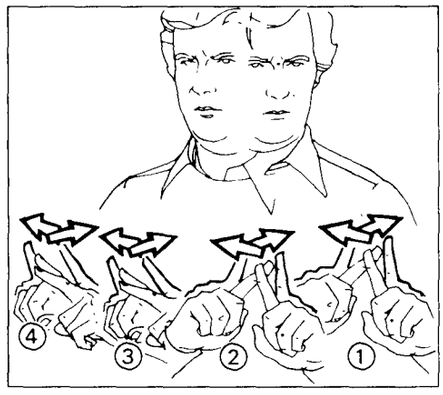
X-CL-*lf*
1→CL-lf } *"sweep in rows"*

PERFECT

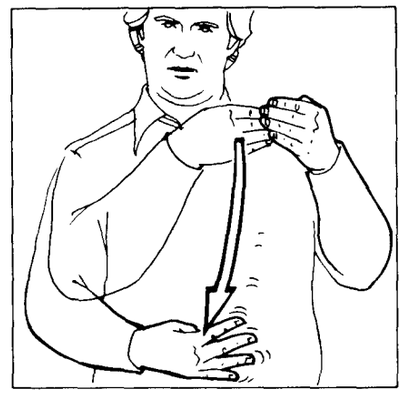
RELIEVED

Lee

"SO-SO"



DIFFERENT+++*-arc*



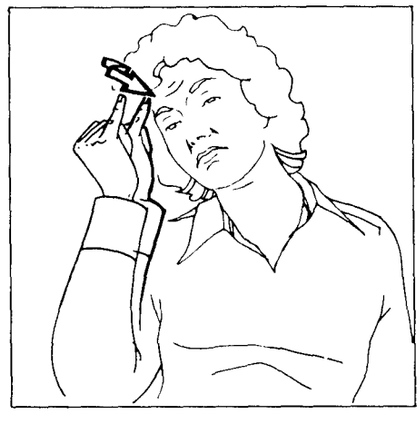
LIST-OF-ITEMS

DON'T-CARE

LUCKY YOU

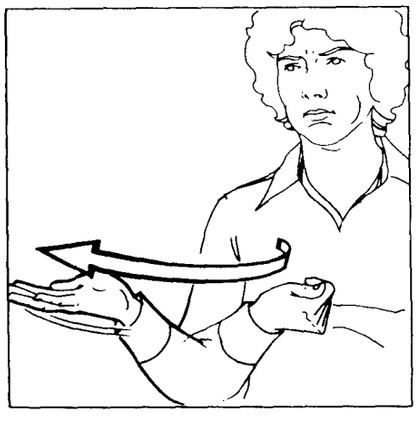
E. Supplementary Illustrations

NOT-YET



SUPPOSE

SPECIALTY-FIELD



SEVERAL

VARIOUS-THINGS

NOTICE-TO-*rt*

F. General Discussion: Pluralization

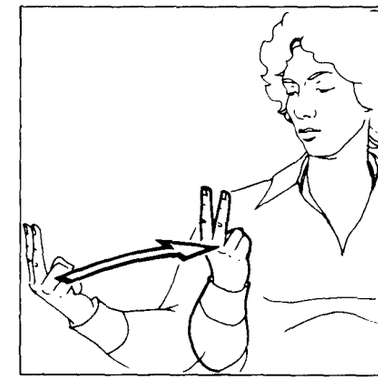
The two previous discussions of pluralization (Units 7 and 16) explored a variety of ways that ASL Signers show there is more than one of something—i.e. that the referent is plural. Many of these ways involve some form of repetition. For example, singular classifiers and pronouns, some nouns and adjectives, and many verbs will indicate plurality by being repeated in different locations. However, some signs are inherently plural—like the noun **PEOPLE,** the plural classifier **2-CL,** and the plural pronoun **US-THREE**—and do not need repetition. This discussion will review these and other ways to show that something is plural as well as consider the similarities between several of the plural modulations.

One obvious way to show that something is plural is to use a specific number sign like **TWO** or **FIVE** or a non-specific number sign like **FEW, SEVERAL,** or **MANY.** Often (especially among young Signers), this sign will occur *before* the noun. When the number sign occurs *after* the noun (as in **BOOK TWO***), it is usually stressed and shows that the number has special significance—as it would have if you had to read *two* books in one night for a homework assignment.

Handshapes which represent specific numbers also occur as a part of several other types of signs—for example, time adverbs like **TWO-WEEK-PAST** and **THREE-YEAR-FUTURE,** pronouns like **US-THREE** and **YOU-FOUR,** nouns like **TWO-HOUR** and **FOUR-DAY,** and classifiers like **2-CL** and **4-CL.**

TWO-WEEK-PAST

US-THREE



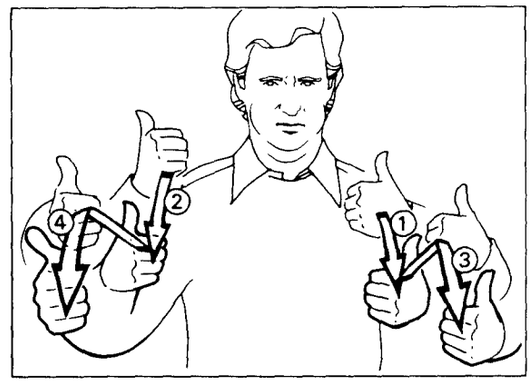
2-CL'come up to me from rt'

As described in Unit 14, the '4' and '5' handshapes also occur in various classifiers that do not indicate specifically '4' or '5' referents. For example, when both hands (with either the '4' or '5' handshape, fingers upright) are used *together,* they no longer represent a specific number of individuals, but represent a group of *many* individuals—as seen in the 'row of interpreters' in Unit 16.

Plural classifiers like **5↓-CL, 5↓wg-CL,** and **5:↓-CL** also indicate that the referent is a group of many people, animals, or things. For example, signing **WOMAN 5:↓-CL** would indicate that the referent of the sign **WOMAN** is a large group of women. Similarly, signing **BIRD** (2h)**4:-CL**'in an arc facing Signer' would indicate that the referent of the sign **BIRD** is a large group of birds. In general, when both hands are used with these classifiers, it indicates that the group is *very* large.

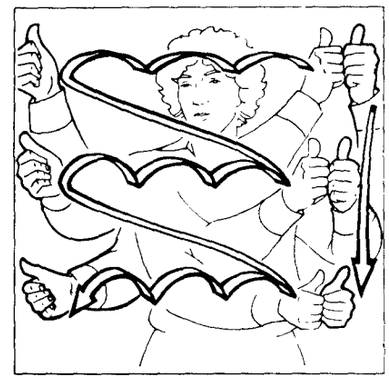
Another way to indicate that a referent is plural is to repeat the noun itself (usually once). However, this is only possible with a small number of nouns—like **SENTENCE, LANGUAGE, RULE, MEANING, SPECIALTY-FIELD, AREA, ROOM/BOX, HOUSE, STREET/WAY,** and **STATUE.** And even these nouns are not always repeated when they refer to a plural referent. For example, when a number sign modifies the noun (e.g. **TWO HOUSE**), the noun usually is not repeated—unless the Signer wants to assign spatial locations to those things for later reference. (Also notice that **SPECIALTY-FIELD** is not repeated in the dialogue above although its referent is plural. Instead, the adjective which follows it—**DIFFERENT**—is repeated in an arc to indicate plurality.)

Singular classifiers are always modulated to show plurality if the referent is plural. For example, it would be *ungrammatical* to sign ***THREE PENCIL 1→CL@*rt.** Singular classifiers are pluralized by repeating them in different locations. (We consider the "*sweep*" movement to be an assimilated form of repetition. It involves movement across the signing space and thus, in a sense, encompasses many locations.) The basic plural modulations of singular classifiers are illustrated below. Recall that the "*sweep*" modulations generally indicate a larger number of referents than the modulations which involve separate repetitions.

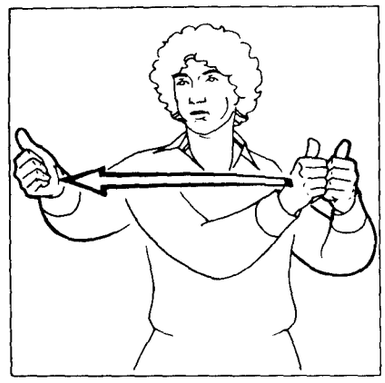


(2h)alt.A-CL

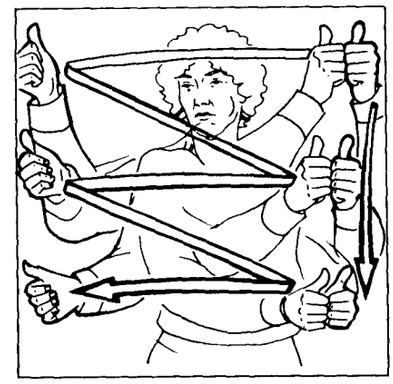
(2h)A-CL"*in a row*"



(2h)A-CL"*in rows*"



(2h)A-CL"*sweep in a row*"

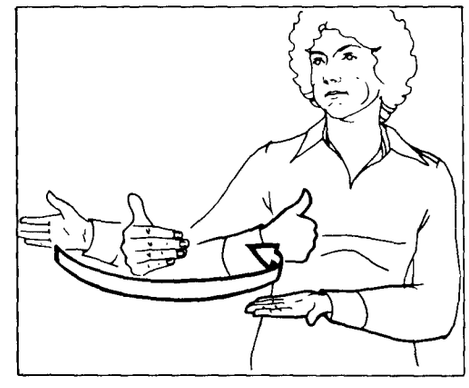


(2h)A-CL"*sweep in rows*"

Singular pronouns will also be made plural if the referent is plural. This is done either with separate repetitions of the pronoun (e.g. **INDEX**+ + *-rt*) or with the 'arc' movement (e.g. **POSS**-*arc-rt;* **YOURSELVES**). Thus, for example, signing **BOY INDEX**-*arc-rt* will indicate that the referent of the sign **BOY** is plural.

As described in Unit 16, verbs can also show that something is plural. For example, the modulations written as *"each", "all", "specified"*, and *"unspecified"* (see Units 18 or 27) indicate that either the subject or object is plural. In each case, the verb moves toward or from different locations in space. (Like the 'sweep' movement of classifiers and 'arc' movement of pronouns, the smooth arc movement seen in the *"all"* modulation of verbs is considered to be a movement across several/many locations.)

COLLECT"*each*"



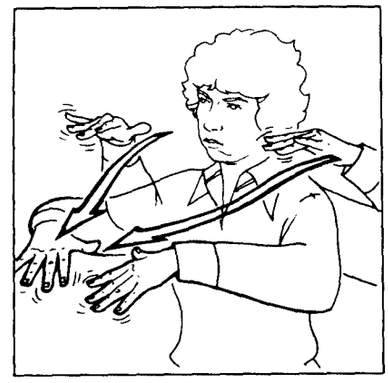
COLLECT"*all*"

t

So, for example, if the Signer signed **PICTURE, ME COLLECT***"each"*, it would be clear that the referent of the sign **PICTURE** is plural.

Finally, some verbs always indicate that the subject is plural (actually 'many'). Usually these verbs are made with the '4' or '5' handshapes. For example, the signs **ASSEMBLE-TO-____** and **DISPERSE-FROM-____** indicate the subject is plural and cannot be used if it is singular. Thus, signing **GIRL ASSEMBLE-TO**-*cntr*

would clearly indicate that the referent of the sign **GIRL** is plural. (Also notice how the *'puff.cheeks'* signal in the illustration below 'agrees with' the plurality of the referent.)



ASSEMBLE-TO-*cntr*

In summary, many different kinds of signs can show that something is plural—including classifiers, pronouns, nouns, adjectives, verbs, and number signs. Whereas some signs are themselves plural (e.g. **US-TWO, 3-CL**), other signs require some type of plural modulation to show that the referent is plural. In general, all of these modulations involve some kind of repetition. This includes the 'sweeping' or 'arc-like' modulations that occur with classifiers, pronouns, and verbs.

G. Text Analysis

Pat$_1$: co wh-q q q wh-q
"HEY", ONE-YEAR-FUTURE #DO-DO, #JOB-*rt*, COLLEGE-*lf*, (2h)"WHAT"

q q
• #JOB-*rt*, COLLEGE-*lf*

Notice that these two signs are assigned different spatial locations. This right and left alternation often occurs when asking about options or preferences.

Lee$_1$: (2h)"WELL", NOT-YET DECIDE ME (gaze rt&lf↔) INDEX-*rt* ⟶ INDEX-*rt* ⟶)
INDEX-lf ⟶ *INDEX-lf*

(gaze rt)cond
SUPPOSE COLLEGE-*rt*, (2h)*me*-GO-TO-*rt* N-T-I-D ME

• (gaze rt & lf) INDEX-*rt* ⟶ INDEX-*rt* ⟶
INDEX-lf ⟶ *INDEX-lf*

Notice that Lee uses the same spatial locations assigned by Pat with the signs #**JOB**-*rt* (*INDEX-lf*) and **COLLEGE**-*lf* (**INDEX**-*rt*). Notice also that Lee gazes back and forth between the two locations while indexing them.

(gaze rt)cond

- **SUPPOSE COLLEGE-*rt***

This is the *condition* portion of a conditional statement. Units 10 and 19 describe the non-manual behaviors used to signal a conditional. Notice that the sign **COLLEGE** is produced to Lee's right—the same spatial location it was assigned by Pat.

nod

Lee_2: (2h)"WELL" SPECIALTY-FIELD DIFFERENT++-*arc*, INDEX-*lf thumb* PHOTOGRAPHY,

(gaze at lf index) nod (gaze at lf middle finger) nod

INDEX-*lf index* ART, INDEX-*lf middle finger* MATH, LIST-OF-ITEMS (2h)"WELL"

- **SPECIALTY-FIELD**

In high schools and colleges, this sign is generally used to refer to a student's major in college. Notice that this noun is not repeated here even though its referent is plural. Instead, the next sign indicates this fact.

- **DIFFERENT++-*arc***

Notice that the repetition of this sign in an arc indicates that there are a number of different 'majors'.

nod nod

- **INDEX-*lf thumb* PHOTOGRAPHY, INDEX-*lf index* ART,**

'Counting' the fingers of the passive hand is a common way of listing things in ASL. (See the *General Discussion* section in Unit 21.) It also assigns each referent to a specific location (i.e. to a specific finger). Thus, if later in the conversation Lee wanted to discuss **ART**, s/he would point to (index) the left index finger.

Also notice the head nod that occurs with each referent and the pause between each item in the list.

- **LIST-OF-ITEMS**

Notice that this sign also indicates that the referent of the sign **SPECIALTY-FIELD** is plural.

(gaze rt) (gaze rt) mm

Lee_3: (2h)"WELL" "SO-SO", INDEX-*rt* HAVE ROCK‿B-CL-*rt*'hill' ⟶ SEVERAL,

B-CL-'hill'

mm+nodding rhet.q

CAN SKI, WALK VARIOUS-THINGS "WELL", PROBLEM ONE,

INDEX-*rt* COLD "WOW" COLD* INDEX-*rt*, (2h)"PSHAW"

mm

- **ROCK‿B-CL-*rt*'hill' ⟶ SEVERAL**

B-CL'hill'

Notice that using the **B-CL**'hill' on both hands indicates that there is more than one 'hill'. The Signer also shows this with the sign **SEVERAL.**

Notice the non-manual *'mm'* signal which conveys the meanings 'regular', 'normal', or 'usual'. This indicates that the hills are not large, but are just 'regular, old hills'.

mm+nodding

- **SKI, WALK, VARIOUS-THINGS "WELL"**

The sign **VARIOUS-THINGS** often occurs after items on a list. Here it indicates that there are a number of things that one can do in the hills besides 'skiing' and 'walking'. Again, notice the pauses between the items on the list (**SKI, WALK,**) and notice the *'mm'* signal—which indicates that the 'various things' one can do are not out of the ordinary.

rhet.q

- **PROBLEM ONE,**

This is a rhetorical question. Notice that Lee does not use a sign like **WHY, WHAT,** or **REASON** to signal the rhetorical question. Rather the non-manual *'rhet.q'* signal is the only indication of the rhetorical question. The specific non-manual behaviors in this signal are described in Units 10 and 19.

Pat_4: t (gaze lf)
RIGHT, INDEX-*lf* PAST AUTUMN, ME (2h)*me*-**GO-TO-***rochester*,

t neg
COAT, (2h)**NONE, KNOW-NOTHING,**

(gaze lf) br (gaze lf)
ARRIVE-AT-*rochester*, **PEOPLE** (2h)**4-CL**'people look at me'*

- (2h)*me*-**GO-TO-***rochester*

Notice that this sign moves toward the location previously assigned to Rochester (Pat's left) by Lee (Lee_1).

- **PEOPLE** (2h)**4-CL**'people look at me'*

Both of these signs are plural. The sign **PEOPLE** is a plural noun, and the sign (2h)**4-CL**'people look at me' is a plural classifier used as a verb. Notice that the verb is made with both hands, suggesting that *'many* people looked at' Pat. Also notice that the sign is stressed.

In this case, the **4-CL** functions like a directional verb. It is clear that 'people' is the subject and Pat ('me') is the object. Notice that Lee also uses the **4-CL** as a directional verb (Lee_4).

Pat$_5$: neg (gaze lf)
ME SEARCH STORE SEARCH,

(gaze cntr)br (gaze lf)
NOTICE-TO-*cntr*, ENTER-*store*, COAT HAVE X-CL-*lf* / *1→CL-lf* *"sweep in rows"*-'coats on racks',

(gaze lf) (gaze down)mm
ME "flip through coats, take one out and try it on" PERFECT,

br
BUY FINISH, RELIEVED

- **X-CL-*lf*** / ***1→CL-lf*** *"sweep in rows"*- 'coats on racks'

  Notice in the illustration how these two classifiers are positioned together to provide the locative information that the coats are on hangers (**X-CL**) which are on racks (**1→CL**). Notice also how the *"sweep in rows"* modulation indicates that there were *many* coats on each rack and that there were several racks.

(gaze lf) (gaze down)mm

- **ME** "flip through coats, take one out and try it on" **PERFECT**

  Notice the *'mm'* signal that accompanies the Signer's mimed routine of looking through the coats on the rack and trying one on.

- **PERFECT**

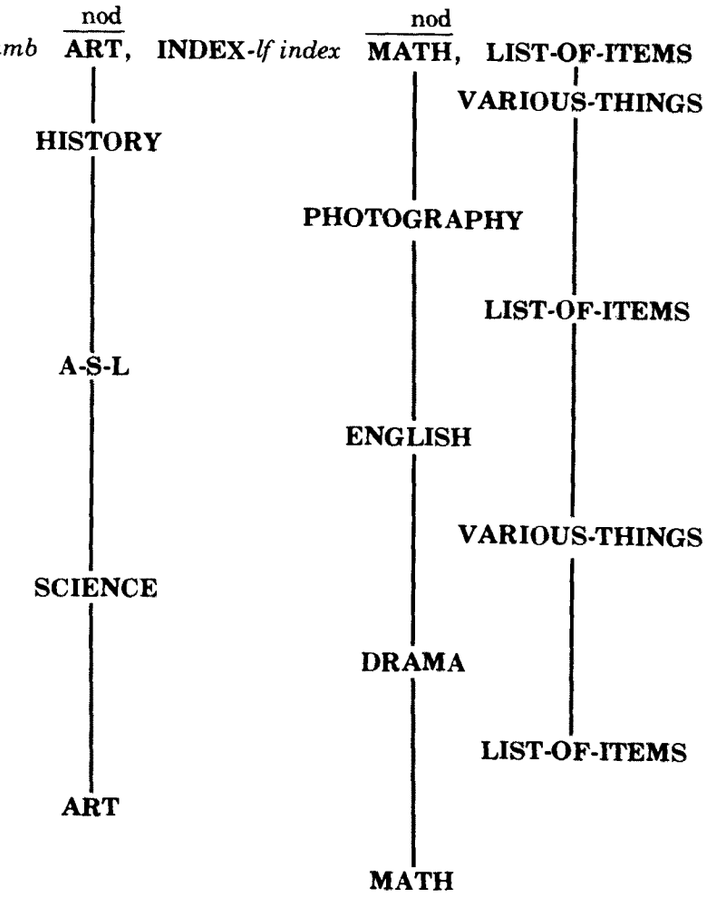
  This sign (made with 'F' handshapes) is often used to show that something 'fits perfectly'.

Pat$_6$: (Facial signal that means 'Yeah, I know that')

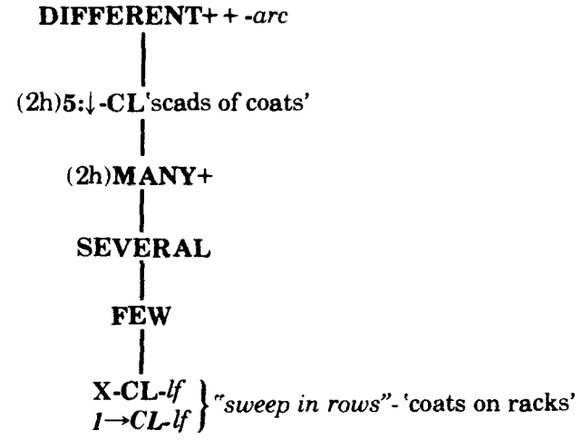
This facial signal (sometimes written as **UH-HUH** or **YEAH-I-KNOW-THAT**) involves a rapid, repeated wrinkling of the nose—often on only one side of the nose. Addressees frequently use this signal to give feedback to the Signer. (See the Video Notes in Unit 19 for another instance where this signal occurred.)

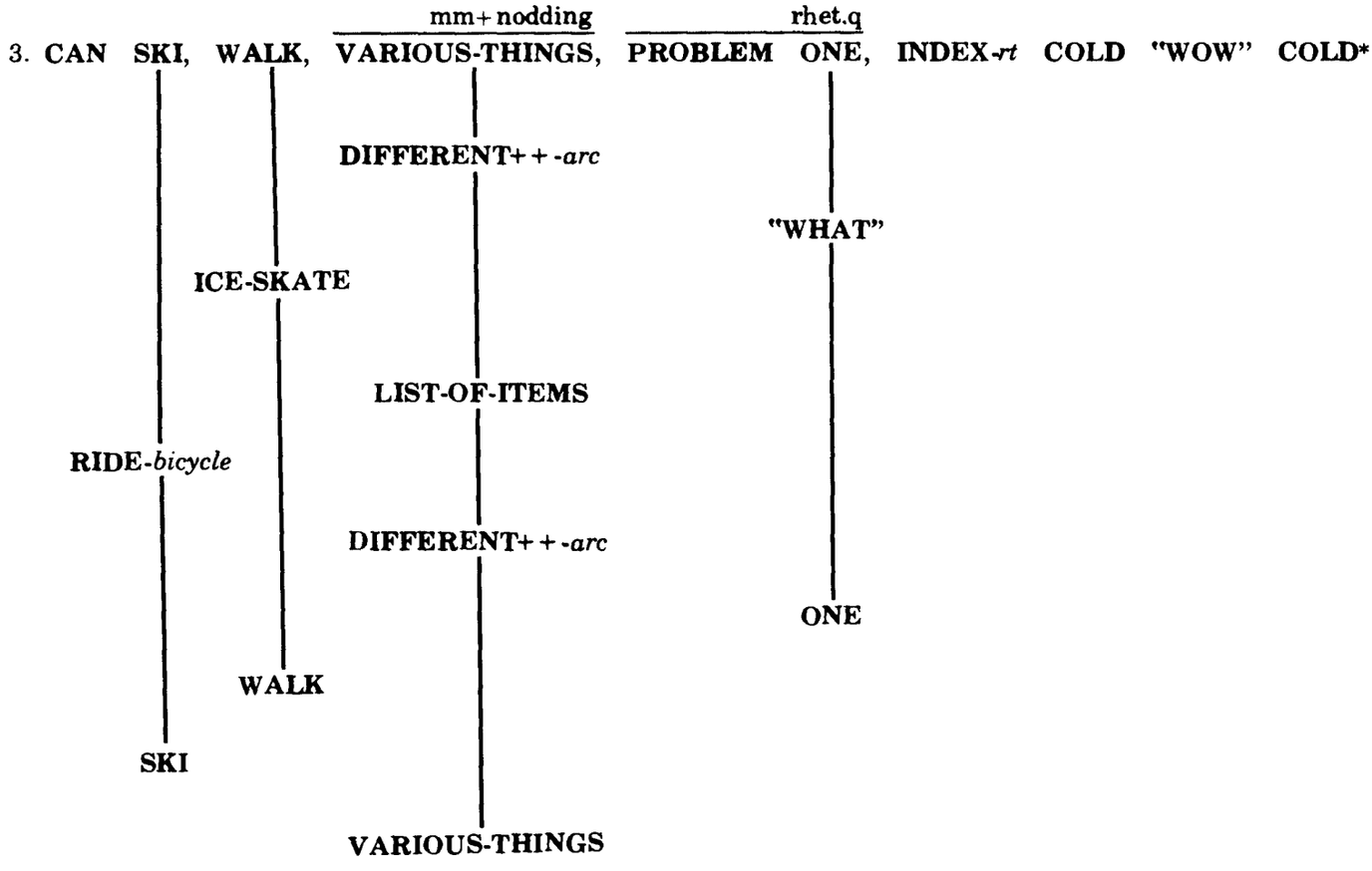
H. Sample Drills

1. **SPECIALTY-FIELD DIFFERENT++-*arc*, INDEX-*lf thumb*** nod **ART**, **INDEX-*lf index*** nod **MATH**, **LIST-OF-ITEMS**



2. (gaze cntr) **NOTICE-TO-*cntr*** **STORE**, **ENTER-*store***, t **COAT**, **HAVE** **X-CL-*lf*** / ***1*→CL-*lf*** *"sweep in rows"*-'coats on racks'





I. Video Notes

If you have access to the videotape package designed to accompany these tapes, you will notice the following:

- The two examples of listing behavior in Lee's second and third turn. Notice the pauses after each item in both lists and the signs which are often used to 'extend' a list (like saying 'and so on' or 'etcetera')—**LIST-OF-ITEMS** and **VARIOUS-THINGS.** Also notice the 'reduced' form of the signs **PHOTOGRAPHY, ART,** and **MATH** in the first list. This gives them each 'one beat' and maintains the rhythmic quality of the list.

- The sign **SKI** in Lee_3 (made with two 'X' handshapes) is different than the sign **SKI** that Lee uses in Unit 24.

- In Lee_4, the Signer uses a two-handed form of the sign **DON'T-CARE.**

- In Pat's fifth turn, she moves both classifier handshapes outward rather than only the dominant hand as pictured in the illustration. Also notice that she uses the sign **EXACT** rather than the sign **PERFECT.** In this context, they have the same meaning.

Unit 26

Temporal Aspect

A. Synopsis

Pat and Lee are in a restaurant and Pat tells Lee that their friend, △ , is seriously ill. It seems that last week he was really working hard—day and night—and a few days ago he got really sick. △ had to go to the hospital and be examined, but the doctor hasn't told him what's wrong yet. Pat says that their friend's wife has been crying and crying for three days and Pat is afraid she'll have a breakdown. Lee suggests that they go visit △ .

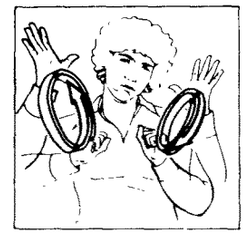
B. Cultural Information: Deaf Patients in Hospitals

In the past, Deaf individuals have had and often still have a somewhat difficult time obtaining adequate and appropriate medical services in hospitals. While this situation is changing in many hospitals, it continues to be an unnecessary cause of anxiety and fear for many Deaf people. Some of the difficulties encountered are due to a lack of sensitivity and awareness on the part of the hospital staff. Consider, for example, the following situations:

—a Deaf person who is right-handed is given an intravenous infusion in the right arm and, thus, can neither sign nor write.
—a Deaf person is prepared for surgery and, after sedation is administered, the doctor explains the upcoming procedure. The sedative, however, affects the patient's eyesight and s/he does not understand what is happening.
—a Deaf person rings for the nurse, but the nurse answers via an intercom system which the Deaf person cannot hear.

These examples illustrate some of the difficulties encountered by Deaf patients in hospitals. There are some obvious solutions to these problems such as training members of the hospital staff to use Sign Language or employing qualified interpreters. One of the best ways of dealing with such problems would be to hire qualified Deaf personnel. And, in fact, an increasing number of programs are making available to Deaf individuals the training and background needed to become nurses, nurse's aides, and medical technicians or to work in other health-related areas.

C. Dialogue



Pat

Pat$_1$: co / "UMMM"+ KNOW-THAT YOU t / △$_J$, BECOME-SICK, q / KNOW-THAT YOU

Pat$_2$: neg / "NO-NO" WORSE, SICK BECOME-SERIOUSLY-ILL nodding

Pat$_3$: q nod / YOU KNOW INDEX-*rt* WORK #VR INDEX-*rt*,

ONE-WEEK-PAST SOMETHING IMPORTANT,

INDEX-*rt* △$_J$ INDEX-*rt* 'intently' / WORK"over time" ALL-WEEK,

sta / ALL-DAY⌒ALL-NIGHT ALL-DAY⌒ALL-NIGHT WORK"*over & over again*",

t / FEW-DAY-PAST, BECOME-SERIOUSLY-ILL THROW-*rt* HOSPITAL

Pat$_4$: (gaze lf, lean lf) 'intently' / (2h)"WELL", DOCTOR (2h)SEARCH-*body(lf)*"*over time*"

(body shift rt, gaze lf 'anxiously') / △$_J$ WAIT-*lf* "*long time*", neg / NOT-YET *doctor(lf)*-INFORM-*john(rt)*

Pat$_5$: br / "WELL" UP-TIL-NOW THREE-DAY, WIFE sta / (2h)CRY"*long time*",

nodding / ME FEEL BREAK-DOWN FEEL ME

Pat$_6$: puff.cheeks+nodding / YES++

Lee

Lee$_1$: **INDEX-*lf* TEND-TO BE-SICK**"*over time*"

Lee$_2$: wh-q
HOWwg

Lee$_3$: wh-q q
WOW, WRONG+ "WHAT", INDEX-*lf* KNOW+ INDEX-*lf*

Lee$_4$: q
WIFE #OK

Lee$_5$: (gaze lf) wh-q (br squint)q
WHY NOT US-TWO FROM-*here*-GO-TO-*lf* HOSPITAL (2h)**NOW, WANTwg**

D. Key Illustrations

Pat

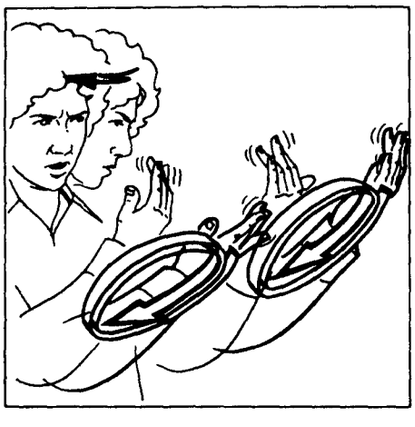
WORSE

BECOME-SERIOUSLY-ILL

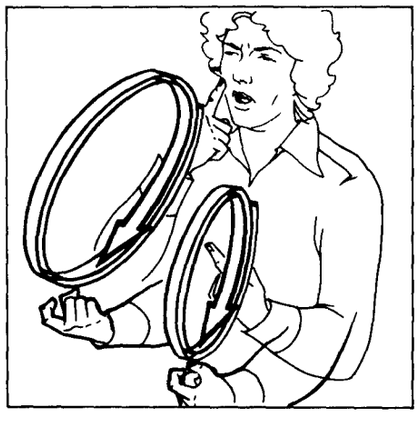
'intently'
WORK*"over time"*

ALL-WEEK

sta
WORK*"over & over again"*



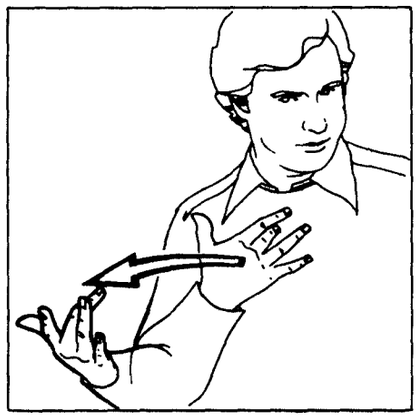
WAIT*"long time"*



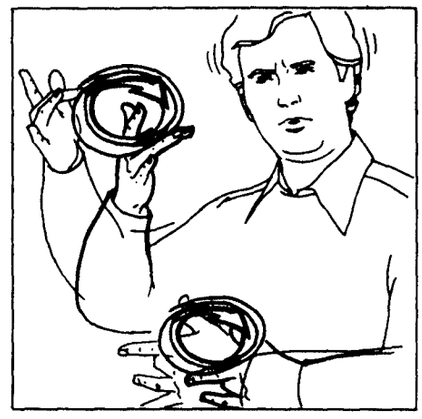
(2h)CRY*"long time"*

KNOW

Lee



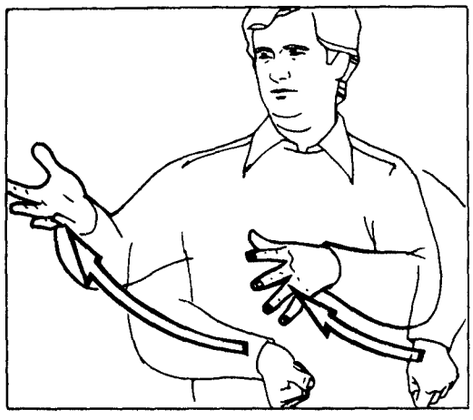
TEND-TO



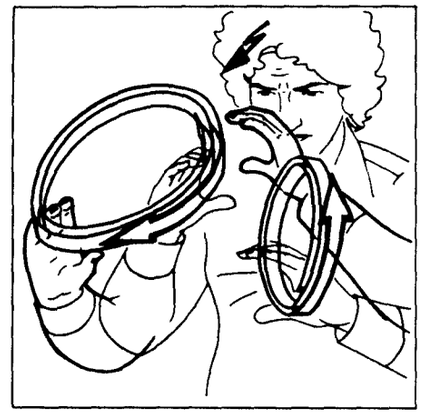
BE-SICK"*over time*"

WRONG+

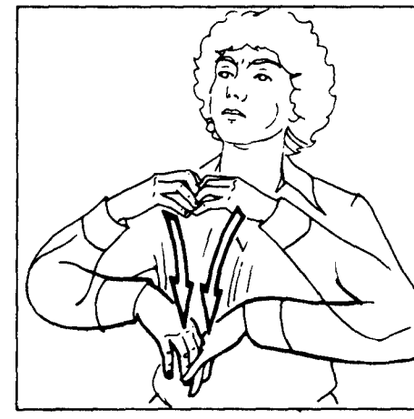
E. Supplementary Illustrations



THROW-*rt*



'intently'
(2h)SEARCH-*body*"*over time*"



BREAK-DOWN

ALL-DAY

ALL-NIGHT

F. General Discussion: Temporal Aspect

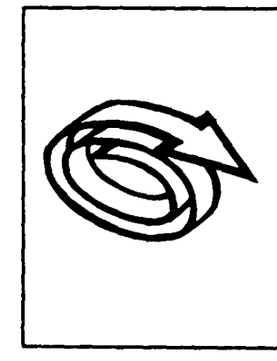
The two previous discussions (Units 8 and 17) presented four verb modulations that convey information about the duration or frequency of an event. Since linguistic research in this area of ASL is in the beginning stages, it is likely that additional modulations for temporal aspect will be described in the future. Given that, the discussions of temporal aspect presented in these texts will need to be modified and expanded in the future when more information becomes available.

The four modulations presented in the two previous discussions are illustrated below. The approximate meanings are given in italics, followed by a description of the modulation.

Notice that the *"over time"* and *"regularly"* modulations both include the meaning 'regularly' in some contexts. Note, however, that the English word 'regularly' is ambiguous: it can refer to the 'steady repetition' of an event, or it can mean that the occurrence of the action is 'normal' or 'routine'. Both of these meanings seem to fit both modulations in some contexts.

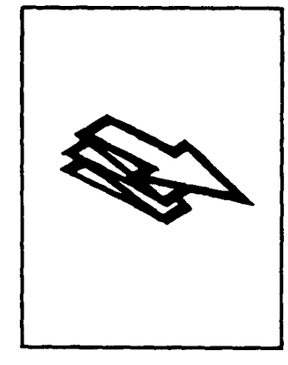
(a) *"over time" (continually; regularly; for awhile)*

This inflection is made with a repeated, circular movement.



(b) *"regularly" (frequently; repeatedly; a lot; with active focus)*

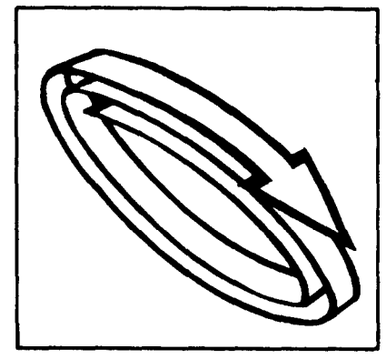
This inflection is made with a repeated, small (non-tense) straight-line movement.[1]



[1]Another inflection that has a meaning like 'to do something so often that it seems like it never stops; incessantly' is similar to the inflection described in (b). However, the movement of this inflection is very tense, small, and rapid.

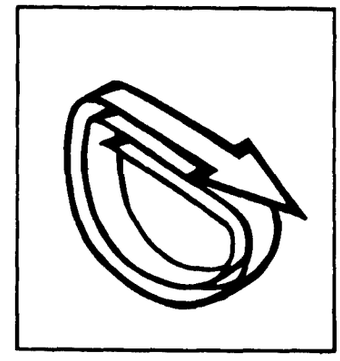
(c) *"long time" (for a prolonged period of time)*

This inflection is made with a slower, repeated, elliptical movement—composed of a rounded 'thrust' and 'return'.

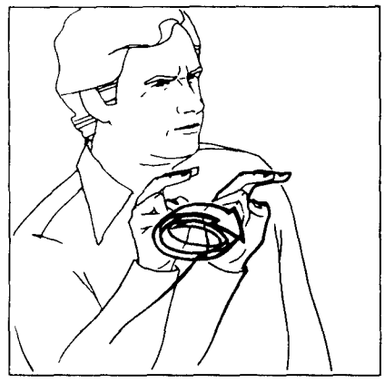


(d) *"over and over again" (prolonged, repeated focus)*

This inflection is made with (a) a repeated cycle—composed of a tense straight-line movement (short 'hold' at end of 'thrust', followed by an arc-like transitional movement back to the starting place) and (b) a forward rocking motion of the body and/or head with each 'thrust'.

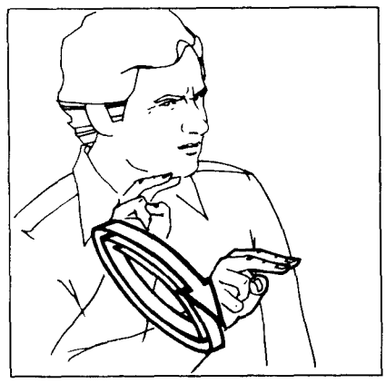


Compare the following four illustrations to make sure you can clearly distinguish each modulation.

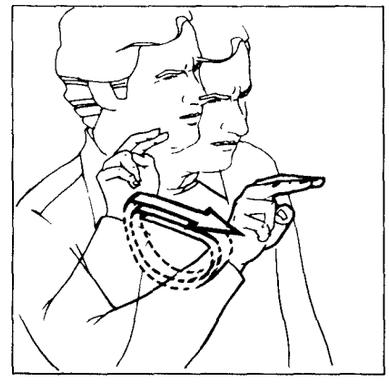


***me*-LOOK-AT-*rt*"*over time*"**

***me*-LOOK-AT-*rt*"*regularly*"**

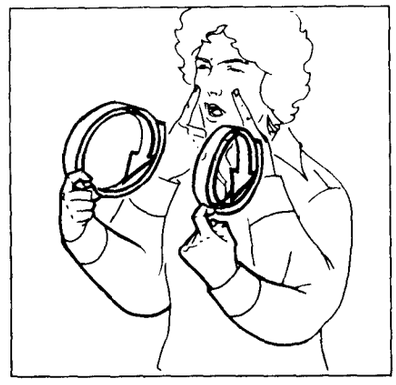


***me*-LOOK-AT-*rt*"*long time*"**

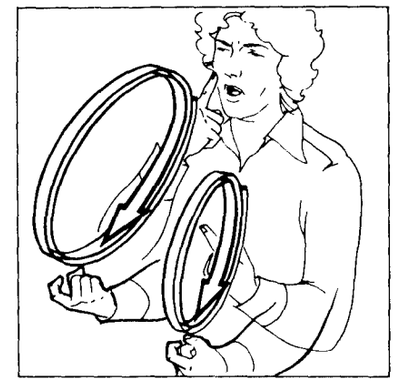


***me*-LOOK-AT-*rt*"*over & over again*"**

Remember that the Signer's *perception of* (feelings about) the length or frequency of the event plays a major role in determining which modulation will be used. This is because the same event can be described in several different ways. For example, crying for an hour can be viewed as crying for a long time (*"long time"*) or it can be viewed as crying for awhile (*"over time"*).



CRY*"over time"*



CRY*"long time"*

Recall Unit 8 in which Lee states that s/he applied for a job and has been waiting 'a long time' to see whether the application was accepted. It could be that Lee applied just two weeks ago—but two weeks can seem like a long time if you are waiting for something important to happen!

Not all verbs can be modulated in each of the four ways described above. Some verbs which can be modulated in each of these ways are:

____-GO-TO-____	____-ASK-TO-____	____-FORCE-____
____-RUN-TO-____	____-HIT-____	____-BLAME-____
____-THROW-AT-____	____-GIVE-TO-____	____-BAWL-OUT-____
____-INSULT-____	____-INFORM-____	____-BOTHER-____
____-SEND-TO-____	____-LOOK-AT-____	TELL-LIE
____-PREACH-TO-____	____-TEACH-____	PLAY
____-PICK-ON-____	____-TEASE-____	WRITE
____-MAKE-FUN-OF-____	____-TTY-CALL-TO-____	ANALYZE
____-BLAME-____	____-TELL-TO-____	STUDY
		MEETING

You should also be aware that some non-manual signals only occur with certain modulations and not with others. For example, in the context of 'working', the *'pursed lips'* signal would add the meaning of working 'fast' or 'breezing through' the work. But this facial signal would not make sense if the verb (**WORK**) had the modulation "over & over again"—since, logically, you can't 'breeze through' something that is taxing and has to be focused on again and again.

Examine the following illustrations and notice the different non-manual signals. Consider how these signals 'make sense' with the modulations they accompany.

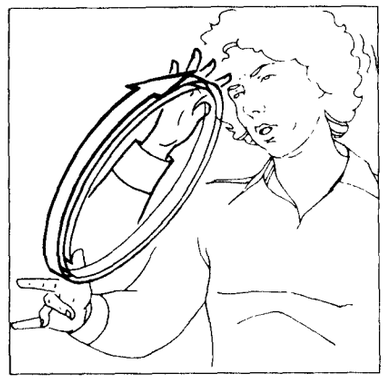
Under the gloss for each illustration, note the approximate meaning in English—which includes the meaning of the non-manual signal and the temporal modulation. (The *'sta'* signal is described in the *Text Analysis*—Lee$_3$).

mm
BE-SICK*"over time"*

'be continually sick as a regular matter of course'

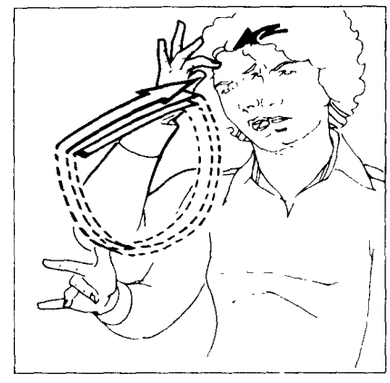
puff.cheeks
BECOME-SICK*"regularly"*

'become sick very frequently'



th
BE-SICK*"long time"*

'be sick for long periods of time and really incapacitated'



sta
BECOME-SICK*"over & over again"*

'become very seriously ill over and over again'

Notice that the sign glossed as **SICK** (which makes it look like an adjective) actually includes the meaning of the verb 'to be' or 'to become'. Thus, it can be modulated in the ways shown above. Adjectives like these are called *predicate adjectives*. Other examples are **(BE/BECOME)WRONG, (BE/BECOME)-FRUSTRATED,** and **(BE/BECOME/SILLY.**

In summary, the four modulations described above provide information about the duration or frequency of an event. The choice of which modulation the Signer will

use depends on his/her *perception* of the duration or frequency of that event. (This is similar to the way the Signer's *perspective* influences the choice of classifiers.) Non-manual signals frequently occur with verbs (or predicate adjectives) that have been modulated to show "temporal aspect". However, there are logical restrictions on which signals can occur with which modulations.

Finally, the four modulations described in these texts are not the only modulations for temporal aspect that occur in ASL. Interaction with native Deaf Signers will likely expose you to additional ways through which Signers communicate their perceptions of the temporal aspect of an event.

G. Text Analysis

Pat$_1$: co: "UMMM"+ KNOW-THAT YOU t: △$_J$, BECOME-SICK, q: KNOW-THAT YOU

- △$_J$

  While name signs are frequently derived from some physical characteristic of the individual or are related to the individual's English name, there are less personal ways in which deaf children have been assigned name signs. For example, it is reported that deaf students in some oral programs in this country and in England were assigned name signs which corresponded to their locker numbers or coat hook numbers. Thus, deaf children would use these numbers to refer to each other.

- **BECOME-SICK**

  As described in the *General Discussion* section above, signs glossed as **SICK, SILLY, FRUSTRATED, WRONG,** etc., are usually thought of as "adjectives". However, in a sentence like the one above, the adjective also includes the meaning of the verb 'to become'. Thus, it seems more appropriate to gloss this *predicate adjective* as **BECOME-SICK.**

Lee$_1$: **INDEX-*lf*** **TEND-TO** **BE-SICK***"over time"*

- **INDEX-*lf***

  Notice that since Pat did not assign a location to △$_J$ in Pat$_1$, Lee now establishes a location with this sign—Lee's left and Pat's right.

- **BE-SICK***"over time"*

  This is an example of a predicate adjective occurring with the *"over time"* modulation. This modulation of the sign **BE-SICK** conveys the meaning 'characteristically sick'.

Pat$_3$: $\underline{\text{YOU KNOW INDEX-}rt \text{ WORK \#VR INDEX-}rt,}^{q\ \text{nod}}$

ONE-WEEK-PAST SOMETHING IMPORTANT,

INDEX-*rt* △$_j$ INDEX-*rt* $\overline{\text{WORK"over time"}}^{\text{'intently'}}$ ALL-WEEK,

ALL-DAY⌒ALL-NIGHT ALL-DAY⌒ALL-NIGHT $\overline{\text{WORK"}\textit{over \& over again}\text{"}}^{\text{sta}}$,

$\overline{\text{FEW-DAY-PAST}}^{t}$, BECOME-SERIOUSLY-ILL THROW-*rt* HOSPITAL

- **INDEX-*rt***

  Notice that Pat uses the spatial location assigned to △$_j$ by Lee.

- **#VR**

  This is another fingerspelled loan sign. Notice that when spelling this loan sign, the palm of the hand faces the Signer during the **'V'** and then twists out to face the Addressee for the **'R'**.

- $\overline{\text{WORK"}\textit{over time}\text{"}}^{\text{'intently'}}$

  The modulation *"over time"* has been described in Units 17 and 26. Notice that the Signer's facial behavior conveys the meaning 'intently'. It is common for a non-manual adverb to occur with a sign that has a modulation for temporal aspect.

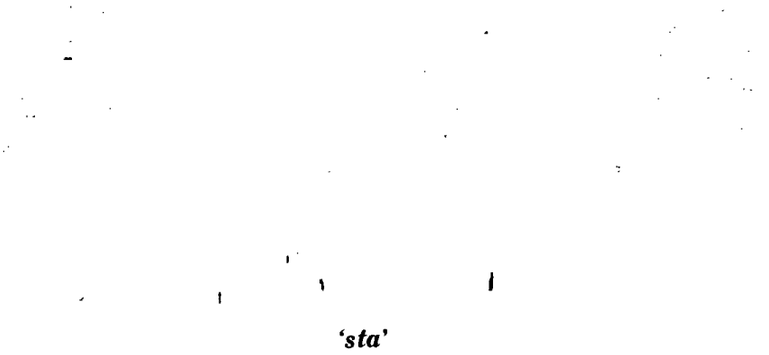
- **ALL-DAY⌒ALL-NIGHT**

  Notice that these two signs are produced in such a way that they look like a single sign. When used together like this, they mean something like 'around the clock'.

- $\overline{\text{WORK"}\textit{over \& over again}\text{"}}^{\text{sta}}$

  Notice the non-manual *'sta'* signal—which often occurs with the *"over & over again"* modulation. It conveys the meanings 'hard'; 'too much'; or 'over and over again'. (This signal also occurred with three of the verbs in Lee's fourth

turn in Unit 13.) See how the signal involves a tense opening and closing of the mouth in the photos below.



'sta'

(gaze lf, lean lf) 'intently'
Pat$_4$: (2h)**"WELL", DOCTOR** (2h)**SEARCH-***body(lf)* *"over time"*

(body shift rt, gaze lf 'anxiously') neg
△$_J$ **WAIT-***lf "long time",* **NOT-YET** *doctor(lf)*-**INFORM-***john(rt)*

- **DOCTOR**

  This is an *initialized* sign—a sign which has been influenced by English. The handshape in this sign is the same as the **'D'** handshape in the manual alphabet. Unit 4 illustrates how some Signers will use the older and newer forms of the sign **DOCTOR** within the same conversation.

(gaze lf, lean lf) 'intently'
- (2h)**SEARCH-***body(lf)* *"over time"*

  Notice that the Signer *role plays* the doctor who examined △$_J$ by gazing left and leaning left while taking on the facial behaviors of the doctor.

(body shift rt, gaze lf 'anxiously')
- △$_J$ **WAIT-***lf "long time"*

  Then, by a body shift to the right, the Signer role plays △$_J$ who looks toward the location of the doctor (left) while 'anxiously waiting' to hear the results. Notice also that Pat portrays △$_J$ as waiting for a *"long time"*. This modulation was described in Units 8 and 17 and in this unit.

br sta
Pat$_5$: "WELL" UP-TIL-NOW THREE-DAY, WIFE (2h)CRY*"long time"*,

nodding
ME FEEL BREAK-DOWN FEEL ME

br
- **THREE-DAY**

  Notice how this time sign indicates a specific number of 'days' by incorporating the handshape for the number '3' into the sign.

sta
- (2h)**CRY***"long time"*

  Notice how the non-manual *'sta'* signal conveys the meanings 'hard' or 'over and over again' while the modulation shows that the Signer feels the event lasted for a 'long time'.

- **BREAK-DOWN**

  When this sign is used in reference to human beings (as opposed to machines as in Unit 21) it can mean a physical, mental, or emotional breakdown.

nodding
- **FEEL ME**

  Notice how the *'nodding'* signal emphasizes that the Signer really does feel the wife will have a breakdown.

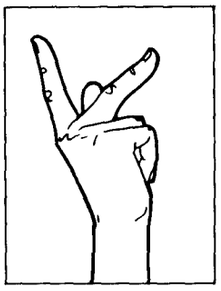
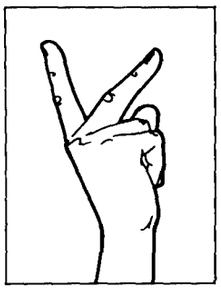
(gaze lf) wh-q (br squint)q
Lee$_5$: WHY⌒NOT US-TWO FROM-*here*-GO-TO-*lf* HOSPITAL (2h)NOW, WANTwg

- **WHY⌒NOT**

  This is another example of two signs which are produced in such a way that they look like a single sign. There are a number of other signs like this in which one of the signs expresses negation. (See the *General Discussion* section in Unit 19.)

- **US-TWO**

  In producing this sign, Signers will either use the handshape shown on the left or its variant on the right.

(br squint)q

- **WANT**wg

  Notice how the 'wiggling' movement of the fingers extends or prolongs the sign—which frequently happens to the last sign in a question (see Units 1 and 10).

Pat$_6$: puff.cheeks+nodding
YES++

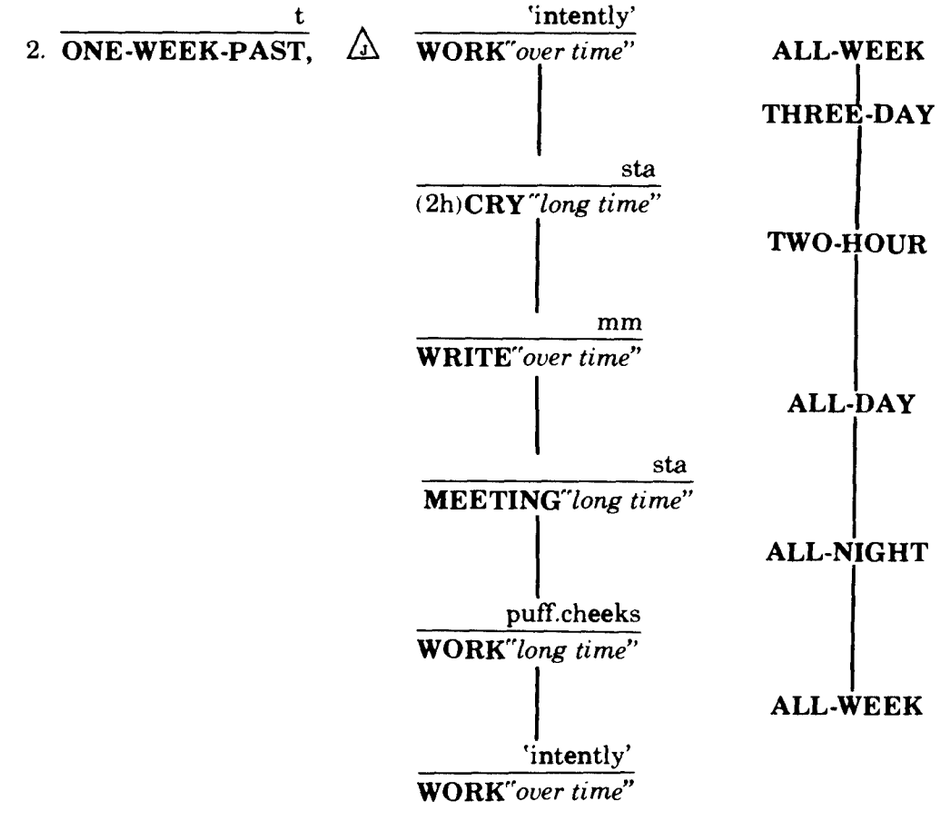
puff.cheeks+ nodding

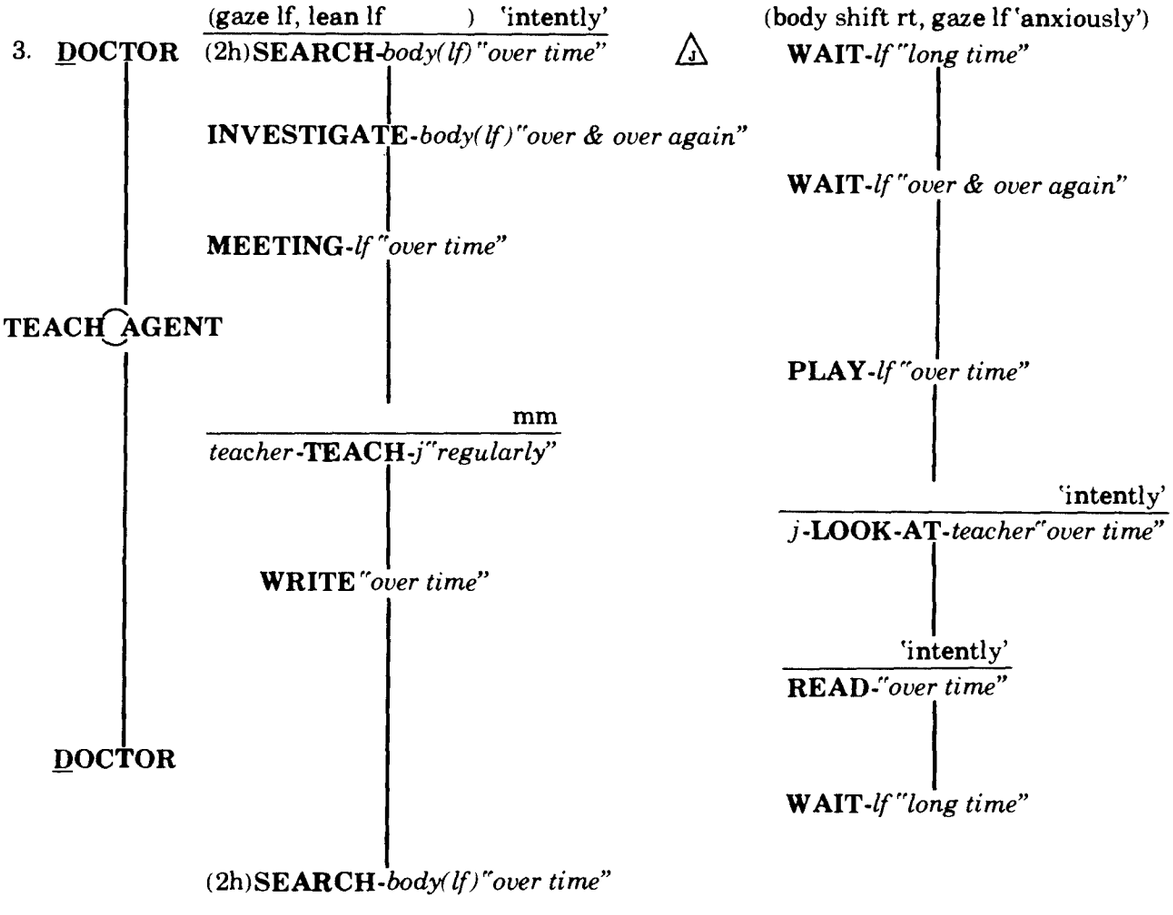
- **YES++**

  Notice how these two combined non-manual signals convey the meanings 'very much so' and 'definitely'.

H. Sample Drills

1. t
   △, **INDEX**-*rt* **TEND-TO** mm **BE-SICK***"over time"*
   puff.cheeks **BECOME-SICK***"regularly"*
   tight lips *j*-**TEASE**-*me""over time"*
   th **BE-SICK***"long time"*
   sta **BECOME-SICK***"over & over again"*
   th **BE-WRONG***"over time"*
   th (2h)**BE-SILLY** *"long time"*
   mm **BE-SICK***"over time"*


2.
t
ONE-WEEK-PAST,
'intently'
WORK"over time"
sta
(2h)CRY"long time"
mm
WRITE"over time"
sta
MEETING"long time"
puff.cheeks
WORK"long time"
'intently'
WORK"over time"
ALL-WEEK
THREE-DAY
TWO-HOUR
ALL-DAY
ALL-NIGHT
ALL-WEEK


3.
DOCTOR
(gaze lf, lean lf) 'intently'
(2h)SEARCH-body(lf)"over time"
INVESTIGATE-body(lf)"over & over again"
MEETING-lf"over time"
TEACH AGENT
mm
teacher-TEACH-j"regularly"
WRITE"over time"
DOCTOR
(2h)SEARCH-body(lf)"over time"
(body shift rt, gaze lf 'anxiously')
WAIT-lf"long time"
WAIT-lf"over & over again"
PLAY-lf"over time"
'intently'
j-LOOK-AT-teacher"over time"
'intently'
READ-"over time"
WAIT-lf"long time"

I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- How Pat shakes her index finger (**"UMMM"+**) to get Lee's attention before beginning to converse.
- The modulation of the sign **BE-SICK** (Lee_1) which gives the meaning 'characteristically sick' or 'sickly'. Notice how Lee does this with a small, circular wrist movement.
- The *"over time"*, *"long time"*, and *"over & over again"* modulations of the sign **WORK.** Also compare the *"long time"* modulation of the sign **WAIT** with the same modulation of the sign **CRY.**
- Compare the *'sta'* signals which occur in Pat_3 and Pat_4. Notice which modulations this signal occurs with.
- How Lee 'holds' the **INDEX-***lf* at the end of his question (Lee_3).
- The way Pat role plays the 'doctor' and the 'friend' during her fourth turn. Notice how she switches out of the role of the doctor while signing and then out of the role of the friend while signing **NOT-YET,** etc.

Unit 27

Distributional Aspect

A. Synopsis

Pat and Lee meet during their coffee break. Pat asks Lee where s/he has been for the past week. Lee explains that s/he was called for jury duty. During the selection process, Lee was the only Deaf person in a group of fifty or so. It was really fascinating. The lawyer first passed out a sheet of paper for names, addresses, etc. Then the lawyer asked whether people had read the newspaper, watched TV, etc., because if they had, they couldn't serve on the jury. People who said they had were eliminated. Lee wasn't eliminated because s/he hasn't read the paper for a good while. So s/he was left in the remaining group of 15.

B. Cultural Information: Deaf People and Jury Duty

It is generally true that Deaf people rarely, if ever, receive notices to report for jury duty. In fact, most states have laws which specifically prohibit the names of Deaf people from being included in the "jury pool". (The jury pool is a list of people's names who can be called for jury duty if the need arises.) The rationale that is most often used to exclude Deaf individuals is that the inability to *hear* testimony prevents them from being competent jurors.

However, with the signing of Section 504 of the Rehabilitation Act of 1973, Deaf people are demanding their right to participate more fully and equally in all aspects of American society. During the past few years, individuals and groups have begun to organize efforts to change state laws which prohibit Deaf people from being called for jury duty. The focus of these efforts is simply to allow Deaf individuals to be included in the jury pool. Since any potential juror can be challenged and not chosen for jury duty, being included in the jury pool does not mean that a person will be selected to serve on a jury. However, at least Deaf people would not be automatically excluded simply because they cannot hear.

During the past few years, a few Deaf individuals have served on juries. These individuals live in states which do not automatically exclude Deaf people from jury duty. In the state of Washington, a Deaf man served on a jury in a criminal case and, reportedly, was the first Deaf juror to serve on a criminal trial in this country. Experiences and precedents such as this one help support and motivate efforts to change state laws which deny Deaf people the right to serve on juries. Apart from the increasing awareness that Deaf people can be effective jurors, there is the recognition that automatically excluding any group from jury duty prevents a fair cross-section of the community from being represented. For further information about legal action being taken to assure that the rights of Deaf people are not violated, contact: The National Center for Law and the Deaf, Gallaudet College, 7th Street and Florida Avenue, N.E., Washington, D.C. 20002.

C. Dialogue

Pat

Pat$_1$: **"HI" (2h)"WELL" ONE-WEEK-PAST NOT HERE WORK, YOU SICK YOU**
(neg: NOT HERE WORK; q: YOU SICK YOU)

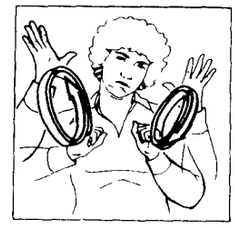
Pat$_2$: neg('not understand') **#DO-DO YOU, J-U-R-Y**
(neg: 'not understand'; wh-q: #DO-DO YOU; q: J-U-R-Y)

Pat$_3$: **YOU HAVE INTERPRET AGENT YOU**
(q: YOU HAVE INTERPRET AGENT YOU)

Pat$_4$: **FOR-FOR ASK-TO-*people"each"* "WHAT"**
(wh-q: FOR-FOR ASK-TO-*people"each"* "WHAT")

Pat$_5$: **ELIMINATE YOU**
(q: ELIMINATE YOU)

Pat$_6$: nodding **OH-I-SEE**



Lee

Lee$_1$: neg (gaze lf)
ME STUCK, *lf*-**SUMMON-***me* (2h)**GO-TO-***lf* **COURT, "WOW"**

Lee$_2$: nod (gaze lf)
RIGHT J-U-R-Y, (2h)alt.**SELECT-***people(lf)"spec"* (2h)**C-CL-***lf*'group' **THEREABOUTS-***lf* **FIFTY++,**
(hold lf C-CL) ——————→

(lean,gaze lf) (lean rt,gaze lf) (lean,gaze lf) (lean rt,gaze lf)
MAN-*lf,* **WOMAN, BLACK, WHITE-FACED, ONLY-ONE-***me* **DEAF**

Lee$_3$: nod (gaze lf) puff.cheeks t
YES++ FASCINATINGwg "WOW"++, INDEX-*lf thumb***+ LAW AGENT,**

(gaze lf)
lawyer-**GIVE-TO-***people(lf)"each"* (2h)$\mathbf{1_{outline}}$-**CL**'rectangular paper',

(gaze lf) nod t (gaze down,lf)
NAME ADDRESS VARIOUS-THINGS, INDEX-*lf index***+,** (2h)alt.*lawyer*-**ASK-TO-***people(lf)"spec"*

(gaze down,lf) (puff.cheeks)q
FINISH-*lf* **READ-***paper-lf* **NEWSPAPER-***lf,* **LOOK-AT-***lf***+ # TV-***lf***+, VARIOUS-THINGS**

Lee$_4$: (nod)br (gaze lf)
SUPPOSE FINISH*-*lf* **READ-***paper-lf* **NEWSPAPER-***lf,* **LOOK-AT-***lf* **#TV+,**

neg
KNOW+ PROBLEM SITUATION, CAN'T J-U-R-Y CAN'T, DOESN'T-MATTER,

(gaze down, lf) t (body lean lf;gaze up,lf)puff.cheeks+nodding
(2h)alt.*lawyer*-**ASK-TO-***people"spec",* **PEOPLE,** (2h)alt.*"spec"people*-**SAY-#YES-TO-***lawyer,*

(gaze down,lf)
(2h)alt.*lawyer*-**INDEX-***people"spec"* (2h)alt.*lawyer*-**ELIMINATE-***people"spec"*

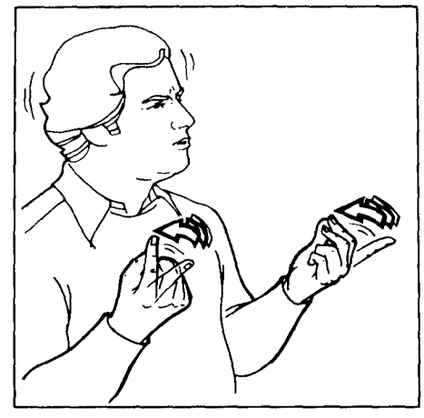
Lee$_5$: neg t
ME, READ-*paper* **NEWSPAPER, BEHIND* "WOW"+,**

(gaze lf)t (gaze lf) rhet.q
(2h)**C-CL**'relatively large group', (2h)**L:-CL**'class dwindle in size', **LEAVE-IT-***lf,* **FIFTEEN+**

D. Key Illustrations

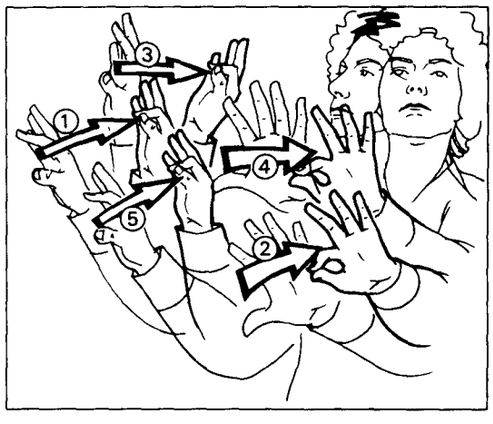
Pat

neg
NOT HERE



wh-q
DO-DO

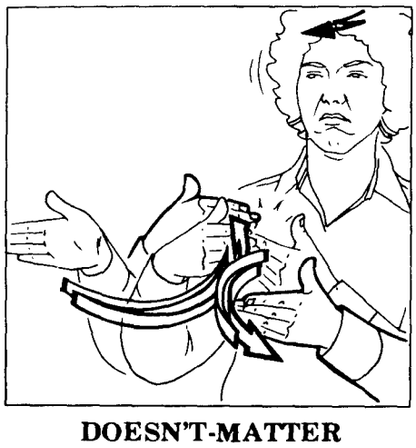
Lee



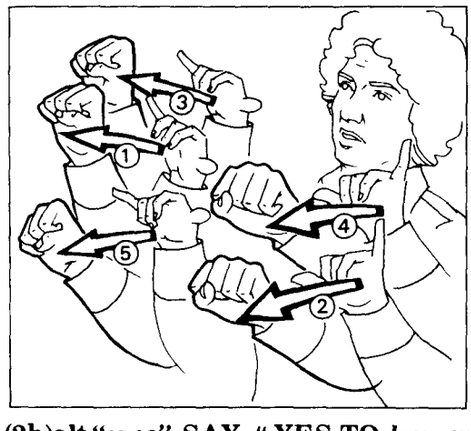
(2h)alt.SELECT-*lf"spec"*

ONLY-ONE-*me*

FASCINATINGwg

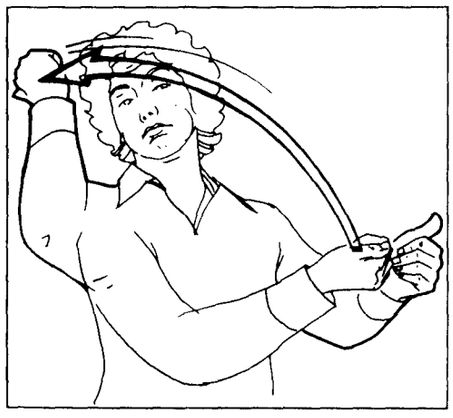


DOESN'T-MATTER
(or ANYWAY)

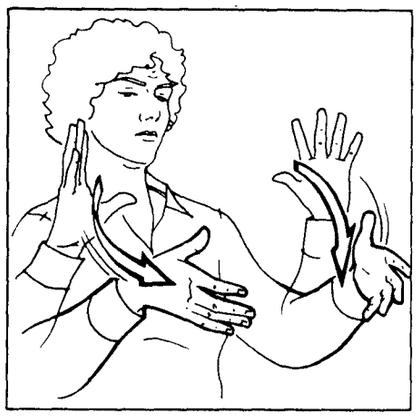


(2h)alt.*"spec"*-SAY-# YES-TO-*lawyer*

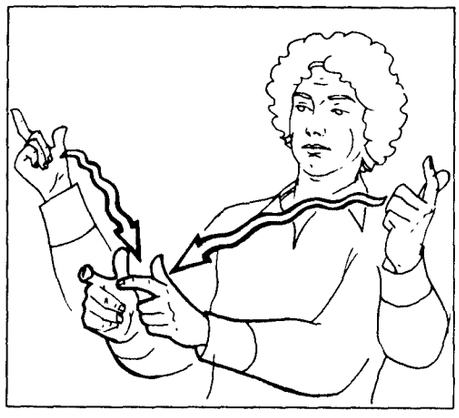
(2h)alt.*lawyer*-ELIMINATE-*"spec"*



BEHIND*

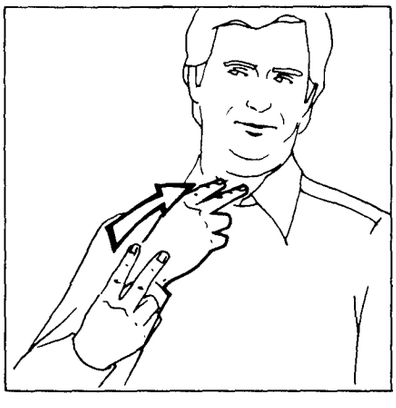


(2h)C-CL'relatively large group'

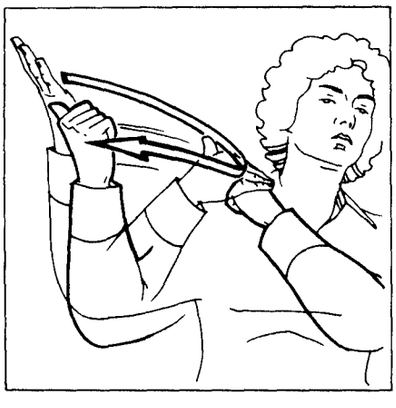


(2h)L:-CL'group dwindle in size'

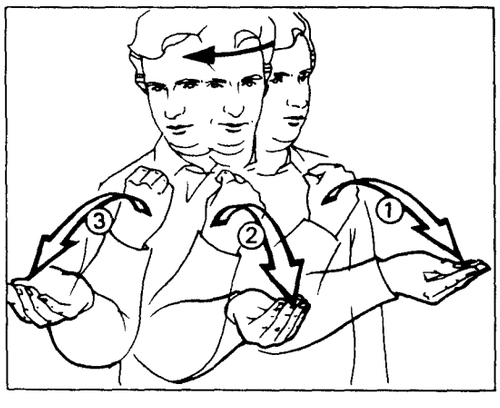
E. Supplementary Illustrations



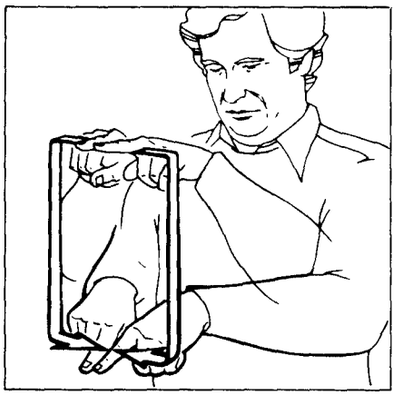
STUCK



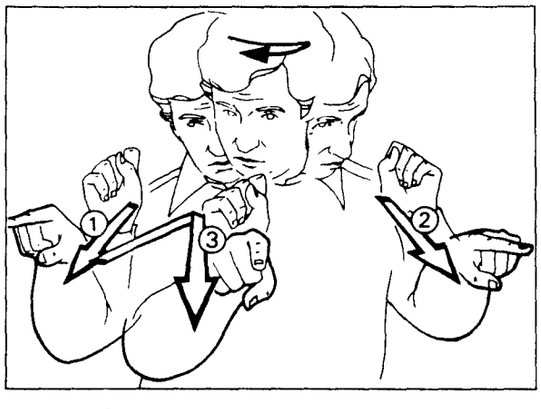
rt-SUMMON-*me*



lawyer-GIVE-TO-*"each"*



(2h)1_{outline}-CL'rectangular'



(2h)alt.*lawyer*-ASK-TO-*"spec"*

FINISH*

F. General Discussion: Distributional Aspect

The two previous discussions of distributional aspect (Units 9 and 18) presented four modulations that indicate how an action is 'distributed'. These four modulations are described below. Their approximate meaning is given in italics, followed by a description of the movement of each modulation.

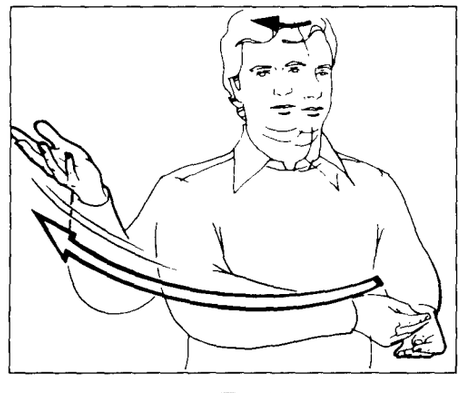
(a) *'to all in a group':* This is made with a 'sweep' of the hand in an arc on a horizontal plane. The Signer's eyes/head tend to follow the 'sweep'. We call this modulation *"all"*.

(b) *'to or from each in a group':* This modulation is made with repeated, separate productions of the verb in an arc. The Signer's eyes/head tend to follow each production along the arc. We call this modulation *"each"*.

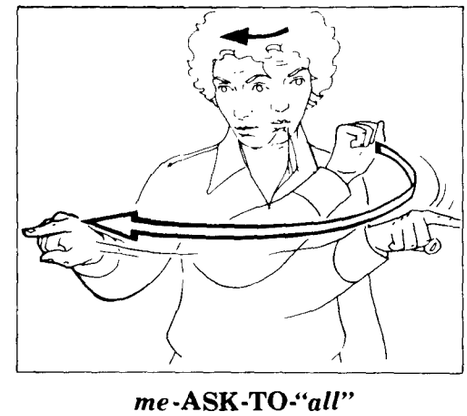
(c) *'to or from specified individuals (some/many, usually not all)':* This modulation is made with repeated productions of the verb, with both hands alternating and moving toward or from several different points in space (not in serial order). The Signer's eyes/head tend to move back and forth with each production, and there is frequently some kind of repeated opening and closing of the mouth (often releasing air from the mouth with each production). We call this modulation *"spec"*.

(d) *'to or from un-specified individuals (some/many, but not all)':* This modulation is made with repeated productions of the verb, with both hands alternating in a somewhat circular manner. The Signer's eyes/head tend not to focus on any specific point, but the head 'bobs' with each production of the verb. Sometimes the head is bent forward with the eyes partially or fully closed—which shows a lack of attention to any specific individuals. Sometimes the cheeks are 'puffed', releasing air. We call this modulation *"unspec"*.

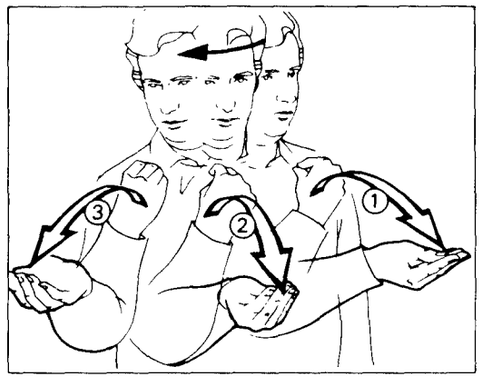
These four modulations are illustrated below with the directional verbs ____-**GIVE-TO**-____ and ____-**ASK-TO**-____. Note the movement of the hands and of the eyes and head with each modulation.



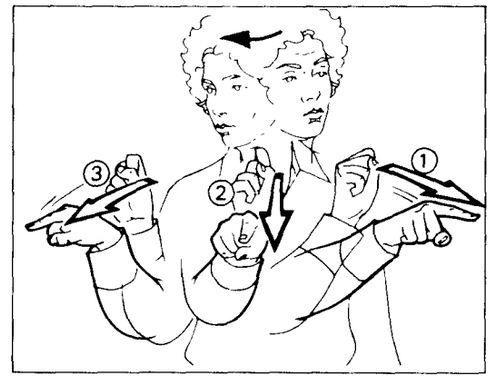
me-GIVE-TO-*"all"*



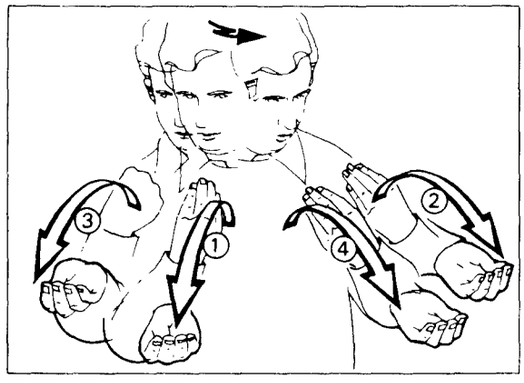
me-ASK-TO-*"all"*



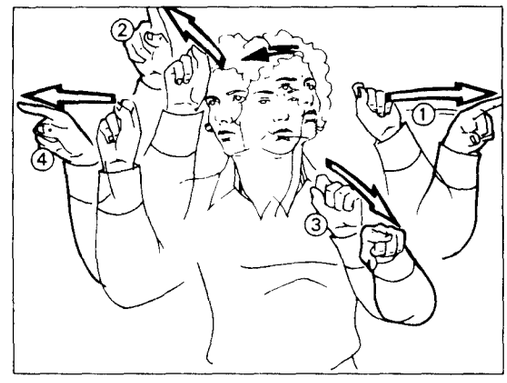
me-GIVE-TO-"*each*"



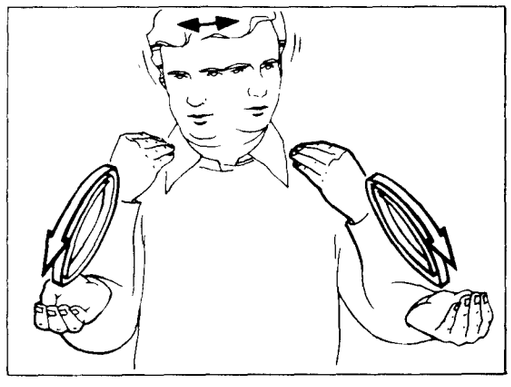
me-ASK-TO-"*each*"



me-GIVE-TO-"*spec*"



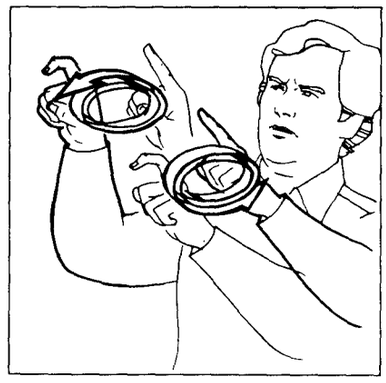
me-ASK-TO-"*spec*"



me-GIVE-TO-"*unspec*"

me-ASK-TO-"*unspec*"

In the illustrations above, notice how each of them indicates that the object is plural (and more than two). Similarly, the "*each*", "*spec*", and "*unspec*" modulations can indicate that the subject is plural. This is seen in the dialogue in this unit where 'various specific individuals say "yes" to the lawyer'. This was also seen in Unit 9 where 'various unspecified individuals asked questions to the man' and in Unit 18 where 'various unspecified deaf individuals sent letters to the company (role played by the Signer)'.



"unspec"-ASK-TO-*up,rt*

"unspec"-SEND-TO-*me*

Recall how these four modulations differ from each other in their meanings. The *"all"* modulation indicates that the action happens to all of the individuals but it doesn't specify exactly how the distribution occurs. It's like saying 'it happened *to them*'.

The *"each"* modulation also indicates that the action happens to all of the individuals. But it additionally specifies that the action happens to (or from) each person or thing *individually.*

The *"spec"* modulation indicates that an action happens to (or from) various specific people or things individually. However, unlike the *"each"* modulation, it does not generally happen to all of the people or things. It also does not happen to them in serial order. Instead, the *"spec"* modulation indicates that the action happens with 'this one here' and then 'that one over there', etc.

The *"unspec"* modulation indicates that an action happens to (or from) various people or things. It also shows that the action does not happen to all of the people or things. However, in this case, the Signer does not focus on specific individuals; they remain un-specified—like saying 'lots of people asked her questions' or 'he sent letters to lots of people'.

In summary, Signers choose to use a modulation like one of those described above when they want to give more detailed information about the 'distribution' of an action. They can simply state that the action happened to all the members of a group *or* say that it involved each individual or thing in serial order, various specific individuals or things in non-serial order, or many un-specified individuals or things in non-serial order.

However, the four modulations described in these texts are probably not the only modulations for distributional aspect that occur in ASL. Interaction with native Deaf Signers will likely expose you to additional ways in which Signers communicate information about the 'distribution' of an action.

G. Text Analysis

neg (gaze lf)
Lee$_1$: ME STUCK, *lf*-SUMMON-*me* (2h)GO-TO-*lf* COURT, "WOW"

- neg

  Notice that Lee responds to Pat's "yes-no" question by using the *'neg'* signal and then explains why s/he wasn't at work last week.

(gaze lf)
- *lf*-**SUMMON**-*me* (2h)**GO-TO**-*lf*

  Notice that ____-**SUMMON**-____ is a directional verb which can indicate its subject and object. However, in this case, the subject of the verb is not explicit. This is like saying, in English, "They called me into court" or "I was called into court".

  However, notice how the two verbs in this sentence 'agree with' each other, showing that the location to Lee's left represents the 'court'.

nod (gaze lf)
Lee$_2$: RIGHT J-U-R-Y, (2h)alt.SELECT-*people(lf)"spec"* (2h)C-CL-*lf*'group' THEREABOUTS-*lf* FIFTY++,
(hold lf C-CL) ——————————→

(lean,gaze lf) (lean rt,gaze lf) (lean,gaze lf) (lean rt,gaze lf)
MAN-*lf*, WOMAN, BLACK, WHITE-FACED, ONLY-ONE-*me* DEAF

- (2h)alt.**SELECT**-*people(lf)"spec"*

  Notice that this verb occurs with the *"spec"* modulation which was discussed in Units 18 and 27. The information which is conveyed is that specific people were selected one-by-one.

(2h)C-CL-*lf*'group' **THEREABOUTS**-*lf* **FIFTY++**
- *(hold lf C-CL)* ——————————→

  Notice that the sign which is often glossed as **CLASS** is actually a classifier. It is frequently used for setting up groups in different spatial locations and can also be moved as a verb.

  Notice how Lee 'holds' the group while describing how many people were in it and how the sign **THEREABOUTS**-*lf* 'agrees with' the location of the group.

(lean,gaze lf) (lean rt,gaze lf) (lean,gaze lf) (lean rt,gaze lf)
- **MAN**-*lf* **WOMAN** **BLACK** **WHITE-FACED**

  Notice the Signer alternately leans to the left and to the right while listing the various 'types' of people in the group—all the while maintaining gaze toward the group s/he is describing.

  The sign **WHITE-FACED** is sometimes glossed as **PALE** or **PALE-FACE** because it can also be used to describe a person's appearance when s/he is frightened or sick.

- **ONLY-ONE-***me*

  This sign can be moved toward a particular location to show who or what it refers to. Note the difference between the sign **ONLY-ONE-***me* (illustrated above) and the sign **ONLY-ONE-***you* illustrated here.

ONE-ONE-*you*

nod (gaze lf) puff.cheeks t
Lee$_3$: YES++ FASCINATINGwg "WOW"++, INDEX-*lf thumb+* LAW AGENT,

(gaze lf)
lawyer-GIVE-TO-*people(lf)"each"* (2h)1$_{\text{outline}}$-CL'rectangular paper',

(gaze lf) nod t (gaze down,lf)
NAME ADDRESS VARIOUS-THINGS, INDEX-*lf index+*, (2h)alt.*lawyer*-ASK-TO-*people(lf)"spec"*

(gaze down,lf) (puff.cheeks)q
FINISH-*lf* READ-*paper-lf* NEWSPAPER-*lf*, LOOK-AT-*lf+* #TV-*lf+*, VARIOUS-THINGS

(gaze lf)

- **FASCINATINGwg**

  This sign can move toward a particular location, thus indicating the person or thing that is 'fascinating' to the Signer (e.g. one could sign **FASCINATINGwg-***lf* or **FASCINATINGwg-***rt*).

- **INDEX-***lf thumb+*

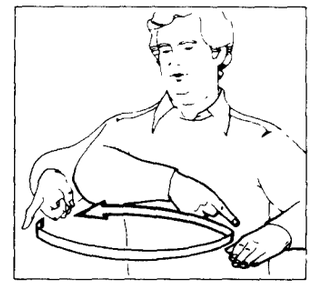
  See the *General Discussion* section in Unit 21 and the *Text Analysis* section of Unit 25 for information about this type of listing or counting using the fingers of the passive hand. Here Lee is listing the events that happened.

- *lawyer*-**GIVE-TO-***people(lf)"each"*

  Notice how the *"each"* modulation with this directional verb indicates that the same action ('giving') occurred again and again, each time to a different person. The action proceeded in an orderly fashion and each person in the group was given a copy of the form.

- (2h)**1$_{\text{outline}}$-CL**'rectangular paper'

  This classifier basically 'outlines' or 'traces' the shape of the referent. Other classifiers that can function this way are the **5$_{\text{outline}}$-CL** and **B$_{\text{outline}}$-CL.** Notice this 'outlining' in the following illustrations.



1$_{\text{outline}}$-CL'circular'

(2h)B$_{\text{outline}}$-CL-*cntr*'hill'

- (2h)alt.*lawyer*-**ASK-TO**-*people(lf)"spec"*

  In the illustration above, notice how the Signer's gaze and head movement clearly show the lawyer's focus on specific individuals. This *"spec"* modulation is described in the *General Discussion* section of this Unit and Unit 18.

wh-q
Pat$_4$: **FOR-FOR ASK-TO-*people"each"* "WHAT"**

- **ASK-TO-*people"each"***

  Here Pat is focusing on those individuals who were questioned by the lawyer and asks why 'each of them' was questioned.

(nod)br (gaze lf)
Lee$_4$: **SUPPOSE FINISH*-*lf* READ-*paper-lf* NEWSPAPER-*lf*, LOOK-AT-*lf* # TV+,**

neg
KNOW+ PROBLEM SITUATION, CAN'T J-U-R-Y CAN'T, DOESN'T-MATTER,

(gaze down,lf) t (body lean lf;gaze up,lf)puff.cheeks+nodding
(2h)alt*lawyer*-**ASK-TO-*people"spec"*, PEOPLE,** (2h)alt.*"spec"people*-**SAY-#YES-TO-*lawyer*,**

(gaze down,lf))
(2h)alt*lawyer*-**INDEX-*people"spec"*** (2h)alt*lawyer*-**ELIMINATE-*people"spec"***

neg
- **CAN'T J-U-R-Y CAN'T**

  Notice the repetition of the negation sign **CAN'T.** Negation signs can occur before a verb or at the end of a sentence (which seems to emphasize the sign.) However, negation signs can also be repeated—i.e. signed before the verb and at the end of the sentence. This also emphasizes the negation.

- **DOESN'T-MATTER**

  Here this sign (also sometimes glossed as **ANYWAY**) is used to show that Lee is finished responding to Pat's question and wants to continue describing what happened.

(body lean lf;gaze up,lf)puff.cheeks+nodding

- (2h)alt.*"spec"people*-**SAY-# YES-TO-***lawyer*

  Notice that the *"spec"* modulation is used here with the directional verb____-**SAY-# YES-TO-**____. This means that, one-by-one, various people said "yes" to the lawyer. Thus, the subject of the verb is plural (people) but the object is singular (lawyer). Compare this verb with the verb (2h)alt.*lawyer*-**ASK-TO-***people"spec"* (Lee_4) where the subject is singular (lawyer) and the object is plural (people).

  Notice also how the non-manual signal *'puff.cheeks'* conveys the information that 'a lot' of people said "yes".

- (2h)alt.*lawyer*-**ELIMINATE-***people"spec"*

  The sign **ELIMINATE-**____ can be produced at or toward a specific location to indicate who or what is 'eliminated'. For example, it is sometimes used when the fingers of the non-dominant hand serve as locations (as in Lee_3 in this unit, or Lee_2 in Unit 25). Thus, a Signer might produce a sentence such as:

CAN INDEX-*lf thumb* **SKI, INDEX-***lf index*
neg
WALK, WRONG ELIMINATE-*ski*

neg t
Lee_5: **ME, READ-***paper* **NEWSPAPER, BEHIND* "WOW"+,**

(gaze lf)t (gaze lf) rhet.q
(2h)**C-CL**'relatively large group', (2h)**L:-CL**'class dwindle in size', **LEAVE-IT-***lf*, **FIFTEEN+**

(gaze lf)t

- (2h)**C-CL**'relatively large group'

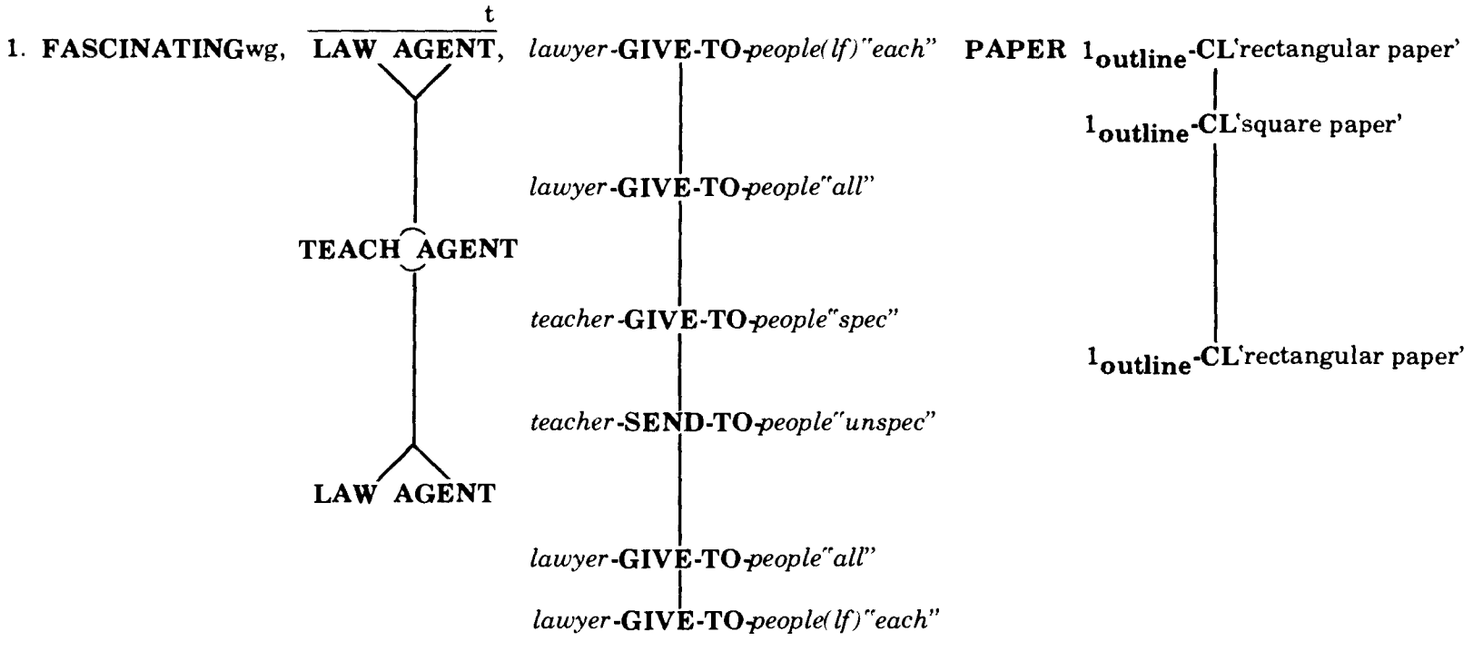
  The (2h)**C-CL** classifier can be used to indicate either a relatively large group or a relatively small group. Compare the illustration of (2h)**C-CL**'relatively large group' with the sign illustrated below.

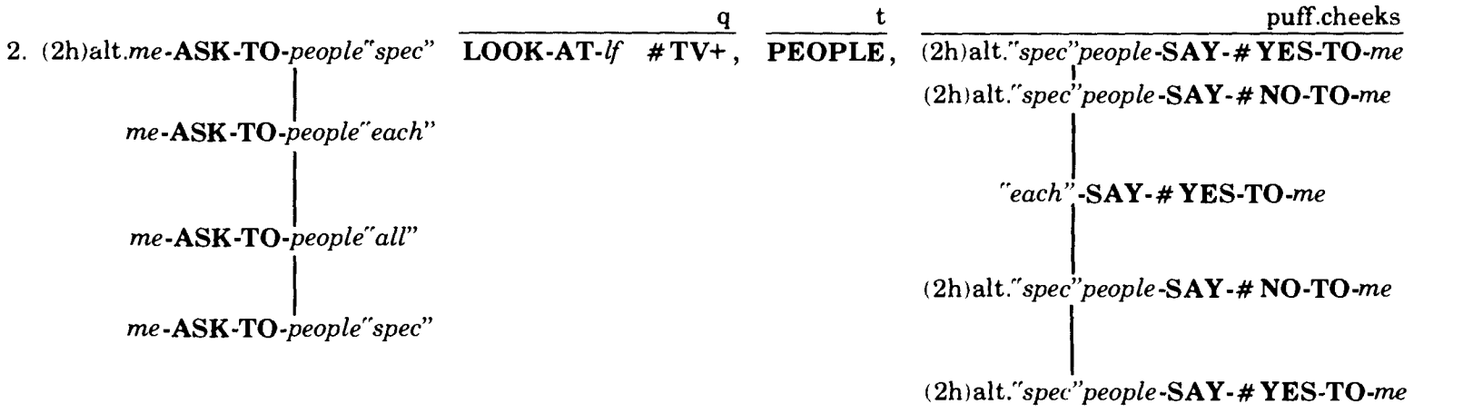
(2h)C-CL'relatively small group'

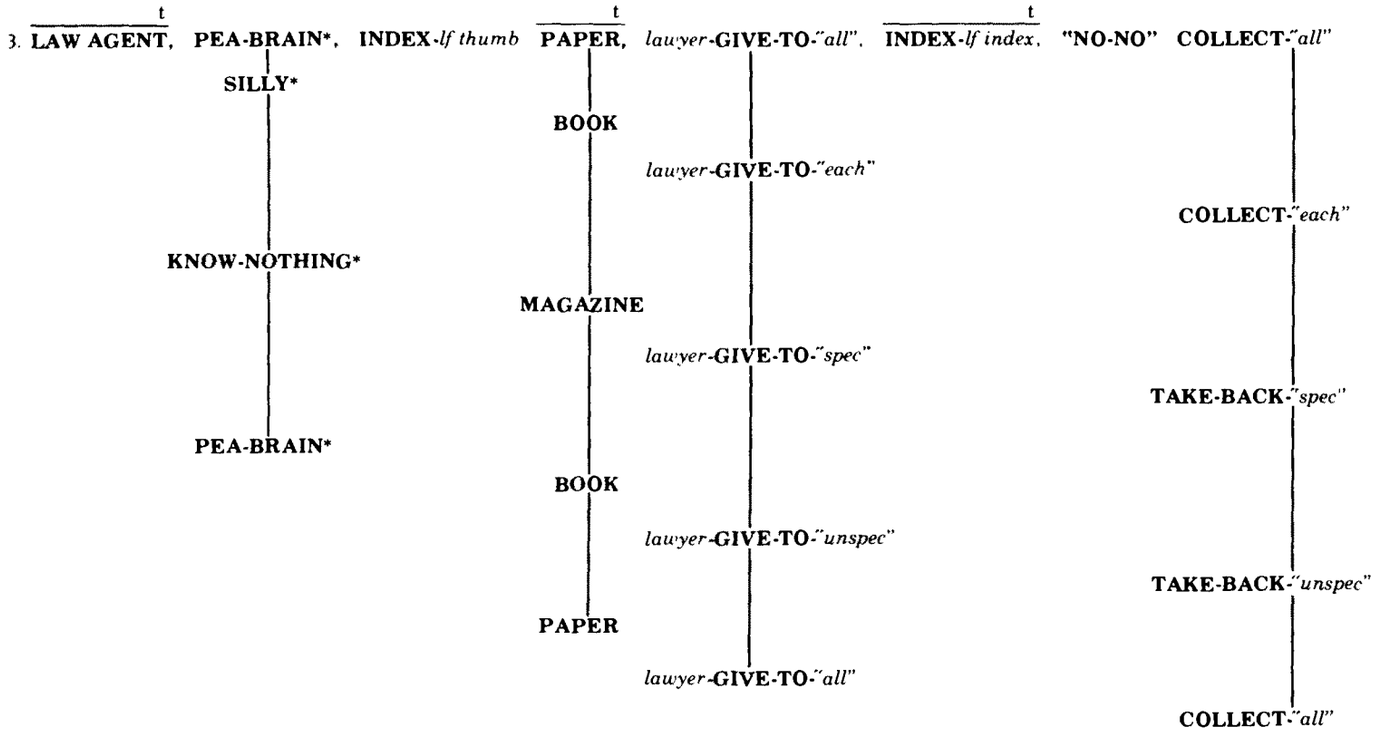
rhet.q
- **LEAVE-IT-***lf*

Notice the non-manual signal '*rhet.q*'. This would be comparable to saying, in English, "And how many were left? Fifteen". The specific behaviors in this signal are described in Units 10 and 19.

H. Sample Drills







I. Video Notes

If you have access to the videotape package designed to accompany these texts, you will notice the following:

- The difference between the movement of the sign **SICK** (a repeated form of **BE-SICK**) in Pat_1 and the movement of the sign **BECOME-SICK** in Pat_1 (Unit 26).
- In Lee_3, Lee's mouth movement with each production of the sign ____-**GIVE-TO-**____ (which has the *"each"* modulation). Also notice that the sign is made here with an 'X' handshape (rather than the handshape shown in the illustration).
- How Lee changes his body position when explaining what the 'lawyer' did (give out papers, ask questions, eliminate people) as opposed to what the 'people' did (say "yes" to the lawyer). Lee gazes downward and to the left when describing the lawyer's actions. When describing the people's response, he leans his body and head to the left—'into' the location of the people; 'from' that location, he responds.
- How Lee actually *role plays* the lawyer during the question at the end of his third turn.

Video Package Notes:

If you have access to the videotape package designed to accompany these texts, you will see the following stories, poems, and narrative descriptions which appear after dialogues 19-27.

The Blackout Blues—Gilbert C. Eastman
These three short stories are all true. They vividly portray the Signer's experiences during the blackout drills of World War II. Notice the classifier handshapes he uses throughout the stories and how he "role plays" different characters.

Home Is Where Your Hands Are—M.J. Bienvenu
This true story is about the Signer's grandfather and his first experiences at a school for deaf children. Notice how she "role plays" the grandfather as a child and how she describes the location of the school and the train journey.

Mother Knows Best—Nathie Couthen
Notice how the Signer shifts her body and facial expressions to "role play" the mother and daughter in this amusing story. Notice also the Signer's different signing style when she portrays the daughter.

Let Your Fingers Do The Talking—M.J. Bienvenu
This true story describes one of the Signer's experiences in a school which advocated the use of fingerspelling as the primary means of communication with students. Notice her use of directional verbs—and her attitude toward having to fingerspell all day at school!

Grand Canyon Sunset—Larry Berke
In this very graphic description of a daredevilish dream and misadventure, notice the extensive use of classifier handshapes and how much information they convey. Notice also how the Signer uses the lower central portion of the signing space to give a sense of height and distance.

The Harmfulness of Tobacco—An Excerpt—Pat Graybill
Pat Graybill is a former member of NTD. This is an excerpt from a longer piece by Chekhov which Pat translated and performed with NTD. Notice the obvious theatrical style of the Signer in assuming the role of the narrator and his wife.

Sign Is Like A Tree—Ellz Lentz
This is an original poem created by Ella Lentz. Notice that repeatedly throughout the poem, she uses signs which are similar in handshape (visual "rhyme"?). The non-dominant hand is also used quite differently than it is used in normal conversation. More important than the form of the poem, however, is the message of the poem.

In Motion—Larry Berke
This story is told almost exclusively with classifiers. It is part of a much longer (15-20 minute) story which the Signer has developed. In all languages there are certain uses of the language which defy complete interpretation (e.g. English puns). This is such a case in ASL!

INDEX OF ILLUSTRATIONS

The following is a list of all of the sign illustrations in this text. The illustrations in each unit are listed alphabetically according to their glosses. In cases where the illustration appears in more than one unit, those units are listed on the right.

Unit 19
Sentence Types

BORROW-FROM-*lf*

CHANGE

ENJOY

FEEL‿NONE

FOR-FOR

FUNNY‿NONE

GALLAUDET

"HEY"

 # IF

 # IFwg

JUNIOR

KNOW . . . 26

KNOW+

KNOW-THAT . . . 20

lf*-TELL-*me

MISSING

NEVER‿HEAR

NOT

NOT HERE . . . 27

NOT-KNOW

NOT‿POLITE

ONE-YEAR-PAST

ONE-YEAR-PASTwg

REPLACE

SEEM+

SHOCK*

SOMEONE . . . 21

SOPHOMORE

STUNNED*

THINK‿SAME-AS

US-TWO

WHY

WHYwg

WHY‿NOT

WILL

YOU KNOW

Unit 20
Time

AGE-SEVEN AGE-THREE

ALL-DAY . . . 26

ALL-INCLUSIVE

ALL-MORNING

BLAME‿YOURSELF

(2h)**BROKE**

DISTANT-FUTURE

DISTANT-FUTURE*

(2h)**# DO-DO** . . . 25, 27

EVERY-MONDAY

EVERY-MORNING

EVERY-ONE-MONTH-FUTURE

EVERY-OTHER-MONDAY

EVERY-TWO-YEAR

FEW-DAY-FUTURE

FEW-DAY-PAST . . . 23

(2h)**# FIX**-*arc*

FOR-MONTHS-AND-MONTHS

FOR-WEEKS-AND-WEEKS

FROM-NOW-ON

KNOW-THAT . . . 19

LONG-TIME-PAST . . . 22

MEETING

(2h)**NONE**

NONE

NONE (colloquial)

NONE (emphatic)

ONE-MONTH

ONE-YEAR-FUTURE

POSTPONE*"long time"*

RECENT

SAME-OLD-THING

SOMETIME-IN-THE-AFTERNOON

SOMETIME-IN-THE-MORNING

THREE-MONTH

THREE-O'CLOCK

TRAVEL-AROUND

TWO-WEEK . . . 22

TWO-WEEK-FUTURE

TWO-WEEK-PAST . . . 25

UP-TIL-NOW . . . 22

WANT

WANTwg

 # WILL

Unit 21
Pronominalization

BREAK-DOWN . . . 26

OH-I-SEE

OURSELVES

POSS+ *-rt*

POSS-*rt*+ + 'characteristically'

QM

QMwg

REALLY-ADEPT . . . 23

SILLY*

SOMEONE-*rt* . . . 19

SUPPOSE . . . 25

TEND-TO-*rt* . . . 26

TEND-TO⌒POSS-*rt*

THAT-ONE⌒POSS-*rt*

THAT-ONE-*rt* . . . 24

WE

you-**INFORM-***rt*

you-**TTY-CALL-TO-***rt* . . . 22

YOUR (plural)

YOUR ⟷ POSS-*rt*

Unit 22
Subjects and Objects

BAWL-EYES-OUT

they-**CLASH-WITH-***"each other"*+*"regularly"*

CONSCIENCE+

they-**CORRESPOND-WITH-***"each other"*

DEPRESSED

DIE

DRIVE-*car*

DRIVE-*racecar*

DRIVE-*truck/bus*

FINISH+ +

they-**HATE**-*"each other"*

INFORM-*lf*

LONG-TIME-PAST . . . 20

they-**LOOK-AT**-*"each other"*

MANY*‿YEAR

ONE-FULL-WEEK

PICK/UP-*cup*

PICK-UP-*marble*

PICK-UP-*rock*

me-**PITY**-*you*

THEREABOUTS . . . 24

TOUCHING

TTY-CALL-TO-*frat* . . . 21

TWO-WEEK . . . 20

UNDERSTAND

UP-TIL-NOW . . . 20

C-CL-*lf*→*rt* ⟶ *"WHAT"*

Unit 23
Classifiers

you-**ASK-TO**-*lf*

BURST-OF-*light-rt*+ +

'C' handshape ('huge parallel columns')

'C' handshape ('large parallel columns')

CARELESS

CHERISH

DISPERSE

'F' handshape ('narrow parallel columns')

FEW-DAY-PAST . . . 20

'G' handshape ('parallel lines with some width')

HOWwg

INEPT

(2h)**IT'S-NOTHING**

MAKE-ME-SICK*

PEA-BRAIN*

REALLY-ADEPT . . . 21

you-**SAME-AS**-*me*

(2h)**SHATTER/SPLATTER**

TRUE+ +

#WHAT

A-CL*"sweep in rows"* . . . 25

(2h)**B-CL**'bin' + **B↓-CL**'smooth curved surface'

(2h)**B-CL**'bin' + **5↓-CL**'uneven curved surface'

(2h)alt.**B↓-CL**'papers on table'

(2h)**C-CL**-*upward"sweep in rows"*

(2h)$\mathbf{C_t}$**-CL**-*upward"sweep in rows"*

'1' handshape ('parallel lines')

(2h)alt.**1→CL**

(2h)**1→CL**-*upward"sweep in a row"*

(2h)**4:-CL**'in semi-circle facing Signer'

(2h)**4:-CL**'in semi-circle with backs to Signer'

(2h)**5:↓-CL**'huge herd of cattle'

(2h)**5↓**wg-**CL**'herd milling around'

5:↓-CL@*rt*'fancy home'

5:↓-CL-*rt*
***B-CL**'street'* . . . 23

5:↓-CL-*rt*
***INDEX**-lf,cntr* . . . 24

5:↓-CL-*rt*
NOT-MUCH

Unit 24
Locatives

#HURT-*lf shoulder*

PURPLE 5:-CL'bruise on cheek'

THAT-ONE-*rt* . . . 21

THEREABOUTS . . . 22

WATER (2h)**L:-CL@***lf* 'lake'

(2h)**"WHAT"**

WOW

(2h)alt.**C-CL**'on wall'

(2h)**A-CL***"sweep in rows"*-'trophies' . . . 25

(2h)alt.**V-CL**'on floor'

(2h)**4-CL**-*up,lf* 'in a line facing Signer'

A-CL-*rt*'trophy'
C-CL@rt'cup behind trophy'

B-CL-*cntr*'front face of lake'
B-CL-cntr'hilltop'

B-CL-*rt*'hill next to lake'
L:-CL-*lf 'lake'*

C-CL-*rt* } 'cup on table is
B↑-CL-rt } turned on its side'

V:-CL-*rt*
1-CL'swerve to lf to miss rabbit'

V-CL@*cntr*'stand on hill'
B-CL-cntr'hilltop'

V:-CL@rt,out } 'sit facing
V:-CL@rt,in } each other'

V-CL-*lf* 'fall over fence'
4-CL-lf 'fence'

1-CL-*cntr*'ski down hill, weaving side to side'

3→CL-*rt*'car'
RED BURST-OF-*light*

3→CL-*rt*'car stopped'
3→CL'car from lf smash into lf rear'

(2h)**4-CL**-*lf* 'fence on side of hill'
TREE-*rt,upward-arc*'trees on side of hill'

5:↓ -CL-*rt,cntr*
INDEX-*lf,cntr* . . . 23

5:↓-CL-*rt*'school'
B-CL*'road near school'* . . . 23

Unit 25
Pluralization

ASSEMBLE-TO-*cntr*

COLLECT*"all"*

COLLECT*"each"*

DIFFERENT+++-*arc*

#DO-DO . . . 20, 27

DON'T-CARE

KNOW-NOTHING

LIST-OF-ITEMS

LUCKY YOU

NOT-YET

NOTICE-TO-*rt*

PERFECT

RELIEVED

SEVERAL

"SO-SO"

SPECIALTY-FIELD

SUPPOSE . . . 21

TWO-WEEK-PAST . . . 20

US-THREE

VARIOUS-THINGS

(2h)alt.**A-CL**

(2h)alt.**A-CL***"in a row"*

(2h)alt.**A-CL***"in rows"*

(2h)alt.**A-CL***"sweep in a row"* . . . 24

(2h)alt.**A-CL**"*sweep in rows*" . . . 23

(2h)alt.**4-CL**'people look at me'

2-CL'come up to me from rt'

X-CL-*lf*
l→*CL-lf* } "*sweep in rows*"

Unit 26
Temporal Aspect

ALL-DAY . . . 20

ALL-NIGHT

ALL-WEEK

BECOME-SERIOUSLY-ILL

BECOME-SICK"*over & over again*"

BECOME-SICK"*regularly*"

BE-SICK"*long time*"

BE-SICK"*over time*"

BREAK-DOWN . . . 21

CRY"*long time*"

CRY"*over time*"

KNOW . . . 19

me-**LOOK-AT-***rt*"*long time*"

me-**LOOK-AT-***rt*"*over & over again*"

me-**LOOK-AT-***rt*"*over time*"

me-**LOOK-AT-***rt*"*regularly*"

(2h)**SEARCH**-body"*over time*"

TEND-TO . . . 21

THROW-*rt*

WAIT"*long time*"

WORK"*over & over again*"

WORK"*over time*"

WORSE

WRONG+

Unit 27
Distributional Aspect

me-**ASK-TO-**"*all*"

me-**ASK-TO-**"*each*"

me-**ASK-TO-**"*spec*"

"*unspec*"-**ASK-TO-***up,rt*

BEHIND*

 # DO-DO . . . 20, 25

DOESN'T-MATTER

FASCINATINGwg

FINISH*

lawyer-**GIVE-TO-**"*each*"

me-**GIVE-TO-**"*all*"

me-**GIVE-TO-**"*each*"

me-**GIVE-TO-**"*spec*"

me-**GIVE-TO-**"*unspec*"

NOT_HERE . . . 19

ONLY-ONE-*me*

ONLY-ONE-*you*

"*unspec*"-**SEND-TO-***me*

STUCK

rt-**SUMMON-***me*

(2h)alt.*lawyer*-**ASK-TO-**"*spec*"

(2h)alt.*lawyer*-**ELIMINATE-**"*spec*"

(2h)alt."*spec*"-**SAY-# YES-TO-***lawyer*

(2h)alt.**SELECT-***lf*"*spec*"

(2h)**B**$_{\textbf{outline}}$**-CL-***cntr*'hill'

(2h)**C-CL**'relatively large group'

(2h)**C-CL**'relatively small group'

(2h)**L:-CL**'group dwindle in size'

1$_{\textbf{outline}}$**-CL**'circular'

(2h)**1**$_{\textbf{outline}}$**-CL**'rectangular'