

**A Method for the Analysis of  
British Sign Language Interpreted Theatrical Texts**

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The candidate confirms that the work submitted is her own and that appropriate credit has been given where reference has been made to the work of others.

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## Abstract

The Deaf individual attends theatre, like the rest of the audience, primarily to be entertained, and, to that end, must be able to engage with and understand the development of the drama. Theatre performed in spoken language, however, is clearly not intended for Deaf audiences; this gestalt, multimodal art form conveys meaning through the interaction of auditory and visual resources, receivable simultaneously by the hearing audience.

Whilst many mainstream UK theatres now regularly provide BSL interpreted performances of their productions, the vast majority situate the interpreter at a distance from the performance space; thus, for the Deaf audience member, restricted to visual channels of communication only, the audio-visual source text becomes a visual-visual target text, and the spectator is forced to negotiate two competing points of focus: the interpreter and the stage.

As yet, in the UK, there is no standardised or formalised training in sign language interpreting specifically for the theatre. Based on the current available literature, it would appear that theatre sign language interpreters are not making effective translations, and that Deaf spectators, in the main, do not understand theatre interpreted into BSL.

It is argued that from the interpreted performance, as a *minimum* and without excessive cognitive effort, the spectator ought to be able to apprehend the dramatic situation, follow the development of the plot, and be able to identify characters and their interactions with each other.

Thus, it is hypothesised that the sign language interpreter must:

- Allow the target audience to look to the stage in order to witness mimetic enactments and scenic detail salient to situation, plot and character development.
- Demonstrate character turns so that the spectator is able to identify which characters are the speaker and addressee(s) in any interaction.
- According to the visual-spatial rules of signed languages, reflect the three-dimensional construction of the *mise-en-scene* in their rendition.

To date there is no analytical framework to identify, capture and document these features in the performance and signed rendition, nor to establish the relations between them in the construction of meaning. To answer this, then, the study develops an analytical framework that, from a corpus of triangulated

data gathered from public theatrical performances and their respective signed renditions, captures specific relevant features of both the performance and rendition, enabling a detailed empirical multimodal analysis of the sign language interpreted performance.

The study is the first to advance a multidisciplinary approach to the translation and interpretation of theatrical texts into sign language, drawing on multimodality, theatre studies, audiovisual translation, BSL, and sign language interpreting.

The analysis highlights the interpreter's task when confronted with the multimodal text, and the need for the interpreter to consider more than the transfer of dialogue, revealing the extent to which the rendition takes into account the *complete* performance, and the impact of interpreter strategies on the rendition. The study's multidisciplinary approach to the analysis of sign language interpreted theatre not only contributes to knowledge in the domains of sign language interpreting, audiovisual translation and stage translation, but also has implications for the training of theatre sign language interpreters, the engagement of the Deaf spectator, and the commissioner of the sign language interpreted performance.

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## Chapter One: Introduction

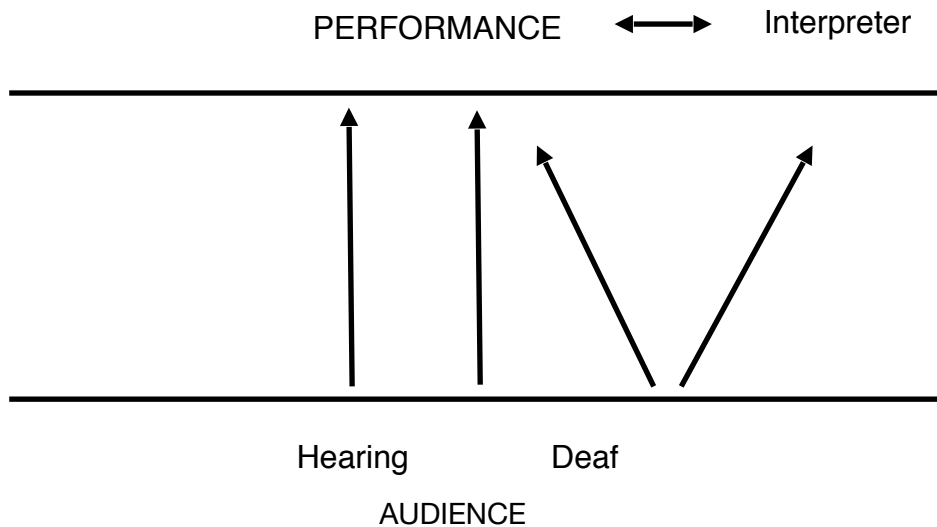
### 1.1. Theatre sign language interpreting: the state of play

Thanks to the introduction of the Disability Discrimination Act in 1995 and subsequently the Equality Act of 2010, and the growing recognition that British Sign Language (BSL) is the first language of Deaf communities throughout the UK, there has been a rapid and substantial increase in the number of mainstream theatres providing sign language interpreted performances of their productions and, as a result, more Deaf people are being given the opportunity to experience theatre. The practice might initially appear to be a process of simultaneous interpretation, but, as will be shown, is an undertaking of the audiovisual translation of a multimodal theatrical text, followed by the simultaneous delivery of the signed rendition, synchronous and co-creating meaning with the live performance.

Theatre performed in spoken language, however, is clearly not intended for Deaf audiences. During the production process, it would appear that theatre makers do not consider the possibility of a Deaf spectator, and the fact that the vast majority of BSL interpreted performances situate the interpreter at a distance from the performance area emphasises this. Whilst the interpretation of theatre performed in spoken English into British Sign Language might appear to be a noble attempt to bring a Deaf audience to a form of entertainment it would not otherwise have access to, the presence of an extra body inhabiting a liminal space at the edge of the performance, providing a visual rendition of the spoken dialogue is, in terms of the theatre, the audience, and indeed the interpreter, unnatural and problematic.

Theatre is a multimodal, audiovisual art form conveying meaning to an audience through both auditory and visual channels; the audible text exists in the air supporting the scenic and mimetic resources operating on stage, and both are receivable simultaneously by the hearing audience. What happens to the reception of the performance when we make that text visible for the Deaf audience, take it out of the multimodal complex and locate it at a physical

distance from the rest of the (visual) modes of communication? For the Deaf audience member, restricted to visual channels of communication only, it means that the plurality of those channels is increased, and the Deaf spectator is forced to negotiate two competing points of focus: the interpreter and the stage, illustrated in Fig. 1.1, below.



**Fig. 1.1. Points of Focus**

The paradox of the sign language interpreted theatre event is that the Deaf audience's means of understanding the linguistic element of the drama - the interpreter - interferes with the spectator's relationship with the performance.

As yet in the UK, however, there is no standardised or formalised training in interpreting specifically for theatre (see Rocks 2006, 2011; Richardson 2017) and the English-BSL interpreting community reflects the general population in that regular theatregoers are in the minority, and very few have a theatrical background.

Moreover, there are very few theatre companies who perform in sign language; most notably in the UK Deaf-led Deafinitely Theatre, and The DH Ensemble (The Deaf & Hearing Ensemble) (2019), a professional Deaf and hearing-led theatre company who use 'a mix of British Sign Language, spoken English, creative captions, video projection, movement and soundscapes', and both companies are London-based. Consequently, if Deaf people want to go to the

theatre at all, in the vast majority of cases the BSL interpreted performance is their only option.

UK touring theatre companies such as TransAction Theatre, and disabled-led companies Fittings Multimedia Arts and Graeae, regularly integrate the interpreter as a 'shadow' interpreter, or interpreting character, acknowledged by the other characters during the performance, and often with dramatic purpose in addition to the functional one of interpreting dialogue, giving her the same status as the other actors. There are a very few non-disabled companies that have experimented with the inclusion of a BSL interpreter; a recent example is Theatre-Rites's production of *The Welcoming Party* for the Manchester International Festival 2017. In mainstream theatre, Manchester's Royal Exchange over the past two years have taken very seriously its provision for Deaf audiences, and, also in 2017, presented Chris Goode's 'Jubilee', a co-production with Lyric Hammersmith, their first production to include an integrated sign language interpreter, and their second with a Deaf actor cast as a principal character.

This integrated approach clearly not only requires the interpreter to be multi-skilled, to have a thorough understanding of how theatre communicates with its audience, and comprehensive performance skills and experience in addition to those of theatre translation and interpreting (these individuals are indeed rare), but also for the company to be fully knowledgeable of and engaged with the needs of both the potential Deaf audience and the task of the interpreter-actor-dramaturg, and be willing to engage with the individual both in the translation of the text and throughout rehearsals with the company.

By far the most common method of staging an interpreted performance in the UK, however, is to locate the interpreter at the side of the stage, outside the performance area (it is worth noting here that more than one interpreter working on an interpreted performance is common practice in the US, in contrast to the single interpreter typical of interpreted performances in the UK). Whilst unpopular with the Deaf theatre-goer (see Deafworks, 1996, Ruane 2010; 2013, and Richardson, 2017; 2018a; 2018b) because of the enforced

distance between the performance space and interpreter location, this placement is, however, preferred by most producing companies, deemed the least intrusive since the interpreter is not included in the stage picture, and it requires little engagement with the creators of the theatre (Gebron, 2000:20). For the majority of theatre companies, the interpreter-mediated event is a mandatory provision for a disabled minority, and entirely separate from the actual staging of a production. The BSL theatre interpreter is typically hired not by a producer or director, but by the theatre's administration department, often on the basis of availability, and the interpreter's previous experience of interpreting for theatre (Rocks, 2011; Richardson, 2016). These criteria for engagement are not surprising, since, as noted earlier, there is no route for the interpreter to train or qualify in 'sign language interpreting for theatre', and a theatre company cannot be expected to be able to assess the interpreter's skill. If an interpreter declares herself experienced in theatre interpreting, then the commissioning company is acting in good faith when employing that interpreter, trusting that she is competent to translate and interpret the play, in the same way one would expect levels of scholarship and expertise from the translator of a dramatic text.

Deaf sign language users although indigenous, are marginalised in the dominant hearing society (see Lane, 1992; Alker, 2000; Ladd, 2003) and this situation is exemplified in this accepted approach to the BSL interpretation of theatre. Theatre, the world over, is usually created by and is about hearing people; that the work has been made by hearing people is inherent in the staging, the 'signs' of the work, the actors' mode of communication. It is clear to the Deaf audience members that they are not engaging with the play directly. For this minority target audience, the performance is deconstructed, the mimetic and the dialogic elements of the play exist in adjacent spaces, and the stage and the interpreter compete with each other for the spectator's attention. The interpreter is visible to the entire audience, yet the signed rendition is not intended for the majority hearing audience members, who are directly confronted with the needs of another culture, positioned firmly within the visual frame, yet not part of the performance, and serving no apparent theatrical purpose. As such, reconstructing the sense of the performance from



information delivered from two distinct loci is a significant cognitive challenge for the Deaf spectator, and their experience of a performance interpreted into sign language from the side of the stage differs quite dramatically from the standard theatre experience of the hearing spectator, as the table below outlines:

Hearing Spectator Experience	Deaf Spectator Experience
Multiple characters portrayed by multiple actors.	Multiple characters, rendered by one interpreter.
One space: stage.	Two spaces: stage space and interpreter space.
Co-dependent audio-visual information receivable simultaneously.	Co-dependent visual-visual information <i>not</i> receivable simultaneously.
Direct and unmediated communication [ST=TT]	Indirect, mediated communication [ST≠TT]

It is a central argument of this thesis that the Deaf community is a cultural-linguistic minority, and that the act of sign language interpreting is one of interlingual transfer. It is useful at this juncture, then, to spend some time on a pre-theoretical grounding of the social and linguistic landscape of the target audience for sign language interpreted theatre.

## 1.2 Deaf People - the target audience

The notions of deafness are complex and nuanced. In the UK there are approximately 9 million people with a hearing loss, the majority of whom are hard-of-hearing and deafened due to acquired and age-related hearing loss, and have a spoken first language. Of that 9 million, however, approximately 87,000 Deaf people use British Sign Language (BSL) as a first or preferred language (BDA: no date) the majority having been born with profound hearing loss or become deaf before the acquisition of speech (DWP, 2017:106). Whilst the deafened and hard-of-hearing individuals access theatre through captioned performances (in which the written text of the performance is projected on

screens in the auditorium as the dialogue is spoken), it is Deaf people who make up the potential audience of theatre interpreted into BSL.

Within the Deaf community there is a distinction between 'deaf' and 'Deaf', as explained by Ladd (2003: xvii):

The lowercase 'deaf' refers to those for whom deafness is primarily an audiological experience. It is mainly used to describe those who lost some or all of their hearing in later life, and who do not wish to have contact with signing Deaf communities, preferring to try and retain their membership of the majority society in which they were socialised. 'Deaf' refers to those born Deaf or deafened in early (sometimes late) childhood, for whom the sign languages, communities and cultures of the Deaf collective represents their primary experience and allegiance, many of whom perceive their experience as akin to other language minorities.

British Sign Language is the preferred first language of Britain's Deaf Community. In the majority of the non-sign language using community, the general perception is that BSL is not a true language, but simply coded or transliterated English to 'help' a disabled community understand what they can't hear, and it has a low status compared to minority-spoken languages largely due to its history of suppression, as will be discussed shortly.

In the UK, Deaf first-language BSL users although indigenous, are also a cultural-linguistic minority embedded in yet also marginalised by the dominant hearing society (see Lane, 1984, 1992; Alker, 2000; Ladd, 2003). Whilst a Deaf person might have occasion to interact with hearing people on a daily basis, the reverse is not the case; hearing members of society rarely meet Deaf individuals, and the notion of 'deafness as disability' is still prevalent outside Deaf communities.

In a general sense, Deaf people who grow up in the UK are familiar with its cultural norms, eating the same types of foods, celebrating festivals, participating in similar social or recreational activities and so on; a Japanese film, for example, even though it might be presented with an in-vision British

Sign Language interpreter, would be equally as exotic to a British Deaf person as a hearing one. Yet Deaf people also share a history and sense of identity quite different from that of non-Deaf people.

Between 90% and 95% of Deaf children are born to hearing families and as such are unlikely to share a common language with their parents (Smith, 2013:3; Pierce et al, 2017; see also Ladd, 2003). This lack of communication with parents undoubtedly has an impact on the Deaf child's learning, development and understanding of the world (see Lane, Hoffmeister and Bahan, 1996; Ladd, 2003; Pierce et al, 2017). These children are routinely medicalised and schooled differently and often separately from their non-Deaf peers (Lane, 1992; Ladd, 2003) and, when they begin to acquire sign language 'after a delay of several months or even years, become *non-native learners* of their first language' (Pierce et al, 2017:25; see also Schembri et al, 2018).

In addition, Deaf people historically have not been given access to education in sign language. In 1880, in Milan, Italy, the Second International Congress on Education of the Deaf declared a ban on the use of signed languages in schools (Vallverdú, 2001:183; Moores, 2010:450) in favour of the 'oral method' - the use of speaking and lip reading only. Harlan Lane (1984:388) highlights Geneva school director Marius Magnat's support for the oralist approach:

Manually taught children are defiant and corruptible. This arises from the disadvantages of sign language. It is doubtful that sign can engender thought. It is concrete. It is not truly connected with feeling and thought. [...] It lacks precision. [...] Sign cannot convey number, gender, person, time, nouns, verbs, adverbs, adjectives [...].  
(Magnat, 1880: 84)

And conference president Giulio Tarra:

[...] for us it is an absolute necessity to prohibit that language and to replace it with living speech, the only instrument of human thought.  
(Lane, 1984: 393)

The oral method became the sole approach to the educating of Deaf children, and the ban on signed languages throughout Europe - with a few exceptions, for example in Ireland (see Cleary, 1997; Leeson and Saeed, 2012) - continued. In the UK until the 1980s, Deaf children were typically educated in residential schools located in various parts of the country, in which the use of sign in the classroom was routinely banned and therefore not taught; the schooling typically focused on speech therapy at the expense of a general comprehensive education, and pupils from hearing families learned sign language in the playground or in their dormitories at night from pupils from Deaf families (Ladd, 2003).

In 1980, however, the 15th International Congress on Education of the Deaf, in Hamburg, West Germany, declared the rights of Deaf students to be educated using the modes best suited to their individual needs (Brill, 1984:385). Still, the use of sign language in schools, and Deaf people's access to information in BSL has been very slow to develop. In 2002, the UK government gave protected language status to a number of indigenous languages, including Welsh, Scots, Ulster Scots, Scottish and Irish Gaelic, and more recently Cornish. BSL was not included in this list. In 2003 the Department of Work and Pensions 'recognised BSL as a language but did not afford it any legal status' (British Deaf Association, 2015:3).

Whilst the general perception may be that the right to education in BSL for Deaf children has been established (as in Wales, where Welsh and bilingual education is available), there is no legal obligation to provide education for Deaf children in BSL. Deaf sign language users qualify for protection under the Equality Act, and this obliges schools to make only 'reasonable adjustments' (British Deaf Association, 2015:3). The British Deaf Association states '[...] education and employment are just some of the areas where Deaf people's rights are not protected adequately by the Act', highlighting that the reasonable adjustment in schools, which takes the form of employing 'Level 2 [GCSE-level] Communication Support Workers [as opposed to fully qualified BSL-English interpreters, or teachers who are fluent BSL users] in mainstream

settings, denies learning to deaf children who need BSL [...]’ (British Deaf Association, 2015:2).

As a result, the use of sign language in schools is still very much limited. Although at the time of writing there is a pilot programme for the GCSE in BSL being delivered in six English schools (Signature, 2016), BSL is not included in the national curriculum in the UK, and specialist teachers of the Deaf are not required to have any level of fluency in sign language (see University of Edinburgh, 2016; University of Birmingham, 2017; University of Leeds, 2017; University of Manchester, 2017). Deaf children born to hearing families do not learn to sign spontaneously from their parents (what Johnston et al (2015:3) refer to as ‘atypical intergenerational transmission patterns’) and are unlikely to be formally taught sign language. Thus ‘the highly variable nature of sign language acquisition for most deaf people, and the ongoing contact between native signers, hearing non-native signers and those deaf individuals who only acquire sign languages in later childhood or early adulthood’ (Schembri et al, 2018:1) leads to a considerable variation in the production of the language by individuals and across Deaf communities (see Chamberlain et al, 2000; Morgan and Woll, 2002; Schick et al, 2005; Morgan, 2015).

With a few exceptions, Deaf people are not truly bilingual in BSL and English, and levels of bilingualism and literacy vary greatly throughout the Deaf community (see Padden and Ramsey, 2000); it may be that a Deaf person can *speak* English fairly fluently in a limited way, but cannot read or write it well enough to be functionally literate. Because they share a history of Deafness as disability, Deaf education, the suppression of signed languages, and the perception of the world through visual markers, Deaf people have a world perspective different from that of hearing people (Alker, 2000). They also share many experiences of Deafness with Deaf peoples from other countries and cultures.

In the UK, Deaf people, in the main, are not enculturated in going to the theatre. This is due to a number of factors: as we have seen, there is a general misconception of the nature and needs of the Deaf community (and therefore

the potential Deaf theatre audience) by the wider non-Deaf society; sign language interpreting for theatre is a developing practice and it appears that sign language interpreters, as will be discussed shortly, are, in the main, not yet equipped to produce effective translations; and because theatre created by and for hearing people does not speak to the Deaf identity. In the case of the sign language interpreted performance, the Deaf theatre-goer does not witness a production of a play translated into and performed in sign language, but a drama about and performed by the majority society in the majority language, interpreted simultaneously by, typically, one interpreter also from the majority society. For the Deaf spectator, theatre is almost always - and quite visibly - in translation.

In the light of this, then, can we view the Deaf theatre audience as a 'foreign' audience? In some ways yes, but not precisely in the ways we might consider a spoken-language foreign audience. The Deaf spectator is 'foreign' not due to an unfamiliarity with the broader cultural codes of the society presented onstage, but more due to a lack of shared knowledge and life experiences with hearing members of society, so we must never assume the cultural competence of the Deaf spectator in respect of musical or literary allusion, intertextual references, and so on (see Leppihalme, 1996; Pöchhacker, 2005). By way of illustration, an example of this can be seen in 5.1.3.1.

Keeping in mind, then, the nature and intentions of the source text, and the requirements and expectations of the target audience, the overall challenge for the theatre sign language interpreter is 'to assist the Deaf spectator in reconstructing the sense of the performance from deconstructed mimetic and linguistic elements' (Rocks, 2015: 418). Due to prevailing circumstances in the field, however, achieving this would appear to be problematic. The following section considers what may be some contributing factors to the current state of play.

### 1.3. Motivations for the study

The motivation for this investigation is, in part, due to my own prior observations of interpreted theatre, which suggested issues with the rendition in its relationship with the performance. These observations are supported by anecdotal (Ruane, 2010; 2013) evidence and a small number of reception studies (Butterfield, 1995; Depledge, 1995; Richardson, 2018a) which suggest that, in the main, theatre sign language interpreters are failing to construct effective renditions and, as a result, Deaf spectators on the whole struggle to understand sign language interpreted performances. The study is also motivated by the academic perception and treatment of the practice, the want of a standardised approach and scope for interpreters to train and specialise, and particularly by the lack of critical discussion in the field. These issues will be considered further in the present section.

#### 1.3.1. Enjoyment of theatre

As audience members, we hope and expect that the theatrical performance will have something to do with us, that we will recognise something in the performance that makes us feel something - joy, sadness, fear, suspense - and to be affected in some way.

Theatre is not the exclusive domain of hearing people, and the Deaf spectator has the same hopes and expectations when visiting the theatre. Every Deaf person, should they wish, has a right to go to see, and to understand, a piece of theatre in spoken language, translated into sign language, in the same way that hearing English speakers have a right to see and enjoy plays from other cultures, written in other languages and translated into English.

The recovery of the story - the ability to put all the parts together into 'a single pattern of time, space and causality' Bordwell (1985: 49) - is a principal activity of the theatre audience. Due to the necessity of the sign language interpreter, the theatrical experience of the Deaf audience can never be the same as that of the hearing audience, yet it should be equivalent in terms of understanding and

entertainment, in that the interpreter provides a means for the Deaf spectator to share in the ‘*consensus* on what happened to whom in the drama’ (Esslin, 1987:128), and to be persuaded of the ‘experience of truth’ (Rozik, 2010:139). The sign language interpreter, then, must be complicit in authenticating the theatrical event for the Deaf audience – in other words, to make it worth watching.

### 1.3.2. The perception of theatre sign language interpreting

As stated earlier, this thesis adopts the perspective that the Deaf community is a cultural-linguistic minority, and that sign language interpreting for theatre is a translational act, and not an ‘access’ provision. This viewpoint, however, is not generally shared by non-Deaf society as a whole.

Perhaps largely due to the historical marginalisation of Deaf people and labelling of the Deaf community as a disabled minority as opposed to a cultural-linguistic one, the Deaf theatre audience and, by association, the work of theatre sign language interpreter are largely misunderstood. There appears to be a lack of true understanding of the needs of the target audience, the interpreter’s practice, and the nature her work, by academics, commissioners, and even interpreters themselves.

Academics, writing on the inclusion of sign language interpreting in the field of audiovisual translation, invariably categorise the activity as purely an issue of access in a *physical* sense for a sensory-impaired audience, and distinct from linguistic transfer. So commonplace is this assumption that even in widely published and authoritative texts on audiovisual translation, it persists undisputed. For example, the 2007 Media for All collection focuses solely on media accessibility, and includes sign language interpreting with audio description for the blind and visually impaired, and intralingual subtitling for the deaf and the hard-of-hearing. In their chapter, Matamala and Orero characterise potential d/Deaf and visually impaired audience members as ‘sensorially handicapped’ (2007:201).



Translation scholar Erik Skuggevik refers to ‘Signing for HH [hard-of-hearing]’ (Skuggevik, 2010:14), first mistakenly suggesting that hard-of-hearing audiences are sign language users, and second, using ‘signing’ (analogous with ‘speaking’) as opposed to ‘sign language interpreting’ might also imply that the target text undergoes simply a modal transfer, leading the reader to infer that the activity is an *intralingual* one.

In the 2013 edition of the Routledge Handbook of Translation Studies, Espasa (2013:319) classifies sign language interpreting for theatre and film with audio description and intralingual surtitling for the deaf and hard-of-hearing as ‘modalities of accessibility’, distinct from translation or interpreting, and Anna Matamala’s presentation abstract in the 5th Media for All Audiovisual Translation Conference catalogue (2013) maintains that:

Audiovisual transfer modes such as subtitling, dubbing or voice-over help to overcome linguistic barriers, whilst audio description, subtitling for the Deaf and hard-of-hearing and sign language help to overcome sensorial barriers.

(Matamala and Ortiz-Boix, 2013:98)

It is also revealing that the call for papers for the Languages and the Media 2020 13th International Conference on Language Transfer in Audiovisual Media classes dubbing, subtitling, subtitling, voiceover, interpreting for the media, live interlingual respeaking and multilingual productions as ‘interlingual transfer’, and subtitling for the deaf and hard-of-hearing, audio description, audio subtitling, intralingual respeaking/live subtitling and *signing* (my italics) as ‘access’ (Languages and the Media, 2019).

The theatre sign language interpreter is very often considered by commissioning venues also as an access tool, similar to the captioning of performances for the hard-of-hearing, and is expected to make a translation, sometimes without access to the production itself, within a matter of days (see Rocks, 2011; Richardson, 2017, 2018a). That sign language interpreters regularly accept theatre interpreting assignments with such a limited time to

make the translation, however, would suggest that there is lack of understanding of the complexity of the work on the part of the interpreter also. My own previous research supports this suggestion. For MA research, in 2006, I conducted observations of and interviews with sign language interpreters working in theatre. I asked interpreters how much time they spent in the preparation of the rendition for a performance, and how that time was divided. Below are some examples illustrative of the majority of responses:

On average 2/3 hrs [...] I cannot divide the time between the two [script and performance] as I do it at the same time.

I read [the script] once or twice. I see [the performance] once.

With preparing the script: 2 hours reading it through. 3 hours at the play where I would be viewing the play.

With preparing the script, 2 days; with the performance itself, 3 days.

With preparing the script: next to none; with the performance itself, depending on the notice given: short notice 3-6 hrs, long notice 8-12 hrs.

(Rocks, 2006:69-70)

### 1.3.3. Specialist theatre interpreter training

Bontempo (2015) observes that the impact of legislation and social change has led to a rapid increase in opportunities in education, employment and social inclusion for Deaf people, and the sign language interpreting field simply cannot keep up. Whilst this observation is from the Australian context, it is also comparable and applicable to the UK. Bontempo notes that the situation is such that 'it is leading to inappropriate practice in the field, such as inadequately skilled practitioners gaining regular employment' (Bontempo, 2015:117) and that the situation is unlikely to improve until education standards for interpreters improve also. We could argue that these circumstances are reflected in the domain of sign language interpreting for theatre in the UK also.

The lack of standardised training specifically in sign language interpreting for theatre means that there is no route to a qualification of proficiency. Whilst

there is recognition for the need of and recommendations for specialist training in the practice, the type of training proposed, I would suggest, is not wholly suited to the nature of the task. Timm (2001:no page), for example, commenting from a US perspective, maintains that ‘the qualified theatrical interpreter must also be a performer; a strong performing arts background is essential for an interpreter to produce a successful performing arts interpretation’ in order that they can maintain the qualities of the performances. Similarly, UK-based Ruane (2013:22-23) suggests that the Deaf audience misses a great deal of the performance due to the distance between the stage and the interpreter, and to compensate for this, the interpreter ‘has to have performing skills that, in particular, supplement *traditional* role shift [...] to combine role shift with showing aspects of attitude, character and personality of who is speaking’ [my italics]. *Role shift* (the way in which signers depict the discourse and actions of interactants in a narrative, and which is used by theatre sign language interpreters to represent the interactional turns of the onstage characters in the drama) will be discussed in depth in 2.2.1.1, where we will see that there is no such concept as ‘traditional’ role shift. A fundamental feature of role shift *is* characterisation, and any competent sign language user would be expected to be able to use all the features of role shift, including those that demonstrate the ‘aspects of attitude, character and personality of who is speaking’ (Ruane, 2013:23) without performance training. That said, training in acting would no doubt be useful to the interpreter in the sense that part of the actor’s work is the creation of character and the expression of a character’s development or journey through the drama. Training to act, however, is essentially an activity focussed on the self; the actor is not required to understand the mechanics of the performance as a whole, and does not concern herself with how the entire production communicates to the audience; this is the domain of the director and dramaturg.

This study aims to evidence that, for the theatre interpreter located at the side of the stage, far more important than training in performance skills is competence in both source and target language, a comprehensive understanding of theatre and dramaturgy, and of audiovisual translation; in order that the interpreter is able to support and collaborate in the making of

meaning, she must know the how the whole work communicates with and makes meaning for the audience.

#### 1.3.4. Previous observations

The small-scale MA research I conducted in 2006 found that a number key features were common to the renditions.

- I. During the performances, the interpreters attempted to sign all dialogue, leading to constant production of signed language, and, consequently, the Deaf audience were rarely given the opportunity to see any stage activity.
- II. The interpreter's signed rendition of the dialogue often lagged so far behind the spoken lines that it impacted not only on the accuracy of interpreter's role shift (due to the interpreter signing a number of lines behind the actors) but, since interpreters were often still signing a previous speech during periods of no dialogue, the audience were again unable to look to the stage for salient visual information.
- III. The regular intrusion of source language, and often literal interpretation at word or sentence level in the interpreter's rendition of the dialogue, resulted in the target language being, to varying extents, incomprehensible.  
(Rocks, 2006:2)

These observations suggested that the interpreters:

- I. Were not taking into account the complex nature of the theatrical event, and the interdependent relationship between the spoken dialogue and the non-verbal and aesthetic elements of a production.
- II. Were employing the accepted general interpreting strategies in a highly specialised, time-constrained and complex setting.
- III. Did not understand sections of, or had not sufficiently prepared, the source text.  
(Rocks, 2006:3)

Subsequent interviews with interpreters apropos of their approaches to the task found that the majority were applying simultaneous interpreting approaches used in conference settings (see also Ruane, 2010, 2013; Rocks,

2011; Richardson, 2017, 2018a), and treating the dialogue as the primary text. This prior work has led to the identification of a need for a systematic way of analysing interpreter activity during the interpreted performance, with a timescale to allow for the development of methods of data collection and analysis. The present investigation moves the enquiry on by focusing on the specific and fundamental decisions made by the interpreter that would facilitate the Deaf spectator's understanding of the development of the drama.

### 1.3.5 Practice orientated discussion

In view of the now widespread provision of sign language interpreted performances in mainstream theatres in the UK, it is perhaps surprising that there is comparatively very little available literature on the topic. On the other hand, given that the profession of sign language interpreting itself is so relatively young, that it has only comparatively very recent been included as a field of study in academia, and in the light Bontempo's (2015) discussion introduced in 1.3.3, a lack of critical discussion on the subject may not, after all, be unexpected. This section presents an overview of the current discussion, which falls mainly into two broad categories: practicing interpreters' considerations of their approaches to the task, and reception studies with Deaf theatregoers.

#### 1.3.5.1. The interpreter perspective

Several authors working at the start of this century, US-based Gebron (2000), and UK-based Turner and Pollitt (2002) and Llewellyn-Jones (2004), each present discussions of their own practices, and while the latter two imply that his or her own approach is usual practice for theatre sign language interpreters in general, the approaches to the task differ substantially, and there is no data presented to evidence the extent to which these approaches might produce successful interpretations.

We will take Turner and Pollitt first, and Gebron and Llewellyn-Jones together. Turner and Pollitt concentrate largely on script translation as a literary endeavour, and the challenges that this brings to the practice; they discuss the

performance text not in terms of the *audience* being required to see it, but only in terms of it functioning as a reference for the interpreter to first include appropriate characterisation in her role shift (see 2.2.1.1) and, second, to ensure that the signed rendition does not displace physical objects referred to in the drama (Turner and Pollitt, 2002:35-36).

In contrast, Gebron (2000) maintains that the performance, not the script, is the primary text. She identifies the Deaf spectator's split focus as the primary barrier to the understanding of the drama, and proposes strategies to ameliorate this situation: the identification of verbal and visual information in the performance; the need for the interpreter to guide the Deaf audience to look at salient stage activity, the timing of the interpreter's rendered utterances in order for that to occur (see also US authors Bailey, 1998; Taylor and Feyne 1998; Cole, Wimbush and Relter Brandwein, 1998; Timm, 2001) and the interpreter's use of omission in the signed rendition in favour of the visual information presented on stage. Llewellyn-Jones's (2004) approach, like that of Gebron, begins not with the dramatic text but with the focus upon the performance itself and the audience's reaction to that performance since 'this is the response the interpreter will be aiming to elicit from the Deaf audience' (2004:1). Llewellyn-Jones discusses the use of omission in the interpretation, the redundancy in simultaneous dialogue and stage activity, and raises the question of how much of the stage activity is essential for the audience to witness in order to understand the story. Whereas Llewellyn-Jones (2004:1-2), however, asserts 'The interpreter does not [...] practise interpreting the lines into the target language', Gebron (2000:39), in contrast, states 'As with any performance, a great deal of rehearsal is necessary to provide the best possible interpretation'.

Ganz Horwitz (2014), drawing on Gebron (2000) and my own 2011 publication as stimuli for her discussion, observes three interpreters at work on an American stage production of the musical *Mary Poppins*. In this qualitative approach to the material, Ganz Horwitz considers a 20-minute section of the performance, focusing largely on ST-TT equivalence during spoken text and a song, with an acknowledgement of the importance of stage activity. She uses

this as a basis from which to interview two of the interpreters about their approaches to this interpretation, which again largely concentrates on the ST-TT construction, yet also describes strategies for the interpreter ‘sharing focus’ with the stage, two of which are ‘including visual information in the interpretation and using small sign space to signal lesser importance of the tL’ (Ganz Horwitz, 2014:16).

Whilst, from the overview of current discussion above, we may be able to identify some overlaps in interpreters’ approaches, it is also clear that working practices in sign language interpreting for the theatre are by no means standard, and there is no established consensus or distinct common methodology. What *is* common to the literature discussed above, however, is that each is anecdotal, none is grounded in any specific theory, and none includes evidence from research or indeed questions the extent to which the particular approach described might produce an effective translation.

#### 1.3.5.2 The audience perspective

Other literature is based on a small number of reception studies of audience members at sign language interpreted performances, and all conclude that the Deaf theatregoer, in the main, has difficulty in retrieving sense from the sign language interpreted performance.

For example, UK based charity SPIT (Signed Performances In Theatre), now known as Signed Culture, who promote sign language interpreted performances, commissioned two pieces of reception-based research and four conference reports on sign language interpreted theatre between 1995 and 2000. Both research and conference reports find that Deaf audience members struggle to understand interpreted performances: ‘I have the feeling that [the interpreter] hadn’t read the script beforehand’ (Depledge, 1995:58); ‘Some theatres provide a synopsis and this really is a life saver [...] Without a synopsis, I’m usually lost from the beginning’ (Butterfield, 1995:18); ‘I tried to watch the interpreter, but I didn’t really understand’ (Deafworks, 1996:12). Whilst one report concludes that ‘Further research is needed to assess the

standard of interpreting available, and identify factors affecting individual [Deaf theatregoers'] preferences' (Depledge, 1995:59), it is revealing that later documents recommend that 'all theatre interpreters should have reached *trainee* status' [my italics] (Bradley, 1997:18) and that venues use only 'fully qualified registered or *trainee* sign interpreters' [my italics] (Butterfield, 1998:24).

Kilpatrick and Andrews (2009) base their paper on interviews with 38 professionals involved in deaf children's theatre in the US. Their discussion is a general view of the state of accessible theatre in all its forms for 'deaf audiences' a term that includes Deaf, hard of hearing and deaf-blind audience members (Kilpatrick and Andrews, 2009:78) in the United States, and there is no discussion of the process of interpreting theatre. Whilst the Registry of Interpreters for the Deaf in the US offered a Specialist Certificate in Performing Arts from 1971-1988 (Bailey, 1988), in 2009 this training had not been available for almost 20 years, and Kilpatrick and Andrews comment that since there is 'no specific theatrical interpreting specialization [...] consequently a theatrical performance can run the risk of being interpreted inaccurately' (Kilpatrick and Andrews, 2009:83), and that 'deaf people find it difficult during the performance to follow simultaneously the actors' performance on stage and the interpreters' renditions' (Kilpatrick and Andrews, 2009:90) but offer no discussion of why this might be the case. Ruane (2010) agrees that the majority of Deaf theatregoers do not understand the signed rendition, and comments that they often prefer to attend captioned performances even though presented in a written second language (Ruane, 2013:22).

Richardson (2017:51) asserts that the distance between the performance and interpreter causes Deaf spectators miss vital visual information in the performance, because they are looking at the interpreter signing at the same time as visual information is being presented on stage. He does not comment on the interpreter's decision to deliver dialogue at the same time as a crucial visual moment in the performance, but asks *how* should the interpreter cue the audience to look at the stage, and if the stage activity should somehow be included in the interpreter's rendition (this option will be illustrated and discussed in detail in 4.2). Richardson proposes 'the confusion caused by



placing the interpreter in her own isolated performance space can be avoided by integrating the interpreter more into the action, so that the translation can be watched at the same time as the actors' (Richardson, 2017:52). This is indeed a solution to the separation between interpreter and performance, but is by no means easily accomplished; as previously noted in 1.1, the integrated interpreter must be multi-skilled, and the production team fully committed to achieve that integration. Neither does Richardson's proposal take into account the efficacy of the translation itself; indeed, his interviews with Deaf theatre-goers in Scotland find that interpreters 'fail to create a meaningful translation' (Richardson, 2018a:63) and that 'Deaf people prefer to attend the theatre only when they already know the story or are able to undertake a high degree of preparation' (Richardson, 2018a:68), echoing the SPIT report (Butterfield, 1995:18) noted earlier in this section, in which a Deaf theatregoer reports to be 'lost' without an accompanying synopsis of the drama.

Richardson concludes:

there must be a public acknowledgement by funding bodies, theatre makers and theatre venues that SLIPs [sign language interpreted performances] as they are currently delivered are a failure, and that they do not provide meaningful access for Deaf people: only with such a challenge to current accessibility ideology can a space be created in which to question the widespread acceptance of SLIPs, and to develop other techniques that provide genuine accessibility.  
(Richardson, 2018a:70)

Based on the current discussion, then, it would appear that theatre sign language interpreters, in the main, are not making effective translations, and that Deaf spectator's experience of a theatrical performance is by no means equivalent to that of the hearing spectator in either understanding or entertainment.

## 1.4 Aims of the study and research questions

To date there is no systematic method for the documentation and analysis of sign language interpreted theatre. In the light of my own observations, Deaf

audience members' responses to interpreted performances, the lack of a theoretical framework for the practice, and Napier's (2010:82) call for 'a new tool for the objective assessment of SLI [sign language interpreter] comprehensibility', it would seem that the development of a robust system of empirical data collection and analysis is timely.

In response to this, then, the study develops an analytical framework that, from triangulated data gathered from a corpus of performances and their simultaneous signed renditions, captures and documents specific relevant features of both the performance and rendition, enabling a detailed empirical multimodal analysis and comparison of the BSL interpreted performances, to address the following research question:

How does the BSL interpreter negotiate the transmission of dialogic plot, situation and character developing information, yet still ensure that the audience witnesses simultaneously occurring scenic and mimetic information when necessary?

To assist in answering this principle question, the following sub-questions will be investigated.

1. When and how does the interpreter guide the audience's attention to mimetically and scenically presented plot or situation developing visual information?
2. How does the interpreter employ role shift to demonstrate character turns, in order that the Deaf audience are able to identify which characters are the speaker and addressee(s) in any interaction?
3. According to the visual-spatial rules of signed languages, does the interpreter's rendition maintain the 3-dimensional spatial construction of the mise-en-scene?

The primary aim of the study is to present, demonstrate and test the analytical framework that will allow the above questions to be answered. In doing so, I will identify and compare specific interpreter activities across three case studies, providing the opportunity to shed light on both current approaches to sign language interpreting for theatre and potential implications on future developments in the domain.

The investigation does not aim to study linguistic form or equivalence of meaning in the source and target texts, but to reveal how the interpreter constructs a rendition cohesive with the multiple additional resources at work in the performance in order to ensure that the Deaf spectator is able to construct the ongoing narrative - to understand, fundamentally, what happens and who says what to whom in the drama - at the point of the audience's interface with the live performance and simultaneous rendition.

To this end, then, a multidisciplinary approach to the translation and interpretation of theatrical texts into sign language is taken, drawing on BSL, multimodality, theatre studies, audiovisual translation, and sign language interpreting. The analysis highlights the interpreter's task when confronted with the multimodal text, and the need for the interpreter to consider more than the transfer of dialogue, revealing the extent to which the rendition takes into account the complete performance, and the impact of interpreter strategies on the rendition.

The thesis comprises 6 chapters, beginning with the present introductory chapter, which has presented an overview of the current situation of sign language interpreting for theatre in the UK, the motivations for the research and its aims. Chapter 2 examines the theoretical underpinnings of the study, drawing on BSL, theatre studies, audiovisual translation, multimodality, and sign language interpreting, which form the basis of the multidisciplinary approach to the development of the analytical framework for the analysis of sign language interpreted theatrical performances. Chapter 3 presents the methodological approach taken to the investigation, the criteria for the selection of the corpus, and its segmentation for the annotation of the features found in the sign language interpreted performances studied, concluding with an explanation of how the results are presented and categorised in order to facilitate the analysis of the case studies presented in following chapter. Chapter 4 presents three case studies with a detailed analysis of each, demonstrating the effectiveness of the annotation framework. Chapter 5 discusses the features found across the case studies through a comparative analysis of all three renditions. To conclude, Chapter 6 begins by briefly

revisiting the motivations for and aims of the study, before summarising the findings; original contributions are discussed, along with future applications and implications, and proposals for further research in the discipline of sign language interpreting for theatre.

In the following chapter, we will move on to the more conceptual terrain of the theoretical considerations that underpin the investigation.

## Chapter Two: Theoretical Underpinnings

### 2.1 Introduction

This study necessarily draws on a number of disciplines to enable the investigation, analysis, and discussion of the work of the theatre sign language interpreter. The aim of this chapter is not to present an extensive discussion of those disciplines but rather to highlight and consider particular areas pertinent to the task of the interpreter and that underpin the investigation, and to demonstrate how they support a framework for the development of the analysis.

The opening section considers British Sign Language and, in particular, the construction of space, and the features of perspective, role shift and directionality that are especially salient in the construction of the theatre interpreter's rendition. The investigation adopts a multimodal perspective, accepting that the theatre interpreter's source text is constructed of multiple auditory and visual modes or resources, and that these modes are combined and blended to create meaning; the second section, then, introduces multimodality and its suitability for this investigation. The identification, capture and examination of specific relevant modes and features of both the performance and rendition, facilitates the comparison between the stage and the rendition, enabling a detailed empirical multimodal analysis of the sign language interpreted performance. The theatrical text, its construction and how it makes meaning for an audience, and the resources it offers the interpreter in support of the creation of the rendition is considered in the third section. The work of the theatre translator is discussed and the sign language interpreter's task is contrasted. The penultimate section explores the location of sign language interpreting for theatre within the discipline of audiovisual translation, and considers its relationship with other types of AVT. In AVT literature, different types of AVT (such as subtitling, dubbing and so on) are commonly referred to as 'modes' of AVT. In order to disambiguate the notion of 'mode' (as used in multimodality) and 'mode' (as in 'type') the study will refer to 'types' of AVT. The final section considers the work of the theatre sign language interpreter,

and how the resources of the performance itself underpin and shape the construction of the signed rendition, how the affordances of BSL enables one interpreter to depict distinct characters and their interactions, and how the topographical arrangement of entities in the performance space may be maintained in the interpreter's rendition.

## 2.2 British Sign Language - the target text

This section explores the spatial nature of signed languages and in particular those features especially salient in the construction of the theatre interpreter's rendition: role shift, perspective and dietetic referencing and directionality in the construction of space.

Signed languages are visual-spatial languages with linguistic properties unrelated to those of spoken ones. Different countries have different signed languages; because signed languages have not developed from spoken ones, countries that share the same spoken language (such as the UK and the US, or Austria and Germany) do not necessarily share the same signed language, and it may be that a country has more than one sign language or dialect. *British* Sign language, for example, is so called because it is the first language of the British Deaf community. In terms of interpreting between English and BSL, like any other language pairing, there isn't simply a one-to-one correspondence between word and sign.

Whilst there is no natural universal sign language, International Sign Language (IS, originally known as *Gestuno*) is an ad-hoc system used specifically for international conferences organised by and for Deaf people, in which signers use highly iconic signs with those from their own sign language, and the production of IS varies depending on the linguistic background of the user (see Moody, 2002; Allsop et al, 1995; Mesch, 2010).

Signed languages are used for face-to-face communication and do not have written forms. Some attempt has been made to develop a BSL notation system for the written transcription of signs (see Brien, 1992) for the purposes of analysis rather than communicative production, but this a complicated and

difficult system which is also restricted by its limited capacity to encode three dimensional space, and has not become an accepted method of transcribing the language. Unlike spoken-written language linguists, therefore, who can, to an extent, make an analysis of a text from its written form, it has only been possible to analyse signed languages relatively recently, since the technology to record and play back sign language users has been available. In terms of analysis, then, sign language is quite a way behind the majority of spoken languages that have written forms.

Still, it is known that signed languages are natural languages with their own grammar and lexicons, and which, broadly, combine hand shapes located in and moved in the 'signing space' in front of the signer, modified by facial expression which conveys tone, mood (interrogative, imperative, subjunctive and so on) counterfactuals and hypotheticals, for example (see Sutton-Spence and Woll, 2005; Rocks, 2011). Most importantly, for the purposes of this study, 'By virtue of being produced in the visual-spatial modality, essentially all of linguistic expression in signed languages depends on the use of space' (Perniss, 2012:413).

### 2.2.1 Space and perspective in BSL

What is known as the *signing space* is an area in front of the signer's body, and it is in this space that signers construct meaningful utterances, choosing the loci of referents to express temporal, spatial and semantic relationships, and to express comparison between the status of, and attitude towards, referents in the discourse (Perniss, 2012:413; see also Padden, 1990; Lillo-Martin, 2002; Perniss, 2007; Vermeerbergen et al, 2007).

Signers use locations in the signing space *syntactically*, employing 'grammatical structures which move in space between grammatically defined points' (Sutton-Spence and Woll, 2005:130) in pronominal reference, or to identify a verb's argument, for example (Perniss, 2012). Neidle, et al (2000) enumerate the various functions of spatial reference (from pronominal reference at the syntactic level to role shift, at the discourse level) in ASL.

Signers can reference non-present entities not mapped to their real-world place, however they also use space *topographically* which ‘recreates a map of the real world’ (Sutton-Spence and Woll, 2005:129) and locates physical or conceptual referents in the signing space, to express the spatial or metaphorical relationships between entities in the discourse. The spatial layout of entities in the signing space represents those of real-world entities; if the two do not correspond, then ‘it is ungrammatical’ (Sutton-Spence and Woll 2005:129).

In describing complex events, narrators convey information about referents acting and interacting within a spatial setting, thereby constructing a representation of the event space in which the event takes place. To achieve this, signed narratives rely to a large extent on the use of *signing perspective* (Peering, 2012:418)

*Signing perspective* refers to the way in which an event space (real or imagined) is mapped or *projected* from the perspective of the signer, who conceptually locates herself in relation to the event space (Perniss, 2012:418).

There are two signing perspectives, variously termed by different researchers (see Perniss and Özyürek, 2008). I will use Perniss’s terms for the purposes of this study, as they reflect more appropriately the theatrical domain and the activity of the interpreter. The first is *observer perspective*, in which the signer conceptually locates herself *outside* the event space, and uses her signing space topographically to represent a three-dimensional map of the event, from a global vantage point. In this way a signer might reconstruct, for example, the events of a witnessed car accident, or the way in which the planets are ordered in the solar system.

The second signing perspective is *character perspective*, in which the signer locates herself *within* the event, and projects the event space as ‘life-sized, encompassing and surrounding the signer’ (Perniss, 2012:419). In this way the signer can relay detailed information about the talk, actions and reactions of participants, including herself, in an event.



When describing or recounting an event, a signer can switch between observer perspective and character perspective(s) in order to present details from different viewpoints of the event space.

It is the signer's switching between various *character* perspectives (i.e. the different viewpoints of interactants from within the event conceptually), however, that sign language users refer to as *role shift* (see Padden, 1986; Sutton-Spence and Woll, 1999:272; Sandler and Lillo-Martin, 2006:379; Meir and Sandler, 2008:70; Quer, 2012).

#### 2.2.1.1 Role shift: constructed dialogue and constructed action.

Role shift is a general term for a grammatical phenomenon shared by signed languages and the means by which a signer is able to represent the utterances, thoughts, actions, perspective, feelings and/or attitudes, of a referent (see for example, Engberg-Pedersen, 1992; Metzger, 1995; Lillo-Martin, 2012; Quer, 2013; Cormier et al, 2015) and to recreate the dialogue between two or more subjects in a displaced context (Quer, 2011:277). In other words, a signer may take on different roles, embodying different characters within a discourse, in a past or potential future time, or indeed in a fictional context. Role shift, appearing mainly, although not exclusively, in narrative discourse, is often characterised as direct discourse report or quotation, but has been demonstrated to display properties of both direct and indirect reporting; indeed Quer (2013) evidences that the phenomenon 'transcends the limits of pure reports and serves the general function of encoding propositional attitudes more generally, by signalling an individual's perspective overtly' (Quer, 2013: 25).

Engberg-Pedersen (1992), in the analysis of Danish Sign Language, identifies three markers of an individual character perspective demonstrated in role shift: *shifted locus* in which the signer uses the sender locus for another referent or uses another locus than the sender locus for himself; *shifted attribution of expressive elements*, in which a signer uses facial expression and/or body posture to express the reported interlocutor's feelings, attitudes and character;

and *shifted reference* in which the signer's use of pronouns and nominals shift to the quoted sender's point of view. These markers in part map against Quer's 2013 taxonomy of the properties of role shift, which will be discussed presently.

Many more descriptions and analyses of role shift across a wide variety of signed languages have been presented (see, for example, Padden, 1986; Poulin, 1994; Metzger, 1995; Poulin and Miller, 1995; Lillo-Martin, 1995, 2012; Vermeerbergen, 1996, 2004; Lee et al, 1997; Sutton-Spence and Woll, 1999; Zucchi, 2004; Quer, 2005, 2011, 2013; Quer & Frigola, 2006; Meurant, 2008a, 2008b; Herrmann & Steinbach, 2009, 2012; Schlenker, 2010; Hübl and Steinbach, 2012; Hübl, 2013; Cormier et al, 2015) leading to an inconsistency in the labelling of the phenomenon; some of the most common terms used are *role shift* (Padden, 1986; Lee et al, 1997; Quer, 2005, 2011, 2013; Meurant, 2008; Goswell, 2011) *constructed action* (Winston, 1991; Metzger, 1995; Quinto-Pozos, 2007; Lillo-Martin, 2012; Cormier et al, 2013, 2015), *perspective shift* (Perniss, 2007; Pyers and Senghas, 2007; Perniss and Özyürek, 2008) and *referential shift* (Engberg-Pedersen, 1993; Poulin and Miller, 1995; Emmorey and Reilly, 1998). Terminology used to refer to the different aspects and affordances of role shift vary considerably also. Cormier et al (2015) observe that Metzger (1995) in describing American Sign Language borrowed the term 'constructed dialogue' (the reporting or representation of dialogue) from Tannen (1986; 1989) and coined the term 'constructed action' to represent the non-verbal elements of the communication (i.e. actions, attitudes, emotions). Metzger's (1995) conception of constructed action, however, is as 'an umbrella term for all representations of real vs. imagined actions, utterances and thoughts of referents other than the signer's own, so that constructed dialogue is a subset of constructed action' (Cormier et al, 2015: 169). Other authors present similarly nuanced analyses of the reported dialogue/action affordances of role shift: Lillo-Martin (2012:370) also in the study of American Sign Language differentiates between *quotational constructed action* (utterances and thoughts) and *non-quotational constructed action* (emotional state and actions); Hübl and Steinbach (2012) in German Sign Language research refer to *quoted utterances* and *quoted actions*; and Schlenker (2017) in comparing

American and French Sign Language refers to *attitude role shift* (reporting a propositional attitude, utterances and thoughts) and *action role shift* (reporting actions and emotions). Further, Vermeerbergen (2004), in the discussion of Flemish Sign Language, argues that role shift and constructed action are not the same phenomenon, as constructed action may be used ‘as an alternative to a lexical verb sign or a classifier predicate and the signer “illustrates the action” but without reference to any “other”’ (Vermeerbergen, 2004:1), and Cormier et al (2015), presenting data on British Sign Language, define constructed action as a stretch of discourse representing a role or combination of roles, and role shift as the shifts between the roles of both conceptualised reported interactants and that of the narrator (Cormier et al, 2015:199).

In order to disambiguate, for the purposes of this study, I will use the term *role shift* to refer to the grammatical phenomenon as a whole, and the sub-categories *character perspective* to refer to the individual perspectives adopted by the signer/interpreter engaged in role shift, and *constructed dialogue* and *constructed action* to refer to the dialogic and mimetic functions of role shift; I will use the term *characterisation* (which will be discussed shortly) to refer to the demonstration of the attitudes and feelings of the reported character, co-present with constructed dialogue and constructed action. These terms seem particularly appropriate for the discussion of sign language interpreting for theatre.

Despite the lack of consistency in terminology, it is widely agreed that role shift displays specific properties shared by all signed languages studied to date. Quer (2013:12-13) separates these properties of role shift into two categories: formal properties and interpretive properties.

Formal properties (non-manual):

1. Interruption of the signer’s eye contact with the actual addressee and change of the direction of eye gaze towards the reported addressee.
2. Slight shift of the upper body in the direction of the locus associated with the author of the reported utterance.
3. Change in head position.

4. Facial expression associated with the reported agent.

Interpretive properties:

5. Reference of 1st and 2nd person pronouns and all grammatical elements agreeing with them are interpreted with reference to the reported context.
6. 1st and 2nd person features refer to those in the derived context.
7. Temporal and locative indexicals associated with the reported context must shift in their reference also.

We will first consider points 1-3 in the above taxonomy. In an ordinary direct signed communication which does not employ role shift, the signer's eye gaze indicates the signer's direction of address, and the location of the real-life addressee. Once the signer shifts into a reported character perspective, however, her eye gaze no longer attends to the real-life receiver, but to the conceptual addressee in the narrative; the real-life addressee is still the receiver of the signer's text, but there is now a conceptual past or potential future addressee on the lateral axis of interaction established by the signer's eye gaze. The signer's head and body may also shift on the left-right and forward-back axes, which orientates an embodied character in space and demonstrates their relative location to the other character(s) represented; a signer representing a mother signing to a child would typically sign with a forward and downward shift to indicate their differences in height, for example.

In point 4, Quer refers to the change of the signer's facial expression to one associated with the reported character. As noted earlier in 2.2, particular movements of the mouth, eyebrows and so on can signal grammatical or prosodic information in signed languages, but in role shift a signer 'takes on the referent's identity' (Engberg-Pedersen, 1992:207) by using facial expression and/or body posture to express the 'aspects of attitude, character and personality of who is speaking' (Ruane, 2013:23) in an 'imitative fashion' (Quer, 2011: 287), which contributes to the impression that the reported information is 'presented through the psyche of one of the characters' (Cormier et al, 2015:171). This mimetic feature that describes the manner in which an embodied referent said, signed or did something, or describes the referent's attitude to something, as noted earlier, is here referred to as *characterisation*.

Engberg-Pedersen (1992:201) quite fittingly notes that descriptions of this non-manual affordance of role shift such as those mentioned above, appear more like stage directions than linguistic description; Quer (2011:287) observes that whilst there is indeed a paucity of research in this particular affordance of signed languages, he also notes that it is regularly identified in descriptions of signed narratives (see Quinto-Pozos, 2007).

In terms of Quer's interpretive properties of role shift, points 5-7 above, the framework for indexical referencing shifts to the reported context. In signed linguistic systems, as highlighted by Bellugi & Klima in Jarvella & Klein (1982:299), deixis is literally pointing (see also Bellugi and Klima, 1983); broadly, in ordinary direct signed discourse, the signer points indexically to visible referents in the discourse, to referents that cannot be seen by naming the entity, locating it in the signing space and referring to it further by pointing at its location in the signing space, and to temporal elements (future referents are located at various distances in front of the body and past referents over the shoulder). To indicate the first person, for example, the signer's eye gaze is to the addressee, and the signer points indexically to herself. To indicate the second person, the signer's eye gaze and indexical point are both directed at the addressee. To indicate the locus of a third person/non-addressed referent, the signer's eye gaze is directed at the addressee, and the indexical point to elsewhere, depending on the locus of the referent. It is important to consider here Emmorey's (2002) note that evidence suggests in signed languages 'referents are associated with *locations* in space, not the person features themselves' (Emmorey, 2002:55); a signer may describe a referent moving through space, which means that the referent-location relationship changes. She continues:

'Thus, person features may be associated with referents, but there is no evidence that person features are directly associated with locations in signing space. A person feature can only be associated with a location in signing space via its relationship to a referent'

(Emmorey, 2002:55; see also Padden, 1988; Engberg-Pedersen, 1993).

Earlier in this section it was noted, however, that character perspective, in which the signer locates herself *within* the event, requires the signer to project the event space as ‘life-sized, encompassing and surrounding the signer’ (Perniss, 2012:419), recreating a three dimensional map of the discourse environment. This means that the locations of any entities in the reported discourse referred to by the signer, are constrained by the topographical construction of the conceptual event space, and must be located as if from the embodied character’s perspective. Thus pointing to oneself ‘refers to the person whose role the signer is assuming (i.e. the person being quoted), not the signer him/herself’ (Cormier, 2007:67). As the signer’s ‘role’ switches from one embodied interactant to another, so does the deictic field, and the conceptualised interaction is demonstrated to the real-life receiver on the horizontal axis of communication (see Emmorey et al, 1993; Quer, 2005, 2011, 2013; Meurant, 2008a, 2008b; Barberà and Zwets, 2013; Cormier et al, 2013; Hübl, 2013). The signer can embody as many conceptual characters, and demonstrate as many conceptual addressees, as required to tell the story. A further affordance of role shift is that demonstrations of interactions can be nested, so that a signer demonstrating a character perspective can embed a further interaction within it, showing the receiver, for example, how another person reported an event or interaction.

As we shall see in 2.7, the three-dimensional construction of the performance space imposes similar constraints on the construction of the signed rendition. Moreover, whilst in character perspective, the signer is not confined to the referencing of solely static entities in the discourse.

#### 2.2.1.2. Directionality

Sign linguists have identified three classes of verbs that occur in many signed languages: plain verbs, spatial verbs and agreement verbs (Padden, 2016). Mier et al (2006) explain that the verb classes differ from each other in terms of the properties of the arguments encoded in them. For the purposes of this study, it is not necessary to discuss the features of each of the verb classes,

but specifically pertinent to the investigation are spatial verbs which denote motion and location in space.

The direction of movement of spatial verbs 'encodes the locations of locative arguments, the source and the goal' (Meir et al, 2006:531). Sutton-Spence and Woll (2005) observe that spatial verbs are isomorphic with reality; whatever the direction of movement between referents, the verb moves in the same way. The verb must agree with the starting point locus, direction of travel and end point locus; in the example 'I give [the book] to you', the signer may make explicit the indirect object first by signing 'book', and then a manual classifier, (a hand shape which describes the way the book is held) begins at the signer/1st person (starting point) locus and travels towards the addressee/2nd person (end point) locus; 'she gives [the book] to him' begins at the she/3rd person (starting point) locus and travels to the him/3rd person (end point) locus (see also Meurant, 2008b). We shall see in 2.7 how the movement of entities between referents in the performance environment influences how the signed rendition must be constructed, and examples from the corpus are shown in 3.5.1.3.

The signer, through role shift, obliquely demonstrating an interaction between characters for a receiver, exactly parallels the axes of communication in theatre. As we shall see in 2.4, theatrical communication functions on two planes, the lateral fictional plane between the characters who address each other, and the horizontal actual plane of communication from stage to audience, precisely in the way the signer demonstrates interactions for the 'audience' of a narrative. How this affordance of sign language may be exploited by the theatre sign language interpreter will be explored in 2.7. Through character perspective and role shift, the interpreter is able to shift into and out of representations of characters onstage, replicating their fictional interactions, and deictically reconstructing their environment, whilst the actual communication is that presented to the audience. We could summarise a difference between spoken English and sign language, then, as a radically different use of modal resources.

## 2.3 Multimodality

Theatre-makers have for centuries known that a dramatic performance contains information encoded in means of communication other than the spoken word; Greek actors of the 5th century, for example, wore masks to represent various emotions, and costume to signify character according to gender, age, social status, and so on. Within theatre studies, since the 1970s, how the ‘signalling matter’ (Limon, 2010:6) contained in theatrical texts communicates or constructs meaning with the spectator, has been explored largely through the lens of semiotics (Eco, 1977; Schmid and Van Kesteren, 1984; De Toro, 1995; Aston and Savona, 1998; Pavis, 2002; Elam 2003.) The theatrical text, previously characterised as polysemiotic (defined by Chaume (2004:16) as ‘a semiotic construct comprising several signifying codes that operate simultaneously in the production of meaning’), has more recently been typed as multimodal.

The term ‘multimodality’ according to Jewitt et al (2016) was first coined in the mid-1990s; multimodal texts contain the interaction and integration of two or more ‘modes’ of communication in order to achieve the communicative functions of the text. Still, multimodality as a field of application is still developing, and Jewitt et al (2016:2) add that the term is both differently construed and articulated in a variety ways across and within the disciplines employing the term (see also Bezemer and Jewett, 2010). Machin (2013:347) comments that ‘it is not clear what the boundaries of modes are, nor exactly what constitutes a mode’, and Norris (2011:132) states ‘Mode, when used, is always specific to the examples given and clearly defined’.

Kress, from a socially oriented perspective, defines ‘mode’ as a ‘socially shaped and culturally given semiotic resource for making meaning’ (Kress, 2010:79), and lists image, writing, layout, music, gesture, speech, and the moving image as some examples of modes used in representation and communication. Kress makes a distinction between the modes of speech and writing (both of which are classified as ‘language’ in that they share aspects of lexis, syntax and grammar) due to their *material* difference - speech is



conveyed through sound and in time, whereas writing is conveyed graphically and in space (see also Bateman and Wildfeuer, 2014). Kress (2010:157) describes the distinct organising principles of meaning making such as time and space as *logics*. Whilst writing employs the logic of space (in terms of being bound by syntax and the direction of the line) it is not 'read' in the same way as an image, which also employs space but in very different ways, by using line, shape, colour and the arrangement of these elements (Kress, 2010). The features of an image, such as size, spatial relation and so on - and in the case of the moving image *movement* - or of speech, such as loudness and pitch, are here referred to as 'modal resources' (Bezemer and Kress, 2008:171). A concept that Baldry and Thibault (2006:4) term *the resource integration principle*, describes how multiple and distinct modes make different meanings according to their organisation within a text. The differences in resources - their potentials and limitations or *affordances* for doing different communicative work - means that they can be combined in different ways to achieve different meanings. 'The meanings realized by any mode are always interwoven with the meanings made with those other modes co-present and co-operating in the communicative event. This *interaction* produces meaning' (Bezemer and Jewitt 2010:184) (my italics). Modal *ensembles* draw on particular affordances of modes to 'meet the complex, often contradictory demands of [the sign maker's] own interest, the needs of the matter to be communicated, and the characteristics of the audience' (Bezemer and Kress, 2008:172) (my parentheses). Crucially, multimodality does not place a hierarchical structure on the potentials of different resources, and thus moves away from the notion that language is primary in terms of communicative function (Jewitt et al, 2016:3).

From an interactional sociolinguistics perspective, Norris (2004) found that in discourse analysis 'studying the verbal exchanges without studying the nonverbal actions and the setting actually distorted interpretation of many of the ongoing face-to-face interactions' (Norris, 2004:101; see also Norris, 2011). In presenting a conceptual framework for multimodal discourse analysis, Norris identifies 'embodied' modes such as spoken language, gesture, gaze, proxemics, posture, head movement, and object handling employed in natural interactions, and 'disembodied' modes such as the features and layout of the

physical environment the interaction takes place in. Norris also notes, however, that within an ensemble, modal configurations are fluid, some modes taking on more weight of communication, others less, and some staying the same, depending on the needs of the communication (Norris, 2011:134).

Interestingly, despite the fact that theatre makers have for centuries employed multiple resources and in a variety of modes of communication, in terms of study, primacy has been given 'to one resource or expressive form over others...verbal language in theatre plays' (Bateman et al 2017:253; Sindoni et al, 2016:1). This no doubt is due to the case that the traditional method of documenting a drama has been the play text itself, and thus appears as a form of literature that may be studied as such in isolation from its performance (see Aston and Savona, 1998; Culpeper et al, 1998) . More recently, however, authors such as Limon (2010) and Rozik (2010) have interrogated theatre with a focus on the actual process of meaning-making, and the nature of performance - including theatre - has increasingly become a part of multimodal studies since 'Performance is seen as establishing a semiotic space which brings about both an act of performing as well as acts of viewing and understanding' (Bateman et al 2017:251; see also Dancygier, 2016; Fernandes, 2016; Sindoni et al, 2016; Tan et al, 2016;).

Theatrical dialogue is not natural spontaneous discourse nor is it realised in a real-life setting. However, we might utilise some of the notions discussed above to facilitate the study. The means for making meaning in theatre, the embodied modes such as the actor's speech, movements, posture, facial expression, gaze, direction of address, and interaction with props, and the disembodied modes such as the set and its design, features and layout, lighting, props, sound design (of both diegetic and non-diegetic non-verbal sound) draw on particular affordances to meet the needs of the theatrical communication and the receiving audience. The use of lighting, its colour and intensity may signify time of day, as may sound (a cock crowing, or an owl hooting, for instance), or an actor's costume (pyjamas, or a dinner suit, for example). These same resources also have the potential to convey different information, about the time of year, the weather, or location, situation, and so

on. The resources chosen, combined and arranged by the makers of the theatrical production are motivated, and the continuing interplay between them achieves the intended meaning(s) from moment to moment, and ultimately of the whole performance.

If we assume speech to be a mode of communication, then we must assume that signing is a mode also (Kress, 2010:82), using the logics of both space and time, and employing the resources of shape and movement of the hands and spatial arrangement, as well as what Norris (2004; 2011) might term *modes*, but in terms of sign language become *resources* that have modifying and grammatical functions, such as facial expression, lip patterns, eye gaze and head movements, which are produced simultaneously with the movement of the hands. When rendering the speech of the characters on stage, the interpreter demonstrates turn-taking through role shift (which will be discussed in detail in 2.7.1.2). An affordance of sign language is the construction of space; in role shift the interpreter's rendition also encodes the speaker's orientation and relative position in space, direction of address and implied location of addressee. We see then that the dialogue and spatial relationships of the characters communicated to the audience from the stage via modes of speech and a variety of additional embodied modes, is communicated by the interpreter in one mode - 'signing'. Since the signed rendition, for the Deaf audience, stands in for the spoken dialogue, and is therefore interwoven with the meanings made with the other modes co-present in the performance, we must look at the modes together and ask what meaning is made in their interactions.

The aim of this study is not to undertake a semiotic or multimodal analysis of the modes or resources found in a theatrical performance, or to assess and place value on the various modes in the construction of meaning, yet the study will use a multimodal approach to identify some specific and combinations of modes and resources at play in the theatrical text, which, in turn, influence the interpreter's construction and delivery of the target text alongside the live performance. This approach facilitates the analysis and comparison of the source and target texts, as will be seen in Chapter 3.

It is important to note here, however that the term 'mode' is commonly used in fields other than multimodality, indeed in all the disciplines I refer to in this study, and may be characterised differently in each. We cannot deny these disciplines their use of the term, and this must be taken especially seriously given that the investigation is based in translation studies where, arguably, terminology is a crucial factor. So, to facilitate the discussion, I will attempt to remove any ambiguity by clarifying the sense in which I am using 'mode'.

The following sections will address the other disciplines that form the framework for the analysis, and their relevance to the investigation, thereby establishing the foundation from which the study's research questions may be answered.

## 2.4 Theatre

The following section first presents a general discussion of the construction of the multimodal theatrical text, and how meaning-making is achieved in the intersection and blending of the various modes that operate through auditory and visual channels. The discussion is necessarily focused on the particular features of the performance that specifically pertain to the theatre sign language interpreter's primary and fundamental concern of assisting the audience in understanding the development of situation, plot, and character during the interpreted drama, and which are the basis for the development of the analysis. The latter part of this section considers the practice of translation for the stage and its relationship with sign language interpreting for theatre.

### 2.4.1 The Dramatic Text

There exists a long-standing debate on whether a dramatic text is complete as a work of literature and can be studied as such independently of its potential instantiation on stage (see Burton, 1980; Hermann, 1995; Culpeper et al, 1998; Mandala, 2007) or is a text that can only fully realise meaning within the context of the complete performance (see Bassnett-McGuire, 1985; Edgar, 2009; Limon, 2010; Rozik, 2010) and in the presence of the audience (see

Schechner, 2002; Fischer-Lichte, 2008; Marinetti, 2013a; Johnston, 2013). Nonetheless, almost all plays are written to be performed (Short, 1998:6) with the exception of 'closet dramas', classified as strictly literary and not intended for performance (see Pavis, 1998; Short, 1998; Straznicky, 1998).

Similarly, almost all theatre productions begin with some form of written or dramatic text, with the exception of improvised theatre and some types of devised theatre. Sometimes the dramatic text is realised on stage in its entirety, sometimes it is edited to shorten (as Shakespeare's plays almost always are) or to highlight or foreground particular themes, or sometimes used as a point of departure, fragmented and remoulded, as in the case of RashDash's 2018 production *Three Sisters, after Chekhov*, in which all the male characters are excised from the text, and only small sections of the sisters' dialogue retained, with contemporary dialogue, and original songs with lyrics inspired by Chekhov's text, added.

For the purposes of this study, I will first discuss the dramatic text, before moving on to discuss its location in and relationship with the theatrical text, since the theatre audience's interface is with the finished live performance, and it is the theatrical context in which the SLI delivers the rendition.

Dramatic dialogue (accounting for its historical context) is a representation of spontaneous everyday talk (although not exclusively as we find announcements, speeches, rituals and so on presented in performances also). The essential feature of dramatic dialogue, however, is that it is not meant for the fictional interactants in the drama, but for a third party - the spectator. Rozik (2010:136) describes theatre as functioning on two axes: the fictional character-character axis of interaction, and the theatrical stage-audience axis of communication, and as such, dialogue operates differently on the fictional interactants on stage, and on the audience. In this way, dramatic dialogue 'multitasks' (Edgar, 2009:156); it is carefully crafted to efficiently provide the audience with specific information about the drama's spatial-temporal context, situation, characters, and plot; the dialogue may elaborate the situation, function proactively to move the plot along, or retroactively to reinforce

preceding events. Not only what the characters say, but also how they participate in the dialogue, their turn taking, interactional patterns, who dominates the exchange, and so forth, are all signifiers providing information for the audience; 'the apparent meaning is not the essential one, but is only a symbol for a hidden meaning [...] [dramatic dialogue] is really saying something and meaning something else' (Southern, 1979:24).

#### 2.4.1.1 Turn-taking

Dialogue is constructed in turns that invite a response, either spoken or performed, from the receiver character (Wallis and Shepherd, 2002:52) and all exchanges are structured to lead the audience through the development of the drama.

The characters' conversational patterns, length of turn, and combinations of short and long turns, interruptions and overlaps, give energy and rhythm to a scene, and define character and relationships between interlocutors (Short, 1998; Wallis and Shepherd, 2002). An over-long turn, for example, (perhaps indicating that the speaker is boring or verbose) may be brought into focus by a very short, sharp, contrasting turn, known as the *drop line*, in response (Edgar, 2009).

The scripted silence (most notably in the work of playwright Harold Pinter) has a dramatic function: when indicating a character's inability or refusal to communicate, for example, the silence can stand for a line of dialogue or an action (see Esslin, 1982; Stucky, 1994; Edgar, 2009). Playwright Caryl Churchill's post-1979 plays feature characters regularly interrupting each other's dialogue, and extended overlaps of talk, as a way of shaping the dialogue to create particular rhythms and effects (Ivanchenko, 2007; Edgar, 2009). How the interpreter negotiates these recognisably 'spoken' conversational patterns will be considered further in 2.7.3 of this chapter and again in 5.3.2.

### 2.4.1.2 Stage directions

Further instructions for the theatre-maker, and an additional indication that the dramatic text is written for performance, however, is the inclusion of stage directions, which, whilst often presented separately from the dialogue, may also be implicit and contained within the dialogue. Wallis and Shepherd (2002:106) cite the example of Middleton's (c1621) *Women Beware Women*, which guides the activity of the actors:

Duke: Prithee tremble not.

I feel thy breast shake like a turtle [dove] panting  
Under a loving hand that makes much on't'.

(Middleton, *Women Beware Women*, c1621/1975: 2.2., 320-2)

Explicit stage directions may also provide the setting for the drama, and guidance for the set, lighting or costume designers of the production. The following examples are from dramatic texts, written over a century apart:

Act One

A large drawing room, handsomely and tastefully furnished; decorated in dark colours [...] all around the drawing room bunches of flowers stand in vases and glasses [...] Morning light. The sun shines in through the French windows.

(Ibsen, *Hedda Gabler*, 1890/2002:1)

Part One

A dimly-lit squat, known to its inhabitants as HQ. A chaotic landscape of necessary junk. No-one home.

(Goode, *Jubilee*, 2017:9)

They may also describe mimetic activity, and provide clues to characters and their relationships, the psychodynamics of the moment (see Aston and Savona, 1998):

**Hedda** sits on the corner of the sofa. **Brack** puts his coat over the back of the nearest chair and seats himself, keeping his hat in his hand. Short pause.

They stare at each other.

(Ibsen, *Hedda Gabler*, 1890/2002:36)

AMYL mimes to a souped-up version of 'Rule Britannia', goose-stepping across the stage. It's like Nigel Farage's wettest ever dream, Brexit remixed as loveless Burlesque. The sounds of war and football crowds drench the soundtrack.

BORGIA is rapt; BOD is appalled but fascinated.

(Goode, *Jubilee*, 2017:31)

To an extent, then, the dramatic text limits the director's options (Mandala, 2007) in terms of characters, what they say, the setting and the progression of events, and guides the construction of the theatrical work. As illustrated by the previous example of RashDash's (2018) *Three Sisters After Chekov* however, the dramatic text is not entirely prescriptive; Wallis and Shepherd (2002:2-3) note that the dramatic text contains only 'an implied production', and provides considerable scope for the visualisation of its staging. Thus, dependent on the historical, cultural, social and political context of the reader, director or creators of the theatre, interpretations of the dramatic text are never the same (Pavis 1998:65); a theatre interpreter in her career, may be required to interpret two different productions of the same play, yet she can not rely on the first rendition to create the second, as each production is re-interpreted and re-imagined by the producing company.

#### 2.4.1.3 Plot and Action (what happens)

Earlier in this section it was noted that one of the functions of dramatic dialogue is to reveal plot, and this is achieved by its careful structuring to strategically withhold and release information (Armes, 1994). It is helpful to discuss the notion of plot at this juncture: the very minimum we would expect of the Deaf theatre audience is to be able to follow the plot development of the drama, and it is the articulations of the plot that form the basis for the segmentation of the corpus for analysis.

The notion of a drama having a plot structure is over two thousand years old. Aristotle (c.335BC/1996) defines plot as a connected series of events in which one follows on from another as a necessary consequence. The events are also



self-contained; the first event is self-explanatory in some way and the last event is a definite end. He elaborates by asserting that the structure should be determinate in that 'the transposition or removal of any section dislocates and changes the whole. If the presence or absence of something has no discernible effect, it is not a part of the whole' (Aristotle, c.335BC/1996:15). This notion prevails still today; Hodge (1988:34) defines plot as 'the sequential arrangement of the conflict incidents that compose the action', and Armes (1994:16-17) 'the outer arrangement of events' (see also Pickering, 2005). These definitions, however introduce two more terms pertinent to the present discussion: '*action*' and '*event*'.

Armes (1994:16-17) defines *action* as 'the inner sense of coherent time, space and meaning' (see also Hodge, 1998; Pavis, 1998). *The action* must not be confused with *an action*, however. Mamet (1986:125) stresses that a play is about 'the actions of its characters'; the (dramatic) *action* is effected by the characters' (individual) *actions* (Hodge, 1998:44).

*Actions* are defined according to the branch of philosophy known as the theory of action (see Anscombe, 1957; Davidson, 1980; Hyman and Steward, 2004). Five constitutive elements of an action are required: an agent, his or her intention in acting, the act or act-type produced, the modality of the action (manner and means), the setting (temporal, spatial and circumstantial). We can apply these requirements to dramatic actions also. The characters' actions do not occur independently and in isolation from each other, however. Pfizer (1994:199) uses 'action' to refer to a single intentional action (an attempt to change the existing situation, and resulting in a new situation) by a character, and 'action phase' to refer to a number of small actions that combine to achieve a change in the situation. Wallis and Shepherd (2003:77) provide examples from King Lear: a single *action* would be Lear banishing Cordelia, and an *action phase* would be the division of the kingdom between his daughters, including the banishing. *The action*, then - Lear's journey from wilful king to enlightened father - is therefore composed (although not exclusively, as we shall see shortly) of character-driven actions and action phases. These are, Elam (2002:111) notes, recognisable to the audience as intentional and

influenced by the overall purpose of the character, but the drama does not necessarily reveal their connection or relevance, or fulfil their purpose immediately.

The dramatic action, as mentioned above, is not exclusively composed of characters' actions (either independent or linked) because dramatic occurrences first do not always alter the present situation (functioning rather to elaborate the situation, to reveal character, or generally contributing to the play's discursive framework), and second do not always result from human agency.

Pfister proposes that *events* 'occur either when human subjects are incapable of making a deliberate choice, or the situation does not allow for any change' (Pfister, 1994:200). Elam, on the other hand, argues that events are 'happenings strictly beyond human volition' (Elam, 2002:109), which would include dramatic incidences such as natural disasters, death by natural causes and such like. We can conclude, then, that events are occurrences necessary to the drama (either, as noted above, in terms of revealing or developing character, elaborating the situation, or making a contribution to the overall discourse of the play) that are *not* the result of an intentional act by a character.

It is the *arrangement* of these actions, action-sequences and events that constitute the plot. Particular plot structures also shape and identify types and genres of drama. Wallis and Shepherd (2002: 78-9) reference Eugène Scribe's 1836 formula for a 'well-made' play:

exposition → development and complication → crisis → denouement → resolution

However, nowadays the 'well-made' play does not necessarily follow this structure. Schechner (1988) describes plays as having either closed, open or combination structures. The closed structure follows that of Scribe's 'well-made play'. The 'open' structure begins with a similar conflicted situation, which progresses with a series of events, none of which, however, have the effect of altering the initial situation, and therefore come to no resolution.

A typical example is that of Beckett's *Waiting For Godot*. There is no expository information about the characters or their situation, nor a climax or unravelling of a complication. The play consists of a cyclical series of events that ultimately changes nothing – at end of the play the characters Vladimir and Estragon are still waiting for something to happen. This is essentially what the play is about, so it is, for the audience, vital information for its understanding of the work. Plays structured in this way allow the exploration or elaboration of a single given situation. Broadly, we can say that highly plot-driven plays guide the audience through the journeys of the characters, whereas more event-determined plays invite the spectator to consider the situation the characters find themselves in.

The 'combination' structure combines both the closed and open structure; Schechner uses Chekhov's *Three Sisters* as an example. During the course of the play, although events occur that ought to alter the sisters' situation (the youngest sister Irina's suitor Tusenbach is killed in a duel, for example) in fact, the sisters at the end have still not moved to Moscow (which they discuss often and believe will improve their lives immeasurably).

Schechner's models are not comprehensive, and particular forms and structures of theatre emerge from historical, political and cultural circumstances. Brecht's 'montage' structure, for example, presents scenes, introduced by actors and representing apparently autonomous events, contribute to the overall 'argument' of the play (see Pavis, 1998:220; Wallis and Shepherd, 2002), and indeed individual plays have their own plot strategies. Charlotte Keatley's 1988 play *My Mother Said I Never Should* begins with a fantasy scene wherein all four female characters, although of different generations in the rest of the play, are represented as children, playing together on a piece of industrial wasteland. Throughout the play there are identifiable moments of exposition, complication and crisis, but this information is revealed in non-linear flashback/flash-forward sequences with the characters at their respective ages. The structure is episodic and the audience are given information out of sequence in order that they can piece together, jigsaw-like, the dramatic situation and its chronological development. Similarly, in Marcus Romer's 2007 stage adaptation of Anne Cassidy's novel *Looking For JJ*, the

character JJ functions as the narrator of her own story, presented in non-linear flash-back scenes, which lead to a climax of the crime JJ committed as a child. It functions almost as a detective drama (in which full exposition is withheld until the end), the structure strategically retaining and disclosing information in order to create suspense and anticipation.

Evidently the drama's plot articulations and structure are chosen by the playwright, however it is not the case that its development is demonstrated solely through dialogue.

#### 2.4.2 Theatrical text

The dramatic text is one of the determinations on the theatrical text (see Wallis and Shepherd, 2002; Edgar, 2009; Rozik, 2010); it alone does not include the sentiment of the message, lacking the physical and vocal qualities of the actor, and the empathy of his or her performance (see Marinetti, 2005; Limon, 2010; Dancygier, 2016); these are the elements the actors and director discover during rehearsal. Nor is the spoken dialogue uttered by the actors in a vacuum. The other determinations are the work of the director, designers and so on, who create the fictional yet material setting of the drama. The design of the set and props (and how the actors interact with them) costumes, lighting states, sound effects, music, and so on, each has a significance that supports the intent – the agreement of meaning – of the collective interpretation of the piece (Wallis & Shepherd, 2002), and suggest to the audience the spatial-temporal context inhabited by the characters; the actual occurrences in the production depend upon the choices of the makers of the complete work. As Lennard and Luckhurst (2002:12) note, the spectator, through the observation of the performance, learns things about the characters that are not available from the author's words alone.

For the theatre audience, then, complete meaning is only realised when dialogue is uttered in the context of the performance. Esslin observes, 'the 'meaning' of the words spoken in drama, in the last analysis, derives [...] from a consideration of *who* does *what* with those words to *whom* under *which* *circumstances*. Or, more concisely, in drama the meaning of the words derives

ultimately from the *situation* from which they spring' (Esslin, 1996:86). Subtext emerges from or is implied by the discrepancy between what the characters say and how they behave, leading the audience to infer things about the inner reality or psychology of the characters.

We often find dramatic incidents (actions or events) composed of simultaneously occurring dialogic and scenic or mimetic (visual) elements. We can ascribe status to dramatic incidents according to the types of information they contain:

- i. Dialogic - where linguistic information occurs.
- ii. Scenic or mimetic - where visual information occurs
- iii. Where dialogic and scenic/mimetic information occur simultaneously.

Pfister (1994:45) breaks iii down further, in order to identify the status of the simultaneously occurring verbal and non-verbal information:

Identical spoken and performed information, occurring when stage directions are implicit in the spoken text:

LADY MACBETH: "Out damned spot!" [as she scrubs at her hands]. (Shakespeare, *Macbeth*, Act V, Sc1, p.793)

Complementary spoken and performed information, when the dialogue's meaning is only fully realised when partnered with specific visual activity:

BRACK: (takes the pistol gently from her hand) By your leave, ma'am. (Looks at it) That's enough of that little game for today.  
(Ibsen, *Hedda Gabler*, 1890/2005, p.36)

Discrepant spoken and performed information, when activity contradicts dialogue:

ESTRAGON: Shall we go?

VLADIMIR: Yes, Let's go. (They do not move).

(Beckett, *Waiting For Godot*, 1956/1979, p.54).

The ultimate meanings of these utterances and actions are not only determined by each other, but also, in the theatrical context, by the additional modes at work. To take an example from the corpus analysed in the present study, the line 'All right, what have you done with it?' (Wilson, 2011:25) is limited in meaning unless it is uttered within the theatrical context of the performance: the line is spoken by teenage Kerrie, in a council house kitchen, after rummaging through a drawer, and is addressed to her brothers, Cameron, seated at the table and Jakey, lounging on the sofa. The complete meaning of spoken dialogue then, is determined by its theatrical context.

Dancygier (2016:25) uses the term 'mode' to refer to what she identifies as the two principal means of communication in theatre, the linguistic and the visual, and refers to the actor's body as the link between the two; the actor's words uttered from within the constructed here and now of the dramatic world create the theatrical meaning. Dancygier also notes that the actor's body (which is from the spectator's world) represents a character from the dramatic world, and thus the actor-character's communication also functions in two realities, that of the drama, and that of the spectator. As such, she proposes, the effect of that communication is bi-modal, affecting the fictional characters and spectators in different ways. Theatrical communication, then, functions on two planes, the lateral plane of interaction between the characters who address each other in the fictional dramatic world, and the horizontal plane of communication from stage (and therefore the creators of the production) to the audience (Limon, 2010:132).

This is also precisely the way the signer, through role shift and character perspective (as described in 2.2) demonstrates turns of interactants for the 'audience' of a narrative. In 2.7.3 we shall see how, by borrowing this feature of signed narrative, the theatre sign language interpreter is able to demonstrate the dialogic turns of onstage characters, representing their interactions from the world of the drama for the real-world audience. The fictional characters, their actions and interactions, performed in the spatial temporal context of this

multimodal performance, presents a challenge of translation not only for the theatre sign language interpreter, however, but for the theatre translator also.

## 2.5 Translation for the stage

As Marinetti (2013b:29) notes, The National Theatre 'between 1995 and 2006 produced 250 plays, and of those 250 only forty-one are translations (16.4%)'. Contrast this with, for example, the Royal Exchange Theatre, Manchester, which produces, on average, 9 main-house productions a year, staging one sign language interpreted performance of each, and the Leeds Playhouse which typically stages two interpreted performances of each of its productions. Evidently there is a difference between the staging of a translated production for the whole of a venue's potential audience, and presenting one or two interpreted performances per production for a minority audience, but the fact remains that the presentation of a play interpreted into sign language is relatively common in mainstream UK theatres.

Sign language interpreting in the UK, however, is still a relatively young profession with its roots in community interpreting (see Scott-Gibson, 1991; Brien et al, 2002; Stone, 2008). The practice of sign language interpreting for theatre is at the very embryonic stages of its development, and, constrained by the circumstances prevailing in this new field, it does not bring with it the scholarship typically found in the discipline of theatre translation; the training of the sign language interpreter still focuses on community and dialogue settings, and, in the vast majority of cases, is undertaken separately from spoken language interpreters and translators. It may be useful, then, at this juncture, before discussing the challenges that face the theatre sign language interpreter, to consider the theatre translator's work, and highlight points at which the work of the theatre sign language interpreter might intersect or diverge.

In the case of the foreign language play, a written translation is made available, in whole, or in part with development during rehearsal, for the actors to rehearse with, and ultimately becomes assimilated into the finished

performance. The translator commissioned to recreate a text in another language for the context of a new production is, unlike the literary translator of a novel, for example, required to accommodate the various needs of the commissioning company, the as-yet unrealised production, and the potential audience.

Katalyn Trencsényi (2015:277) quotes literary manager Sebastian Born in his belief that a good translation must 'preserve the otherness where the play comes from, but on the other hand not create a barrier for the English audience'. The much-discussed dilemma for the theatre translator is the 'performability' of the translated text; one translator must render the lines of multiple characters, and ensure that the actors are able to deliver the lines in a natural manner, thus appearing convincing to the target audience. Indeed whether this is any longer adequate definition 'performability' is also debated (see Espasa, 2013; Marinetti, 2005, 2013a; Aaltonen, 2013). Johnson (2011:14-15) elaborates on the difficulty in defining the concept of performability, and discusses the translated dialogue in terms of it appearing as if uttered by a native speaker of the target language, or understood as a 'familiar other'. Whilst accepting that the translation being 'convincing' is a defining element of performability, he also notes that being convincing 'is contingent more upon the terms of engagement that a play or theatre event proposes for its audience than on any lingering sense of fluidity or naturalness' (Johnson 2011:15).

The notions outlined above may be understood slightly differently when viewed through the lens of the sign language interpreted performance, and the terms of engagement that this particular theatre event proposes for its target audience, and brings to mind Venuti's (2008:18) discussion of the dominance of the *receiving* culture on the translated text; it may be argued that the opposite is the case here. As noted in 1.1, theatre created by and for Deaf people is rare. For the Deaf spectator, theatre is almost always - and quite visibly - in translation. The drama, about and performed by the majority society in the majority language, interpreted simultaneously by one interpreter, preserves the 'otherness' by its material presence; Deaf spectators cannot



avoid the fact that they are witnessing the 'familiar other'. This is further complicated and layered when the production itself is of an already translated play, which may in its original have a unique historical and/or literary status in its source culture (House, 1997:67).

That said, because, as observed in 1.2, the Deaf spectator's lived experience is as a minority language user within the majority 'hearing' society, the interpreter may not need to domesticate the broader cultural codes of the original. She may also be able to produce a signed rendition that appears natural and is easily understood by the target audience, yet, due to the material presence of the performance text, there is little scope (as in all interpreting settings) for what may be characterised as cultural adaptation. The theatre sign language interpreter cannot relocate the characters to a 'Deaf' context in the way that, for example, Pedro de Senna's Brazilian Portuguese translation of Sara Cane's play *Blasted* relocates the action from Leeds to Rio de Janeiro (de Senna, 2009), or indeed London based Deafinitely Theatre's production of *Love's Labours Lost* performed by Deaf actors in British Sign Language at Shakespeare's Globe in 2012 (Deafinitely Theatre, 2012).

The simultaneous visibility of both the original and the rendition constrains the interpreter's work not only in terms of the extent to which she is able to employ any strategies of adaptation, but also, as we shall see in 2.6, in terms of the temporal synchrony of the rendition with the performance, and in the three dimensional construction of the rendition, as will be discussed in 2.7.

That the dramatic text is translated with the anticipation of its theatrical realisation in another time, space and context, is a further challenge for the theatre translator.

The translator is effectively being asked to accomplish the impossible - to treat a written text that is part of a larger complex of sign systems, involving paralinguistic and kinesic features, as if it were a literary text, created solely for the page, to be read off that page.  
(Bassnet-McGuire, 1985:87)

Espasa (2013: 320) describes translation for the stage as: '[...] a paradoxical activity: it starts from a written text, while taking into account the non-verbal dimension of theatre, but the end product provided by the translator is another written text, which will be staged by a theatre company in a given culture.' (see also Pavis, 1989; Vivis, 1996; Bassnett, 1998; Johnston, 1996, 2002, 2013; Marinetti, 2013a). Johnston (2002:9) observes that the theatre translator's 'endeavour is geared specifically towards the *mise-en-scene*', and that every mode at work on the stage serves to support the spectator's understanding of the piece as intended by the theatre creators. When the translation is commissioned for a particular company in a particular performance space, Aaltonen (2000; 2013) advocates working in rehearsal with the company members as contributors to the translation.

For the theatre sign language interpreter it is impossible to make a translation with any degree of suitability from the written text alone, as the 4-dimensional nature of the performance itself provides the foundation for the interpreter's rendition. Ideally, the interpreter would begin translation during the rehearsal period, as she has access to the work of the actors and director, and is able to see how the *mise-en-scene* is arrived at and constructed. In the vast majority of cases, however, the interpreter is not invited to rehearsals, and in many instances the production may be already on stage when an interpreter is sought. For the theatre sign language interpreter, in contrast with the theatre translator, there is no paradox of having to create a written text to somehow *fit* an as yet unrealised production; having the complete performance to work from affords the interpreter the benefit of knowing how the spoken mode intersects and interacts with the other modes operating on stage, yet, in these cases, there is rarely any creative engagement with the company.

As will be seen in 2.7, it is only possible for the theatre interpreter to complete the translation after the production is fully realised as the *mise-en-scene*, the architecture of the production, has such a profound influence on how the translation can be constructed. The theatre interpreter, then, creates a translation of a specific production for the interpretation of a particular performance.

As has been discussed, then, due to the multimodal nature of the performance, as-yet-to-be realised in another time and space, translation for the stage is no longer characterised as solely literary translation (see Johnston, 1996, 2002, 2011, 2013; Upton, 2000; Griesel, 2005:63; Espasa, 2013; Marinetti, 2013a); rather, we find that stage translation shares methodological issues with the discipline of audiovisual translation (AVT); this will be discussed in further detail in 2.6. Eva Espasa (2013: 318), noting the traditional tendency to type the translation of the dramatic text as literary translation, summarises the similarities and differences between literary translation, stage translation (the translation of a dramatic text for a particular stage production) and audiovisual translation, and finds markedly fewer commonalities between literary and stage translation than between stage translation and audiovisual translation.

In Table 2.5 below, I have adapted Espasa's table 'Summary of the main similarities and differences between types of translation' (Espasa, 2013: 318). Espasa's original table (itself partially based on Delabstitia, 1989; Tötnqvist, 1991; Skoli, 2005; and Romero Fresco, 2009(a)) comprises the first four columns: Communicative Factors/Textual Factors; Literary Translation (Drama); Stage Translation; AVT, and identifies factors that cut across the three disciplines to 'provide a radiography of the field' (Espasa, 2013, 317). I have added a further column 'SLI Theatre' (highlighted in red) in order to draw attention to the communicative and textual factors that sign language interpreting for theatre also shares with stage translation and audiovisual translation.

Whilst not claiming that the factors mapped in Espasa's original table are comprehensive, it is a useful heuristic that helps to contextualise sign language interpreting for theatre within an existing model, and my interest here is to demonstrate that stage translation, AVT and sign language interpreting for theatre share features that are determined by the multimodal nature of the texts and the relationship of the target text with the receiving audience. We shall consider further, in the following section, how sign language interpreting for theatre may be characterised as a distinct form of audiovisual translation.

Table 2.5. adapted from Espasa (2013:318). Summary of the main differences and similarities between types of translation, and sign language interpreted theatre.				
	<i>Literary Translation (drama)</i>	<i>Stage Translation</i>	<i>AVT</i>	<i>SLI Theatre</i>
<b>Communicative factors</b>				
Performance as unrepeatable, unique event		x		x
Immediate feedback from audience		x	x	x
Immediate reception by audience		x	x	x
Translation negotiated by a complex communicative chain of agents	x	x	x	x
Intersemiotic translation		x	x	x
Pre-existing audiovisual material			x	x
Simultaneous reception through two channels (audio and visual)		x	x	x
Presence of verbal and non-verbal signs		x	x	x
Precise synchrony between verbal and non-verbal signs			x	x
Transmission/reproduceability by means of a screen		x*	x	
<b>Textual factors</b>				
Recreation of orality	x	x	x	x**
Concision	x	x	x	x
Possibility of general cultural adaptation in the text	x	x		
<i>*In surtitling for theatre and opera</i>				
<i>**Although sign language is not spoken, it is a non-written form of communication and in theatre is delivered in the appropriate form for the receiving audience</i>				

## 2.6 Audiovisual Translation

As noted earlier, this discussion characterises sign language interpreting for theatre as the interlingual translation of a multimodal audiovisual text, for a linguistic and cultural community. In this section I will identify and explore the particular features that make sign language interpreting for theatre a type of

audiovisual translation, and consider the commonalities between the practice and other forms of audiovisual translation.

### 2.6.1 The multimodal audiovisual text and its translation

In multimodal audiovisual texts there is a codependent temporal/spatial relationship between the various modes at work in the audible and visual channels, and these are inseparable without loss of meaning.

An AV [audiovisual] product or performance consists of quite a number of signifying codes that operate simultaneously in the production of meaning [...] All the non-verbal and verbal means are used to achieve coherence, intentionality, informativity, intertextuality, relevance and the maxims of conversation [...]  
(Gambier, 2013:47)

Díaz Cintas defines audiovisual translation (AVT) as a concept that ‘refers to translation practices in which the verbal dimension is just one of the many components interacting in the original text and compounding the communication process’ Díaz Cintas (2013:273).

Gambier identifies the relationships between the various resources in audiovisual texts. While the author in this case is referring to TV and film, we can clearly see parallels with Pfister’s taxonomy of the dialogic and mimetic elements of theatre, seen in 2.4.

- Redundancy (one sign repeats or emphasizes another one);
- Complementary (the music announces a certain tension);
- Autonomy (a zoom on an ashtray has nothing to do *immediately* [my italics] with the current utterance);
- Contradiction (a certain gesture can be opposed to what is said);
- Distance (in order to be humorous or to create a sign of complicity);
- Criticism (forcing the spectator to take a stand);
- Help (the picture aids understanding of why things are said in a given way).  
(Gambier, 2013:48-49)

Gambier also notes that the coherence in the multimodal audiovisual text is ‘based on the interplay of the images and the sound’ and the concept of ‘sense’ is ‘[...] produced neither in a linear sequence nor with a single system of signs. Moreover, there is the interaction not only between the various agents creating the AV product, but also between them and the viewers [...]’ (Gambier, 2013:55). The author also specifies that one of the necessary competencies for the audiovisual translator (in addition to the basic skills of any translator) is ‘the ability to analyse the needs of the intended audience, to match the verbal to the visual’ (Gambier, 2013:54-55).

Taylor, (2016:224) states that ‘it is the task of the audiovisual (AV) translator to find the wording in his/her language that best expresses that integration of semiotic forces’. As we shall see in the final section 2.7, this is also true for the theatre sign language interpreter.

### 2.6.1.1 Interlingual Subtitling for TV and Film

We find a relationship with subtitling which crosses modes from the spoken to the written, and sign language interpreting which crosses modes from the spoken to the signed. Díaz Cintas (2013: 273-287) considers the various issues associated with the cross-modal subtitling of TV and film, and two particular limitations to consider, those of space and time.

#### *2.6.1.1.1 Spatial considerations*

Although new practices in the field (see McClarty 2012, 2013; O’Hagan and Sasamoto, 2013; Fox, 2016; Secara, 2017; Ramos Pinto, 2018) are experimenting with the content, style, and position of the subtitle on the screen, Díaz Cintas (2013:274) observes ‘the idea that subtitles should attract as little attention as possible is deeply rooted in the industry. In practice this means that they are typically pushed to the bottom of the screen’.

Although he proposes that subtitlers must take into account that the viewer has to be able to watch the images and read the subtitles ‘at the same time’ (Díaz Cintas 2013:274), this would appear to be an impossible task when,

as he also notes, 'At some film festivals subtitles are shown on a separate display below the screen to avoid the pollution of the photography'. This example is what Reimer and Davis (2008) would refer to as one of 'the most egregious cases [in which] subtitles oblige the viewer to choose between understanding the text and seeing the movie'. This separation of the subtitles and their relocation at such a distance from the rest of the film, parallels the positioning of the theatre sign language interpreter situated at the side of the stage, and we may intuit that it presents the Deaf theatre spectator with similar cognitive challenges.

Far from attracting as little attention as possible, subtitles attract a great deal of the spectator's attention (see Romero-Fresco, 2009(b); 2013; 2016). Rajendran et al (2013) report results from an eye-tracking study, part of the Universitat Autònoma de Barcelona (2010) DTV4All project, that found viewers of scrolling subtitles spent 88% of their time processing text rather than the images, while viewers of blocked subtitles spent 67% of their time to doing the same (Rajendran et al 2013:10). Moreover, in the case of sign language interpreted theatre, the rendered utterance cannot be speed-read; like the reader of scrolling subtitles, the Deaf theatre spectator must wait for the interpreter to finish the rendition before the complete meaning of the utterance is available, and the spectator is able to look back to the stage. Whilst not yet tested on Deaf spectators at a sign language interpreted performance, future work with this type of eye-tracking technology may reveal the extent to which the Deaf theatregoer is drawn to the activity of the interpreter at the expense of seeing the performance.

The timing of the subtitle's appearance and disappearance must also suit the viewer's assumed reading speed, yet the subtitler should also be aware that the viewer may miss salient visual information 'should the length of dialogue not allow time for the images to be processed' (Reimer and Davis, 2008). The theatre interpreter must also be aware that the theatre presents scenic and mimetic information that must also be processed by the spectator. These instances are an opportunity, then, for both the film subtitler and the theatre interpreter to consider the construction of meaning created by the dialogic and

scenic resources at work in the source text, and to assess whether use of reduction and/or omission in the translation may be a suitable strategy to allow for the processing of both the image and language within the limited time available.

The challenge of time constraints, leads us here to the discussion of temporal considerations in subtitling and its parallels with sign language interpreted theatre.

#### *2.6.1.1.2 Temporal considerations*

Díaz Cintas (2013:275) notes that an easy convention for the viewer to identify who is saying what in the drama consists of timing the subtitles in such a way that they keep temporal synchrony with the utterances. We find a parallel here with sign language interpreted theatre, in the timing of the rendition and the identification of character from the rendition. As the Deaf spectator has no audible support from the performance in the identification of the speaker, and must also look at the interpreter to receive the dialogue, the interpreter employs role shift (as noted in 2.2.1.1) to demonstrate character turns, which also must be aligned and timed with the onstage speaking character, to facilitate the spectator's identification of that character.

The accurate timing of both the appearance of the subtitle and the delivery of the signed utterance can avoid confusing the audience, and the subtitler must also be 'mindful of the pauses, interruptions and any other prosodic features that characterise the original speech' (Díaz Cintas, 2013:275). We will revisit these issues in relation to the theatre interpreter in 2.7.

Due to the temporal limitations on subtitling (and also on sign language interpreted theatre) condensations and reductions, and sometimes zero renditions are necessary. Díaz Cintas proposes that subtitlers:

[...] must act on the principle of relevance [...] striving to capture the essence of what is said while making sure that no information of crucial diegetic value is



deleted, [and] to avoid unnecessary redundancy  
[should] avoid translating what is explicitly conveyed  
through the image.  
(Díaz Cintas, 2013:277)

In the negotiation of the multimodality of the source text, and the delivery of the rendered dialogue from a distance, this applies wholly to the theatre interpreter also, and, in forthcoming chapters we shall see to what extent the interpreters studied in this analysis apply these principles to the construction of their renditions.

### 2.6.1.2 Dubbing

Dubbing requires the replacement of the original spoken dialogue by various actors attempting to match the timing, rhythms and lip-patterns of the original speakers (Baker and Hochel, 1998). Although the viewer of a dubbed film is able to receive the visual and verbal information at the same time, the translation is constrained temporally as the dubbed rendition must be synchronised with the lip movements of the characters on screen, in much the same way as the subtitler, surtitler and theatre sign language interpreter are constrained by the need to temporally synchronise the delivery of their respective renditions with the source utterances. Baker and Hochel (1998:75) quote Fawcett (1996:76): 'In a dubbed film we are constantly aware through images and non-matching mouth movements of the presence of a foreign language and culture' as the Deaf theatregoer is constantly reminded of the majority culture by the presence of the sign language interpreter.

Reimer and Davis (2008) note that 'dubbing compromises the original audio-track, whilst retaining the integrity of the visual frame', so unlike subtitling, surtitling and sign language interpreted theatre, there is no dislocation of the verbal from the visual. However, in the case of sign language interpreted theatre, not only is the audible element of the performance obscured (in that the Deaf spectator is unable to hear it) the linguistic element is also dislocated from the rest of the performance. Yet, whilst the transfer of spoken dialogue into sign language in intermodal, we find that like the viewer of the dubbed film,

the Deaf spectator receives the translated text in its 'native context', in that the audience is not required to *read* a text that is 'uttered' in its original.

Martínez (2004) highlights a significant difference between dubbing and those intermodal forms of AVT in which the target text is rendered visually (which, as this study argues, includes sign language interpreted theatre) in that the dubbed target text is created, modified and delivered by different agents, in this case, produced by translators and various voice-over actors to perform. That one sign language interpreter provides all the 'voices' of the onstage characters leads us to the consideration of *voice-over*.

### 2.6.1.3. Voice-Over

Voice-over, what Gambier (2004:3) describes as 'half dubbing' is a method of film and TV translation, common in eastern European countries, that employs the auditory channel of communication (see Franco et al, 2010). Unlike dubbing proper, however, voice-over to a greater or lesser extent (depending on the preference of the country's TV and film audience) retains the audibility of the original sound track. Whilst in some countries a number of *lektors* may be employed to deliver the translation and imitating the prosodic features of the original, in Poland in particular the preference is for one *lektor* to deliver the translation in as neutral and unobtrusive a manner as possible, so that viewer is able to 'hear Robert de Niro in the background rather than to hear him speak Polish with the voice of a known actor' (Krzyżaniak, 2008, quoted in Wóznia, 2012).

Wóznia (2012:209) identifies the four 'key factors in successful voice-over: (1) the acoustic balance between the original film's soundtrack and the text delivered by the reader, (2) the quality and quantity of translated text (3) the timbre and intonation of the reader's voice, and (4) the way in which the reader synchronises the reading with the original soundtrack'.

There are evident dissimilarities between voice-over for TV and film and sign language interpreting for theatre. The voice-over viewer is at an advantage in

that they can both hear the prosody of the original which supports sense of the translation, and see the visuals at the same time, whereas the Deaf theatre audience member has no access to the original spoken text, and is only able to witness the signed rendition and visual modes in succession. Nonetheless, we find parallels particularly in the example of Polish voice-over in which one *lektor* provides the translated dialogue for all the characters in the drama, and also in the temporal restrictions on the delivery of the translated utterances, and their synchrony with the original.

Thus far the present discussion has considered those modes of AVT that predominantly work with complete recorded texts. The discussion now moves on to explore those AVT modes that work with live performances, delivering a prepared translated text in the moment of performance.

#### 2.6.1.4. Interpreting for the media

In the case of media interpreting (including sign language interpreting in the media) like sign language interpreting for theatre, the interpretation is often delivered simultaneously (Pöchhacker, 2008:204; Dal Fovo, 2015:245; McDonald, 2018:39) although this 'depends on the type of interaction and TV genre' (Del Fovo, 2015:245); a spoken language interpreter working on a TV chat show for example is likely to interpret consecutively.

Increasingly, media interpreting is being typed as a 'special domain' (Pöchhacker, 2008:224; 2011:22), placing demands on the interpreter (Amato and Mack, 2011:37) who works, like the theatre sign language interpreter, live with the original source text (which may take the form of a news bulletin, talk show, live ceremony, or such like) delivering the rendition as the programme unfolds. Although there has been an 'explosion of TV interpreting research' (Jiménez Serrano, 2011:116) into areas such as sports broadcasting and legal discourse, Pöchhacker (2018:260) notes that research in 'interpreting in media settings accounts for a relatively small body of literature within interpreting studies', and as a sub category, sign language interpreting in the media has been afforded even less attention (Kellett Bidoli, 2010:174);

Pöchhacker (2018:255) comments that it was hardly mentioned in the literature until the 1990s. McDonald (2018:17) observes that of the very few studies in sign language interpreting in media settings, the majority focus on news programmes and their reception.

Nonetheless, we can still identify commonalities between media interpreting and sign language interpreting for theatre. Aside from the already mentioned simultaneous delivery of the rendition, and the temporal constraints of the setting, we may compare the location of the interpreter in relation to the media event or performance. Falbo (2012) discusses the physical location of the media interpreter in relation to the event, describing the interpreter as being either *in praesentia* (physically present at the same location as the event) or *in absentia* (working from a remote location). Veizzi (2013:384) characterises *in absentia* as ‘displaced situationality’; the interpreter provides a rendition from a locus distant from the source text. We might see the situation of the theatre sign language interpreter as a combination of the two; *in praesentia* in that she is located *near to* the performance, yet *in absentia* since the rendition is not contained within the performance - a type of displaced situationality. Although Falbo’s notions of location may be applied to sign language interpreting for theatre, since the signed translation/interpretation is rendered visually, they become ‘blurred by particular combinations of interpreting modes and linguistic modalities’ (Pöchhacker, 2018:258). A related issue is the visibility of the interpreter; the live spoken language interpreter, the TV in-vision sign language interpreter, and theatre sign language interpreter are all visibly present unlike, for example, the translator of a subtitled programme.

#### 2.6.1.5. Interlingual Surtitling for Theatre and Opera

As is the case with both TV and film subtitling and sign language interpreted theatre, surtitling for opera and theatre is the language transfer of a number of distinct voices by one person and locates the rendition in another visual space; we entrust the one translator or interpreter to receive, recode and deliver the dialogue of each of the actors intact of meaning to the spectator, and the spatial and temporal limitations must once again be considered.

Griesel (2005) notes that surtitling for the theatre borrows heavily from subtitling; surtitled performances, however, share an important feature with sign language interpreted theatre in that they are 'experienced only once at a particular moment in time' (Griesel, 2005:63).

She observes:

[...] the source text is the performance rather than the written text of the drama. Thus the problems involved are quite different to those of a translation of a play or a literary text. The performance takes place within a limited temporal framework. Theater translation depends on the given situative context, and has much in common with the interpreting process. The translation of a specific production must function within the allotted temporal framework.  
(Griesel, 2005:63).

An additional commonality is that both theatre surtitle displays, typically located above the performance space, and the sign language interpreter at the side of the stage require the target audience to look away from the performance to receive the dialogue.

Vervecken (2012:229-247) documents the challenges faced by the theatre surtitler. She, like Griesel, identifies temporal issues (the need for reduction), spatial limitations, and observes that (like the theatre sign language interpreter) 'surtitlers translate a performance, not a script' (Vervecken, 2012:238).

She notes that particularly rapid exchanges in the performance require more reduction in the surtitled dialogue: the less reduction, the greater the risk that the audience will firstly be forced to read the surtitles at the expense of seeing the stage action, and secondly may have trouble following which character is saying what. The same challenge presents itself for theatre sign language interpreter; how the interpreter negotiates rapid dialogue turns in the performance will be addressed in the final section of this chapter, and illustrated and considered further in Chapter 5.

Vervecken (2012b) emphasises that since the surtitled translation is ‘a rendition of spoken dialogue of the text within the context of the production (Greisel, 2007:13)’, dialogue can quite legitimately be omitted when the same information is available scenically, yet must be retained when the stage action contrasts with the sense of the dialogue, echoing both Gambier (2013) and Díaz Cintas (2013) (see also Taylor, 2016; Ramos Pinto, 2018).

Whilst, like the sign language interpreted performance, this transfer is cross-modal, and thus what was originally an audio-visual source text becomes for the target audience a visual-visual text, hearing spectators at a subtitled performance are at an advantage in that the written translation is supported by the paralinguistic information and vocal qualities audible in the original; no such advantage exists for the Deaf spectator at an interpreted performance. Nonetheless, each of the issues identified by Vervecken also pertains to the work of the theatre SLI; the timing and condensing of rendered utterances in order that the spectator may see essential information delivered via the visual modes operating on stage, thus assisting the audience in understanding the development of the drama, are vital to the success of the rendition.

To conclude this section on types of audiovisual translation, we will briefly consider *intralingual* subtitling, surtittling, and audio description, and the features they share with *interlingual* sign language interpreted theatre. As explained in 1.3.2, sign language interpreted theatre is often characterised as a means of providing, for the Deaf spectator, ‘access’ to the text, and the sign language interpreted performance is, by theatre venues, typically grouped with audio described and surtitled theatre, collectively termed ‘accessible performances’. Whilst this study adopts the position that sign language interpreting for theatre is an act of linguistic transfer as distinct from a means of accessibility, there are similarities with intralingual types of AVT in the respect of cross-modality that are worth consideration.

#### 2.6.1.6. Intralingual subtitling and surtitling

As explained in 1.2, deafened and hard-of-hearing individuals whose first language is a spoken and written one, gain access to TV and film through intralingual subtitling, and to theatre through intralingual surtitling. This transfer is cross-modal and, as in the sign language interpreted performance, the audio-visual source text becomes a visual-visual target text. Both film or TV subtitles and theatre surtitles are constrained by space, in that there is a limited area in which to display the text; they are also constrained by time, so that the translator faces the same issues of reduction and so on, that obtain in interlingual subtitling and surtitling. In these cases, as with the Deaf spectator at the sign language interpreted performance, the receiver of the text cannot rely on the audible modes of the original to support understanding.

#### 2.6.1.7. Audio description (AD)

Snyder (2005:15) describes audio description as ‘the visual made verbal’. In contrast to the sign language interpreted performance, the audio-visual source text for the sighted viewer becomes an audio-audio text for the visually impaired target audience. The audio describer must allow for both the dialogue and the description of the visual elements to be heard without one intruding upon the other. As noted earlier, audio description is intralingual, but like theatrical dialogue rendered into sign language, it is both cross-modal and time constrained, thus requiring reduction and condensing of the description of visual elements in the source text. Whilst it might appear counterintuitive to find similarities between an intralingual provision for visually impaired audience members and an interlingual rendition for the Deaf spectator, we find a commonality in the way the target text can be delivered: the audio describer must *find* the space to describe the essential visual information without overlapping or intruding on the spoken dialogue, and the theatre interpreter must *make* the space for the target audience to witness essential visual information without overlapping or intruding on it with the signed rendition.

## 2.7. Sign language interpreting for theatre: a distinct type of AVT

Sign language interpreting for theatre shares features with every mode of audiovisual translation; the transfer is both interlingual and cross-modal resulting in a visual-visual target text. The rendition is located separately and at a distance from the performance, establishing for the spectator two competing points of focus.

One interpreter represents multiple voices; the rendition is time constrained both in terms of the synchronising of the rendered utterances with those of the actors, but also for the need to allow time for the audience to see the scenic and mimetic modes of the performance.

We can parallel the dislocation of the interpreter - and therefore the rendition - from the performance with Reimer and Davis's (2008) observation:

Providing the means for non-speakers of a foreign language to understand the film's voice-track transforms the linguistic, experiential, aesthetic and cognitive reception of the movie by influencing the role of the viewer...[subtitles and dubbing] interfere with the consuming experience of the film, that is they impede or slow entry into a film by their simply being.

The authors suggest that this is not only an added cognitive challenge for the audience, but also may be viewed as a violation of the original work. To continue this analogy, we might see the interpreter's presence at the side of the stage as a violation of the theatrical event itself, since, located at such a distance from the rest of the text, the spectator is forced to continually choose between watching one or the other. As we know, theatre is a multimodal audiovisual medium, and the presence of the sign language interpreter at the side of the stage, for both Deaf and hearing spectators alike, can serve as a device to distance them from the experience of the play, and as a barrier to the suspension of disbelief. The interpreter then alters the aesthetic nature of the work, potentially anchoring the audience in their real world and time, not in that of the play, a constant reminder to the Deaf spectator comes to the play as an



outsider, a minority 'foreign' audience member, aware of the majority audience's collective and direct engagement with the drama.

Thus far this chapter has considered the multimodal audiovisual nature of theatre, and sign language interpreting for theatre's relationship with both translation for the stage and audiovisual translation, and locates theatre sign language interpreting as a distinct form audiovisual translation for the stage. What distinguishes the sign language interpreted performance from other forms of AVT, however, is the material presence of the interpreter, delivering the rendition live, in the moment of performance.

### 2.7.1 The task of the theatre interpreter

As we have seen in the previous section, sign language interpreting for theatre is the language transfer of a number of distinct voices situated within a multimodal performance text, by one person located in another visual space. From this separate location, we entrust the interpreter to receive, recode and deliver the dialogue of each of the actors, intact of meaning (which is modified by the interaction of the multiple resources in the performance) to the Deaf spectator.

As noted in 1.1, as yet in the UK there is no formalised training for sign language interpreters to work in theatre and therefore no 'qualification' to work in the domain. Nonetheless, we would expect sign language interpreters who do work in theatre to employ translation and interpreting strategies suitable for the context, in order to achieve an effective rendition. The translation of theatrical texts, then, like all translations and interpretations, must be determined by the purpose of the translation, the knowledge and expectations of the target audience, and the intentions of the source text.

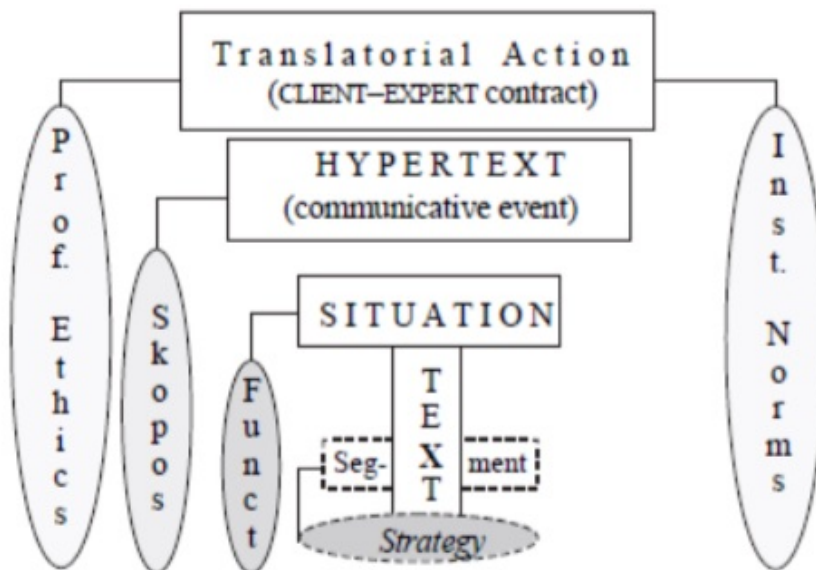
Vermeer (1986; 2000) types translation as a human action, an intentional purposeful behaviour, and as such has an aim or purpose - its *skopos*. The concept of *skopos* can also be applied to sections of a translated text, where

‘sub-skopoi’ (Vermeer, 2000:222) may differ within the same text. The basic ‘rules’ of the theory (see Reiss and Vermeer, 1984) are:

1. The translated text is determined by its skopos.
  2. A translated text is an offer of information made by the translator to the recipient in the target culture and language, and is based on an offer of information made by the producer of the text in the source culture and language.
  3. A translated text must be intratextually coherent in that it must be understandable or meaningful to the target audience, and conform to the communication norms and expectations of the target culture.
  4. A translated text must be intertextually coherent in that since the translation is based on the source text, it must have some kind of relationship with it.
  5. The rules are hierarchical and each subordinate to the skopos.
- (see also Munday, 2008; Nord, 2018)

Helpful for the present discussion is Pöchhacker’s (1995) application of skopos theory to simultaneous interpreting, which he defines as ‘the act of target text production in synchrony with the production and/or presentation of a source text’ (Pöchhacker, 1992:215), presenting a multilevel analytical framework for simultaneous conference interpreting in figure 2.7.1 below.

Figure 2.7.1. Multilevel Analytical Framework



(Pöchhacker, 2007:127)

He notes that ‘the conference interpreter’s client does not want a text to be translated but needs a much more complex *communicative event*’ (Pöchhacker, 1995:35) - the ‘hypertext’. The conference is composed of a variety of speakers employing a range of verbal, acoustic and visual means to present information. The similarities to the theatrical context are evident - the exchanges of the onstage characters cannot be treated as independent of the rest of the performance, but as a component of the multimodal whole. Pöchhacker (1995:35) proposes that ‘it is the hypertext skopos that governs the production of functional texts in SI [simultaneous interpreting]’. The *situation* is determined in terms of the interactants in the communicative event, ‘with their roles and sociocultural backgrounds and their mutual knowledge, assessment and orientation (Pöchhacker, 2007:126) and is ‘the communicative “context” which determines the functional characteristics of the text’ (Pöchhacker, 1995:37), leading the interpreter to employ particular strategies in order to address specific issues at the textual level.

Nord (2005:27) proposes that the skopos of a translation is determined by the function which the target text is intended to fulfil. She differentiates between ‘intention’ as defined from the perspective of the producer(s) of the source text who want it to achieve a particular purpose, and the ‘function’ of the text from the perspective of the receiver’s own expectations, needs and knowledge (Nord, 2018:27). In terms of translation and interpreting for the theatre then, the intention of the source text and the function of the target text would, ideally, coincide; we would anticipate that the intention of the production is, broadly, to entertain its audience, and that the Deaf spectator attends the theatre to be entertained, the interpreter/translator is required to produce a rendition ‘to function in the situation in which it is used and with the people who want to use it and precisely in the way they want it to function’ (Vermeer, 1989:20).

The particular function of the source text or its elements (such as content, effect, structural or non-verbal elements) allows the interpreter/translator to assess ‘whether or not these elements [...] are an appropriate means of achieving the intended function of the target text’ (Nord, 2005:257). The target

text, then achieves ‘functional equivalence’ (Reiss and Vermeer, 2013:128) by fulfilling the same communicative function(s) in both source and target cultures.

Reiss and Vermeer (1984/2013:18) type a text as ‘a piece of information offered to a recipient by a text producer’. The theatrical text is an offer of information to its audience, yet also to the theatre interpreter, who selects, reformulates and re-offers the linguistic information embedded in the performance, in another form, to the Deaf audience, ‘guided by their needs, expectations, previous knowledge, and so on’ (Nord, 2018:33). Crucially in sign language interpreted theatre, the offer information to the Deaf audience is a combination offer of the visual source text information *and* the linguistic information of the rendition, and, from its distant locus, the rendition competes with the performance for the Deaf spectator’s attention. In our case then, the theatre interpreter not only selects and reformulates the linguistic information but also, in choosing to interpret, by default selects the visual information the target audience is able to witness. The interpreter, then, must select the information offered in the performance text that best achieves the function and coherence of the target text as a whole, employing particular strategies that assist the target audience in retrieving sense from the offers of information presented in these ways. In a time constrained setting such as theatre, one such strategy is that of *conscious strategic omission*.

As will be discussed in 2.7.1.1, the theatre interpreter, in constructing the rendition, faces particular challenges when confronted with information presented mimetically and scenically, since the target audience is often required to witness both scenic *and* dialogic information in order to retrieve complete sense of the performance. Here, however, the interpreter may choose to alter the timing of the rendition to allow the Deaf spectator the opportunity to look to the stage for salient visual information, or indeed to omit the dialogic element entirely if the target audience is able to derive the equivalent meaning from the visual resources alone (see Vervecken, 2012; Gambier, 2013; Diaz Cintas; 2013; Taylor, 2016; Ramos Pinto, 2018).

Early research in simultaneous interpreting characterised all interpreter

omissions as errors (see Barik, 1975; Kopczynski, 1980; Galli, 1990; Cokely, 1992; Altman, 1994; Moser-Mercer et al, 1998; Russell, 2002. More recently, however, it has been seen that some interpreter omissions are made strategically (see Kurz, 1993; Moser, 1996; Moser-Mercer, 1996; Jones, 1998; Garzone, 2002; Viaggio, 2002; Napier, 2004; Napier and Barker, 2004; Visson, 2005; Pym, 2008); as Leeson notes, what would previously have been presented as errors or miscues under Cokely's (1992) *miscue analysis* 'can be used strategically by interpreters with the aim of maximizing the strength of their performance' (Leeson, 2005:59).

From this characterisation of omission as a potential interpreting strategy, Napier (2004:125) and Napier and Barker (2004:377-378) identify five types of omission, developing Cokely's original categories:

- *conscious strategic omissions* are omissions that an interpreter makes knowingly. The information, which may be irrelevant, redundant or counterproductive to the coherence or comprehensibility of the message, is intentionally omitted to enhance efficacy of the interpretation;
- *conscious intentional omissions* are omissions that contribute to a loss of meaningful information, in which a concept or lexical item intentionally omitted because the interpreter does not understand the source or lacks an appropriate equivalent in the target language;
- *conscious unintentional omissions* are omissions that contribute to a loss of meaningful information. The interpreter is conscious of the omission but has not chosen it intentionally, the omission can be due to pace or density of information in the source text;
- *conscious receptive omissions* are omissions that contribute to a loss of meaningful information. The interpreter is aware of these due to the bad quality of transmission in either sound quality or visual interference;
- *unconscious omissions* are omissions that contribute to a loss of meaningful information. Here the interpreter is not aware of the omission and does not recall hearing or seeing the particular lexical items.

From the above taxonomy we can see that the first category *conscious strategic omissions* can be viewed as a strategic option available to the

interpreter, and one that does not lead to a loss of meaningful information, and may enhance the effectiveness of the rendition. Leeson (2005) observes, however, that the conscious strategic use of omission ‘can be successful only when interpreters deal critically with a text, guided by their knowledge of their audience and the intentions of the source language speaker’ (Leeson 2005:59).

Theatrical texts tell stories in a multimodal way using constructed spaces, inhabited by characters acting and interacting in a continually evolving situation. Taylor notes that audiences have expectations as to how these performed stories will develop, and that:

these expectations are met (or not) by a combination of semiotic clues. An understanding of story creation and how his/her target audience expect stories to unfold should thus form an important part of the screen translator’s toolkit. All translations involve some level of reformulation from a source text and the AV translator must make decisions to ensure that he/she finds the words that successfully render the effect of the whole semiotic event in the target language and for the target culture.  
(Taylor, 2016:224)

Whilst Taylor here is referring to the subtitling of film and TV, this clearly applies to the theatre sign language interpreter also. The signed rendition must also be coherent with the source text, accomplishing the same function for the target audience as it does for the source audience. Whilst some forms of theatre (such as political or absurdist theatre) have additional aims, it is not disputed that the fundamental purpose of all theatre is the entertainment and engagement of the spectator, aiming to fulfil ‘the audience’s basic need for comprehension and the resulting aesthetic gratification’ (Esslin, 1996:136).

To this end, then, the rendition must be internally coherent, delivered in a target language appropriate for and immediately understandable by the receiving audience ‘within the space and time of the performance’ (Ladouceur and Nolette, 2011:157), and, because the ultimate meaning of the dialogue is only fulfilled by its relationship and interaction with the rest of **modes** operating in the performance, the rendition must also maintain this relationship with the rest of the performance.

In sign language interpreting for theatre, then, the main challenges result from multimodality and simultaneity, and the rendition is critically shaped by constraints of time and space (Rocks, 2015:417). Since the nature of the live performance is, as Marinetti (2013b:28) observes, unique and unrepeatable, the theatre interpreter, similarly, has only this unique and unrepeatable opportunity to assist in the target audience's comprehension of and engagement with the performance. In the final section of this chapter, having considered the disciplines that can be drawn on, we will consider how this may be achieved.

#### 2.7.1.1 Visual Information and stage focus

Whilst the interpreter is indeed concerned with the transfer of linguistic information, the interdependent relationship between the verbal and the visual in the theatrical context means that the visual channels of the performance text function also as part of the target text for the Deaf spectator (Rocks, 2015:418; see also Griesel, 2005). As we have seen in 2.4.2, in theatre '[...] the action determines as well as emphasises what is said' (Ramos Pinto, 2006:3) and the interpreter must also take this into account, allowing the audience to witness mimetic activity or scenic information salient to the development of the drama. If the audience misses vital visual information because the focus is on the interpreter, that information is unrecoverable (Rocks, 2011; see also Richardson, 2017:51). We would expect then, that during the performance the theatre interpreter's activity is divided between delivering the rendition, and providing the opportunity for the audience to engage with the performance itself.

My prior observations of interpreters working in theatre found that during sections of the performance containing scenic- or mimetic-only information, the interpreter typically assumes a posture with hands clasped in front of them, with their eye gaze directed either to the floor or out to the auditorium. This 'clasped hands' posture appears to have been borrowed from BSL narrative discourse. What Fenlon (2010) describes as a 'hard pause' is part of a range of boundary markers in BSL, and typically occurs after presenting the title of a

story or at the end of a narrative (Fenlon, 2010:98; Fenlon et al, 2007). Winston and Monikowski (2003) found that sign language interpreters employ this posture as an extralinguistic pause, with no correspondence in the source text, and Armstrong (2014) that the interpreter's hard pause marks to the target audience that the interpreter is not currently engaged in the communicative act. It is a posture that can be found in other sign language interpreted domains such as television interpreting; used here, in combination with the interpreter's eye gaze directed to the area of the screen containing the programme itself, it appears to be employed as a signal for the viewer to pay attention to the programme's images. McDonald (2012) describes this interpreter activity and its effect: 'standing in a business-like manner, hands clasped in front, appearing to look at the drama on screen (or at the speaker in other settings) effectively closing the channels of communication' (McDonald 2012:199).

Aston and Savona (1998:101) observe that in theatre the spectator's view is panoramic (unlike the preselected focus on attention found in the medium of film) and Esslin (1996:301) notes that the theatre spectator '...can look wherever he feels the focus of the action resides at any given moment'. Theatre director Chris Wright (2008) however adds that 'Good direction will say, gently, "look in this direction, focus over here" [...] they're very old techniques of directing [...] As someone else enters upstage, the actor in the foreground turns to look as that person comes into the background, saying to the audience: "look over here"' (see also Hubermann et al, 1997; Hodge, 1998). For the Deaf theatre audience, this guidance from within the performance is not available, as its focus is split between the stage and interpreter, and Deaf spectator's attention cannot linger on the stage in the way the hearing spectator's can.

A more fitting solution, and consistent with the aesthetic of the theatre, is for the interpreter to employ the strategy described by Wright above; by directing her eye gaze to the stage, the interpreter, like the actor, can guide the audience's attention to a point of focus. The interpreter must, however, be aware that the performance does not consist of a binary action-or-dialogue



structure. As maintained throughout this chapter, it is the intersection of the multiple modes and resources of the theatrical text that co-create meaning, and the interpreter, like the audiovisual translator, must be able to analyse the source text to identify where the weight of information lies at any one time, within either the verbal or the visual channel, or as a result of the interaction of the two, and respond accordingly.

Also noted in 1.3.5.2, was that observed interpreters at work in theatre typically took no account of the visual resources of the performance when accompanied by dialogue or diegetic sound, and prioritised the rendering the audible information in all cases. Richardson (2017) cites an example from his own research:

All my Deaf respondents missed this crucial piece of information, which was conveyed only visually from the stage; they were watching the interpreter in the crucial moment, and the incident was not mentioned in the dialogue (and hence not rendered in the interpreter's translation) [therefore] the Deaf spectators were unable to comprehend the plot.  
Richardson (2017:51).

The example above does not tell us whether information contained in the dialogue rendered by the interpreter was crucial to the plot also, if it contributed to the meaning of the stage activity, or if it was redundant; however it is useful to refer back to Díaz Cintaz's proposal that audiovisual translators

must act on the principle of relevance [...] striving to capture the essence of what is said while making sure that no information of crucial diegetic value is deleted, [and] to avoid unnecessary redundancy [should] avoid translating what is explicitly conveyed through the image.  
(Díaz Cintas, 2013:277)

The interpreter, then, must identify and negotiate those moments when language and image complement or play against each other. The effect of a

character saying, 'I love you' whilst holding a gun to his head, is not the same as the character saying, 'I love you' whilst holding a gun to his *lover's* head, and the spectator must see the both the performed enactment and the rendered dialogue in order to retrieve the complete sense. In these moments we would expect the sign language interpreter to defer to the mimetic stage activity, by giving focus to the stage, and manipulate slightly the timing of the rendered utterance so that signed dialogue and the activity may be seen *in succession*. We find, in these moments when the audible and visual resources of the performance intersect to make meaning, that the interpreter is confronted with the multimodality of the text, has more to consider than the transfer of language, and becomes responsible for the spectator's reception of the complete performance.

This section has thus far considered the theatre interpreter's negotiation of the performance text in terms of the audience's engagement with the visual modes at work on stage. The following sections will also consider the multimodality of the text in terms of the interpreter's approach to the delivery of dialogue, how one interpreter allocates dialogue to the appropriate character, and how she demonstrates the characters' interactions with each other, and with the environment of the drama.

#### 2.7.1.2. Character identification and role shift

As explored earlier in 2.3.2, Dancygier (2016) notes that in the stories told in theatre, the actor's body is the link between the two major means of communicating information to a theatre audience: the audible and the visual, the spoken and the scenic. The audience must be able to identify characters and their relationships, and to be able to retrieve meaning from their actions and interactions. These interactions are demonstrated and paralleled in the role shift employed in the signed rendition. In this section we shall see how this feature of sign language may be exploited by the theatre interpreter.

Due to the location of the interpreter at a distance from the performance, the Deaf spectator cannot rely on retrieving visual cues from the stage that may indicate which character is speaking at any one time, nor can the Deaf theatregoer pick up audible cues. How, then, is the theatre sign language interpreter able to make characters identifiable to the Deaf audience, attribute dialogue to and represent the turn-taking patterns and conversational interactions of the various onstage characters? We have seen in 2.2.1 that role shift, character perspective and constructed dialogue and action are features of signed discourse that allow the signer to embody various interactants, and to switch between their relative perspectives to demonstrate dialogic turns. It was also observed that the interactions of the embodied characters in the signer's narrative, demonstrated obliquely for the receiver, exactly parallels the axes of communication in theatre, laterally between the fictional interactants, and horizontally between the stage and the audience. It may be unsurprising, then, that the convention employed by the theatre interpreter to deliver the rendition and demonstrate onstage character turns, is role shift and character perspective. In employing role shift, the interpreter is never narrator, but delivers the rendition through a series of shifts into and out of various character perspectives, effectively *becoming* each character in turn; this will be considered in further detail shortly, and will be illustrated in Chapters 4 and 5.

We have seen in 2.2.1.1 that role shift contains a physical shift of the body, head, and/or eye gaze to show the character's relative position in space, and direction of address of the utterance, and also includes characterisation, and that shifts between narrator and character perspective may or may not be introduced lexically (for a comprehensive discussion of options for framing perspective shifts, see Cormier, Smith and Zwets, 2013). 'Once the signer has indicated a change of role, everything that is signed is produced as if it were from that person's perspective' (Brennan, 1992:132) and re-enacted as if in the now.

As explained in 2.2.1.2, the character perspective component of role shift allows the signer to demonstrate both the utterances and actions of participants in an event. In the theatre setting, however, the interpreter has no

need to demonstrate the actions of the characters she embodies in delivering the rendered dialogue, as they are already being enacted by the performers on stage. As we have already seen in the previous section, the interpreter may draw the audience's attention to performed enactments salient to the development of the drama by giving focus to the stage. The act of giving focus to the stage, to allow the spectator to witness visual information, may be considered analogous with the *observer perspective* in signed narrative, described earlier in 2.2.1, in which the narrator locates herself outside the event space (in our case, the performance itself), as an observer. This is not to say, however, that the interpreter may not employ observer perspective *within* the rendition: indeed should a character describe an event, this would be the typical strategy for the interpreter to employ in rendering that text.

In a signed narrative, the characters embodied are not visibly present, they exist variously in the imaginations of the storyteller and the receiver, and this allows the signer a certain amount of licence or flexibility in the recounting of the event; whilst the personal and spatial relationships between characters and entities represented are determined by and must comply with the logic of the narrative world, they are, to an extent, chosen by the producer of the narrative. In the theatrical context, however, the sign language interpreter renders and transmits the dialogue of characters that *are* visibly present, that the audience are witnessing in real life and in real time, which means that the spatial and 'psychological' parameters for representing the characters in the world of the play are set for the interpreter by the movements and performances of the actors.

We have seen already that the signed rendition, in first person, takes the form of a succession of shifts into and out of representations of the stage characters' conversational turns; the interpreter does not assume the role of narrator to address the audience directly (unless a particular type of performance requires it) and no lexical element introduces the perspective shift. The actors' orientations in space, direction of address, eye-gaze, manner and attitude, prosody, pauses, silences, and so on, determine those of the interpreter, and the rendition must also synchronise temporally with the

performance (see Díaz Cintas, 2013:275). Effectively, the sign language interpreter must imagine herself as each character, within the performance conceptually, and adopt the vantage points of each character in turn to deliver the rendered dialogue.

The orientation of the interpreter in alignment (as far as possible, as the signed rendition must be seen by the audience) with the speaking character, provides a visual indicator for the Deaf audience, allowing them to allocate the rendered dialogue to the appropriate character. The orientation of the body in the everyday use of role shift is typically not overtly marked due to the proximity of the receiver, and eye gaze alone is usually sufficient to indicate the relative spatial relationships between the interactants represented (see Janzen, 2004; Quinto-Pozos and Mehta, 2010; Cormier et al, 2015). In theatre, however, the orientation of the interpreter coinciding with that of the actor gains importance as, in the theatre auditorium, the Deaf spectator is located at relative distance from the interpreter. Additional support in the identification of the speaking character is provided by the interpreter's characterisation, which must reflect the manner of the onstage speaker, expressed in sign language through signing style, facial expression and posture (discussed previously in 2.2.1.1); it must also include paralinguistic elements such as tone, loudness, tempo and pitch fluctuation that are part of spoken language but have visual equivalents in signed language, and may be expressed through signing speed, rhythm and the amount of space used the rendition.

In signed languages, as discussed in 2.2.1.1, one of the functions of eye gaze is to indicate direction of address and thus the location of the addressee. Whilst in character perspective, then, the interpreter's eye gaze describes her direction of address, and thus the relative location of the addressee in her conceptual performance space. It must be noted, however, that in spoken/hearing interaction, the eye gaze of the speaker does not necessarily coincide with her direction of address, but in the rendering of a character's dialogue into sign language, the interpreter's eye gaze inevitably does. This means that in the rendition the interpreter's eye gaze may not coincide with that the speaking

character, because it performs the specific function of locating the addressee in space.

In this way, the Deaf audience is able to identify the speaking character and addressee by the interpreter's shifts, each including an orientation, direction of eye gaze, and characterisation, corresponding spatially with the actors' orientations and direction of address. Effectively, the sign language interpreter must imagine herself within the performance conceptually, and adopt the vantage points of each character in turn to deliver the rendered dialogue.

One of the theatre interpreter's challenges is to make the voices in the rendition as distinct and identifiable as the characters in the unfolding drama. She must imbue her translation with the same intent as the performers, and, like the actor, convince the target audience of the 'truth' of the situation; her utterances must *do* what the characters' utterances do. Moreover, as we have seen in 2.2.1.1, secondary character perspectives can be embedded within another; whilst *in* character perspective the interpreter may demonstrate a 'nested' reported interaction if the rendition of the dialogue requires it.

In the following extract from Shakespeare's *The Comedy of Errors*, Dromio recounts his previous encounter with his 'master', requiring the interpreter, as Dromio, to shift between the perspectives of Dromio and his master in the narrative – character perspectives within a character perspective:

DROMIO OF EPHEBUS

Why, mistress, sure my master is horn-mad.

ADRIANA

Horn-mad, thou villain!

DROMIO OF EPHEBUS

I mean not cuckold-mad;

But, sure, he is stark mad.

When I desired him to come home to dinner,

He ask'd me for a thousand marks in gold:

'Tis dinner-time,' quoth I; 'My gold!' quoth he;

'Your meat doth burn,' quoth I; 'My gold!' quoth he:

'Will you come home?' quoth I; 'My gold!' quoth he.

'Where is the thousand marks I gave thee, villain?'

'The pig,' quoth I, 'is burn'd;' 'My gold!' quoth he:  
 'My mistress, sir' quoth I; 'Hang up thy mistress!  
 I know not thy mistress; out on thy mistress!'  
 (Shakespeare, *Comedy of Errors* Act II sc. I)

Manchester's Royal Exchange 2010 production of *The Comedy of Errors*, directed by Roxana Silbert, was interpreted by Janet Guest. In the rendition of the above text, as spoken in the context of her performance, Guest role-shifts between the turns of Adriana and Dromio. Then, as Dromio recounting his previous interaction with his master, the interpreter no longer attends to the conceptualised Adriana, but shifts into and out of Dromio's own and (what he perceives to be) his master's perspective as it was played out topographically at the time of the actual encounter earlier in the performance. She then returns to rendering the actual interaction between Dromio and Adriana in the real time of the play. In this example the interpreter exists simultaneously both in the now (as Dromio relating the encounter to Adriana) and in the past (as Dromio and his master) of the world of the play. In this way, then, the interpreter may employ role shift and character perspective to attribute dialogue to various and distinct characters, and to demonstrate their interactional turns.

In 2.2.1.2, it was noted that character perspective requires the signer to project the event space as 'life-sized, encompassing and surrounding the signer' (Perniss, 2012:419), recreating a three dimensional map of the discourse environment. This means that the locations of any entities in the discourse referred to by the signer, are constrained by the topographical construction of the conceptual event space, and must be located as if from the embodied character's perspective. As the signer's 'role' switches from one embodied interactant to another, so does the deictic field. Thus, in the narrative, the objects the characters interact with, and their spatial relationships to each other, influence the topographical arrangement and construction of the signer's narrative. The three-dimensional construction of the performance space imposes the same constraints on the construction of the signed rendition. The following section will discuss how the interpreter may reconstruct the three dimensional architecture of the *mise-en-scene* in her rendition.

### 2.7.1.3. The maintenance of the topography of the world of the play

As the speaker role switches from one character in the performance to another, so does the deictic field (see Vandelanotte, 2004; Limon, 2010). As the interpreter role shifts into and out of the vantage points of each character in their turn, so she also must switch between deictic fields. The interpreter must imagine herself conceptually in the performance environment, at the same deictic co-ordinates of the 'I', 'here', and 'now' of the character currently speaking, and deliver the rendition of that dialogue. This means that the locations of the entities the characters refer to and interact with during the performance, and their spatial relationships to each other, influence the topographical arrangement of the conceptual entities and referents in the interpreter's rendition.

The parameters of the performance space, and arrangement and direction of movement of entities within that space, are already fixed for the interpreter by the performance itself, which can also be seen by the Deaf audience. Thus, if the spatial construction of the interpreter's rendition is inconsistent with that of the performance, her source text, the translation will be in this respect inaccurate, and potentially confusing for the target audience. The following dialogue, uttered within the context and environment of the live performance, refers to specific characters, objects and locations within that environment:

PENELOPE: [...] if anyone asks any questions just say  
*your* name is Humphrey.

CLIVE: But why Humphrey?

PENELOPE: He's just the man who's coming to do  
the service tomorrow.

CLIVE: But I-

PENELOPE: Take these things in *there* and change...

CLIVE: And why must I go in *there*?

PENELOPE: Because I'm in *here*! [my emphases].  
(King, 1943: Act 1).



In rendering the text, the interpreter must not point to the entities or referents in the physical performance environment, but to those in her own projected conceptual performance environment, as if located at the deictic co-ordinates of the character whose dialogue is being rendered.

In order to render accurately Penelope's first line in the above dialogue '[...] if anyone asks any questions just say your name is Humphrey,' the interpreter must know the location of Clive in relation to Penelope. Imagining herself within the performance at Penelope's deictic co-ordinates, she points at the location of Clive (to render 'your') according to Penelope's perspective; if Clive is located down stage left of Penelope, for example, then the interpreter points to a conceptual down stage left in her projected signing space, *not* by pointing to the location of Clive on the material stage.

The audiences' vantage point of the situation is anchored to its location, so that in the rendering of the lines:

Penelope: Take these things in there and change...  
 Clive: And why must I go in there?

the interpreter must be able to refer to the location of 'there' (we can assume that 'in there' refers to a door on set) according to its actual location in the performance space, first from the perspective of Penelope, as her line is rendered, and then from the perspective of Clive, as his line is rendered. In the performance space, depending on the spatial arrangement and blocking of the actors, the same referent 'there' may be located to the left of Penelope and to the right of Clive. The interpreter, rendering 'there' by pointing, must first point left, to 'there', from Penelope's perspective, then shift into Clive's perspective, pointing right, to the same 'there'. In this way, the interpreter renders the deictic 'here and now' of the discourse according to the topographical construction of the performance space. At the same time, she must accurately reflect the actor's manner through characterisation, direction of address, and as far as possible (in order to be seen clearly by the audience) orientation in space, and synchronise

her rendered utterances with those of the characters. In these moments, the interpreter embodies the multimodality of the performance.

This construction of the interpreter's signing space is not only influenced by the visible environment of the performance space, but it extends to the notional space beyond the perceived world of the play - the space the audience can't see, but is implied by the entrances and exits of the characters: because characters always come from and go to *somewhere else* in the world of the drama. As discussed 2.2.1.3 spatial verbs are isomorphic with the reality. If then, for example, a character shouts 'He's coming!', followed by the entrance of another character from upstage left, the movement of the interpreter's rendition of the line must come from her conceptual upstage left. This achieves two things: first it foreshadows the direction of the character's entrance (which might for the hearing audience be indicated by the sound of footsteps, for example), and second it assists the audience in conceptualising the extended world of the play - the notional space beyond the performance environment.

Theatre and signed languages share a distinct feature: they each make meaning in constructed space. Limon (2010:18) observes that actors, 'through their gaze, gestures, behaviour, etc., describe the world as perceived by the fictional figures [...]' allowing the audience to construct meaning from the performance. It is these gestures and behaviours within the constructed world of the drama that also determine the theatre interpreter's rendition.

## 2.8 Summary

Whilst all the resources required to construct a signed rendition of a theatrical text - dialogue, construction of space, movement and interactions of characters, and so on - are available from the multimodal performance itself, and strategies to assist the interpreter in the construction of that rendition are already being employed in stage translation and audiovisual translation, it appears, as noted in the previous chapter, that current practice in sign language interpreting for theatre, does not take these resources into account, or look to other established approaches to the translation of multimodal texts.

This chapter has presented theoretical considerations that underpin the investigation, drawing on British Sign Language, multimodality, theatre studies and translation, and AVT, and highlighted particular areas pertinent the task of the theatre sign language interpreter in the creation of the rendition, paying particular attention to construction of space, and the features of perspective, role shift and directionality.

The following chapter demonstrates how these theoretical considerations inform the design and structure of the analytical framework, and how the framework is implemented in the analysis of the sign language interpreted performance.

## Chapter Three Methodology

### 3.1 Introduction

This chapter examines how the disciplines discussed in Chapter 2 Theoretical Underpinnings establish an integrated multidisciplinary foundation for the development of an analytical framework that will enable the analysis and assessment of the work of the theatre sign language interpreter. The chapter also presents the rationale for the corpus selection and size, the segmentation of the plays contained in the corpus, and the annotation criteria of both the performance text and the interpreter's translated text. Finally, the chapter demonstrates how the raw annotated data is presented for discussion and highlights issues that arose through the process of annotating the corpus.

For the reasons adduced in 1.3.4, and in response to Napier's (2010:82) call for 'a new tool for the objective assessment of SLI comprehensibility', the analytical framework is here proposed as the initial stage of investigation into the work of the theatre sign language interpreter, and, in future studies, may be used in conjunction with interpreter interviews, reception studies and so on, to shed further light on the practice.

In order to enable an analysis, the framework must be able to capture particular features of stage activity and concurrent interpreter activity, including the interpreter's use of role shift and the maintenance of the three-dimensional construction of the *mise-en-scene* in the rendition.

### 3.2 Corpus Selection

#### 3.2.1 Location of Interpreter

The BSL interpreter is typically located on the side of the stage, often on the apron if the stage has one. In some venues an additional piece of staging or box is set up to the side and in front of the stage for the interpreter to stand on.

In terms of the recording of the source material, this arrangement allows ease of filming the stage and the interpreter separately. Other types of integrated and semi-integrated interpreted performances are produced, but comparatively very rarely, and since I am particularly interested in how the interpreter negotiates the separation of language (rendition) and performance (stage) imposed upon the interpreted performance by the side-of-the-stage arrangement, this configuration is preferred for the present study.

### 3.2.2 Type of Stage

The stage type chosen was 'proscenium arch', as this is the most common configuration of stage and audience. The proscenium arch stage was developed during the Renaissance and by 1700 this form 'was almost universal in the Western world' (Leach, 2008:147; see also Southern, 1979; Leonard, 2001; Lennard and Luckhurst, 2002; Pickering, 2005;). The 'arch', may be arch-shaped in some theatres, or now, more commonly, a rectangular frame through which the audience watches the performance. This configuration is also end-on, and nowadays describes any arrangement in which the audience faces the stage straight-on irrespective of there being a physical 'arch' (see Pickering, 2005). The proscenium arch stage may or may not have an 'apron', a section of the stage that protrudes in front of the arch towards the audience, traditionally used by actors to address or deliver 'asides' to the audience.

The following are the other main stage types found in the UK, and were discounted because they are simply less common, need more consideration and complex staging to provide a BSL interpreted performance (making the BSL interpretations in the types of theatre less common also), and presented more complexity in terms of filming:

Thrust stage, in which the stage projects out into the auditorium, and is surrounded on three sides by audience (the Swan Theatre, Stratford-upon-Avon; Crucible Theatre, Sheffield; Birmingham Repertory Theatre).

Traverse, in which the audience is seated on two opposite sides of the stage (Viaduct Theatre, Halifax; the Traverse Theatre, Glasgow).

In the round, in which the stage is surrounded by audience on all sides (Royal Exchange Theatre, Manchester; Roundhouse Theatre, London; New Vic Theatre, Newcastle-under-Lyme).

Black box theatre or (more commonly in the UK) studio theatre, a large rectangular room with black walls and a flat floor, in which the seating can be easily moved to allow the space to be adapted according to the requirements of the production (Circle Studio at The Citizens Theatre, Glasgow, and Brighton Dome Studio Theatre).

Site-specific theatre, in which the production is designed around a non-traditional performance space such as, for example, a public park or disused factory.

Promenade theatre in which sections of the performance occur in different locations of the performance space and the audience moved - in a 'promenade' - to the various locations as necessary.

An example of a combination of both site specific and promenade theatre is Theatre-Rites's production of *The Welcoming Party* for the Manchester International Festival 2017, created and performed in the 1830 Warehouse at the Science and Industry Museum, Manchester. In this production, characters led the audience to multiple performance locations over three floors within the warehouse.

The above types of staging have all been interpreted, but in these cases the Deaf audience members are typically seated together in one area of the auditorium, with a straight-on view of the interpreter, effectively giving the performance an 'end on'/proscenium arch feel for them. The exception, however, is promenade theatre in which the Deaf audience members, once guided to the appropriate performance location during the movement of the audience, are able choose where they stand in relation to the interpreter.

### 3.2.3 Type of Theatre

To narrow the scope of the investigation, plot-driven theatre was chosen for two reasons, first because, in my own professional experience, and as a brief survey of the play titles in most theatre listings will attest, most theatre produced in the UK could be described as plot-driven; this therefore afforded the widest scope for the building the corpus. Second, because the actions and events that form the structure of the plot provide practical anchor points for the segmentation of the material.

Musical theatre is indeed also widely produced in UK theatres, however this form was discounted. While it is perhaps counterintuitive, personal experience suggests that musicals are more popular with Deaf audiences than non-musical theatre. I would suggest that this is due to the visual spectacle of the musical, that the plots are typically uncomplicated and functional, and in the case of stage musicals that are also film adaptations, the audience often has prior access to (through subtitled versions of the films) and therefore familiarity with the story; moreover, this is acknowledged in the literature: '[I enjoyed *Cats*] because there was a lot of movement and a lot of colour' (Deafworks, 1996:12). Songs, however, present a particular challenge for the sign language interpreter. As we know, signed languages differ greatly from spoken ones in their mode and structure, and the rhythms used in sign languages for elements such as repetition, frequency and so on, are not the same as the musical rhythms used in song. In the musical, the lyrics of the songs also advance the plot; whilst this is not true in every case, typically sign language interpreters deliver what are termed 'signed songs' (see Barrow, 2018) in transliterated English, which compromises meaning for the target audience. This strategy is much more straightforward than making a true translation of the meaning of the lyrics, and attempting to fit that translation to the rhythms of the accompanying music, which, in turn, overrides the functional rhythms of the target language. It is for these reasons I felt that musicals would not be appropriate source material for this first study of BSL interpreted theatre. This is not to say, however that the framework cannot be used for the analysis of

sign language interpreted musicals in the future; indeed, this would be a highly suitable application.

### 3.2.4 Corpus Size

Whilst the aim of the study is to develop an analytical framework that in the future may be used to assess a wider corpus of theatre renditions, the testing of the analytical framework provides an opportunity to identify patterns of interpreter activity that may emerge from the data, which, in turn, may suggest particular approaches to task.

The approach taken was to use triangulated data gathered from public BSL language interpreted performances and their respective renditions; data triangulation is the collection of data from different sources, which may also include collection of data at different times and in different locations (Flick, 2002). The comparison of data collected in this manner attempts to determine a reliable basis for inference (Hammersley, 2008), and is considered to provide rich, robust and comprehensive results (Wilson, 2014; Fusch and Ness, 2015; Denzin, 2017:301; Flick, 2018:192).

My initial intention was to have three interpreters interpret the same piece of theatre. I'm aware that this approach would have offered the opportunity to make interesting comparisons of interpretations of the same text, however, it was not feasible since theatres typically only interpret one performance per production. The practicalities of getting an agreement from one theatre to provide three interpreted performances of the same production, each with a different interpreter, and the co-ordination of those events and interpreters would be too complex and time consuming, and it would also be prohibitively costly since the interpreters would all have to be paid for their time and effort. I also feel that the value of the study of publicly advertised interpreted performances in a genuine context, outweighs the elegance of the experimental conditions described above that would not happen in life.

Having more than one interpreted play allows the framework to be tested not only on a broader variety of approaches, but also on a broader variety of texts.



As mentioned earlier, the primary purpose of the study is to create an analytical framework, and the current corpus provides a sufficient range of features to enable its design and testing, with the potential to provide an opportunity to identify patterns of interpreter activity that may emerge from the data.

The features that I want to capture are introduced in the research questions, and specified here:

- The presence or absence of the interpreter giving focus to the stage during sections of salient scenic or mimetic activity.
- The demonstration of characters' orientations and directions of address through role shift.
- In character perspective, replicating of the topographical construction of the performance space in the rendition.

A corpus of sufficient size is necessary to test the validity of the framework. It is pertinent at this juncture to acknowledge the on-going debate in relation to corpus sizes, and what is deemed a suitable size; from Sinclair's (2004:189) view 'there is no virtue in being small...it is simply a limitation' to Ooi's (2001:179) position 'the optimal size can be reached only when the collection of more texts does not shed more light on its lexicogrammatical or discourse patterning.'

Ooi's positioning also raises the issue of data saturation, 'when the ability to obtain additional new information has been attained' (Fusch and Ness, 2015:1408; see also Guest et al., 2006). Whilst it is outside scope of this study to strictly define data saturation - Fusch and Ness (2015:1409) state 'there is no *one-size-fits-all* [their italics] method to reach data saturation' - the key is in the richness of the data (Morse, 1995; Coffey and Atkinson, 1996; Cutcliffe and McKenna, 2002) and frequency of the features in the corpus studied. As Norris (2011) observes, in the multimodal analysis of social interactions the 'modes' of proxemics, posture and directionality are always present, and spoken language and gesture 'are used profusely' (Norris, 2011:133). She continues to note that other nonverbal modes such as layout and ambient sound are also present in

the modal ensemble and move in and out of focus depending on the needs of the communication.

The features of the fictional dramatic interactions (orientation, direction of address and the referencing of entities present in the immediate dramatic context) that the study aims to identify and investigate are, similarly, present and, to borrow from Norris, used profusely throughout the performance. In terms of the work of the theatre interpreter, we anticipate that she will either be rendering the spoken text through role shift, or providing the audience with the opportunity to look to the stage, also throughout the performance.

The study is focused on a small specialised corpus, of a specific event, the sign language interpreted theatre performance; ‘even a very small specialised corpus may provide more plentiful documentation of many features of that type than can a larger general one’ (Aston, 1997:no page). As Koester (2010:67) explains specialised corpora have a distinct advantage ‘through having a close link to the context in which they are produced’, and can give insights into patterns of ‘language use in particular settings’. Anthony (2013:146) states: ‘The value of a corpus is clearly dependent not on its size but on what kind of information we can extract from it. Therein lies the importance of corpus tools; we need to have tools that can provide us with the information that we desire.’

#### 3.2.4.1 Corpus collection

As mentioned in the previous section, the corpus is drawn from publicly advertised interpreted performances. Searches of national theatre websites for BSL interpreted performances were undertaken to identify those performances within the coming two seasons of productions, and 17 were found within reasonable travelling distance and timescale. I contacted the theatres to request the names of the BSL interpreters of the particular performances, 4 of which did not know or did not respond. With the list of names of the remaining 13 qualified interpreters, I contacted each of them through the NRCPD [National Registers for Communication Professionals working with Deaf and

Deafblind People], explaining the research, and asking them if they would like to be involved. I also personally asked 5 qualified colleagues who interpret theatre if they would be happy to be involved in the research.

Of the 18 interpreters in total, 5 interpreters responded positively. I sent them a letter requesting informed consent, and obtained consent from all 5 interpreters. I also sent them a letter of introduction, explaining the purpose of the study and filming, and asked them to make the first approach to the respective theatres. All 5 interpreters obtained agreements from the respective theatre venues to go ahead. All of the venues were in England, three in the North West, one in the North East, and one in the East Midlands.

I contacted the theatre venues personally to introduce myself, explain the study further, confirm requirements and to request agreement and clearance to film from the company and performers. Four of the five companies agreed to the filming on the night of the interpreted performance; it was not possible to film at one venue due to the refusal of one of the actors. A further interpreted performance was cancelled due to actor illness and was not rescheduled. Therefore three interpreted performances were filmed, two in the North West, and one in the East Midlands. The performances recorded were from productions of *Goodnight Mister Tom*, adapted for the stage by David Wood; *Gravity* by Arzhang Luke Pezhman; and *Blackberry Trout Face* by Laurence Wilson.

I initially considered outsourcing the filming, however it was not possible to pursue this for practical and logistical reasons. The future replicating of the experiment, however, does not preclude outsourcing of filming, as long as specifications for making the recording are established. At each performance, two cameras were rigged at the back of the auditorium, behind the audience to film the stage and interpreter separately. The camera filming the stage was positioned centrally and end on, to take in the widest shot possible of the performance area, and the camera filming the interpreter filming was also positioned end on. Filming both stage and interpreter end on allows easier comparison of the construction of space in the performance and in the

interpreter's rendition. These six films, three of the performances and three of their respective interpretations, comprise the corpus.

Other studies investigating the multimodality of performance have raised the issue that the act of videoing a theatrical performance:

is necessarily already an interpretation of that performance: it involves choice of what to record, what position to record from, what point of view (in both senses of that term) to adopt, and the video recordings in the creation of a new artifact.  
(McAuley, 2007:187)

Whilst McAuley is justified in taking the position that the permanent recording of a live unrepeatable event creates a new artefact (see also Espasa 2012:317) this investigation is not to establish the 'meaning' of a text - ultimately that is for the spectator to decide - but to test the design and validity of an analytical framework. Making fixed recordings of the specific interpreted performance and its simultaneous rendition is the only way the analysis can be made tractable.

My presence at the recording of each of the interpreted performances will have had some influence on my knowledge of each prior to annotating the selected sections of the corpus. Indeed, while making the recordings, I observed that one rendition did seem overly busy with little opportunity for the audience to look to the stage, while the other two allowed the spectator the opportunity to witness stage activity much more often, and none displayed any regular occurrences of substantial time lag in the rendition; this last note is in contrast to prior observations (see 1.3.4). I have, however, taken measures to mitigate this potential subjectivity, as noted in 3.4 and 3.5, and the annotation scheme facilitates a detailed empirical analysis, revealing a much more nuanced picture than maybe gleaned from simply watching the performance.

Interviewing the interpreters in respect of their experience, preparation and approaches would have been possible, however this was not part of the investigation. The study is the development and testing of the analytical framework for comparative textual analysis, on a corpus gathered from live

interpreted performances at the point of the Deaf audience's interface with the event. The data resulting from the analysis would enable the development of much more pertinent and focused questions for interpreter interviews after the fact. Indeed the use of the framework *with* interpreter interviews would be a highly appropriate area for future investigation.

### 3.3 Capturing Multimodal Relationships

As explored Chapter 2, the sign language interpreter's source text is a multimodal one, and her task is one of audiovisual translation. The performance text constructs meaning through the interplay of various resources, such as the spoken words, diegetic sound, the actors' movements, their interactions with set, props, and so on. The interpreter's rendition is based on the particular topography of space, movement and speech contained in the performance; the cross-modal translation is delivered as a live simultaneous interpretation.

The analytical framework is required to enable the capture of specific features of the play. The physical orientations of the characters and their directions of address as they deliver their lines of text, for example, must be identified and captured separately; however as Shi et al (2004:1) state 'for multimodal communication, temporal synchrony and relationships are critical', and here their analysis is supported by their intersection on the timeline of the annotation tool ELAN, as elaborated in 3.3.1. The relevant features in the rendition are captured in the same way, so that the intersection of the annotated features in the performance and the rendition, and the relations between them, may be identified and compared.

#### 3.3.1 The Annotation Tool

As noted in 3.2 the corpus is made up of audiovisual recordings of each performance and the respective signed renditions. The study requires a platform that enables two separate video streams (one of the performance, and

one of the interpreter) to be temporally synchronised, allowing independent annotation of each stream.

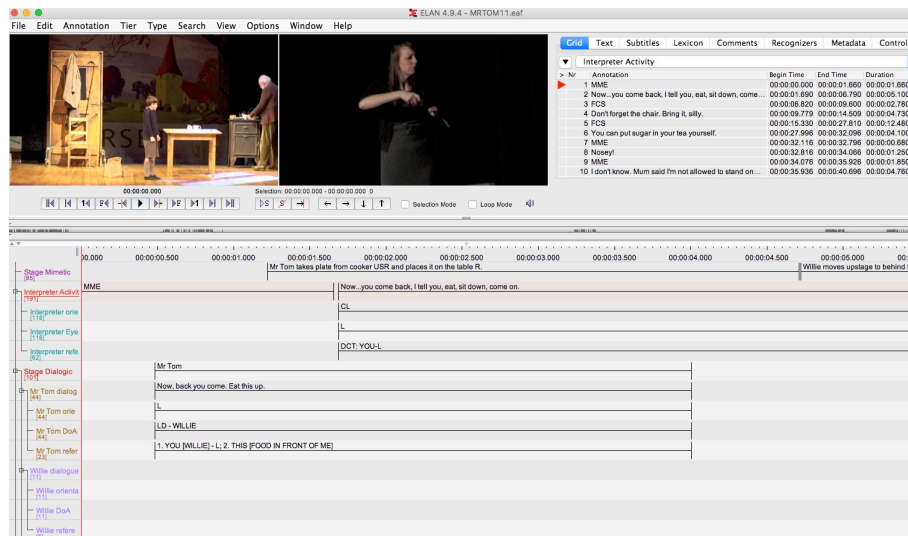
This investigation uses ELAN, the **E**uropean Distributed Corpora **L**inguistic **A**nnotator, a multimedia annotation tool developed at the Max Planck Institute of Psycholinguistics. Whilst there is a range of tools available for the annotation of video, such as ANVIL (Cassidy and Schmidt, 2017), ELAN facilitates the streaming of both the performance film and the interpreter film, time aligned as they happened in the event; allows the user to create, edit, visualize, and search annotations for video and audio data; and, in particular, is designed for the analysis of language, sign language and gesture (Drew and Ney, 2008).

Over the past decade ELAN has become the most widely used annotation tool in the study of sign languages, language and gesture, and multimodal texts (Crasborn et al, 2006:82; Schembri et al, 2013; Meyerhoff et al, 2015; Nagy and Meyerhoff, 2015; Cruz et al, 2015; Turchyn et al, 2018), due to its functionality and flexibility. It automatically time-aligns media and annotations and allows the user to work with an unlimited number of annotation tiers, and multiple tiers can be assigned to each video file participant. Crucially, this allows us to record data on multiple tiers, and the file can be saved as a template to allow the future creation of files with the same participant structure. Additionally searching files is very flexible. The user can search multiple files for very specific 'tokens', jump from search results to corresponding points in the texts, and resulting concordance can be exported to a text file.

ELAN facilitates the implementation of the annotation scheme. It allows the deconstruction of multimodal audiovisual texts by the creation of tiers that allow the examination of chosen sections. Through this deconstruction and examination of elements, it is possible to make finely detailed comparisons of the texts. The ELAN interface can be seen in Fig. 3.3.1, below.

ELAN, the User Guide, and a beginners' 'Getting Started Guide' can be downloaded for free from the Max Planck website, and the platform and user guide is updated regularly. There is an active support network/forum of community users and developers, accessible via Max Planck website.

Fig. 3.3.1. Example of ELAN interface



### 3.4 Segmentation

Whilst the rationale for the corpus size and selection has been made earlier in the chapter, there must also be a rationale for the segmentation of the performances recorded. The annotated segments are based around plot or situation developing articulations in the drama (as elaborated in 2.4), motivated by Esslin's assertion that the audience must share in the '*consensus* on what happened to whom in the drama' [Esslin's italics] (Esslin, 1987:128); the very *minimum* we would expect of the audience is the fundamental understanding of the progression of the plot and dramatic situation. To identify these moments, I have asked the question in each case 'if this incident did *not* happen, would the outcome of the play be the same?' (see Aristotle, c.335BC/ 1996:15). The moments are considered essential to the development of the drama if the answer to the question is 'no'. An alternative approach that may have been of benefit would be a discussion with the director, to ascertain his or her choice of salient moments in the development drama, since as a maker of the production, the director would have a deep insight into the intentions of the piece. Typically, however, by the time the theatre interpreter begins work on a translation for a production, the director's work is complete and s/he is no longer involved in the project; in all three of the cases investigated here, the interpreted performances were in the middle or towards the end of the

production's tour. Practically, then, it would have been too time consuming to attempt to make contact and request and arrange a meeting in which the director is asked to list the salient moments in a production that they are no longer working on, nor indeed would there be any guarantee that a director would agree to that meeting. Since it is rare that the interpreter of a theatrical performance has contact with the director of the piece, it is typically the interpreter alone who makes the decision as to what information fundamental for the audience's understanding of the development of the drama.

The number of plot or situation developing moments contained within a production is dependent on the play itself and can only be identified through initial analysis of each separate performance. From the initial analysis sweep of each play, the number of such moments identified were *Goodnight Mister Tom*, 68; *Gravity*, 74; and *Blackberry Trout Face*, 81. Examples from the case studies are:

- Plot articulation: Mister Tom arrives at school with a letter for Willie - his mother wants him to go back to London immediately (*Goodnight Mister Tom*).
- Situation developing moment: Jakey forces Cameron to box in an attempt to toughen him up (*Blackberry Trout Face*).

The number of segments chosen for analysis was restricted because the processes of manually annotating a multimodal text is labour intensive and time-consuming (Abuczki and Ghazaleh, 2013:87; Cassidy and Schmidt, 2017:2010). In addition the lengths of the plays varied considerably; *Goodnight Mister Tom* included a 20 minute interval, the first half running for 62 minutes and the second for 51 minutes, a total running time of 113 minutes; *Gravity* also included a 20 minute interval, the first half running for 69 minutes, and the second for 49 minutes, a total 118 minutes; *Blackberry Trout Face* however ran for 78 minutes in total without an interval. Rather than selecting segments to annotate from either side of the interval (thus allowing the interpreters time to rest) for two performances, and from one uninterrupted performance for the other, I chose to select segments for annotation from the first half of *Goodnight Mister Tom* (62 minutes) and *Gravity* (69 minutes), and from the 78 minutes of *Blackberry Trout Face*; this would give a spread of segments from an uninterrupted stretch of performance/rendered text of over 1 hour. From my



own professional experience, delivering the rendition of a live performance for over an hour requires a great deal of concentration and is physically and mentally taxing; annotating segments selected from over 1 hour of uninterrupted text for each performance avoids the issue of an interval allowing interpreters to rest in two of the performances and not in the other, potentially distorting results which might have been affected by interpreter fatigue. For clarity I will refer to each uninterrupted stretch of film containing the annotated segments as the 'performance'.

From each performance, five plot or situation developing moments were sampled at various points, near the beginning, around the middle and towards the end. A sample near the beginning of the performance was selected as typically a great deal of establishing information is presented at the beginning of a play which is essential for the spectator's 'grounding' in the drama, and this is also the section of the performance in which the interpreter may be 'settling in' to the rhythms of the particular performance. A moment was selected towards the end of each performance, to account for any effects of interpreter fatigue in each case. One moment was selected around the mid point of each performance, and two further moments selected, one at an interval between the first and middle moment, and another at an interval between the middle and final moment; the spacing between the selections was approximate.

Once each of the 5 moments had been identified, I chose a segment of the text between one and two minutes either side of each, leading up to and away from the moment, beginning and ending at naturally appropriate points (for example, not beginning or ending mid-way through a stretch of dialogue or an enactment). These 2-4 minute segments became the sections to be annotated. The selections chosen were based around plot or situation developing moments of the recorded play, without reference to the accompanying signed rendition. These sections provided enough data to test the robustness of the annotation scheme and enable analysis and discussion of interpreter activities in the respective renditions. Details of the selected sections annotated in each

play, such as length, number of characters, and a description of the events, are summarised in Appendix 1.

## 3.5 The Annotation Scheme

It may seem reasonable to annotate the performance first, as this is the foundation for the interpreter's rendition, however, although the orthogonal arrangement of the annotation tier structures reduces the risk of bias, in order to minimise contamination from the original text (i.e. that the annotator having substantial knowledge of the performance might influence the 'understanding' of the rendition) the interpreter segments were annotated first. It is for this reason that the relevant annotations are here explained in the order 'Interpreter Activity' followed by 'Stage'.

### 3.5.1 Interpreter Activity

We can assume that, in an ideal situation, since the information presented on stage derives from the interaction of the audible and visible channels of communication, during a performance the interpreter activity would consist of either delivering the rendition, or giving focus to salient stage activity; any other activities observed during the performance are here referred to as 'unexpected'. The annotation scheme, then, requires a tier that consists of the cells containing these activities. This tier is named Interpreter Activity, and is the *parent* tier of the rest of the interpreter tiers, which will be discussed shortly.

On the Interpreter Activity tier the cells are divided into two types: those containing the tag RND (Rendition) followed by a back translation, into English, of the interpreter's rendition, and those containing the activity the interpreter engages in when we would expect them to be giving focus to the stage (the focus cells) containing the tag FCS (Focus on stage).

The tier, then, shows when the interpreter renders the target language RND (Fig. 3.5.1.a, below), and when she gives focus to the stage FCS (Fig. 3.5.1.b, below).

ELAN 4.9.4 - Troutface 11.eaf

File Edit Annotation Tier Type Search View Options Window Help

00:23:37.963 Selection: 00:23:37.280 - 00:23:46.030 8750

Interpreter Activity

Nr	Annotation
62	I'll be back in three days.
63	Don't go.
64	Go to school [OMITS Camera
65	RND: Oh, really? It's fine for
66	There's no need to, I've got y
67	You have to have self resp
68	Calm down, you! That's enou
69	FCS
70	I can't. I've always been resp
71	FCS
72	Go on, then.
73	I don't want to.
74	FCS
75	I said out the alives on.

00:23:37.500 00:23:38.000 00:23:38.500 00:23:39.000 00:23:39.500 00:23:40.000 00:23:40.500 00:23:41.000 00:23:41.500

Stage - mimetic

Interpreter Activit [158] RND: Oh, really? It's fine for me to teach people, is it? I'll teach you how to look after yourself.

Interpreter - ori [159]

Interpreter Eye [159] R

Interpreter - ref [93] 1. SELF; 2. DIR: 'TEACH YOU' - SELF > R; 3. DIR: 'LOOK AFTER YOURSELF' > R.

Fig. 3.5.1.a. Interpreter Activity tier showing tag RND followed by back translation of the rendition.

The capture and annotation of these features will enable the rendition cells to be compared with those containing the character dialogue, showing the temporal relationship between the two, and give a sense of the rendition. The FCS cells can be directly compared with the simultaneously occurring stage activity, captured in the Stage Mimetic tier (see Fig. 3.5.1.b, below).

ELAN 4.9.4 - Troutface 11.eaf

File Edit Annotation Tier Type Search View Options Window Help

01:16:39.046 Selection: 01:16:30.600 - 01:16:41.620 11020

Interpreter Activity

Nr	Ann...	Be...	En...	Du...
...	FCS	01:...	01:...	00:...
...	FCS	01:...	01:...	00:...
...	He...	01:...	01:...	00:...
...	FCS	01:...	01:...	00:...
...	Did...	01:...	01:...	00:...
...	Yes...	01:...	01:...	00:...
...	FCS	01:...	01:...	00:...
...	Can...	01:...	01:...	00:...
...	I do...	01:...	01:...	00:...
...	The...	01:...	01:...	00:...
...	All r...	01:...	01:...	00:...
...	FCS	01:...	01:...	00:...
...	All r...	01:...	01:...	00:...
...	I can't...	01:...	01:...	00:...

01:16:32.000 01:16:34.000 01:16:36.000 01:16:38.000 01:16:40.000 01:16:42.000

Stage - mimetic [31] Jakey stands, takes his mobile phone out of his pocket, looks at his phone as he moves to centre stag

Interpreter Activit [158] FCS

Stage - dialogic

Fig. 3.5.1.b. Interpreter Activity tier showing tag FCS: interpreter giving focus to the stage. This is compared with mimetic activity in the 'Stage mimetic' tier above.

The mimetic enactments are divided into two categories; those with accompanying dialogue, and those without. The interpreter activity was also annotated, and after comparing each set of annotations, it is possible to identify what each interpreter chose to do during each of the mimetic enactments (see Appendices 2.1, 3.1 and 4.1). When dialogue accompanies these enactments, these are the moments when the interpreter must make a decision as to which resource to foreground, the mimetic activity or the spoken dialogue, and, if both are deemed to be essential, to negotiate the audience being able to witness both, in succession, by the manipulation of the timing of the rendition.

Should the interpreter engage in any other activity during the time we would expect her to give focus to the stage, this is also recorded in the focus cells. During the annotating, a number of unexpected interpreter activities were identified and tags developed to label them; the tags and descriptions are listed below.

FCO - Focus on other than the stage. The interpreter's gaze rests on a locus other than the stage, during sections on mimetic-only or scenic-only information, as illustrated in Fig. 3.5.1.c. below.



Fig. 3.5.1.c. Example FCO - Interpreter focuses on a locus other than the stage.

MME - Miming. The interpreter mimes an activity already being enacted on stage, and visible to the audience, illustrated in Fig. 3.5.1.d. below.

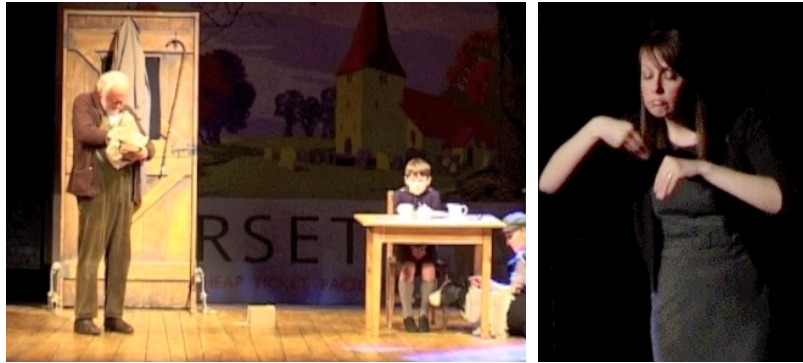


Fig. 3.5.1.d. Example MME - interpreter mimes stage activity.

ADD - Additional signed utterances. The interpreter adds linguistic information apparently not for the purpose of explicitation or due to the differences in the language; an example to illustrate is shown in Fig. 3.5.1.e, below.

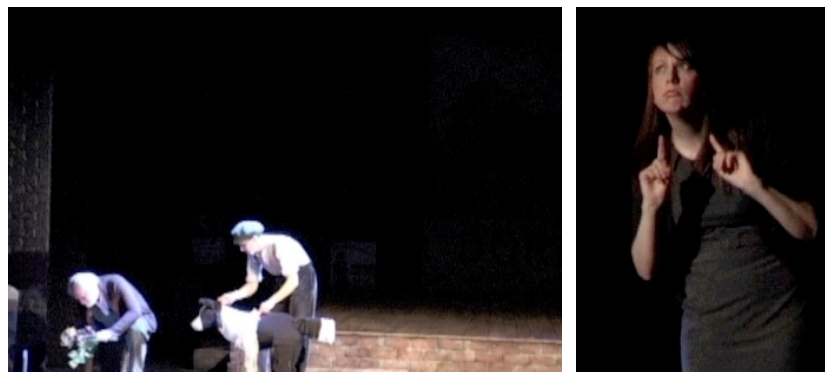


Fig. 3.5.1.e. Example ADD - interpreter adds 'What's going on?'.

SFX - sound effects. The interpreter renders non-verbal diegetic sound (sound originating from the world of the play, potentially audible to the characters) or non-diegetic sound (sound originating from outside the world of the play, such as music scored to support mood and so on), illustrated in Fig. 3.5.1.f, below



Fig. 3.5.1.f. Example SFX - interpreter renders sound (in this case 'birdsong').

DSC - Signed description of stage activity or scenic information. The interpreter describes what is being shown on stage, illustrated in Fig. 3.5.1.g, below.



Fig. 3.5.1.g. Example DSC - interpreter describes scenic information (in this case 'people milling about').

GST - Gesture. The interpreter makes a hand/arm gesture that cannot be attributed to a character turn, an example is shown in Fig. 3.5.1.h, below.

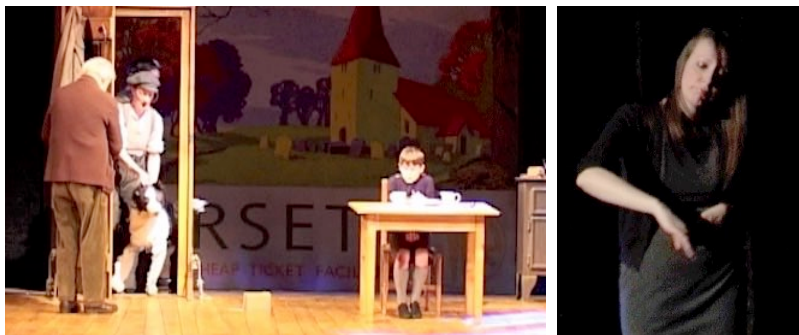


Fig. 3.5.1.h. Example GST - interpreter gestures.

FGT - Fidgeting. The interpreter fidgets, drawing focus from the stage, as illustrated in the example in Fig. 3.5.1.i, below.



Fig. 3.5.1.i. Example FGT - interpreter fidgets.

The unexpected activities tags are summarised in Table 3.5.1, below.

Annotation Tag	Tag Description
FCO	Focus on other than stage
MME	Miming
ADD**	Additional signed utterances
SFX**	Sound effects (the rendition of diegetic sounds)
DSC	Signed description of stage activity
GST	Gesture (hand/arm movement not attributable to character turn)
FGT	Fidgeting
**It was only possible to annotate ADD and SFX after the sweeps of the stage, since it was not clear if the signed utterance in the Interpreter tier was an addition or a sound effect until it was compared with the relevant stage annotations.	

### Blackouts

If the theatre interpreter is in blackout during scene changes that indicate the passage of time or relocate the setting, then it follows that both Deaf and hearing spectators have the opportunity to suspend their disbelief in respect of passage of time and change of location in the dramatic world, without interference from the visibility of the interpreter. Similarly, if the interpreter is in blackout during longer stretches of mimetic-only activity, this allows, like the interpreter giving focus to the stage, the spectator to engage directly with the performance; it is these latter instances that are here seen as a subtype of stage focus, and an additional tag was created to label these occurrences in the source material. The tag labelling a blackout on stage or on the interpreter is B/O. These additional tags described above are considered further in 3.8.

To return to the consideration of the RND cells on the Interpreter Activity tier, as mentioned above, this cell contains the back translation of the interpreter's rendition. The extents (i.e. the start and end time codes) of these cells

correspond with each of the interpreter's role shifts, as she shifts between characters to render their dialogic turns throughout the play.

### 3.5.1.1 Role Shift

The interpreter's role shift is divided into 3 sections; Orientation, Eye Gaze, and Referents. As we have seen in 2.2.1.1, orientation and eye gaze are fundamental features - from the character viewpoint - of role shift. In theatre, the interpreter's task is to orientate herself in alignment with the character speaking, and direct her eye gaze to the object of the address as if from the deictic coordinates of the speaking character, from which visible entities referred to in that character's dialogue must be placed according to their spatial relationship with the character. These shifts are marked by the interpreter's change of orientation, eye gaze, and manner; these features are used to identify the separate role shifts, and the features of orientation and eye gaze are annotated in the selected segments of the play. For definition, as the interpreter shifts between rendered character turns, the mid-point transition between the end of one shift and the start of another has been taken as the division between the shifts. To illustrate, an example from the corpus is shown in Fig. 3.5.1.1.a, below.



Fig. 3.5.1.1.a. Showing transition point (image 2) between interpreter's role shifts, demonstrating character turns.

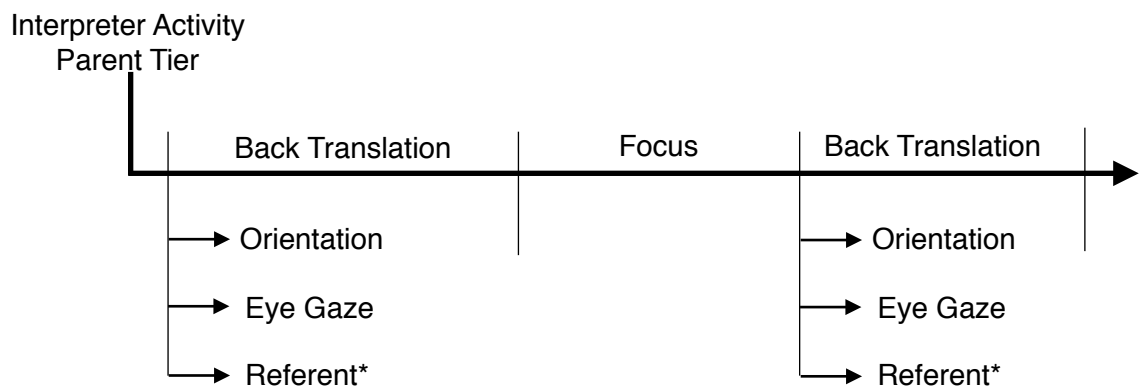
Once the individual role shifts have been identified, they are then further analysed to identify and label the interpreter's orientation, eye gaze, and



referent use (if applicable). As explained in 2.2, orientation, eye gaze and referents are the features of role shift required to facilitate the spectator's identification of which character is speaking (orientation) to whom (direction of address/eye gaze), and to what they are referring (location of and direction of movement between referents).

In the annotation scheme these are contained in cells within child tiers of the parent Interpreter Activity tier. Each RND cell (equating to an individual role shift/dialogue turn) therefore, has three related sub-tags: interpreter orientation, interpreter eye gaze, and interpreter referents, contained in the child tiers, as illustrated in Diagram 3.5.1.1, below:

Diagram 3.5.1.1. Interpreter Tiers Hierarchy



\*referents do not occur in all rendered utterances

#### 3.5.1.1.1 Interpreter Orientation

Orientation is important in the interpretation of theatrical texts, as the orientation of the interpreter, aligned with that of the speaking character on stage, allows the Deaf spectator to identify which character's dialogue is being rendered at any one time. During the rendition, as discussed in 2.7.1.2 in order to allocate the dialogue to the appropriate character, the interpreter must align herself with the onstage character whose dialogue she is currently rendering.

Whilst an actor may face fully or to some degree towards upstage on a horizontal axis, and, therefore, turn her back on the audience, due to the necessity of the rendition to be seen by the Deaf spectator, the interpreter is limited to a 180° range of alignment on the lateral L - R axis; thus a 'match' is here considered to be the furthest the interpreter can align herself towards the orientation of the actor, whilst still allowing the audience to see the rendition.

Also, due to speed of exchange, it may not be possible for the interpreter to make a turn of her full body, therefore the annotation labels the orientation of the interpreter's *torso*. Due to the scope of the study, the orientations limited to left (L); centre left (CL); centre (C); centre right (CR); and right (R) are sufficient to enable analysis. The possible orientations for the interpreter are illustrated in Fig. 3.5.1.1.1.a, below.

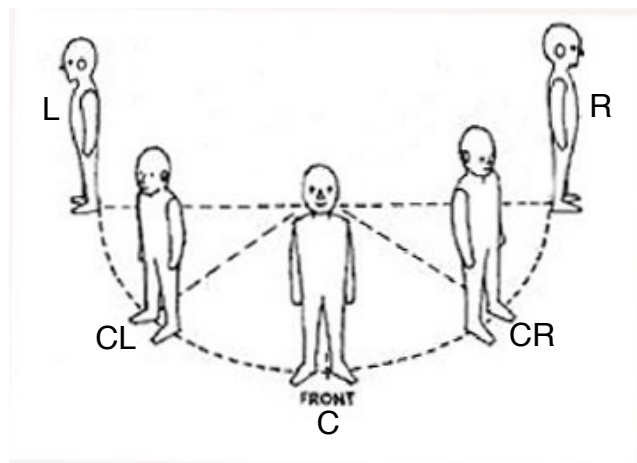


Fig. 3.5.1.1.1.a. Possible interpreter orientations.  
(adapted from Hodge, 1988:97).

It is important to note that these orientations are labelled from the spectator perspective. Taking the spectator perspective to label directions of orientation and movement both on stage and in the interpreter rendition is elaborated in 3.5.2.2. Table 3.5.1.1.1, below, lists interpreter orientation tags and their descriptions.

Annotation Tag	Tag Description
C	Centre - directly facing the audience
CR	Centre right - orientated diagonally to right
CL	Centre left - orientated diagonally to left
R	Right - Right side of body to audience
L	Left - Left side of body to audience
D	Down - bending on vertical axis (1 occurrence only)

Fig. 3.5.1.1.1.b, below, shows examples from the corpus of the interpreter's orientations, from the spectator viewpoint. In image 1 the interpreter's orientation is annotated 'L' (left), image 2, 'CL' (centre left), and image 3 'C', centre.

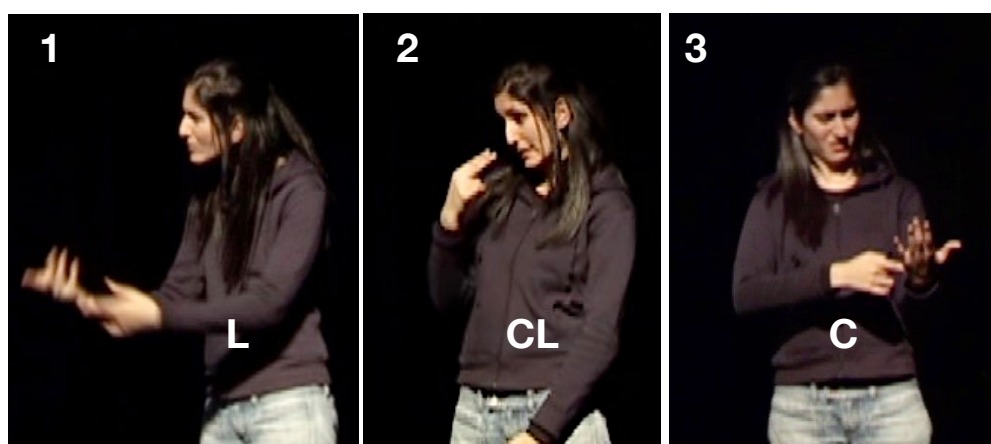


Fig. 3.5.1.1.1.b. Example interpreter orientations: 1 - left; 2 - centre left; 3 - centre.

### 3.5.1.1.2 Interpreter eye gaze

As noted in 2.2.1.1, eye gaze in signed languages has a number of functions. For the purposes of this study, however, we are particularly interested in its function in role shift of describing the embodied character's direction of address and thus indicating the relative location of the addressee. Eye gaze can also suggest the relative distance between speaker and receiver(s) in the narrative and heights of the interlocutors (whether any participant is taller or shorter than the others, seated, lying down, or in an elevated position, for example).

Fig. 3.5.1.1.2.a, right, shows some of the possible directions of interpreter eye gaze, on the vertical and lateral axes, reflecting speaker direction of address, with the complete annotation tags for eye gaze directions shown in Table 3.5.1.1.2, below.

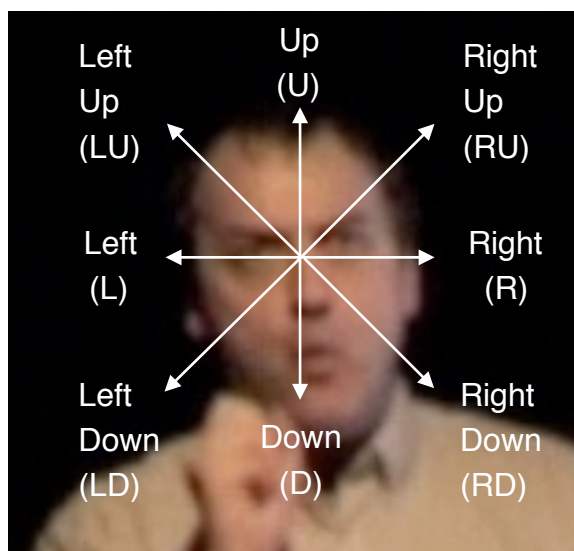


Fig. 3.5.1.1.2.a. Directions of interpreter eye gaze.

Table 3.5.1.1.2. Interpreter eye gaze

Annotation Tag	Tag Description
C	Centre - directly out to the audience
U	Up
D	Down
R	Right - to the audience's right
CR	Centre right
CRU	Centre right up
CRD	Centre right down
RU	right and up
RD	right and down
L	Left - to the audience's left
CL	Centre left
CLU	Centre left up
CLD	Centre left down
LU	Left and up
LD	Left and down

Fig. 3.5.1.1.2.b, below, shows some examples from the corpus of different combinations of lateral and vertical interpreter eye gaze directions.

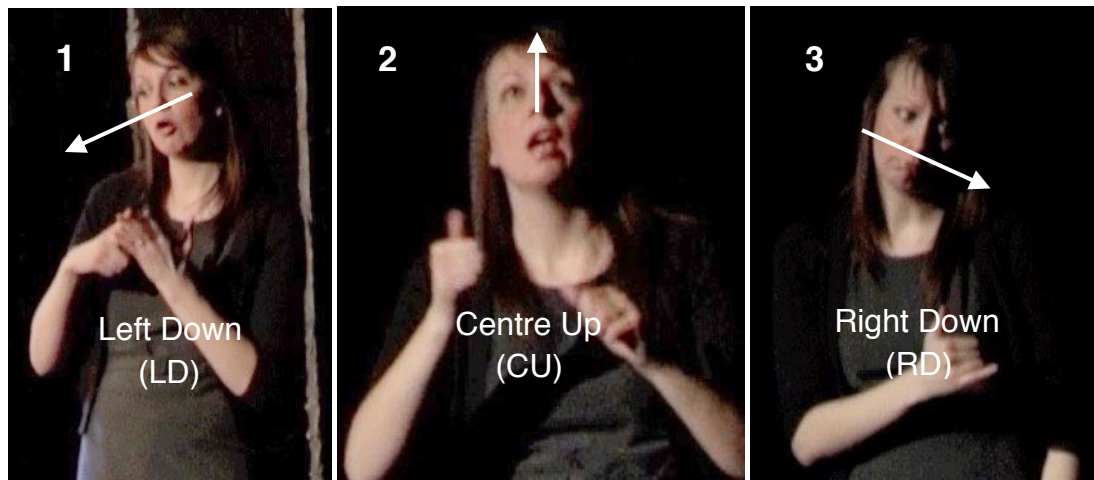


Fig. 3.5.1.1.2.b. Examples of directions of interpreter eye gaze.

Because Fig. 3.5.1.1.2.a and Fig. 3.5.1.1.2.b, above, are two dimensional, it is not possible to show with arrows all the potential directions of interpreter eye gaze annotated that include the third forward axis, which is here referred to as the horizontal ('towards a horizon') axis. The tag set allows, however, for a finer gradation, including this third forward horizontal dimension: the interpreter looking directly out to the audience with a level eye gaze is annotated as 'centre' (C), which may be combined with the directions on the vertical and lateral axes also, such as centre up (CU), as seen in image 2, Fig. 3.5.1.1.2.b, image 2, above, or centre right (CR) and centre left up (CLU), for example, as illustrated in Fig. 3.5.1.1.2.c, images 1 and 2, below.



Fig. 3.5.1.1.2.c. Illustrating interpreter eye gaze including directions on lateral, vertical and horizontal axes, Centre Right (1), and Centre Left Up (2).

In the analysis I will compare the interpreters' use of orientation and eye gaze with the alignments and directions of address of the characters in the performance space, testing that the analytical framework can capture the stage elements and well as interpreter activity, and thus facilitate the comparison of the two.

#### 3.5.1.1.3 Interpreter Referents and directionality

The investigation does not aim to make a linguistic analysis of the spoken text, but of the relations between the words that refer to objects and entities located in the visible world of the play, and the corresponding referents that occur in the signed rendition. Because BSL encodes the spatial construction of the context it is produced in or describing, the investigation aims to demonstrate the rendition's matching (or not) of the spatial organisation of the performance.

For the purpose of this study, as I am interested in analysing the interpreter's maintenance of the spatial construction of the performance in the rendition, I have limited the annotation of the characters' referencing only to the visible entities and locations in the performance space, with two exceptions, entities with a known location immediately outside the performance space, knowledge of which has import to the development of the drama. These occur in the performance of *Blackberry Trout Face* and its accompanying rendition, and will be discussed further in Chapter 4, Case Study 3, and in Chapter 5.

As we have seen in 2.7.1.3, the topographical arrangement and direction of movement of entities in the theatrical discourse are already fixed for the interpreter by the performance. Since the interpreter role shifts into and out of representations of the various characters on stage, reflecting their orientations and alignment within the dramatic environment, the locations of the referenced entities in the interpreter's event space must be placed in relation to the deictic axis of the onstage character whose dialogue is currently being rendered.

Onstage characters use proper nouns, nouns and pronouns (demonstrative, reflexive and personal) to refer to entities in the world of the drama. Because of the differences in the linguistic features of English and BSL, this is not the case for the rendition; it is helpful to recall here Emmorey's (2002:55) note that in sign languages, referents are associated with *locations* in space, not their person or object features. In BSL referencing manifests as pointing to (or, in the case of reflexives and some possessives, indicating by using a particular other hand shape) a locus in space associated with the referent. I am using the term 'referent' here specifically in its grammatical category for BSL, and not in the wider sense in which it might be used elsewhere in semiotics. Because the study aims, in part, to analyse the spatial arrangement of referents in the performance in comparison with those in the rendition, to facilitate the analysis and in the recording of these entities, I will refer to them both in the performance and the rendition by their English references (e.g. 'Cameron', 'door', and so on, as shown in Appendices 2.4, 3.4 and 4.4).

To make the analysis, referents are differentiated into two categories, as shown in Table 3.5.1.1.3.a. The first category is 'deictic referents' (DCT); as we have seen above, deixis in signed languages manifests as the pointing to a locus in space associated with a referent. The second category I have called 'directional referents' (DIR). This is not a term used in sign language literature, but it is useful for the purposes of this investigation. As explained in 2.2.1.2, in BSL, spatial verbs such as 'give [something]' are accurately rendered when the in direct object classifier hand shape begins at the starting location (subject) referent, and follows the direction of movement towards and finishes at the end location (object) referent. In signed communication the explicit use of the (personal) pronouns of the subject and (direct) object are not necessary as they are implicit in the locations of the starting location referent and end location referent. Because spatial verbs that move between referents present in the real-world context of the utterance are isomorphic with reality (which in this case is the world of the drama) the starting point referent, direction of movement, and end point referent in the rendition must match the locations of referents and direction of movement on the stage. Thus, as a shorthand, I will use 'directional referencing' and the tag DIR to describe and identify this

feature in the analysis of the rendition. It is possible for referencing to be both deictic and directional, should for example, a referent move from one location to another and the referring indexical point track the movement. In this case, the annotation tag would be DCT+DIR; this combination not occur in any of the annotated sections of the corpus, however. Table 3.5.1.1.3.a, below, shows the annotation tags used for the typing of referents.

Annotation Tags	Tag Description
DCT	Deictic referencing
DIR	Directional referencing

It is important to note here that in deictic referencing, the first person pronoun singular is annotated but not included in the analysis as its location (in BSL on the body of the interpreter) is consistent and unambiguous.

The individual referent tags within each type are constructed in three parts. Deictic referencing tags are constructed thus: [DCT]+ [referent]+[direction of point], and directional referencing tags thus: [DIR] + [start loc-verb-end loc] + [direction of movement].

Table 3.5.1.1.3.b, below, illustrates further.

Type of referencing DCT/DIR	Referent (personal pronoun, object, or location)	Direction of pointing, or direction of movement
DCT	THERE	L
DIR	<b>I'LL EXPLAIN TO YOU</b>	SELF>R



The directions of indexical point or movement between locations are labelled according to the direction of pointing, in the case of deictic referencing, and the direction of movement in the case of directional referencing, along the three axes, lateral (L-R), vertical (up-down) and horizontal (forward-backward/downstage-upstage). Thus, for example, the tag DCT:YOU-DSR describes the interpreter indexically pointing to a person to centre right/conceptually downstage right, illustrated in Fig. 3.5.1.1.3.a, below.

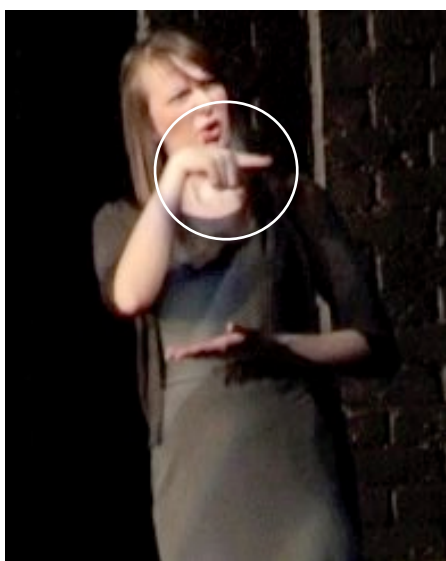


Fig. 3.5.1.1.3.a. Interpreter signs 'you', her indexical point indicating the relative location of the referent, tagged in the annotation DCT:YOU-DSR.

In the case of indicating a person referent, the tags 'YOU'; 'SHE'/'HER'; 'HE'/'HIM'; possessives 'YOUR'/'HIS'/'HER'; and reflexives 'YOURSELF'/'HIMSELF'/'HERSELF' are used to label the referent as, until we compare the rendition annotations with the performance annotations, we cannot say which specific character the pronoun in the rendition refers to. It is useful to note that BSL does not encode gender in the indexical point, but a mouth pattern may be made simultaneously with the point to disambiguate gender in the third person pronoun when necessary.

Fig. 3.5.1.1.3.b, below, illustrates the interpreter using what I have termed ‘directional referencing’, and demonstrates the analysis of the construction of space through the interpreter’s referencing in the rendition.

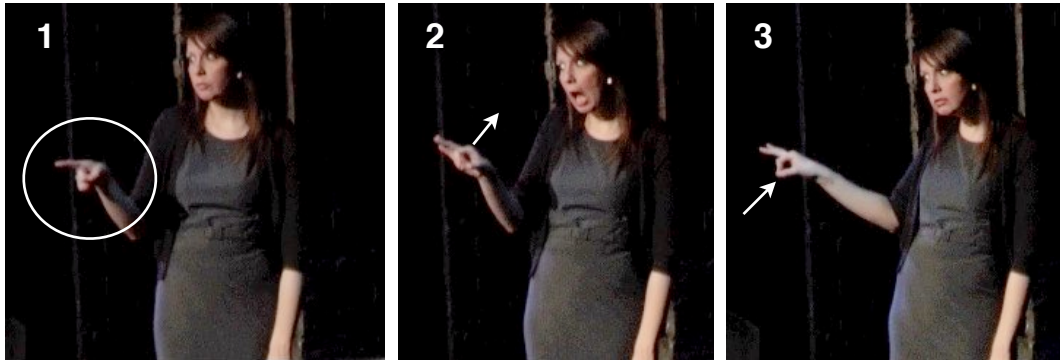


Fig. 3.5.1.1.3.b. Interpreter locates starting referent ‘you’ L (1), and moves the sign ‘ask’ (2) to end point location referent (3). In the annotation the tag is recorded as DIR:YOU-ASK-HER/HIM-L>USR

In Fig. 3.5.1.1.3.b, above, the starting referent ‘you’ is located with the indexical point (1), the verb ‘ask’ is moved between the starting referent location (2) to an end point referent location conceptually upstage right of the starting referent (3). The end point referent location implies a third person. In the annotation this is tagged as DIR: YOU-ASK-HER/HIM-L>USR. Further examples of directional referencing can be found in the case studies.

It is not necessary for this discussion to list the many possible combinations of directions of pointing to locate referents, or the directions of movements between referents. Below, however, in Table 3.5.1.1.3.c, is a selection from the corpus of annotations showing some examples. The complete interpreter referents and corresponding character referents annotations for each case study can be found in Appendices 2.4, 3.4 and 4.4.

Table 3.5.1.1.3.c. Example interpreter referent tags	
Start time code	Interpreter referents
00:03:07.837	DIR: 'YOU GIVE TO ME' - CL>SELF
00:03:11.309	1. DCT: HE - R; 2. DCT: SHE-U
00:03:13.018	1. DCT: SELF; 'TAKE UP' L>RU 2. DIR:
00:03:15.961	1.DCT: YOU-R; 2. DCT: YOU-R; 3. DCT: IT-RD
00:03:24.884	DCT: YOU -L
00:03:31.147	DCT: HERE -D
00:09:22.150	1. DCT: MONEY THERE -L; 2. DIR: LOOK AFTER YOU >L; 3. DCT: SISTER THERE -R
00:09:25.654	DIR: BEAT [ME] UP - R>SELF
00:09:28.341	DCT; SISTER THERE -R
00:09:30.268	DCT: HER -R
00:09:32.189	1. DCT: YOU -L; 2. DCT: YOU -L

#### 3.5.1.1.4 Characterisation in role shift

As explained in 2.2 and 2.7, characterisation is a feature of role shift that reflects the embodied character's manner, attitude and psychological perspective. Whilst the interpreter's characterisation in the rendition is not part of the analysis, and therefore not annotated, it is briefly considered in Chapter 5, due to an interesting comparison that came to light during the annotation of the corpus.

### 3.5.2 The Stage

The annotated stage side has two parent tiers, 'Stage Mimetic' and 'Stage Dialogic', in order to capture both scenic and enacted, and dialogic information from the stage. The Stage Mimetic tier includes descriptions of performed enactments and scenic information deemed salient to the development of plot and dramatic situation. In theatre, as we have seen, visual and spoken information often occur simultaneously. For this section of the study, however, I will discuss each separately.

#### 3.5.2.1 Scenic information and mimetic activity

As discussed in 2.7.1.1, we would expect the interpreter to give focus to the stage during sections of salient stage activity or information presented scenically. In order to enable analysis of the interpreter's negotiation of these visual sections of the performance, they must be identified and captured.

As discussed previously in 2.4, enactments salient to the progression of the drama may be categorised alone, or in combination with accompanying dialogue. The mimetic activities were chosen without reference to any accompanying dialogue, and therefore some occurred alone and some simultaneously with dialogue.

The enactments were identified in the plot and situation developing segments of the performances chosen for annotation. In ELAN, a description of the activity is recorded in the parent tier cell 'Stage Mimetic'; we can see the descriptions as reverse-engineered stage directions, for example *Reece puts the radioactive substance in David's coffee (Gravity)*.

Incidences of mimetic activity do not necessarily occur in isolation from each other, and it may be the case that a string of smaller connected mimetic activities occur, for example, *Mr Tom brings out a leather belt / Willie slides off his chair and cowers under the table (Goodnight Mister Tom)*. In the annotation scheme, the string of mimetic activities is described within one tier cell, as this

is sufficient for the analysis to capture the extent to which the interpreter gave focus to the stage for the activity.

Fig. 3.5.2.1.a, below, shows an example from ELAN of the annotated mimetic enactment *Charlie enters through the door followed by the dog*, and Fig. 3.5.2.1.b, also below, shows an annotated string of mimetic enactments.

The screenshot shows the ELAN interface with two video windows at the top. The left window shows a stage scene with a person entering a room. The right window shows a female interpreter. Below the videos is a timeline with several tiers. The 'Stage Mimetic' tier is highlighted with a yellow oval and contains the annotation: "Charlie enters through the door, followed by the dog." Other tiers include 'Interpreter Back', 'Interpreter orie', 'Interpreter Eye', and 'Interpreter refe'. The timeline shows time markers from 00:00:47.000 to 00:00:49.500.

Fig. 3.5.2.1.a. ELAN showing description of mimetic activity in Stage Mimetic tier.

The screenshot shows the ELAN interface with two video windows at the top. The left window shows a stage scene with a fight between two people. The right window shows a female interpreter. Below the videos is a timeline with several tiers. The 'Stage - mimetic' tier is highlighted with a yellow oval and contains the annotation: "Jakey punches Cameron twice in the face & once to the chest. Kerrie attempts to stop the fight again." Other tiers include 'Interpreter - bac'. The timeline shows time markers from 00:24:56.000 to 00:25:02.000.

Fig. 3.5.2.1.b. ELAN showing annotated string of mimetic enactments

### 3.5.2.2 Dialogic Information

Dialogic information is contained within character dialogue, distributed throughout the source text in character turns. These turns are captured on the second *parent* tier 'Stage Dialogic', which consists of cells containing the name of the character currently speaking.

For each of these named character cells there are four linked *child* tiers:

1. [Character Name] Transcription of dialogue of character currently speaking
2. [Character Name] Orientation of character currently speaking
3. [Character Name] Direction of address of character currently speaking
4. [Character Name] Referents = as occur

An example from ELAN is illustrated in Fig. 3.5.2.2, below.

The screenshot displays the ELAN 4.9.4 interface. At the top, there is a menu bar (File, Edit, Annotation, Tier, Type, Search, View, Options, Window, Help) and a window title 'ELAN 4.9.4 - MRTOM11.leaf'. Below the menu is a video player showing a scene with two men on a stage. The video player has a timeline at the bottom with a selection range of 00:00:32.489 - 00:00:35.019. To the right of the video player is a 'Text' and 'Subtitles' panel with a 'Stage Dialogic' tier selected. Below the video player is a transcription view with a timeline from 00:00:32.400 to 00:00:34.000. The transcription view shows a 'Stage Dialogic' tier with a yellow circle highlighting a cell containing 'Mr Tom' and its associated child tiers: 'Mr Tom dialog', 'Mr Tom orie', 'Mr Tom DoA', 'Mr Tom refer', 'Willie dialogue', 'Willie orienta', 'Willie DoA', 'Willie refere', and 'Charlie dialog'.

Fig. 3.5.2.2. Illustration of the arrangement of Stage Dialogic parent tier and linked child tiers in ELAN.

The characters' dialogue tiers contain a transcription of the spoken text from the source material. I chose to make a transcription of the recorded performance in preference to inputting the text from the written script, so that

any spontaneous modifications to the dialogue during the performance were recorded accurately, to give a true reflection of the live performance.

In response to the research question, one area of the study is the analysis of the interpreter's maintenance, in the rendition, of the spatial relationships between the speaking characters onstage. In order to do this it is essential then to capture the onstage characters' spatial organisation, their orientations and directions of address, throughout the progress of the performance. Before we consider this, however, it is necessary to discuss the traditional way in which actors are configured in the performance space.

The theatrical convention of dividing up the stage into a grid (stage centre, right and left; upstage centre, right and left; downstage centre, right and left) is based of the actor's perspective looking out to the audience, in order that the actors can easily move to the appropriate location in the space when directed. The convention is illustrated in Table 3.5.2.2.a, below.

UPSTAGE RIGHT	UPSTAGE CENTRE	UPSTAGE LEFT
STAGE RIGHT	CENTRE STAGE	STAGE LEFT
DOWNSTAGE RIGHT	DOWNSTAGE CENTRE	DOWNSTAGE LEFT

'Downstage' is the part of the stage nearest to the audience. Conversely, the part of the stage furthest from the audience is referred to as 'Upstage'; Stage Left is the area to the performer's left (the spectator's right), and Stage Right the area to the performer's right (the spectator's left). From the perspective of the spectator in the auditorium, the right side of the theatre is known as 'House right' (to the right of the spectator), and the left side as 'House left' (to the left of the spectator).

Since, the performances were filmed and are analysed from the viewpoint of the audience, and for ease of labelling, whilst keeping the conventions of upstage and downstage, I have chosen to label the orientations and directions of address L (left) and R (right) from the spectator's viewpoint, as Table 3.5.2.2.b, below, illustrates.

UPSTAGE LEFT	UPSTAGE CENTRE	UPSTAGE RIGHT
STAGE LEFT	CENTRE STAGE	STAGE RIGHT
DOWNSTAGE LEFT	DOWNSTAGE CENTRE	DOWNSTAGE RIGHT

Thus, if a character is orientated to the audience's right, this will be labelled R, and orientated to the audience's left, L, and so on.

### 3.5.2.3 Character Orientation

As explained in 3.5.1.1, the interpreter's range of possible orientations is restricted due to the need for the target audience to see the signed rendition. The onstage characters, however, are not limited in this way. In Fig, 3.5.2.3.a, below, the possible character orientations are shown, labelled as if from the spectator's perspective.

The tags used in the annotation of character orientations, and their descriptions are shown in Table 3.5.2.3, below. For characters speaking from offstage, orientations are labelled OFFR or OFFL. The location of the character is determinable from either their direction of exit prior to the utterance, or direction of entrance after the utterance.



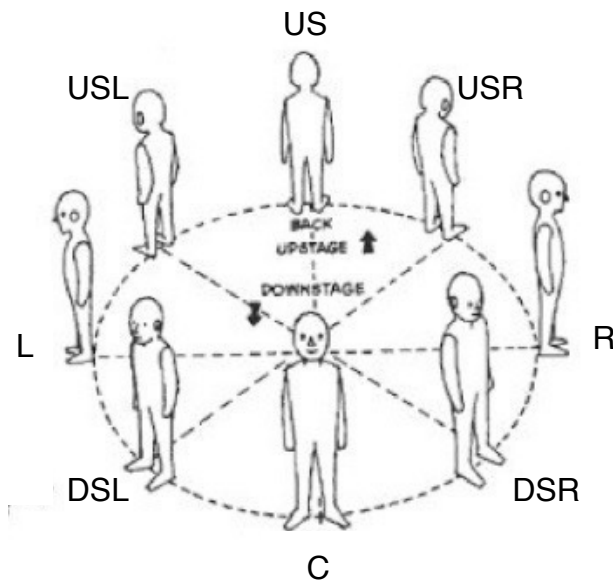


Fig. 3.5.2.3.a. Possible character orientations (adapted from Hodge, 1988:97).

Annotation Tag	Tag Description
C	Centre: Directly facing the audience
DSR	Downstage Right: Diagonally orientated to audience right.
R	Right: Right side of body to audience, facing audience right.
USR	Upstage Right: Facing away from audience, and diagonally to audience right.
DSL	Downstage Left: Diagonally orientated to audience left.
L	Left: Left side of body to audience.
USL	Upstage Left: Facing away from audience, and diagonally to audience left.
US	Facing away from the audience

Fig. 3.5.2.3.b, below, shows examples from the corpus of a character orientation to the right (R), and a character orientation to the left (L), as summarised in Table 3.5.2.3, above. In the image we can see the female character's body orientated to the right, with the right side of her body to the audience. In contrast, in the same image, the male character on the right is orientated to the left, with the left side of his body to the audience.



Fig. 3.5.2.3.b. Female character orientated to right (R); male character orientated to left (L).

In Fig. 3.5.2.3.c, below, we can see that the female character is orientated towards the audience (downstage) diagonally to the left. Table 3.5.2.3 shows that this orientation is annotated as DSL (Downstage Left).



Fig. 3.5.2.3.c. Female character orientated to downstage left (DSL).

As discussed in 3.5.1.1, the interpreter's range of orientations is restricted in comparison to those possible for the characters on stage. Fig. 3.5.2.3.d, below,

shows the annotation for the character's orientation facing away from the audience, fully upstage. The tag description in Table 3.5.2.3 is US (upstage).



Fig. 3.5.2.3.d. Character orientated fully upstage (US).

#### 3.5.2.4 Character Direction of Address

As explained in 3.5.1.1, in role shift, the signer's eye gaze demonstrates direction of address, and also indicates the relative position in space of the addressee, and this is also the case with the theatre interpreter rendering the interactions of the onstage characters. For the hearing interlocutors, however, eye gaze is not necessary to indicate direction of address. For the purposes of the present analysis, then, the onstage characters' directions of address are annotated according to the *direction of communication to the addressee*. For example, in Fig. 3.5.2.4.a, below, the character Tom, centre, (picking up the paper bag) addresses Willie (seated at the table) asking 'Now then, what you got in 'ere?'. In this case Tom's direction of address is annotated thus: R-WILLIE. The name of the addressee character is included to disambiguate the location of the addressee.



Fig. 3.5.2.4.a. Tom addresses his line 'Now then, what you got in 'ere?' to Willie. The direction of address is annotated 'R-WILLIE'.

In Fig. 3.5.2.4.b, below Tom (L) addresses his line 'Don't I knows it' to Charlie, located upstage centre. Tom's direction of address in this case is upstage and to the right, towards the location of Charlie. In this case the direction of address is annotated 'USR-CHARLIE'.



Fig. 3.5.2.4.b. Tom (L) addresses his line 'Don't I knows it' to Charlie, located upstage and to his right. The direction of address is annotated 'USR-CHARLIE'.

The character directions of address comprise directions on the three axes, lateral (L-R), vertical (up-down) and horizontal (upstage-downstage). It is not necessary for this discussion to list the many possible combinations of directions of address, however below, in Table 3.5.2.4, is a selection from the corpus of an annotated segment showing some examples. The complete character direction of address and corresponding interpreter eye gaze annotations for each case study can be found in Appendices 2.3, 3.3 and 4.3.

Table 3.5.2.4. Example Character Direction of Address			
Character	Start time code	Dialogue	Direction of address
Mr Tom DoA	00:31:25.180	Well, ask.	LD - GEORGE
George DoA	00:31:26.740	I 'ave.	RU - MR TOM
Mr Tom DoA	00:31:27.700	Ask 'im!	LD - GEORGE
George DoA	00:31:28.900	Aww!... Would yer?	USR - WILLIE
Willie	00:31:33.430	Thanks.	DSL D - GEORGE
George DoA	00:31:36.000	An' I'm sorry about the other day... And you're not t' feel bad about not bein' able to read an' that... Anyways it ain't all that good when you can - you just gets given more lessons! ...And erm... On Saturday, Carrie an' Ginny an' me's goin for a picnic in the woods... An' we was wonderin' if you'd come with us like...on the picnic, like... Like.	USR - WILLIE
Willie DoA	00:32:00.990	Can I, Mr Tom?	RU - MR TOM
Mr Tom DoA	00:32:02.470	Glad to get rid o' yer.	USL - WILLIE
Willie DoA	00:32:04.612	Thanks!	RU - MR TOM
Willie DoA	00:32:06.262	What's a picnic?	DSL D - GEORGE

### 3.5.2.5 Character Referents

We can apply referent tags to the performance text in an attempt to capture the entities the characters refer to and their relative locations in the performance space, and compare this with the interpreter output. The tags here are constructed similarly to the interpreter referents tags as described in 3.5.1.3.

Since English does not encode space in the way that BSL does, in order to compare the spatial construction of the interpreter's rendition with that of the performance, we have to analyse to the arrangement of entities in the performance space, at the time of the character's spoken utterance, to identify the relative location of the referent, or to establish an implied direction of movement between referents in the case of utterances such as 'Ask him'.

As in interpreter referencing, the first person pronoun is annotated, but not included in the analysis, as its location is always at the deictic centre of the speaker.

The primary referent types are again tagged DCT and DIR tags, but the individual referent tags within each type are constructed slightly differently in order to accommodate the difference in mode between the spoken dialogue and BSL.

Again, the individual referent tags within each type are constructed in three parts. Deictic referencing tags are constructed thus: [DCT]+ [referent]+[relative location], and directional referencing tags thus: [DIR] + [verb] + [direction of movement]. In contrast with interpreter referencing, here, when the referent is a person and a personal pronoun is used, the character name is included in the tag in order to locate the referent precisely in the stage space.

In Fig. 3.5.2.5.a, below Tom (T) is located on the left. His line 'Don't I know it. Got me an evacuee to prove it' is directed at Charlie (C), and refers to the 'evacuee', Willie, seated right. This example of a character deictically referencing another character in the visible performance space is tagged in the annotation DCT: 'EVACUEE' [WILLIE] - R.

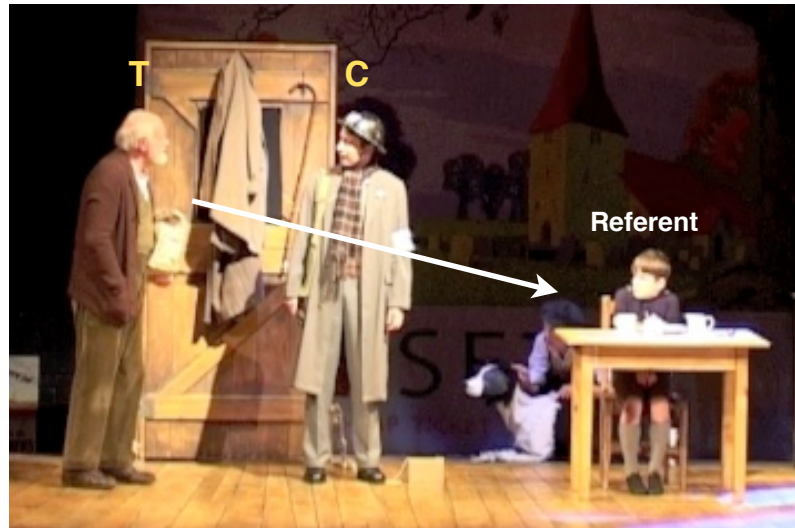


Fig. 3.5.2.5.a. Tom (left) references 'evacuee' Willie, right. The annotation tag is DCT: 'EVACUEE' [WILLIE] - R

Fig. 3.5.2.5.b, below, illustrates an example of 'directional referencing' in the performance. In this example, Tom tells George (G) to 'Ask 'im!', referring to Willie (W) standing centre. The 'direction' of the verb, then, moves from George, left, to Willie, upstage centre, and the referencing is tagged in the annotation DIR: 'ASK' [WILLIE] L>USR.



Fig. 3.5.2.5.b. Tom (right) tells George (G) to ask Willie (W). The annotation tag is DIR: 'ASK' [WILLIE] L>USR

Again, while it is not necessary to list all the possible combinations of directions in the referencing of entities on stage, examples of referencing by onstage characters is shown in the annotated sample in Table 3.5.2.5, below.

Table 3.5.2.5. Character referent tags - examples

Character	Start time code	Dialogue	Referents
Cameron	00:03:01.320	Isn't her stuff there?	DCT: 'THERE' [DRAWER] -L
Kerrie	00:03:02.670	This isn't fair. Yers haven't got any idea of the pain, have yer?	DCT: 'YOUS' [JAKEY - DSL & CAMERON - R]
Jakey	00:03:06.234	Shut up.	[KERRIE] - USR
Kerrie	00:03:07.248	Just give it to me.	DIR: 'GIVE TO ME' [JAKEY DSL>SELF]
Jakey	00:03:08.662	I haven't got it.	SELF
Kerrie	00:03:09.923	Well tell me where it is then.	DIR: 'TELL ME' [JAKEY DSL>SELF]
Jakey	00:03:11.471	She must've got it.	DCT: 'SHE' [MUM] - UPSTAIRS
Kerrie	00:03:12.884	I take it up every mornin.	SELF; DIR: 'TAKE UP' [UPSTAIRS] > R [EXIT]
Jakey	00:03:15.811	Cameron, have you hid it?	DCT: 'YOU' [CAMERON] USR
Cameron	00:03:18.329	No. I don't like it when she hasn't got any.	1. DCT: SELF 2.DCT: 'SHE' [MUM] UPSTAIRS
Kerrie	00:03:21.658	Mum!	
Cameron	00:03:24.490	Have you hid it?	DCT: 'YOU' [JAKEY]-L

### 3.6 Summary of the annotation scheme

The annotation scheme is used to label the interpreter and stage activities in those sections of the corpus selected for analysis, as described in 3.4.



In ELAN, the parent annotation tiers of the interpreter and stage are directly tied to their respective independent video files, which, in turn, are automatically time aligned and synchronised as they were in reality during the recording of the interpreted performance event.

As discussed earlier in this chapter, the parent tiers have linked child tiers and these tier structures are described in the following section.

### 3.6.1 Tier Structures

#### 3.6.1.1 Interpreter Tiers

As section 3.5.1 explained, the interpreter's parent tier 'Interpreter Activity' contains the annotation tags for the range of interpreter activities found in the analysed sections of the corpus. This tier comprises cells containing the interpreter's rendition, tagged RND and followed by a back translation of the rendition, and cells containing the activity the interpreter engages in when we would expect her to be giving focus to the stage tagged FCS. As noted earlier, there was a need to develop more annotation tags to label unexpected interpreter activity, as seen earlier in Table 3.5.1, and these tags are contained in the cells that would otherwise contain the FCS tag on the Interpreter Activity tier.

The Interpreter Activity parent tier has three linked child tiers. The cells in each child tier relate to the RND/back translation cells on the parent tier, and contain annotations to capture the orientation, eye gaze, and referencing of the interpreter, associated with the role shifts/character turns demonstrated in the rendition.

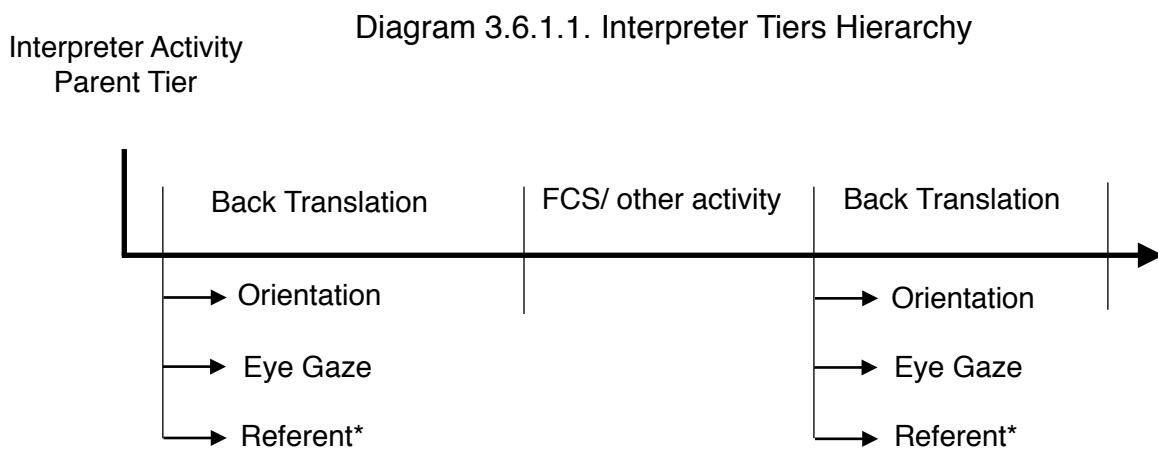
There are two things to note in respect of the relationship between referents in the source and target texts. First, not all utterances in the source text have associated referents *visible* in the world of the drama, and second, as the source and target languages work in very different ways, and allowing for omissions, additions and explicitation in the rendition, there are occasions

where references occur in the English text, and the equivalent referent does not occur in the BSL rendition, and vice versa.

Table 3.6.1.1, below, summarises the interpreter tiers.

3.6.1.1. Interpreter Annotation tiers	
Tier Name	Tier description
Interpreter Activity Parent tier	RND/back translation cells; FCS/ unexpected activity cells
Interpreter Orientation Child tier	Direction of orientation
Interpreter Eye gaze Child tier	Direction of eye gaze
Interpreter Referents* Child tier	location and/or movement as occur

Diagram 3.6.1.1, below, illustrates the interpreter parent and child tiers hierarchy.



### 3.6.1.2 Stage Tiers

The annotation of the stage uses two parent tiers, 'Stage mimetic' and 'Stage dialogic'. The stage mimetic tier comprises cells containing the description of scenic information or performed activity salient to plot or situation development, as described in 3.5.2.1; an example from the corpus is *The central adult figure, a woman, turns to DS. Willie turns to look at her [Goodnight Mister Tom]* (Appendix 2.1, 00:49:20.510). They are recorded thus in the annotation cells and are in effect reverse engineered stage directions. The

stage dialogic tier comprises ‘character turn’ cells containing the name of the character currently speaking, to capture dialogue turns; the ELAN timeline automatically shows the start and end times, and duration of this turn.

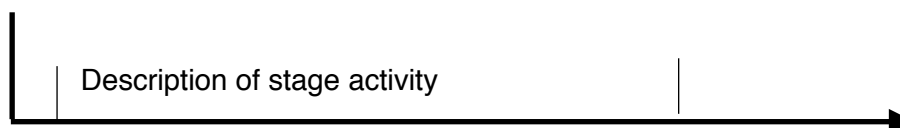
The stage dialogic tier has 4 linked child tiers. The cells in each child tier relate to the character turn cells. The first child tier, ‘Dialogue’, comprises cells containing the transcript of the dialogue of the character currently speaking; the remaining 3 child tiers comprise cells containing the speaking character’s ‘spatial’ information: orientation in the performance space, direction of address, and, if applicable, the location and movement between visible entities referenced in the dialogue. The tiers are summarised in Table 3.6.1.2, below.

Tier Name	Tier Description
Stage Mimetic	description of significant stage activity
Stage Dialogic	name of character currently speaking
[Character Name] Dialogue	text of character currently speaking
[Character Name] Orientation	of character currently speaking
[Character Name] Direction of Address	of character currently speaking
[Character Name] Referents*	as and when they occur

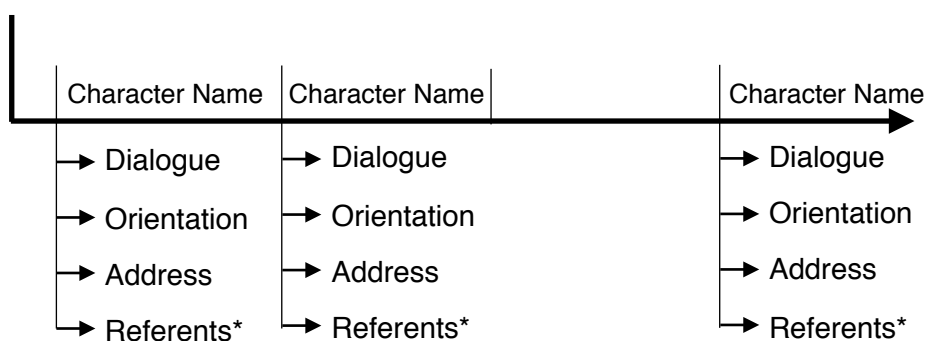
The stage tier hierarchies are illustrated in Diagram 3.6.1.2., below.

Diagram 3.6.1.2. Stage Tiers Hierarchy

Stage Mimetic



Stage Dialogic



### 3.7 The Sweeps

In order to facilitate the detailed annotation of both the stage and the rendition, numerous sweeps of the audiovisual material was required.

As we have seen in the previous section, the tier structures for the interpreter and stage are independent of each other, and the orthogonal arrangement of these tiers reduces the potential for researcher bias during the process of annotation. To further reduce potential bias, after the initial sweep to identify plot and situation developing moments, the interpreter's activities are annotated first and blind from the stage activity.

#### *Sweep 1 - Stage.*

The first sweep undertaken was to identify and select plot and situation developing points in the performance, and to segment sections from one to two minutes either side of those salient moments. These 2-4 minute sections became the segments of the corpus annotated and analysed.

#### *Sweep 2 and 3 - Interpreter.*

The interpreter annotation process initially consisted of two initial sweeps:

- Identification and annotation of interpreter activity on the parent tier: Rendition/ back translation and stage focus/other activity.
- The identification and annotation of rendition-related features in the child tiers, to capture interpreter orientation, eye gaze, and referent location/movement in space.

#### *Sweep 4, 5 & 6 - Stage.*

The stage was then annotated in three separate sweeps, all independently from the interpreter sweeps:

- Inputting, in the selected 2-4 minute sections chosen as salient the development of the drama, the description of mimetic and/or scenic information.
- Identification of character turns annotated by character name.
- The individual character turns are then further annotated on child tiers to capture the character's dialogue transcription; character orientation; character direction of address/location of addressee; and referent location/movement in space.

Further sweeps were undertaken subsequently, as, for example, in the annotation of the stage it was revealed that what was originally annotated in the rendition as dialogue was, in fact, the interpreter's response to a sound effect. These findings will be outlined in the following section, and considered in detail in the case studies and in Chapter 5.

### 3.8 Issues affecting the design

This section addresses unexpected issues that arose during the annotation process.

#### 3.8.1 Labelling unexpected activity

During the initial interpreter sweeps it became necessary to create more tags for the variety of unexpected activities observed during sections of the performance presented only scenically; in these moments, we would expect the interpreter to give focus to the stage. Based on previous observations of interpreters at work in the theatrical setting, I had anticipated that the most common unexpected interpreter activity during sections of the performance without dialogue would be focussing on a locus other than the stage (tagged in the annotation FCO). Eventually, however, six tags additional to FCO were required for the labelling of unexpected interpreter activity, as previously seen in 3.5.1, and for ease of reference reproduced in Table 3.8.1, below.

Annotation tag	Tag Description
FCO	Focus on other than stage
MME	Miming
ADD	Additional signed utterances
SFX	Sound effects (the rendition of diegetic sounds)
DSC	Signed description of stage activity
GST	Gesturing
FGT	Fidgeting

### 3.8.2 Simultaneously-occurring mimetic and dialogic information

I initially planned to annotate interpreter activity in response different types of simultaneously-occurring redundant, complementary, and discrepant mimetic/ mimetic and dialogic information (as described in 2.4). Two interpreters were found to be responding to the coincidence of simultaneously-occurring mimetic and dialogic information, however the identification and annotation of each combination of language/enactment pairing proved to be unnecessarily detailed and time consuming for the purposes of the study. This however, has not ruled out the discussion of the interpreters' negotiation of the simultaneous occurrence of performed enactments and spoken dialogue, which is discussed in detail in Chapter 5, and indeed presents an interesting area of focus for further work in the future.

### 3.8.3 Lag time

In annotating any feature in the source material, ELAN automatically captures the start and end times and duration of the annotation, and therefore may enable the analysis the temporal relationships between the source text and the rendition. Before viewing the final corpus, I anticipated a problem with lag time and how to negotiate matching interpreter role-shifts to character turns in the final annotation and comparison analysis, as this was a marked issue in the original observations that, in part, led to this study. All interpretations were surprisingly close to the original in terms of temporal synchrony. The case studies presented in Chapter 4 provide some insight as to why this might be the case. An analysis of the temporal relationship between the source and target texts is not included this study, then, for the reasons adduced above; the analysis framework may be used in further research, however, to examine this temporal relationship between the performance and the rendition.

### 3.9 Problems in annotating

Once I had learned to use ELAN, the annotation process was straightforward, however learning to use the platform and annotating was more time consuming than I had anticipated.

I initially began to annotate both the interpreter's orientation and eye gaze in the same tier and cell, however it quickly became apparent that this did not support analysis, and I created two separate tiers to annotate orientation and eye gaze independently of each other.

On the first sweep of annotating interpreter activity, I incorrectly annotated some incidences of the activity focus on stage (FCS); on further sweeps it emerged that what I had originally annotated as an interpreter's focus on stage was in fact far too short a time duration to be labelled as such, and had to be re-labelled as a glance to the stage (GLC). This activity did not add any value to the findings of the study, and is not included on the results.

Due to the annotations of the interpreter and stage being made separately, it was not possible in the sweeps to determine if any omission or addition had been made in the rendition; this became clear when collating the finished annotations and comparing the those of the stage and the rendition.

One disadvantage of ELAN is that it does not support the export of annotations directly into spreadsheets. This meant that it was necessary to export annotation data first into text files, and then manually transfer it into spreadsheets. The data processing and presentation will be discussed further in the following section.

### 3.10 Data processing and presentation

As noted in the previous section, the annotation data from the ELAN tiers could not be exported directly into spreadsheets. ELAN can however, export files in various other formats, and for this study the data sets were exported as Tab-

Delimited Text, the most suitable format from which to transfer the data manually to spreadsheets for comparison.

The data processing and presentation of results can be divided into two main areas: the comparison of stage activity and interpreter activity, and the comparison between character and the rendered version of that character.

### 3.10.1 Stage and Interpreter Activities

Fig. 3.10.1.a, below, shows an example of the raw data from the *stage mimetic* parent tier exported from ELAN as a tab-delimited text file.

Tier	Start Time	End Time	Description
Stage - mimetic	00:01:07.238	00:01:13.168	Takes out crumpled letter from coat pocket & starts to read.
Stage - mimetic	00:01:31.520	00:01:33.630	Jakey quickly shoves the letter into his pocket as Cameron enters from R.
Stage - mimetic	00:01:50.997	00:01:53.988	Jakey picks up his holdall and crosses to the settee with it.
Stage - mimetic	00:02:24.930	00:02:36.170	As Jakey packs his holdall, Cameron gets up from the table, goes to the microwave, picks up the tinfoil, goes to the sofa, picks up a magazine and returns to the table.
Stage - mimetic	00:02:46.974	00:02:52.586	Kerrie enters from R, crosses to US. She opens a kitchen drawer and briefly rummages through it. She turns to Jakey.
Stage - mimetic	00:03:20.731	00:03:23.661	Kerrie crosses R, and exits R
Stage - mimetic	00:03:32.925	00:03:34.035	Kerrie enters from R.
Stage - mimetic	00:09:42.857	00:09:44.077	Cameron blocks Jakey's attempt to leave.
Stage - mimetic	00:09:46.977	00:09:49.097	Jakey grabs Cameron by the back of the neck & pulls him out of the way.
Stage - mimetic	00:10:36.027	00:10:39.433	Jakey exits L.
Stage - mimetic	00:23:51.030	00:23:52.080	Jakey exits R.
Stage - mimetic	00:23:56.280	00:23:58.960	Jakey re-enters carrying two pairs of boxing gloves. He throws one pair at Cameron.
Stage - mimetic	00:24:00.407	00:24:06.218	Jakey starts to put on his boxing gloves
Stage - mimetic	00:24:23.614	00:24:36.913	Jakey challenges Cameron to a fight & goads him to step forward. Cameron shakes his head.
Stage - mimetic	00:24:36.913	00:24:48.260	Cameron steps forward. Jakey continues to goad Cameron
Stage - mimetic	00:24:48.260	00:24:50.255	Jakey punches Cameron.
Stage - mimetic	00:24:50.255	00:24:54.768	Kerrie rushes from the sofa to stop Jakey & is pushed back to the sofa.
Stage - mimetic	00:24:54.768	00:25:02.829	Jakey punches Cameron twice in the face & once to the chest. Kerrie attempts to stop the fight again.

Fig. 3.10.1.a. Example of raw data (Stage Mimetic tier) exported from ELAN as tab-delimited text file.

In Fig. 3.10.1.a, the far left column contains the name of the tier (in this case the parent tier 'Stage Mimetic') the second and third columns contain the start and end time codes of the annotation, and the far right column the annotations in the tier cells, in this example the descriptions of the stage activity.

Fig. 3.10.1.b, below, shows an example of the raw data from the parent *interpreter activity* tier exported from ELAN as a tab-delimited text file.



The far left column contains the name of the tier (in this case the parent tier 'Interpreter Activity', the second and third columns contain the start and end time codes of the annotation, and the far right column the annotations in the tier cells, in this example, either the back translation of the rendition, or the tag FCS indicating that the interpreter was giving focus to the stage at this point.



Interpreter Activity	Start Time	End Time	Annotation
Interpreter Activity	00:23:46.110	00:23:48.780	There's no need to, I've got you
Interpreter Activity	00:23:48.930	00:23:53.280	You have to have self respect! Where are my gloves?
Interpreter Activity	00:23:53.300	00:23:56.351	Calm down, you! That's enough.
Interpreter Activity	00:23:56.370	00:23:57.960	FCS
Interpreter Activity	00:23:57.990	00:24:02.860	I can't. I've always been responsible for looking after that kid.
Interpreter Activity	00:24:02.870	00:24:06.210	FCS
Interpreter Activity	00:24:06.240	00:24:07.640	Go on, then.
Interpreter Activity	00:24:07.650	00:24:08.750	I don't want to.
Interpreter Activity	00:24:08.760	00:24:09.610	FCS
Interpreter Activity	00:24:09.620	00:24:12.600	I said put the gloves on.
Interpreter Activity	00:24:12.610	00:24:13.540	FCS
Interpreter Activity	00:24:13.550	00:24:20.700	You're weak and skinny, he's bigger. That's right your father's a worm.
Interpreter Activity	00:24:20.710	00:24:22.010	No he isn't!
Interpreter Activity	00:24:22.149	00:25:02.765	FCS
Interpreter Activity	00:25:02.765	00:25:04.863	Hit me back!
Interpreter Activity	00:25:04.863	00:25:07.906	Look at him! He's hurt!
Interpreter Activity	00:25:07.906	00:25:09.526	I can't breathe!
Interpreter Activity	00:25:09.530	00:25:11.270	It's okay, calm down.
Interpreter Activity	00:53:51.735	00:53:52.705	What?!
Interpreter Activity	00:53:52.740	00:53:57.130	You'll leave like your father left. Forest.
Interpreter Activity	00:53:57.930	00:53:59.510	What are you talking about?
Interpreter Activity	00:53:59.540	00:54:03.370	FCS
Interpreter Activity	00:54:03.380	00:54:04.880	This.
Interpreter Activity	00:54:05.040	00:54:05.840	What is it?
Interpreter Activity	00:54:05.860	00:54:07.570	FCS
Interpreter Activity	00:54:07.580	00:54:09.260	What's wrong?
Interpreter Activity	00:54:09.260	00:54:15.480	FCS
Interpreter Activity	00:54:16.230	00:54:23.240	I've er....registered for the army. I go in 5 days.

Fig. 3.10.1.b. Example of raw data (interpreter activity tier) exported from ELAN as tab-delimited text file.

This exported data is then copied into a spreadsheet. The stage mimetic activity and interpreter activity is listed in parallel and time aligned; as noted earlier, ELAN automatically captures the start time, end time, and duration of any annotation.

Fig. 3.10.1.c, below, shows the annotation data (significant stage activity and associated interpreter activity) after transfer from the tab-delimited text file to a spreadsheet.

Fig. 3.10.1.c. Example of spreadsheet containing data comparing stage activity with interpreter activity.

'Blackberry Troutface' Stage Activity vs Interpreter Activity

Start time	End time	Significant Stage Activity	Interpreter Activity
<i>Green text</i> indicates mimetic only enactments; <i>black text</i> indicates mimetic enactments with accompanying dialogue.			
00:01:07.238	00:01:33.630	Jakey takes out crumpled envelope from his coat pocket & looks at it. He takes a letter out of the envelope and reads it. He quickly shoves the letter into his pocket as Cameron enters from R.	Interpreter in B/O
00:01:50.997	00:01:53.988	Jakey picks up his holdall and crosses to the settee with it.	RND
00:02:24.930	00:02:36.170	As Jakey packs his holdall, Cameron gets up from the table, goes to the microwave, picks up the tinfoil, goes to the sofa, picks up a magazine and returns to the table.	FCS
00:02:48.974	00:02:52.586	Kerrie enters from R, crosses to US. She opens a kitchen drawer and briefly rummages through it. She turns to Jakey.	FCS
00:03:20.731	00:03:23.661	Kerrie crosses R, and exits R	RND
00:03:32.925	00:03:34.035	Kerrie enters from R.	RND
00:09:42.857	00:09:44.077	Cameron blocks Jakey's attempt to leave.	FCS
00:09:46.977	00:09:49.097	Jakey grabs Cameron by the back of the neck & throws him out of the way.	FCS
00:10:36.027	00:10:39.433	Jakey exits L.	RND
00:23:51.030	00:23:52.080	Jakey exits R.	RND
00:23:56.280	00:23:58.960	Jakey re-enters carrying two pairs of boxing gloves. He throws one pair at Cameron.	FCS
00:24:00.407	00:24:06.218	Jakey puts on his boxing gloves	RND FCS
00:24:23.614	00:24:36.913	Jakey challenges Cameron to a fight & goads him to step forward. Cameron shakes his head.	FCS
00:24:36.913	00:24:48.260	Cameron steps forward. Jakey continues to goad Cameron	FCS
00:24:48.260	00:24:50.255	Jakey punches Cameron.	FCS
00:24:50.255	00:24:54.768	Kerrie rushes from the sofa to stop Jakey & is pushed back to the sofa.	FCS
00:24:54.768	00:25:02.829	Jakey punches Cameron twice in the face & once to the chest. Kerrie attempts to stop the fight again.	FCS
00:25:03.100	00:25:04.600	Cameron falls to the floor, and Kerrie pulls Jake away from him.	RND
00:53:56.160	00:54:03.360	Cameron pulls a letter from his pocket and holds it up for Kerrie and Jakey to see.	RND FCS
00:54:05.590	00:54:07.330	Jakey dives towards Cameron. Cameron jumps out of his reach.	FCS
00:54:24.290	00:54:26.310	Cameron screws up the letter and throws it on the floor.	FCS
01:14:03.162	01:14:06.312	Kerrie gets a game console from the shelf.	RND
01:14:33.992	01:14:39.602	Cameron enters from R, and crosses to the settee. He hands Kerrie a plastic carrier bag.	RND
01:14:54.712	01:14:58.062	Kerrie picks up a menu from the table and shows it to Jakey.	RND

The first two columns contain the start and end time of the stage activity; the central column contains the description of the mimetic activity, as contained in the tier cell in ELAN; the final column shows the time aligned interpreter activities that took place during the stage enactments. The stage activity descriptions in green indicate mimetic-only activity, and the descriptions in black indicate mimetic activity with accompanying dialogue. The background colour coding aids the identification of each event and the interpreter activities that took place over the same duration. As we can see from the top three rows in the table, the first event was mimetic only and the interpreter was in blackout for the duration of that event. The second event had accompanying dialogue and the interpreter chose to render the dialogue, as indicated by the tag RND in the far right column; the third event was again mimetic-only, and the interpreter activity was FCS, giving focus to the stage.

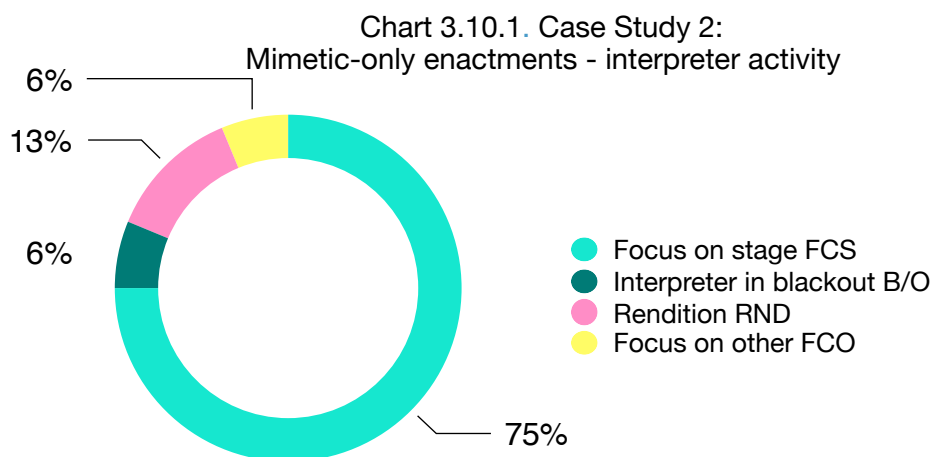
From these tables, the data can be analysed to determine the number of individual mimetic-only enactments, and mimetic enactments with accompanying dialogue, and be compared with the number and range of interpreter activities over the same events. This information is presented in tables and charts; first in the case studies detailed in Chapter 4, which in each case compares the rendition with the respective performance, and second, in Chapter 5, which compares interpreter activities across the three case studies, with the aim of identifying patterns of activity and to shed light on possible approaches to the task. The plays in the corpus do not have equal numbers of mimetic-only enactments. Case Study 1 has 24 such enactments, Case Study 2 has 15, and Case Study 3 has just 5. Counts of interpreter activities during these sections of the performances are turned into percentages to deal with this.

Table 3.10.1, below, presents an example of the data from Case Study 2, further analysed to reveal the type and frequency of interpreter activity during mimetic only stage enactments. The table shows that there were 15 significant enactments captured by the annotation of stage activity. The first column shows the types of interpreter activity observed during these events, the second column the frequency of the activities, and the final column the overall percentage of the interpreter's activity, by type, during the occurrences of mimetic-only enactments.

Table 3.10.1. Data Example		
	<b>Mimetic only enactments (15)</b>	<b>%</b>
<b>Interpreter Activity</b>		
Focus on Stage FCS	12	75.00
Interpreter in Blackout B/O	1	6.25
Rendition RND	2	12.50
Focus on other FCO	1	6.25
<b>Total</b>	<b>16</b>	<b>100</b>

In the example above we can see that 75% of the interpreter's activity during the annotated mimetic only enactments was giving focus to the stage (FCS). It must be noted that this percentage is obtained from the analysis of the 15 mimetic enactments identified in the annotated segments of this particular performance. 15 mimetic enactments is of course a relatively small number, yet this is the nature of this production and this particular section of the corpus. In an idealised situation the *only* interpreter activity we would expect to observe during mimetic-only enactments (as hypothesised earlier) is FCS. However, due to the contingency of the live performance, this unlikely to be achievable. In future research, to further nuance the investigation, it may be interesting to break down the interpreter activity into timed sections to identify precisely how much of the time the interpreter spend giving focus to each individual mimetic activity. For this section of the present investigation, however, we are concerned with *which* activity the interpreter engages in during mimetic-only enactments, and the analysis here is sufficient to identify patterns of interpreter activity.

In addition to the presentation of tabular data, and to enable easier comparisons between the case studies, this data is also presented in chart form. The above table is converted into Chart 3.10.1, shown below.



### 3.10.2 Character turns and interpreter role shifts

As explained in 3.6.1., the Stage Dialogic tier and the Interpreter Activity tier both have linked child tiers, containing cells for the annotations of the orientation, eye gaze/direction of address, and referent use for each character turn on stage and in the rendition respectively; the stage dialogic tier also has a fourth child tier for the annotation of the characters' dialogue.

Again, the raw annotation data from each of the tiers is exported from ELAN into a tab-delimited text file, and transferred to a spreadsheet, to enable analysis of the respective features on stage and in the rendition. Below, in Fig. 3.10.2.1.a, is an example of how the data is presented, in this example the annotations comparing character direction of address with interpreter eye gaze is shown.

The spreadsheet in Fig. 3.10.2.1.a. below is compiled to enable the comparison between the onstage character's direction of address and the interpreter's direction of eye gaze when rendering that character's utterance.

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/ interpreter activity	Start time
						FCS	00:02:46.650
Kathy	00:02:58.114	That is pretty remarkable!	L - DAVID	1	LD	How does it balace?	00:03:00.630
David	00:03:02.424	It's not magic.	RD - KATHY	1	CRD	It's not magic.	00:03:02.940
Kathy	00:03:03.304	It looks as though it's going to fall.	L - DAVID	1	LD	It could fall easily.	00:03:04.150
David	00:03:05.134	Well, the trick is to find the centre of gravity...	R - KATHY	1	CRD	No the skill is to balance everything right.	00:03:05.790
Kathy	00:03:07.804	And is that difficult?	L - DAVID	2	L	Is it difficult?	00:03:08.710
David	00:03:09.480	Adjust the length of the string, the position on the ruler, the angle of the hammer...like all good science, it's trial and error.	RD - KATHY	2	RD	No, doing it is simple. You could learn how easily. It's only science.	00:03:09.860
Kathy	00:03:16.480	A bit dangerous, though, I mean if it does fall-	L - DAVID	2	L	Isn't it dangerous? It might fall.	00:03:16.810
David	00:03:18.450	But it's not going to.	R - KATHY	1	RD	It won't fall.	00:03:18.790

Fig. 3.10.2.1.a. Spreadsheet presenting data to compare character direction of address with interpreter eye gaze.

The first four columns contain, in order from left to right, the character's name; start time of their dialogue; a transcription of the dialogue; the direction of address and the name of the character addressee.

The three columns on the far right contain the annotated data from the interpreter; in order from right to left, start time of the rendition or activity; interpreter activity (either a back translation of the rendition or other activity, for example FCS); direction of eye gaze.

The fifth column from left indicates either 'match' (2), 'partial match' (1), or 'no match' (0) between character direction of address and interpreter eye gaze. To illustrate the comparison, beginning at the column farthest left, the first line shows that Kathy's direction of address is 'L - David' (left to the character David), and the interpreter's eye gaze is 'LD' (left and down), demonstrating that the interpreter's eye gaze is a *partial match* for the character Kathy in the rendition of that dialogic turn. The criteria for determining a match, partial match or no match, and the respective numerical values shown, will be explained presently.

Spreadsheets have been created for each of the annotated child tiers to enable comparisons between the character turns and interpreter rendered turns in orientation, direction of address/eye gaze, and referents. Complete data spreadsheets for each case study can be found in Appendices 2.1 - 4.4.

The results from the comparisons of the data for each feature of orientation, direction of address, and referencing, is discussed in the respective case studies in Chapter 4, and presented in chart form to enable further comparison between interpreters and the discussion of all three the case studies in Chapter 5.

Chart 3.10.2, below, is an example of the interpreter eye gaze data, presented in a pie chart, showing percentages of 'match', 'partial match' and 'no match' with character directions of address in annotated dialogue turns.

Chart 3.10.2. Interpreter eye gaze

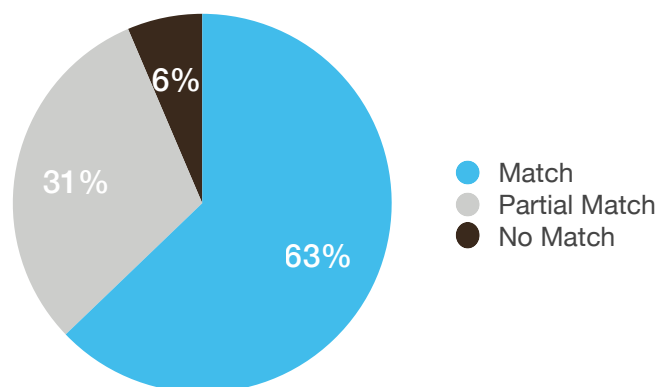


Chart 3.10.2. Example of interpreter eye gaze data, presented as a pie chart, showing percentage 'match', 'partial match' and 'no match' with character directions of address.

As shown in Fig. 3.10.2.1.a, above, the analysis allows for the interpreter's eye gaze, orientation, and referents to be a 'match' or 'partial match' or 'no match' with the respective features in the character turns; these categories have been developed in an attempt to begin to explore the potential retrievability of the rendition. Bearing in mind that one interpreter is required to encode both lexical items *and* spatial relationships in the target text, as if from the deictic viewpoint of each character in turn, simultaneously with the live performance, it is unlikely that the interpreter will make a spatially perfectly constructed rendition for every dialogue turn in the performance. It may be reasonable to assume that the additional resources of the performance also support the spectator's ability to recover meaning from the rendition, and, this being the case, it is possible that a percentage of 'partial' matching in the features of the rendition does not hamper the spectator's understanding significantly. Of course the specific

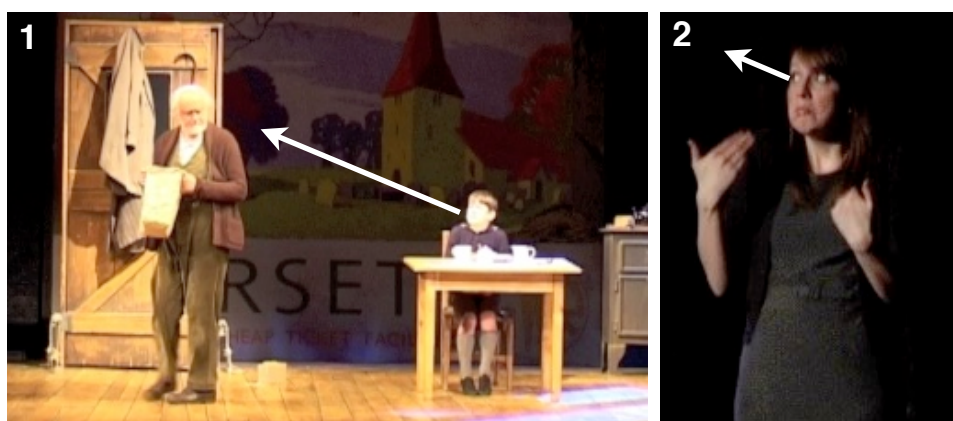


Fig. 3.10.2.1.b. Willie's direction of address to Mister Tom with the line 'Dunno.', is matched by interpreter eye gaze.

factors and resources of the performance (which may include factors such as number of actors on stage, interpreter's characterisation, context, and spectator competence) that may support the audience's recovery of information contained in the rendition would need to be identified and tested in further research, which will be considered in more detail in Chapter 6.

Again taking eye gaze as an example, Fig. 3.10.2.1.b, below, demonstrates how the interpreter's eye gaze during the rendition of Willie's line 'Dunno.' is labelled a 'match'.

As we can see in Fig. 3.10.2.1.b, above, Willie's direction of address, indicated by the arrow, is to the left and up (annotated LU in the stage sweep), as shown in image 1. In the annotation, the interpreter's eye gaze was annotated with the same directional value, LU, in the interpreter sweep, and is therefore a match with the direction of address in the onstage dialogue turn. In this instance, had the interpreter's eye gaze been, for example, to the left only and annotated 'L', in the analysis it would be considered a *partial* match

Fig. 3.10.2.1.c, below, illustrates an example of a *partial* match in interpreter eye gaze and character direction of address.



Fig. 3.10.2.1.c. Mrs. Fletcher's direction of address (R), is *partially* matched by the interpreter (CR) in the rendition of the dialogue turn.

Here, Mrs Fletcher, on the left in image 1, directs her line 'I'll see what I can do. I'll fetch everything around later' to Mr Tom, on the right; her direction of



address therefore is annotated 'R'. In contrast, the interpreter's direction of eye gaze, when rendering this turn, is directed to centre right, annotated 'CR', and therefore a partial match with the speaking character.

The categories of 'match', 'partial match' and 'no match' are applied to each feature of orientation, direction of address/eyegaze, and referencing in the analysis to enable a finer nuancing of interpreter activity, and allowing for a margin of error in the rendition, in consideration of the live event and supporting resources of the performance text. The notion that a partial match in a feature of role shift may be potentially retrievable by the spectator, sets the foundation for further research into the factors potentially supporting the spectator's ability to retrieve meaning from the rendition. In cases of partial matching in which there are, for example, two actors on stage and their orientations are in opposition to each other, it is likely that the character speaking is identifiable by the spectator from the rendition; even though the interpreter's alignment may approximate that of the speaking character, it is unlikely that the character in opposition to the interpreter's alignment would be assumed to be speaking. In these instances, then, it may be assumed that the partial matches in orientations are retrievable by the audience.

### 3.10.3 Coincidence of matching in 3 features

While it is necessary to identify and interrogate the coincidence of the individual features of role shift with the corresponding features in the performance, it is the intersection of all these features in the rendition that informs the Deaf spectator, fundamentally, *who* is saying *what* to *whom* at any one time in the drama. The criteria used to determine the co-incidence of matching of all three features of orientation, direction of address/eye-gaze, and referencing in a spoken and respective rendered dialogue turn are shown in Table 3.10.3.a., below.

Table 3.10.3.a. Criteria for the coincidence of matching features
1. interpreter eye gaze direction <i>matches</i> character direction of address
<b>AND</b>
2. interpreter orientation <i>matches</i> character orientation
<b>AND*</b>
3. interpreter referent use <i>matches</i> character referent use (*if applicable)

As seen earlier in Fig. 3.10.2.1.b, Willie directs his line ‘Dunno’ to Mister Tom, and the interpreter matches Willie’s direction of address with her eye gaze. In this example the interpreter’s *orientation* also matches the orientation of Willie during his dialogue turn. This, therefore, is an example of a rendered dialogue turn in which a match in character and interpreter orientation coincides with a match in character direction of address and interpreter eyegaze. This turn, however does not include a reference to an entity visible in the drama. In Fig. 3.10.3.1.a, below, we can see an example of a rendered dialogue turn containing the co-incidence of all three matching features.



Fig. 3.10.3.1.a. Interpreter matches Kerrie (K) in orientation, direction of address and referent.

In the example illustrated in 3.10.3.1.a, above, Kerrie (K) addresses her line ‘Yer don’t understand’ to Jakey (J), referencing him (‘Yer’). In this case Kerrie is orientated to centre/downstage, her direction of address is downstage left, and her referent ‘Yer’/Jakey is also downstage left. In image 2, we can see the interpreter is also orientated to centre, her eye gaze matches Kerrie’s direction

of address, and her indexical point indicates the second person referent, conceptually downstage left. In this case, the interpreter matches all three features of the rendered turn with the stage.

Partial matching is also applied to the combining of all three features in a rendered dialogue turn. For the interpreter's rendition to be labelled as a partial match the following criteria in Table 3.10.3.b, below, are applied.

1. interpreter eye gaze direction <i>matches or partially matches</i> character direction of address	<i>One of either eye gaze or orientation must be a match.</i>
<b>AND</b>	
2. interpreter orientation <i>matches or partially matches</i> character orientation	
<b>AND*</b>	
3. interpreter referent use <i>matches</i> character referent use (*if applicable)	

Since references to entities in the performance space are not always present in the dialogue turn, I have applied the criterion that the referent in combination must *a/ways* match, and therefore, in combination with orientation and eye gaze, there is never a partial match value for referents. The potential impact of partial matching on the retrievability of meaning by the target audience is discussed further in Chapters 5 and 6.

### 3.11 Method of Analysis

The analysis carried out in each of the case studies is divided into two broad sections, Stage Activity and Interpreter Activity, and Rendition. Whilst it may seem more appropriate to consider the rendition first as it is central to the analysis and was annotated first, the sections are ordered in this way for two reasons: first because the discussion of omissions in the rendition has a dependency on the prior consideration of stage activity and interpreter activity, and second, due to the increasing complexity of the task of the interpreter (and therefore the analysis) from the binary decision to prioritise either the visual or

dialogic channel of the performance, to the negotiation of the rendition of the multimodal text itself.

As noted in 3.5.1, we anticipate that the interpreter activity is divided between giving the audience the opportunity to witness the performance itself (by giving focus to the stage), and interpreting. Therefore, in the first section of each example, Stage Activity and Interpreter Activity, I will discuss the interpreter's general approach to the theatrical text, and my assessment of its support for the spectator's engagement with the performance itself: does the interpreter guide the audience's attention to the stage during sections of mimetic-only activity salient to the elaboration of situation and plot? This is the most straightforward, top-level binary decision the interpreter has to make - whether to give focus to the stage or not - and demonstrates the interpreter's sensitivity to and understanding of the audiovisual nature of the source text and the meaning constructed therein. It is also the easiest activity to capture in terms of the analysis, again because of its binary nature.

The interpreter's task increases in complexity, as the analysis will test, during sections of mimetic activity with accompanying dialogue. Here the interpreter is required to negotiate both dialogue and stage when meaning arises from the co-occurrence of both spoken text and stage activity.

In the section Rendition, I will discuss the interpreter's most complex task, the representation of character and direction of address in the construction of the target text, through role shift (in particular the features of orientation and eye gaze), and the spatial construction of the rendition in comparison with that of the stage, through the interpreter's location and movement of referents in the signing space. In this final section I will also discuss of the coincidence of matching of orientation, eye gaze and referents in each rendition.

### 3.11.1 Stage Activity and Interpreter Activity

As seen in 2.3, theatre is here seen as a multimodal text, in which audible and visual resources are interdependent and co-create meaning. As we have also

seen, the interpreter's rendition is located separately from the rest of the performance, and the audience's attention is divided between the stage activity and the interpreter's rendition. It is the interpreter's task to ensure that, as far as possible, the spectator is able to retrieve both salient scenic and mimetic, and dialogic information, and thus discern the meaning that emerges from the relationship between the two.

### 3.11.1.1 Mimetic enactments

As described in 2.4.1.3, mimetic-only enactments are defined as performed actions without accompanying dialogue that present dramatic information salient to the progression of the plot, and elaboration of the situation; I identified and annotated enactments in each play, which I consider to fulfil the above functions (see Appendices 2.1, 3.1, and 4.1). It is important to remember, however, that the characterisation of such enactments is, to an extent, subjective, and the respective interpreters studied may not have identified the same enactments as salient to the development of the drama. As noted in 3.5.1, the mimetic enactments are divided into two categories; those with accompanying dialogue, and those without. The interpreter activity was also annotated, and after comparing each set of annotations, it is possible to identify what each interpreter chose to do during each of the mimetic enactments (see Appendices 2.1, 3.1, and 4.1). When dialogue accompanies these enactments, these are the moments when the interpreter must make a decision as to which resource to foreground, the mimetic activity or the spoken dialogue, and, if both are deemed to be essential, to negotiate the audience being able to witness both, in succession, by the manipulation of the timing of the rendition. Examples of this activity can be seen in Case Studies 2 and 3.

### 3.11.2 Rendition

As seen in 2.7.1.2, the interpreter delivers her rendition through a series of perspective shifts, replicating the dialogue turns on stage. The case studies

present analyses of the renditions by considering omissions, followed by the interpreter's role shift and its related features.

### 3.11.2.1 Omissions

These sections will discuss strategic omissions made in each interpretation, and the potential effects of such omissions on the rendition.

### 3.11.2.2 Role Shift

The interpreter's role shift is divided into 3 sections; Orientation, Eye Gaze, and Referents. As we have seen in 2.2.1.1 and 3.5.1.1, orientation and eye gaze are fundamental features - from the character viewpoint - of role shift. In theatre, the interpreter's task is to orientate herself in alignment with the character speaking, and direct her eye gaze to the object of the address as if from the deictic coordinates of the speaking character, from which visible entities referred to in that character's dialogue must be placed according to their spatial relationship with the character. In the analysis I will compare the interpreters' use of orientation, eye gaze and location of referents with the alignments, directions of address, and referencing of characters in the performance space, testing that the analytical framework facilitates the capture of both the stage elements and interpreter activity, and thus enabling the comparison of the two.

#### 3.11.2.2.1 Orientation

*Orientation* is important in the interpretation of theatrical texts, as the orientation of the interpreter, aligned with that of the speaking character on stage, allows the Deaf audience to identify which character is being interpreted for. As discussed in 3.5.1.1.1, if the actor is orientated towards, for example, upstage it is not possible for the interpreter to match this fully due to the necessity of the rendition to be seen by the audience. Thus a 'match' is here considered to be the furthest the interpreter can align herself towards the

orientation of the actor, whilst still allowing the audience to see the rendition. Percentages of matches, partial matches, and no matches will be illustrated.

#### 3.11.2.2.2 *Eye gaze*

*Eye gaze* as noted in 2.2.1, has a number of functions, and is an essential feature of role shift. In role shift, and therefore the interpretation of theatrical texts, its principal function is that of describing the rendered character's direction of address and therefore indicating the relative location of the addressee. As we know, in spoken (hearing) interaction eye gaze does not necessarily indicate direction of address; therefore in comparing the performance with the rendition, the characters' directions of address equate to the interpreter's direction of eye gaze.

#### 3.11.2.2.3 *The location of and movement between referents in the constructed space.*

Whilst the location of referents in the signing space is a grammatical feature of BSL, as discussed in 2.2.1.2, and not classed as a feature of role shift, the interpreter's locating and referencing of entities in the rendition is bound to her character perspective; the referents in the rendition must be placed according to the topographical layout of the dramatic world as if from the same deictic co-ordinates and viewpoint as the character whose dialogue is being rendered, as explored in 2.7. It is for this reason that the interpreter's use of referencing is here included under the section 'Role shift'.

As noted in 3.5.1.1.3, the entities that the onstage characters refer to, due to the limits of this investigation, are here restricted to entities in the world of the drama visible to the audience, with two exceptions which will be discussed in Case Study 3: *Blackberry Trout Face*.

For the purposes of identification in the source and target texts, the referents annotated are divided into two categories: deictic referents, and directional ‘referents’, as discussed in 3.5.1.1.3. Although specific directionality of movement is not included in verbs in English, in signed languages which rely on space for expression of meaning, directionality is an essential feature of verbs that move between referents; the expression of verbs such as ‘give’ requires a starting location, direction of travel, and end location, and therefore encodes the locations of the giver and the receiver. In order to make an accurate rendition of the spoken dialogue uttered within and coexistent with the spatial context of the performance, identification of direction of movement of entities onstage, and the replication of these directions of movement between referents in the rendition, is essential.

For the purposes of annotation, deictic referencing and directional referencing require different labels for identification, however it is not necessary to make a distinction between the two types in the presentation of results in the case studies. What is salient to the investigation is the interpreter’s ability to match the referents’ locations with the those on stage, and this level of analysis is sufficient to compare and discuss this particular aspect of the renditions; hence they are presented combined in the section ‘Referents’.

There are two things to note in respect of the relationship between entities referred to in the source and target texts. First, not all utterances in the source text have associated referents *visible* in the world of the drama, as illustrated in the following example from Case Study 1, *Goodnight Mister Tom*:

Willie: What's a picnic?

Second, as the source and target languages work in very different ways, and allowing for omissions, additions and explicitation in the rendition, there are occasions where references occur in the English text and the equivalent does not occur in the BSL rendition, and vice versa; for example, in Case Study 3, *Blackberry Trout Face*, the rendition of Cameron’s line does not contain ‘we’:

Cameron: So what are we havin’? [my italics]

Rendition: What’s for tea?



For these reasons, across all the interpretations, there are fewer referents than there are rendered utterances.

Drawing a parallel with Taylor's proposal in the analysis of the multimodal text 'identifying the various semiotic resources is an important step, but they cannot be listed or categorised in a meaningful way without cross reference to each other' (Taylor, 2016:224), here, whilst the features of role shift and the related locating of referents from character perspective displayed in the interpreters' renditions are identified and documented initially separately, they too, must be analysed in relation to each other, as it is only when functioning together that the individual features realise complete meaning.

The following case studies, then, aim to show the extent to which these features in the performance and the interpreter's rendition are successfully captured, and how the analysis framework allows the comparison of the performance as source text and the rendered target text.

### 3.12 Summary

In summary then, this chapter has discussed the criteria for the selection of the corpus and its segmentation for detailed annotation, in order to test the proposed method of analysis of sign language interpreted theatrical performances. The features identified for annotation, to enable the empirical analysis of the interpreters' renditions, are based on the multidisciplinary theoretical underpinnings discussed in Chapter 2. These underpinnings have influenced the independent selection of those features, from the stage and interpreter, that allow a detailed and nuanced comparative analysis of these two texts, as the following chapters will demonstrate. As detailed in this last section, the raw annotated data has been processed and presented in formats that enable and support the analysis and discussion of the findings of this study.

## Chapter Four: Case Studies

### 4.1 Introduction

Since the theatrical performance is here seen as a multimodal text, composed of communicative resources delivered via both visual and audible channels, we would expect the interpreter to respond to the text by delivering a rendition that takes into account the multimodality of the text and is appropriate for the receiving audience.

As discussed in Chapter 1, the primary aim of the study is to present, demonstrate and test the analytical framework that will facilitate the identification and labelling of specific features of the performance and signed rendition, subsequently enabling the comparison of the two. To test the analytical framework, the scheme has been applied to three performances and their renditions. The following case studies present the findings from the application of the analysis, which provide sufficient data to allow, in each case study, the comparison of the identified features of the performance with the rendition. The examples presented in the case studies are drawn from the annotated segments listed in 3.4 and Appendix 1, and selected with the aim to shed light on emerging patterns in the activities of the interpreters. I will be more exhaustive in Case Study 1 as it is the first one we have encountered. We will see some of the same issues in case studies 2 and 3 as in Case Study 1; unless I remark otherwise we will assume that similar effects in respect of these issues pertain across the case studies.

### 4.2 Case Study 1: *Goodnight Mister Tom*

*Goodnight Mister Tom* follows the story of 8 year old William who, at the beginning of the Second World War, is evacuated from London to a village in the heart of the English countryside. William, physically and emotionally scarred by the cruelty of his mother, is sent to live with Tom Oakley, an elderly recluse. The dialogue turns and rhythms of the play are, broadly, characterised

by a fairly even pace (although not unnaturally so) functioning to underscore the slow pace of village life in its rural England setting; this is reinforced further by the relatively high number of mimetic-only enactments identified in the process of annotation. A description of each annotated selection of *Goodnight Mister Tom* can be found in Appendix 1.

The interpreter of *Goodnight Mister Tom* is an NVQ qualified BSL-English interpreter. This is the 4th time she has interpreted a performance of this production. In the screenshots used in this case study, the positioning of the image of the interpreter to the right of the stage image is indicative of the positioning of the interpreter in relation to the stage during the live performance.

#### 4.2.1 Stage Activity vs Interpreter Activity

This section will focus on the interpreter's activity when presented with salient mimetic activity in the performance, and the interpreter's negotiation of that activity. The mimetic enactments are divided into mimetic only enactments and mimetic enactments with accompanying dialogue. As explained in 3.10.1, the percentages shown here are calculated from the number of individual incidences of particular interpreter activity, not the amount of time the interpreter spends engaged in the activity.

As can be seen from Table 4.2.1, below, across the total of 126 interpreter activities - which accounts for 100% of interpreter activities - 51.6% of interpreter activity is rendering dialogue, and 7.1% of interpreter activity is giving focus to the stage. In this interpretation, the annotated activities of both rendition and stage focus combined account for 58.7% of the interpreter's work. She does not make any omissions. She does, however, as can be seen from the table, engage in additional unexpected activities, accounting for the remaining 41.3% of her work, which will be discussed in more detail presently.

Table 4.2.1. *Goodnight Mister Tom* - Stage vs Interpreter

Total Mimetic Enactments: 74	Mimetic-only Enactments (24)	%	Mimetic Enactments with accompanying dialogue (50)	%	Interpreter Activities	%
<b>Interpreter Activity</b>						
Focus on stage FCS	9	16.67	0	0.00	9	7.14
Rendition RND	12	22.22	53	73.61	65	51.59
Focus on other FCO	6	11.11	1	1.39	7	5.56
Miming MME	14	25.93	15	20.83	29	23.02
Additional signed utterances ADD	3	5.56	0	0.00	3	0.24
Sound effects SFX	4	7.41	1	1.39	5	0.40
Description of stage activity DSC	3	5.56	0	0.00	3	2.38
Gesture GST	2	3.70	0	0.00	2	1.59
Fidget FGT	1	1.85	2	2.78	3	2.38
Total interpreter activities	54		72		126	

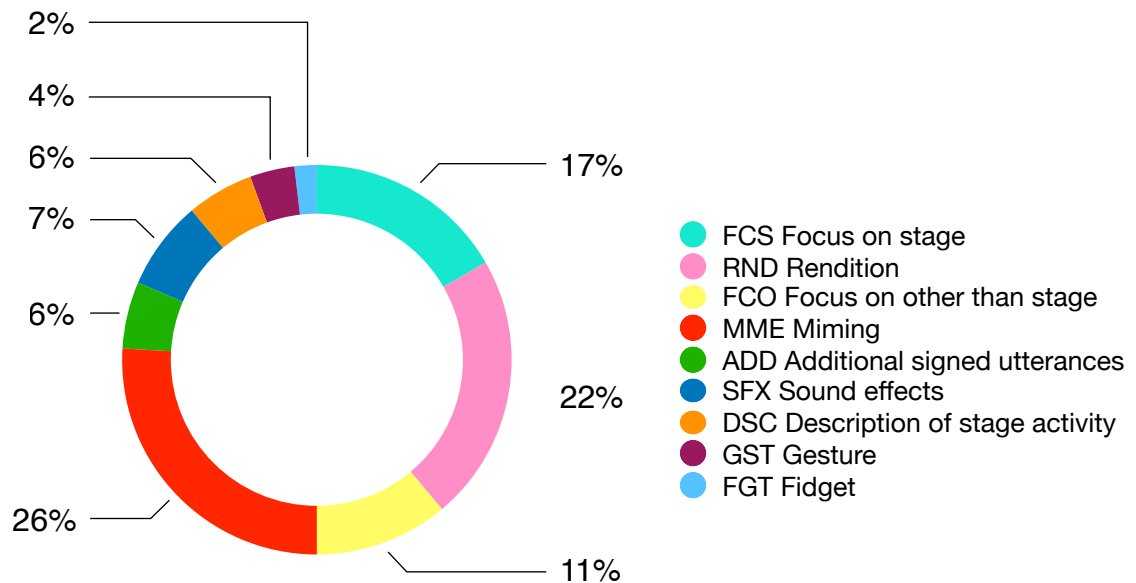
#### 4.2.1.1 Mimetic-only stage activity

Let us first consider the annotated mimetic enactments *without* accompanying dialogue. As described in 3.5.2.1 mimetic-only enactments are here defined as performed without accompanying dialogue and containing information salient to plot and/or situation development. Examples of mimetic-only enactments from *Goodnight Mister Tom* are: *Mr Tom takes a bible from the bag* (Appendix 2.1, 00:02:23.310); *The central adult figure, a woman, turns to DS. Willie turns to look at her* (Appendix 2.1, 00:49:20.510). They are recorded thus in the annotations and are, in effect, comparable to reverse engineered stage directions. A complete list of the annotated mimetic enactments from *Goodnight Mister Tom* can be found in Appendix 2.1.

There were 24 mimetic-only enactments identified in the annotation of the stage. Since these enactments have no accompanying dialogue, we would expect in each case the interpreter to guide, or attempt to guide, the

audience's attention to the stage to witness the enactments. As can be seen from Chart 4.2.1.1 below, 17% of the interpreter activities annotated were stage focus (FCS), which means that the remaining 83% of interpreter activity was unexpected

Chart 4.2.1.1 *Goodnight Mister Tom*:  
Mimetic-only enactments - interpreter activity



#### 4.2.1.1.1 Focus on stage (FCS)

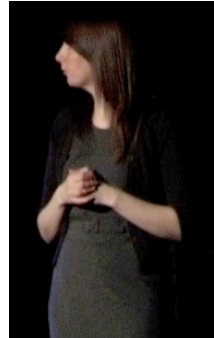
This figure of 17% FCS is lower than anticipated, yet does not provide a complete picture, as it shows us a percentage of the *total* interpreter activities. We can see from Table 4.2.1, above, that there are 54 separate interpreter activities compared with 24 mimetic-only enactments; this is as a result of the interpreter engaging in more than one activity during the majority of mimetic enactments (see Appendix 2.1). Of the 24 mimetic-only enactments, the interpreter responds to 6 by engaging in one activity (see Appendix 2.1) - 3 renditions (RND), 2 mimes (MME), and one focus on a location other than the stage (FCO). For the remainder she engages in a variety of combinations of activities (illustrated in Chart 4.2.1.1, above).

If we compare those interpreter activities with the individual mimetic-only enactments, we find that there is one enactment, lasting for 6.7 seconds, that is given complete focus, illustrated in Fig. 4.2.1.1.1 (a-b), below:

Figure 4.2.1.1.1 (a-b) Interpreter Mimetic-only Focus



**Image a.**  
Mister Tom puts the belt away. Willie lowers his arms, but still stands trembling.



**Image b.**  
Interpreter gives focus to complete mimetic-only activity.

There are two further enactments that begin with a rendition (in both cases a lag from the previous dialogue) and end in a focus, an example of one, lasting in total 14.27 seconds, is shown in Fig. 4.2.1.1.1 (c-f), below:

Figure 4.2.1.1.1 (c-f) Interpreter Rendition to Focus



**Image c.** Willie crosses to L, picks up the chair, and brings it back to the table...



**Image d.** Interpreter still rendering previous dialogue.



**Image e.** Mr Tom brings a mug to the table, sets it down and pours milk into it.



**Image f.** Interpreter ends section of mimetic-only activity by giving focus to the stage.

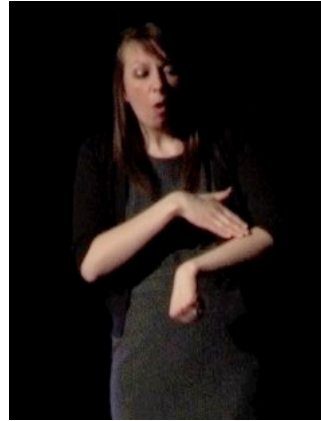
From this data, then, we can infer that the interpreter has attempted to give focus to the stage for 3 (one fully, and two partially) out of the 24 sections of mimetic-only activity, and that these attempts were motivated. We shall now consider in more detail the variety of unexpected activities identified, shown in Chart 4.2.1.1, above.

#### 4.2.1.1.2 Renditions (RND)

For 22% of the activities, the interpreter engaged in rendering text. As we have seen from the discussion of stage focus (FCS), two of the 12 renditions are followed by a FCS in the same section of mimetic activity. These two instances account for the occasions when the interpreter gave focus to the stage late in the mimetic enactment, the rendition of the previous dialogue overlapping the first portion of the mimetic activity. We have seen an example of this in Fig. 4.2.1.1.1 (c-f), above.

The remaining 10 renditions during mimetic-only enactments are also lags from previous dialogue. Three lagged renditions completely overlap the section of stage activity. An example of rendition overlap into mimetic-only activity is in the enactment *Willie nods*, Fig. 4.2.1.1.2 (a-b), below.

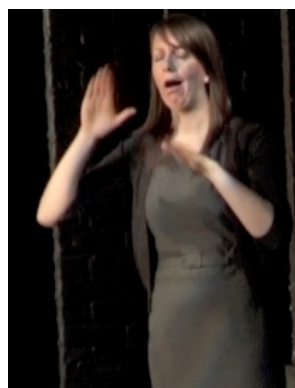
Figure. 4.2.1.1.2 (a-b) Overlap of rendition

**Image a.** Willie nods.**Image b.** Interpreter renders previous dialogue throughout mimetic-only enactment.

In the case of the example above, it is particularly useful for the audience to see Willie nodding, as the nod is enacted as a response to a question from another character and, as such, stands in for a line of dialogue.

Three further lagged renditions are followed by the miming of an activity happening on stage (this will be discussed further in the following section 4.2.1.1.3). An example of this is the enactment *The Doctor turns to exit, coughing*, (Fig. 4.2.1.1.2 (c-f) below:

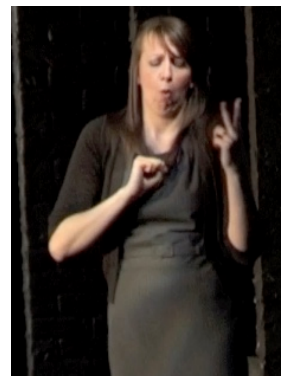
Figure 4.2.1.1.2 (c-f) Lagged Rendition to mime

**Image c.** The Doctor turns...**Image d.** Interpreter still rendering previous dialogue.





**Image e.** ...to exit, coughing.



**Image f.** Interpreter mimes the Doctor coughing.

It was noticeable during the recording of the performance, that the Doctor's exit, coughing, prompted laughter from the non-Deaf audience, who responded to the irony of the Doctor giving medical advice to Mister Tom whilst smoking throughout. We can't be sure if the interpreter's miming elicited the same response from the Deaf audience, however it echoes the activity already happening onstage, and risks drawing the audience's attention away from performance.

The remaining 6 enactments that include a rendition comprise of a lagged rendition followed by combinations of other activities (see Appendix 2.1). The example containing the most numerous interpreter activities is a string of mimetic-only enactments which begins 49 and a half minutes into the performance, and lasts for 36.5 seconds; the interpreter's activities throughout this section are: rendition - focus on stage - gesture - description of stage activity - description of stage activity - description of stage activity - focus on stage - sound effect - focus on other than stage.

#### 4.2.1.1.3 Miming (MME)

The greatest percentage - 26% - of interpreter activity during mimetic-only enactments was miming. The interpreter includes mimes during 14 out of the 24 mimetic-only enactments. The miming of activities already being performed on stage is unexpected since, firstly, the miming is informationally incomplete

in comparison with the stage activity, and secondly the spectators are able to witness first hand the activity if their attention is guided to the stage.

All mimes are conducted simultaneously with corresponding stage activity, so in contrast to some sections of dialogue, not affected by lag, and represent character activities such as looking into or rummaging in a bag; stirring the contents of a pan; opening an envelope; hiding; smoking; hugging; passing, receiving and holding objects, and walking (during actors' entrances and exits).

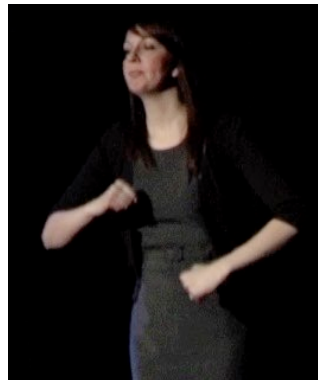
An example of the miming of a character's entrance is illustrated in Fig.

4.2.1.1.3 (a-b), below:

Figure 4.2.1.1.3 (a-b) Miming Entrances



**Image a.** Charlie enters.

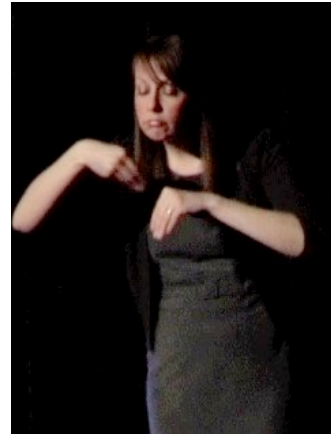


**Image b.** Interpreter mimes walking.

As noted earlier in 2.4, characters' entrances and exits are significant mimetic moments as they change the dramatic situation - characters arrive and leave for dramatic purpose. On a character's first entrance - such as Charlie's (Fig. 4.2.1.1.3, Image a, above) - the spectator gleans essential 'establishing' information about the character through his costume, manner, physicality and so on. The interpreter's activity risks drawing the audience's attention away from Charlie's entrance, and thus the character is not visually 'introduced' for the Deaf audience in the way that he is for the hearing spectators.

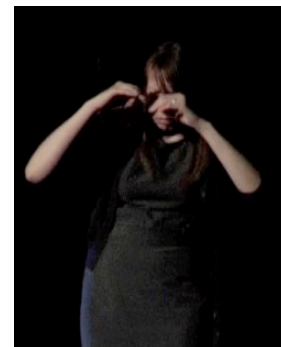
Below, in Fig. 4.2.1.1.3 (c-d), is an example of the interpreter miming rummaging through a bag, at the same time as the activity is enacted by onstage character, Mister Tom:

Figure 4.2.1.1.3 (c-d) Miming stage activity

**Image c.** Mister Tom rummages in the bag.**Image d.** Interpreter mimes rummaging in a bag.

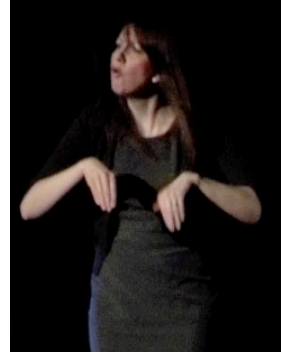
Mimetic enactments provide information and clues for the audience as to context, situation, character and subtext. The bag in Fig. 4.2.1.1.2 Image c, above, is Willie's, although as we have discovered earlier in the scene, when Mister Tom asks him what's in it, he replies 'Dunno. Mum said I weren't to look in'. The leather belt that Mister Tom brings out of the bag is significant in terms of the audience learning about Willie and his situation (that he has been abused by his mother); as Willie sees it he hides under the table, terrified. The enactment *Willie slides off his chair and covers under the table* 00:02:49:427 is covered by two consecutive mimes as can be seen in Fig. 4.2.1.1.3 (e-h), below. The first section of the enactment is covered by the interpreter miming Willie hiding under the table (Fig. 4.2.1.1.3 e-f), and the second section by the interpreter miming the dog sniffing and barking at Willie (Fig. 4.2.1.1.3 g-h):

Figure. 4.2.1.1.3 (e-h) Consecutive mimes

**Image e.** Willie slides off his chair and covers under the table.**Image f.** Interpreter mimes Willie hiding.



**Image g.** The dog sniffs and barks at Willie.



**Image h.** Interpreter mimes the dog.

It may be that the interpreter's miming is motivated by the assumption that if the Deaf spectators' attention is on her, they miss salient stage activity, and she is attempting to compensate for that. Alternatively, it may be the case that since, as noted in 2.2.1.1, an affordance of role shift in standard BSL interaction is constructed action as well as constructed dialogue, the interpreter in this instance is inappropriately applying both these affordances to the theatre setting. Due to the visible enactments of the performers, however, the constructed action in the rendition is rendered unnecessary, as we shall consider further in Chapter 5.

Whilst *orientation* will be discussed in more depth later in 4.2.2.2, it is interesting to note here that, as we can see from Fig. 4.2.1.1.3 (c-d) [*Mister Tom rummages in the bag*], Fig. 4.2.1.1.3 (e-h) [*Willie cowers under the table*] and from Fig. 4.2.1.1.2 (c-f) [*the Doctor exits, coughing*], the interpreter's orientation often does not match that of the character she is miming; in Fig. 4.2.1.1.3 (c-d), Mister Tom, rummaging in the bag, is orientated to centre right, whilst the interpreter is aligned in opposition, centre left; in Fig. 4.2.1.1.3 (e-h), Willie, hiding under the table, is aligned fully to the left, whilst the interpreter is aligned to centre, and in Fig. 4.2.1.1.1 (c-f), the Doctor is clearly orientated fully to the right, and the interpreter to centre.

#### 4.2.1.1.4 Sound Effects (SFX)

The rendition of sound effects and diegetic sounds accounted for 7% of interpreter activities during mimetic-only onstage activity. The diegetic sounds

identified in the annotated sections of *Goodnight Mister Tom* include the dog barking and whining, and an owl screeching, the sound of applause, and the sounds of a steam train.

In Table 4.2.1.1.4, below, we can see a summary of the diegetic sounds annotated, and the interpreter's response to them. The sounds highlighted in green in the table are those that accompanied mimetic-only enactments, our present focus:

We might look at each of the examples in terms of the function of the sounds both in the world of the play and for the audience, in order to discern if that function is maintained in the rendition.

Start time	Sound Effect	Interpreter activity	Description
00:00:37.610	DOG BARKS	I don't know. Mum said I'm not allowed to stand on top of [something], <i>woof woof!</i> M-R-O-A-K-L-E-Y.	Rendition - included in merged turns.
00:01:42.440	DOG BARKS	Woof! Woof!	Rendition
00:08:37.326	DOG BARKS	Woof!	Rendition
00:08:39.396	OWL SCREECHES	Birds singing.	Incorrect entity making sound.
00:08:41.766	DOG WHINES	RND: What's going on?	Additional dialogue, attributed to dog
00:31:02.121	DOG BARKS	RND of concurrent dialogue	Not rendered
00:48:07.690	CLAPPING AND CHEERING	Applause. Beautiful! Congratulations! Wow! Clapping. Excellent! Clapping.	Additional to visual on stage
00:49:35.120	HISS OF STEAM. TRAIN WHISTLES.	Steam. Train.	Entity making sound (additional to visual on stage).
00:49:35.120	BRAKES SQUEAL. HISS OF STEAM.	Steam train. Train stops. Train.	Entity making sound/ description of enactment (additional to visual on stage).

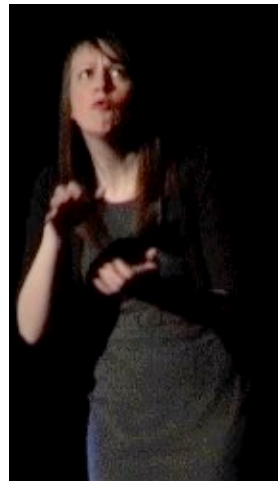
First, to consider the dog barking. It is helpful to note here that the dog is a puppet, animated by a puppeteer. The dog puppet however is extremely lifelike, and while it does not have a moving mouth to indicate its barking, it is animated in such a way that its head and body movements and behaviours are authentic, clearly mimic those of a real dog, and it is treated as a real dog by the actors on stage; this will be discussed in further detail presently.

The dog's single bark (00:08:37.326) is quiet and occurs at the very opening of an outdoor night-time scene, as Tom and his dog are on their way to visit the grave of Tom's deceased wife. The bark is accompanied by an authentic movement of the dog's head, and is followed by Tom's line 'Shhh' in response, and a hand gesture towards the dog; this, in turn, is followed by the screech of an owl (which will be considered presently). The interpreter renders the bark, illustrated in Figure 4.2.1.1.4 (a-b), below.

Figure 4.2.1.1.4 (a-b) Rendering dog bark



**Image a.** SFX: Dog barks.



**Image b.** Interpreter renders dog bark.

That the scene is set at night is demonstrated by the intensity and colour of the stage lighting, yet we can intuit that the dog's bark and Tom's 'Shhh' function to reinforce the sense of night time, as does the screech of the owl.

Vervecken's (2012b) notes that when translating multimodal texts such as theatre, dialogue can quite legitimately be omitted when the same information is available scenically, and we may intuit that the same applies in the case of

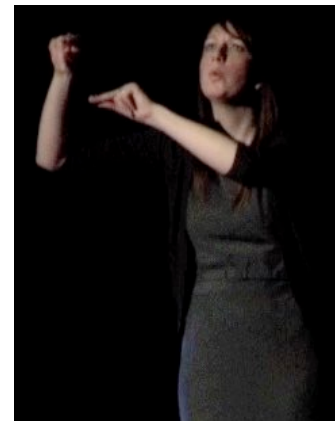
diegetic sounds; it may not be necessary for the Deaf audience to be told of these noises when the visual elements of the performance (in this case the lighting of the stage and physicality of the dog and Tom) are explicit. We will return to this discussion later in Chapter 5.

British Sign Language demonstrates sound by showing the entity that makes the sound, for example, the screech of an owl. ‘Owl screeches’ could effectively be rendered by signing ‘owl’ followed by the hands showing the beak opening and closing in rhythm of the screeching, with a modifying mouth pattern that would differentiate for example, between a screech or a hoot. In rendering the screech of the owl, the sound description produced by the interpreter is not ‘owl screeches’ but ‘birds singing’ (Fig. 4.2.1.1.4 (c-d) below):

Figure 4.2.1.1.4 (c-d) Rendering owl screech



**Image c.** SFX: Owl screeches.



**Image d.** Interpreter signs ‘birds sing, flying in the sky’.

The description of the sound is incorrect, and, since the scene is set at night, at odds with the images shown on stage. In theatre, the architecture of the production restricts the interpreter’s lexical choices to those that maintain the sense of the original and ensure the coherence of the target text.

On arrival at the grave, Mister Tom places a bunch of flowers. The dog whines and the interpreter role shifts into the perspective of the dog, giving him the line of dialogue ‘What’s going on?’, illustrated in Fig. 4.2.1.1.4 (e-f) below:

Figure 4.2.1.1.4 (e-f) Attributing dialogue to dog

**Image e.** SFX: Dog whines.**Image f.** Interpreter adds a line of dialogue 'What's going on?'.

There are two things to note about this decision. First, that the dog, whilst evidently a puppet, as noted earlier, is life-like and at all times treated by the actors as a real dog; the makers of the production clearly intend it to be understood as such by the spectator. The dog is animated by a puppeteer who is never acknowledged or 'seen' by the actors on stage. This theatrical device, by which the characters understand the dog as real, and never see the puppeteer, strengthens the authenticity of the dog for the spectator, and weakens that of the puppeteer. The dog does not speak, so the interpreter, by rendering the dog's whine as a line of dialogue, is not only inventing 'character' that does not exist in the original text, but also altering the intention of the makers of the production.

Second, it is likely that the Deaf audience, as intended, accept the *representation* of a dog on stage, as a *real* dog in the world of the drama, and therefore would attribute the interpreter's additional dialogic text to a human character, and not to the dog. In this instance, since the puppeteer is understood to be invisible to the characters in the world of the drama, as we can see in Fig. 4.2.1.1.4 Image e, the only human character in the scene, therefore, is Mister Tom, kneeling at the grave. The interpreter's upward eye gaze in Fig. 4.2.1.1.4 Image f, however, cannot reflect the direction of address of Mister Tom, since there is no potential addressee in a more elevated location



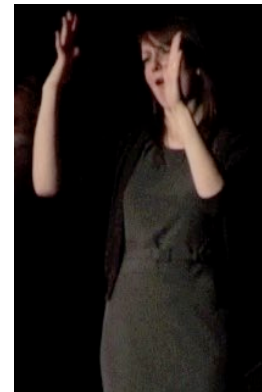
than the actor portraying him. This, I would suggest, is likely to cause gratuitous processing on the part of the spectator.

The rest of the diegetic sounds identified in the annotated sections of *Goodnight Mister Tom* are: the sounds of clapping and cheering by the other characters after the children have performed their school play, and the arrival of a steam train at the station platform. In the first instance, as the children take their bows and the onlookers clap, the interpreter adds 'Clapping, wow! applause, marvellous, congratulations, excellent, clapping' to a scene which is already explicit; the spectators - if their attention is directed to the stage - can clearly see the onlookers applauding (Fig. 4.2.1.1.4 g-j, below):

Figure 4.2.1.1.4 (g-j) Rendering applause



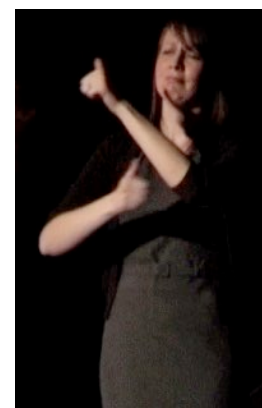
**Image g.** The children take their bows.



**Image h.** Interpreter signs 'applause'.



**Image i.** The children take their bows.



**Image j.** Interpreter adds 'congratulations'.

In Fig. 4.2.1.1.4 Image h, above, the interpreter signs 'applause'. This sign is culturally Deaf - the way that Deaf audiences visually show their appreciation for a Deaf performer who does not hear clapping. There are three ways in which this might be read.

First, she is rendering the sound of clapping into BSL, even though the characters on stage are applauding and can be seen by the audience if allowed to. I would argue that the Deaf audience is culturally competent enough to recognise the stage activity as appreciation of a performance in hearing society, and that interpreter mediation in this case is not necessary.

Second, she is in role shift, representing a character on stage, and using a 'foreign' way of applauding in terms of the performance, borrowing from Deaf culture, and domesticating or adapting the target text. If this is the case, since this is a production performed by and is about hearing people visible to the target audience, the interpreter is demonstrating an activity not culturally appropriate or authentic in respect of character or context, and may imply that the Deaf audience need this type of domestication in order to understand the activity enacted on stage.

Third, and least likely, the interpreter, as *herself*, is applauding the onstage characters taking their bows. This is the least credible because not only is her attention not directed to the stage, but also, until now she has consistently employed role shift to render dialogue, mimic characters and to demonstrate a variety of diegetic sounds. Acknowledging a part of a performance in this way is also problematic in terms of the interpreter's liminality and her status with regard to the performance: only in very particular types of staging can the company acknowledge the interpreter and vice versa. In this production, if the interpreter spontaneously attempts to be a part of the performance in any such way, she 'breaks in' to the world of the play, disturbing the illusion of reality for the audience. The text 'wow! marvellous, congratulations, wow, excellent' provided by the interpreter (Fig. 4.2.1.1.4 image j) is additional to the original.

Whether the Deaf audience members, for whom these types of diegetic sounds are not part of their lived experience, need to know that a particular sound is audible when the equivalent information is available and retrievable from the visual and mimetic resources of the performance, will be discussed in more detail in 5.2.2.2.

The sounds of a train arriving in the station platform (the hissing of steam, a train whistle, and the screeching of the train coming to a halt) are described by the interpreter by showing the entity that makes the sound; signs that may be glossed as ‘train’ and ‘steam billowing’. While there is no visual depiction of a *train* on stage, the steam that can be heard hissing also billows onto the stage. This brings us to the next section and the discussion of the description of scenic information.

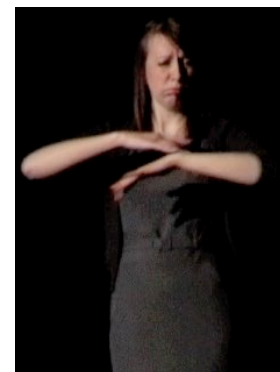
#### 4.2.1.1.5 Description of scenic information (DSC)

The description of stage activity accounted for 6% of interpreter activity. In the scene pictured below in Fig. 4.2.1.1.5 (Images a and c) below, Willie arrives at a bustling train station. Although, as noted earlier, there is no train depicted on stage, the location and situation is clearly described visually by the movement, costume and manner of the figures on stage, and by the clouds of steam rising from offstage. During this scene the interpreter signs a combination of diegetic sound (as presented earlier in Table 4.2.1.1.4, and noted above also) and description of scenic information: ‘Train. Steam billows. People milling about. Train stops. Train’ (Fig. 4.2.1.1.5 (Images b and d, below):

Figure 4.2.1.1.5 (a-d) Describing sound and scenic information



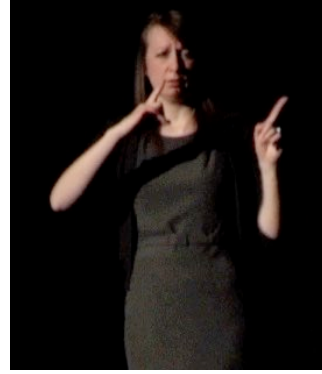
**Image a.** Enactment: Characters in outdoor clothing enter and exit the stage, through steam, jostling Willie as they pass.



**Image b.** ‘Steam billows’...



**Image c.** Enactment: Characters in outdoor clothing enter and exit the stage, through steam, jostling Willie as they pass.



**Image d.** 'People milling about'...

As can be seen in Images a and c, above, there is steam billowing across the stage, and characters moving about on stage as if rushing to catch or having just alighted from a train. They finally come to a stop, as if on the edge of a platform, surrounded by steam, as if from an engine.

In 2.2.1 the two signing perspectives were described; *character perspective*, in which the signer locates herself *within* the event, and which is used in theatre to transmit the dialogue of onstage characters, and *observer perspective*, in which the signer conceptually locates herself *outside* the event space, and uses her signing space topographically from a global vantage point. In this case, in which the interpreter attempts to describe the detail of the scene, it would appear that she is employing observer perspective as if a narrator. In the case of theatre, since details such as these are clearly being described visually by the resources of the performance itself, the interpreter giving focus to the stage *stands in* for the use of observer perspective. The effects of describing scenic information are the same as those of miming of mimetic enactments, potentially distracting the audience from the performance and providing an informationally incomplete version of the activity presented on stage.

#### 4.2.1.1.6 Additional dialogue (ADD)

The addition of dialogue in the rendition accounted for a further 6% of interpreter activities during mimetic-only enactments; there are three instances, two of which we have seen already in the discussion of sound effects in the

previous section: Fig. 4.2.1.1.4 (e-f) (Attributing dialogue to dog) and Fig. 4.2.1.1.4 (g-j) (Rendering applause).

The third instance is an important one in terms of the structure of the drama and character development, and occurs immediately after the children have taken their bows at the end of their school performance, and handed their props to the Vicar. In this scene, the children mill about 'backstage', apparently chatting excitedly. The moment is significant as it symbolises Willie's character development so far; by being in Dorset, living with Mister Tom and making new friends, he now feels safe and has grown in confidence. This section of the scene establishes an atmosphere of joy and excitement after a successful performance of the children's school play, brought into sharp relief with the arrival of the sombre Mister Tom, which cuts through the scene and foreshadows bad news to come. This section is intentionally constructed this way, by the makers of the piece, in order to have a specific effect upon the audience.

During Mister Tom's entrance and Willie noticing him, the interpreter signs 'Well done, excellent performance. Well done, all', orientated towards centre left, and directing her eye gaze down and to centre left (Fig. 4.2.1.1.6 (a-b) below):

Figure 4.2.1.1.6 (a-b) Additional dialogue



**Image a.** Mister Tom enters from left as the children mill about excitedly. Willie, centre, notices him.



**Image b.** Interpreter adds 'Well done, excellent performance. Well done, all'.

Again, this has the potential effect of drawing the spectator's attention away from the stage activity. It is possible in this instance that although there is no audible dialogue, the children *appear* to be speaking to each other, and the interpreter feels the need to fill in some information, perhaps in case the Deaf audience wonder what the children are saying to each other and, if they are speaking, why the interpreter isn't rendering any dialogue.

#### 4.2.1.1.7 Focus on other (FCO)

There are 6 instances of the interpreter's attention being drawn to a location other than the stage, accounting for 11% of interpreter activities; some examples are illustrated in Fig. 4.2.1.1.7, below.

Figure 4.2.1.1.7 Interpreter focuses on a location other than the stage (FCO)



It was noted in 2.7.1.1 in reference to prior observations of theatre interpreters, during sections of the performance containing scenic- or mimetic-only information, typically assumed the 'hard pause' (Fenlon, 2010) posture with hands clasped in front, and eye gaze directed either to the floor or out to the auditorium.

It might be the case here that the interpreter is using the hard pause as an indication for the audience to look to the stage. I would argue that this possibility is not supported however, first because, as can be seen in the images above, her focus does not consistently rest on the same location, and

second, she does employ clear stage focus on other occasions, as described at the beginning of this case study.

Instances of FCO may be attributed to a lapse in concentration due to fatigue; this is a symptom of delivering a rendition continuously for extended periods of time, and indeed this is likely to be the case in the 6th instance which occurs at 49.55 minutes into the performance. The first 4 instances of FCO, however, occur within the first 5 minutes of the performance, and so are unlikely to be attributable to fatigue; the interpreter not yet having ‘settled in’ to the performance at this early stage might be a factor in the frequency of the activity so early in the rendition. This type of activity will be considered further in 5.2.2.1.1.

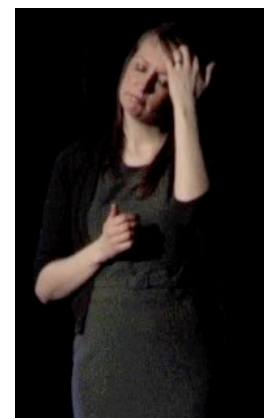
#### 4.2.1.1.8 Fidget (FGT)

The interpreter fidgets on one occasion during mimetic-only enactments. The fidget is the third activity (RND/FCO/FGT/RND) she engages in during a 6.4 second section of mimetic-only activity, 00:01:56.620 *Mr Tom closes the door fully, and turns to look at Willie who doesn't seem to be eating* (Fig. 4.2.1.1.8 (a-b) below).

Figure 4.2.1.1.8 (a-b) Fidget



**Image a.** Mr Tom closes the door fully, and turns to look at Willie who doesn't seem to be eating.



**Image b.** Interpreter's rendition of previous dialogue overlaps the mimetic-only section, she focuses on a location other than the stage, and finally fidgets.

The interpreter begins the section with the end of a rendition of the previous dialogue, then focuses on a location other than the stage, and finally fidgets, before she begins to render the next section of dialogue. This non-linguistic movement has the potential to momentarily distract the audience's attention from the performance.

#### 4.2.1.1.9 Gesture (GST)

Gesturing (GST) accounts for 4% of annotated interpreter activity during mimetic-only enactments. There are 2 instances of GST, both of which appear to be related to the movement of the dog, as the interpreter's gesture, using an open flat hand, describes the dog's direction of travel. The examples of this activity are shown in Figs 4.2.1.1.9 (a-b) and (c-d), below. The first example occurs at 00:01:48:358. Prior to gesturing, the interpreter renders Mister Tom's line to the dog 'Ere, you best come in, Sammy'. She begins to make the gesture describing the dog's direction of travel before start of the enactment *Dog enters through door*, and completes the gesture before the dog has completed the enactment. She then briefly glances to the stage, and renders the dialogue subsequent to the enactment, Mister Tom's line 'Charlie's right really. I just enjoys windin' 'im up'. This example is illustrated in Fig. 4.2.1.1.9 (a-b), below:

Figure 4.2.1.1.9 (a-b) Mimetic enactment and gesture 1



Image .a. *Dog enters through door* before travelling R towards the table

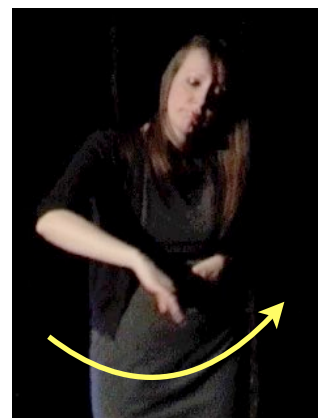


Image .b. Interpreter makes and completes gesture, describing a trajectory, in advance of the dog travelling towards the table (R).



The second example occurs 00:49.:30:750, simultaneously with one of a series of connected mimetic-only enactments. The moment is shown in Fig. 4.2.1.1.9 (c-d), below. Prior to the gesture the interpreter gives focus to the stage for the enactment Willie crouches down and strokes the dog; she gestures during *He stands, watching Mr Tom and the dog exit L*, and then returns to FCS for the enactment *Willie stands alone facing upstage*.

Figure 4.2.1.1.9 (c-d) Mimetic enactment and gesture 2



**Image c.** Mimetic enactment: Willie stands, watching Mr Tom and the dog exit L



**Image d.** Interpreter describes a trajectory of the dog's travel as it exits (L).

In the first example, the interpreter completes the gesture describing the dog's direction of travel before the dog has completed the activity, and she is able to do this without looking to the stage. In the second example, the interpreter stops focusing on the stage, makes the gesture, and returns to focus on the stage. Both instances would imply that the activity is deliberate, however it has not been possible to propose a motivation for the interpreter's engagement in it.

Whilst the interpreter gesturing, fidgeting, or focussing on a location other than the stage may be relatively infrequent and appear to be trivial, and the discussion of the activities seem to add little to the investigation, the Deaf spectator relies on the interpreter for dialogic information, and so looks to the interpreter's movement in anticipation of that information. If she makes a conspicuous movement that is not intended to communicate something to the

Deaf audience, it is likely to distract them from the performance. It also runs counter to the norms of the staging of a production; unless directed to do so for dramatic purpose, actors do not lose focus, fidget or gesture unnecessarily because it has the effect of *upstaging*, drawing the audience's attention away from the focus of the scene, and, whilst theatre interpreters are not actors, they are, by necessity, equally visible during the performance.

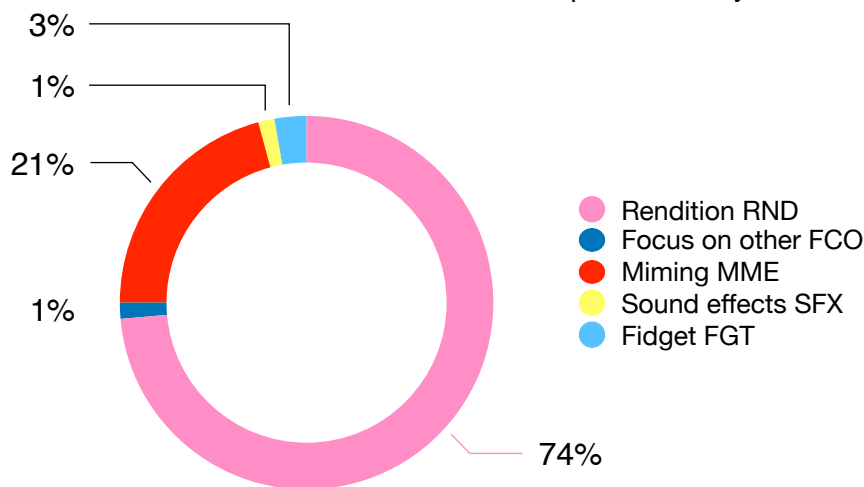
In the next section we will consider mimetic stage activity accompanied by dialogue.

#### 4.2.1.2 Mimetic activity with accompanying dialogue.

As noted in 3.5.2.1 dialogue associated with the mimetic enactment does not necessarily continue throughout the section of stage activity. Whilst we would expect in many of these cases the interpreter to render dialogue, we would also expect that the interpreter would make an analysis of the performance text to ascertain whether it is the dialogue or the stage activity, at any one time, that carries the greater weight of information, if some dialogue is redundant due to the stage providing equivalent information, and when the dialogue and stage activity are complementary or discrepant, thus providing more meaning or subtext, and to assess what strategies 'are an appropriate means of achieving the intended function of the target text' (Nord, 2005:257). In this way, the interpreter is able to make informed decisions about when it is appropriate or necessary to guide the audience's attention to the stage.

In the annotation of the stage, 50 mimetic enactments deemed salient to situation, plot or character development, with accompanying dialogue, were identified. The breakdown of percentage of interpreter activity is illustrated in Chart 4.2.1.2, below.

Chart 4.2.1.2. *Goodnight Mister Tom*:  
Mimetic enactments with accompanying dialogue  
- interpreter activity



#### 4.2.1.2.1 *Focus on stage (FCS)*

As we can see from Chart 4.2.1.2, above, FCS does not feature as an interpreter activity during mimetic enactments with accompanying dialogue; the interpreter either renders dialogue or engages in another activity in favour of FCS at all times.

#### 4.2.1.2.2 *Rendition (RND)*

The interpreter renders all dialogue without exception, which, as can be seen in the above chart, accounted for 74% of interpreter activity during mimetic enactments with accompanying dialogue. Again, there are more interpreter activities (72) than there are mimetic enactments with accompanying dialogue (50), because the interpreter engaged in several additional activities during the majority of the onstage mimetic enactments (see Appendix 2.1). These additional activities are discussed below.

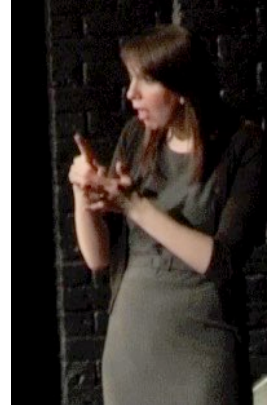
#### 4.2.1.2.3 Miming (MME)

The majority of activities that accompany the renditions are mimes - 21% of interpreter activity. In the example illustrated in Figs 4.2.1.2.3 (a-d), below, the interpreter, after finishing the rendition, mimics what can already be seen onstage:

Fig. 4.2.1.2.3 (a-d) Rendition and mime



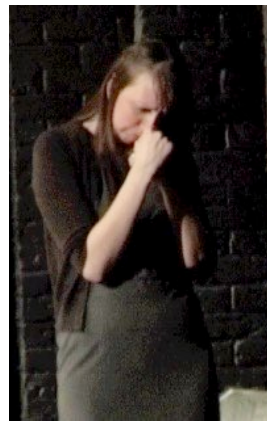
**Image a.** The Vicar (right) addresses his line ‘... Your brother Michael...’ to George (centre).



**Image b.** Interpreter renders the Vicar’s line ‘Your brother Michael’...



**Image c.** George runs to the Vicar and hugs him.



**Image d.** ...and mimes George hugging the Vicar.

The example Fig. 4.2.1.2.3 Image a, above, shows George, centre, standing in grief after discovering that his brother has been killed in the war; the Vicar right, addresses his line ‘Your brother Michael...’ to George. After rendering the line, the interpreter switches immediately to the mime of George hugging the Vicar.

These instances of miming produce the same effects as those discussed in 4.2.1.1.2. I would argue that the interpreter's version of the activity cannot contain the same detail or empathy, or have an equivalent impact on the audience as the original, and that ideally, in this case, the audience would have been better served by witnessing the stage activity first hand.

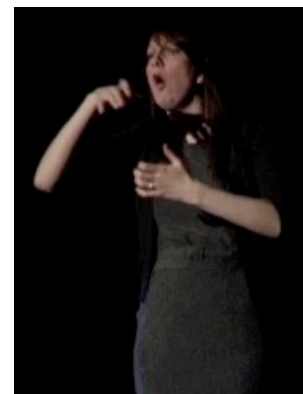
#### 4.2.1.2.4 Sound effects (SFX)

We have already seen examples of the interpreter rendering diegetic sound, enumerated previously in Table 4.2.1.1 *Sound effects vs interpreter activity*. There are two further examples of the interpreter rendering the dog barking, in this case during mimetic enactments with accompanying dialogue. In the first instance, illustrated in Fig. 4.2.1.2.4 (a-b) below, the dog's barking - in the world of the drama - draws Tom's attention to the approach of air raid warden Charlie to Tom's home - a naturalistic response of a dog to an approaching 'stranger'. In terms of a theatrical device, however, the barking functions to draw the (hearing) spectator's focus to the upstage right location of Charlie's entrance into the visible performance space, and is reinforced by Charlie's line 'Mr Oakley!'.

Fig. 4.2.1.2.4 (a-b) Rendering dog barking 1



**Image a.** Dog (upstage) barks at Charlie, entering upstage right.



**Image b.** Interpreter renders dog barking.

Here the interpreter includes a rendition of the dog barking in the merging of separate turns of first Willie (seated at the table) and Charlie the air raid warden (from offstage, right) respectively. The rendition 'I don't know. Mum said I'm not

allowed to stand on top of [something] / *woof woof!* / M-R-O-A-K-L-E-Y' overlaps both the dog's activity, and Charlie's entrance.

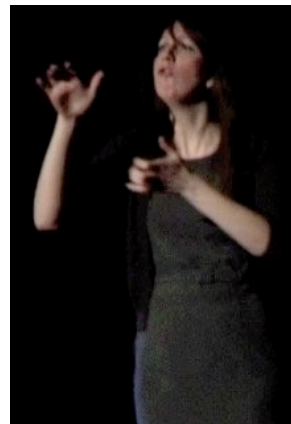
In this case, due to the interpreter's activity, it is unlikely that the Deaf spectator's attention is (as intended by the performance) drawn to the location of Charlie's entrance, and I would propose that the interpreter giving focus to the stage for the dog's activity and Charlie's entrance would be more effective in achieving the intended function for the Deaf spectator.

In the second example - in the world of the play - the dog jumps up and barks in response to Charlie's line 'Them German bombers are like moths to the flame...one chink of light...and Boom! Wooooooooooooooooooooo....BOOM!', waving his arms in the air to describe the trajectory of a bomb and the explosion. The moment is illustrated in Fig. 4.2.1.2.4, Image c, below. Again, the barking is a naturalistic response of a dog surprised by a sudden loud noise and movement, and functions to support the audience's illusion of reality. It does not appear to have an additional function such as that of drawing the audience's attention to another part of the stage.

Figure 4.2.1.2.4 (c-d) Rendering dog barking 2



**Image c.** The dog barks at Charlie.



**Image d.** Interpreter renders the barking.

In the case above, the interpreter renders all the dialogue and the barking, and does not guide the audience to see Charlie's gesticulating or the dog's physicality in response. We may assume here that the interpreter feels that it is more useful for the Deaf audience to see the rendition than the stage activity; in

this case, however, if the audience are not guided to look to the stage, whilst the spectator may know from the rendition that the dog is barking, the *reason* for the barking (i.e. Charlie's sudden movement) may not be clear.

#### 4.2.1.2.5 Fidget (FGT)

The interpreter fidgets on two occasions and these occur at points during sections of mimetic activity with accompanying dialogue, during moments of silence between the sections of dialogue. An example was illustrated earlier in 4.2.1.1.7. Again, we might assume that the non-linguistic movement draws the audience's attention away from the performance.

### 4.2.2 The Rendition

This section focuses on the interpreter omissions in the rendition, and the interpreter's role shift which is broken down into orientation and eye gaze, and the interpreter's referencing of entities from the drama in the rendition.

#### 4.2.2.1 Omissions

During mimetic enactments with accompanying dialogue, the interpreter renders all dialogue, with no omission. Whilst this indeed gives the target audience access to a complete rendition of the dialogue, we are also reminded of Vervecken's (2012b) observation that when translating multimodal texts such as theatre, dialogue can quite legitimately be omitted when the same information is available scenically.

#### 4.2.2.2 Role shift

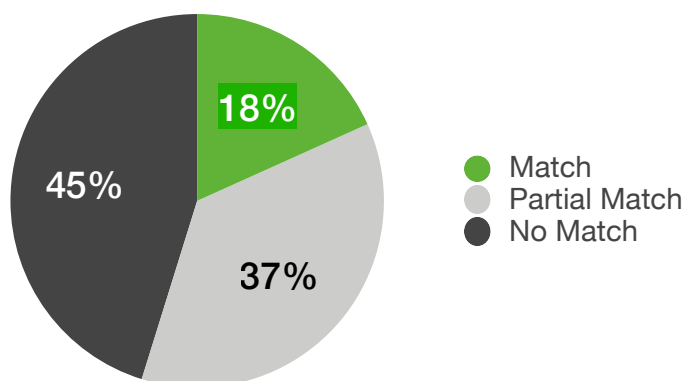
As discussed previously in 4.1.2.1, the interpreter's role shift is divided into 3 sections: Orientation, Eye Gaze, and Referents. Orientation is the alignment of

the interpreter's body with that of the actor whose dialogue is currently being rendered. As discussed in 2.7 and in 4.1, the orientation of the interpreter gains relative importance in the rendition of theatrical texts, as it allows the audience to identify the speaking character onstage. The principal function of the interpreter's eye gaze in theatre is that of describing the rendered character's direction of address and therefore indicates the relative location of the addressee. The interpreter's accurate locating of referents in the rendition assists in defining and reflecting the topographical construction of the source text, essential for the accurate construction of the target text. In the discussion of each feature of role shift I will show percentages of matches, partial matches and no matches. To avoid repetition, I will illustrate only the examples in which the highest percentage is achieved in each case.

#### 4.2.2.2.1 Orientation

As noted in 3.5.1.1.1, if the actor is orientated towards, for example, upstage, it is not possible for the interpreter to match this alignment fully due to the necessity of the rendition to be seen by the audience; thus a 'match' is here considered to be the furthest the interpreter is able to align herself towards the orientation of the actor, whilst still allowing the audience to see the rendition. As we can see from the Chart 4.2.2.2.1 below, the interpreter matched 18% of orientations with characters onstage.

Chart 4.2.2.2.1.  
*Goodnight Mister Tom* Interpreter Orientations





In the case of partial matching, it is conceivable that in more rapid exchanges of dialogue, the interpreter simply does not have enough time to make a complete alignment with the speaking character. As previously discussed in 3.10.2, in cases of partial matching in which there are, for example, two actors on stage and their orientations are in opposition to each other, it is likely that the speaking character is identifiable by the spectator from the rendition; although the interpreter's alignment may approximate that of the speaking character, it is unlikely that the character in opposition to the interpreter's alignment would be assumed to be the speaker. In these circumstances, then, it may be assumed that the partial matches in orientations are retrievable by the audience.

From Chart 4.2.2.2.1, we can see that the interpreter matched 18% of her orientations with the characters on stage, and failed to match 45%. We must take into consideration that the interpreter may not be in the habit of using orientation everyday signing, since, as discussed in 2.7, this feature of role shift is not as used explicitly as eye gaze in ordinary signed interactions; in theatre, however, the interpreter's orientation has to be more marked in order that the Deaf audience, from a distance, is able to identify which onstage character is the speaker.

In the example (Fig. 4.2.2.2.1 (a-b) below, Charlie is seen 'outside' Mister Tom's house, talking to the dog.

Figure 4.2.2.2.1 (a-b) Interpreter orientation: no match



**Image a.** Charlie upstage right, orientated left, addresses his line 'Pipe down, Sammy! It's me Charlie! Friend, not foe!' down to the dog.



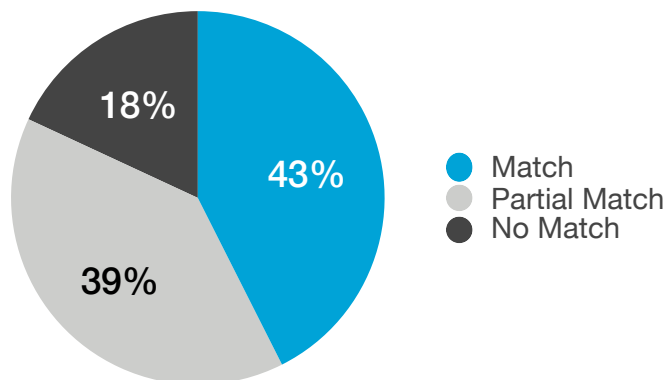
**Image b.** Interpreter renders the line down, but orientated towards centre.

The case above, in which the interpreter, orientated to centre, renders the dialogue of Charlie, orientated to the left, could compromise the Deaf spectator's ability to attribute the dialogue to Charlie, as the interpreter's orientation may be confused with either Mister Tom, far left, or Willie, seated at the table.

#### 4.2.2.2.2 Eye gaze

In almost the exact reverse of the Orientations findings, we can see from Chart 4.2.2.2.2 below, that the interpreter matched 43% of eye gaze with the characters interpreted, and failed to match in 18% of cases.

Chart 4.2.2.2.2.  
*Goodnight Mister Tom: Interpreter Eye Gaze*

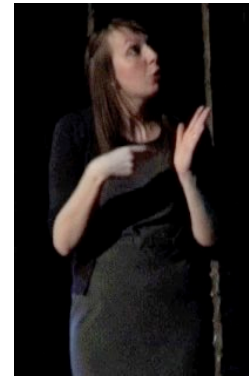


An example of matching the interpreter's eye gaze with the direction of address of the character Willie, is illustrated below in Fig. 4.2.2.2.2 (a-b). Here, Willie (centre) has been asked by George (seated, left) to go with him and his friends on a picnic. Willie asks Mister Tom (right) 'Can I, Mister Tom?'. The interpreter accurately uses eye gaze to demonstrate both the direction of address of the character whose dialogue is being rendered (Willie), and that the addressee (Mister Tom) is taller than the speaker.

Figure 4.2.2.2 (a-b) Interpreter eye gaze: match



**Image a.** Willie, centre, directs his line ‘Can I, Mister Tom?’ to the right and up, to Mister Tom, right.



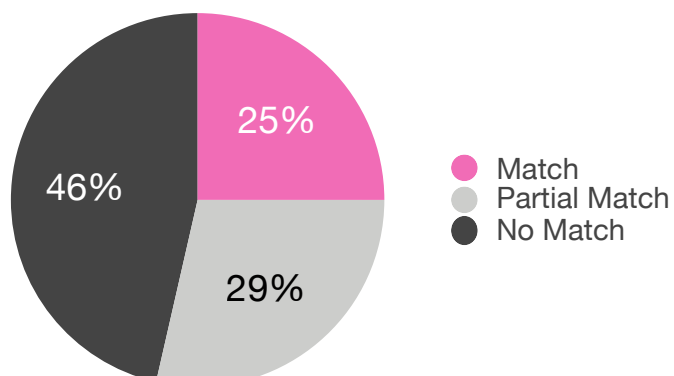
**Image b.** Interpreter matches Willie’s direction of address through eyegaze, up and to the right, as if she were Willie, addressing Mister Tom.

This relatively high percentage of matching in eye gaze is, conceivably, due to the fact that it is much easier to achieve that a shift of the torso in orientation and, as noted earlier, is the most common feature of role shift used in ordinary sign language, and therefore the interpreter is more likely to be accustomed to its use than orientation.

#### 4.2.2.2.3 Referents

As can be seen from Chart 4.2.2.2.3 below, the percentage of matching referents is 25%, and no matching is 46%.

Chart 4.2.2.2.3. *Goodnight Mister Tom*: Interpreter Referents



An interesting example, and worthy of further consideration, is one of two instances in which the interpreter, within the same line of dialogue and with all the onstage characters static, places the same referent in different loci. An example can be seen in Fig. 4.2.2.2.3 (a-d), below.

Fig. 4.2.2.2.3 (a-d) Interpreter referents: no match



**Image a.** Mister Tom, far left, referring to Willie, seated at the table, right, addresses his line 'Don't I knows it. Got me an evacuee to prove it' to Charlie, upstage centre.



**Image b.** Interpreter renders the line as 'I know! I have an evacuee there...', pointing to a location centre left...



**Image c.** Charlie looks at Willie.



**Image d.** ...completing the rendition with 'here's the proof over here', locating the 'proof' to the right.

In this section of the drama, Charlie, the air raid warden, has come to Mister Tom's house because he has noticed light coming from the open front door, and warns Mister Tom that this is risky as 'War is about to be declared'. Mister Tom's response 'Don't I knows it. Got me an evacuee to prove it' refers to

Willie, the evacuee, being the proof that war is imminent. The back translation of the rendition is ‘I know! I have an evacuee there, here's the proof over here’, suggesting that the evacuee and the proof (which in the original both refer to Willie) are two distinct things that reside in two separate locations. The interpreter locates the ‘evacuee’ to centre left (Fig. 4.2.2.2.3 image b) and the ‘proof’ to the right (Fig. 4.2.2.2.3 image d).

It is also worth noting that when rendering Mister Tom’s line ‘Don’t I know it. Got me an evacuee to prove it’, the interpreter is orientated to centre, with her eye gaze to the left; both features are in opposition to the alignment of Mister Tom, who is orientated towards upstage right, and addressing Charlie, upstage centre. The interpreter’s orientation and eye gaze in Fig. 4.2.2.2.3 Images a-b, and her orientation in Fig. 4.2.2.2.3 Images c-d, are more in alignment with Charlie, the addressee, than Mister Tom, the speaker.

To illustrate further, below are diagrams showing the relationships between the entities on stage (Diagram 4.2.2.2.3.a) compared to interpreter’s version (Diagram 4.2.2.2.3.b):

Diagram 4.2.2.2.3.a Stage Relationships

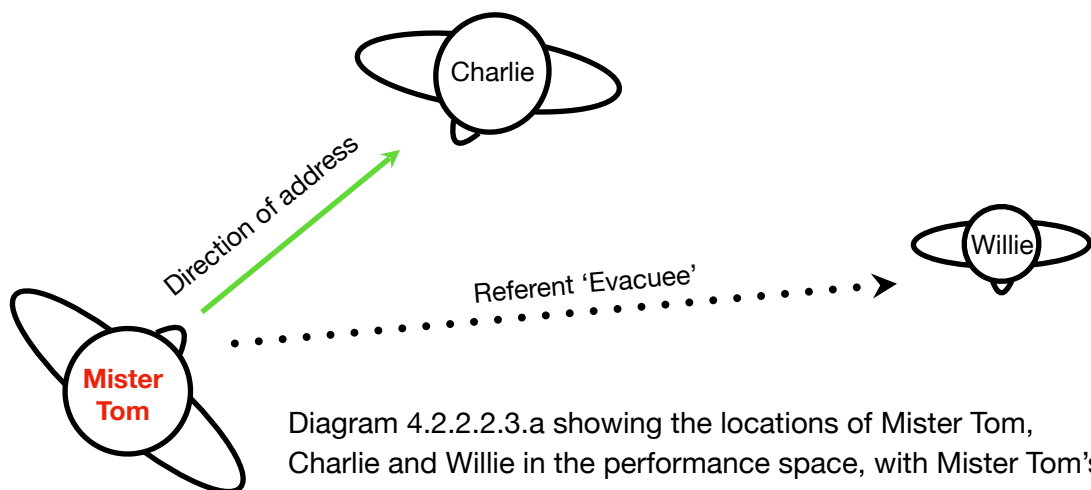
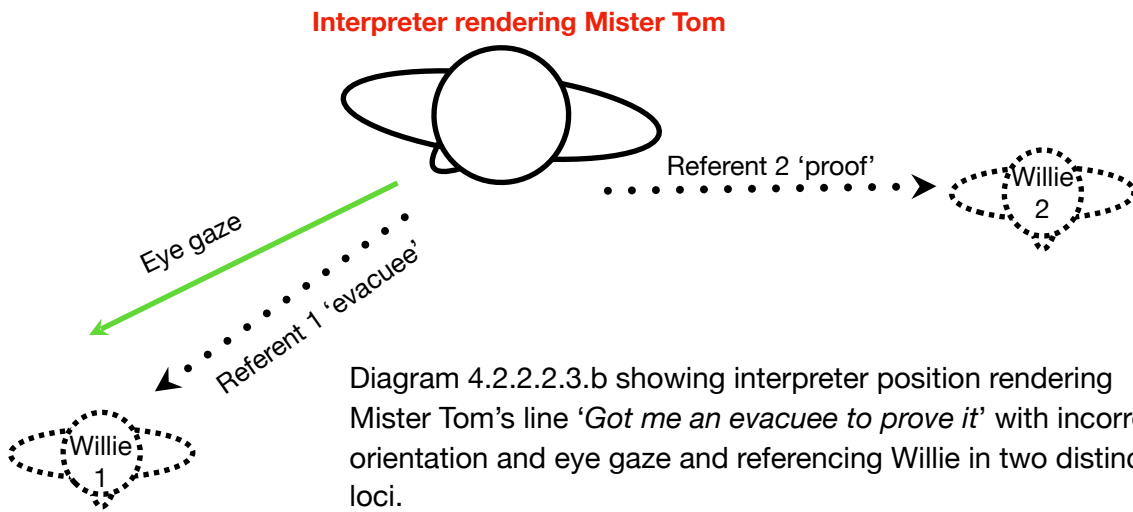


Diagram 4.2.2.2.3.a showing the locations of Mister Tom, Charlie and Willie in the performance space, with Mister Tom’s direction of address and referent, in the line ‘Got me an evacuee to prove it’.

Diagram 4.2.2.2.3.b Rendered Stage Relationships



In comparing the two diagrams above, it can be seen that the interpreter's orientation is more in alignment with Charlie, the addressee, than Mister Tom, the speaker. Mister Tom's direction of address, indicated by the green arrow in Diagram 4.2.2.2.3.a, is not reflected the interpreter's eye gaze (also indicated by the green arrow in Diagram 4.2.2.2.3.b). The source text is altered in meaning since in Mister Tom's dialogue there is only one referent ('evacuee') and in the rendition there are two ('evacuee' and 'proof'), each placed in distinct and separate loci. In this instance, the spatial constructions of the rendition and the performance do not coincide, and the Deaf audience may be compromised in its ability to attribute the rendered dialogue to Mister Tom, and have difficulty in identifying which character is being referred to.

#### 4.2.2.3 The coincidence of matching in orientation, eye gaze and referents

As we have seen earlier in this case study, the matches in one feature of role shift in the rendition don't necessarily coincide with matches in another; whilst an interpreter may accurately align herself with the speaking character's orientation on stage, thereby assisting the spectator with identification of the speaker, her eye gaze may not reflect the same character's direction of address, neither may she accurately locate referents in her signing space according to the character's perspective. It is the intersection of all these features that informs the Deaf spectator, fundamentally, *who* is saying *what* to

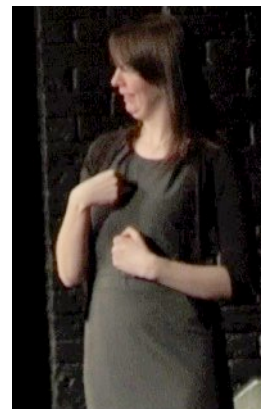
*whom* at any one time in the drama. For this reason, while it is useful to interrogate the matching of the individual features of orientation, direction of address/eye gaze and referencing with the rendition and the performance, a more complete picture is revealed when we interrogate the intersection of matching features in the rendition.

To illustrate, consider the example below in Fig. 4.2.2.3 (a-b). In this scene, we find that George can no longer take part in the school play *Toad of Toad Hall*, so the company need another actor to play 'Mole'. Zack (Z), standing left, suggests that Willie (W), seated, downstage right, should take over. Willie responds 'Me?'. In rendering Willie's line 'Me?', the interpreter matches both orientation and direction of address of the speaker.

Figure 4.2.2.3 (a-b) Matching orientation, eye gaze and referents



**Image a.** Willie, seated, bottom right of the image, delivers his line 'Me?' to Zack, standing, left.

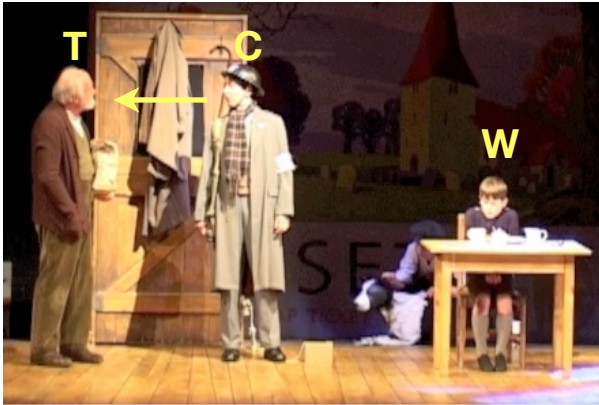


**Image b.** Interpreter renders Willie's line 'Me?', matching both orientation and Willie's direction of address through eye gaze.

In *Goodnight Mister Tom*, of the total 94 rendered exchanges of dialogue annotated, 5 achieved matching in 2 features (orientation + eye gaze) with the onstage character (orientation + direction of address) as illustrated in the example 4.2.2.3 (a-b), above these dialogue turns did not have associated referents. Of those turns *with* associated referents, 4 matched in 2 of the 3

features (orientation + eye gaze/d.o.a.) and none matched fully in all 3 features; one turn had two referents associated with the utterance, 'you' and 'door', with the first of these referents, 'you', accurately located. The example is illustrated in Fig. 4.2.2.3 (c-f), below.

Figure 4.2.2.3 (c-f) Turns *with* associated referents



**Image c.** Charlie, centre, orientated centre left, addresses his line 'I won't if you don't keep your flamin' door shut!' to Mister Tom, right.



**Image d.** Interpreter begins her rendition of Charlie's line with 'I warned you!'..., matching Charlie's orientation and direction of address through eye gaze, and accurately referencing 'you' (Mister Tom) to the right.



**Image e.** Charlie's line 'I won't if you don't keep your flamin' door shut!' makes reference to the door upstage, behind him.



**Image f.** Interpreter completes rendition with 'close [a] door!', locating 'door' in front of her and unmarked.



In Fig. 4.2.2.3.c and Fig. 4.2.2.3.e, above, Mister Tom (T) introduces Charlie (C) to Willie (W) with the line 'William, this is Charles Ruddles...he thinks he's gonna win the war single-handed'. This prompts Charlie's response 'I won't if you don't keep your flamin' door shut!', implying that if Mister Tom doesn't make sure his door is shut, light will spill out and German bomber pilots will be able to locate a potential target.

We can see from Fig 4.2.2.3 c-d that the interpreter accurately indicates, by her orientation, that the speaker is Charlie, and, by her eye gaze, that his direction of address is towards Mister Tom. In the case of the first referent 'you' (Fig. 4.2.2.3 (c-d), she points deictically to a location left, as if from Charlie's character perspective, indicating Mister Tom, the second person referent.

The door that Charlie refers to is located directly behind Mister Tom and Charlie. In the rendition, whilst maintaining Charlie's orientation and direction of address (Fig. 4.2.2.3 (e-f), the interpreter signs 'close [a] door', unmarked, in the signing space in front of her; the 'door' is not located as if from Charlie's character perspective, and therefore this section of the rendition does not replicate the arrangement of entities in the performance space topographically, and does not carry the same meaning as the source text. It is possible, of course, that the spectator is able to retrieve the meaning from the context, but this cannot be evidenced without further reception work.

In total, then, in this interpretation, 5 renditions without associated referents were matched completely accurately with the stage picture in terms of orientation and eye gaze/direction of address, and, in line with the criteria described in 3.10.2 (in which in the case of multiple associated referents, all must exactly match in stage and rendition) 0 renditions with associated referents matched exactly in all 3 features; a total of 5.2%.

#### 4.2.2.3.1 *Combining matches and partial matches in orientation, eye gaze and referents*

Circumstances may prevail in which partial matching in one of the annotated features is sufficiently supported not only by exact matches in the other features, but also by factors such as the number of actors on stage, context and so on, to enable the spectator to retrieve the intended meaning. Here, due to the limitations of the investigation, it is not possible to account for each of the factors that may support the retrieval of meaning in such instances, and retrieval is also largely dependent on the individual spectator. To investigate this in the future, further work with the analysis framework in combination with reception studies would be required; this will be considered in Chapter 6. If we combine matches and partial matches of orientation, eye gaze, and referents respectively, the percentages for the *Goodnight Mister Tom* rendition increase sharply. Potentially retrievable orientations increase to 55%, eye gaze to 82%, and referents to 54%. These combinations, however still separate out each of the three features, and as we have seen in the section above, very few exact matches in one feature coincide with exact matches in another.

In this interpretation, of the 96 rendered dialogue turns, there were 9 two-way combinations of orientation + eye gaze combining a match and a partial match, and 7 three-way combinations of orientation + eye gaze + referent in which a match in referents combined with a match and a partial match in orientation and eye gaze. This gives a total of 16 of the 96 annotated rendered dialogue turns which we can assume to be potentially retrievable, in line with the status of partial matching as described in 3.10.2.

#### 4.2.2.3.2 *Coincidence of matching and partial matching as potentially retrievable*

As seen in section 4.2.2.3 above, of the 96 rendered dialogue turns annotated in *Goodnight Mister Tom*, the interpreter produces 5 turns in which the features of role shift exactly match with the onstage speaking character: 5 turns of orientation + eye gaze, and 0 turns of orientation + eye gaze + referents. The

interpreter also produces 16 turns in which the features match in a combination of match + partial match: 9 turns of orientation + eye gaze, and 7 turns of orientation + eye gaze + referents. This is summarised in Table 4.2.2.3.2 below.

Total 96 rendered dialogue turns	Combinations of exact matches	Combinations of exact + partial matches	TOTAL	% of potentially retrievable combinations
ORI + EG	5	9	14	14.6%
ORI + EG + REFS	0	7	7	7.3%
TOTAL	5	16	21	21.9%
%	5.2%	16.7%	21.9%	

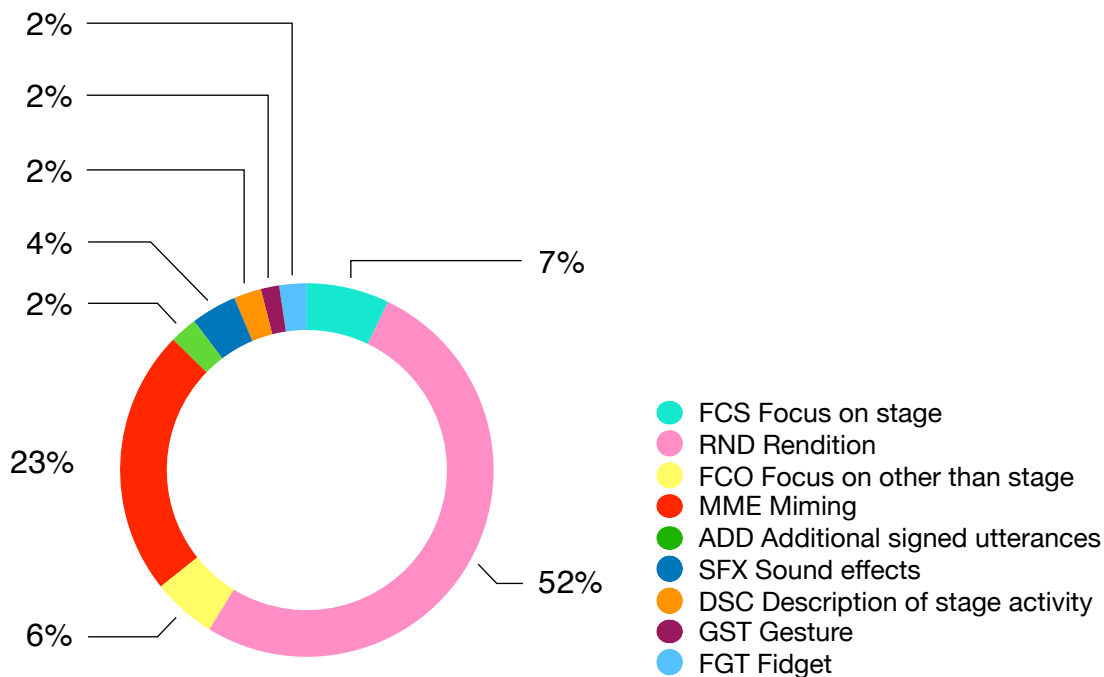
From the table we can see that 5.2 % of the interpreter's rendered dialogue turns exactly match with corresponding onstage characters' orientation, direction of address and referent use. According to the 'potentially retrievable' criteria described in 3.10.2, in which 2 matching features combine with 1 partial match in a rendered turn, 16.7% of the interpreter's rendered dialogue turns are potentially retrievable with regard to corresponding onstage characters' orientation, direction of address and referent use.

Allowing for partial matches in either orientation or eye gaze in combination with exact matches in orientation or eye gaze + referents, in this rendition 21.9% of rendered dialogue turns are potentially retrievable in terms of the spectator's ability to identify the onstage character speaking, their direction of address, and, in relevant cases, entities referred to in the dialogue.

### 4.2.3 Summary

As can be seen from Chart 4.2.3 below, the interpreter is almost constantly active throughout the annotated sections of the performance.

Chart 4.2.3. *Goodnight Mister Tom*:  
Total mimetic enactments - interpreter activity



In the annotated sections of this rendition, giving focus to the stage accounts for 7% of the interpreter's activities; the rendition of audible resources are prioritised throughout. There are the 50 annotated examples of mimetic enactments with accompanying dialogue. We are reminded here of Norris's (2011:134) note that within a multimodal ensemble, modal configurations are fluid, some modes taking on more weight of communication, others less, and some staying the same, depending on the needs of the communication. In these instances the interpreter is confronted with the multimodal complex of the performance, and with the decision of when or whether to render the spoken text, or to give focus to the stage for all, some, or none of the enactment. In this interpretation, in all cases, the interpreter prioritises the rendition of dialogue over the mimetic stage activity. As discussed in Chapter 3, however, the consideration of such enactments as consequential to the

development of the drama is, to an extent, subjective and the individual interpreter is at liberty to make her own assessment in each case.

It is interesting to note the frequency of the miming of activity already being enacted onstage, which has the effect of limiting the target audience's direct engagement with the performance; possible motivations for this have been discussed in 4.2.1.1.2. The description of visible stage activity has a similar effect, and it has been noted in 4.2.1.1.2 and 4.2.1.1.4 that the interpreter may be applying all the affordances of signed narration (observer perspective and character perspective) and role shift (constructed dialogue and constructed action) to the theatrical text. We may be reminded here of Nord's (2005) observation that the particular function of the source text elements (such as content, effect, structural or non-verbal elements) allows the interpreter/translator to assess 'whether or not these elements [...] are an appropriate means of achieving the intended function of the target text' (Nord, 2005:257).

In terms of role shift and the individual features annotated and compared, in both orientation and referents, the percentages of matching are relatively low at 18% and 25% respectively, with a much higher percentage of matching in eye gaze/direction of address at 43%. It was proposed that this relatively high degree of accuracy in eye gaze may be due to the fact that the feature in standard signed communication is far more commonly used in role shift than orientation, and is also easier to achieve than a marked shift of the torso. Due to the discrepancy between the percentages of matching in each feature, and the lack of intersection of matching features, we find that in this rendition, as can be seen in Table 4.2.2.3.2, 22 of the 94 rendered dialogue turns (22.9%) may be considered retrievable.

From the above analysis, then, we might infer that the interpreter is employing affordances of BSL and interpreting strategies not wholly appropriate to the theatrical domain. Whilst there is clear use of orientation, eye gaze and referencing to demonstrate the speaking characters and render their utterances, the spatial relationships between entities found in the rendition and

on the stage do not always coincide; as a result, the rendition might appear to be constructed with only partial reference to the performance text.

This interpretation and issues arising from its study will be revisited and considered further when comparing all three case studies in Chapter 5. In the next section of this chapter, however, we will turn our attention to Case Study 2: *Gravity*.

### 4.3 Case Study 2: *Gravity*

Set in a city school, *Gravity* focuses on science teacher David who struggles to cope with the stresses of teaching in secondary education. He is desperate for his students to share his enthusiasm for his subject, and in particular the recent development of the Large Hadron Collider and its potential for addressing the most fundamental questions of physics. David's encouragement of Kyle, the school loner, the only student who shares his fascination with physics, provokes conflict. *Gravity* is a faster-paced play than *Goodnight Mister Tom*, reflecting the rhythms of activity and interactions in a city secondary school, and deals with notions of time, space, provocation and conflict. A description of each annotated selection of *Gravity* can be found in Appendix 1.

The interpreter of *Gravity* is a qualified BSL-English interpreter, and holds an MA in Interpreting Studies. This is the first time he has interpreted a performance of this production. In the screenshots used in this case study, the positioning of the image of the interpreter to the left of the stage image, is indicative of the positioning of the interpreter in relation to the stage during the live performance.

#### 4.3.1 Stage Activity vs Interpreter Activity.

As with Case Study 1, this section will focus on the interpreter's activity when presented with salient mimetic activity in the performance, and the interpreter's negotiation of that stage activity. Again, the mimetic enactments are divided into mimetic-only enactments and mimetic enactments with accompanying dialogue, and the data is presented in Table 4.3.1, below.

Table 4.3.1 *Gravity* - Stage vs Interpreter

Mimetic Enactments Total: 63	Mimetic - only Enactments (15)	%	Mimetic Enactments with dialogue (48)	%	Interpreter Activities	%
<b>Interpreter Activity</b>						
Focus on stage FCS	12	75.00	23	41.82	35	49.30
Interpreter in blackout B/O	1	6.25	0	0.00	1	1.41
Rendition RND	2	12.50	32	58.18	34	47.89
Focus on other FCO	1	6.25	0	0.00	1	1.41
Total	16		55		71	

As can be seen from Table 4.3.1, above, across a total of 71 interpreter activities - which accounts for 100% of interpreter activities - 47.89% of interpreter activity is rendering dialogue, 49.30% is giving focus to the stage, and 1.41% is in blackout (B/O).

The discrepancy between the mimetic only enactments (15) and interpreter activities during these enactments (16) is accounted for by the fact that the interpreter engaged in more than one activity during one enactment; this also accounts for the discrepancy between the two in mimetic enactments with dialogue (48 enactments and 55 interpreter activities).

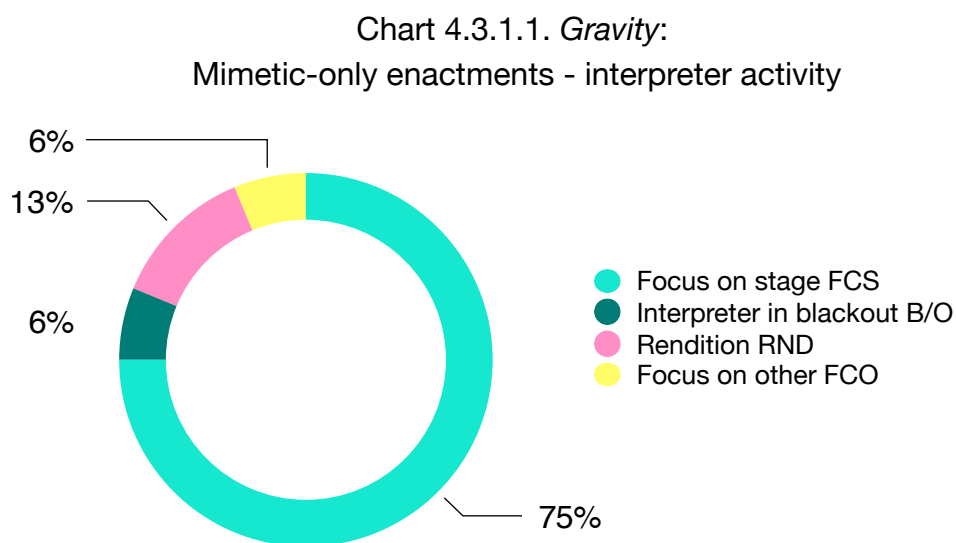
We can see that there are few unexpected interpreter activities, and that the major part of activity is the expected rendition (RND) or focus on the stage (FCS). There was only one instance of FCO, accounting for 1.41% of interpreter activities, when the interpreter's focus was not on the stage, during a mimetic-only enactment. This occurred 45 and a half minutes into the performance, for the duration of the first part of the mimetic enactment. For the rest of the enactment, the interpreter gave focus to the stage (see Appendix 3.1/00:45:33.811). FCO will be discussed further in 4.3.1.1.3.



#### 4.3.1.1 Mimetic-only stage activity

As with Case Study 1, we will first consider interpreter activity during mimetic-only enactments that provide information salient to plot, situation or character development. Examples of mimetic-only enactments salient to plot, situation or character development from *Gravity* are: *David taps his watch, turns and exits USL* (Appendix 3.1/ 00:04:11.497); *Reece slams the mirror on the desk, turns and charges at Kyle*. (Appendix 3.1/00:44:17.095). A complete list of annotated mimetic enactments from *Gravity* can be found in Appendix 3.1.

There were 15 mimetic-only enactments identified in the annotated sections of the performance. Again, as discussed in 2.7 we would expect in all of these cases the interpreter to guide the audience's attention to the stage to witness the mimetic-only enactments, and as can be seen from the breakdown of percentages illustrated in Chart 4.3.1.1 below. 75% of the interpreter activities annotated were stage focus (FCS); one enactment, accounting for 6% of interpreter activity, was performed with the interpreter in blackout (B/O); 13% was rendition (RND) and a further 6% was the interpreter focusing on a location other than the stage (FCO).



#### 4.3.1.1.1 Stage Focus and interpreter in blackout

As stated in 3.5.1, for the purposes of this study, the interpreter in blackout (B/O) is considered subtype of stage focus and therefore an interpreter ‘activity’; it has the same function as FCS, allowing the audience to witness stage activity. As will be explored further in 5.2.1.1.5, in order for the interpreter’s light to be taken out or brought up at a point during the play, there must be a discussion between the interpreter, stage manager, and technical team, to agree it, and to plot it into the lighting design for that particular interpreted performance. It may be inferred that this has been initiated and negotiated by the interpreter.

As we can see from Chart 4.3.1.1 above, for a portion of the annotated sections of the performance, the interpreter was in blackout; in this case during the early part of the establishment of an outdoor scene *Kyle is sitting on the ground, cutting something up with a pen-knife* (Appendix 3.1, 00:07:29.020), Fig. 4.3.1.1.1 (a-b) below, before the interpreter’s light begins to fade up with the brightening of the lighting state on stage as David enters, illustrated in Fig. 4.3.1.1.1 (c-d) below.

Figure 4.3.1.1.1 (a-b) Interpreter in Blackout



**Image a.** Interpreter in blackout during establishment of outdoor scene.



**Image b.** Scene opens to establish *Kyle sitting on the ground, cutting something up with a pen-knife*.

Figure 4.3.1.1.1 (c-d) Interpreter's light fades up



**Image c.** Light slowly fades up on interpreter as David enters.



**Image d.** Lighting state on stage brightens as David enters.

We can say, then, that since the interpreter is in blackout for 6% of interpreter 'activity', combined with giving focus to the stage for a further 75% of interpreter activity, that a total of 81% of interpreter activity allows the audience to witness the performed enactments on stage. We may infer that these are motivated attempts at giving focus to mimetic-only activity during the performance.

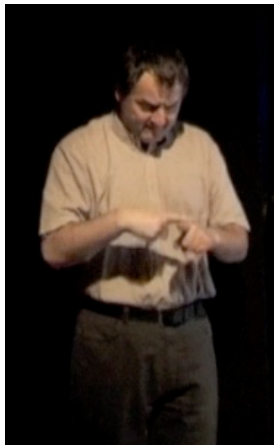
The remaining 19% of interpreter activity, therefore, is here considered unexpected, and as seen in earlier in Table 4.3.1, consists of two RND followed by FCS, which will be discussed in the next section.

#### 4.3.1.1.2 Renditions (RND)

Two mimetic-only enactments, *David taps his watch, turns and exits USL* (Appendix 3.1; 00:04:10.327), and *David puts the box back on the table* (Appendix 3.1; 00:06:08.050), were entirely overlapped by renditions lagging from previous dialogue.

In reviewing the annotations associated with the first instance *David taps his watch, turns and exits USL* (Appendix 3.1/00:04:10.327) in the original video files, however, we find that the interpreter has, in fact compensated for the character's activity of tapping his watch (indicating that he is late), by adding what may be glossed as 'Doesn't time fly?' to his rendition of David's line immediately prior to the enactment. The interpreter does not finish the rendition in time to give focus to the stage for David's exit, however, thus the spectator's attention is not guided to the stage to witness it. This example can be seen in Fig. 4.3.1.1.2 (a-b) below:

Figure 4.3.1.1.2 (a-b) Overlapped rendition



**Image a.** Interpreter adds 'Doesn't time fly?' to his rendition to compensate for David tapping his watch.



**Image b.** David (left) taps his watch, turns and exits USL.

In the second instance, the interpreter waits for the dialogue (Kathy: 'Your sleeves, David') immediately prior to the enactment *David puts the box back on the table* (Appendix 3.1; 00:06:08.050) to be completed before rendering it during the mimetic-only stage activity. This instance is illustrated in Fig. 4.3.1.1.2 (c-f), below:

Figure 4.3.1.1.2 (c-f) Overlapped rendition



**Image c.** Interpreter waits for the dialogue to be completed...



**Image d.** Kathy (right) delivers the line 'Your sleeves, David'.



**Image e.** Interpreter renders Kathy's previous line, during mimetic-only enactment.



**Image f.** Mimetic-only enactment: *David puts the box back on the table.*

When we again look back to the annotations associated with this instance, we find that the interpreter in Fig. 4.3.1.1.2.c is maintaining David's character perspective held from the rendition of David's previous dialogue. This is borne out also by the similarity in orientation and eye gaze between the interpreter

and the actor portraying David (compare Fig. 4.3.1.1.2.c and Fig. 4.3.1.1.2.d, above). It may be in this case that, possibly due to a moment of panic, the

interpreter isn't able to remember what comes next in the play, and is waiting to find out by holding the character perspective. Due to the held character perspective during Kathy's delivery of her line 'Your sleeves, David', the interpreter delivers the rendition of the line late, and during David's mimetic enactment. Kathy's line, however, in terms of the drama, salient to both plot and character development in that it draws attention to the stains on David's shirt sleeves, and by implication his distressed state of mind, which becomes important later in the play.

Both these instances occur less than 10 minutes into the performance, and might be attributed to the interpreter not yet having settled into the 'rhythms' of the piece. On the other hand, we may consider that the interpreter does not feel that the enactments are significant enough for the audience to see, and is prioritising the prior dialogue.

#### 4.3.1.1.3 FCO

The remaining 6% of unexpected activity was a focus on a location other than the stage (FCO). This occurred when the interpreter engaged in two activities during one enactment, 00:45:33.811 *Kyle grabs his bag and exits R*. The FCO, which came after a rendition, was followed by a focus on the stage (FCS) for the remainder of the enactment (Appendix 3.1). The example is illustrated in Fig. 4.3.1.1.3 (a-d) below:

Figure 4.3.1.1.3 (a-d) Interpreter Focus on other (FCO)



**Image a.** Interpreter FCO during the first section of the enactment.



**Image b.** Mimetic activity: *Kyle grabs his bag...*



**Image c.** Interpreter recovers focus on the stage for the second section of the enactment.



**Image d.** Mimetic activity: *...and exits R*

The last combination accounts for there being one more interpreter activity (16) than mimetic-only enactments (15), as shown in Table 4.3.1 in the first section of this case study. This FCO was an isolated incident, and may be attributed to momentary loss of concentration, perhaps due to interpreter fatigue (as discussed in Case Study 1), which appears to have been recovered before the end of the mimetic-only enactment. This interpreter's disengagement from the

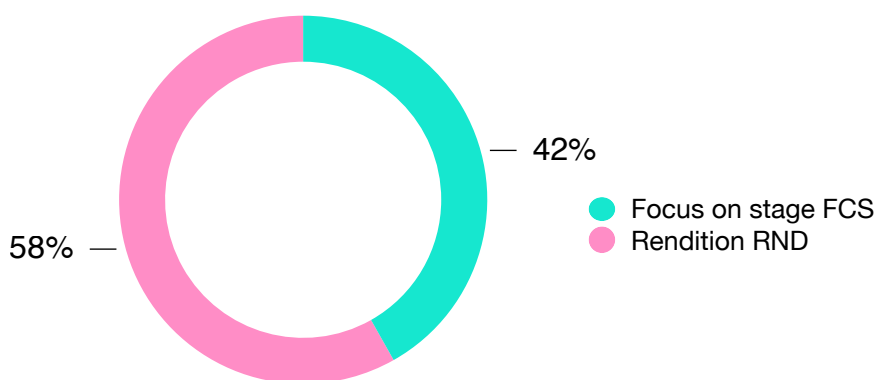
performance, however, as noted in 4.2.1.1.7, may have a negative effect on the audience's engagement with the performance also.

#### 4.3.1.2 Mimetic activity with accompanying dialogue

As previously noted in 3.4, the annotated mimetic enactments were chosen independently of and irrespective of any co-occurring dialogue. Again, the dialogue associated with the mimetic enactment does not necessarily continue throughout the enactment. The mimetic enactments with accompanying dialogue are annotated and compared with interpreter activity to identify whether the interpreter chose to prioritise dialogue or stage activity, in the face of coinciding resources.

As seen in Table 4.3.1 earlier in the case study, there were 48 mimetic enactments with accompanying dialogue identified in the annotated sections of *Gravity*, during which the interpreter engaged in 55 separate activities. The breakdown of percentages is illustrated in Chart 4.3.1.2 below. As we can see, there is no unexpected interpreter activity.

Chart 4.3.1.2. *Gravity*  
Mimetic enactments with accompanying dialogue  
- interpreter activity





#### 4.3.1.2.1 Omission of dialogue during mimetic enactments in favour of FCS

Of the 48 mimetic enactments with accompanying dialogue, the interpreter gives focus to 23, as seen in Table 4.3.1. Of these 23, the interpreter gives *complete* focus to 16 enactments, prioritising the mimetic activity by omitting the accompanying dialogue.

Illustrated in Fig. 4.3.1.2.1 (a-b) below, David tricks Reece into looking through a telescope with boot polish on the eyepiece. The black circle around Reece's eye results in him being the butt of a joke, and precipitates his subsequent violent outburst later in the drama. In the example, the interpreter omits Reece's dialogue 'Wha'? Ah forget it! I ain't no science geek' in favour of giving focus to the stage for the enactment *Reece looks up from the telescope revealing a black circle round his eye.*

Figure 4.3.1.2.1 (a-b) Dialogue omission and stage focus (FCS)



**Image a.** Interpreter gives focus to the stage, omitting dialogue 'Wha'? Ah forget it!. I ain't no science geek', in favour of mimetic activity.



**Image b.** Mimetic enactment: *Reece looks up from the telescope revealing a black circle round his eye.* / Reece: 'Wha'? Ah forget it!. I ain't no science geek.'

The remaining 7 examples combine FCS and RND, 2 are FCS followed by RND, and 5 are RND followed by FCS. These combinations are discussed in the following sections.

#### 4.3.1.2.2 RND followed by FCS

Of the remaining 7 instances of FCS, 2 take place during enactments accompanied by dialogue during only the first section of the mimetic activity:

00:03:21.775 David: 'Of course I could stop it!!' / *Kathy jumps up from her seat and steps back. They stare at each other.*

00:44:54.589 David: 'Out onto the playing field, far end please'. / *Chantay picks up her bag and exits R.*

In each case the interpreter renders the dialogue (RND), and then give focus to the stage (FCS) for the remainder of the enactment. In the first example, the interpreter prioritises the dialogue over the initial section of mimetic activity *Kathy jumps up from her seat...*, and then defers to the stage for the remaining section, *...and steps back.They stare at each other.* The example is shown in Fig. 4.3.1.2.2 (a-d) below:

Figure 4.3.1.2.2 (a-d) Rendition followed by focus



**Image a.** Interpreter renders David's dialogue 'Of course I could stop it!!' during the initial section of mimetic activity *Kathy jumps up from her seat...*



**Image b.** David: 'Of course I could stop it!!'./ Mimetic activity: *Kathy jumps up from her seat...*



**Image c.**....And gives focus to the stage for the remainder of the mimetic activity ... *and steps back.They stare at each other.*



**Image d.** Mimetic activity continues: Kathy... *steps back.They stare at each other.*

#### 4.3.1.2.3 FCS followed by RND

In 5 of the mimetic enactments with accompanying dialogue, the interpreter combines a focus (FCS) followed by a rendition (RND). In the first case, the onstage dialogue occurs only at the end of the enactment; the interpreter gives focus to the stage before it begins, and then renders dialogue.

The example 00:44:33.810 *Reece (R) grabs Kyle (K) by the neck and holds his head down hard against the students' bench surface* / *Reece: 'You whisper a word of this to anyone an' I'll shove my fist down y'fuckin' throat!'* is shown in Fig. 4.3.1.2.3 (a-f), below:

Figure 4.3.1.2.3 (a-f) Focus followed by rendition



**Image a.**  
Interpreter gives focus to the stage for first section of mimetic activity.



**Image b.** Mimetic activity: *Reece grabs Kyle by the neck...*



**Image c.** Interpreter continues to give focus to the stage....



**Image d.** Mimetic activity: *Reece holds his head down hard against the students' bench surface.*



**Image e.**  
Interpreter renders Reece's line 'You whisper a word of this to anyone an' I'll shove my fist down y'fuckin' throat!' During the second section of mimetic activity.



**Image f.** Mimetic activity continues: *Reece holds his head down hard against the students' bench surface.* Reece delivers dialogue: 'You whisper a word of this to anyone an' I'll shove my fist down y'fuckin' throat!'

The mimetic enactment *Reece grabs Kyle by the neck and holds his head down hard against the students' bench surface* is completed (i.e. the actors are in position and more or less static) before the dialogue is delivered, and the position held throughout the dialogue. Thus the interpreter is able to allow the spectator to see arguably the more salient part of the activity, i.e. Reece's attack on Kyle, before delivering the rendition, simultaneously with the spoken dialogue. It must be noted here, however, that whilst the speaking character Reece (R) is orientated diagonally upstage left, (Fig. 4.3.1.2.3 Image f), the interpreter is orientated to centre. As discussed in 3.5.1.1, it is not possible for the interpreter to turn their back on the audience to any degree whilst rendering dialogue, as the rendition must be seen. In this case the interpreter's orientation coincides more with Chantay (C), upstage right in Fig. 4.3.1.2.3 Image f, than Reece. I would argue that Reece may have been better represented by the interpreter (and therefore more readily identified by the audience as the character speaking) if the interpreter was orientated as far as possible to the left.

#### 4.3.1.2.4 Manipulation of the timing of the rendition

In the remaining 4 of the 23 mimetic enactments, the dialogue is concurrent with and continues throughout each enactment:

00:04:15.710 *David puts the tray on the bench. He takes a bottle out of the box and holds it up to the light to look at it.* / Kathy: 'I, er, thought you were doing *this* demonstration'.

006:10.020 *David rolls down his shirt sleeves, one at a time, revealing that they are spattered red.* / David: 'That? I don't...potassium permanganate? Convection loop with Year 8s yesterday...Iodine, preparing microscope slides with Year 7s on Monday'.

00:15:01.510 *Reece lunges at Kyle. Kyle jumps up. Kyle is wielding the knife. Reece squares up to him.* / Reece: 'You stupid prick!' What? What?! You owe me a ball, and then some. Freak!'

00:43:13.018 *Reece jumps up, crosses to the teacher's bench, grabs the telescope and moves to DSC and looks through the eyepiece.* / Reece: Give it here, yeah? Oh, I can see it, Sir! I can see the moon!

In each case, the interpreter withholds the rendition at the start of the enactment in favour of giving focus to the stage, and delivers it towards the latter section of the enactment; thus the audience has the opportunity to witness the stage activity before the rendition is delivered.

The example 00:15:01.510 *Reece lunges at Kyle. Kyle jumps up. Kyle is wielding the knife. Reece squares up to him* / Reece: 'You stupid prick! What? What?! You owe me a ball, and then some. Freak!'

is illustrated in Fig. 4.3.1.2.4 (a-f), below:

Figure 4.3.1.2.4 (a-f). Manipulation of timing of rendition



**Image a.** Interpreter gives focus to the stage, omitting dialogue 'You stupid prick!' in favour of mimetic activity.



**Image b.** Mimetic enactment: *Reece lunges at Kyle. Kyle jumps up./ Reece: 'You stupid prick! ...'*



**Image c.** Interpreter continues to give focus to the stage, in favour of mimetic activity *Kyle is wielding the knife.*



**Image d.** Mimetic enactment: *Kyle is wielding the knife. / Reece: 'What? What?! ...'*



**Image e.** Interpreter signs 'What?! Get me a new ball, Freak' simultaneously with the delivery of the onstage dialogue.



**Image f.** Mimetic enactment: *Reece squares up to him.* / Reece: ...'You owe me a ball, and then some. Freak!'

In the examples discussed above, the interpreter's attempts to give focus to the stage appear to be motivated; the timing of the delivery of the rendition is manipulated in favour of mimetic activity. The following section considers how the architecture of the world of the drama influences the interpreter's rendition.

#### 4.3.2 The Rendition

As in the previous case study, this section focuses on the interpreter omissions in the rendition, and the interpreter's role shift, which is broken down into orientation, eye gaze, and the interpreter's referencing of entities from the drama in the rendition.



### 4.3.2.1 Omissions

There are 34 omissions made by the interpreter in the annotated sections of the performance and rendition. Of the 33 omissions, 23 are in favour of giving focus to the stage (FCS).

There are 4 instances of the omission of characters' interjections or questions during another character's speech. An example is shown in Fig. 4.3.2.1.a, below:

Figure 4.3.2.1.a. Interpreter omission

The screenshot displays a video player interface with two video windows. The left window shows a close-up of a man (the interpreter) gesturing. The right window shows a stage scene with two characters, David (D) and Kyle (K). Below the video windows is a control bar with playback controls and a selection range of 00:07:39.970 - 00:07:44.880. At the bottom is a timeline with dialogue tracks for 'Interpreter Activity', 'Stage dialogic', 'David dialogic', and 'Kyle dialogic'. The 'Stage dialogic' track shows Kyle's line 'That's the third time you've been past.' followed by David's 'Sorry?' and Kyle's 'Y'walkin' round the school?'. A yellow circle highlights the 'Sorry?' line, indicating its omission in the interpreter's rendition.

Fig. 4.3.2.1.a. Interpreter omits David's dialogue 'Sorry?' and conflates Kyle's lines before and after David's question.

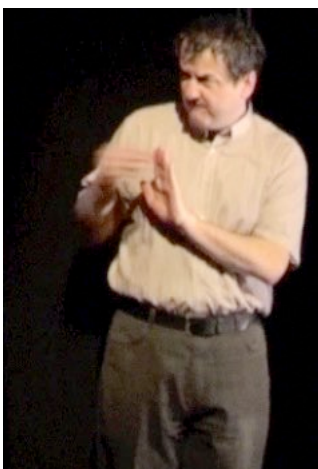
This scene opens with Kyle (K), wearing an anorak, sitting on the ground, ostensibly cutting something up with a knife. David (D) wearing a coat and flat cap, enters and wanders past Kyle, and the audience is given information about both David and the situation by way of Kyle's observation 'That's the third time you've been past'. David responds 'Sorry?', and Kyle clarifies by asking 'Y'a walkin' round the school?', which also functions to establish the

specific location of the characters in the world of the drama (the fact that they are outside is already implied by their outdoor clothing).

In Fig. 4.3.2.1.a, above, we can see the interpreter's rendition of Kyle's dialogue in the section highlighted in purple, in the cell on the top line. The rendition conflates both of Kyle's lines, and omits David's question 'Sorry?' (circled in yellow). It may be that the interpreter is omitting David's question because he feels that the line is not essential for the audience's understanding of the sense of the text; this omission also serves to reduce the number of perspective shifts the interpreter makes.

Perspective shifts are again reduced with 5 instances of omission during a particularly complex 8-line exchange: Chantay is attempting to record a video message on her phone to her brother, whilst at the same time trying to stop Reece from constantly interrupting her. Reece wants Chantay to film him bouncing a ball off Kyle's head. Chantay's dialogue is addressed in two directions - the camera phone in front of her to the left, and then to Reece, behind her to the right and down. Reece's dialogue is directed at Chantay, left and up (in the same direction as Chantay's dialogue to her phone). The exchange is illustrated in Fig. 4.3.2.1 (b-g) below and in Table 4.3.2.1, to follow:

Fig. 4.3.2.1 (b-g) Interpreter omissions



**Image b.** Interpreter renders the first of Reece's lines, 'Chantay, are you checkin' this?'



**Image c.** Reece bounces the ball off Kyle's head and delivers the line 'Chantay, are you checkin' this?'



**Image d.** Interpreter conflates Chantay's lines, directing line 2 to the phone, left, and line 4 to Reece, down and right.



**Image e.** Chantay (to her phone): You used to come down 'ere for a crafty fag at break, we do the same.  
Reece: Chantay, are you gettin' this?  
Chantay (to Reece): Shut it, will ya?



**Image f.** Interpreter omits lines 5,6,7 and 8, in favour of FCS.



**Image g.** Reece: 'This is gonna be a belter! Chantay!'

In this example, the interpreter renders the first of Reece's lines (1), 'Chantay, are you checkin' this?', which he follows with a FCS, allowing the audience the opportunity to witness Reece bouncing the ball off Kyle's head. During the rest of the exchange the interpreter renders only Chantay's line 2 and line 4 by conflating them into one stretch of dialogue that switches direction of address between her phone and Reece, and finally omits lines 5, 6, 7 and 8 in favour of FCS, shown in Table 4.3.2.1, below:

Mimetic Enactment	Character Turn	Dialogue	Interpreter Activity
Reece repeatedly bounces the ball off the seated Kyle's head. Chantay continues to film.	1 Reece [to Chantay, L and up]	Chantay, are you checkin' this?	RND + FCS
	2 Chantay [to her phone, L]	You used to come down 'ere for a crafty fag at break, we do the same.	RND (merged with line 4)
	3 Reece [to L and up]	Chantay, are you gettin' this?	OMITTED
	4 Chantay [to Reece, R and down]	Shut it will ya?!	RND (merged with line 2)
Reece puts the ball down on the ground next to Kyle.	5 Reece [to Chantay, L]	This is gonna be good Chantay, you've gotta get this.	OMITTED (FCS)
Reece stands.	6 Chantay [to her phone, L]	Teachers say hello, ones who liked you anyway.	OMITTED (FCS)
	7 Reece [to Chantay, L]	This is gonna be a belter! Chantay!	OMITTED (FCS)
	8 Chantay [to Reece, R]	It ain't all about you Reece!	OMITTED (FCS)
Kyle gets out his pen knife and stabs the ball with it.			FCS

It may be, in this case, that the interpreter intends to establish Reece's interruptions by rendering his first line, and then allows the audience to infer that Reece is continuing to interrupt by rendering Chantay's line 'Shut it will ya?!' right and down (to Reece), in opposition left and up (to the 'phone'). Again, however, we cannot say how effective this type intervention would be in terms of the spectator's understanding of the text without further work in reception studies.

The remaining omissions are during rapid exchanges of very short sections of dialogue, some of which overlap, and would appear to be for purposes of time saving. An example is illustrated below in Fig. 4.3.2.1.h.

Figure 4.3.2.1.h. Time saving omissions

The screenshot shows the ELAN 4.9.4 interface. The top part displays a video of a man on stage. Below the video is a timeline with various tracks. The 'Stage dialogic' track shows the following dialogue lines:

- 139 ... 00:22:21...
- 140 00:22:25...
- 141 ... 00:22:29...
- 142 ... 00:22:31...
- 143 ... 00:22:32...
- 144 ... 00:22:34...
- 145 ... 00:22:35...
- 146 ... 00:22:36...
- 147 ... 00:42:30...
- 148 ... 00:42:34...
- 149 ... 00:42:35...
- 150 ... 00:42:38...

The timeline also shows the following dialogue lines:

- Interpretor Activit [187]
- Stage dialogic [197]
- David dialogu [70]
- Kathy dialogu [37]

The dialogue lines are:

- Kathy / David / Kathy
- UNK aware me
- His wife's been poorly, right.
- my wife!
- That's right, he's not been very-
- His WIFE's not been very well...

Fig. 4.3.2.1.h. Interpreter renders 1 David: I've been looking after my wife if you must know Reece, she's not been very well; omits overlapping lines 2 Kathy: 'That's right, he's not been very-' and 3 David: '-my wife!' (circled in red) and renders line 4 with 'His wife's been poorly'.

In this example, shown in Fig. 4.3.2.1.h, above, in a conversation with students, teachers Kathy and David are trying to cover up the real reason David has had time off work, which is in fact due to his mental health issues. The exchange is as follows:

1 David: I've been looking after my wife if you must know Reece, she's not been very well.

2 Kathy: That's right, he's not been very-

3 David: -my *wife*!

4 Kathy: His *wife*'s not been very well...

The end of line 2, Kathy: 'That's right, he's not been very- ', is overlapped by David's interruption line 3 '-my wife!'. The interpreter is able to deliver the dialogue of only one character at a time, therefore overlapping dialogue cannot be rendered as such (Rocks, 2019:232).

Here the interpreter renders line 1, omits lines 2 and 3 (circled in red in Fig. 4.3.2.1.h) and renders line 4 with 'His wife's been poorly' (both line 4, and the corresponding rendition on the top line, are circled in yellow in the image). In this case there is a loss in meaning, as Kathy's mistake and David's interruption to correct her are not rendered; again we cannot know if this omission is justified for the sake of efficiency or keeping up with the timings of the performance, and what impact it has on the spectator's understanding of the performance as a whole, without further research.

Broadly, then, it would suggest that the interpreter's primary use of omission is to allow mimetic stage activity to be seen. Other omissions would appear to be, in the main, to support the restructuring of conversational turns in order to reduce frequency of perspective shifts, and for time saving.

#### 4.3.2.2 Additions (ADD)

There is one addition in the annotated sections of the rendition which was deemed unexpected, and a miscue (i.e. not due to the difference in the languages, or for the purpose of explication).

In the annotation, the rendition 'fine' appeared to be an addition attributed to David. In fact it was a rendition of 'all right' in Kyle's dialogue 'Is this that uncertainty bollocks again? *All right*, what are the possibilities of y'comin'

back?’ in the original. The interpreter incorrectly allocated ‘fine’ to David by including an additional perspective shift, aligning himself with David’s orientation, and then shifting back to Kyle’s perspective for the remainder of the rendition. The example is shown below in Fig. 4.3.2.2.a.

Figure 4.3.2.2.a. Interpreter addition

The screenshot displays the ELAN 4.9.4 interface. At the top, there are menu options: File, Edit, Annotation, Tier, Type, Search, View, Options, Window, Help. Below the menu is a video player showing a man speaking on stage. To the right of the video is a table titled 'Interpreter Activity' with columns: Nr, An..., Begin Time, End Time. The table contains several rows of activity, with the row for '101 Fine...' circled in red. Below the video player is a timeline with various tracks. The top track is 'Interpreter Activity' with the text 'Do you mean you're not sure? Like the example? What do you mean?' and 'Fine...' circled in red. Below it are tracks for 'Interp orientat', 'Interp Eyegaz', 'Stage dialogic', 'David dialogu', 'Kyle dialogue', and 'Kyle orientatio'. The 'Kyle dialogue' track contains the text 'Is this that Uncertainty bollocks again? All right, what are the possibilities of y'comin' back?' with 'All right, what are the possibilities of y'comin' back?' circled in red.

Fig. 4.3.2.2.a. Interpreter rendering Kyle’s line ‘Is this that Uncertainty bollocks again? All right, what are the possibilities of y’comin’ back?’ allocates the rendition of ‘All right’ to David by shifting to David’s perspective for the utterance, then shifting back to Kyle’s perspective for the rest of the dialogue.

In Fig. 4.3.2.2.a, above, the Interpreter’s rendition ‘Fine...’ is shown on the top line circled in red, and the original ‘All right’ on the bottom line contained in Kyle’s dialogue. In the image, the interpreter is aligned with David for the rendition of the utterance, thus, in the rendition, it appears to be David’s line of dialogue. This mis-attributed line alters the intention of the makers of the production.

#### 4.3.2.3 Sound Effects

There are two instances of diegetic sound (sounds originating from the world of the drama) in the annotated sections of *Gravity: the school bell rings* and *the fire alarm sounds*. In each case the interpreter responds by making an addition

to the rendition of a character's dialogue. In the first example, staff member Kathy is attempting to persuade David that he should take some time off work because she thinks he is having a breakdown:

Kathy: It's all right. Let's just wait here, someone will be along shortly.

SFX: *the school bell rings*

David: But my Year 8 class....

The interpreter's rendition of David's line is: 'That's the bell - I've got a class to teach' including the information of the school bell ringing in the additional dialogue.

In the second example, in the classroom Reece, after threatening Kyle, storms out. David calls after him.

David: Reece? Reece!

SFX: *the fire alarm sounds*

David: 'Right you lot, you know the drill. Out onto the playing field, far end please'.

Rendition: 'Why's the fire alarm gone off?! [rendered as a rhetorical question] OK you know what to do, file out, leave calmly, don't rush...'

As noted in 2.3, equivalent information may be expressed through more than one mode, and here, the interpreter employs signed dialogue to provide information expressed through diegetic sound in the source text.

In the following sections we will examine how the interpreter employs role shift to demonstrate the spatial construction of the performance in his rendition.



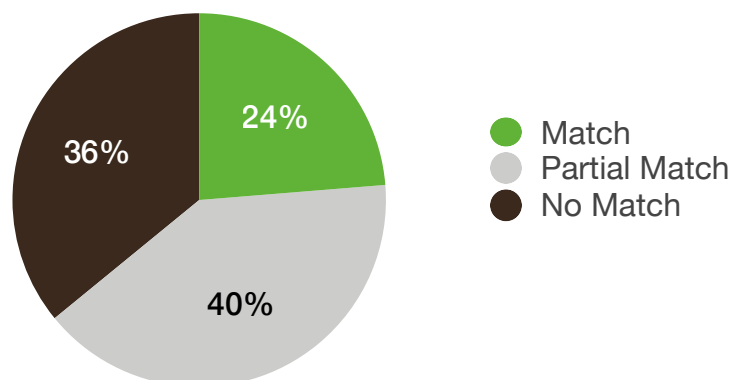
#### 4.3.2.4 Role Shift

As with the previous case study, Role Shift is divided into three sections, Orientation, Eye Gaze, and Referents. Again, in the discussion of each feature of role shift I will show percentages of matches, partial matches and no matches. To avoid repetition, I will illustrate only the examples of the highest percentage achieved in each case. For the purposes of this study, before analysing these features in combination, we must first consider each feature individually.

##### 4.3.2.4.1 Orientation

As we can see from the Chart 4.3.2.4.1 below, the interpreter matched 24% of orientations with characters onstage, and failed to match 36%.

Chart 4.3.2.4.1.  
*Gravity: Interpreter Orientations*



As shown in Chart 4.3.2.4.1 above, the highest percentage of orientations in this rendition is partial match, an example of which is illustrated in Fig. 4.3.2.4.1 (a-b) below.

Figure 4.3.2.4.1 (a-b) Interpreter orientation: partial match



**Image a.** Interpreter orientated CL, partially matches Kathy's orientation L, with the rendition 'I'm sorry you have to stay'.



**Image b.** Kathy orientated L, delivers her line 'I'm afraid I can't let you leave, David'.

Seen in the images above, the interpreter (Fig. 4.3.2.4.1, Image a) rendering Kathy's dialogue, is orientated to centre left, and Kathy (K) in Fig. 4.3.2.4.1. Image b, is orientated fully to the left. As noted in 4.2.2.2.1, it may be the case that in more rapid exchanges of dialogue, the interpreter simply does not have enough time to make a complete alignment with the speaking character.

As also discussed in 4.2.2.2.1, in examples such as these, in which there are very few actors on stage and their orientations are in distinct opposition to each other, it is likely that the character speaking is identifiable by the spectator from the rendition through the interpreter's partially matching orientation and matching eye gaze. Below, diagrams showing the spatial relationships between the characters David and Kathy on stage (Diagram 4.3.2.4.1.a) compared to interpreter's version (Diagram 4.3.2.4.1.b) illustrate this further:

Diagram 4.3.2.4.1 (a-b) Approximate orientations

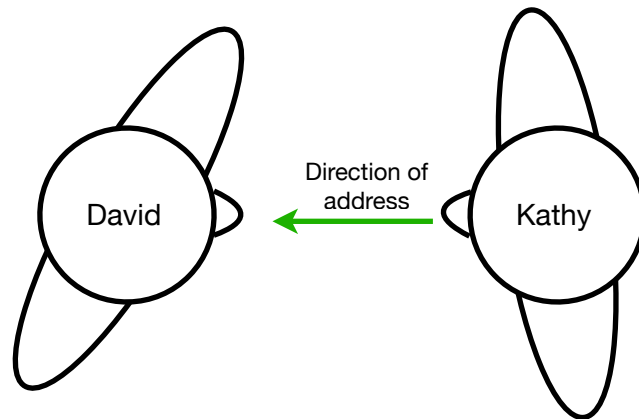


Diagram 4.3.2.4.1.a showing arrangement and orientations of onstage characters David and Kathy, with Kathy's direction of address 'I'm afraid I can't let you leave, David'.

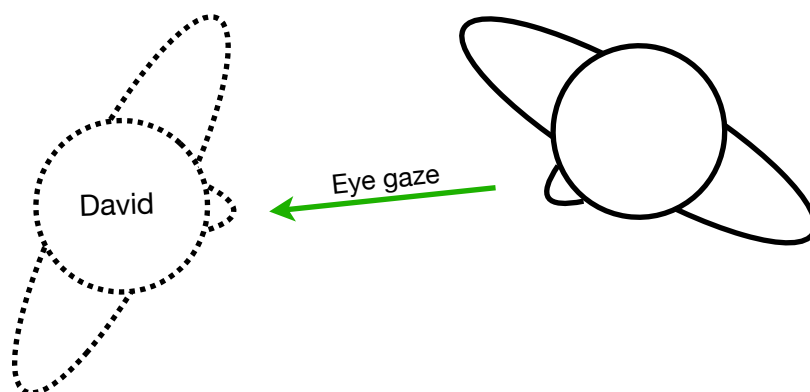
**Interpreter rendering Kathy**

Diagram 4.3.2.4.1.b showing interpreter orientation and eye gaze when rendering Kathy's line 'I'm afraid I can't let you leave, David', partially matching orientation of Kathy.

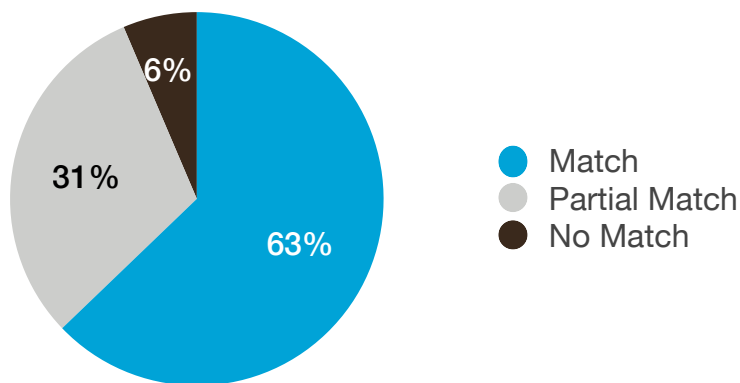
In the example above, although the interpreter's orientation is an approximation of that of Kathy, it is unlikely that the character in opposition to the interpreter's

alignment (David, on the left and orientated towards centre right) would be assumed to be speaking by the spectator.

#### 4.3.2.4.2 Eye gaze

Following a similar pattern the previous case study, we can see from Chart 4.3.2.4.2, below, that the *Gravity* interpreter matched 63% of eye gaze with the characters interpreted, and failed to match in only 6% of cases.

Chart 4.3.2.4.2.  
*Gravity*: Interpreter Eye Gaze



The relatively low percentage in no matching here, as with Case Study 1, may be due to the fact that, as noted in both 2.2.1.2 and 4.2.2.2.2, eye gaze is the most common feature of role shift used in everyday sign language, the interpreter is more likely to be accustomed to its use than orientation, and it is physically the easier to achieve in rendering dialogue turns. An example of the interpreter matching eye gaze is shown in Fig. 4.3.2.4.2 (a-b) below:

Figure 4.3.2.4.2 (a-b) Interpreter eye gaze: match



**Image a.** Interpreter matches eye gaze, right and down, with David's direction of address, indicating location of addressee.



**Image b.** David's delivers his line 'Do they allow knives in school now?' right and down, to his addressee Kyle, sitting, right.

#### 4.3.2.4.3 Referents

As can be seen from Chart 4.3.2.4.3, the interpreter achieved 50% match, 42% partial match, and 8% no match.

Chart 4.3.2.4.3.  
Gravity: Interpreter Referents

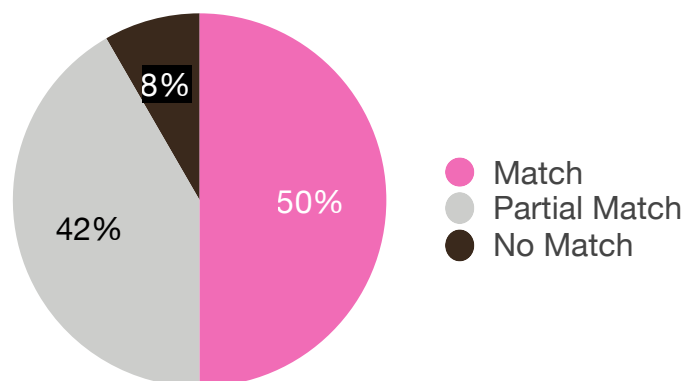


Fig. 4.3.2.4.3 (a-b) below illustrates an example of the interpreter accurately locating a referent deictically in the rendition.

Figure 4.3.2.4.3 (a-b) Interpreter referents: match



**Image a.** David (D) delivers the line: 'The water and gas taps have been turned off...' referring to the taps on the bench, circled in red.

**Image b.** In rendering David's line, the interpreter points to a location centre left, accurately locating the referent 'the taps' in his signing space.

As with the previous case study, for the annotation and initial analysis it is necessary to deconstruct the features of the interpreter's role shift and referent use, and examine them individually. In the rendition, however, these features occur simultaneously, as do the movements and dialogue of the onstage performers; therefore, we will again consider the intersection of matching features in the interpretation.

#### 4.3.2.5 The coincidence in matching of orientation, eye gaze and referents

As explained in 3.5.1.1, all dialogic turns contain an orientation of the speaking character and a direction of address; some of the annotated dialogic turns also contain referents to visible entities in the world of the drama. Applying the criteria of 2 or 3 features to the annotated dialogic turns in the performance and comparing it with those in the rendition, we find that of the total 156 rendered exchanges of dialogue annotated, 12 achieved 2-way matching in

both orientation + eye gaze, and 5 achieved 3-way matching in orientation + eye gaze + referents. Therefore 17 renditions (5 with associated referents, and 12 without) were matched completely accurately with the stage picture - a total of 10.9%. An example of the interpreter matching orientation, eye gaze and directional referencing with onstage character David (D) can be seen in Fig. 4.3.2.5.(a-b) below. In this case the referents are the students and the exit to the right seen in Fig 4.3.2.5. Image b, and the interpreter must demonstrate the direction of movement between the two locations: the students' current location and the exit upstage right.

Figure 4.3.2.5 (a-b) Matching orientation, eye gaze and referents



**Image a.** Interpreter matches orientation (centre right), eye gaze (centre right) with onstage character David, renders directional referent 'file out towards the right'.

**Image b.** Onstage character David, orientated centre right, addresses students downstage right, and refers to 'out', their direction of exit, right.

#### 4.3.2.5.1 Combining matches and partial matches in orientation, eye gaze and referents

In combining matches and partial matches of orientation, eye gaze, and referents respectively, as described in 3.10.2, the percentages increase markedly. In the *Gravity* rendition, 'potentially retrievable' orientations increase

to 64%, eye gaze to 94%, and referents to 92%; it is worth noting, however, that the increase in orientation percentage in this rendition is boosted by a relatively high 40% partial matching, and referents by 42% partial matching. These combinations, however still separate out each of the three features, and as we have seen in the section above, relatively few exact matches in one feature coincide with exact matches in another.

#### 4.3.2.5.2 *The coincidence of matching and partial matching as potentially retrievable renditions*

Of the 156 rendered dialogue turns, the interpreter produces 17 turns in which the features of role shift exactly match: 12 turns of orientation + eye gaze, and 5 turns of orientation + eye gaze + referents. The interpreter also produced 51 turns in which the features match in a combination of match + partial match: 41 turns of orientation + eye gaze, and 10 turns of orientation + eye gaze + referents. This is summarised in Table 4.3.2.5.2 below:

Total 156 rendered dialogue turns	Combinations of exact matches	Combinations of exact + partial matches	TOTAL	% of potentially retrievable combinations
ORI + EG	12	41	53	34%
ORI + EG + REFS	5	10	15	9.6%
TOTAL	17	51	68	43.6%
%	10.9%	32.7%	43.6%	

From the table we can see that only 10.9 % of the interpreter's rendered dialogue turns exactly matches with corresponding onstage characters' orientation, direction of address and referent use. According to the criteria described in 3.10.2, 32.7% of the interpreter's rendered dialogue turns, combining 2 exactly matching features with 1 partial match, are potentially

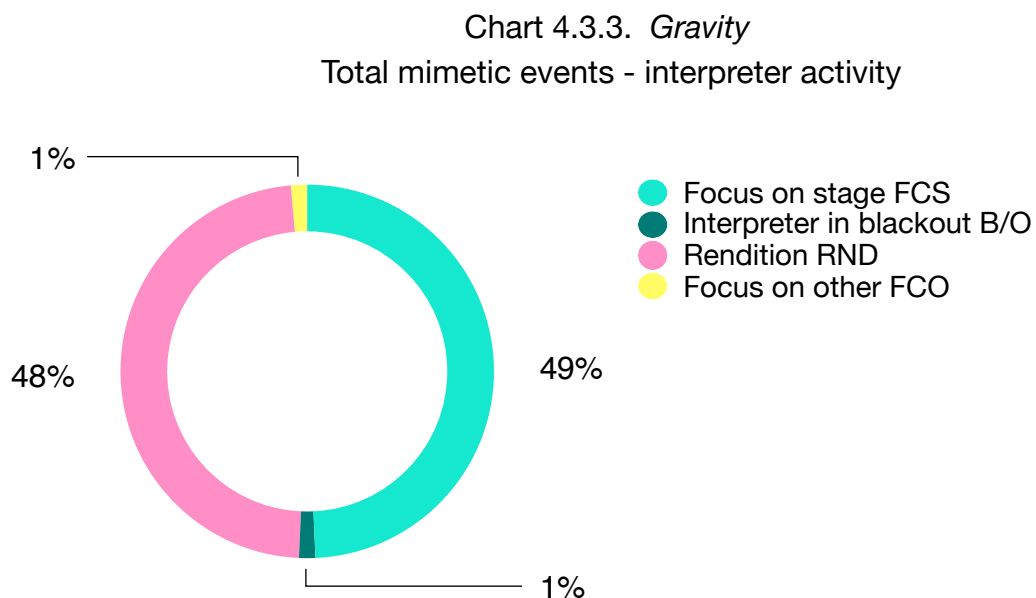


retrievable with regard to corresponding onstage characters' orientation, direction of address and referent use.

In combining the two-way and three-way combinations of exact and partial matches, 43.6% of the annotated sections of rendition may be deemed potentially retrievable in terms in terms of the spectator being able to identify the onstage character speaking, their direction of address, and, in relevant cases, entities referred to in the dialogue.

### 4.3.3 Summary

As can be seen from Chart 4.3.3 below, interpreter activity is fairly evenly balanced, save for 1% FCO, between rendition of the dialogue (49%), and a combination of giving focus to the stage (FCS) and the interpreter being in blackout (B/O) totalling 50% of interpreter activity.



From the analysis of the data, then, we may infer that in this rendition there is an active attempt to provide the opportunity for the audience to see the stage,

and we may assume also that the interpreter is working with the visual modes of the source text to assist in the construction of the target text. There is also evidence of strategic omission (see Napier, 2004) sometimes in favour of FCS, and others, it would appear, to reduce perspective shifts, and for the purposes of time-saving.

In terms of role shift, whilst matching in eye gaze, for example, is comparatively high at 63%, we must acknowledge the number of no matches in the rendition, as in the others, and we must assume that any resulting effect on the spectator's understanding, as discussed in Case Study 1, obtains here also. It is worth noting too that the combined 'potentially retrievable' percentages in orientation (64%) and referents (92%) are due to relatively high percentages in partial matching in these features. Moreover, as shown in Chart 4.3.3 above, almost half of interpreter activity is rendering dialogue, yet, of the that rendition, based on the combination of ORI+EG or ORI+EG+REFS criteria, only 43.8% of that rendition is deemed potentially retrievable; thus 56% of the rendition is not coherent with the spatial construction of the performance.

The interpretation of *Gravity*, and the issues arising from this discussion will be considered in further detail in comparison with all three case studies in Chapter 5. In the next and final section of this chapter, however, we will turn our attention to Case Study 3: *Blackberry Trout Face*.

## 4.4 Case Study 3: *Blackberry Trout Face*

*Blackberry Trout Face* is set in a council house kitchen; three teenage siblings, Jakey, Kerrie and Cameron, discover one morning that their mother, a heroin addict, has left home. The play explores how they struggle to cope for two weeks in these exceptional circumstances, revealing their complex relationships with their mother and each other. This play is often energetically-paced, reflecting the linguistic and interactional patterns of teenagers in a stressful situation. A description of each annotated selection of *Blackberry Trout Face* can be found in Appendix 1.

The interpreter of *Blackberry Trout Face* is a qualified BSL-English interpreter, and holds an MA in Interpreting Studies. This is the first time she has interpreted a performance of this production. In the screenshots used in this case study, the positioning of the image of the interpreter to the right of the stage image is indicative of the positioning of the interpreter in relation to the stage during the live performance.

As with Case Studies 1 and 2, I will first explore the interpreter's response to mimetic stage activity, before moving on to consider the rendition.

### 4.4.1 Stage Activity vs Interpreter Activity.

This section focuses on the interpreter's activity when presented with salient mimetic activity in the performance, and the interpreter's negotiation of the stage activity. As in Case Studies 1 and 2, the mimetic enactments are divided into mimetic-only enactments and mimetic enactments with accompanying dialogue. As explained previously, the percentages shown here are calculated from the number of individual incidences of particular interpreter activity, not the amount of time the interpreter spends engaged in the activity.

Mimetic Enactments Total: 30	Mimetic Enactments without dialogue (5)	%	Mimetic Enactments with dialogue (25)	%	Interpreter Activities	%
<b>Interpreter Activity</b>						
Focus on stage FCS	4	66.67	13	48.15	17	51.52
Interpreter in blackout B/O	1	16.67	0	0.00	1	3.03
Rendition RND	1	16.67	13	48.15	14	42.42
Focus on other FCO	0	0.00	1	3.70	1	3.03
Total	6		27		33	

As can be seen from Table 4.4.1, above, across the total of 33 interpreter activities - which accounts for 100% of interpreter activities - 42.42% is rendering dialogue, 51.52% is giving focus to the stage (FCS), 3.03% is in blackout (B/O), and 3.03% is a focus on a location other than the stage (FCO). In the table we can see that there are two unexpected activities, one instance of RND during mimetic-only activity and one instance of FCO during a mimetic enactment with accompanying dialogue. As we will see in 4.4.1.1.2, this incidence of RND may be a motivated decision. As in Case Study 2, the major part of activity is the expected rendition (RND) or focus on the stage (FCS). The instance of FCO occurred at 01:17:07:62, 77 minutes into the performance and will be examined further in 4.4.1.3.1.

#### 4.4.1.1 Mimetic-only stage activity

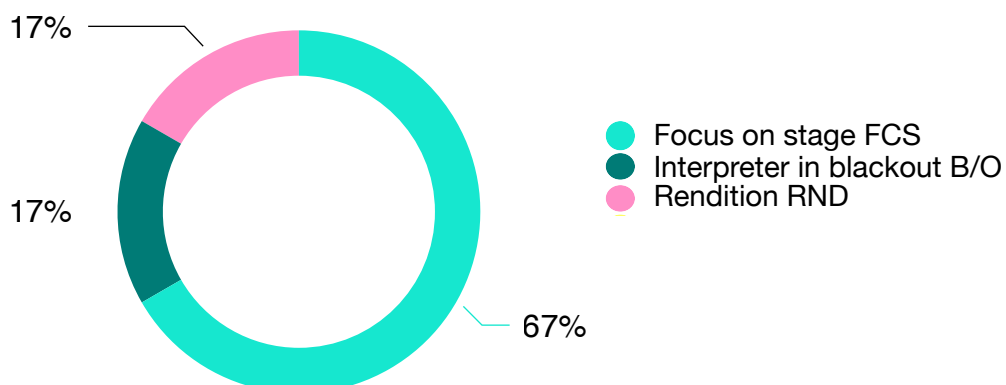
As with the previous case studies, we will first consider the annotated mimetic-only enactments. Examples of mimetic-only enactments salient to plot, situation or character development from *Blackberry Trout Face* are: *Kerrie enters from R, crosses to US. She opens a kitchen drawer and briefly rummages through it. She turns to Jakey.* (Appendix 4.1, 00:02:46.974); *Jakey starts to put on his boxing gloves* (Appendix 4.1, 00:24:00.407). A complete list

of annotated mimetic enactments from *Blackberry Trout Face* can be found in Appendix 4.1.

There were just 5 mimetic-only enactments identified in the annotated sections of the performance, and we would expect the interpreter to give focus, or attempt to give focus to the stage, throughout each of these enactments. While this is a comparatively small number, the study aims to develop and test the analytical framework that will capture and document these features in the performance and rendition, and the corpus provides sufficient empirical data to do this.

Of the 5 enactments, 3 were given complete focus (FCS); one was performed with the interpreter in blackout (B/O); and in one the interpreter engaged in two activities during the single enactment: a lagged rendition (RND) followed by a focus (FCS) for the remainder of the selection (Appendix 4.1, 00:24:00.407-00:24:06.218). This last combination accounts for there being one more interpreter activity (6) than mimetic-only enactments (5). The breakdown of percentages is illustrated in Chart 4.4.1.1 below:

Chart 4.4.1.1. *Blackberry Trout Face*  
Mimetic-only enactments - interpreter activity



#### 4.4.1.1.1 Stage Focus and interpreter in blackout

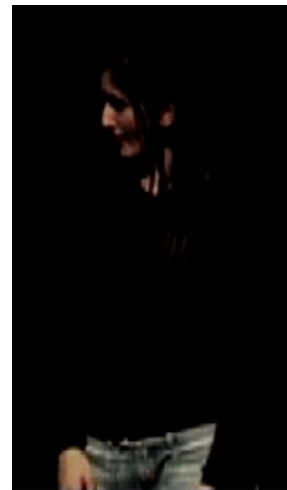
As with Case Study 2, for the purposes of this study, the interpreter in blackout (B/O) during sections of the performance presented purely scenically, is considered interpreter 'activity'; it has the same function as FCS, allowing the audience to witness stage activity.

The first annotated segment of *Blackberry Trout Face* is at the very beginning of the performance. The drama opens with a section of mimetic only activity establishing the situation of the drama, and providing the audience with information that will later become salient to the plot. During this enactment the interpreter is in blackout, accounting for 17% of interpreter 'activity'. Again as discussed in the previous case study, in order for the interpreter's light to be brought up at a point *after* the play begins, there must be a negotiation between the interpreter and technical team to accomplish it, and we may infer that this is the case here. The interpreter in blackout will be considered further in 5.2.1.1.

Figure 4.4.1.1.1 (a-b) Interpreter in Blackout



**Image a.** The opening scene: *Jakey takes a crumpled envelope from his coat pocket & looks at it. He takes a letter out of the envelope and reads it.*



**Image b.** Interpreter is in blackout during mimetic-only activity, until the entrance of Cameron.

Fig 4.4.1.1.1 (a-b) above illustrates the interpreter in B/O during the enactment

*Jakey takes a crumpled envelope from his coat pocket & looks at it. He takes a letter out of the envelope and reads it. He quickly shoves the letter into his pocket as Cameron enters from R. (Appendix 4.1, 00:01:07.238-00:01:33.630).*

In combining the 67% of FCS with the 17% of interpreter in blackout (B/O), we find that a total of 84% of interpreter 'activity' gives the spectator the opportunity to witness onstage mimetic enactments; it is important to note, however, that the figure of 17% is derived from just one event. The remaining 17% of interpreter activity is rendering dialogue (RND), also one event; this single occurrence of RND is a lag from immediately prior to the mimetic stage activity. Whilst there are relatively few mimetic-only events in the annotated sections of the performance, we may infer that with a total of 84% of interpreter activity providing the opportunity for the target audience to engage directly with the performance, this is a motivated attempt at giving focus to mimetic-only activity. As will be discussed in the following section, however, it is possible that the RND noted in 4.4.1.1, and annotated as unexpected, is in fact intentional and motivated.

#### 4.4.1.1.2 Renditions (RND)

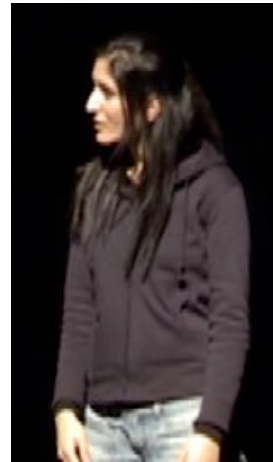
As mentioned above, in the annotated examples of mimetic-only activity, there was one occurrence of a lagged rendition (RND) followed by a focus (FCS) for the remainder of the selection. The mimetic-only enactment *Jakey puts on his boxing gloves* (Appendix 4.1, 00:24:00.407 - 00:24:06.218) was overlapped by the interpreter rendering Jakey's dialogue from immediately prior to this enactment 'He can't go through life relyin' on his big brother to keep bailin' him out'. In referring back to the annotation associated with this example, however, we find a more detailed picture, and a suggestion that the interpreter's delay in rendering the dialogue may not be accidental. The enactment immediately prior to this example is 00:23:56.280 *Jakey re-enters carrying two pairs of boxing gloves. He throws one pair at Cameron*, and, as noted above, it is accompanied by Jakey's dialogue: 'He can't go through life relyin' on his big brother to keep bailin' him out'. During this enactment the interpreter gives

focus to the stage. During the first part of the *next* enactment, the mimetic-only *Jakey puts on his boxing gloves*, she renders *Jakey's* previous dialogue, and then returns to FCS for the remainder of the enactment. The sequence is illustrated in Fig. 4.4.1.1.2 (a-f), below.

Fig. 4.4.1.1.2 (a-f) Lagged rendition



**Image a.** Mimetic enactment *Jakey (J)* re-enters carrying two pairs of boxing gloves. He throws one pair at *Cameron (C)*, with accompanying dialogue *Jakey*: 'He can't go through life relyin' on his big brother to keep bailin' him out'



**Image b.** Interpreter gives focus to the stage.



**Image c.** Mimetic-only enactment *Jakey (J)* puts on his boxing gloves begins.



**Image d.** Interpreter renders *Jakey's* previous dialogue, 'He can't go through life relyin' on his big brother to keep bailin' him out'.





**Image e.** Mimetic enactment *Jakey puts on his boxing gloves* continues.



**Image f.** Interpreter gives focus to the stage for the remainder of the mimetic enactment, after competing rendition of previous dialogue.

To summarise this example, then, the interpreter gives focus to the stage for the first enactment *Jakey re-enters carrying two pairs of boxing gloves*. He *throws one pair at Cameron*, withholding the rendition of the accompanying dialogue until the mimetic-only enactment *Jakey puts on his boxing gloves*, and, once the rendition is complete, she returns to FCS for the remainder of this sequence of enactments. It is interesting to note, also, that during the delayed rendition of Jakey's dialogue, the interpreter aligns herself with Jakey as he is orientated on stage in that moment (to the right: Fig. 4.4.1.1.2. c-d), as opposed to his alignment when originally delivering the dialogue (to downstage left: Fig 4.4.1.1.2.a). This matching of orientation with the character at the time of *rendition* - allocating the dialogue to Jakey albeit *after* it was uttered in the original - allows the spectator to infer which character's dialogue is being rendered. We might see this as an attempt to 'analyse the needs of the intended audience, to match the verbal to the visual' (Gambier, 2013:54-55).

In the further analysis of what originally in the annotation appeared to be an unexpected activity, then, we may now assume to be tactical and not an error of timing. We can say, then, that the total motivated interpreter activity that gives the spectator the opportunity to witness mimetic-only stage enactments

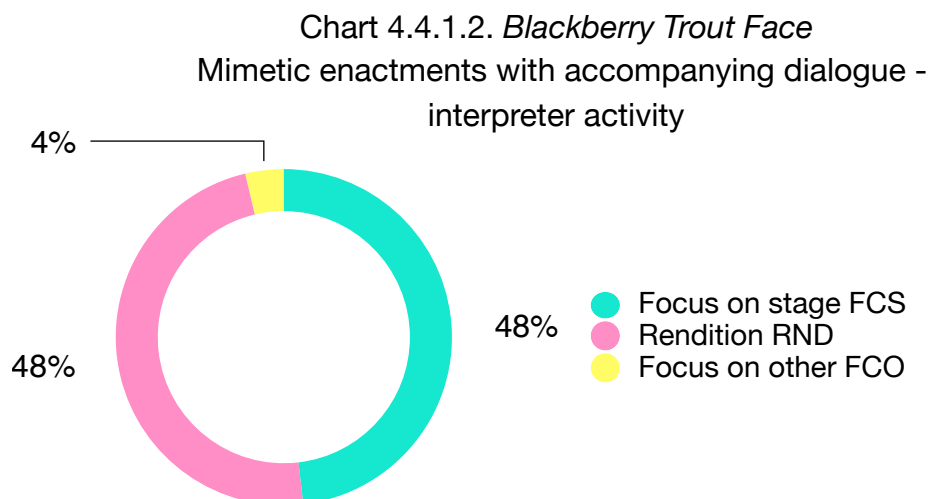
is, in this rendition, 100%. Again, however, we must bear in mind that the figure of 100% represents just 5 events.

The following section will explore the effects of the interpreter' activity during mimetic enactments with accompanying dialogue.

#### 4.4.1.2 Mimetic enactments with accompanying dialogue

As previously noted, the annotated mimetic enactments were chosen independently of and irrespective of any co-occurring dialogue. Mimetic enactments with accompanying dialogue test whether interpreters make the decision to prioritise dialogue or stage activity, in the face of coinciding dialogic and mimetic resources. As highlighted in the previous case studies, the dialogue associated with the mimetic enactment does not necessarily continue throughout the enactment.

As seen in Table 4.4.1, at the beginning of this case study, there are 25 mimetic enactments with accompanying dialogue deemed to be salient to situation, plot, or character development, identified in the annotated sections of *Blackberry Trout Face*. The breakdown of percentages of interpreter activity during these enactments is illustrated in Chart 4.4.1.2, below.



#### 4.4.1.2.1 FCO

The interpreter engages in one unexpected activity, a focus on a location other than the stage (FCO) accounting for 4% of overall interpreter activity, as can be seen in Chart 4.4.1.2 above. In this example of mimetic activity with accompanying dialogue (Jakey's line 'There's smoke comin' out the oven!') occurs at the end of the mimetic enactment 01:17:08.112 *Jakey puts his phone back in his pocket. He turns to look at the cooker, and points at it.*

On further analysis, however, looking back to the annotation associated with the occurrence, the initial part of the interpreter's FCO appears to be a perspective shift held from the previous rendition of dialogue (Kerrie's (K) line 'They're never gonna leave you alone, are they?', in reference to the phone call), followed by a look to the floor. The example is illustrated in Fig. 4.4.1.2.1 (a-d) below:

Figure 4.4.1.2.1 (a-d) Held perspective shift



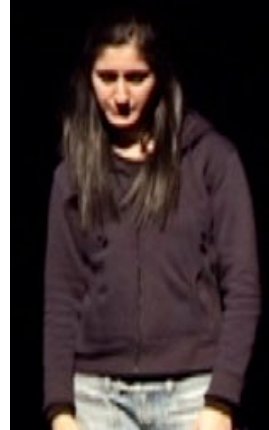
**Image a.** Mimetic enactment: *Jakey puts his phone back in his pocket...*



**Image b.** Interpreter appears to stay in role shift from the rendition of Kerrie's previous line 'They're never gonna leave you alone, are they?'



**Image c.** Mimetic enactment continues: ... *He turns to look at the cooker...*



**Image d.** Interpreter looks to the floor.

In Fig. 4.4.1.2.1.a above, Kerrie (K) is in the left of the image, sitting on the sofa. In Fig. 4.4.1.2.1.b, the interpreter holds her role shift, including Kerrie's direction of address (right and up, to Jakey (J) centre). The interpreter then breaks the role shift and looks to the floor (FCO).

In view of the fact that the running time of this performance is 01:17:44 without an interval, and the interpreter FCO occurred at 1:17:07, in this instance the FCO may be attributed to a lapse of concentration due to fatigue; as seen in earlier examples in Case Studies 1 and 2, this a symptom of the real-world constraints of live interpreting for theatre. The interpreter activity FCO in all the case studies will be considered further in Chapter 5.

#### *4.4.1.2.2 Omission of dialogue during mimetic enactments in favour of FCS*

As we have already seen in Table 4.3.1, of the 25 mimetic enactments with accompanying dialogue, the interpreter gives focus to 13. Of these 13, the interpreter gives focus to 2 in part, and 11 entirely, prioritising the mimetic activity by a zero rendition of the accompanying dialogue. Strategic omissions and their effects will be considered in further detail in 4.4.2.1.

Given that the interpreter attempts to give focus to 13 of the 25 mimetic enactments with accompanying dialogue, and gives complete focus to 11, the interpreter activity FCS would appear to be motivated. We may infer that the

interpreter is analysing the text in terms of the relationship between the information contained in mimetic and dialogic resources; in future research, to establish whether this is the case, the application of the framework to a corpus, followed by interpreter interviews, would be required.

#### 4.4.1.2.3 Manipulation of the timing of the rendition

The remaining 2 of the 13 instances of FCS occur in combinations of a rendition followed by a focus on the stage: RND+FCS. In each case, the interpreter temporally manipulates the delivery of the rendition, allowing the spectator the opportunity to witness the stage activity. In the first instance, the enactment 00:53:56.160 *Cameron (C) pulls a letter from his pocket and holds it up for Kerrie (K) and Jakey (J) to see*, illustrated in Fig. 4.4.1.2.3 (a-f) below. The rendition, a lag from Kerrie's previous dialogue 'What do you mean?', overlaps the beginning of the enactment (Fig. 4.4.1.2.3 a-b):

Figure 4.4.1.2.3 (a-f) Manipulation of the timing of rendition



**Image a.** Mimetic enactment: *Cameron (standing, left) pulls a letter from his pocket...*



**Image b.** Interpreter renders Kerrie's previous line 'What do you mean?'

This lagged rendition, however, is completed in time for the interpreter to give focus to the stage and audience to witness Cameron unfolding the letter and holding it up (Fig 4.4.1.2.3 c-d, below):



**Image c.** Mimetic enactment continues: Cameron ...holds it up for Kerrie and Jakey to see, and delivers his line 'This'.



**Image d.** Interpreter gives focus to the stage for the remainder of the enactment and during Cameron's line 'This'.



**Image e.** The stage picture is held.



**Image f.** Interpreter delays the rendition of Cameron's line 'This'.

The rendition of Cameron's line 'This' is delayed until immediately after the mimetic enactment is completed, as illustrated in Fig. 4.4.1.2.3 e-f, above.

We cannot say if the decision to delay the rendition of Cameron's line 'This' was planned in advance, or made on the spur of the moment in order to compensate for the overlap on the stage activity from the previous rendition; again cases such as these would provide an ideal focus for future investigation. In the second example of RND+FCS, the enactment 01:17:18.962 *Kerrie goes to the sink USL, and takes a handful of blackberries. She chases Jakey round the table and off stage R lasts for 15 seconds. Kerrie, standing at the sink upstage left, 4 seconds into the enactment, holding out the handful of blackberries, delivers the line 'You laughing?!'. As they run around the table, Jakey delivers his line 'Where's your sense of humour, girl?'. This sequence and the accompanying interpreter activity is illustrated in Fig. 4.4.1.2.3 (g-l) below:*

Figure 4.4.1.2.3 (g-l) Manipulation: early rendition



**Image g.** Mimetic enactment: *Kerrie goes to the sink US, and takes a handful of blackberries.*



**Image h.** Interpreter delivers the rendition of Kerrie's's line 'You laughing?!' 2.5 seconds before the delivery in the performance.



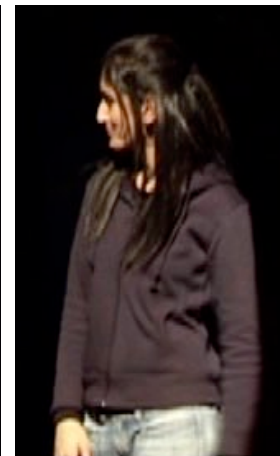
**Image i.** Kerrie asks Jakey 'You laughing?!' 4 seconds into the enactment, holding out the blackberries.



**Image j.** Interpreter gives focus to the stage as Kerrie delivers her line.



**Image k.** Mimetic enactment continues: *She chases Jakey round the table...* Jakey: 'Where's your sense of humour, girl?'.



**Image l.** Interpreter gives focus to the stage for the rest of the enactment, omitting the rendition of Jakey's line.

In the sequence above, the interpreter delivers the rendition of Kerrie's line early, 1.5 seconds into the enactment, and allows the rest of the of the enactment to continue without interpreter input by omitting Jakey's line.



For the remaining 12 enactments, the interpreter prioritises the rendition of the accompanying dialogue over the mimetic activity. A complete list of interpreter activities during mimetic enactments can be found in Appendix 4.1.

From the analysis of the annotated stage activity and interpreter activity during these enactments patterns begin to emerge in respect of the interpreter's prioritising of mimetic activity or dialogue at the level of the individual enactment. During sections of mimetic-only activity, the interpreter gives focus to all of the 5 enactments; of the 25 mimetic enactments with accompanying dialogue, she gives focus to 13 enactments, 2 in part, and 11 wholly. In the latter case we can assume that the interpreter has made 25 individual decisions as to whether the stage or the dialogue contains the weight of information.

#### 4.4.2. Rendition

This section focuses on the interpreter omissions in the rendition, and the interpreter's role shift which is broken down into orientation, eye gaze, and the interpreter's referencing of entities.

##### 4.4.2.1 Omissions

As with Case Study 2, omissions were identified in this rendition also. There is a total of 73 omissions made by the interpreter in the annotated sections of the performance and rendition of which 33 are in favour of FCS for mimetic activity. An example of the interpreter giving focus to the stage during a sequence of mimetic enactments with accompanying dialogue is illustrated in Fig. 4.4.2.1.a, below:

Figure 4.4.2.1.a Mimetic enactment focus

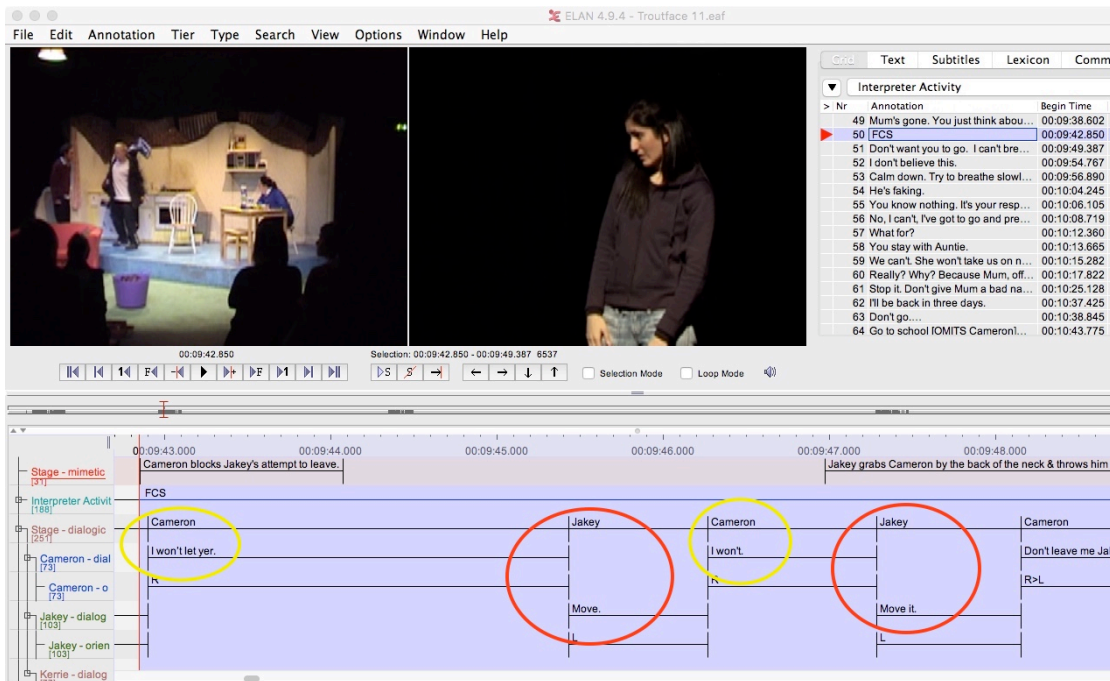


Fig. 4.4.2.1.a Interpreter gives focus to the stage throughout the sequence of mimetic events and accompanying dialogue between Cameron and Jakey. The 4 dialogue turns omitted in the rendition are circled in yellow (Cameron) and red (Jakey).

The dialogue turns are shown in Table 4.4.2.1.a, below:

Table 4.4.2.1.a showing interpreter omissions during mimetic activity with accompanying 4-line exchange

Enactment	Character turn	Dialogue	Interpreter Activity
	1 Jakey	I'm gone.	RND
<i>Cameron blocks Jakey's attempt to leave.</i>	2 Cameron	I won't let yer.	OMITTED (FCS)
	3 Jakey	Move.	
	4 Cameron	I won't.	
<i>Jakey grabs Cameron by the back of the neck &amp; throws him out of the way.</i>	5 Jakey	Move it!	

The stand-off between Cameron (C) and Jakey (J), during turns 2-4 is visually demonstrated in the mimetic activity which is illustrated in Figure 4.4.2.1 (b-c), below.

Figure 4.4.2.1 (b-c) Omission of Dialogue



**Image b.** Mimetic enactment *Jakey* [far left] *grabs Cameron by the back of the neck & throws him out of the way, with accompanying dialogue, Jakey: 'Move it!'*

**Image c.** Interpreter omits dialogue and gives focus to the stage during mimetic activity with accompanying dialogue *Jakey 'Move it!'*.

Since the intention in the dialogue 'Move it!' is implied in the enactment *Jakey grabs Cameron by the back of the neck & throws him out of the way*, the dialogue may be legitimately omitted if the target audience is able to derive the equivalent meaning from the visual resources alone (see Vervecken, 2012; Gambier, 2013; Diaz Cintas, 2013; Taylor, 2016; Ramos Pinto, 2018). It is possible, in this instance, that the Deaf spectator is able to see Jakey's lips move as he shouts 'Move it!', and feels that the interpreter is not rendering relevant utterances. We have seen, however, in 2.7.1, that the performance is an offer of information (Reiss and Vermeer, 1984/2013:18) to the interpreter who must select, reformulate and make a new offer, in another form, to the spectator. In theatre, due to the multimodality of the source text, and the separation of the rendition from the rest of the performance, the interpreter's essential choice is binary; she must choose to offer information from the stage *or* the rendition. Because theatre performed in spoken languages is not made for Deaf audiences, 'guided by their needs, expectations, previous knowledge, and so on' (Nord, 2018:33) the interpreter must select the information offered that best achieves the function and coherence of the target text as a *whole*.

A particularly interesting example of omission that may further illustrate that the interpreter is proactively allowing the visual elements of the performance to function as part of the target text, is the fight sequence between Jakey and Cameron; the images in Fig. 4.4.2.1 (d-i) below, illustrate the interpreter allowing the stage alone to provide the dramatic information. In the scene, Jakey (J) is goading his younger brother Cameron (C) to fight him, to toughen him up, before he (Jakey) leaves to join the army. Their sister Kerrie (K) is attempting to keep the peace, and protect her younger brother. The scene elaborates the complex relationships between the siblings and Jakey's inability to take responsibility for the younger two.

Figure 4.4.2.1 (d-i) Fight scene omissions



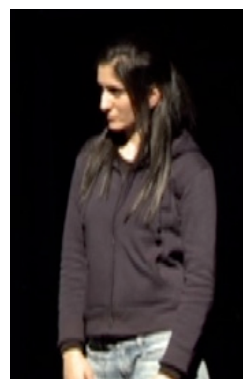
**Image d.** Jakey: 'Come on!!'



**Image e.** Interpreter omits dialogue in favour of giving focus to the stage activity.



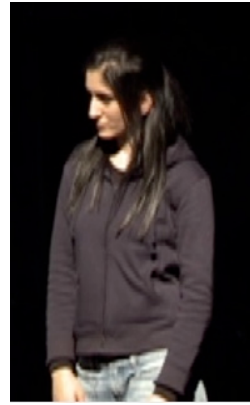
**Image f.** Kerrie: 'You've hurt 'im!'



**Image g.** Interpreter omits dialogue in favour of giving focus to the stage activity.



**Image h.** Kerrie: ‘Stop it!’



**Image i.** Interpreter omits dialogue in favour of giving focus to the stage activity.

During this section of mimetic activity with accompanying dialogue, the interpreter gives focus to the stage for 40.6 seconds, omitting 27 separate character turns, apparently motivated by the clear intent of the stage activity. This would appear to be a bold intervention in allowing the stage, unmediated, to deliver dramatic information to the audience for such a relatively long period of time; it does however, make use of the performance as part of the target text, enabling the spectator’s direct engagement with the drama. A transcript of the omitted text during this scene can be found in Appendix 4.5.

The remaining 40 instances are various omissions such as interjections or questions during another character’s turn, characters’ commentary on the action, back-channelling, and repetitions, and have the effect of reducing the interpreter’s need to shift into and out of rapid character turns, and maintaining temporal synchrony with the performance. Examples of some of the above are shown in the following Table 4.4.2.1.b. and Table 4.4.2.1.c.

Table 4.4.2.1.b Interpreter omits Jakey’s question and conflates Cameron’s dialogue.		
Character turn	Dialogue	Interpreter Activity
1 Cameron	What was that?	[Conflates Cameron’s dialogue, and omits Jakey’s question]:  RND: What’s the paper you’ve hidden in your pocket?
2 Jakey	What was what?	
3 Cameron	What yer just stuffed in yer pocket?	

The omission in Table 4.4.2.1.b, above, would appear to be for purposes of time saving - the omission and conflation means that the interpreter reduces her role shifts from 3 to 1. We know that omissions in a rendered text mean that there will be some kind of loss, however in the translation of audiovisual texts we are constrained by the timings and the multimodality of the performance, and we may be able to assess whether the loss is justified for meaning, coherence, efficiency, foregrounding and so on. Whilst the loss here is Jakey's line 2 'What was what?' - his attempt at avoiding a difficult conversation - the overall intent of the exchange, that Jackie is hiding something from his brother, is maintained.

The dialogue exchange shown in Table 4.4.2.1.c, below, occurs early in the opening scene of the play and establishes the situation from which the action of the drama arises: the siblings' mother is missing.

Table 4.4.2.1.c. Interpreter omits Jakey's comments, foregrounding Kerrie's dialogue and thus the central situation.		
Character turn	Dialogue	Interpreter Activity
1 Kerrie	Mum!	RND: Mum!
2 Cameron	Have you hid it?	RND: Have you hidden it?
3 Jakey	Not interested.	OMITTED
4 Kerrie	Mum!	RND: Mum!
5 Jakey	Mouth on that.	OMITTED
6 Kerrie	MUM!!!	RND: MUM!!!
7 Cameron	Why isn't she answerin'?	[Conflates Cameron's line 7 with Kerrie's line 8 and allocates them to Kerrie] RND: She didn't answer. She's not here.
8 Kerrie	She's not here!	

The interpreter omits Jakey's comments, lines 3 and 5, and conflates Cameron and Kerrie's lines 7 and 8 (changing Cameron's question to a statement) allocating both to Kerrie. Practically, this reduces the interpreter's shifts; after rendering Cameron's line 2, she maintains Kerrie's character orientations and

perspective throughout the rest of the section. These interventions have additional implications and functions beyond the reduction of the interpreter's shift between characters, however. Jakey's dialogue, whilst apparently phatic, signals his disinterest in the situation, which is reinforced later in the drama, and ultimately revealed to be feigned. Cameron's line 7 'Why isn't she answerin'?' gives the audience an early clue that he is the sibling most acutely affected by this discovery, which also becomes apparent later in the drama. By omitting Jakey's lines, and reallocating Cameron's line to Kerrie, then, there is, at this stage, some loss of nuance in terms of character definition. However, as noted in 2.7.1, and earlier in this section, the interpreter/translator must select the information offered that best achieves the function and coherence of the target text as a whole (Nord, 2018:33).

Dramatic dialogue, as noted in 2.4.1.2, is crafted to contain information salient to character definition and the progress of the drama, but it also functions to mimic (in most cases) natural everyday talk. Jakey's comments 'not interested' and 'mouth on that', and Cameron's question 'Why isn't she answerin'?' are representations of real talk, also intended to support the (hearing) audience's illusion of reality. These discourse patterns are not familiar to the Deaf spectator, however, as signed communication functions in different ways; the interpreter must ask, as Nord (2005) suggests, whether these source text utterances 'are an appropriate means of achieving the intended function of the target text' (Nord, 2005:257). We may argue that their loss (or in the case of Cameron's line, reallocation) is justified; by omitting Jakey's comments in favour of rendering Kerrie repeatedly shouting 'Mum!' and reallocating Cameron's line to Kerrie, the interpreter effectively foregrounds this fundamental opening plot articulation - that the siblings' mother is, unexpectedly, not at home - which at this early stage in the performance is a critical foundation for the spectator's understanding of the subsequent development of the drama. Here, it would appear that the interpreter is making decisions at a macro/exchange level, with the trajectory of the complete drama in mind, that shape the macro/plot construction level of the target text.

Broadly, then, the above discussion would suggest that, as with Case Study 2, this interpreter's primary use of omission is to allow mimetic stage activity to be seen. Other omissions would appear to be, in the main, to support the restructuring of conversational turns in order to reduce frequency of role shifts, and for time saving; there may also be evidence of using omission to foreground specific plot articulations necessary for the audience's continued understanding of the development of the drama.

#### 4.4.2.2 Additions

There were no unexpected additions in the annotated sections of this interpretation. The interpreter did, however add dialogue seemingly for explicitation on one occasion. In this section of the scene Kerrie has made a special meal for the family. Instead of giving focus to the stage for a short enactment the interpreter adds a line of dialogue and allocates it to Kerrie. The exchange is illustrated in Table 4.4.2.2 below:

Enactment	Character turn	Dialogue	Interpreter Activity
	1 Cameron	So what are we havin'?	RND: What's for tea?
	2 Kerrie	Sautéed Rainbow Trout with Green Tomato and Blackberry Sauce.	RND: Fish, tomatoes, sauce...
	3 Cameron	How have you put that together??	RND: How have you made it?
Mimetic enactment: <i>Kerrie takes a game console from the shelf behind her.</i>			ADD: It's on this. [allocated to Kerrie through role shift]
	4 Cameron	You've got a Nintendo DS?	RND: You've got a game gameboy?



It takes approximately 3 seconds (01:14:03.162 - 01:14:06.312) for the enactment *Kerrie takes a game console from the shelf behind her* to be completed, the latter section of which is overlapped by Cameron's line 'You've got a Nintendo DS?'. The addition is illustrated in Fig. 4.4.2.2 (a-b) below.

Figure 4.4.2.2. (a-b) Addition for Explicitation



**Image a.** Enactment: *Kerrie takes a game console from the shelf behind her.*



**Image b.** Interpreter allocates additional dialogue 'It's on this' to Kerrie.

It appears that here the interpreter adds the utterance perhaps instead of otherwise guiding the audience to look at the stage and back again within 3 seconds; here it would seem that an additional role shift is included to save time and retain sense. Again, further work is needed combining the application of the analysis framework with interpreter interviews shed further light on such interpreting decisions.

#### 4.4.2.3 Sound effects

There is one instance of diegetic sound in the annotated sections of the performance: *Jakey's mobile phone rings.*

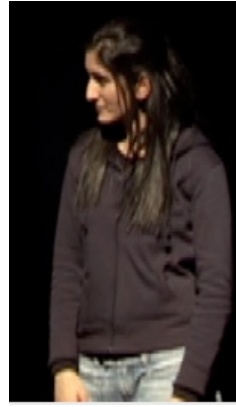
In this example, the interpreter allows the audience to see the accompanying mimetic enactment: *Jakey stands, takes his mobile phone out of his pocket,*

looks at his phone as he moves to centre stage. He answers the phone, illustrated in Fig.4.4.2.3 (a-b) below:

Figure 4.4.2.3 (a-b) SFX



**Image a.** SFX: Jakey's mobile rings



**Image b.** Interpreter gives focus to the stage for Jakey's reaction, checking his pocket, taking his phone out and answering the call.

It would appear here that the interpreter assumes cultural competence on the part of the Deaf audience, that the spectator is very likely to have witnessed this activity in real life, and will understand the stage activity without the need for interpreter input. Interpreter responses to sound effects will be compared in 5.2.2.2.

In the following sections we will examine how the interpreter employs role shift to replicate the spatial construction of the performance in her rendition.

#### 4.4.2.4 Role Shift

As in Case Studies 1 and 2, the three annotated features of role shift, orientation, eye gaze, and referent use, will be examined individually, prior to considering them combined in the interpreter's delivery of the rendition. In the discussion of each feature I will show percentages of matches, partial matches

and no matches. To avoid repetition, I will illustrate only the examples in which the highest percentage is achieved in each case.

#### 4.4.2.4.1 Orientation

As we can see from the Chart 4.3.2.4.1, below, the interpreter matched 33% of orientations with characters onstage, partially matched 40%, and failed to match 27%.

Chart 4.4.2.4.1. *Blackberry Trout Face*  
Interpreter Orientations

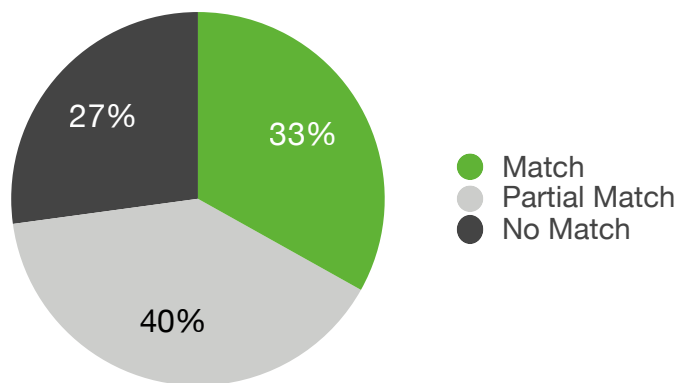


Fig. 4.4.2.4.1 (a-b) below illustrates the interpreter's partial matching of Jakey's orientation; Jakey (J) is orientated to centre left, whilst the interpreter is orientated to centre.

Figure 4.4.2.4.1 (a-b) Orientation: partial match



**Image a.** Jakey delivers how line 'I have to go' orientated centre left (downstage left).



**Image b.** Interpreter orientated to centre, partially matches Jakey's orientation.

As noted in Case Studies 1 and 2, this approximate alignment may be retrievable by the spectator from the intersection of supporting resources, in this case the rendered dialogue 'I have to go' in conjunction with Jakey, wearing a coat and carrying a rucksack, as well as the information presented in the previous section of the scene in which Cameron tries to prevent him from leaving.

#### 4.4.2.4.2 Eye Gaze

In Chart 4.4.2.4.2, below, we can see that in this rendition the interpreter matched 61% eye gaze with the direction of address of the onstage characters, partially matched 32%, and failed to match 7%.

Chart 4.4.2.4.2. *Blackberry Trout Face*  
Interpreter Eye Gaze

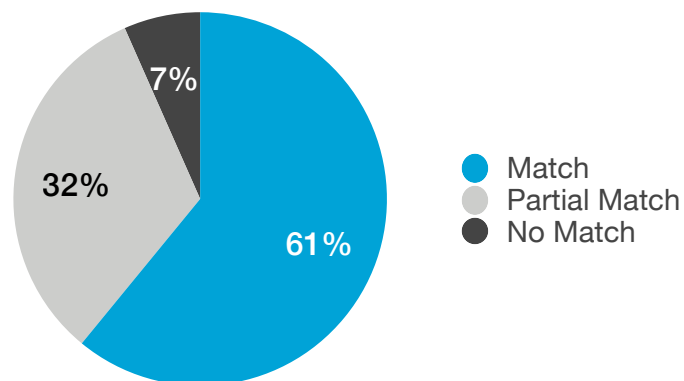
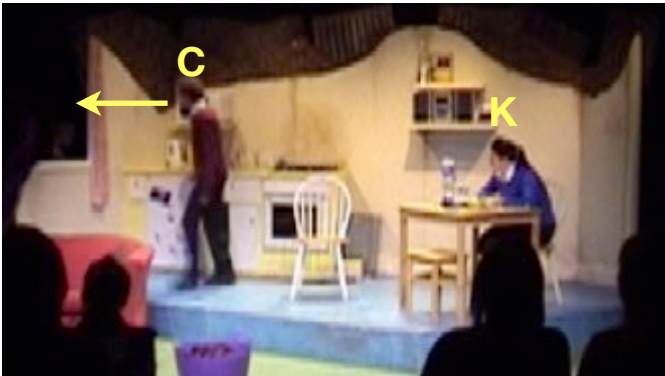


Fig. 4.4.2.4.2 (a-d) below, illustrates the interpreter matching eye gaze with Cameron (C) as he addresses first Jakey, who has just exited left, and second Kerrie (K), right.

Fig. 4.4.2.4.2 (a-d) Eye gaze: match



**Image a.** Cameron addresses his line 'Don't go, Jakey...' to left, Jakey's direction of exit.



**Image b.** Interpreter renders the line matching Cameron's direction of address with eye gaze.



**Image c.** Cameron continues '...What am I going to do?' addressing Kerrie, right.

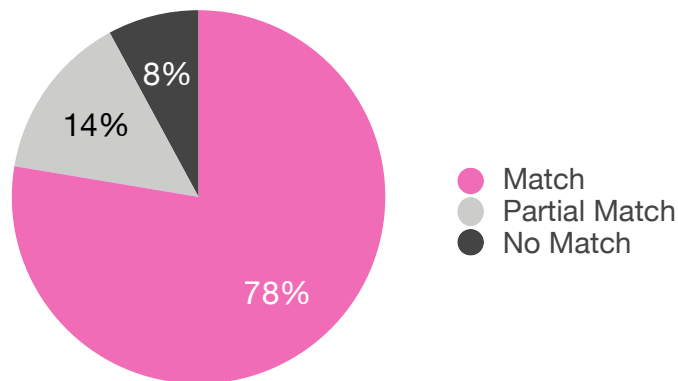


**Image d.** Interpreter renders the line matching Cameron's direction of address with eye gaze.

#### 4.4.2.4.3 Referents

In Chart 4.4.2.4.3 below, we can see that in this rendition, the placement of referents achieves 78% matches, 14% partial matches, and 8% no matches.

Chart 4.4.2.4.3. *Blackberry Trout Face*:  
Interpreter Referents



A particular incidence of matching in directional referencing (DIR) is illustrated in the following subsection in Fig. 4.4.2.4.3.1 (a-d).

#### 4.4.2.4.3.1 Directional Referencing

In 3.5.1.1.3 it was stated that the criteria for the selection and annotation of corresponding referents in the source text and the rendition are limited to visible entities in the performance. As noted in the introduction to this chapter, however, there are two exceptions, both which occur in *Blackberry Trout Face*. These referents, not visible in the performance, are (1) a missing item which later is revealed to be heroin, and (2) the siblings' mother, believed to be upstairs in bed, both of which are crucial to the departure point of the drama's action.

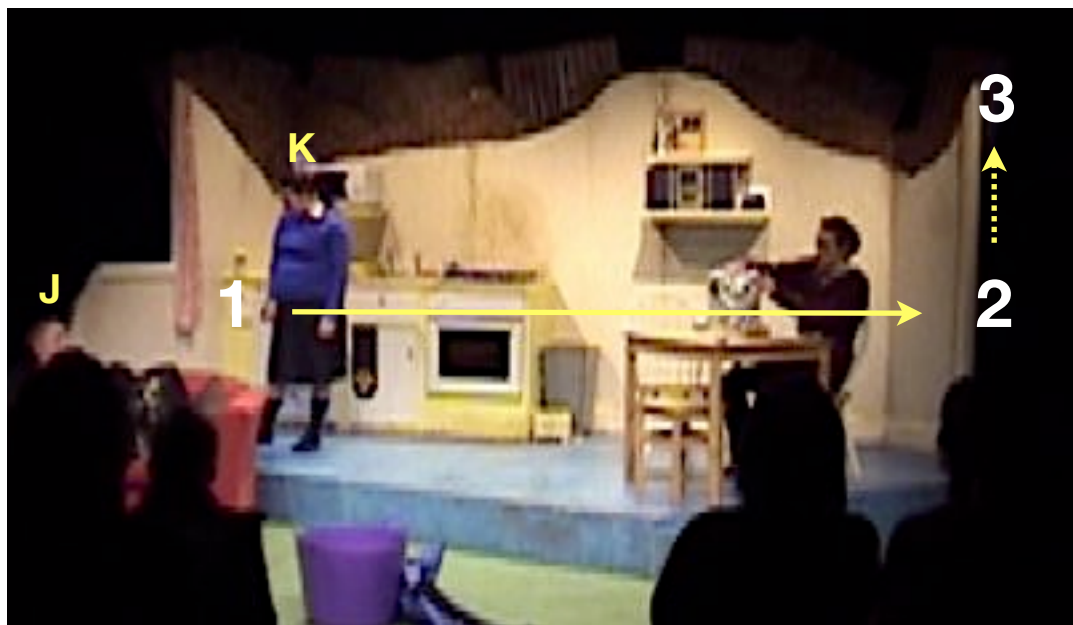
We have already seen in 4.4.2.1, that a discovery in the opening scene of *Blackberry Trout Face* establishes the situation from which the action of the drama arises: the siblings' mother is missing. Immediately prior to this discovery, assuming her mother is upstairs in bed, Kerrie is seen rummaging in a kitchen drawer for an item which later is revealed to be her mother's heroin. It's not there, she accuses her brothers of hiding it, and reminds them 'I take it up every mornin'. As we have already seen in 2.2, the rendition of a spatial verb phrase such as 'take [something] up' requires a starting location, direction of travel and an end location. In order to render Kerrie's line simultaneously

with its utterance, then, the interpreter requires more information than is presently available at this moment in the performance.

Kerrie's direction of travel implied by the line 'I take it up every mornin"', therefore, can only be determined by a detailed analysis of the wider scene and the construction of the world of the drama in terms of the dialogue's relationship with topography of the production. In the performance space, the exit to the notional 'upstairs' is upstage right; this is revealed soon, after Kerrie exits upstage right, and is heard shouting 'Mum!'.

As illustrated in Fig. 4.4.2.4.3.1.a, below, according to the topographical layout of the world of the drama, then, Kerrie's direction of travel, implied in the line 'I take it up every mornin"', would be from the drawer (1), across to the right and out upstage right (2), and notionally, upwards to 'upstairs' (3).

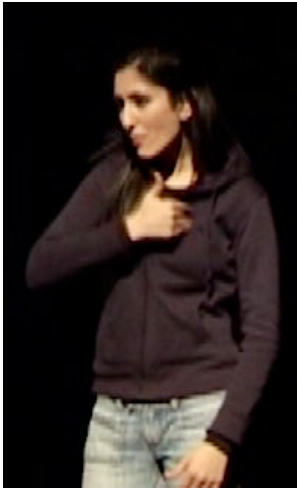
Figure 4.4.2.4.3.1.a Stage directional referencing



**Fig. 4.4.2.4.3.1.a.** Kerrie (K) delivers her line 'I take it up every mornin"', to Jakey (J) downstage left, implying her direction of travel between the drawer (1) to the exit right (2), and then to her mother located upstairs (3).

The interpreter's rendition of the line is illustrated in Fig. 4.4.2.4.3.1 (b-d) below.

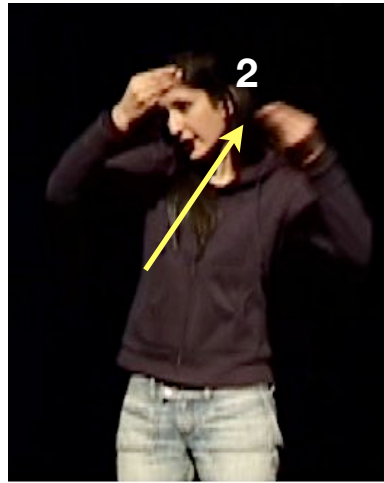
Figure 4.4.2.4.3.1 (b-d) Rendered directional referencing



**Image b.** Interpreter, matching Kerrie's orientation and eye gaze, signs: Every morning, I...



**Image c.** ...take [a plate] from this location...



**Image d.** ... in this direction, to a location above.

There are two of things to note about this rendition when compared with the performance as source text. First, whilst not part of the annotation scheme, it is worth highlighting a decision made by this interpreter that attempts to solve an issue of difference in the source and target languages. At the moment of Kerrie's utterance 'I take it up every mornin', we know that the referent 'it' is usually to be found in the drawer, but it is not revealed until later in the scene that 'it' is, in fact, heroin (the characters refer to 'it' throughout this section of dialogue). There is a challenge here for the interpreter; typically in BSL, when referring to a non-present referent, the deictic sign that can be glossed as 'it' (indexical pointing) is not used until the referent has been named and located in the signing space. At this point in the scene, for the interpreter to reveal that the referent is actually heroin would spoil a moment of surprise later in the scene. The interpreter here does not identify the referent, and maintains this ambiguity by using a sign that implies a plate or tray, or similar flat object (Fig. 4.4.2.4.3.1 c-d above), and leaves the audience to infer what might be on it. Second, as yet in the drama, as already noted, there is no information to indicate exactly where 'up' is until a little later in the scene. As we can see in Fig. 4.4.2.4.3.1.c, the interpreter's rendition of 'take it up' begins at a location in front of her (1) and moves diagonally upwards and to the right (Fig. 4.4.2.4.3.1.d) to the end location (2), describing the trajectory of Kerrie's



notional direction of movement between the drawer and her mother upstairs. To achieve this, the interpreter has looked forward in the scene to the moment when Kerrie exits upstage right, and from offstage shouts ‘Mum!’ (implying that she believes her mother to be located upstairs) and applied this spatial construction - according to the architecture of the dramatic world - to a section of her rendition that precedes this event in the performance. The rendition foreshadows the direction of Kerrie’s subsequent exit and locates her mother ‘upstairs’, thereby assisting in defining the notional space beyond the visible performance space.

Having discussed the individual features of role shift, in the next section, we will consider the orientation, eye gaze and referencing when brought together in the rendition.

#### 4.4.2.5. The coincidence in matching of orientation, eye gaze and referents

The analysis of the 151 rendered dialogue turns in *Blackberry Trout Face* found that 33 (21.9%) exactly matched with those of the corresponding onstage characters. Of these 33, 17 achieved 2-way matching in orientation + eye gaze. An example of a 2-way match (orientation + eye gaze) is illustrated in Fig. 4.4.2.4.4 (a-b) below:

Figure 4.4.2.4.4 (a-b) Matching orientation and eye gaze



**Image a.** Kerrie (K) upstage left, orientated centre left/downstage left, delivers her line ‘What have yer done with it?’ to Jakey (J), downstage left.



**Image b.** Interpreter matches Kerrie in both orientation and eye.gaze.

The remaining 16 matching rendered dialogue turns had associated referents and achieved 3-way matching in orientation + eye gaze + referent. Fig. 4.4.2.4.4 (c-d) below, illustrates an example of a rendered dialogue turn containing a match in these 3 features.

Figure 4.4.2.4.4 (c-d) Matching orientation, eye gaze and referents



**Image c.** Kerrie (K) delivers the line 'As if you don't know' addressing and referring to Cameron (C) right.

**Image d.** Interpreter matches Kerrie in orientation, and direction of address through eye gaze, and accurately locates referent 'you' with indexical point to the right.

Whilst the analyses of the individual annotated features of role shift in this case study may indicate relatively high percentages of matching the stage, when analysed according to their intersection in the rendition, the percentage of matching is under 22%. We may now begin to question the potential for retrievability or comprehension of the rendition by the target audience.

#### 4.4.2.5.1 Combining matches and partial matches in orientation, eye gaze and referents

In combining matches and partial matches of orientation, eye gaze, and referents respectively, as described in 3.10.2, like the previous case studies,

the percentages increase markedly. In the *Blackberry Trout Face* rendition, 'potentially retrievable' orientations increase to 73%, eye gaze to 93%, and referents to 92%. These combinations, however still separate out each of the three features, and in this case study also, still relatively few exact matches in one feature coincide with exact matches in another.

#### 4.4.2.5.1 Coincidence of matching and partial matching as potentially retrievable

In combining matches and partial matches of orientation, eye gaze, and referents respectively, as described in 3.10.2, the percentages again increase sharply across all 3 features. Matching + partial matching in orientations increase to 73%, eye gaze to 93%, and referents to 92%. As we have seen, however, whilst the combining of matches and partial matches increases the percentages of individual features, this does not give a true picture of their distribution or coincidence throughout the rendition. Table 4.4.2.4.6 below shows the numbers and percentages of combinations of matching and partial matching features occurring in rendered dialogue turns.

Total 151 rendered dialogue turns	Combinations of exact matches	Combinations of exact + partial matches	TOTAL	% of potentially retrievable combinations of 151 rendered dialogue turns
ORI + EG	17	24	41	27.1%
ORI + EG + REFS	16	24	40	26.5%
TOTAL	33	48	81	53.6%
%	21.8%	31.8%	53.6%	

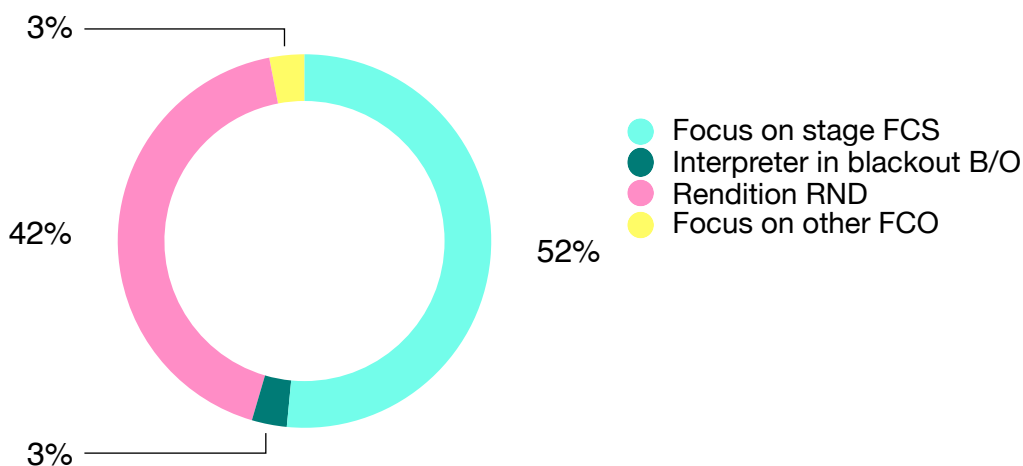
Of the 151 rendered dialogue turns in *Blackberry Trout Face*, 48 meet the criteria, described in 3.10.2, for being potentially retrievable by combining exact matches with one partial match in either orientation or eye gaze. These

48 comprise 24 two-way combinations (orientation + eye gaze), and 24 three-way combinations (orientation + eye gaze + referent). As we can see in the table above, 81 of the total 151 rendered dialogue turns (53.6%) can be considered potentially retrievable in terms of identification of the speaking character, their direction of address (and therefore relative location of the addressee), and location of referents in the constructed space.

#### 4.4.3 Summary

From Chart 4.4.3 below, we can see that interpreter activity is fairly evenly balanced with the exception of 3% FCO, between 42% rendition of dialogue (RND) and 55% a combination of giving focus to the stage (FCS) and being in blackout (B/O) of the target text is provided by the visual mimetic channels of the performance itself, as the combined interpreter activity, 52% FCS and 3% B/O, allows the audience to engage directly with the performance. The remaining 42% (excluding the single incidence of FCO) is contained in the interpreter's rendition.

Chart 4.4.3. *Blackberry Trout Face*  
Total mimetic enactments - interpreter activity



This would lead us to infer that in this rendition there is an active attempt to provide the opportunity for the audience to see the stage, and we may assume also that the interpreter is working with the visual modes of the source text to assist in the construction of the target text. There is evidence of strategic

omission (see Napier, 2004) sometimes in favour of FCS, and others, it would appear, to reduce interpreter role shifts, for the purposes of time-saving, and, on one occasion it would seem, to foreground a specific plot articulation. In terms of role shift, whilst matching in referents, for example, is comparatively high at 71%, we must acknowledge the number of no matches in the rendition, and we must assume that any effect on understanding, already discussed in Case Studies 1 and 2, obtains here also. It is worth noting too that the combined 'potentially retrievable' percentage in orientation at 73% is boosted by the 40% partial matching. In addition, whilst, as shown in Chart 4.4.3, above, 42% of interpreter activity is rendering dialogue, based on the combination of ORI+EG and ORI+EG+REFS criteria, only 53.6% of that rendition is deemed potentially recoverable; thus 46.4% of the rendition is not coherent with the spatial construction of the performance.

The issues arising from this final case study will be considered in further detail in comparison with all three case studies in Chapter 5, Comparative Analysis.

## Chapter Five: Comparative Analysis of the Case Studies

### 5.1. Introduction

In the preceding case studies the data from the corpus was presented, and each interpreted performance was examined separately to determine when the interpreter gives focus to the stage for salient mimetic activity, how the interpreter employs the features of role shift to represent the speaking character and locate the addressee, and how the spatial construction of the performance is reflected in the rendition. In this chapter we will compare and discuss these features across all three renditions. As with the case studies, the present chapter is presented in two broad sections, Stage Activity and Interpreter Activity, and Rendition, for the reasons adduced in 4.1.

In comparing the three case studies, I will show some examples that are already discussed in Chapter 4, and some examples previously not discussed; this is because I want show themes that cut across the three renditions and to identify emerging patterns of interpreter activity, and there are some examples that occur in Case Study 1 that do not occur in Case Studies 2 and 3, and vice versa. Approaching the discussion in this way demonstrates the types of comparisons we can make based on the data generated from the application of the analysis framework to the corpus.

### 5.2. Mimetic stage activity and interpreter activity

#### 5.2.1 Mimetic-only stage activity

During the sections of the plays in which there is no dialogue, and the message is carried only by visual stage activity, we would expect the interpreter to guide the audience's attention to the stage in the simplest way - by giving the stage focus (as discussed in 2.7 and 3.5.1). There may be comparatively lengthier sections of the performance that are presented purely scenically, and in these

cases, the interpreter being in blackout also allows the audience to engage directly with the performance.

#### 5.2.1.1 Blackouts B/O

As seen in Chapter 4, Case Study 2 and Case Study 3 each contain moments when the interpreter is in blackout, the purpose and potential effect of which is considered further here.

When the interpreter is constantly lit throughout a performance that employs blackouts to indicate the passage of time and/or a change of location in the world of the drama, her visibility anchors the audience in the now, potentially compromising its capacity to suspend disbelief (Rocks, 2011). In a standard interpreted performance, for which (as discussed in 1.1) the interpreter is hired after the production is onstage, there is typically little opportunity to negotiate with the company about the optimum way of staging the interpreted performance, and such discussions about the lighting of the interpreter (whether the interpreter's light goes out and comes up with the stage lighting, during scene changes and long periods of mimetic-only activity, length of fade and so on, and whether it is sympathetic to the performance in terms of intensity, colour and atmosphere for example) are rarely engaged in.

As noted in 3.5.1, and in 4.3.1.1.1, if the theatre interpreter is in blackout during scene changes that indicate the passage of time or relocate the setting, then it follows that both Deaf and hearing spectators have the opportunity to suspend their disbelief in respect of passage of time and change of location in the dramatic world, without interference from the visibility of the interpreter. Similarly, if the interpreter is in blackout during longer stretches of mimetic-only activity, this allows, like the interpreter giving focus to the stage, the spectator to engage directly with the performance; thus blackout is here seen as a subtype of stage focus. We would anticipate that the occasions when the interpreter is in blackout, either during scene changes or during mimetic only

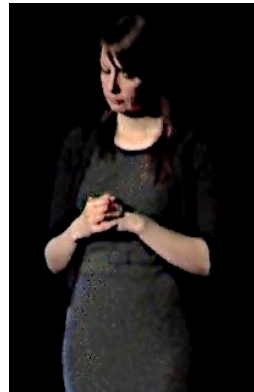
enactments, have been negotiated with the appropriate technical staff in advance of the interpreted performance.

In the case of *Goodnight Mister Tom*, the interpreter's light was left on throughout the complete performance, during both extended sections of mimetic activity, and onstage blackouts for scene changes. An example of this can be seen in Fig. 5.2.1.1 (a-b) below:

Figure 5.2.1.1 (a-b) Interpreter lit during stage blackout



**Image a.** *Goodnight Mister Tom* stage in blackout during scene (location) change and progression of time.



**Image b.** Interpreter light left on during blackout.

We may infer that in this instance there was either no discussion between the parties about taking out the interpreter's light at appropriate moments, or that there was a discussion in which it was agreed to leave the light on throughout the performance, irrespective of the lighting state onstage.

In contrast, both *Gravity* and *Blackberry Trout Face* maintain blackout on the interpreter during scene changes that also occur in blackout, and, as noted in Case Study 2 and Case Study 3, there is one instance in the annotated sections of each interpretation in which the interpreter is in blackout during mimetic-only activity. In the example of *Gravity*, the interpreter is in blackout at 00:07:29 minutes into the performance. Following an onstage scene change and progression of dramatic time that occurs in blackout, the blackout on the interpreter is maintained until the following scene's location is established, illustrated in Fig. 5.2.1.1 (c-f) and (g-h), below, revealing Kyle, sitting on the



ground outside the school. The light begins to fade up on the interpreter as David enters and crosses the stage.

Figure 5.2.1.1 (c-f) Interpreter lights fade up



**Image c.** Interpreter in blackout during establishment of outdoor scene.



**Image d.** Scene opens to establish Kyle sitting on the ground, cutting something up with a pen-knife.



**Image e.** Light slowly fades up on interpreter as David enters.



**Image f.** Lighting state on stage brightens as David enters.

The interpreter's light brightens during David's entrance (Fig. 5.2.1.1 c-f, above), to match the intensity of the lighting state on stage in time for David's opening dialogue (Fig. 5.2.1.1 (g-h) below).

Figure 5.2.1.1(g-h) Interpreter fully lit



**Image g.** Light fades up to full brightness on interpreter as David crosses the stage to begin the opening dialogue of the scene.



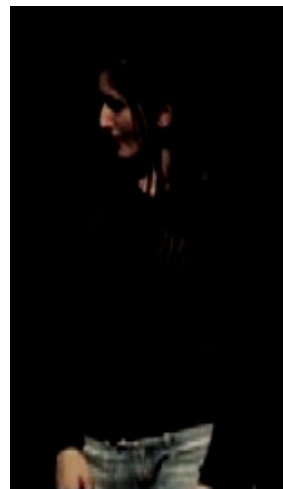
**Image h.** David crosses the stage and begins the opening dialogue of the scene.

Similarly, in the example of *Blackberry Trout Face*, illustrated in Fig. 5.2.1.1(i-j) and (k-n) below, the interpreter is in blackout before dialogue begins at the very start of the play during mimetic only activity: *Jakey (J) takes out crumpled envelope from his coat pocket & looks at it. He takes a letter out of the envelope and reads it* (Appendix 4.1, 00:01:07.238) shown in Fig. 5.2.1.1 (i-j), below.

Figure 5.2.1.1 (i-j) Interpreter in blackout



**Image i.** The opening scene of *Blackberry Trout Face*: *Jakey takes out crumpled envelope from his coat pocket & looks at it. He takes a letter out of the envelope and reads it.*



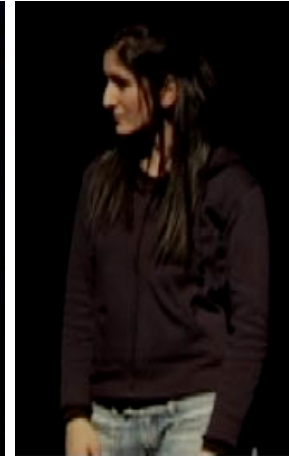
**Image j.** Interpreter is in blackout during mimetic-only activity, until the entrance of Cameron.

Lights slowly fade up on the interpreter as *Jakey quickly shoves the letter into his pocket as Cameron (C) enters from R* (Appendix 3.1 00:01:07.238) (Fig. 5.2.1.1, k-l, below). The lighting state on stage becomes warmer, before Cameron delivers the first line of the play '*What was that?*' (Fig. 5.2.1.1, m-n, below).

Figure 5.2.1.1 (k-n) Interpreter fade up to fully lit



**Image k.** Cameron enters, stage right.



**Image l.** Light fades up on interpreter during Cameron's entrance, ready for opening dialogue.



**Image m.** The lighting state on stage becomes warmer, and Cameron begins the opening line of the play '*What was that?*'



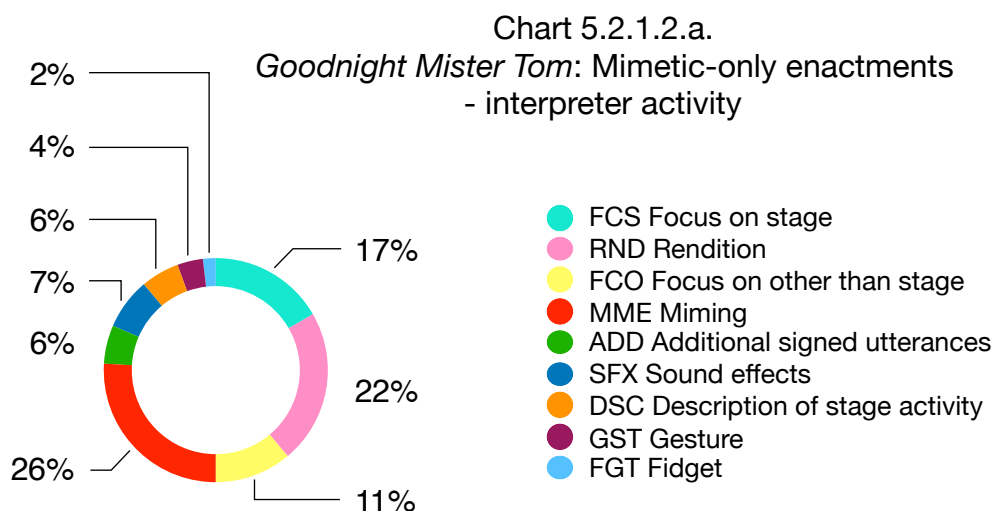
**Image n.** Light is up to full brightness on interpreter, matching the warmth of the stage, as she begins the rendition of Cameron's opening line.

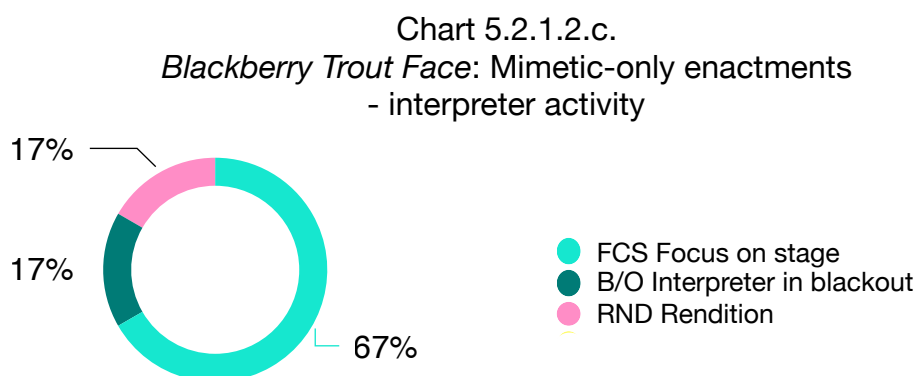
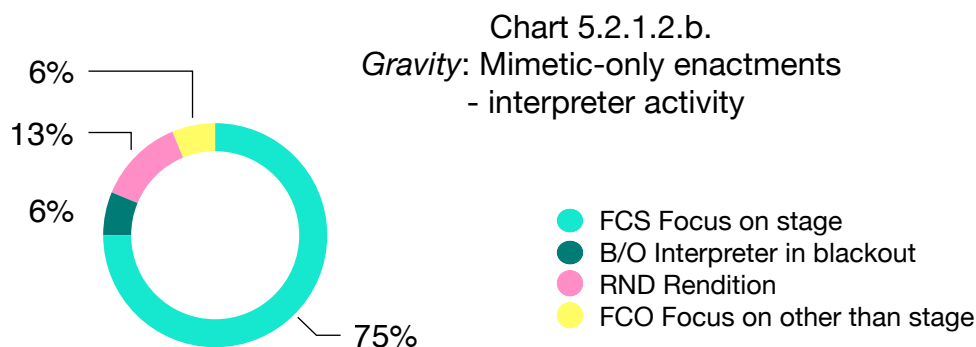
In the instances of both *Gravity* and *Blackberry Trout Face*, then, we may assume that there had been a discussion between the interpreter and the production's technical team in respect of lighting cues for the interpreter.

#### 5.2.1.2 Focus on the stage (FCS)

Whilst the negotiation of lighting cues for the interpreter, and therefore when the interpreter is visible to the audience, requires the agreement and engagement of a third party, the production's lighting technician and operator, the moments when the interpreter is lit, and guides the spectator's attention to the stage, is the sole responsibility of the interpreter.

As noted in 2.7.1.1 and 3.5.1, during the sections in which there is no dialogue for the interpreter to render and the message is carried solely by visual stage activity, we would expect the interpreter to guide the audience to look towards the stage simply by giving focus to it, thus allowing the spectator to engage directly with the performance. In order to discern possible patterns of this type of interpreter activity, we may compare the data generated from the annotation of each performance and rendition, illustrated in Charts 5.2.1.2 a-c below.





As explained previously, the percentages shown here are calculated from the number of individual incidences of particular interpreter activity, not the amount of time the interpreter spends engaged in the activity. The percentages for interpreter FCS during mimetic-only activity in each rendition are:

- *Goodnight Mister Tom* 17%;
- *Gravity* 75%;
- *Blackberry Trout Face* 67%.

The combination of the percentages of FCS and B/O (both of which, as explained earlier, allow the audience to engage directly with the performance) increase the overall percentage for *Gravity* and *Blackberry Trout Face*, however the *Goodnight Mister Tom* percentage does not change as the interpreter was never in blackout:

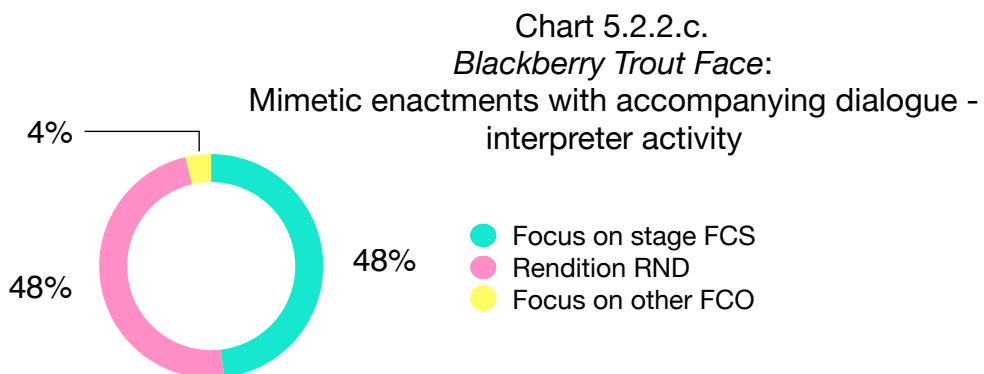
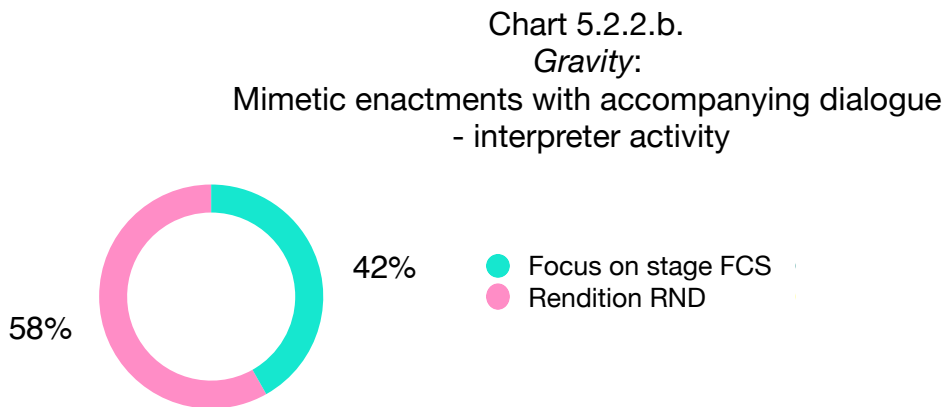
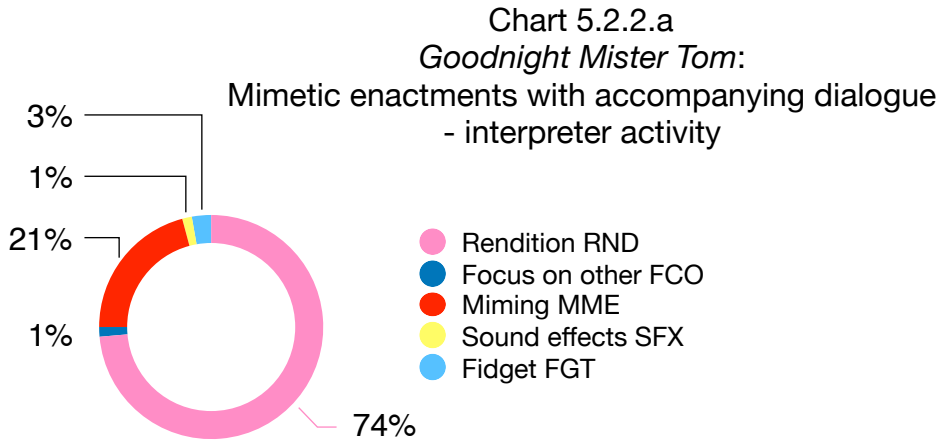
- *Goodnight Mister Tom* 17%;
- *Gravity* 81%;
- *Blackberry Trout Face* 84%

It is important to note here that the number of mimetic-only activities varies between plays; *Goodnight Mister Tom* contained 24, *Gravity* 15, and *Blackberry Trout Face* just 5. Nonetheless, if there is no dialogue in the section of the performance to render, we would anticipate that the interpreter would *attempt* 100% FCS. As we can see from Chart 5.2.1.2.a, the *Goodnight Mister Tom* interpreter, in addition to FCS, engages in a number of unexpected activities, the greatest percentage of which is miming at 26%, and whilst a much smaller percentage at 6%, there is evidence of the interpreter describing scenic information also. In the comparison of interpreter responses to mimetic-only activity, then, we can see a pattern emerging which may begin to indicate different approaches to the multimodal text; one in which the mimetic-only enactments of the performance are not markedly employed to function as part of the target text, and another which appears, in a motivated way, to include the mimetic and scenic elements of the performance as part of the target text. In future research, this would be interesting to explore with interpreter interviews in light of skopostheorie; in the view of the interpreter, is the 'goal' of the interaction purely to provide access for the Deaf spectator to what is said and done on stage, or to create a rendition that functions with the performance to form a more holistic target text?

### 5.2.2 Mimetic stage activity with accompanying dialogue

When identical, complementary or discrepant mimetic activity and dialogue co-occur, as discussed earlier in 2.7, the interpreter is confronted with the multimodality of the performance text, and with a task that concerns more than solely the rendition of dialogue. It is at these intersections that the interpreter must decide whether to prioritise either the mimetic or dialogic information. Whilst, as noted in 3.4, each interpreter is at liberty to prioritise whichever resource she deems the more important, in Charts 5.2.2.a-c, below, we can compare sections of onstage mimetic enactments with accompanying dialogue and interpreter activity, in order to determine how each interpreter uses the visual resources of the performance. Again, as with 5.2.1.2, the percentages shown here are calculated from the number of individual incidences of

particular interpreter activity, not the amount of time the interpreter spends engaged in the activity.



As we can see from Chart 5.2.2.a, above, there is no category for FCS, as the *Goodnight Mister Tom* interpreter does not give focus to the stage at any time during sections of the performance with mimetic activity and accompanying dialogue; rather she prioritises the rendition of dialogue and diegetic sound every case, resulting in 74% rendition. She also engages in 3 additional types of activity, all unexpected, the most frequent of which is miming, accounting for 21% of interpreter activity.

We can see from Chart 5.2.2.b, that in the *Gravity* rendition there are no unexpected activities, and the interpreter achieves 42% FCS and 58% RND.

From Chart 5.2.2.c, we can see that in the *Blackberry Trout Face* rendition there was 4% unexpected activity (FCO) and there is an equal distribution between FCS and RND at 48% each.

Again from this comparison we see an emerging pattern which may again indicate two distinct approaches: one in which the mimetic activity of the performance is not prioritised over audible information at any time, and another in which the visual modes of the performance and the dialogue are given priority almost equally.

#### 5.2.2.1 Unexpected activity

As described in 3.5.1 unexpected interpreter activities are here defined as activities other than rendering dialogue or giving focus to the stage. Across all three case studies, 7 different types of unexpected activity were captured, with only one type, focusing on a location other than the stage (FCO), common to all three; the remaining 6 types were found only in the *Goodnight Mister Tom* rendition, which will be explored shortly.



### 5.2.2.1.1 FCO - Focus on other than the stage (FCO)

As noted earlier 2.7.1.1, the actor's gaze directs the audience to a point of focus onstage, and if an actor loses focus, so does the spectator. Whilst interpreters are not actors, they are equally visible to the audience during the performance, and we might intuit that the interpreter's disengagement from the performance may have an equivalent effect on the Deaf spectator also; it would be interesting, therefore, to investigate in future work with reception studies to what extent there is evidence to support this notion. Each rendition contains at least one instance of the interpreter neither interpreting nor giving focus to the stage, but simply focusing their gaze elsewhere, as illustrated in Fig. 5.2.2.1.1 (a-c) below. The examples discussed here can be found in Appendices 2.1, 3.1 and 4.1.

Figure 5.2.2.1.1 (a-c) Interpreters' focus on other (FCO)



**Image a.** FCO in *Goodnight Mister Tom*.

**Image b.** FCO in *Gravity*.

**Image c.** FCO in *Blackberry Trout Face*.

There are 6 instances of FCO in *Goodnight Mister Tom*, one in *Gravity*, and one in *Blackberry Trout Face*. As discussed in the case studies, interpreter fatigue is a symptom of the real-world constraints of delivering a purely role shift-based

rendition for the duration of the performance. In each of the renditions there is an FCO that may be attributed to a momentary lapse in concentration due to interpreter fatigue: the *Goodnight Mister Tom* interpreter's 6th FCO occurred at 49:57 minutes into the performance, the *Gravity* interpreter's FCO occurred at 45:33 minutes into the performance, and the *Blackberry Trout Face* interpreter's FCO at 77 minutes into the performance. It is interesting to note the cluster of 4 interpreter FCOs observed within the opening 5 minutes of *Goodnight Mister Tom*, and it has already been suggested in 4.2.1.1.6, that this may be as a result of the interpreter not yet having 'settled in' to the performance.

#### 5.2.2.1.2 Other unexpected interpreter activities

The remainder of the unexpected activities identified, as noted earlier, were all observed in the *Goodnight Mister Tom* rendition and were discussed in Case Study 2. Perhaps it is worth to considering a little further however, the activities of describing scenic information and miming mimetic activity already happening stage. In 2.2, the discussion of the recounting of events in signed narratives described two signing perspectives. The first, *observer perspective*, locates the signer conceptually *outside* the event space, and her signing space is used topographically to represent events from a global vantage point. The second, *character perspective*, in which the signer locates herself *within* the event as a participant or interactant, is, as we have seen, typically employed by the theatre interpreter in role shift to transmit the dialogue of onstage characters. It would appear that the *Goodnight Mister Tom* interpreter is employing *both* these perspectives in her rendition. The instances in which she attempts to describe the detail of the scene, for example *Steam billows/People mill about*, as discussed in 4.2.1.1.4, are typical of the description of an event from an observer perspective in signed narrative. In the case of theatre, since details such as these are described visually by the resources of the performance itself, the interpreter giving focus to the stage and thus allowing the audience to witness these sections of the performance unmediated, *stands in* for the use of observer perspective apparently employed here.

As we have also seen in 2.2.1, in signed languages a narrator may relate both the dialogue and actions of interactants, who are not visibly present, through constructed dialogue and constructed action. It was also observed in Case Study 1, that the *Goodnight Mister Tom* interpreter, in miming the actions of the characters onstage as well as rendering dialogue, appears to be applying both these affordances to the theatre setting. Again, due to the material presence of the live performance text, constructed action is rendered unnecessary by the visible actions of the characters on stage.

To draw an analogy with other forms of audiovisual translation, the interpreter in this case appears to be doing something akin to, for example, the voice actor of a dubbed film also describing the action of the scene and activity of the actors; in other words, dubbing *plus* audio description. This creates a target text that is almost entirely interpreter-mediated, and again it would be interesting in future work with Interpreter interviews, to investigate what might be the interpreter's motivation for this type of activity.

#### 5.2.2.2 Sound effects

As we know, the presence of the theatre interpreter is necessary to deliver a rendition of dialogue for an audience who does not share the same language with and is unable to hear the spoken source text; neither can the Deaf spectator hear additional sounds that are part of the performance, as is of course consistent with their experience in daily life. This section compares and discusses the interpreters' responses to diegetic sounds in the source text.

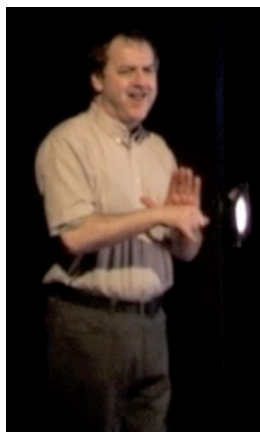
As discussed in 4.2.1.1.3, the *Goodnight Mister Tom* interpreter describes diegetic sounds for the audience, and it was noted that she incorrectly describes the sound of the owl screeching by signing 'birds singing'. That it is night time in the world of the drama is indicated by the lighting state on stage. The interpreter's rendition, in contrast, gives a sense of daytime, thus the description of the sound in the rendition is at odds with temporal information from the stage. We could argue that this is an error, possibly as a result of panic, due to unfamiliarity with the production, but may also note, as previously

mentioned in Case Study 1, that this is the interpreter's 4th attempt at the interpretation of a performance of this particular production.

We may accept the decision to describe the diegetic sounds as a legitimate strategy in this context, however it is also possible that the commentary on the noise may confuse or distract the Deaf spectator, who would typically expect the interpreter to render dialogue. An unexpected description of sound may momentarily be mistaken for a linguistic utterance, and force additional and unnecessary processing by the audience. Moreover, we might question whether the Deaf spectator needs to know that a particular sound, there solely to support the hearing audience's illusion of reality, is audible. I would argue that in such cases, when the equivalent temporal and/or situational information is available and retrievable from the scenic and mimetic resources of the performance, the supporting diegetic sound is redundant, and it is not necessary for the interpreter to provide that information. We may draw a parallel here with the co-occurrence of verbal and visual information, and 'to avoid unnecessary redundancy [should] avoid translating what is explicitly conveyed through the image' (Díaz Cintas, 2013:277). For a Deaf audience, unlikely to have heard the sound of, for example, an owl screeching, the addition of a description of the sound may interfere with the spectator's suspension of disbelief, functioning as a reminder that the text originates from a 'hearing' context, and brings to mind Venuti's (2008:18) discussion of the dominance of the *receiving* culture on the translated text; in this case it may be argued that the source culture dominates the translated text.

The above discussion considers non-verbal diegetic sound that supports the overall illusion of reality in a section of a performance. But how might the interpreter negotiate sound effects that are salient to the progress of the plot? If, hypothetically, a moment of importance in the world of the drama is signified by the clock striking three, is it necessary for the interpreter to state that the clock is striking three? Is there a legitimate and more efficient way of avoiding the source culture intruding upon the target text? By way of illustration, we will consider the example from *Gravity* (Fig. 5.2.2.2 c-d, below).

Figure 5.2.2.2 (c-d) Response to sound effects: fire alarm



**Image c.** Interpreter includes SFX information in the rendition of David's line: 'Why's the fire alarm gone off?! OK you know what to do, file out...'



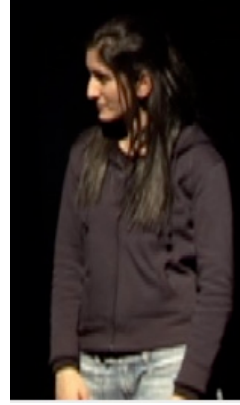
**Image d.** SFX: FIRE ALARM SOUNDS.

David: 'Right you lot, you know the drill. Out onto the playing field, far end please'.

In this example from *Gravity*, above, the fire alarm sounds, prompting David's line 'Right you lot, you know the drill. Out onto the playing field, far end please', followed by the students' exit. At this point in the drama, there is no visual resource in the performance to explain the students' exit from the stage. As previously seen in Case Study 2, this interpreter adds a phrase to the beginning of the rendered dialogue: 'Why's the fire alarm gone off?! OK you know what to do, file out, leave the building calmly, don't rush. It's a false alarm...off you go.' The additional utterance in the rendition compensates for the sound by providing the audience with the information required to explain the students' subsequent exit.

In the example from *Blackberry Trout Face*, Jakey's mobile phone rings in his pocket, and he reacts by taking out the phone and answering it. The example is illustrated in Fig. 5.2.2.2 (e-h), below.

Figure 5.2.2.2 (e-h) Response to sound effects: phone ringing

**Image e.** SFX: JAKHEY'S MOBILE RINGS**Image f.** Interpreter, by giving focus to the stage allows the audience to see Jakey's reaction, checking his pocket, taking his phone out and answering the call.**Image g.** Jakey holds the phone conversation.**Image h.** Interpreter returns to the rendition.

Here, the interpreter gives focus to the stage, thus allowing the audience to see the character responding naturally to the sound, and continues with the rendition once Jakey has begun the phone conversation. It may be that the interpreter trusts the spectator's cultural competence to interpret the activity without mediation. Parenthetically, we can see that in images g-h, the interpreter is demonstrating that the character whose dialogue she is rendering is holding a phone, and this may be construed as a similar activity to the

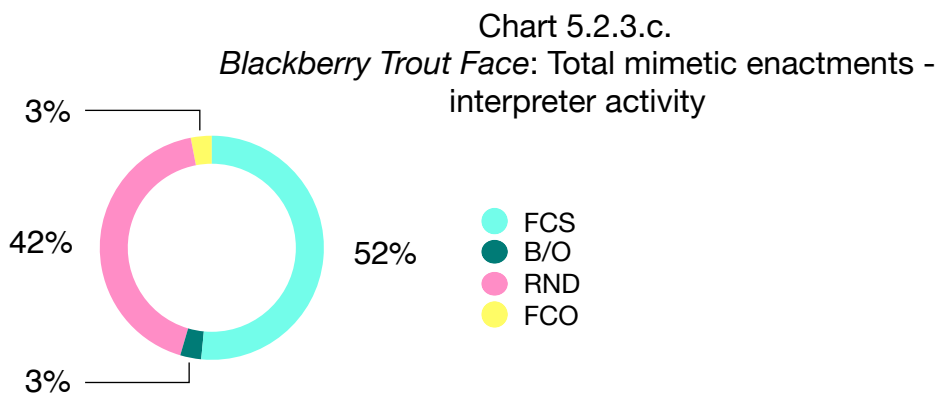
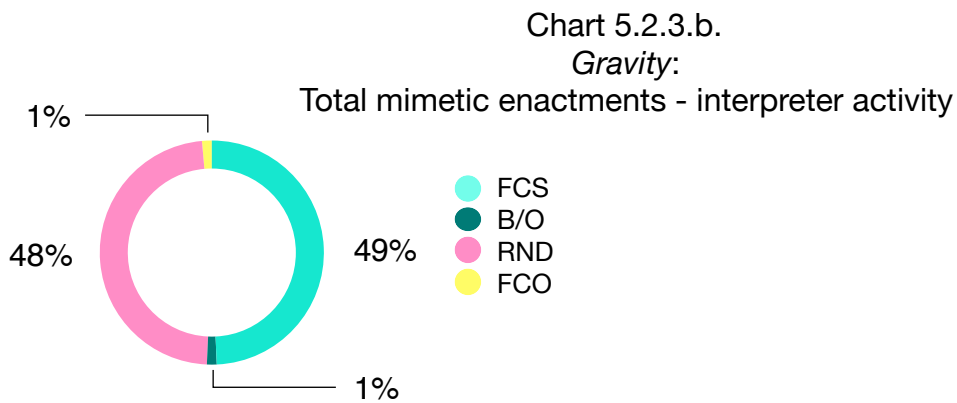
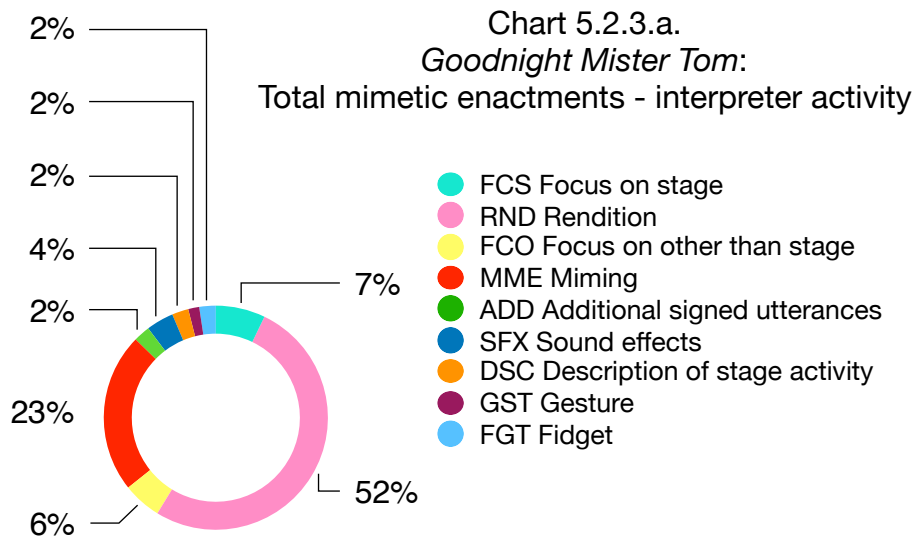
instances of miming seen Case Study 1, but this is not the case; she is not *miming* Jakey talking on the phone, but, according to the affordances of character perspective, *being* Jakey talking the phone, and, at the same time physically differentiating the speaking character from the seated character (who is orientated in the same direction).

The application of the analysis framework here allows us to identify the types and functions of the performance's diegetic sounds and their intermodal relations with the rest of the source text, and to precisely determine the interpreters' strategies in their negotiation of these moments. The examples above each describe a slightly different challenge for the interpreter when confronted with the multimodal web of the performance. Each interpreter employs a different strategy; while the first describes sound that that supports meaning for the source culture, the others employ alternative strategies, adding dialogue to the rendition and stage focus, illustrating, as noted in 2.3, that different modes or resources may be employed to express the same meaning, depending on 'the needs of the matter to be communicated, and the characteristics of the audience' (Bezemer and Kress, 2008:172).

### 5.2.3. Summary: mimetic stage activity and interpreter activity

Below, in Charts 5.2.3 a-c, we can see the overall distribution of rendition, focus on the stage, and unexpected interpreter activity in each interpretation. From the analysis and comparison of the data, two distinct approaches to the rendition of the performance text begin to be revealed; one which prioritises the rendition of all auditory information, and much of the mimetic and scenic information also, affording the spectator little opportunity to directly engage with the performance, and one in which there appears to be a motivated attempt to include visual elements of the performance as part of the target text.

The following section will consider the interpreters' renditions, and to what extent the respective approaches influence the construction of the target text.





## 5.3 The Rendition

As discussed in 3.5.1, during the performance, the interpreter can be expected to engage in either delivering the rendition, or giving focus to the stage. As was also noted, 2.7, the interpreter delivers the rendition of the character turns through role shift which, is influenced by the shifting spatial arrangement of the actors in the performance space; this will be discussed shortly.

First, however, we will consider how the interpreters' differing approaches to the negotiation of mimetic enactments with accompanying dialogue, may have a direct correlation with the incidence of omission in the construction of the renditions.

### 5.3.1 Omissions

As noted in 2.7, in a rendition, omissions may be made for a variety of reasons, some are motivated - such as the omission of redundant information, for purposes of timing, or for reasons of cultural distance - others are not. We have seen in Case Study 1 that the *Goodnight Mister Tom* rendition, attempts to account for all the dialogic information and diegetic sound, and a proportion of the mimetic information, and that there are no instances of omission in the annotated sections of the source material. It may seem counterintuitive to discuss here a rendition in which omissions do not feature, however, its inclusion in this section allows us to make a comparative analysis of all three interpretations, and to identify features in the renditions that may characterise differing approaches.

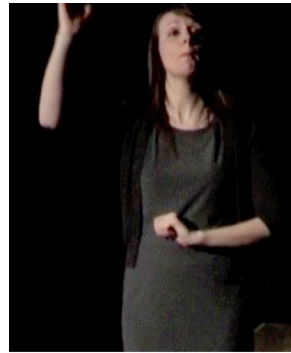
Fig. 5.3.1 (a-d), below illustrate the *Goodnight Mister Tom* interpreter's decision to render the lyrics of a song during a section of symbolic stage activity. The song is the well-known British war-time song 'Wish Me Luck As You Wave Me Goodbye', made popular during World War II. The characters sing it quietly in

the background during a scene in which evacuee, Willie, having been told that his mother wants him to go back to London, through 7 separate interactions, each with a different character and all without dialogue, gives up the things he has become used to in the countryside, and is given back the things he brought with him, which are associated with his unhappy life in London. Throughout the scene the lighting state gradually changes from ambers and yellows symbolising the warmth of the Dorset countryside, to the cool blues of the London night.

Figure 5.3.1 (a-d) Omission: rendition of song lyrics



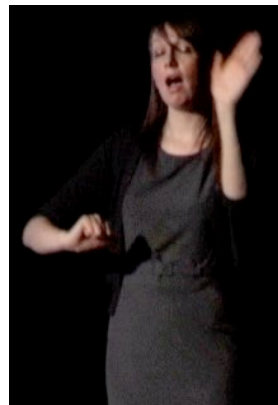
**Image a.** George takes back the jumper he gave to Willie.



**Image b.** Interpreter renders the song being sung quietly in the background.



**Image c.** Willie hugs his best friend Zack 'goodbye'.



**Image d.** Interpreter renders the song being sung quietly in the background.

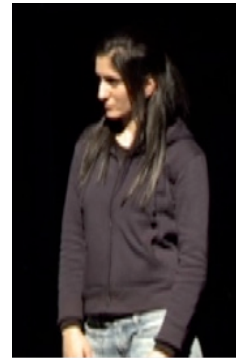
The scene lasts for 44 seconds. At its most fundamental, it functions to remind the audience of the story so far, of the characters that Willie (and therefore the audience) has been introduced to, how their relationships have developed, and

how the dramatic situation has progressed, and it foreshadows events to come.

By taking into account the primary resources at play in the *mise-en-scene*, we are able to discern their relative status and contribution to meaning. The song, without musical accompaniment, is sung quietly throughout this section of the scene, initially by one character, joined variously by the onlooking characters standing upstage; its lyrics reinforce the sense of poignancy for the hearing audience. The enactments, the exchanging of items, saying of goodbyes, and so on, are foregrounded both by being performed centre stage, and by being given full attention by the other onstage characters. These details tell us that the centre-stage activity is the principal focus of the scene, and not the song. The interpreter renders all the song lyrics which, whilst no doubt evoking particular images and emotions for a hearing British audience, have no such resonance for the Deaf audience members as they are unlikely to have ever heard the song, and this intertextuality has little meaning for them. The prioritising of the song lyrics at the expense of giving focus to the stage activity means first, that the audience are not afforded the opportunity to witness a poignant and informationally-rich section of the drama, and second, that the source culture is foregrounded the rendition.

In comparison, the images shown in Fig. 5.3.1 (e-h) below, already seen in Case Study 3, show the example of the *Blackberry Trout Face* interpreter allowing the fight between Jakey and Cameron to play out unmediated. During this section of mimetic activity with accompanying dialogue, the interpreter gives focus to the stage for 40.6 seconds, omitting 27 separate character turns. The omitted dialogue can be seen in Appendix 4.5. Of course, any omission will result in some type of loss, but in audiovisual translation, we may assess whether the loss is justifiable in terms of meaning, coherence efficiency, foregrounding and so on.

Figure 5.3.1 (e-h) Omission: fight dialogue

**Image e.** Jakey: 'Come on!!'**Image f.** Interpreter omits dialogue in favour of giving focus to the stage activity.**Image g.** Kerrie: 'You've hurt 'im!'**Image h.** Interpreter omits dialogue in favour of giving focus to the stage activity.

The use of omissions in the renditions of *Gravity* and *Blackberry Trout Face* is not solely confined to the prioritising of mimetic activity, and allowing the information to be carried via a different mode. As highlighted in case studies 2 and 3, the *Gravity* and *Blackberry Trout Face* interpreters also use omission apparently as a strategy in the reduction of character dialogue turns. In these renditions we find that certain character utterances appear to be omitted in order to make the rendition of rapidly exchanged dialogue more tractable, and thus more easily apprehended by the spectator. In *Blackberry Trout Face* we find the omission of phatic dialogue in order to foreground a significant plot articulation.

Here it is worth spending a little time to consider the difference in the pacing of the respective performances in the three case studies. As discussed in 2.4 the pacing and distribution of dialogue turns in a drama has a number of functions beyond that of representing real life interactions. *Goodnight Mister Tom's* dialogue turns and rhythms are, broadly, characterised by a fairly even pace functioning to underscore the slow pace of village life in its 1940 rural England setting; this is reinforced further by the comparatively high number of mimetic-only enactments (25) identified in the annotated sections of the performance. *Gravity*, set in a city school, and *Blackberry Trout Face*, set in a council house kitchen are faster paced dramas, 'wordier', often with rapid exchanges of dialogue, and with fewer mimetic-only enactments. The relatively slower pace of *Goodnight Mister Tom* may account for fewer omissions in the rendition in that there is more time for the interpreter to produce a fuller rendition, but in this rendition there are no omissions. In examples such as these, in future research with interpreter interviews, it would be interesting to explore if the interpreter has made a conscious decision, at each instance of co-occurring dialogic and mimetic information, to prioritise the dialogic, or approaches the text with the intention of rendering all dialogue without exception.

In the following section we will consider how the interpreters' approaches to the negotiation of the source text impacts upon their representation of characters and spatial construction in the rendition.

### 5.3.2 Role Shift

As described in 2.7, the interpreter delivers the rendition through a series of role shifts. In 3.10.2, it was explained that the specific features of orientation and eye gaze, and the location of referents in the interpreters's rendition were annotated and compared to the annotated corresponding features of the performance text: characters' alignment in space, direction of address, and location of visible referents in relation to the speaking character. This section explores the extent to which the spatial construction of the renditions

correspond with the source texts, and how the capturing and analysis of this information allows us to determine the relative success of the interpreters' approaches.

### 5.3.2.1 Orientation

As previously noted in 2.7, the interpreter's orientation is important in the interpretation of theatrical texts, as her alignment with the speaking character on stage allows the Deaf audience to identify which character's dialogue is being rendered at any one time. To illustrate, we can see in the images in Fig. 5.3.2.1 (a-b) below, the interpreter aligned with Kerrie (K) seated at the table to the right of the stage picture:

Figure 5.3.2.1 (a-b) Interpreter orientation



**Image a.** Kerrie seated to the right of the image.



**Image b.** Interpreter orientation is aligned with character.

Below, in Table 5.3.2.1 below, we can compare the percentages of match, partial match and no match of interpreter orientation with onstage character orientations in each rendition.

Table 5.3.2.1 - Orientations			
	<i>GOODNIGHT MISTER TOM</i>	<i>GRAVITY</i>	<i>BLACKBERRY TROUT FACE</i>
RENDERED TURNS	94	156	151
MATCH	17	37	50
	18.09%	23.71%	33.11%
PARTIAL MATCH	34	63	60
	36.2%	40.38%	39.74%
NO MATCH	43	56	41
	44.74%	35.91%	27.15%

From the table we can see that accurately matched orientations in rendered turns are *Goodnight Mister Tom* 18.09%; *Gravity* 23.71%; and *Blackberry Trout Face* 33.11%. By factoring in partial matches with the exact matches, the values of the orientations increase markedly across all three case studies; *Goodnight Mister Tom* increases to 54.26%, *Gravity* to 64.09%, and *Blackberry Trout Face* to 72.85%. What may put retrievability (see 3.10.2) into question, however, is the percentage of 'no match' values: *Goodnight Mister Tom* 44.74%; *Gravity* 35.91%; and *Blackberry Trout Face* 27.15%.

As we have seen in 2.2, in self-constructed narrative in BSL, orientation in role shift is of less importance than eye gaze. However in the theatrical setting, as noted earlier in this section, the orientation of the interpreter gains relative importance, largely due to the fact that the stage and interpreter are at a greater distance from the receiving audience than they would be in an ordinary direct or interpreted BSL interaction; in theatre the spectator must be able to immediately identify which character is speaking at any one time from this distance, and therefore a strong visual marker is required. We have also seen in 2.2 and 2.7 that in ordinary signed communication, orientation is used far less than eye gaze, due to the relatively close proximity of the interactants; in these cases, eye gaze is sufficient to demonstrate the relative locations of the

characters in a narrative. It may be, then, that since the interpreter is likely to be unused to employing orientation in such a pronounced way, the use of a less defined body alignment in ordinary BSL narrative is also being assumed in the theatre setting; we would not, however assume that any interpreter would consider an approximate matching of orientation with a character on stage as an end in itself. It is also possible that the fixed location of the interpreter, limited to movement within 180° facing the audience (unlike the actors who have been directed to move to specific locations and alignments in the performance space, and may turn their backs on the audience) has an impact also. The interpreter cannot turn his or her back on the audience, as their rendition must be seen. The notion that signed languages are for face-to-face communication, and that even turning side-on to the audience may impede understanding, might also be an inhibiting factor. Furthermore, in many instances, the interpreter may simply not have time to physically turn a full 180° or even 90° as required, which would result in an approximate orientation, as opposed to an exact match.

It is also important to note that whilst the interpreter's approximate alignment with the speaking character, in particular circumstances (as considered in Case Studies 1 and 2) may be sufficient for the spectator to identify the speaker, this approximation may also precisely coincide with the alignment of another onstage character, and thus attribute the dialogue incorrectly.

There may also be an additional factor that hinders the potential for a more accurate spatial construction of the rendition: the familiarity with the source text. As noted in the case studies, the *Gravity* and *Blackberry Trout Face* interpreters are delivering their respective renditions live with the performance, for the first time. As discussed in 2.6 and 2.7 in sign language interpreted theatre, the translation of the linguistic mode is constrained by the spatial-temporal architecture of the entire theatrical text, and thus must be constructed from conceptually *within* the context of the complete production. In the event of its live delivery, to be effective, the rendition must *fit* the space-time parameters of the performance.



It is not known to what extent the interpreters studied have prepared the translation of the target text, and how many 'rehearsals' (i.e. developing and practising the rendition in rehearsal with the company and/or with an audiovisual version of performance of the production) they have undertaken, but the lack of experience of delivering this particular rendition live, in the moment of performance, may, in part, underlie the low percentage of matched orientations in their respective renditions. This raises an interesting point in respect of *Goodnight Mister Tom*; the source material used for this study is the *Goodnight Mister Tom* interpreter's 4th attempt at interpreting a performance of this particular production, yet, the 'exact match' percentage in orientation is 18%. Whatever the factors affecting the comparatively low percentages of matching in orientations across all three renditions, the comparison does suggest that theatre interpreters might benefit from specific training the function and use of orientation in this particular specialist domain, which will be considered further in Chapter 6.

#### 5.3.2.2 Eye Gaze

Eye gaze, as we have seen in 2.2.1.1 and 3.5.1.1.2, is an essential feature of role shift and has a number of functions. In the interpretation of theatrical texts, however, its principal functions are those of describing the rendered character's direction of address and indicating the location of the addressee. As noted in 2.7, in non-Deaf spoken communication, eye gaze is not necessary to indicate direction of address; this is illustrated in the image Fig. 5.3.2.2 a, below, in which Mister Tom (T) in delivering his line 'William...this is Charlie Ruddles...he thinks he's gonna win the war single-handed' addresses Willie (W), yet maintains his gaze on Charlie (C).

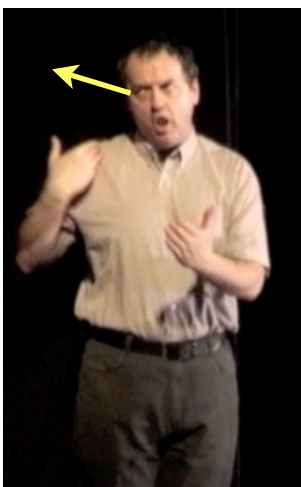
Figure 5.3.2.2 (a) Direction of address



Fig. 5.3.2.2 a. Mister Tom (left) addresses Willie (seated at the table, right), but fixes his gaze on Charlie (upstage centre).

In signed languages, however, as we have seen in 2.2.1, the eye gaze of the signer is fundamental in signifying direction of address. Illustrated in the images in Fig. 5.3.2.2 (b-c) below, the interpreter's eye gaze, slightly up and to the left, demonstrates the location of the conceptual addressee in the interaction. We can compare this with the spatial arrangement of entities in Image c; addresses David, left and elevated (in this case standing) in relation to the speaker, Kyle, right, seated:

Figure 5.3.2.2 (b-c) Eye gaze



**Image b.** Interpreter matches eye gaze of Kyle seated on the right of the image (Image c)



**Image c.** Kyle (direction of address indicated by arrow) seated right, addresses David, standing, left.

Table 5.1.3.2.2, below, shows that across all the renditions, the percentages of eye gaze matching is markedly higher than those of orientations.

Table 5.3.2.2 - Eye Gaze			
	<i>GOODNIGHT MISTER TOM</i>	<i>GRAVITY</i>	<i>BLACKBERRY TROUT FACE</i>
RENDERED TURNS	94	156	151
MATCH	40	98	92
	42.55%	62.82%	60.93%
PARTIAL MATCH	37	48	49
	39.36%	30.77%	32.45%
NO MATCH	17	10	10
	18.09%	6.41%	6.62%

Here the values of matching eye gaze with the onstage characters' directions of address are *Goodnight Mister Tom* at 42.55%, *Gravity* 62.82%, and *Blackberry Trout Face* 60.93%. Also notable is the relatively low incidence of no matching, again across all the case studies: *Goodnight Mister Tom* 18.09%, *Gravity* 6.41%, and *Blackberry Trout Face* 6.62%.

As noted in 2.2.1, in 'everyday' narrative structures the use of eye gaze is a dominant feature of role shift, and an important deictic and locative marker in sign languages; interpreters in their everyday work and interactions in BSL are typically more used to and adept at using it than orientation, and it requires much less physical effort, which may account for the higher 'match' values found in eye gaze.

In the next section we will consider the interpreters' location of referents in the constructed rendition.

### 5.3.2.3 Referents

As noted in 3.5.1.1.3, not all utterances in the source or target text have associated referents. Also, as the languages work differently, there is not a direct correlation between referents in the two texts; there are occasions where entities are referred to in the English text which do not occur in the BSL rendition, and vice versa. For these reasons, there are fewer referents than there are rendered utterances, and different numbers of referents in the source and the target texts. Table 5.3.2.3, below, shows the percentages of matching of referent locations in all three renditions.

Table 5.3.2.3 - Referents			
	<i>GOODNIGHT MISTER TOM</i>	<i>GRAVITY</i>	<i>BLACKBERRY TROUT FACE</i>
RENDERED TURNS	56	48	76
MATCH	14	24	59
	25%	50%	77.63%
PARTIAL MATCH	16	20	11
	28.58%	41.66%	14.47%
NO MATCH	26	4	6
	46.42%	8.33%	7.89%

Noticeable in this comparison is the degree of difference between the *Goodnight Mister Tom* percentage of no match at 46.42%, and the *Gravity* and *Blackberry Trout Face* percentages of no match at 8.33% and 7.89% respectively, contrasting with the previous comparisons of features in which all no matches in orientations are relatively high, and in eye gaze relatively low.

Although there are a variety of examples of referent use in all of the case studies that could be used as illustration, the two that I have chosen demonstrate particularly the level of nuance of analysis that is possible to

achieve with the application of the framework. The first example is from *Goodnight Mister Tom* and illustrated in Fig. 5.3.2.3 (a-d) below:

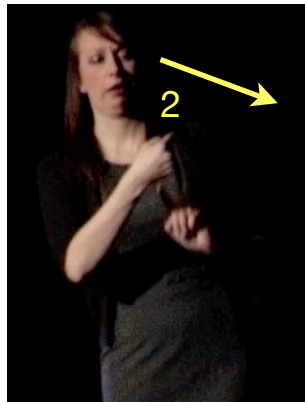
Figure 5.3.2.3 (a-d) Referents *Goodnight Mister Tom*



**Image a.** Mister Tom (stage left, orientated to the right) whilst looking at Charlie (C), addresses Willie (seated at the table, right) with the line ‘William... this is Charlie Ruddles...he thinks he's gonna win the war single-handed’.



**Image b.** Interpreter renders ‘W-I-L-L-I-A-M, [here] (1) is C-H-A-R-L-I-E...’



**Image c.** ‘...he [behind me] (2) thinks...’



**Image d.** ‘... he [to my left] (3) won the war by himself’.

In the first instance, above, Mister Tom (T) in Fig. 5.3.2.3.a, is introducing Charlie (C) to Willie (W) with the line ‘William...this is Charlie Ruddles...he thinks he's gonna win the war single-handed.’ There are a number of things to note about the spatial construction of the interpreter’s rendition, so before we consider the locating of referents specifically, it would be worth noting the interpreter’s orientation and eye gaze. As discussed in 3.5.2.4, in spoken communication, eye gaze does not necessarily coincide with or indicate the

speaker's direction of address. We can see from Fig. 5.3.2.3.a that whilst Mister Tom's eye gaze is fixed on Charlie, his direction of address is to Willie, to the right and down, as indicated by the arrow.

In this case, as can be seen in Fig. 5.3.2.3 b-d, above, that when rendering Mister Tom's line, the interpreter matches his direction of address, by directing her eye gaze to the right and down, appropriately using this feature of role shift to indicate the location of the *addressee*. The interpreter's orientation, however, is to centre, whilst in contrast, Mister Tom is orientated fully to the right. The interpreter's orientation in this case is aligned with Charlie, the referent, and not Mister Tom, the speaker; the rendition therefore implies that the speaker is Charlie.

In terms of the location of referents, in Mister Tom's line 'William... this is Charlie Ruddles...he thinks he's gonna win the war single-handed', Charlie is referred to 3 times (Charlie Ruddles; he; he), and it is important to note that during this section of dialogue Charlie does not move from his position upstage centre. In rendering the line, the interpreter locates the referent in 3 distinct and separate loci: first 'here (in this place)' (1), then behind her (2), and last to her left (3) by using the sign 'himself' which uses an upright index and encodes the location of the referent in its direction of movement. It is interesting to note too that the interpreter's vertical indexical point downward, shown in Fig. 5.3.2.3.b, is typically used in BSL to indicate a general location 'here' or 'in this *place*' and not 'this *person*' or as a personal pronoun, both of which would be expressed using a horizontal indexical point.

The eye gaze of the interpreter accurately indicates the conceptual location of the addressee, yet her orientation implies that the speaker is Charlie and not Mister Tom (as in the source), and the referencing of Charlie in the rendition places him in three separate loci. The arrangement of entities and location of the referent in the performance in comparison with those in the rendition is further illustrated in Diagrams 5.3.2.3.a-b below:

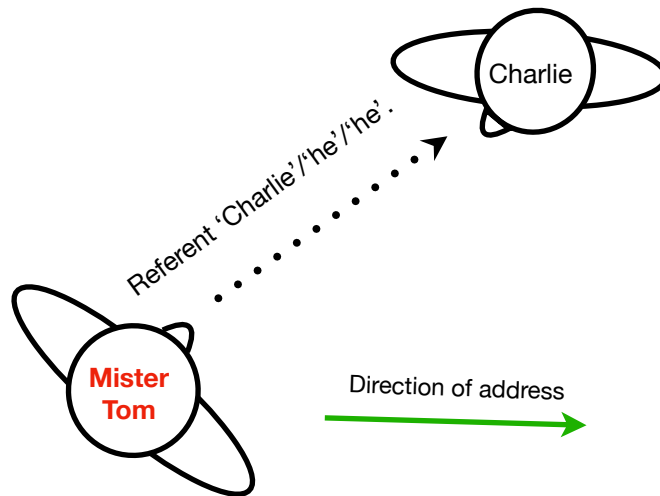
Diagram 5.3.2.3.a Stage Relationships *Goodnight Mister Tom*

Diagram 5.3.2.3.a. *Goodnight Mister Tom* stage topography: Mister Tom delivers is line: 'William...this is Charlie Ruddles...he thinks he's gonna win the war single-handed'.

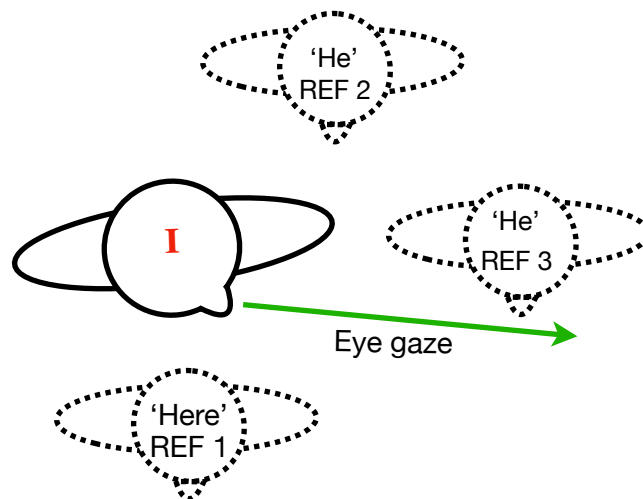
Diagram 5.3.2.3.b Rendered Stage Relationships *Goodnight Mister Tom*

Diagram 5.3 2.3.b. *Goodnight Mister Tom* rendition topography: Interpreter **I** renders Mister Tom with: '... [here, in this place] is Charlie [REF 1]...He (behind me) [REF 2] thinks he (to my left) [REF 3] won the war by himself'.

The second example is from *Blackberry Trout Face*, illustrated in Fig. 5.3.2.3 (e-h) below.

Figure 5.3.2.3 (e-h) Referents *Blackberry Trout Face*



**Image e.** Kerrie, upstage left, addresses her line ‘Yers haven’t got any idea...’ to her brothers, first Jakey (seated on the sofa, downstage left)...



**Image f.** Interpreter renders Kerrie’s line with ‘You [Referent 1 - Jakey] and you [Referent 2 - Cameron] don’t understand’ both locating and addressing first Jakey ‘you’ to centre left...



**Image g.** ...and then Cameron (at the table, right):



**Image h.** ...and then Cameron ‘you’ to the right.

In this example, the interpreter matches the orientation and direction of address of Kerrie, left (whose eye gaze in this instance also coincides with her direction of address) and then accurately locates the referents ‘you’ (Jakey, 1, Fig. 5.3.2.3.e) and ‘you’ (Cameron, 2, Fig. 5.3.2.3.f) as if on stage, from of Kerrie’s dietetic coordinates and perspective. From the interpreter’s orientation we are able to identify which character is speaking and, from the interpreter’s



eye gaze and deictic referencing, which characters are being addressed and referred to. The construction of the rendition and its coincidence with the arrangement of entities and referents on stage is illustrated further in Diagrams 5.3.2.3.c-d, below:

Diagram 5.3.2.3.c Stage Relationships *Blackberry Trout Face*

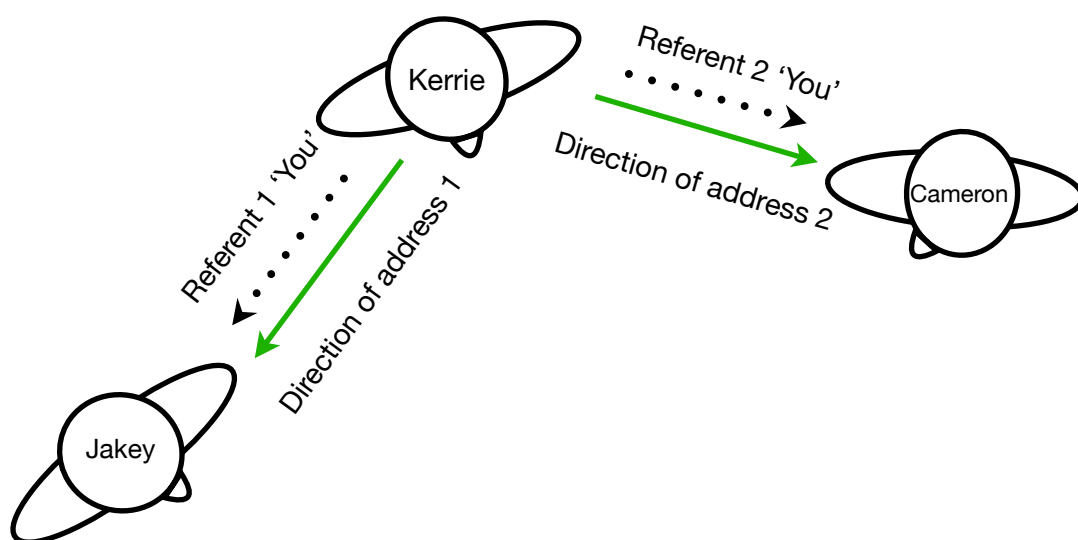


Diagram 5.3.2.3.c. *Blackberry Trout Face* stage topography. Kerrie, addressing Jakey and Cameron, delivers her line: 'This isn't fair. Yers haven't got any idea of the pain, have yer?'

Diagram 5.3.2.3.d Rendered Stage Relationships *Blackberry Trout Face*

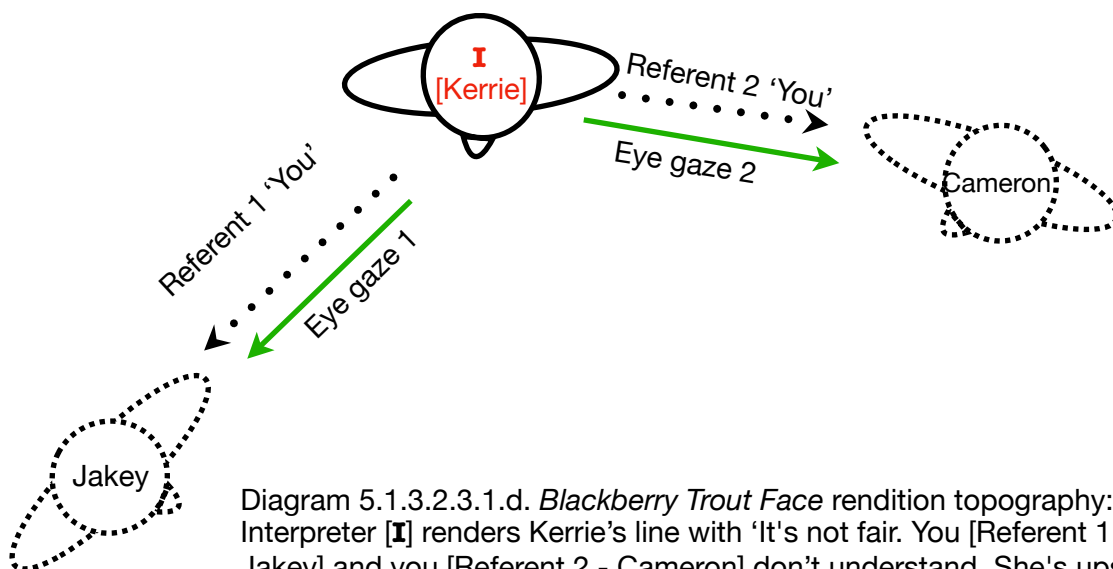


Diagram 5.1.3.2.3.1.d. *Blackberry Trout Face* rendition topography: Interpreter [I] renders Kerrie's line with 'It's not fair. You [Referent 1 - Jakey] and you [Referent 2 - Cameron] don't understand. She's upstairs suffering'.

In annotating and comparing referencing in the renditions, we can demonstrate that the framework enables us to ascertain the extent to which each interpreter maintains, in the rendition, the construction of space according to the parameters of the performance; we can also compare the precise detail of the referencing that occurs in individual examples such as those illustrated above.

### 5.3.3 The coincidence of matching and partial matching as potentially retrievable renditions

While it is necessary to consider the features of role shift independently of each other, it is not sufficient to do so because they occur simultaneously in the rendition; combining orientation, eye gaze/direction of address, and referent location, according to the rendered dialogue turns demonstrated in the interpreter's role shift, provides an indication of the potential retrievability of the annotated sections of the renditions, and which areas of the interpreters' practice in theatre requires further or particular attention.

As we can see from Table 5.3.3 below, when combining exact and partial matches in all three of the features annotated, the total percentage of potentially retrievable dialogue turns is *Goodnight Mister Tom* 21.9%, *Gravity* 43.6%, and *Blackberry Trout Face* 53.6%. Taking *Blackberry Trout Face* as an example, when exact and partial matches are combined in each feature, the rendition achieves percentages of 72.85% orientation, 93.38% eye gaze and 92.1% referents, yet the frequency of these matched features coinciding with each other in the same rendered turn is low, giving this rendition, the most 'successful' of the three, only 54% potentially retrievable rendered dialogue turns. The true extent of retrievability, however, can only be investigated with the support of reception studies, and this will be considered further in Chapter 6.

	Combination of exact matches ORI+EG & ORI+EG+REF S	Combination of exact + partial matches ORI+EG & ORI+EG+REF S	TOTAL	% of potentially retrievable rendered dialogue turns
<b><i>Goodnight Mister Tom</i></b> (96 rendered turns)	5	16	21	21.9%
<b><i>Gravity</i></b> (156 rendered turns)	17	51	68	43.6%
<b><i>Blackberry Trout Face</i></b> (151 rendered turns)	33	48	81	53.6%

The comparison, then demonstrates that whilst interpreters may achieve high percentages in the matching of individual features with those on stage, when combined, the features do not frequently coincide.

### 5.3.4 Characterisation

As explained in 2.2.1.1, characterisation is a feature of role shift that in which a signer ‘takes on the referent’s identity’ (Engberg-Pedersen, 1992:207) by using facial expression and/or body posture in an ‘imitative fashion’ (Quer, 2011:287) to reflect the embodied character’s manner, attitude and psychological perspective. Because the present study focuses primarily on the construction of space in the rendition, the interpreter’s characterisation in role shift was excluded from the analysis, and therefore not annotated. Whilst this is parenthetical to the study, it is worth spending time to briefly consider an interesting comparison that came to light the analysis of the data, and which illustrates characterisation in role shift. The interpreter’s characterisation may be a factor that goes some way to support the spectator’s ability to identify the speaking character from the rendition, and in future work it would be interesting to investigate this feature further.

While it is difficult to compare in detail the characterisation of the interpreter with the onstage speaking character without having a moving image to refer to, we may be able, from the images below, to identify similarities and inconsistencies in interpreter characterisation with the character presented onstage. In the examples from *Blackberry Trout Face*, illustrated in Fig. 5.1.3.3 (a-d), below, we can see the interpreter reflecting, through body posture and facial expression, what we might describe as the manner of the onstage speaking character.

Figure 5.3.3.1 (a-d) Characterisation



**Image a.** Kerrie asks her brother 'All right, what have you done with it?'



**Image b.** Interpreter, along with orientation and eye gaze, adopts Kerrie's posture and manner to render the line.



**Image c.** Jakey takes a phone call.



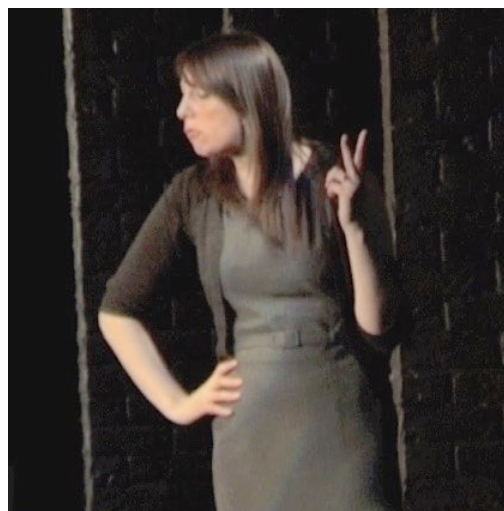
**Image d.** Interpreter adopts Jakey's posture and manner to render the dialogue .

In contrast, in the following examples, illustrated in Fig. 5.1.3.3, e-g, we can see inconsistency in the interpreter's characterisation of the onstage speaking character.

Figure 5.3.3.1 (e-h) Characterisation (2)



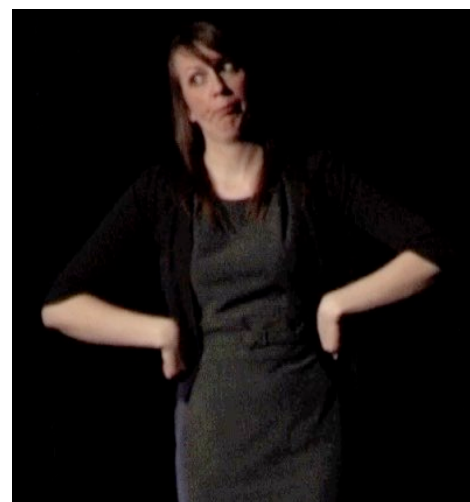
**Image e.** The Doctor (right) hands a bottle to Mr Tom and tells him 'Witch hazel'.



**Image f.** Immediately before rendering the line, interpreter matches the Doctor in orientation and eye gaze, but adopts a posture and manner inconsistent with that of the onstage character.



**Image g.** Charlie in a very business-like fashion delivers his line 'Mr Oakley. Your front door was open. There was a definite chink of light'.



**Image h.** Interpreter adopts a posture and manner inconsistent with the speaking character.

Fig. 5.1.3.3.f, above, shows the interpreter demonstrating characterisation of the speaking character, the Doctor. In comparison with the image of the Doctor

(D) in Fig. 5.1.3.3.e, above, however, we can see, that the interpreter's facial expression and body posture do not reflect those of the Doctor. Similarly in Fig. 5.1.3.3.g-e, below, we are able to discern a similar inconsistency in physicality with the speaking character Charlie (C) in Fig. 5.1.3.3.g and the interpreter in Fig. 5.1.3.3.h.

## 5.4 Summary

From the annotation of the corpus and subsequent analysis of the data, it has been possible to identify emerging patterns of interpreter activity in each rendition, and the comparison of the data presented in the case studies suggests two broad but fairly distinct approaches to the interpretation of theatrical texts, each responding to the multimodal stimuli of the performance differently. The first approach would appear to prioritise the rendition of all audible information and some visual information, whilst the second suggests an attempt by the interpreter to establish an intermodal relationship with the performance and the rendition.

In each rendition however, whilst all the interpreters consistently employ role shift to deliver rendered dialogue, the matching individual features of role shift - orientation, eye gaze and referencing - do not frequently coincide when rendered simultaneously within dialogue turns.

With this in mind, then, the following concluding chapter will discuss the implications of the findings of the investigation, and propose suggestions for further research and training.

## Chapter Six: Conclusion

This chapter begins by briefly revisiting the motivations for and aims of the study, before summarising the findings. Original contributions are discussed, along with future applications and implications, and proposals for further research.

### 6.1 The investigation

This thesis characterises the Deaf audience as a linguistic-cultural minority community, and the provision of the sign language interpreted performance as an act of interlingual translation based on a multimodal text, and distinct from an access provision for a disabled minority. The study sets out the current landscape with regard to the practice and perception of sign language interpreting for theatre in the UK, an apparently largely unsuccessful endeavour to make theatre, almost exclusively created by hearing practitioners and for the hearing spectator, available to and enjoyable for Deaf audiences.

The motivation for this investigation was, in part, due to my own prior observations of sign language interpreted theatre, which suggested issues with the rendition in its relationship with the performance. These observations, are supported by anecdotal evidence and a small number of reception studies (outlined in 1.2.5.2) which suggest that, in the main, theatre sign language interpreters are failing to construct effective renditions, and, as a result, Deaf spectators, on the whole, struggle to understand sign language interpreted performances. The study is also motivated by the academic perception and treatment of the practice, the want of a standardised approach, and scope for interpreters to train and specialise, and, in particular, by the lack of critical discussion in the field. In response to this, the investigation presents a multidisciplinary approach to the sign language interpreting of theatrical texts, and provides a robust empirical analysis of three renditions, identifying two broad but distinct approaches to the practice. It presents a critical discussion

of the issues arising from the analysis, and advances a model for a framework for the analysis and practice of interpreting theatrical performances into BSL.

The Deaf individual attends the theatre, like the rest of the audience, primarily to be entertained, and, to that end, must be able to engage with and understand the development of the drama. It is argued that from the interpreted performance, as a *minimum* and without excessive cognitive effort, the spectator ought to be able to apprehend the dramatic situation and follow the characters' interactions; to reiterate Esslin (1987:128) the audience members must, broadly, share in the '*consensus* of what happened to whom in the drama'. To this end, then, it was hypothesised that the sign language interpreter must:

- Allow the target audience to look to the stage in order to witness mimetic enactments and scenic detail salient to situation, plot and character development.
- Demonstrate character turns so that the spectator is able to identify which characters are the speaker and addressee(s) in any interaction.
- According to the visual-spatial rules of signed languages, reconstruct the three-dimensional world of the drama in their rendition.

In order to explore how the theatre sign language interpreter negotiates the meaning that is constructed by and emerges from the intermodal relations of the resources present in the performance, the study's aim was to develop an analysis framework that would capture specific relevant features of both the performance and the interpreter's BSL rendition, thus enabling a detailed multimodal analysis of the interpreted theatrical event.

The annotation scheme was developed in order to explore the coincidence of these features in the performance, and in interpreter activity and rendition, using triangulated data from public performances and interpretations. The scheme has enabled the spatial-temporal analysis of both the performance text and interpreter activity, allowing sections of the rendition to be mapped onto the corresponding sections of the drama, thus facilitating the comparison of the two.



From the data generated it has been possible to identify, in each interpreted performance, the intersection of annotated features in both the performance and the rendition: when and where the interpreter gives focus to the stage, the characters' spatial relationships with each other and directions of address, and how the rendition reflects the topographical parameters of the performance text.

## 6.2 The case studies

From the analysis of the data in the case studies, two broad approaches to the interpretation of the source text have emerged, each responding to the multimodal stimuli of the performance differently; this is a key empirical finding. The first approach, illustrated in Case Study 1, prioritises the rendition of all auditory information, and much of the mimetic and scenic information also, affording little opportunity for the spectator to engage directly with the performance. The interpreter appears to apply constructed dialogue and constructed action as well as both character and observer perspectives, as described in 2.2.1, to demonstrate the dialogue *and* actions of the onstage characters, as well as scenic information; we may see this as analogous with the combining of two other types of audiovisual translation, dubbing *plus* audio description. The second approach uses the spatial-temporal organisation of the performance and the dialogue embedded within the *mise-en-scène* as a basis from which to construct the rendition, and attempts to recreate a complete target text from the visual resources of the performance and the signed rendition. This approach is illustrated by Case Study 2 and 3, and whilst it may be argued that one is marginally more 'successful' than the other, each demonstrates an attempt to employ strategies that facilitate the audience's engagement with the performance itself, and to reconstruct the rendition spatially according to the topography of the dramatic world.

As we have seen so far in this study, the annotation scheme is underpinned by the theoretical foundation described in Chapter 2. At this juncture, then, it is useful to consider how this theoretically based analysis contributes to a new

way of assessing interpreter practice and advances new approaches to the translation and interpretation of a theatrical text.

### 6.3 Original contributions

The study is the first to advance a multidisciplinary approach to the translation and interpretation of theatrical texts into sign language, drawing on BSL, theatre studies, audiovisual translation, multimodality, and sign language interpreting, and is the first comparative investigation into sign language interpreted theatre. The study also advances a model framework for interpreting theatrical performances into BSL.

The analytical framework, which I have developed informed by the multidisciplinary literature and theoretical concepts, and using the technological platform ELAN, provides a means for the study of sign language interpreted theatre that is empirical, systematic, quantifiable, and at relative scale. Its application enables the identification, capture and documentation of specific features in the performance and signed rendition, as detailed in the study, and establishes the relations between them in the construction of meaning, thus facilitating a robust, objective and detailed multimodal analysis of the interpreter's rendition in the context of the live interpreted theatre event.

#### 6.3.1 Multimodality and translation

Accepting the multimodal nature of the source text, the interpreter's translation process should therefore focus on the meaning that is constructed by and emerges from the intermodal relations of the resources; who is speaking to whom, about what, in what situational and material context, and which additional resources support, modify, contradict or duplicate the meaning of the words uttered.

The analysis of the performance text then, in preparation for translation, requires more than the interrogation of the language. First, the interpreter must determine at which points the production itself contains sufficient information to allow it to communicate directly to the target audience, unmediated. Second, because, to reiterate Perniss (2012:413) 'essentially all of linguistic expression in signed languages depends on the use of space', the interpreter must interrogate the *mise-en-scene* at the textual, spatial and temporal levels, in order to construct a rendition that *fits* the performance.

The annotations of FCS - the moments during which the interpreter gives focus to the stage - allows us to precisely locate those points at which the interpreter employs the scenic or mimetic modes of the performance to function as part of the target text for the Deaf spectator. A key empirical finding of this study is the interpreter's response to the multimodality of the text, and specifically her prioritisation of different channels of communication (i.e. the visual or linguistic channel) when confronted with simultaneously occurring enacted or scenic and spoken information. We have seen in the study that one interpreter prioritises auditory information in all cases, and that two not only take the binary decision to either render dialogue or allow the audience to see the stage, but also to manipulate the timing of the rendition to allow meaning-dependent dialogue and stage activity to be seen in immediate succession, demonstrating the multimodal relations between performance and rendition.

#### 6.3.1.1 Omission and prioritising the communicative resources

Strategic omissions may be made for a variety of reasons such as redundancy, for purposes of timing, efficiency, coherence, foregrounding, and so on. As explored in 5.1.3.1, strategic omissions in sign language interpreting for theatre have functions over and above that of fitting the rendition to the temporal parameters of the performance, and, as the analysis demonstrates, particular to the context of the live delivery of the rendition. The omission of redundant dialogue provides an opportunity for the audience to see onstage activity, allowing the information to be carried by a mode other than language; omitting

phatic interjections and back channelling both reduces the number of interpreter shifts, making rapidly exchanged dialogue more tractable, and thus more easily apprehended by the spectator; and interestingly, the analysis has also identified the omission of character's commentary on the situation, employed in order to foreground or mark specific plot articulations fundamental to the audience's continued understanding of the development of the drama. The multimodal analysis allows us, then, to identify the *effect* of the omission on the rendition.

A comparison of only the linguistic elements of the performance and rendition would serve to indicate that there was an omission in the target text; in confronting the multimodality of the text, the interpreter must consider what is required beyond the rendition of the dialogue. The framework I have developed in this study allows us to precisely locate the points at which decisions are or must be made about the resource that the interpreter will prioritise or foreground. The framework can be used proactively by the interpreter, to assist in identifying whether meaning is imparted via scenic or mimetic modes, via words, or in the interaction of the two, and thus enable her to select the appropriate strategies to employ.

#### 6.3.1.2 Space and the rendition

The annotation scheme is also the first to label the topographical construction of the stage performance and specific related spatial features of the interpreter's rendition.

The capture and labelling of the orientations and directions of address of the onstage characters and their referent use in dialogue, is a method of recording the topographical construction of the dramatic world, and how the characters inhabit it spatially. The labelling of the parallel features used by the interpreter in her rendition, orientation, eye gaze and referent location and movement, allows the assessment of the rendition's congruency with the source text, spatially as well as textually. The annotation scheme allows us to map the key features of

the constructed rendition on top of the performance to reveal how they coincide spatially, and to determine the extent to which the interpreter employs the performance text as a foundation from which to construct the rendition.

The analysis of the data has found that whilst the interpreters' use of eye gaze to indicate characters' directions of address is often accurate, their use of orientation to identify the speaking character is not particularly marked, and on occasion may lead to the audience's confusion, highlighting a need for the interpreter's orientation in theatre to be much more explicitly marked than in signed narrative. This would clearly lead to future work and potential applications for training, which will be expanded upon in 6.4. It also identifies how the analysis of the topographical layout of the performance and its implied connected spaces (indicated by the entrances and exits of the characters) can assist the interpreter in the construction of the rendition, to include the suggestion of the unseen world of the drama beyond the visible performance space, as illustrated in 4.4.2.4.3.1. These are key findings that contribute to the understanding of how the target text may be constructed in consideration of both the architecture of the performance and the needs of the spectator.

As with 6.3.1.1, this method of analysis moves beyond simply assessing the interpreter's rendition in relation to the performance text. It also establishes a framework for a model translation process that the interpreter can apply to enable the necessary encoding of space and movement in the rendition, according to the specific spatial-temporal-situational architecture of the performance.

To summarise, then, for the theatre sign language interpreting, the study not only advances a model for the analysis, but also for the translation and interpretation of theatrical texts into sign language, providing a solid framework for the construction of the signed rendition of all types of theatre.

### 6.3.2 Theatre translation

The investigation also contributes knowledge to the discipline of translating for the stage, and the staging of the translation. The need for the theatre sign language interpreter to make both a linguistic and spatial analysis of the source text - in order to assist in the maintenance the meaning of the words uttered in the temporal-spatial situation of the fictional world - supports the case for the stage translator to be able to translate during rehearsal in the creation of the final work. Accepting Dancygier's (2016) notion that the actor is the link between the language and the material situation of the drama, then this is surely advantageous for any theatre translator. In the discussion of the performability of the translated text, the theatre interpreter is required (depending, of course, upon the style and intentions of the performance) to produce a seemingly natural discourse for the target audience, whilst also bearing in mind that rendered text requires the whole performance to achieve complete meaning.

Unlike the written translation of the dramatic text, in sign language interpreted theatre, the translation is evident in the physical presence and performance of the interpreter; the investigation then makes a contribution to the notion of the visibility of the translator (see Venuti, 2008), which manifests literally in the case of the theatre sign language interpreter, and invites the reconsideration of the notion of the translator/interpreter's relationship with the source text, target text and target audience. Again I would argue that this type of translation for the stage should be viewed as a distinct form of theatre translation that embodies the performance itself.

### 6.3.3 Audiovisual translation

The study goes some way to demonstrate the complexity of the sign language interpreted performance in its presentation of a visual-visual target text, and how the 4-dimensional source text impacts upon the construction of the 4-dimensional signed rendition. Sign language interpreting for theatre differs from

other types of AVT in that the interpreter visibly presents the rendition live in the moment of performance, and is therefore subject to the same contingencies as the actors. The study presents a foundation also for the audiovisual translator to begin to analyse the multimodal text in terms of the utterances made and their relationships to the *mise-en-scene*, and to subsequently inform translational decisions. It also presents a robust argument for this particular form of cross-modal translation to be included as a type of interlingual AVT in its own right, and no longer characterised as simply a mechanism for access.

## 6.4 Future Applications

The framework is flexible, and not restricted solely to the analysis of proscenium arch theatre, plot driven theatre, or side-of-stage interpreting; it may be used in other types of theatre staging, different theatre and performance genres, and with integrated and semi-integrated interpreters, as it enables the independent capture of the topographical organisation of the performance, and interpreter activity and rendition, allowing a comparative analysis to be undertaken.

The annotation scheme may also be adapted to capture other features of the performance and the rendition, such as the timing of the rendition, the interpreter's characterisation in role shift, representation of songs in the rendition, and so on. It would also be possible, for example, to follow the rendition of one character throughout the course of the drama, and to compare the details of the character's development in the drama and the rendition, or indeed, to identify and label each moment containing simultaneous codependent dialogic and mimetic information (discrepant or complementary) in the drama, and to determine how the interpreter makes this complex information available to the spectator.

The framework can facilitate the capture and empirical analysis of a variety of features, including the above, and begin to build a corpus of current strategies, which may subsequently facilitate the development of more

appropriate approaches to theatre interpreting. Additionally, this will contribute to the discipline of corpus-based interpreting studies.

As noted in 6.3.2 the analysis supports a model of BSL interpreting for theatre. The investigation demonstrates that theatre interpreters require a knowledge of and capacity in the language, an understanding of the needs of the target audience, an ability to analyse the source text and how it makes meaning, and an understanding of and capacity to select and apply appropriate translational strategies. Based on the disciplines outlined in Chapter 2, the framework and the categories of the annotation scheme may be used as a foundation for the development of training in the theoretical understanding and practical application of the skills needed; training particularly in the use of space and role shift in BSL to bring about a more effective use of the language, and areas of interpreting and translation studies such as skopostheorie, audience design and audiovisual translation, to develop a more nuanced approach to the task.

Because the interpretation of a theatrical text is presented live and concurrently with the performance, the documentation of the performance and rendition must be made *in vivo*, before the analysis can begin. This also applies to the training of interpreters and the development of practical methods for training, which may include the interpreting of prepared performed scenes, and here the analytical framework may be implemented to review performance, and improve practice. In the analysis of live interpreted performances in the field, the framework can be used for contextualised reflective practice and the further refinement of skills, as well as having practical relevance to the interpreter's translation decision-making process, as mentioned in 6.3.1.

## 6.5 Implications

The results of the investigation have implications for not only the theatre interpreter, but for the commissioner of the signed translation also.



### 6.5.1 Interpreter training and practice

The investigation has highlighted specific deficiencies in the theatre sign language interpreter's delivery of the rendition in the theatrical context, but also particular strategies that support and enhance the understanding the drama for the Deaf spectator. In the observation of live interpreted performances it is possible to make a broad assessment of whether the rendition is based on the construction of the performance as a whole or not, and to identify some features in the rendition that might support the conclusion. The annotation scheme, however, allows a finer and more nuanced analysis which facilitates the identification of issues that point to both the need for further training for interpreters, and strategies that may be included in the training.

Whilst the audiovisual translation approach identified in the case studies would suggest that sign language interpreting for theatre is highly tractable, it also requires more attention, research, training, and rigour. This would require the development of multidisciplinary training courses, specifically for the domain of sign language interpreting for theatre, that may include, for example, theatre studies and dramaturgy, AVT, and BSL construction and production, especially in the features of role shift and the use of space. A more detailed audiovisual approach to the task, that uses the complete performance as the interpreter's source text, would also require the interpreter to spend an appropriate amount of time and energy on the development of the rendition i.e. enter into a process of translation of the dialogue embedded in the performance.

We must acknowledge, therefore, that there is a distinct translation process required to construct the signed rendition, and that the interpreter's work is not some type of hybrid activity of translation and simultaneous interpretation. Rather, the complexity of the multimodal source text requires a two phase response: the translation phase in which the rendition is constructed according to the linguistic-spatial-temporal parameters of the production, and rehearsed to refine the rendition, followed by the performance phase in which the translation is delivered as a simultaneous interpretation, determined, to an extent, by the contingency of the live performance.

The need for a more nuanced, sensitive approach must be addressed, along with need for specialised training for interpreters, increased knowledge and skills levels, and the expectation of a thorough translation process, with the relevant resources necessary to achieve it. Of course this would have immediate implications for available funding and resources, and direct implications for the commissioners of the interpreted theatrical event, who require the knowledge and guidance to re-evaluate the provision and commissioning of sign language interpreted performances.

### 6.5.2 Theatre makers and commissioners of the translation

As noted in 1.1, whilst not true in every case, there is typically a lack of engagement of theatre makers with the interpreted performance. The communication between interpreter and theatre practitioner is unlikely to develop if neither party has sufficient understanding of the other's area of expertise to engage in a meaningful dialogue (Rocks, 2011). This again demands a shift in ideology from the functional notion of BSL interpreter as access tool, to the artistic notion of translation participating in the act of creating theatre for diverse audiences; there is a need, then, for the education of the commissioner and theatre maker in the nature of the interpreted performance and how it may impact upon the target audience's understanding of the work.

Save for a very few exceptions, theatre practitioners, in the main, do not consider how, in sign language interpreted theatre, the deconstruction of the target text affects the Deaf spectator experience. Similarly, the vast majority of theatre makers are not fluent sign language users, and therefore cannot assess the capacity of the interpreter to make an effective translation, nor can they assess the translation itself. This does not mean, however that they are not able to creatively engage with the interpreted performance. Whilst a theatre director, for example, may not understand sign language, they would undoubtedly be able to discuss with the interpreter when the significant plot articulations of the performance occur, which enactments are essential to

foreground, and so on. Also, by understanding that the interpreter delivers dialogue by embodying the speaking character, and from within the performance *conceptually*, thereby replicating the construction of the performance space in the rendition, the director may be able to ask questions of the interpreter that will assist in the creation of the translation, rendering it more sensitive to the performance; knowing that the interpreter must align herself with the speaking character when delivering the rendition, and give focus to the stage for scenic or mimetic information salient to the development of the drama, would give the practitioner an insight into some of the interpreter's work.

Of course, the treatment of the theatre sign language interpreter as a translation professional not only requires a shift in ideology, but that suitable and sufficient funding and resources are made available in order that the appropriate time may be spent in the creation of an effective translation.

## 6.6 Further Research

The investigation provides a point of departure for future research in a number of areas.

### 6.6.1 Interpreters

As discussed in 2.6, interpreters employ role shift to deliver the rendered dialogue during the performance. While the study has identified differing approaches in that delivery, the analytical framework may be used alongside interpreter interviews or questionnaires to investigate approaches and strategies in further detail, working practice and decision making when creating and delivering renditions, and motivations for specific activities. From this we may discern and establish what the interpreters aim to deliver, what they believe they are delivering, and what they actually deliver during an interpreted performance.

In order to develop larger corpora for study, the recording of more interpreted performances with Deaf people in attendance, would provide the opportunity for further analysis and comparison, alongside reception studies, which will be considered further in 6.6.2.

It would be useful also to make analyses of interpreted performances with interpreters pre-training, followed by a training course in the model advanced in this study, and analysis of the interpreter at work post-training, coupled with reflections from the interpreters at each stage; this would further test the model.

### 6.6.2 Target Audience

In 5.1.3.2, relatively low percentages of accuracy in the features of role shift, and in particularly orientation, raised uncertainty in the potential retrievability of the renditions. While these results may begin to explain why previous reception work found that Deaf audiences struggle to understand interpreted performances, a combination of reception methods with the application of the analytical framework could add empirical nuance to future investigations.

It would be useful to identify, for example, the extent to which the non-verbal modes at work on stage support the spectator in the retrieval of meaning; if the interpreter achieves only a partial match in orientation, is the number of characters on stage a supporting factor in the identification of the speaker, and to what extent does the interpreter's characterisation boost the potential for character identification?

The post-performance interviewing of the Deaf spectator with specific questions about situation, plot and character, in combination with the analysis of the interpreted performance, may robustly examine the delivery and reception of an interpreted theatrical performance, to answer a variety of questions.

The study has revealed two broad but distinct approaches to sign language interpreting for theatre. Whilst we might intuit that those interpreters employing audiovisual translation strategies might expect a greater level of understanding from the target audience, reception studies at performances with interpreters who employ this approach, may reveal if it facilitates better the audience's understanding of the drama than those who do not.

The analytical framework may also be used alongside eye-tracking technology, already widely employed in the analysis of subtitling with reception studies (see Romero Fresco, 2013; 2016) to investigate when and for how long the Deaf theatregoer looks to the interpreter or the stage, and to subsequently compare the spectator's focus of attention with significant information presented in the performance or the rendition.

## 6.7 Summary

In summary then, and in response to the research questions presented in 1.3, the investigation has identified two broad but distinct approaches to the interpretation of theatrical texts into British Sign Language; one in which the rendition offers little opportunity for the audience to engage directly with the performance, and one which attempts to construct a complete target text from both the rendition and the visual resources of the performance itself.

We have found that while all the interpreters studied employ role shift in the delivery of the rendered dialogue, the features necessary to express the speaking character's orientation in space and direction of address do not consistently coincide. The investigation has also demonstrated that in each approach there are noticeable differences in the accuracy of the spatial construction of the renditions.

For theatre sign language interpreting, the study advances a model for the translation and interpretation of theatrical texts into sign language, and their assessment, providing a solid framework for the construction of signed

renditions for all types of theatre. All the resources required for the theatre interpreter to make an effective translation are available from the production itself; the dialogue, the characters that speak it, the situation from which it arises, and the material environment of the fictional world. The application of this treatment to any individual interpreted performance facilitates the capture of the interpreter's activity in the construction of the rendition, demonstrating how the relationship is maintained between the rendition and the performance; this, in combination with reception studies in future work, may provide a clear and detailed insight into what makes the signed rendition comprehensible, and assist in defining, for all stakeholders, what is meant by an effective sign language interpreted theatrical performance.

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## Description of annotated segments

### *Goodnight Mister Tom*

#### Selection 1: 3m 28s

Includes 3 speaking characters: Mister Tom, Willie and Charlie Ruddles; also Mister Tom's dog represented by a life-sized puppet.

Summary: At home, Mister Tom gives Willie a meal and a cup of tea (2-character exchange). The air raid warden Charlie visits, he announces that war is imminent, and warns Tom to take care to avoid any light being seen from the house (2-character exchange). It is revealed that that Willie's mother has been using a leather belt to beat him (2-character exchange).

#### Selection 2: 2m 44s

Includes 3 speaking characters: Mister Tom, Mrs Fletcher and the Doctor; also the dog.

Summary: At night, Mister Tom and his dog visit the grave of his deceased wife (Tom talks to the dog). The next day, Tom meets Mrs Fletcher to find out where he can get clothes and shoes for Willie, and Mrs Fletcher reveals that her son Michael has been recruited in the army (2-character exchange); Tom meets with the Doctor for advice on Willie's health, and the Doctor suggests that Willie should meet her evacuee Zack (2-character exchange).

#### Selection 3: 2m 38s

Includes 3 speaking characters: George Fletcher, Willie, Mister Tom; also the dog.

Summary: At Mister Tom's house, George Fletcher brings a jumper (his older brother Michael's hand-me-down) for Willie (3-character exchange); George apologises for teasing Willie at school, and invites him to a picnic the next day (3-character exchange).

#### Selection 4: 2m 25s

Includes 7 speaking characters: Miss Thorne, the Vicar, Zack, Willie, Carrie, Ginnie, George.



Summary: At the rehearsals for the school play 'Toad of Toad Hall' (2 and 3-character exchanges); George arrives late and we discover that his brother Michael has been killed in the war (2-character exchange); Willie is cast as 'Mole' (3-character exchange).

Selection 5: 3m 12s

Includes 2 speaking characters: Mr Tom and Willie; also 10 characters who sing quietly.

Summary: At the end of the school play, Mister Tom arrives with a letter for Willie: his mother wants him to back to London (2-character exchange); Willie returns the things he had been given since his arrival in Dorset, and takes back the things he brought from London; Willie arrives at the railway station in London and meets his mother (2-character exchange).

### *Gravity*

Selection 1: 3m 16s

Includes 2 speaking characters: David and Kathy.

Summary: David explains his science experiment to Kathy; He appears disturbed, and has forgotten the events of that morning; Kathy insists that he takes a break from work (2-character exchange).

Selection 2: 2m 06s

Includes 2 speaking characters: Kyle and David.

Summary: Kyle is sitting outside school. David wanders past. They recognise each other and Kyle asks why David has taken so much time off work (2-character exchange).

Selection 3: 2m 02s

Includes 4 speaking characters: Kyle, David, Reece, Chantay.

Summary: Outside school, Kyle asks David when he might come back to teach (2-character exchange); Reece and Chantay arrive and verbally abuse David

(3-character exchange); Reece bullies Kyle, Kyle threatens Reece with a knife (3-character exchange).

Selection 4: 3m 31s

Includes 5 speaking characters: Reece, Kathy, David; also Chantay.

Summary: In Kathy's office, Kathy accidentally reveals that Davis has been off work because he's been ill (3-character exchange); Kathy reveals that Reece has been damaging equipment in Science class (3-character exchange).

Selection 5: 3m 28s

Includes 4 speaking characters: David, Reece; Kyle, Chantay.

Summary: In Science class, David is demonstrating a telescope, and plays a trick on Reece (4-character exchange); Reece loses his temper, attacks Kyle, puts a piece of radioactive material in David's coffee and sets off the fire alarm (3-character exchange); David drinks the coffee.

*Blackberry Trout Face*

Selection 1: 2m 34s

Includes 3 speaking characters: Jakey, Cameron, Kerrie.

Summary: Breakfast time in the kitchen, Jakey is about to leave (2-character exchange). Kerrie discovers that their mother isn't home (3-character exchange).

Selection 2: 2m 12s

Includes 3 speaking characters: Jakey, Cameron, Kerrie.

Summary: Cameron tries to stop Jakey leaving (3-character exchange); Cameron has a panic attack (3-character exchange).

Selection 3: 2m 15s

Includes 3 speaking characters: Jakey, Cameron, Kerrie.

Summary: Jakey attempts to force Cameron to box to toughen him up (3-character exchange); Cameron has a panic attack (3-character exchange).

Selection 4: 2m 11s

Includes 3 speaking characters: Jakey, Cameron, Kerrie.

Summary: Cameron has found Jakey's letter of acceptance into the army (3-character exchange); Jakey reveals that their mother is a prostitute (3-character exchange).

Selection 5: 3m 14s

Includes 3 speaking characters: Jakey, Cameron, Kerrie.

Summary: Cameron and Kerrie are preparing for a visit from Auntie Carol (2-character exchange); Jakey arrives home from work (3-character exchange); Cameron offers to go to the shop for custard (3-character exchange); Kerrie has applied to go to college (2-character exchange); Jakey gets a call from a gang member (2-character exchange); Kerrie chases Jakey round the kitchen (2-character exchange).

Goodnight Mr Tom Stage Activity vs Interpreter Activity			
Start time	End time	Significant Stage Activity	Interpreter Activity
<i>Green text</i> indicates mimetic only enactments; <i>black text</i> indicates mimetic enactments with accompanying dialogue.			
00:00:01.224	00:00:04.714	Mr Tom takes plate from cooker USR and places it on the table R.	RND
00:00:04.724	00:00:09.004	Willie moves upstage to behind table.	RND
			FCS
00:00:11.004	00:00:26.704	Willie crosses to L, picks up the chair, and brings it back to the table. Mr Tom brings a mug to the table, sets it down and pours milk into it.	RND
			FCS
00:00:27.234	00:00:29.004	Mr Tom points at the plate on the table.	RND
00:00:29.530	00:00:31.800	Mr Tom crosses to stage centre.	RND
00:00:31.900	00:00:36.400	Mr Tom picks up the paper bag from the floor and looks inside.	MME
			RND
			MME
00:00:38.230	00:00:46.800	Dog and Charlie seen entering behind house, USR. Dog barks at Charlie behind house US.	RND
			[SFX]
			RND
00:00:47.680	00:00:50.000	Charlie enters through door, followed by Dog.	MME
			RND
00:00:53.770	00:00:55.000	Charlie points at the open door.	RND
00:00:55.370	00:00:57.790	Charlie closes door.	RND
00:01:06.253	00:01:08.913	Mr Tom and Charlie turn to look at Willie R.	RND
00:01:37.190	00:01:43.590	Charlie mimes an explosion, demonstrates the trajectory of a missile, and mimes a bigger explosion.	RND
01:44.780	00:01:47.210	Charlie opens the door and exits.	FCO
01:47.530	00:01:51.000	Dog enters through door.	RND
			GST
00:01:51.010	00:01:52.900	Mr Tom partially closes the door	RND
00:01:52.920	00:01:56.020	Tom bends down to talk to the Dog.	RND
			RND
00:01:56.620	02:03.027	Mr Tom closes the door fully, and turns to look at Willie who doesn't seem to be eating.	FCO
			FGT
00:02:08.614	00:02:10.524	Willie nods.	RND
			FCO
00:02:12.990	00:02:23.300	Mr Tom rummages through the paper bag.	RND
			'Hmm...'
			MME
00:02:23.310	00:02:26.190	Mr Tom takes a bible from the bag.	RND
			'Hmm...'
			FCO
00:02:27.010	00:02:28.840	Mr Tom finds an envelope inside the bible.	RND
00:02:28.850	00:02:36.800	Mr Tom takes a piece of paper from the envelope, unfolds it and reads it.	MME
			RND
00:02:41.310	00:02:49.420	Mr Tom rummages in the bag again. He brings out a leather belt.	MME
			FCO
02:49.427	02:52.230	Willie slides off his chair and cowers under the table. The dog barks at Willie.	MME
			MME
00:02:55.313	00:02:57.393	Willie comes out from under the table.	RND
			MIME
00:02:57.404	00:03:08.844	Willie stands with his arms up, protecting his face.	RND
00:03:08.850	00:03:11.980	Mr Tom holds up the belt.	MME
			RND
00:03:12.690	00:03:19.400	Mr Tom puts the belt away. Willie brings his arms down, but still stands trembling.	FCS
			FCO
00:08:31.616	00:08:42.356	Night time. Tom and Dog leave the house DSC, cross to L. Tom carries a bunch of flowers.	FCS
			MME
			[SFX]
00:08:42.360	00:08:49.210	Tom kneels at a gravestone L, and places the flowers, looking at the headstone with sadness. The dog lies down at the foot of the grave.	[SFX]
			MME
			ADD
			FCS

Goodnight Mr Tom Stage Activity vs Interpreter Activity			
Start time	End time	Significant Stage Activity	Interpreter Activity
<i>Green text indicates mimetic only enactments; black text indicates mimetic enactments with accompanying dialogue.</i>			
00:08:50.000	00:08:53.000	Mr Tom crouches towards the Dog at the end of the grave.	RND
00:08:55.080	00:08:58.300	Mr Tom stands and the Dog moves towards him.	RND
00:09:11.000	00:09:17.200	Mr Tom leans down and tickles the Dog's ears.	RND
			MIME
00:09:17.210	00:09:18.300	Mrs Fletcher enters from L	RND
00:09:18.320	00:09:22.000	Mr Tom moves upstage centre to greet her.	RND
00:10:10.697	00:10:14.027	Mrs Fletcher exits L.	RND
			MME
00:10:14.047	00:10:15.307	Doctor enters R.	MME
00:10:15.327	00:10:17.407	Mr Tom turns to greet the Doctor.	MME
			RND
00:10:23.228	00:10:28.208	The Doctor puts her cigarette in her mouth, rummages in her bag, takes out a bottle, and hands it to Tom.	RND
			MME
00:11:02.909	00:11:06.909	The Doctor turns to exit, coughing.	RND
			MME
00:11:06.929	00:11:10.209	The Doctor turns back to Mr Tom as he approaches her.	MME
			RND
00:11:10.219	00:11:12.409	The Doctor waves 'goodbye' and exits.	RND
00:31:02.131	00:31:03.981	Mr Tom turns having heard a noise.	RND
00:31:05.000	00:31:07.210	George is seen entering from L, and arrives centre stage through the upstage door.	RND
00:31:07.291	00:31:12.701	George is holding and looking at a green jumper.	FGT
			RND
00:31:12.710	00:31:15.080	George holds out the jumper to show Tom.	RND
00:31:16.130	00:31:18.800	George turns to L and squats down to stroke the Dog.	RND
00:31:29.680	00:31:31.900	George holds the jumper over his shoulder towards Willie.	RND
00:31:31.920	00:31:33.600	Willie approaches George.	MME
00:31:33.610	00:31:37.310	Willie takes the jumper and unfolds it to look at it.	MME
			RND
00:44:50.550	00:44:53.490	George enters from USC, and stands centre stage.	RND
00:44:53.510	00:44:57.200	George shows he is wearing a black arm band.	RND
			MME
00:44:57.220	00:45:02.700	The others stare at him in shock.	MME
			RND
00:45:02.820	00:45:07.980	The Vicar moves towards George. George nods before he runs into the Vicar's arms. The Vicar hugs him.	RND
			MME
00:45:12.820	00:45:15.300	Teacher moves L>C to comfort George.	RND
			MME
00:45:18.668	00:45:22.298	George lets go of the Vicar and composes himself.	RND
			MME
00:45:22.318	00:45:27.008	George exits upstage, watched by the others.	MME
			FCS
00:45:36.008	00:45:44.278	The vicar picks up a basket R, takes out a wig, and puts it on.	RND
00:45:46.438	00:45:49.308	The Teacher moves DSR and crouches to speak to Willie.	RND
48:07.200	00:48:18.990	The young actors take their bows, applauded by the rest of the cast, the 'audience'.	MME
			[SFX]
			MME
			ADD
00:48:19.020	00:48:24.500	Bows over, the actors crowd around the Vicar, handing him their props.	MME
			FCS
00:48:24.520	00:48:26.700	Mr Tom enters and stands L. Willie turns and notices him.	ADD
00:48:26.840	00:48:29.300	Willie runs to Mister Tom..	RND
00:48:32.000	00:48:34.000	Mr Tom shows a letter to Willie.	RND

Goodnight Mr Tom Stage Activity vs Interpreter Activity			
Start time	End time	Significant Stage Activity	Interpreter Activity
00:48:34.020	00:48:38.990	One by one the others realise something serious is happening, and in turn look towards Willie and Tom until they are all focussed on them.	RND
			MME
			RND
<i>Green text indicates mimetic only enactments; black text indicates mimetic enactments with accompanying dialogue.</i>			
00:48:40.010	00:48:48.290	Willie turns away from Tom. crosses to CS and stands facing DS.	FGT
			RND
00:48:48.520	00:48:54.300	Willie stands centre, takes off his Mole costume, and hands it to the Vicar.	RND SONG
00:48:54.320	00:48:58.700	George helps Willie take off his hand-me-down green jumper.	RND SONG
00:48:58.720	00:49:04.590	The Doctor brings and helps Willie on with his old navy blue jumper.	RND SONG
00:49:04.610	00:49:11.700	Ginny brings and helps Willie on with his overcoat.	RND SONG
00:49:11.720	00:49:16.290	Mrs Fletcher brings Willie's knapsack, and helps him put it on.	RND SONG
00:49:16.310	00:49:20.490	Zack comes downstage and he and Willie hug.	RND SONG
00:49:20.510	00:49:56.990	<p>Mr Tom and the dog cross to Willie and Tom hands him his paper bag. The others exit.  Willie crouches down and strokes the dog. He stands, watching Mr Tom and the dog exit L.  Willie stands alone facing upstage.  Characters in outdoor clothing enter and exit the stage, jostling Willie as they pass.  Steam billows from upstage L and R. The people continue to jostle past Willie.  A tableau emerges: 4 adults and Willie facing US. More steam.  Willie turns to face DS, as if looking for someone..  The central adult figure, a woman, turns to DS. Willie turns to look at her.</p>	RND SONG
			FCS
			GST
			FCS
			[DSC]
			[DSC]
			[DSC]
			FCS
			[SFX]
FCO			
00:49:57.030	00:50:04.450	The woman catches his gaze and recognises him. Willie reaches out and touches her arm. She slaps his hand hard. Willie steps back in fear.	RND

## Goodnight Mr Tom Character Orientation vs Interpreter Orientation

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
						MME	00:00:00.000
Mr Tom	00:00:00.484	Now, back you come. Eat this up.	L	1	CL	Now...you come back, I tell you, eat, sit down, come on.	00:00:01.690
						FCS	00:00:06.820
Mr Tom	00:00:08.789	Don't forget the chair.	L	0	C	Don't forget the chair. Bring it, silly.	00:00:09.779
						FCS	00:00:15.330
Mr Tom	00:00:27.263	You can put your own sugar in.	LD	0	CL	You can put sugar in your tea yourself.	00:00:27.996
						MME	00:00:32.116
Mr Tom	00:00:32.489	Now then, what you got in 'ere?	LD	0	CL	Nosey!	00:00:32.816
						MME	00:00:34.076
Willie	00:00:35.229	Dunno. Mum said I weren't to look in.	C	0	CL	I don't know. Mum said I'm not allowed to stand on top of [something], woof woof! M-R-O-A-K-L-E-Y.	00:00:35.936
Charlie	00:00:37.470	Mr Oakley!	OFFL				
Mr Tom	00:00:39.034	Oh...what the devil now...?	CR>L	0	C	Honestly!	00:00:40.739
Charlie	00:00:40.814	Pipe down, Sammy! It's me Charlie! Friend, not foe!	L	0	CRD	Calm down, S-A-M, I'm your friend, I'm C-H-A-R-L-I-E, not bad, a friend.	00:00:41.928
						MME	00:00:47.020
Charlie	00:00:48.754	Mr Oakley! Your front door was open. There was a definite chink of light. Now there's definitely more than a chink.	CL	2	CL	Ah, M-R-O-A-K-L-E-Y. The door's open. The lights are definitely on. Now you're trouble, you are cheeky.	00:00:49.250
Mr Tom	00:00:56.004	Keep your tin hat on, Charlie.	R	0	C	You're nose!	00:00:57.254
Charlie	00:00:58.014	It's not the time for feeble jokes, Mr Oakley. War is about to be declared.	CL	2	CL	You, let's not tease each other. The war is starting, there's an announcement.	00:00:58.634
Mr Tom	00:01:03.414	Don't I knows it. Got me an evacuee to prove it.	USR	0	C	I know! I have an escapee there, here's the proof over here.	00:01:04.074
Charlie	00:01:07.610	Ooh! 'Ow do? Don't reckon as how you's hit the jackpot staying with this miserable old beggar.	CR	0	C	Ooh! So he is! Direct. You look - can you make do with this pig man? Awful, you poor thing.	00:01:08.324
Mr Tom	00:01:17.340	William...this is Charlie Ruddles...he thinks he's gonna win the war single-handed.	R	1	CR	W-I-L-L-I-A-M, here in front of me is C-H-A-R-L-I-E, he behind me thinks he's won the war by himself.	00:01:18.180
Charlie	00:01:22.980	I won't if you don't keep your flamin' door shut!	CL	2	CL	I warned you! Draw the curtains and close [a] door!	00:01:23.770
Mr Tom	00:01:25.650	All right, all right! I put me blackouts up, see?!	R	0	C	All right! All right! I will hang up [something] and cover [something].	00:01:26.350
				X	CL	That's a warning.	00:01:29.710
Charlie	00:01:28.800	Mark my words, William. Them German bombers are like moths to the flame...one chink of light...and BOOM! Wooooooooooooooooooooo...BOOM!	R	0	C	W, German drop bombs like little flies. Fire. One light - boom! - snow falling - boom!	00:01:30.350
				X	CL	Woof! Woof!	00:01:43.081
						FCO	00:01:44.380
						FCS	00:01:45.620
						FCO	00:01:46.730
Mr Tom	00:01:46.101	'Ere, you best come in, Sammy.	US	2	C	Let's see, come on.	00:01:47.220
						GST	00:01:48.358

## Goodnight Mr Tom Character Orientation vs Interpreter Orientation

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
						FCS	00:01:50.488
Mr Tom	00:01:50.808	Charlie's right really. I just enjoys windin' 'im up.	R	0	C	William, Charlie 's right. I like to wind him up UNK	00:01:51.908
Charlie	00:01:55.128	Shut it!	OFFL	0	C	Shut the door!	00:01:55.758
						FCO	00:01:58.010
						FGT	00:02:02.180
Mr Tom	00:02:03.050	Ain't you hungry?	R	0	C	Are you starving?	00:02:04.010
Willie	00:02:04.720	Yes, Mister.	CLU	1	CL	Oh, M-R yes I'm starving.	00:02:05.160
Mr Tom	00:02:06.170	Just a slow chewer, eh?	R	0	C	You chew slowly. [Hmm]...dinner hurry up. It will be cold.	00:02:07.610
Mr Tom	00:02:10.650	Best finish your tea before it gets cold.	R				
						FCO	00:02:14.440
				X	C	Let's see.	00:02:17.490
						MME	00:02:18.110
Mr Tom	00:02:19.010	Ah...	CLD	1	CL	[Hmmm...]	00:02:20.160
Mr Tom	00:02:21.450	What you got in here?	CLD			MME	00:02:21.510
				X	CL	[Hmm...]	00:02:23.530
						FCS	00:02:24.210
						FCO	00:02:25.220
						MME	00:02:26.290
Willie	00:02:26.320	That's me bible.	C	1	CL	That's my bible.	00:02:26.820
Mr Tom	00:02:28.010	Ah...	CRD	0	C	Oh...	00:02:28.970
						MME	00:02:30.260
Mr Tom	00:02:29.840	To whom it may concern...	CRD	0	CL	Who? This line. I'm concerned.	00:02:30.670
Mr Tom	00:02:33.270	Suppose this is from your mum and dad.	CRD	0	C	Is this your mother and father?	00:02:34.320
Willie	00:02:35.650	I Ain't got a dad, Mister.	C	2	C	I have no father.	00:02:36.200
Mr Tom	00:02:38.475	Ah...	CR			MME	00:02:38.820
Mr Tom	00:02:40.915	Huh?	CRD	0	CL	Oh...	00:02:41.600
						MME	00:02:42.300
						FCO	00:02:45.010
						FCS	00:02:49.800
						MME	00:02:50.190
Mr Tom	00:02:52.230	Come out! Out!	R	1	CR	You! come out of there!	00:02:53.230
						MME	00:02:56.100
Mr Tom	00:02:56.150	Oi, here, while you live in my house you live by my rules. I ain't never hit a child. If I ever do it'll be with the skin of me hand. You got that?	R	0	C	I, you live in my house, my rules. I hit you, child. If I hit a child, my hand. I haven't got a belt. You understand?	00:02:57.140
				X	CL	Yes.	00:03:08.570
Mr Tom	3m 8s 840ms	So. We can forget this.	R	1	CR	UNK	00:03:10.660
						FCS	00:03:13.730
						FCS	00:08:30.286
						FCO	00:08:31.746
						FCS	00:08:35.446
						MME	00:08:38.306
Mr Tom	00:08:37.956	Shh shh shh!	L	2	L	Shhh! Stay down.	00:08:39.726
				X	CL	Birds sing, flying in the sky.	00:08:41.370
						MME	00:08:43.660
				X	CL	What's going on?	00:08:45.280
						FCS	00:08:45.840



## Goodnight Mr Tom Character Orientation vs Interpreter Orientation

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0;	Interpreter Orientation	Back translation/ interpreter activity	Start time
Mr Tom	00:08:49.236	Oh, now, you just shut that old mouth. There's someone asleep.	R	0	CL	UNK	00:08:49.280
					C	Oh, shhh! UNK	00:08:49.820
						MME	00:08:52.060
Mr Tom	00:08:54.840	Oh, Sammy, what's we landed ourselves in? I ain't 'ad much experience wi' this 'ere motherin' lark. You neither, eh? But I do know enough about children not to beat 'em, Make 'em that scared. 'Ey, you understand every bloomin'word I say, don't you?	CR > RD	0	C	Shh... Calm down Someone's asleep. Quiet S-A-M. Where's God? I have experience of looking after UNK You and I are the same. I know children. I couldn't physically abuse a person. Make UNK poor thing boy. You understand, we're having a conversation. You understand everything.	8m 52s 410ms
						MME	00:09:14.190
Mrs Fletcher	00:09:16.510	You ain't gotta clothe 'em you know!	R	0	CL	You don't have to have clothes.	00:09:17.090
Mr Tom	00:09:18.400	Can you help or can't you?	USR	0	CR	But can you help me?	00:09:19.110
Mrs Fletcher	00:09:20.230	Didn't he bring anything?	CR	0	CL	I had to bring anything.	00:09:20.690
Mr Tom	00:09:21.270	What he stood up in.	USR	0	C	Clothes - that's it.	00:09:22.290
Mrs Fletcher	00:09:22.520	Well, they're hand-me-downs I'm afraid. There's some underclothes, some pyjamas, a balaclava for when its colder, I knitted that myself. They were my Michael's first, and then my David wore 'em and then George until he grew out of 'em-	CR	0	C>CL	Well, things, extra clothes. Have a number of things. Underneath, jumper, pyjamas, mask, it's cold, I created it myself. He M-I-C-L passed [something] down, D-V-D passed [something] down, G-G next, big.	00:09:24.020
Mr Tom	00:09:37.270	Thanks for them, Mrs Fletcher.	L	1	CL	Thank you, thank you, good.	00:09:37.920
						MME	00:09:39.380
Mrs Fletcher	00:09:39.210	Fancy you takin' one in.	R	0	C	You! Look after [something].	00:09:40.170
Mr Tom	00:09:41.530	Duty...	L	1	CL	Responsibility.	00:09:42.400
Mrs Fletcher	00:09:43.010	I ain't got room meself. Mrs Butcher's got two to contend with, proper tearaways they are an' all.	C	1	C>CL	I haven't got space. M-R-S-B-U-C-H-E-R person has two children - terrible! Careering around!	00:09:43.770
Mr Tom	00:09:50.120	Huh, mine's no tearaway! ...Boots! We gotta get some good stout boots. Small, mind. An' I don't want no commentary - I just wanna know!	L	1	CL	Oh, not me...he's a good boy. Ah, boots! Boots! Thick shoes. Where are the boots? ... Where? I don't want you to go on for ages, I want to know where can I get boots from?	00:09:50.910
Mrs Fletcher	00:10:03.464	I'll see what I can do. I'll fetch everything around later. Bloomin' Hitler! My Michael's been called up! Good luck, Mr Oakley.	CL>C	1	C	You have a look, don't worry, I'll look, walk around, progress. Ooh! Hitler! M-I-C-H-L gone away to war. Good luck to you.	00:10:04.130
						MME	00:10:13.440
						FCS	00:10:14.720
						MME	00:10:15.890
Doctor	00:10:14.864	What's the problem?	CL	2	CL	What's the problem?	00:10:16.560

## Goodnight Mr Tom Character Orientation vs Interpreter Orientation

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Mr Tom	00:10:16.020	Well, he's had a bit of a whipping like, Doctor. Wi' a belt...an' it's all over 'im, nasty old bruises and sores...	CR	1	C	Well, there's been whipping, terrible, clothes, bruised all up [someone's] arm. Overwhelming, bruises all up the arm, terrible suffering, overwhelming.	00:10:17.500
						MME	00:10:25.760
Doctor	00:10:27.017	Witch hazel. Dab it on gently with cotton wool.	CL	1	C	That's W-I-T-C-H-H-A-Z-E-L. Dab it up the arm. Cotton wool.	00:10:27.620
Mr Tom	00:10:30.857	He's wettin' the bed too.	R	0	C	UNK	00:10:32.080
						MME	00:10:33.940
Doctor	00:10:32.817	Quite common! Till they settle.	CL	2	CL	Same standard.	00:10:35.900
Mr Tom	00:10:35.487	Can't keep his food down neither.	R	0	C	Food UNK	00:10:36.880
					C	Food's fine because of guzzling chips.	00:10:38.720
						MME	00:10:41.420
Doctor	00:10:37.500	Malnutrition! Probably used to nothing but chips. Clear broth, rest, exercise and milk, to begin with. Try some viral, and cod liver oil.	CL	1	C	You say clean [something] ready. Exercise. You milk. Get bigger and progress. Try V-E-L-O-C-E-L-I-V-E-R oil. Pour it and mix it.	00:10:42.380
Mr Tom	00:10:49.510	Like a frightened rabbit he is mostly, Doctor.	R	0	C	UNK	00:10:51.320
						MME	00:10:54.360
Doctor	00:10:53.420	Give him time... He'd better meet Zack!	CL	2	CL	Time. Oh! Can meet Z-A-C	00:10:55.260
Mr Tom	00:10:56.900	Oh?	R	0	C	Who?	00:10:58.600
Doctor	00:10:57.920	Zack! My evacuee! He'll brighten him up! A real live wire is Zack, and no mistake!	L>C	1	CL	Z-A-C-H UNK	10m 59s 250ms
						MME	00:11:04.340
Mr Tom	00:11:07.010	Thanks, Doctor, how much do I owe you?	CR	1	C	Thank you doctor O.	00:11:07.830
Doctor	00:11:09.640	On the house!	CR	0	CL	Get away with you! It's all right!	00:11:10.180
				X	C	UNK	00:11:12.010
						MME	00:11:12.810
George	00:31:01.617	Mr Oakley! MrOakley! It's me, George!	OFFR	0	C	M-R O, M-R O, me G-G.	00:31:02.460
Mr Tom	00:31:04.917	Come in, George, come in!	R	0	C	Come in, G, come in.	00:31:05.530
						FGT	00:31:07.240
George	00:31:07.677	Sorry Mr Oakley Mum says [INAUDIBLE GARBLE] but it might be a bit big like. Like.	CR	2	CR	Sorry, M-R-O said Mum said with can I with you UNK	00:31:08.460
Mr Tom	00:31:13.670	Didn't understand a word of that... Slow down... Your brother's been called up, I understand that. Then what?	L	1	CL	Wait, what did you say?... Slow down, explain to me. Your brother's gone, I understand, what were the other things?	00:31:14.530
George	00:31:21.870	She thought...William... might need Michael's jersey.	C	2	C	TLE	00:31:22.320
Mr Tom	00:31:25.180	Well, ask.	LD	1	CL	You ask him.	00:31:26.400
George	00:31:26.740	I 'ave.	C	0	CR	I did.	00:31:27.650
Mr Tom	00:31:27.700	Ask 'im!	LD	1	CL	You ask him.	00:31:28.770
George	00:31:28.900	Aww!... Would yer?	C	2	C	Will you?	00:31:31.180

## Goodnight Mr Tom Character Orientation vs Interpreter Orientation

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time	
						MME	00:31:32.010	
						MME	00:31:34.080	
Willie	00:31:33.430	Thanks.	C	1	CL	Thanks!	00:31:35.150	
George	00:31:36.000	An' I'm sorry about the other day... And you're not t' feel bad about not bein' able to read an' that... Anyways it ain't all that good when you can - you just gets given more lessons! ...And erm... On Saturday, Carrie an' Ginny an' me's goin for a picnic in the woods... An' we was wonderin' if you'd come with us like...on the picnic, like... Like.	C > R	1		I'm sorry, yesterday, you're not bad, you can't read, it's not your fault. Anyway, if you can read lots of work gets given to me. It's too much!	00:31:36.900	
						FCS	00:31:46.820	
					C	UNK	00:31:47.560	
						MME	00:31:49.210	
					C	S-T, C, G and me, are all going for a picnic in the woods, TLE.	00:31:51.050	
						MME	00:32:00.870	
Willie	00:32:00.990	Can I, Mr Tom?	CR	2	CR	Can I, M-R-T?	00:32:01.760	
Mr Tom	00:32:02.470	Glad to get rid o' yer.	L	1	CL	Shoo, go on.	00:32:03.630	
Willie	00:32:04.612	Thanks!	CR	2	CR	Thanks!	00:32:05.470	
Willie	00:32:06.262	What's a picnic?	C	1	CL	Fine. What's a sandwich?	00:32:06.420	
				X	CR	I don't know.	00:32:08.580	
						FCS	00:32:10.030	
						FGT	00:32:10.410	
Teacher	00:44:46.370	Where is George? This is too bad!	R	0	C	Mole. Where's G?	00:44:46.840	
						MME	00:44:48.830	
Carrie	00:44:49.317	Maybe he's not comin'. Coz he was only doin it coz his grown-up brother had to go back to London.	L	0	C	Maybe he's not here because his mum said he had to go-	00:44:50.340	
						FCS	00:44:53.920	
Teacher	00:44:53.437	George? Where've you been?	R	0	C	G-G where are you?	00:44:54.450	
						MME	00:44:55.520	
Teacher	00:44:56.917	Oh no...	R	0	C	Oh no...	00:44:58.670	
Vicar	00:44:59.020	Oh. George... ..Your brother Michael...	L	1	CL	Oh G... brother M-I-C-L is dead?	00:45:00.040	
						MME	00:45:05.600	
Vicar	00:45:06.840	God rest his soul, I'm so sorry...	L	1		CL	God bless.	00:45:08.040
						MME	00:45:09.050	
					CL	I'm sorry.	00:45:09.530	
						MME	00:45:10.990	
Vicar	00:45:11.412	Telegram?	LD	1	CL	UNK	00:45:12.400	
						MME	00:45:13.620	
Teacher	00:45:14.572	Oh...we're all very sorry, George...You...you go home to your mother, eh?	CR	1	C	Everybody here is sorry, G. You go to mother. Go on.	00:45:15.650	
						MME	00:45:20.970	
						FCS	00:45:25.140	
Teacher	00:45:30.582	Let's carry on.	C	2	C	UNK	00:45:31.250	
						FCO	00:45:32.110	
Zack	00:45:32.912	Should we?	R	0	CL	Should I?	00:45:33.510	
Teacher	00:45:33.682	Of course. Mustn't let Herr Hitler think he's winning! I'll read in Mole.	C	2	C	Of course! Hitler thinks he'll win. He won't! Now, I need a mole...	00:45:34.160	
Zack	00:45:38.982	Will's here - he could do it.	R	1	C	W-L can! Come on!	00:45:41.110	
Teacher	00:45:40.412	Well-	C					

## Goodnight Mr Tom Character Orientation vs Interpreter Orientation

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Zack	00:45:40.782	Will! We need a Mole!	CR				
Willie	00:45:43.010	Me?	CL	2	CL	Me?	00:45:43.810
Zack	00:45:43.550	Yeah, come on, Will!	CR	0	C	Come on, W you can! Why not? TLE	00:45:44.610
Teacher	00:45:44.840	Yes...why not? Why don't we try Mole's first speech, eh?	CR				
						MME	00:48:07.630
				X	CL	Wow!	00:48:10.880
						MME	00:48:12.150
				X	CL	Beautiful! Congratulations! Wow! Excellent!	00:48:15.680
						MME	00:48:18.580
						FCS	00:48:20.320
				X	C	Well done, congratulations, an excellent performance. Well done, all..	00:48:25.190
Willie	00:48:27.480	I did it, Mr Tom! And the audience clapped! It was....wizzard!	L	1	CL	I did it! The audience clapped! UNK.	00:48:27.950
						FCS	00:48:32.980
Mr Tom	00:48:32.960	It's from your mother. She's ill... She wants you to go back for a while...	R	1	CR	Your mother	00:48:33.680
						MME	00:48:34.930
				1	CR	Ill. Wants you to go back.	00:48:35.710
						FGT	00:48:40.460
				X	CL	UNK	00:48:41.630
All characters	48:43.200	[quietly sing "Wish Me Luck As You Wave Me 'Goodbye'"]	Towards Willie, C	1	C	TLE	00:48:43.220
						FCS	00:49:22.820
						FGT	00:49:23.770
						FCS	00:49:25.480
						GST	00:49:30.750
						FCS	00:49:33.320
				X	C	Steam train.	00:49:35.930
				X	C	UNK	00:49:37.730
				X	C	People moving about.	00:49:39.830
						FCS	00:49:41.060
				X	CL	Steam train. Train stops. Train.	00:49:52.520
						FCO	00:49:55.840
Mum	00:49:59.619	Willie?!	L	1	CL	You! W-I-L-L-I-E.	00:49:58.860
Willie	00:50:01.239	Hello, Mum.	R	0	C	Hello, Mum, yours.	00:50:01.390
Mum	00:50:02.399	Stop that! ...You know I don't approve of touchin'!	L	1	CL	Slap my wrist, you. Dont touch, all right, you, what.	00:50:02.940

Goodnight Mr Tom Character Direction of Address vs Interpreter Eye Gaze							
Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Direction of Eye Gaze	Back translation/ interpreter activity	Start time
						MME	00:00:00.000
Mr Tom DoA	00:00:00.484	Now, back you come. Eat this up.	LD - WILLIE	1	L	Now...you come back, I tell you, eat, sit down, come on.	00:00:01.690
						FCS	00:00:06.820
Mr Tom DoA	00:00:08.789	Don't forget the chair.	LD - WILLIE	1	C>L	Don't forget the chair. Bring it, silly.	00:00:09.779
						FCS	00:00:15.330
Mr Tom DoA	00:00:27.263	You can put your own sugar in.	LD - WILLIE	2	LD	You can put sugar in your tea yourself.	00:00:27.996
						MME	00:00:32.116
Mr Tom DoA	00:00:32.489	Now then, what you got in 'ere?	R - WILLIE	0	L	Nosey!	00:00:32.816
						MME	00:00:34.076
Willie DoA	00:00:35.229	Dunno. Mum said I weren't to look in.	LU - MR TOM	1	LU>CL	I don't know. Mum said I'm not allowed to stand on top of [something], woof woof! M-R-O-A-K-L-E-Y.	00:00:35.936
Charlie DoA	00:00:37.470	Mr Oakley!	L - MR TOM				
Mr Tom DoA	00:00:39.034	Oh...what the devil now...?	TO SELF	2	CU	Honestly!	00:00:40.739
Charlie DoA	00:00:40.814	Pipe down, Sammy! It's me Charlie! Friend, not foe!	LD - DOG	0	CRD	Calm down, S-A-M, I'm your friend, I'm C-H-A-R-L-I-E, not bad, a friend.	00:00:41.928
						MME	00:00:47.020
Charlie DoA	00:00:48.754	Mr Oakley! Your front door was open. There was a definite chink of light. Now there's definitely more than a chink.	CL - MR TOM	1	L	Ah, M-R-O-A-K-L-E-Y. The door's open. The lights are definitely on. Now you're trouble, you are cheeky.	00:00:49.250
Mr Tom DoA	00:00:56.004	Keep your tin hat on, Charlie.	USR - CHARLIE	2	R	You're nose!	00:00:57.254
Charlie DoA	00:00:58.014	It's not the time for feeble jokes, Mr Oakley. War is about to be declared.	CL - MR TOM	1	L	You, let's not tease each other. The war is starting, there's an announcement.	00:00:58.634
Mr Tom DoA	00:01:03.414	Don't I knows it. Got me an evacuee to prove it.	USR - CHARLIE	0	CL	I know! I have an escapee there, here's the proof over here.	00:01:04.074
Charlie DoA	00:01:07.610	Ooh! 'Ow do? Don't reckon as how you's hit the jackpot staying with this miserable old beggar.	RD - WILLIE	1	R	Ooh! So he is! Direct. You look - can you make do with this pig man? Awful, you poor thing.	00:01:08.324
Mr Tom DoA	00:01:17.340	William...this is Charlie Ruddles... he thinks he's gonna win the war single-handed.	R - WILLIE	1	CRD	W-I-L-L-I-A-M, here in front of me is C-H-A-R-L-I-E, he behind me thinks he's won the war by himself.	00:01:18.180
Charlie DoA	00:01:22.980	I won't if you don't keep your flamin' door shut!	L - MR TOM	2	L	I warned you! Draw the curtains and close the door!	00:01:23.770
Mr Tom DoA	00:01:25.650	All right, all right! I put me blackouts up, see?!	R - CHARLIE	0	CU	All right! All right! I will hang up [something] and cover [something].	00:01:26.350
				X	L>CL	That's a warning.	00:01:29.710
Charlie DoA	00:01:28.800	Mark my words, William. Them German bombers are like moths to the flame...one chink of light...and BOOM! Woooooooooooooooooooooooooooo...BOOM! [Dog barks]	RD - WILLIE	1	CRD	W, German drop bombs like little flies. Fire. One light - boom! - snow falling - boom!	00:01:30.350
				X	CLU	Woof! Woof!	00:01:43.081
						FCO	00:01:44.380
						FCS	00:01:45.620
						FCO	00:01:46.730
Mr Tom DoA	00:01:46.101	'Ere, you best come in, Sammy.	USD - DOG	0	CLD	Let's see, come on.	00:01:47.220
						GST	00:01:48.358
						FCS	00:01:50.488

## Goodnight Mr Tom Character Direction of Address vs Interpreter Eye Gaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0;	Interpreter Direction of Eye Gaze	Back translation/ interpreter activity	Start time
Mr Tom DoA	00:01:50.808	Charlie's right really. I just enjoys windin' 'im up.	RD - DOG	2	RD	William, Charlie 's right. I like to wind him up UNK	00:01:51.908
Charlie DoA	00:01:55.128	Shut it!	L - MR TOM	2	L	Shut the door!	00:01:55.758
						FCO	00:01:58.010
						FGT	00:02:02.180
Mr Tom DoA	00:02:03.050	Ain't you hungry?	RD - WILLIE	2	RD	Are you starving?	00:02:04.010
Willie	00:02:04.720	Yes, Mister.	L - MR TOM	2	L	Oh, M-R yes I'm starving.	00:02:05.160
Mr Tom DoA	00:02:06.170	Just a slow chewer, eh?	RD - WILLIE	0	LD	You chew slowly. [Hmm]...dinner hurry up. It will be cold.	00:02:07.610
Mr Tom DoA	00:02:10.650	Best finish your tea before it gets cold.	RD - WILLIE				
						FCO	00:02:14.440
				X	CD	Let's see.	00:02:17.490
						MME	00:02:18.110
Mr Tom DoA	00:02:19.010	Ah...	TO SELF	1	CD	[Hmmm...]	00:02:20.160
Mr Tom DoA	00:02:21.450	What you got in here?	R - WILLIE			MME	00:02:21.510
					CLD	[Hmm...]	00:02:23.530
						FCS	00:02:24.210
						FCO	00:02:25.220
						MME	00:02:26.290
Willie DoA	00:02:26.320	That's me bible.	LU - MR TOM	2	LU	That's my bible.	00:02:26.820
Mr Tom DoA	00:02:28.010	Ah...	TO SELF	1	RD	Oh...	00:02:28.970
						MME	00:02:30.260
Mr Tom DoA	00:02:29.840	To whom it may concern...	TO SELF	0	CLU	Who? This line. I'm concerned.	00:02:30.670
Mr Tom DoA	00:02:33.270	Suppose this is from your mum and dad.	RD - WILLIE	2	RD	Is this your mother and father?	00:02:34.320
Willie DoA	00:02:35.650	I Ain't got a dad, Mister.	LU - MR TOM	2	LU	I have no father.	00:02:36.200
Mr Tom DoA	00:02:38.475	Ah...	TO SELF			MME	00:02:38.820
Mr Tom DoA	00:02:40.915	Huh?	TO SELF	0	CLD	Oh...	00:02:41.600
						MME	00:02:42.300
						FCO	00:02:45.010
						FCS	00:02:49.800
						MME	00:02:50.190
Mr Tom DoA	00:02:52.230	Come out! Out!	RD - WILLIE	2	RD	You! come out of there!	00:02:53.230
						MME	00:02:56.100
Mr Tom DoA	00:02:56.150	Oi, here, while you live in my house you live by my rules. I ain't never hit a child. If I ever do it'll be with the skin of me hand. You got that?	RD - WILLIE	2	RD	I, you live in my house, my rules. I hit you, child. If I hit a child, my hand. I haven't got a belt. You understand?	00:02:57.140
				X	RD	Yes.	00:03:08.570
Mr Tom DoA	00:03:08.840	So. We can forget this.	RD - WILLIE	2	RD	UNK. Forget it, dump it.	00:03:10.660
						FCS	00:03:13.730
						FCS	00:08:30.286
						FCO	00:08:31.746
						FCS	00:08:35.446
						MME	00:08:38.306
Mr Tom DoA	00:08:37.956	Shh shh shh!	LD - DOG	0	RD	Shhh! Stay down.	00:08:39.726
				X	LD	Birds sing, flying in the sky.	00:08:41.370
						MME	00:08:43.660
				X	CLU	What's going on?	00:08:45.280
						FCS	00:08:45.840
Mr Tom DoA	00:08:49.236	Oh, now, you just shut that old mouth. There's someone asleep.	RD - DOG	0	RU>LU	UNK	00:08:49.280

Goodnight Mr Tom Character Direction of Address vs Interpreter Eye Gaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Direction of Eye Gaze	Back translation/ interpreter activity	Start time
Mr Tom DoA	00:08:54.840	Oh, Sammy, what's we landed ourselves in? I ain't 'ad much experience wi' this 'ere motherin' lark. You neither, eh? But I do know enough about children not to beat 'em, Make 'em that scared. 'Ey, you understand every bloomin'word I say, don't you?	RD - DOG	1	CRD	Oh, shhh! UNK Shh... Calm down Someone's asleep. Quiet S-A-M. Where's God? I have experience of looking after UNK. You and I are the same. I know children. I couldn't physically abuse a person. Make UNK poor thing boy. You understand, we're having a conversation. You understand everything.	00:08:49.820
						MME	00:09:14.190
Mrs Fletcher DoA	00:09:16.510	You ain't gotta clothe 'em you know!	DSL-MR TOM	0	R>L	You don't have to have clothes.	00:09:17.090
Mr Tom DoA	00:09:18.400	Can you help or can't you?	USR - MRS F	1	CR	But can you help me?	00:09:19.110
Mrs Fletcher DoA	00:09:20.230	Didn't he bring anything?	DS - MR TOM	0	CR	I had to bring anything.	00:09:20.690
Mr Tom DoA	00:09:21.270	What he stood up in.	USL - MRS F	2	L	Clothes - that's it.	00:09:22.290
Mrs Fletcher DoA	00:09:22.520	Well, they're hand-me-downs I'm afraid. There's some underclothes, some pyjamas, a balaclava for when its colder, I knitted that myself. They were my Michael's first, and then my David wore 'em and then George until he grew out of 'em-	R - MR TOM	1	CRD	Well, things, extra clothes. Have a number of things. Underneath, jumper, pyjamas, mask, it's cold, I created it myself. He M-I-C-L passed [something] down, D-V-D passed [something] down, G-G next, big.	00:09:24.020
Mr Tom DoA	00:09:37.270	Thanks for them, Mrs Fletcher.	L - MRS F	2	L	Thank you, thank you, good.	00:09:37.920
						MME	00:09:39.380
Mrs Fletcher DoA	00:09:39.210	Fancy you takin' one in.	R - MR TOM	1	RU	You! Look after [something].	00:09:40.170
Mr Tom DoA	00:09:41.530	Duty...	L - MRS F	1	LD	Responsibility.	00:09:42.400
Mrs Fletcher DoA	00:09:43.010	I ain't got room meself. Mrs Butcher's got two to contend with, proper tearaways they are an' all.	R - MR TOM	1	CR	I haven't got space. M-R-S-B-U-C-H-E-R person has two children - terrible! Careering around!	00:09:43.770
Mr Tom DoA	00:09:50.120	Huh, mine's no tearaway! ...Boots! We gotta get some good stout boots. Small, mind. An' I don't want no commentary - I just wanna know!	L - MRS F	2	L	Oh, not me...he's a good boy. Ah, boots! Boots! Thick shoes. Where are the boots? ... Where? I don't want you to go on for ages, I want to know where can I get boots from?	00:09:50.910
Mrs Fletcher DoA	00:10:03.464	I'll see what I can do. I'll fetch everything around later. Bloomin' Hitler! My Michael's been called up! Good luck, Mr Oakley.	R - MR TOM	1	CR	You have a look, don't worry, I'll look, walk around, progress. Ooh! Hitler! M-I-C-H-L gone away to war. Good luck to you.	00:10:04.130
						MME	00:10:13.440
						FCS	00:10:14.720
						MME	00:10:15.890
Doctor DoA	00:10:14.864	What's the problem?	L- MR TOM	2	L	What's the problem?	00:10:16.560
Mr Tom DoA	00:10:16.020	Well, he's had a bit of a whipping like, Doctor. Wi' a belt...an' it's all over 'im, nasty old bruises and sores...	R - DOCTOR	1	CR	Well, there's been whipping, terrible, clothes, bruised all up [someone's] arm. Overwhelming, bruises all up the arm, terrible suffering,	00:10:17.500
						MME	00:10:25.760





Goodnight Mr Tom Character Direction of Address vs Interpreter Eye Gaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Direction of Eye Gaze	Back translation/ interpreter activity	Start time
George DoA	00:31:36.000	An' I'm sorry about the other day... And you're not t' feel bad about not bein' able to read an' that... Anyways it ain't all that good when you can - you just gets given more lessons! ...And erm... On Saturday, Carrie an' Ginny an' me's goin for a picnic in the woods... An' we was wonderin' if you'd come with us like...on the picnic, like... Like.	USR - WILLIE	2	R	I'm sorry, yesterday, you're not bad, you can't read, it's not your fault. Anyway, if you can read lots of work gets given to me. It's too much!	00:31:36.900
						FCS	00:31:46.820
					D	UNK	00:31:47.560
						MME	00:31:49.210
					R	S-T, C, G and me, are all going for a picnic in the woods, TLE.	00:31:51.050
						MME	00:32:00.870
Willie DoA	00:32:00.990	Can I, Mr Tom?	RU - MR TOM	2	RU	Can I, M-R-T?	00:32:01.760
Mr Tom DoA	00:32:02.470	Glad to get rid o' yer.	USL - WILLIE	0	CLD	Shoo, go on.	00:32:03.630
Willie DoA	00:32:04.612	Thanks!	RU - MR TOM	2	RU	Thanks!	00:32:05.470
Willie DoA	00:32:06.262	What's a picnic?	CLD - GEORGE	2	CLD	Fine. What's a sandwich?	00:32:06.420
				X	RU	I don't know.	00:32:08.580
						FCS	00:32:10.030
						FGT	00:32:10.410
Teacher DoA	00:44:46.370	Where is George? This is too bad!	R - STUDENTS	1	C>R	Mole. Where's G?	00:44:46.840
						MME	00:44:48.830
Carrie DoA	00:44:49.317	Maybe he's not comin'. Coz he was only doin it coz his grown-up brother had to go back to London.	L - TEACHER	2	L	Maybe he's not here because his mum said he had to go-	00:44:50.340
						FCS	00:44:53.920
Teacher DoA	00:44:53.437	George? Where've you been?	R - GEORGE	0	CL	G-G where are you?	00:44:54.450
						MME	00:44:55.520
Teacher DoA	00:44:56.917	Oh no...	R - GEORGE	1	CRD	Oh no...	00:44:58.670
Vicar DoA	00:44:59.020	Oh. George... ..Your brother Michael...	L - GEORGE	1	LD	Oh G... brother M-I-C-L is dead?	00:45:00.040
						MME	00:45:05.600
Vicar DoA	00:45:06.840	God rest his soul, I'm so sorry...	LD - GEORGE	1	CLD	God bless.	00:45:08.040
						MME	00:45:09.050
					CLD	I'm sorry.	00:45:09.530
						MME	00:45:10.990
Vicar DoA	00:45:11.412	Telegram?	LD - GEORGE	2	LD	UNK	00:45:12.400
						MME	00:45:13.620
Teacher DoA	00:45:14.572	Oh...we're all very sorry, George...You...you go home to your mother, eh?	R - GEORGE	1	CR	Everybody here is sorry, G. You go to mother. Go on.	00:45:15.650
						MME	00:45:20.970
						FCS	00:45:25.140
Teacher DoA	00:45:30.582	Let's carry on.	DSL - CARRIE	0	CR	UNK	00:45:31.250
						FCO	00:45:32.110
Zack DoA	00:45:32.912	Should we?	R - TEACHER	1	CR	Should I?	00:45:33.510
Teacher DoA	00:45:33.682	Of course. Mustn't let Herr Hitler think he's winning! I'll read in Mole.	R>L - STUDENTS	1	R>L>CR	Of course! Hitler thinks he'll win. He won't! Now, I need a mole...	00:45:34.160
Zack DoA	00:45:38.982	Will's here - he could do it.	R - TEACHER	1	CRD>CL>CRD	W-L can! Come on!	00:45:41.110
Teacher DoA	00:45:40.412	Well-	TO SELF				
Zack DoA	00:45:40.782	Will! We need a Mole!	DSR - WILLIE				
Willie DoA	00:45:43.010	Me?	USL - TEACHER	2	L	Me?	00:45:43.810



Goodnight Mr Tom Character References vs Interpreter Referents							
Character Name	Dialogue start time	Dialogue	Character referents	Match = 2; Partial Match = 1; No match = 0; 'SELF=Ø [not included]; Additional BSL = X	Interpreter referents	Back translation/ interpreter activity	Start time
						MME	00:00:00.000
Mr Tom	00:00:00.484	Now, back you come. Eat this up.	1. YOU [WILLIE] - L; 2. THIS [FOOD IN FRONT OF ME]	1	DCT: YOU-L	Now...you come back, I tell you, eat, sit down, come on.	00:00:01.690
						FCS	00:00:06.820
Mr Tom	00:00:08.789	Don't forget the chair.	CHAIR - L	2	1. DCT: CHAIR-L; 2. DCT: 'IT' CHAIR -L; 3. DIR: 'BRING TO ME HERE' - CL>SELF	Don't forget the chair. Bring it, silly.	00:00:09.779
						FCS	00:00:15.330
Mr Tom	00:00:27.263	You can put your own sugar in.	SUGAR-LD	0		You can put sugar in your tea yourself.	00:00:27.996
						MME	00:00:32.116
Mr Tom	00:00:32.489	Now then, what you got in 'ere?	BAG-LD	0		Nosey!	00:00:32.816
						MME	00:00:34.076
Willie	00:00:35.229	Dunno. Mum said I weren't to look in.	SELF			I don't know. Mum said I'm not allowed to stand on top of [something], woof woof! M-R-O-A-K-L-E-Y.	00:00:35.936
Charlie	00:00:37.470	Mr Oakley!		Ø	SELF		
Mr Tom	00:00:39.034	Oh...what the devil now...?				Honestly!	00:00:40.739
Charlie	00:00:40.814	Pipe down, Sammy! It's me Charlie! Friend, not foe!	SELF.	Ø	1. SELF; 2. SELF	Calm down, S-A-M, I'm your friend, I'm C-H-A-R-L-I-E, not bad, a friend.	00:00:41.928
						MME	00:00:47.020
Charlie	00:00:48.754	Mr Oakley! Your front door was open. There was a definite chink of light. Now there's definitely more than a chink.	1. DOOR-US; 2. LIGHT FROM DOOR - US; 3. LIGHT FROM DOOR - US	1-0; 2-0; 3-0	1. DCT: DOOR-C; 2. DCT: LIGHTS-CU; 3. DCT: YOU-CL; 4. DCT: YOU-CL	Ah, M-R-O-A-K-L-E-Y. The door's open. The lights are definitely on. Now you're trouble, you are cheeky.	00:00:49.250
Mr Tom	00:00:56.004	Keep your tin hat on, Charlie.				You're nose!	00:00:57.254
Charlie	00:00:58.014	It's not the time for feeble jokes, Mr Oakley. War is about to be declared.		X	1. DCT:YOU-CL; 2. DIR: TEASE EACH OTHER - CL>SELF>CL>SELF	You, let's not tease each other. The war is starting, there's an announcement.	00:00:58.634
Mr Tom	00:01:03.414	Don't I knows it. Got me an evacuee to prove it.	1. SELF; 2.'EVACUEE' [WILLIAM] -R	0	1. SELF; 2. DCT: 'ESCAPEE' - CL; 3. DCT: 'PROOF' - R.	I know! I have an escapee there, here's the proof over here.	00:01:04.074
Charlie	00:01:07.610	Ooh! 'Ow do? Don't reckon as how you's hit the jackpot staying with this miserable old beggar.	1. 'YOU' [WILLIE] -R; 2. 'OLD BEGGAR' [TOM] -L.	1-1; 2-1	1. DCT: 'HE' [WILLIE] - CR; 2. DCT: YOU - R; 3. DCT: YOU - CR; 4. DCT: THAT [TOM] - CL; 5. DCT: CR	Ooh! So he is! Direct. You look - can you make do with this pig man? Awful, you poor thing.	00:01:08.324
Mr Tom	00:01:17.340	William...this is Charlie Ruddles... he thinks he's gonna win the war single-handed.	1. CHARLIE-R; 2. 'HE' [CHARLIE] -R; 3. 'HE' [CHARLIE] -R	1-0; 2-0; 3-0	1. DCT: HERE IN FRONT OF ME; 2. DCT: BEHIND ME; 3. DCT: HIMSELF-CR	W-I-L-L-I-A-M, here in front of me is C-H-A-R-L-I-E, he behind me thinks he's won the war by himself.	00:01:18.180
Charlie	00:01:22.980	I won't if you don't keep your flamin' door shut!	1. SELF; 2. 'YOU' [TOM] -L; 3. DOOR -US.	1-Ø; 2-2; 3-0	1. SELF; 2. DCT: YOU-L; 3. DCT: CURTAINS-C; 4. DCT: DOOR-C.	I warned you! Draw the curtains and close the door!	00:01:23.770
Mr Tom	00:01:25.650	All right, all right! I put me blackouts up, see?!	1. SELF; 2. BLACKOUTS -US	1-Ø; 2-0	1. DCT: I; 2. HANG - C; 3. DCT: COVER -C	All right! All right! I will hang up [something] and cover [something].	00:01:26.350
						That's a warning.	00:01:29.710
Charlie	00:01:28.800	Mark my words, William. Them German bombers are like moths to the flame...one chink of light...and BOOM! Woooooooooooooooooooo...BOOM!			DCT: YOU [WILLIAM] -R.	W, German drop bombs like little flies. Fire. One light - boom! - snow falling - boom!	00:01:30.350
		[Dog barks]				Woof! Woof!	00:01:43.081
						FCO	00:01:44.380

## Goodnight Mr Tom Character References vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character referents	Match = 2; Partial Match = 1; No match = 0; 'SELF=Ø [not included]; Additional BSL = X	Interpreter referents	Back translation/ interpreter activity	Start time
						FCS	00:01:45.620
						FCO	00:01:46.730
Mr Tom	00:01:46.101	'Ere, you best come in, Sammy.	'YOU' [DOG] -USD	0		Let's see, come on.	00:01:47.220
						GST	00:01:48.358
						FCS	00:01:50.488
Mr Tom	00:01:50.808	Charlie's right really. I just enjoys windin' 'im up.	1. CHARLIE-OFF R; 2. SELF; 3. CHARLIE-OFF R.	0	DCT: HIS -LU	William, Charlie 's right. I like to wind him up UNK	00:01:51.908
Charlie	00:01:55.128	Shut it!	'IT' [DOOR] -L	1	DCT: DOOR-CL	Shut the door!	00:01:55.758
						FCO	00:01:58.010
						FGT	00:02:02.180
Mr Tom	00:02:03.050	Ain't you hungry?	'YOU' WILLIE-RD	1	DCT: YOU - R	Are you starving?	00:02:04.010
Willie	00:02:04.720	Yes, Mister.			SELF	Oh, M-R yes I'm starving.	00:02:05.160
Mr Tom	00:02:06.170	Just a slow chewer, eh?			1. DCT: YOU-RD; 2. DCT: YOU-RD; 3. DCT: IT-RD	You chew slowly. [Hmm]...dinner hurry up. It will be cold.	00:02:07.610
Mr Tom	00:02:10.650	Best finish your tea before it gets cold.	TEA-RD	2			
						FCO	00:02:14.440
						Let's see.	00:02:17.490
						MME	00:02:18.110
Mr Tom	00:02:19.010	Ah...				[Hmmm...]	00:02:20.160
Mr Tom	00:02:21.450	What you got in here?	'HERE' BAG-CD	0		MME	00:02:21.510
						[Hmm...]	00:02:23.530
						FCS	00:02:24.210
						FCO	00:02:25.220
						MME	00:02:26.290
Willie	00:02:26.320	That's me bible.	1. MY; 2. BIBLE-L	1-2; 2-2	1. DCT: THAT-L; 2. DCT: MY.	That's my bible.	00:02:26.820
Mr Tom	00:02:28.010	Ah...				Oh...	00:02:28.970
						MME	00:02:30.260
Mr Tom	00:02:29.840	To whom it may concern...			1. DCT: THIS IN MY HAND; 2. SELF	Who? This line. I'm concerned.	00:02:30.670
Mr Tom	00:02:33.270	Suppose this is from your mum and dad.	'THIS' LETTER - IN HAND	2	1. DCT: THIS IN MY HAND; 2. DCT: YOUR - R	Is this your mother and father?	00:02:34.320
Willie	00:02:35.650	I Ain't got a dad, Mister.	SELF	Ø	SELF	I have no father.	00:02:36.200
Mr Tom	00:02:38.475	Ah...				MME	00:02:38.820
Mr Tom	00:02:40.915	Huh?				Oh...	00:02:41.600
						MME	00:02:42.300
						FCO	00:02:45.010
						FCS	00:02:49.800
						MME	00:02:50.190
Mr Tom	00:02:52.230	Come out! Out!				You! come out of there!	00:02:53.230
						MME	00:02:56.100
Mr Tom	00:02:56.150	Oi, here, while you live in my house you live by my rules. I ain't never hit a child. If I ever do it'll be with the skin of me hand. You got that?	1. 'YOU' [WILLIAM] -RD; 2. 'YOU' [WILLIAM] -RD; 3. SELF; 4. SELF; 5. 'MY HAND'; 6. 'YOU' WILLIAM-RD	1-0; 2-1; 3-Ø. 4-Ø. 5-2; 6-1	1.SELF; 2. DCT: YOU -CR; 3. SELF; 4. DCT: YOU -CR; 5. MY HAND; 6. DCT: YOU -CR	I, you live in my house, my rules. I hit you, child. If I hit a child, MY hand. I haven't got a belt. You understand?	00:02:57.140
						Yes.	00:03:08.570
Mr Tom	00:03:08.840	So. We can forget this.	'THIS' BELT - IN HAND	0		UNK. Forget it, dump it.	00:03:10.660
						FCS	00:03:13.730
						FCS	00:08:30.286
						FCO	00:08:31.746

## Goodnight Mr Tom Character References vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character referents	Match = 2; Partial Match = 1; No match = 0; 'SELF=Ø' [not included]; Additional BSL = X	Interpreter referents	Back translation/ interpreter activity	Start time
						FCS	00:08:35.446
						MME	00:08:38.306
Mr Tom	00:08:37.956	Shh shh shh!				Shhh! Stay down.	00:08:39.726
				X	DCT: BIRDS FLYING - CLU	Birds sing, flying in the sky.	00:08:41.370
						MME	00:08:43.660
						What's going on?	00:08:45.280
						FCS	00:08:45.840
Mr Tom	00:08:49.236	Oh, now, you just shut that old mouth. There's someone asleep.	'YOU' DOG-RD	0		UNK	00:08:49.280
Mr Tom	00:08:54.840	Oh, Sammy, what's we landed ourselves in? I ain't 'ad much experience wi' this 'ere motherin' lark. You neither, eh? But I do know enough about children not to beat 'em, Make 'em that scared. 'Ey, you understand every bloomin' word I say, don't you?	1. SELF; 2. 'YOU' DOG-RD; 3. SELF; 4. 'YOU' DOG-RD	1-Ø; 2-1; 3-Ø; 4-1	1. DCT: 'YOU and 'I' - CRD>SELF; 2. SELF; 3. DCT: YOU - CRD; 4. DCT: YOU - CRD; 5. DIR; 'CONVERSATION' between SELF<>CRD	Oh, shhh! UNK Shh... Calm down Someone's asleep. Quiet S-A-M. Where's God? I have experience of looking after UNK. You and I are the same. I know children. I couldn't physically abuse a person. Make UNK poor thing boy. You understand, we're having a conversation. You understand everything.	00:08:49.820
						MME	00:09:14.190
Mrs Fletcher	00:09:16.510	You ain't gotta clothe 'em you know!	'YOU' [TOM] -DSL	0	DCT: YOU-CLU	You don't have to have clothes.	00:09:17.090
Mr Tom	00:09:18.400	Can you help or can't you?	1. 'YOU' [MRS F] -USR; 2. [YOU] HELP [ME]	1-1; 2-1	1. DCT: YOU-CRU; 2. DIR: 'HELP ME' - CR>SELF	But can you help me?	00:09:19.110
Mrs Fletcher	00:09:20.230	Didn't he bring anything?			DIR: 'BRING' -L>SELF	I had to bring anything.	00:09:20.690
Mr Tom	00:09:21.270	What he stood up in.				Clothes - that's it.	00:09:22.290
Mrs Fletcher	00:09:22.520	Well, they're hand-me-downs I'm afraid. There's some underclothes, some pyjamas, a balaclava for when it's colder, I knitted that myself. They were my Michael's first, and then my David wore 'em and then George until he grew out of 'em-	1. CLOTHING BASKET - IN HAND; 2. SELF	1-0; 2-Ø	DCT: SELF	Well, things, extra clothes. Have a number of things. Underneath, jumper, pyjamas, mask, it's cold, I created it myself. He M-I-C-L passed [something] down, D-V-D passed [something] down, G-G next, big.	00:09:24.020
Mr Tom	00:09:37.270	Thanks for them, Mrs Fletcher.				Thank you, thank you, good.	00:09:37.920
						MME	00:09:39.380
Mrs Fletcher	00:09:39.210	Fancy you takin' one in.	'YOU' [MR TOM] - R	1	DCT: YOU-CR	You! Look after [something].	00:09:40.170
Mr Tom	00:09:41.530	Duty...				Responsibility.	00:09:42.400
Mrs Fletcher	00:09:43.010	I ain't got room meself. Mrs Butcher's got two to contend with, proper tearaways they are an' all.		Ø	SELF	I haven't got space. M-R-S-B-U-C-H-E-R person has two children - terrible! Careering around!	00:09:43.770
Mr Tom	00:09:50.120	Huh, mine's no tearaway! ...Boots! We gotta get some good stout boots. Small, mind. An' I don't want no commentary - I just wanna know!	1. SELF; 2. SELF	Ø	1. SELF; 2. SELF; 3. DCT: YOU-CL; 4. DIR: 'YOU EXPLAIN TO ME' -CL>SELF.	Oh, not me...he's a good boy. Ah, boots! Boots! Thick shoes. Where are the boots? ... Where? I don't want you to go on for ages, I want to know where can I get boots from?	00:09:50.910

## Goodnight Mr Tom Character References vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character referents	Match = 2; Partial Match = 1; No match = 0; 'SELF=Ø [not included]; Additional BSL = X	Interpreter referents	Back translation/ interpreter activity	Start time
Mrs Fletcher	00:10:03.464	I'll see what I can do. I'll fetch everything around later. Bloomin' Hitler! My Michael's been called up! Good luck, Mr Oakley.	1. SELF; 2. SELF	Ø	1. DCT: YOU-CR; 2. SELF	You have a look, don't worry, I'll look, walk around, progress. Ooh! Hitler! M-I-C-H-L gone away to war. Good luck to you.	00:10:04.130
						MME	00:10:13.440
						FCS	00:10:14.720
						MME	00:10:15.890
Doctor	00:10:14.864	What's the problem?				What's the problem?	00:10:16.560
Mr Tom	00:10:16.020	Well, he's had a bit of a whipping like, Doctor. Wi' a belt...an' it's all over 'im, nasty old bruises and sores...				Well, there's been whipping, terrible, clothes, bruised all up [someone's] arm. Overwhelming, bruises all up the arm, terrible suffering, overwhelming.	00:10:17.500
						MME	00:10:25.760
Doctor	00:10:27.017	Witch hazel. Dab it on gently with cotton wool.	WITCH HAZEL-IN MR TOM'S HAND - L	2	DCT: THAT-L	That's W-I-T-C-H-H-A-Z-E-L. Dab it up the arm. Cotton wool.	00:10:27.620
Mr Tom	00:10:30.857	He's wettin' the bed too.				UNK	00:10:32.080
						MME	00:10:33.940
Doctor	00:10:32.817	Quite common! Till they settle.				Same standard.	00:10:35.900
						Food UNK	00:10:36.880
						Food's fine because of guzzling chips.	00:10:38.720
						MME	00:10:41.420
Doctor	00:10:37.500	Malnutrition! Probably used to nothing but chips. Clear broth, rest, exercise and milk, to begin with. Try some viral, and cod liver oil.			1. DCT: YOU-L; 2. DCT: YOU-L; 3. DCT: YOU-L	You say clean [something] ready. Exercise. You milk. Get bigger and progress. Try V-E-L-O-C-E-L-I-V-E-R oil. Pour it and mix it.	00:10:42.380
						UNK	00:10:51.320
						MME	00:10:54.360
Doctor	00:10:53.420	Give him time... He'd better meet Zack!				Time. Oh! Can meet Z-A-C	00:10:55.260
						Who?	00:10:58.600
Doctor	00:10:57.920	Zack! My evacuee! He'll brighten him up! A real live wire is Zack, and no mistake!				Z-A-C-H UNK	00:10:59.250
						MME	00:11:04.340
Mr Tom	00:11:07.010	Thanks, Doctor, how much do I owe you?				Thank you doctor O.	00:11:07.830
Doctor	00:11:09.640	On the house!				Get away with you! It's all right!	00:11:10.180
						UNK	00:11:12.010
						MME	00:11:12.810
George	00:31:01.617	Mr Oakley! MrOakley! It's me, George!		Ø	SELF	M-R O, M-R O, me G-G.	00:31:02.460
Mr Tom	00:31:04.917	Come in, George, come in!				Come in, G, come in.	00:31:05.530
						FGT	00:31:07.240
George	00:31:07.677	Sorry Mr Oakley Mum says [INAUDIBLE GARBLE] but it might be a bit big like. Like.	'IT' [JERSEY] -IN HAND	0	DCT: YOU-CR	Sorry, M-R-O said Mum said with can I with you UNK	00:31:08.460

## Goodnight Mr Tom Character References vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character referents	Match = 2; Partial Match = 1; No match = 0; 'SELF=Ø' [not included]; Additional BSL = X	Interpreter referents	Back translation/ interpreter activity	Start time
Mr Tom	00:31:13.670	Didn't understand a word of that... Slow down... Your brother's been called up, I understand that. Then what?			1. DIR: 'EXPLAIN TO ME' -L>SELF; 2. DCT; YOUR - L	Wait, what did you say?... Slow down, explain to me. Your brother's gone, I understand, what were the other things?	00:31:14.530
George	00:31:21.870	She thought... William... might need Michael's jersey.	JERSEY-IN HAND	0		TLE	00:31:22.320
Mr Tom	00:31:25.180	Well, ask.	DIR: 'ASK' [WILLIE] L>USR	2	DIR: 'YOU ASK HIM' - CL>USL	You ask him.	00:31:26.400
George	00:31:26.740	I 'ave.	SELF		SELF	I did.	00:31:27.650
Mr Tom	00:31:27.700	Ask 'im!	'HIM' WILLIE-USL	2	DIR: 'YOU ASK HIM' - CL>USL	You ask him.	00:31:28.770
George	00:31:28.900	Aww!... Would yer?	'YOU' [WILLIE] -USR	1	DCT: YOU-R	Will you?	00:31:31.180
						MME	00:31:32.010
						MME	00:31:34.080
						Thanks!	00:31:35.150
George	00:31:36.000	An' I'm sorry about the other day... And you're not t' feel bad about not bein' able to read an' that... Anyways it ain't all that good when you can - you just gets given more lessons! ...And erm... On Saturday, Carrie an' Ginny an' me's goin for a picnic in the woods... An' we was wonderin' if you'd come with us like...on the picnic, like... Like.	1. SELF; 2. 'YOU' [WILLIE] -USR; 3. SELF; 4. 'YOU' [WILLIE] -USR	1-Ø 2-2 3-Ø 4-2	1. SELF; 2. DCT: YOU-R; 3. DIR: 'YOUR FAULT' -R; 4. DIR: 'GIVE TO ME' -CL>SELF	I'm sorry, yesterday, you're not bad, you can't read, it's not your fault. Anyway, if you can read lots of work gets given to me. It's too much!	00:31:36.900
						FCS	00:31:46.820
						UNK	00:31:47.560
						MME	00:31:49.210
					1. SELF; 2. DCT: YOU-R	S-T, C, G and me, are all going for a picnic in the woods, TLE.	00:31:51.050
						MME	00:32:00.870
Willie	00:32:00.990	Can I, Mr Tom?	SELF		SELF	Can I, M-R-T?	00:32:01.760
Mr Tom	00:32:02.470	Glad to get rid o' yer.	'YOU' WILLIE-USL	1	DIR: 'SHOO' > L	Shoo, go on.	00:32:03.630
Willie	00:32:04.612	Thanks!				Thanks!	00:32:05.470
Willie	00:32:06.262	What's a picnic?				Fine. What's a sandwich?	00:32:06.420
					SELF	I don't know.	00:32:08.580
						FCS	00:32:10.030
						FGT	00:32:10.410
Teacher	00:44:46.370	Where is George? This is too bad!				Mole. Where's G?	00:44:46.840
						MME	00:44:48.830
Carrie	00:44:49.317	Maybe he's not comin'. Coz he was only doin it coz his grown-up brother had to go back to London.			DCT: 'HERE' -D	Maybe he's not here because his mum said he had to go-	00:44:50.340
						FCS	00:44:53.920
Teacher	00:44:53.437	George? Where've you been?	'YOU' [GEORGE] -R	0	DCT: YOU-C	G-G where are you?	00:44:54.450
						MME	00:44:55.520
Teacher	00:44:56.917	Oh no...				Oh no...	00:44:58.670
Vicar	00:44:59.020	Oh. George... ..Your brother Michael...				Oh G... brother M-I-C-L is dead?	00:45:00.040
						MME	00:45:05.600
Vicar	00:45:06.840	God rest his soul, I'm so sorry...				God bless.	00:45:08.040
						MME	00:45:09.050
						I'm sorry.	00:45:09.530
						MME	00:45:10.990
Vicar	00:45:11.412	Telegram?				UNK	00:45:12.400

## Goodnight Mr Tom Character References vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character referents	Match = 2; Partial Match = 1; No match = 0; 'SELF'=∅ [not included]; Additional BSL = X	Interpreter referents	Back translation/ interpreter activity	Start time
						MME	00:45:13.620
Teacher	00:45:14.572	Oh...we're all very sorry, George...You...you go home to your mother, eh?	1. 'WE' ALL HERE; 2. 'YOU' [GEORGE] -R	1=2; 2=0	1. DCT: EVERYBODY- L>CL; 2. DCT: YOU - C	Everybody here is sorry, G. You go to mother. Go on.	00:45:15.650
						MME	00:45:20.970
						FCS	00:45:25.140
Teacher	00:45:30.582	Let's carry on.				UNK	00:45:31.250
						FCO	00:45:32.110
Zack	00:45:32.912	Should we?	'WE' ALL HERE	0	SELF	Should I?	00:45:33.510
Teacher DoA	00:45:33.682	Of course. Mustn't let Herr Hitler think he's winning! I'll read in Mole.	SELF	∅	SELF	Of course! Hitler thinks he'll win. He won't! Now, I need a mole...	00:45:34.160
Zack	00:45:38.982	Will's here - he could do it.	'HE' [WILLIE] -CR				00:45:41.110
Teacher	00:45:40.412	Well-		1	DCT: 'W-L' -C	W-L can! Come on!	
Zack	00:45:40.782	Will! We need a Mole!	'WE' ALL HERE				
Willie	00:45:43.010	Me?	SELF	∅	SELF	Me?	00:45:43.810
Zack	00:45:43.550	Yeah, come on, Will!					00:45:44.610
Teacher	00:45:44.840	Yes...why not? Why don't we try Mole's first speech, eh?			DCT: YOU -C	Come on, W you can! Why not? TLE	
						MME	00:48:07.630
						Wow!	00:48:10.880
						MME	00:48:12.150
						Beautiful! Congratulations! Wow! Excellent!	00:48:15.680
						MME	00:48:18.580
						FCS	00:48:20.320
						Well done, congratulations, an excellent performance. Well done, all..	00:48:25.190
Willie DoA	00:48:27.480	I did it, Mr Tom! And the audience clapped! It was....wizzard!	1. SELF; 2. AUDIENCE-US	1-∅ 2-0	1. SELF; 2. DCT: 'AUDIENCE' - C	I did it! The audience clapped! UNK.	00:48:27.950
						FCS	00:48:32.980
Mr Tom DoA	00:48:32.960	It's from your mother. She's ill... She wants you to go back for a while...	1. 'IT' [LETTER IN HAND]; 2. 'YOU' [WILLIE] -R	1-0 2-1		Mother	00:48:33.680
						MME	00:48:34.930
					DCT: YOU-CR	Ill. Wants you to go back.	00:48:35.710
						FGT	00:48:40.460
						UNK	00:48:41.630
All characters	48:43.200	[quietly sing "Wish Me Luck As You Wave Me 'Goodbye'"]			1. SELF; 2. SELF; 3. SELF; 4. DIR: 'GIVE ME'- CL>SELF; 5. SELF; 6. DIR: 'WE MEET' YOU - L><ME; 7. DCT: YOU - L; 8. SELF; 9. SELF	TLE	00:48:43.220
						FCS	00:49:22.820
						FGT	00:49:23.770
						FCS	00:49:25.480
						GST	00:49:30.750
						FCS	00:49:33.320
						Steam train.	00:49:35.930
						UNK	00:49:37.730
						People moving about.	00:49:39.830
						FCS	00:49:41.060





Gravity Stage Activity vs Interpreter Activity			
Start time	End time	Significant Stage Activity	Interpreter Activity
<i>Green text indicates mimetic only enactments; black text indicates mimetic enactments with accompanying dialogue.</i>			
00:03:21.455	00:03:21.765	David suddenly looks at Kathy.	RND
00:03:21.775	00:03:25.415	Kathy jumps up from her seat and steps back.They stare at each other.	RND
			FCS
00:04:10.327	00:04:11.497	David taps his watch, turns and exits USL.	RND
00:04:11.517	00:04:14.017	Kathy turns and looks USR.	FCS
00:04:14.410	00:04:15.700	Kathy turns back as David re-enters carrying a tray of bottled chemicals.	FCS
00:04:15.710	00:04:17.760	David puts the tray on the bench. He takes a bottle out of the box and holds it up to the light to look at it.	FCS
			RND
00:04:33.660	00:04:36.500	David gestures at the bottle he holds.	RND
00:04:40.640	00:04:42.010	David strides over to Kathy R holding the bottle up.	RND
00:04:42.020	00:04:53.500	David holds the bottle close to Kathy's face. Kathy looks away from David.	RND
00:04:53.510	00:04:58.310	David turns L, strides back to the table and puts the bottle back in the box.	RND
00:05:15.810	00:05:17.490	David picks up the box and walks to the front of the bench.	RND
00:05:17.500	00:05:18.690	Kathy gets up from her seat and stands R, facing L to block David's exit.	RND
00:06:08.050	00:06:10.000	David puts the box back on the table.	RND
06:10.020	06:24.490	David rolls down his shirt sleeves, one at a time, revealing that they are spattered red.	FCS
			RND
00:06:24.510	00:06:28.770	David looks bemused from one sleeve to the other.	RND
00:06:32.200	00:06:36.510	Kathy brings the stool to David.	RND
00:06:41.820	00:06:52.000	David sits on the stool. He stares at his watch.	RND
00:07:29.020	00:07:34.600	Kyle is sitting on the ground, cutting something up with a pen-knife. David enters from USR, wearing a coat and flat cap.	Interpreter in B/O
00:07:34.710	00:07:36.330	Kyle notices him.	FCS
00:07:36.340	00:07:41.000	David strolls past Kyle and stops.	FCS
00:07:41.010	00:07:43.900	David looks over his shoulder towards Kyle.	RND
00:07:50.520	00:07:52.600	David turns to look at Kyle.	RND
00:07:52.610	00:07:54.400	David takes his cap off.	RND
00:08:19.320	00:08:20.600	Kyle recognises David	RND
00:08:35.010	00:08:36.580	Kyle stands.	FCS
00:13:25.914	00:13:27.704	David puts his cap on and starts to leave	FCS
00:13:49.310	00:13:50.400	A ball flies over from behind the US wall.	RND
00:13:50.410	00:13:53.000	Kyle turns to watch it bounce on the ground.	FCS
00:13:53.960	00:13:55.700	Reece inters from USR	FCS
00:13:55.730	00:13:57.310	Chantay enters following reece, filming with her cameraphone.	RND
00:14:11.970	00:14:13.200	David turns and exits USL.	RND
00:14:13.210	00:14:14.710	Chantay follows David off, still filming him.	FCS
00:14:14.720	00:14:15.700	Kyle picks up his rucksack.	FCS
00:14:15.710	00:14:17.000	Kyle starts to go but Reece blocks his path.	FCS
00:14:17.010	00:14:19.790	Reece backs Kyle to centre stage as Chantay re-enters from USL.	RND
00:14:36.380	00:14:40.010	Kyle ducks out of Reece's way and kneels on the ground.	FCS
00:14:40.010	00:14:49.400	Reece repeatedly bounces the ball off the seated Kyle's head. Chantay continues to film.	RND
00:14:51.679	00:14:54.809	Reece puts the ball down on the ground next to Kyle.	RND
00:15:00.130	00:15:01.500	Kyle gets out his pen knife and stabs the ball with it.	RND
00:15:01.510	00:15:13.000	Reece lunges for Kyle. Kyle jumps up. Kyle is wielding the knife. Reece squares up to him.	FCS
			RND
00:15:13.049	00:15:15.699	Reece backs away and exits.	FCS
00:15:15.719	00:15:16.909	Kyle looks at the knife in his hand.	FCS
00:15:16.919	00:15:18.219	Kyle turns to see Chantay filming him, and puts away the knife.	RND
00:22:02.015	00:22:05.005	Reece enters followed by Chantay. David gets up.	FCS
00:42:27.408	00:42:29.708	Reece fiddles with the gas taps on the teacher's bench.	FCS
00:42:29.718	00:42:32.008	David re-enters from the store room U.S.	FCS
00:42:32.028	00:42:43.018	David crosses to the teacher's bench and sets up a telescope on a small tripod.	RND
00:43:13.018	00:43:27.008	Reece jumps up, crosses to the teacher's bench, grabs the telescope and moves to DSC and looks through the eyepiece.	FCS
			RND
00:43:27.040	00:43:29.000	Reece looks up from the telescope revealing a black circle round his eye.	RND
00:43:29.110	00:43:30.200	Kyle and Chantay notice the black circle on Reece's eye and laugh.	FCS
00:43:30.210	00:43:31.700	Reece throws the telescope back at David and turns on the other students.	FCS
00:43:33.020	00:43:48.380	Chantay is helpless with laughter	RND
00:44:08.735	00:44:15.705	Chantay hands Reece a makeup mirror. He goes to the teacher's bench, looks at himself, wipes off the black.	FCS
00:44:15.715	00:44:17.095	Reece slams the mirror on the desk, turns and charges at Kyle.	FCS
00:44:17.105	00:44:19.145	Kyle jumps off his stool and runs around the students' bench, chased by Reece.	FCS

Gravity Stage Activity vs Interpreter Activity			
Start time	End time	Significant Stage Activity	Interpreter Activity
<i>Green text indicates mimetic only enactments; black text indicates mimetic enactments with accompanying dialogue.</i>			
00:44:19.150	00:44:21.180	Reece throws over a stool in anger.	FCS
00:44:23.020	00:44:27.900	Reece crosses to the teacher's bench, takes the radioactive samples and drops them in David's coffee.	FCS
00:44:33.810	00:44:43.700	Reece grabs Kyle by the neck and holds his head down hard against the students' bench surface	FCS
			RND
00:44:43.720	00:44:46.300	Reece lets go, grabs his bag and exits USR.	FCS
00:44:46.310	00:44:47.800	David re-enters from US door.	FCS
00:44:54.589	00:45:00.809	Chantay picks up her bag and exits R.	RND
			FCS
00:45:33.811	00:45:36.901	Kyle grabs his bag and exits R.	FCO
			FCS
00:45:37.221	00:45:52.091	David goes to his bench. He takes his mug and drinks from it, then notices something in the bottom of it. He empties the mug into the sink and realises what was in it. He steps back in shock, with his hand over his mouth.	FCS

Gravity Character vs Interpreter Orientations							
Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
						FCS	00:02:46.650
Kathy	00:02:58.114	That is pretty remarkable!	CL	1	C	How does it balace?	00:03:00.630
David	00:03:02.424	It's not magic.	CR	2	CR	It's not magic.	00:03:02.940
Kathy	00:03:03.304	It looks as though it's going to fall.	L	0	C	It could fall easily.	00:03:04.150
David	00:03:05.134	Well, the trick is to find the centre of gravity...	CR	2	CR	No the skill is to balance everything right.	00:03:05.790
Kathy	00:03:07.804	And is that difficult?	L	1	CL	Is it difficult?	00:03:08.710
David	00:03:09.480	Adjust the length of the string, the position on the ruler, the angle of the hammer...like all good science, it's trial and error.	CR>C	1	CR	No, doing it is simple. You could learn how easily. It's only science.	00:03:09.860
Kathy	00:03:16.480	A bit dangerous, though, I mean if it does fall-	L	0	C	Isn't it dangerous? It might fall.	00:03:16.810
David	00:03:18.450	But it's not going to.	C	0	CR	It won't fall.	00:03:18.790
Kathy	00:03:19.110	But if it does-	L	0	C	[something] falls.	00:03:19.740
David	00:03:19.760	I wouldn't let that happen.	C	0	CR	UNK	00:03:21.110
Kathy	00:03:20.610	You might not be able to stop it	L	0	C	UNK	00:03:21.600
David	00:03:21.680	Of course I could stop it!!	CR	2	CR	No! I can do everything!	00:03:22.000
						FCS	00:03:23.780
Kathy	00:03:24.650	All right, David... Just stay calm.	L	0	C	OK, calm down...calm down.	00:03:25.420
David	00:03:29.610	...I dropped the girls off at school first thing...then drove here....Routine...Except...I kept driving round the school, past the gates half-a-dozen times...deciding whether to come in today. I...I shouldn't have come in today. Why did I come in today? There must be a reason...There's always a reason...I need a reason...Kathy.	C	2	C	I drove to school today, I dropped my daughter off on the way. When I arrived I din't drive through the gates, I just drove past the school again and again, about 6 times. I don't know why I decided to do that. I was wondering what am I doing here? What am I doing here? Can you help mel drove to school today, I dropped my daughter off on the way. When I arrived I didn't drive through the gates, I just drove past the school again and again, about 6 times. I don't know why I decided to do that. I was wondering what am I doing here? What am I doing here? Can you help me?	00:03:30.340
Kathy	00:03:59.016	Otherwise you'd keep going round in circles?	L	0	C	UNK	00:03:59.210
David	00:04:01.826	Right! Exactly! So, now I'm here I'd better make the most of it. I've got a practical to prep for my Year 8. Oo! Where does the time go?	R>CR>R	1	CR	That's right! Perfect! Well, I've got to teach Year 8 now. Doesn't time fly?	00:04:02.530
						FCS	00:04:11.730

## Gravity Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Kathy	00:04:16.362	I, er, thought you were doing THIS demonstration.	L	0	C	Aren't you showing them this balance?	00:04:17.020
David	00:04:18.890	Well, as a starter, yes, then on to the main.	L	0	CR	I'll be showing the second class.	00:04:19.770
Kathy	00:04:21.230	So what's gravity got to do with chemistry?	L	0	C	How does that relate to chemistry?	00:04:22.170
David	00:04:23.580	It's all linked Kathy; forces, particles, atoms-	CL	0	CR	All science relates to everything	00:04:24.430
Kathy	00:04:27.034	Antimatter, Higgs Boston.	CL	2	CL	Do you mean antimatter? Higgs?	00:04:27.780
David	00:04:28.402	Boson.	CL	0	CR	Wait	00:04:30.230
Kathy	00:04:30.210	They're year eight David, don't you think you'll just confuse them?	CL	1	C	Surely that will be too much for Year 8 to understand?	00:04:31.260
David	00:04:33.694	Do you see what I have to put up with?	CL	0	CR	You understand what I mean? that's it. If I explain the details of how to create things, its wrong, proof.	00:04:34.360
Kathy	00:04:35.790	What is it?	CL		∅		
David	00:04:36.167	I told them, I said if they mucked about there'd be no more practicals.	C				
Kathy	00:04:39.869	Has something gone missing?	CL	2	CL	What's the problem?	00:04:40.600
David	00:04:40.720	Do you think copper sulphate is meant to be that colour? Or have bits in the bottom? That precipitate is not meant to be in copper sulphate solution. Solution! That's the point. No solids, just solution. They're hopeless, they don't know how to measure out the right amounts, or weigh things accurately, record their results in an appropriate fashion and only half of them ever wear their safety goggles. They just mix it all together! Like they're six years old and making a mud pie in the kitchen, just chuck it all in and see what happens...no, no, no we can't have this can we.	R>CR>C	1	C	UNK. I waste my time explaining anything to them. UNK. They have no respect. They can't weigh anything properly, their notes are always wrong. Half of them never wear safety goggles, I give up, I'm wasting my time. They behave like 5 year olds. UNK.	00:04:41.870
Kathy	00:05:17.409	Where are you going David?	L	1	CL	Stay.	00:05:17.850
David	00:05:18.518	I need to get to the chemical store, get some fresh samples.	R	1	CR	I have to go and prepare for the replacement.	00:05:19.300
Kathy	00:05:20.718	I thought you said they weren't going to be doing the practical now?	L	0	C	Said won't show the demonstration again, only a theory lesson.	00:05:21.590
David	00:05:22.844	That doesn't mean we can't have fresh samples for other classes.	R	1	CR	I have a new one ready for the next class.	00:05:24.010
Kathy	00:05:25.158	I'm afraid I can't let you leave, David.	L	1	CL	I'm sorry you have to stay, you're not allowed.	00:05:26.450

## Gravity Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
David	00:05:27.748	What?	R	1	CR	What?	00:05:28.290
Kathy	00:05:28.718	You're going to have to stay in here with me.	L	0	C	You have to stay. With me.	00:05:29.460
David	00:05:30.698	Why?	R	1	CR	Why?	00:05:31.450
Kathy	00:05:33.210	Christ! Have you any idea how much trouble we're in?	L	1	CL>C	You've forgotten? Ready. You understand what happened half-an-hour ago?	00:05:33.870
David	00:05:38.210	We?	R	1	CR	What do you mean?	00:05:38.860
Kathy	00:05:38.800	Can you remember the last half an hour?	L	0	C	Do you remember?	00:05:40.070
David	00:05:40.590	Of course.	CR	2	CR	I can.	00:05:41.020
Kathy	00:05:41.060	Everything?	L	1	CL	Everything?	00:05:41.740
David	00:05:41.530	Yes.	CR			Yes. I was next door teaching, we did an experiment...I remember everything.	00:05:42.740
David	00:05:42.710	Before you came in here, I was next door with my Year 10s. We were extracting copper.	C	1	CR>C		
Kathy	00:05:47.620	And how was the class?	L	1	CL	What happened?	00:05:48.580
David	00:05:48.840	Disgusting, rude, same as usual.	C	2	C	The students were rude, ignoring me as usual.	00:05:49.980
Kathy	00:05:51.860	Same as usual?	L	1	CL	Really?	00:05:53.010
David	00:05:52.450	Yes, that's the way they always are. That's why I'm constantly complaining about them. You know that.	CR	2	CR	Yes, I told you before. The students' attitude was awful. That's why I wrote you a letter of complaint.	00:05:54.230
Kathy	00:05:58.870	So there wasn't any incident?	L	1	CL	And nothing happened?	00:05:59.860
David	00:06:00.830	Incident? Not that I...no.	C	1	CR>C	Happened? No...no....	00:06:01.330
						FCO	00:06:04.210
Kathy	00:06:06.010	Your sleeves, David.	L	1	CL	Check your sleeves - something's happened.	00:06:07.440
						FCS	00:06:10.570
David	00:06:11.020	That? I don't...potassium permanganate? Convection loop with Year 8s yesterday...Iodine, preparing microscope slides with Year 7s on Monday.	CL>CR>CL>L	1	C	Oh...that must be from yesterday when I was teaching year eight. Chemicals splashed...two days ago...I remember.	00:06:17.110
Kathy	00:06:24.390	What about from today, this morning?	L	1	CL	What happened this morning?	00:06:25.080
David	00:06:25.900	They're both industrial dyes, they'll never come out.	CL	0	CR	My shirt was clean...it's impossible.	00:06:26.890
Kathy	00:06:27.940	What happened David?	L	1	CL	What happened this morning?	00:06:28.420
David	00:06:28.870	I don't know.	CR	2	CR	I don't know....	00:06:29.480
						FCO	00:06:31.530
Kathy	00:06:32.200	All right. Let's just wait here, someone will be along shortly.	L	0	CL>C>CR	It's all right...come over and sit down.	00:06:33.050
						FCS	00:06:37.100
David	00:06:38.240	But...but my year eight class-	CR	1	C	That's the bell - I've got a class to teach.	00:06:38.620

## Gravity Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Kathy	00:06:40.110	Oh, don't worry, we've got it covered.	CL	1	C	It's fine - we've got a temporary teacher to cover it.	00:06:41.640
David	00:06:46.010	Look at the time. Where does it go? If I could take it back. If I could just go back.	CL	1	C	Look at the time...I don't know what could have happened...time goes so fast...I wish I could go back and change my mind.	00:06:44.920
Kathy	00:06:57.000	David, can I get you anything?	C	0	CR	TLE	00:06:57.740
David	00:07:01.010	Do you think I'm being punished because I don't believe in God?	C	2	C	People mock me because I don't believe in God. God is mocking me.	00:07:01.670
						FCS	00:07:29.030
Kyle	00:07:39.000	That's the third time you've been past.	C	2	C	You've walked around three times now. Why?	00:07:39.970
David	00:07:40.850	Sorry?	L		∅		
Kyle	00:07:42.110	Y'walkin' round the school?	C				
David	00:07:43.990	It's almost a perfect circle, isn't it.	CL	0	CR>C	The walk is a perfect circle.	00:07:44.930
Kyle	00:07:46.260	Reminds me of a boxin' ring.	C	2	C	Inside the school fence it feels like a prison.	00:07:47.330
David	00:07:48.800	Isn't that more of a square?	C		∅		
Kyle	00:07:49.980	Not the shape.	C				
David	00:07:52.860	Do they allow knives in school now?	CR	2	CR	What are you doing there? You know you're not allowed knives in school.	00:07:49.780
Kyle	00:07:55.620	It's for an experiment.	C	2	C	It's an experiment - I'm allowed.	00:07:56.150
David	00:07:56.910	And what have those poor worms done to you?	CR	2	CR	Are you cutting worms in half?	00:07:57.900
Kyle	00:07:59.110	Y'get two.	C	2	C	If you cut a worm in half, it becomes two. I'm helping them to multiply.	00:07:59.860
David	00:08:00.020	Pardon?	CR		∅		
Kyle	00:08:00.710	Y'get two, if y'cut one in half?	C				
David	00:08:02.510	That's a myth I'm afraid.	CR>CL	1	CR	That's rubbish...	00:08:03.590
Kyle	00:08:03.520	I'm doin' 'em a favour, y'get two.	C	2	C	No, I'm making more worms - helping them.	00:08:05.360
David	00:08:05.810	The..the brain is at one end, the guts at the other. We need both to live, so do they. I'm afraid all you get if you cut a worm in half is two bits of dead worm.	CR	2	CR	If you cut a worm in half it will die. It's the same if you cut us in half - we die. Sorry, but that's what happens. If you cut a worm in half it will die.	00:08:07.060
Kyle	00:08:15.510	That right?	C	0	CL	Is that right?	00:08:16.310
David	00:08:16.350	Well, nothing's right Kyle, just an educated guess.	CR	2	CR	Well not right. But I expect UNK	00:08:17.260
Kyle	00:08:20.180	Mr. Milford! Haven't seen y'f'time Sir.	C	2	C	I recognise you. You used to teach me. I haven't seen [something] for a long time.	00:08:20.740
David	00:08:23.210	For time? Any specific length?	R	1	CR	For a long time? What's that mean? How long?	00:08:23.880
Kyle	00:08:26.010	Where's y'beard?	C	1	CL	A beard?	00:08:26.620

## Gravity Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
David	00:08:26.810	I shaved it off. Fifteen years I had that thing.	CR	2	CR	I shaved it off. 5 years I had a beard. I changed my mind and shaved it off.	00:08:27.620
Kyle	00:08:30.010	Now that's time.	C	2	C	That's a long time.	00:08:30.875
David	00:08:31.040	Needed a change.	CR	2	CR	I wanted to change.	00:08:32.405
Kyle	00:08:32.720	And you've gone thin.	C	0	CL	You've got thin.	00:08:33.655
						FCS	00:08:36.305
Kyle	00:08:36.600	Why didn't y'come back this year Sir?	L	1	CL	Why not come back and teach us - will you?	00:08:36.815
David	00:08:39.000	I haven't been very well Kyle.	CR	2	CR	I'm not sure...I've been poorly.	00:08:39.590
Kyle	00:08:40.720	Y'look OK to me.	L	0	C	You look fine.	00:08:41.820
David	00:08:42.060	I thought you said I looked thin.	CR	1	R	I thought you said I looked thin.	00:08:42.740
Kyle	00:08:43.130	Yeah but y'looked fat before.	L	1	CL	Because before you were fat.	00:08:44.270
David	00:08:45.520	I'm guessing that's a compliment.	R	1	CR	UNK	00:08:46.260
Kyle	00:08:47.240	Y'do a lot of guessing don't you Sir?	L	0	C	UNK	00:08:48.330
						FCS	00:13:25.820
Kyle	00:13:28.124	When y'comin' back to Science Mr. Milford?... I mean I know we ain't gonna be able to make antimatter or anythin' but-	L	1	CL	When will you come back to teach us? UNK	00:13:28.810
David	00:13:33.404	You're a good lad Kyle.	CL>CR	1	CR	You have a good attitude.	00:13:34.450
Kyle	00:13:34.914	Thanks Sir, but I weren't asking for that.	L	1	CL	I don't mean - When are you coming back to teach?	00:13:35.840
David	00:13:38.564	I can't be sure.	R	1	CR	Me? Come back?	00:13:39.340
Kyle	00:13:39.670	So you ain't comin' back?	L	0	C	Won't you come back?	00:13:40.500
David	00:13:40.760	I didn't say that-	CR	2	CR	Never say 'no'.	00:13:41.290
Kyle	00:13:41.740	Is this that Uncertainty bollocks again?...All right, what are the possibilities of y'comin' back?	L	1	CL	Do you mean you're not sure? Like the example? What do you mean?	00:13:43.000
				X	C	Fine...	00:13:46.520
				0	CR>C	If it's possible, when will you come back?	00:13:47.710
Reece	00:13:48.952	BALL!!!	OFF-US		∅	FCS	00:13:50.510
Reece	00:13:51.352	BALL!!!	OFF-U		∅		
Reece	00:13:54.802	BALL!	CL		∅		
Reece	00:13:56.012	You deaf or somethin'?!	L	0	C	Give me the ball back! are you deaf? I shout.	00:13:55.560
				X	C	Leave it.	00:13:58.550
Chantay	00:13:57.540	Leave 'im alone Reece, he's talkin' to his dad. ...That is y'dad innit, Kyle?	L	0	C	He's fine, he's with his father. That's your father, right?	00:13:59.200
Kyle	00:14:02.110	No.	CR	1	R	No.	00:14:02.490
Reece	00:14:02.520	Ain't y'mum ever told y'bout talkin' t'strangers? Could be a paedo or anythin'. Looks like a paedo.	L	0	C	Mum. Looks like an old man. He's a pervert. Be careful. He could be a pervert. Don't worry I'm filming him.	00:14:03.650



## Gravity Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Chantay	00:14:09.470	Don't worry, I've got 'im. ...Pervert!	L				
David	00:14:11.640	I'm going to get on my way Kyle.	USR	2	R	I'm going	00:14:12.140
Chantay	00:14:12.850	Thas it, on y'way perv. 'Remember I'm watchin' you!	L>US		∅	FCS	00:14:13.220
Reece	00:14:15.670	It ain't 'is fault Chantay, Kyle 'ere is such a pretty boy who could resist?	L	0	C	UNK gay boy.	00:14:16.680
Kyle	00:14:19.610	Piss off.	R	2	R	No!	00:14:20.480
Reece	00:14:20.247	Big boy usin' cus words now? Why don't y'come and play football, show us you ain't just all chat?	L	0	C	Swearing at me now? Come on? Join the football team. Come on.	00:14:21.270
Chantay	00:14:25.577	Leave 'im Reece, 'e don't look that bothered.	R	2	R	Leave him. He's not bothered. He looks like he's not bothered about football.	00:14:25.980
Reece	00:14:28.159	We're one man down!	L	0	C	We need one more for the team. Come on, join in.	00:14:29.058
Chantay	00:14:29.209	'Cos you crippled 'im!	R		∅		
Reece	00:14:30.857	Come on Kyle, we need t'make up the numbers.... Come on, enough of y'bollocks. Y'might enjoy it.	L		∅	FCS	00:14:34.243
Kyle	00:14:37.347	Piss off Reece.	CR>C		∅		
Reece	00:14:38.710	I'll let you 'ave that one, and the last one, if you come and play... Chantay, are you checkin' this?	L	0	C	Are you swearing at me? You're allowed to do that once, if you'll be on the football team. Are you recording?	00:14:39.503
						FCS	00:14:46.550
Chantay	00:14:45.700	You used to come down 'ere for a crafty fag at break, we do the same.	L>CL	1	CL>C	Hi brother, do you remember having a crafty fag round here? Stop it, Reece! W. Hope you're well in the army. W. Come on! Stop it! Just leave it!	00:14:47.153
Reece	00:14:49.480	Chantay, are you gettin' this?			∅		
Chantay	00:14:50.610	Shut it will ya?!	CR	2	CR		
Reece	00:14:51.330	This is gonna be good Chantay, you've gotta get this.	L		∅		
Chantay	00:14:54.010	Teachers say hello, ones who liked you anyway.	L		∅		
Reece	00:14:56.600	This is gonna be a belter! Chantay!	L		∅	FCS	00:15:01.413
Chantay	00:14:58.820	It ain't all about you Reece!	CR		∅		
Reece	00:15:01.510	You stupid prick! ...What?... What?!	L	0	C	What?	00:15:05.370
Kyle	00:15:05.770	What d'you reckon?	R	1	CR	Do you want me to stab you? Will you?.	00:15:06.360
Reece	00:15:08.310	You owe me a ball, and then some. Freak!	L	0	C	You give me a new ball or I'll get you later. Freak.	00:15:08.660
						FCS	00:15:13.810
Chantay	00:15:16.450	Teachers'd go mental if they knew you 'ad that.	R	2	R	If a teacher catches you it will be awful.	00:15:17.160
Reece	00:22:03.705	Woohooohoo!	R		∅	FCS	00:22:02.990

## Gravity Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Kathy	00:22:04.915	Ah Reece, just the boy.	C>R		∅		
Reece	00:22:06.520	Miss...Y'alright Sir? You comin' back to Science, Sir?	R	1	CR	Al right? Are you coming back to teach us?	00:22:07.260
Kathy	00:22:10.580	Mr. Milford will be back teaching as of next week, but you will see him around school for the rest of this week.	C	2	C	UNK visit this week.	00:22:11.520
Reece	00:22:14.810	Where've y'been sir?	R	1	CR	What happened?	00:22:15.250
Kathy	00:22:15.670	He's been on holiday Reece, now leave the man alone.	CR	0	C	Holiday. Leave it.	00:22:16.290
Reece	00:22:17.640	'As he lost his voice Miss? That's one big ass holiday Sir.	R	1	CR	UNK	00:22:18.070
David	00:22:21.610	I've been looking after my wife if you must know Reece, she's not been very well.	L	0	CR	I was looking after my wife, she wasn't well.	00:22:22.120
				X	C	UNK aware me	00:22:26.570
Kathy	22:25.806	That's right, he's not been very-	CRD		∅	His wife's been poorly, right.	00:22:27.650
David	00:22:26.500	-my wife!	L		∅		
Kathy	22:26.978	His WIFE's not been very well...	C	1	C		
Reece	00:22:29.210	Why d'y'lie then Miss?	USR	2	R	So why did you lie? You said a holiday!	00:22:29.580
Kathy	00:22:31.314	Because it's none of your business.	C	2	C	Watch your attitude.	00:22:31.910
Reece	00:22:32.704	I was just arksin'!	R	1	CR	I was just asking him, that's all.	00:22:33.490
David	00:22:34.314	How's science been Reece?	L	0	CR	UNK	00:22:35.310
Reece	00:22:35.834	'Ow d'you_	C		∅		
Kathy	00:22:36.210	Reece has been smashing test tubes against the wall in science this morning, that's why we have the pleasure of his company.	CR	1	C	Reece's behaviour has been terrible. This morning he's been throwing things again, that's why he's here.	00:22:37.360
						FCS	00:42:28.530
David	00:42:30.409	Water and gas have been turned off at the mains Reece, do you take me for a complete idiot?	C>L	1	C	The gas and water are both turned off. I'm not stupid.	00:42:31.970
Reece	00:42:34.239	What Sir, I weren't doin' nothin'.	R>C>R	0	CL	What? I haven't done anything.	00:42:34.960
				X	C	Sit down, go on.	00:42:36.370
David	00:42:35.709	You want to busy your hands Reece, why don't you come over here and look at this.	R	0	CR	Have a look see.	00:42:37.880
Reece	00:42:38.069	You didn't make that telescope Sir, you bought it!	L	0	CR> CL	Make -You've bought that telescope.	00:42:38.810
David	00:42:40.580	Alright, so I cheated a bit, but theirs should work just as well.	R	1	CR	Yes, fine, I cheated, but your made ones will work the same.	00:42:41.750
Reece	00:42:44.310	Work it Kyle, come on, work it. Sir's askin' y'to work it boy.	L>US>L		∅	FCS	00:42:47.120

## Gravity Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
David	00:42:50.010	Yours haven't got a stand so the trick is to keep a steady hand. Think of it like...you're aiming a gun...You've got to keep the target in your sights.	C>R>C>R>C	1	CR	The skill is in holding the telescope carefully. Like a gun, aiming it.	00:42:50.820
Chantay	00:43:00.740	Don't want to do this no more Sir.	L	1	CL	It's boring!	00:43:01.480
David	00:43:02.370	You need to get right up to the eyepiece.	R	1	CR	Have a look UNK	00:43:02.830
Reece	00:43:04.010	Ring piece! Hahahaha!	L	0	C	Hole	00:43:04.710
David	00:43:05.950	Jordan, seeing as you haven't finished, why don't you come and have a look at this telescope?	R	1	CR	You...stop. Have a look. Give [something] to me.	00:43:06.110
Reece	00:43:10.500	I thought y'said I could 'ave a go!	L	1	CL	Why? It's me first!	00:43:10.470
David	00:43:11.630	All in good time Reece. Jordan-	R	0	C	Hold on.	00:43:12.410
Reece	00:43:12.970	Give it 'ere, yeah?	L		∅	FCS	00:43:13.340
Reece	00:43:19.210	Eh I've got it Sir, I've got it! I can see the moon and all the craters and shit! That's pretty cool...so is there like a dark side to the moon Sir?	CL	1	C	Wow, I can see the moon, all the details perfectly. Wow, I never expected that. UNK.	00:43:21.090
Reece	00:43:30.100	Wha'? Ah forget it! I ain't no science geek	R		∅	FCS	00:43:29.880
David	00:43:33.020	No it's a good question, Reece. The moon is gravitationally locked by the Earth, which means there is a side that always faces the Earth. So there's a side we don't see. But it's not dark, it gets cycles of day and night just like Earth.	CR	2	CR	Good question. The moon orbits the earth. It has a dark side and a light side. But it doesn't mean it's dark all the time, it's turning.	00:43:34.480
Chantay	00:43:48.380	I like it when it's completely dark Sir.	CL	1	C	I like it when it's dark!	00:43:49.570
David	00:43:50.510	Well, that's called the new moon, Chantay.	R	1	CR	That-	00:43:51.770
Chantay	00:43:52.310	Totally black Sir. Like a big black circle...in the sky like.	CL	1	C	Oo, I like black, that's my favourite colour, a black circle!	00:43:52.500
				X	C	UNK	00:43:57.930
David	00:43:58.510	Quite, well, I'd better go and put this away. Might not look like much but it's a useful piece of kit, (I'm sure you'll agree).	R>US	0	CR	FCS OK, calm down, calm down, behave yourselves.	00:43:58.460 00:43:59.810
Reece	00:44:04.610	What's the deal with you?!	R		∅	FCS	00:44:04.500
Chantay	00:44:05.990	Nothin'.	L		∅		
Reece	00:44:06.710	Come on, spit it out!	R		∅		
Chantay	00:44:08.400	Check ya face.	L		∅		
Chantay	00:44:17.210	Reece, it was nothin' t'do with 'im!	R>US		∅		

Gravity Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Kyle	00:44:26.200	Reece, what y'playin' at?	L	0	C	What's going on?	00:44:27.680
Reece	00:44:28.110	Taste of his own medicine.	CL	0	CR	I'm gonna get you back.	00:44:28.730
Kyle	00:44:29.610	Don't mess about with that, that's proper dangerous.	L	0	C	It's dangerous to put [something] in a cup, you can't!	00:44:30.020
Reece	00:44:31.320	Well, you'd know wouldn't ya.	CL	0	CR	You know everything!	00:44:31.910
Kyle	00:44:32.440	I'm bein' serious, that ain't a joke.	L	0	C	Seriously, stop it!	00:44:32.880
Reece	00:44:33.980	Only when it suits you 'ey? Little bastard, think you can make me into a prick?	CR<US		∅	FCS	00:44:34.040
Chantay	00:44:37.980	Reece!	CL		∅		
Reece	00:44:38.890	You whisper a word of this to anyone an' I'll shove my fist down y'fuckin' throat!	US	1	C	You tell anybody I put [something] in the cup, and I'll punch you, so you watch out!	00:44:39.650
Chantay	00:44:42.900	Reece!	CR		∅	FCS	00:44:43.560
David	00:44:46.410	Reece? Reece!	R		∅		
David	00:44:50.110	Right you lot, you know the drill. Out onto the playing field, far end please.	CR	2	CR	Why's the fire alarm gone off?! OK you know what to do, leave the building calmly, don't rush. It's a false alarm...off you go.	00:44:49.020
						FCS	00:44:57.980
David	00:45:00.403	Some people can't take a joke.	C>L	1	C	It's just a joke, what's he angry for? Stupid.	00:45:01.640
Kyle	00:45:04.003	What d'y'do that for?	L	0	C	Why?	00:45:04.750
David	00:45:07.100	I didn't intend it for Reece, Kyle. I didn't think it'd-	C>L	0	CR	I was teasing...UNK expect him new angry...I didn't expect that. UNK.	00:45:06.330
Kyle	00:45:11.010	Y'didn't, did you? Y'didn't think about what might happen after. Y'didn't think about every possible outcome?	L	1	CL	You never thought. That's the problem. You're aware of the possible outcomes. You know Reece would kick off.	00:45:11.450
David	00:45:18.410	Did he have a go at you Kyle?	C	0	CR	When are you bullied?	00:45:19.010
Kyle	00:45:19.610	That's not the point.	L	0	C	No.	00:45:20.460
David	00:45:20.210	Because if he did, I'll come down on him	C	0	CR	If he has bullied you I'll catch him.	00:45:20.920
Kyle	00:45:21.520	I don't want y't'back me up! I don't want y'protection, or y'friendship. I don't even want y't'like me.	L	1	CL	Don't help me, leave me alone. We're not friends. Nothing from you, stupid. You never taught me anything. I don't like you.	00:45:22.140
David	00:45:30.021	I don't understand.	CR	2	CR	I don't understand. What's the problem?	00:45:30.440
						FCS	00:45:32.400
Kyle	00:45:32.501	That's all I want	L	0	C	That is.	00:45:33.150
						FCS	00:45:36.190

Gravity Character DoA vs Interpreter Eyegaze							
Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/interpreter activity	Start time
						FCS	00:02:46.650
Kathy	00:02:58.114	That is pretty remarkable!	L - DAVID	1	LD	How does it balace?	00:03:00.630
David	00:03:02.424	It's not magic.	RD - KATHY	1	CRD	It's not magic.	00:03:02.940
Kathy	00:03:03.304	It looks as though it's going to fall.	L - DAVID	1	LD	It could fall easily.	00:03:04.150
David	00:03:05.134	Well, the trick is to find the centre of gravity...	R - KATHY	1	CRD	No the skill is to balance everything right.	00:03:05.790
Kathy	00:03:07.804	And is that difficult?	L - DAVID	2	L	Is it difficult?	00:03:08.710
David	00:03:09.480	Adjust the length of the string, the position on the ruler, the angle of the hammer...like all good science, it's trial and error.	RD - KATHY	2	RD	No, doing it is simple. You could learn how easily. It's only science.	00:03:09.860
Kathy	00:03:16.480	A bit dangerous, though, I mean if it does fall-	L - DAVID	2	L	Isn't it dangerous? It might fall.	00:03:16.810
David	00:03:18.450	But it's not going to.	R - KATHY	1	RD	It won't fall.	00:03:18.790
Kathy	00:03:19.110	But if it does-	LU - DAVID	1	L	[something] falls.	00:03:19.740
David	00:03:19.760	I wouldn't let that happen.	R - KATHY	2	R	UNK	00:03:21.110
Kathy	00:03:20.610	You might not be able to stop it	LU - DAVID	0	CL	UNK	00:03:21.600
David	00:03:21.680	Of course I could stop it!!	R - KATHY	2	R	No! I can do everything!	00:03:22.000
						FCS	00:03:23.780
Kathy	00:03:24.650	All right, David... Just stay calm.	L - DAVID	2	L	OK, calm down...calm down.	00:03:25.420
David	00:03:29.610	...I dropped the girls off at school first thing...then drove here....Routine...Except...I kept driving round the school, past the gates half-a-dozen times...deciding whether to come in today. I...I shouldn't have come in today. Why did I come in today? There must be a reason...There's always a reason...I need a reason...Kathy.	TO SELF	2	C	I drove to school today, I dropped my daughter off on the way. When I arrived I didn't drive through the gates, I just drove past the school again and again, about 6 times. I don't know why I decided to do that. I was wondering what am I doing here? What am I doing here? Can you help me? I drove to school today, I dropped my daughter off on the way. When I arrived I didn't drive through the gates, I just drove past the school again and again, about 6 times. I don't know why I decided to do that. I was wondering what am I doing here? What am I doing here? Can you help me?	00:03:30.340
Kathy	00:03:59.016	Otherwise you'd keep going round in circles?	L - DAVID	2	L	UNK	00:03:59.210
David	00:04:01.826	Right! Exactly! So, now I'm here I'd better make the most of it. I've got a practical to prep for my Year 8. Oo! Where does the time go?	R - KATHY	1	CR	That's right! Perfect! Well, I've got to teach Year 8 now. Doesn't time fly?	00:04:02.530
						FCS	00:04:11.730
Kathy	00:04:16.362	I, er, thought you were doing THIS demonstration.	L - DAVID	2	L	Aren't you showing them this balance?	00:04:17.020

Gravity Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/ interpreter activity	Start time
David	00:04:18.890	Well, as a starter, yes, then on to the main.	R - KATHY	1	CR	I'll be showing the second class.	00:04:19.770
Kathy	00:04:21.230	So what's gravity got to do with chemistry?	L - DAVID	1	CL	How does that relate to chemistry?	00:04:22.170
David	00:04:23.580	It's all linked Kathy; forces, particles, atoms-	R - KATHY	2	R	All science relates to everything	00:04:24.430
Kathy	00:04:27.034	Antimatter, Higgs Boston.	L - DAVID	2	L	Do you mean antimatter? Higgs?	00:04:27.780
David	00:04:28.402	Boson.	R - KATHY	2	R	Wait	00:04:30.230
Kathy	00:04:30.210	They're year eight David, don't you think you'll just confuse them?	LU - DAVID	1	L	Surely that will be too much for Year 8 to understand?	00:04:31.260
David	00:04:33.694	Do you see what I have to put up with?	R - KATHY	2	R	You understand what I mean? that's it. If I explain the details of how to create things, its wrong, proof.	00:04:34.360
Kathy	00:04:35.790	What is it?	LU - DAVID		∅		
David	00:04:36.167	I told them, I said if they mucked about there'd be no more practicals.	R- KATHY				
Kathy	00:04:39.869	Has something gone missing?	LU - DAVID	1	L	What's the problem?	00:04:40.600
David	00:04:40.720	Do you think copper sulphate is meant to be that colour? Or have bits in the bottom? That precipitate is not meant to be in copper sulphate solution. Solution! That's the point. No solids, just solution. They're hopeless, they don't know how to measure out the right amounts, or weigh things accurately, record their results in an appropriate fashion and only half of them ever wear their safety goggles. They just mix it all together! Like they're six years old and making a mud pie in the kitchen, just chuck it all in and see what happens...no, no, no we can't have this can we.	R - KATHY	1	R>C	UNK. I waste my time explaining anything to them. UNK. They have no respect. They can't weigh anything properly, their notes are always wrong. Half of them never wear safety goggles, I give up, I'm wasting my time. They behave like 5 year olds. UNK.	00:04:41.870
Kathy	00:05:17.409	Where are you going David?	L - DAVID	2	L	Stay.	00:05:17.850
David	00:05:18.518	I need to get to the chemical store, get some fresh samples.	R - KATHY	2	R	I have to go and prepare for the replacement.	00:05:19.300
Kathy	00:05:20.718	I thought you said they weren't going to be doing the practical now?	L - DAVID	2	L	Said won't show the demonstration again, only a theory lesson.	00:05:21.590
David	00:05:22.844	That doesn't mean we can't have fresh samples for other classes.	R - KATHY	2	R	I have a new one ready for the next class.	00:05:24.010
Kathy	00:05:25.158	I'm afraid I can't let you leave, David.	L - DAVID	2	L	I'm sorry you have to stay, you're not allowed.	00:05:26.450
David	00:05:27.748	What?	R - KATHY	2	R	What?	00:05:28.290
Kathy	00:05:28.718	You're going to have to stay in here with me.	L - DAVID	2	L	You have to stay. With me.	00:05:29.460

Gravity Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/ interpreter activity	Start time
David	00:05:30.698	Why?	R - KATHY	2	R	Why?	00:05:31.450
Kathy	00:05:33.210	Christ! Have you any idea how much trouble we're in?	L - DAVID	2	L	You've forgotten? Ready. You understand what happened half-an-hour ago?	00:05:33.870
David	00:05:38.210	We?	R - KATHY	2	R	What do you mean?	00:05:38.860
Kathy	00:05:38.800	Can you remember the last half an hour?	L - DAVID	2	L	Do you remember?	00:05:40.070
David	00:05:40.590	Of course.	R - KATHY	2	R	I can.	00:05:41.020
Kathy	00:05:41.060	Everything?	L - DAVID	2	L	Everything?	00:05:41.740
David	00:05:41.530	Yes.	R - KATHY	1	R>C	Yes. I was next door teaching, we did an experiment...I remember everything.	00:05:42.740
David	00:05:42.710	Before you came in here, I was next door with my Year 10s. We were extracting copper.	R - KATHY				
Kathy	00:05:47.620	And how was the class?	L - DAVID	2	L	What happened?	00:05:48.580
David	00:05:48.840	Disgusting, rude, same as usual.	R - KATHY	1	CR	The students were rude, ignoring me as usual.	00:05:49.980
Kathy	00:05:51.860	Same as usual?	L - DAVID	2	L	Really?	00:05:53.010
David	00:05:52.450	Yes, that's the way they always are. That's why I'm constantly complaining about them. You know that.	R - KATHY	2	R	Yes, I told you before. The students' attitude was awful. That's why I wrote you a letter of complaint.	00:05:54.230
Kathy	00:05:58.870	So there wasn't any incident?	L - DAVID	2	L	And nothing happened?	00:05:59.860
David	00:06:00.830	Incident? Not that I...no.	R - KATHY	1	R>C	Happened? No...no....	00:06:01.330
						FCO	00:06:04.210
Kathy	00:06:06.010	Your sleeves, David.	L - DAVID	2	L	Check your sleeves - something's happened.	00:06:07.440
						FCS	00:06:10.570
David	00:06:11.020	That? I don't...potassium permanganate? Convection loop with Year 8s yesterday...Iodine, preparing microscope slides with Year 7s on Monday.	R - KATHY	0	C>CL	Oh...that must be from yesterday when I was teaching year eight. Chemicals splashed...two days ago...I remember.	00:06:17.110
Kathy	00:06:24.390	What about from today, this morning?	L - DAVID	2	L	What happened this morning?	00:06:25.080
David	00:06:25.900	They're both industrial dyes, they'll never come out.	R - KATHY	1	CRD	My shirt was clean...it's impossible.	00:06:26.890
Kathy	00:06:27.940	What happened David?	L - DAVID	2	L	What happened this morning?	00:06:28.420
David	00:06:28.870	I don't know.	R - KATHY	1	GR	I don't know....	00:06:29.480
						FCO	00:06:31.530
Kathy	00:06:32.200	All right. Let's just wait here, someone will be along shortly.	L - DAVID	2	L	It's all right...come over and sit down.	00:06:33.050
						FCS	00:06:37.100
David	00:06:38.240	But...but my year eight class-	R - KATHY	0	CL	That's the bell - I've got a class to teach.	00:06:38.620
Kathy	00:06:40.110	Oh, don't worry, we've got it covered.	CL - DAVID	1	L	It's fine - we've got a temporary teacher to cover it.	00:06:41.640

Gravity Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/ interpreter activity	Start time
David	00:06:46.010	Look at the time. Where does it go? If I could take it back. If I could just go back.	L - KATHY	0	C	Look at the time...I don't know what could have happened...time goes so fast...I wish I could go back and change my mind.	00:06:44.920
Kathy	00:06:57.000	David, can I get you anything?	CRD - DAVID	1	R	TLE	00:06:57.740
David	00:07:01.010	Do you think I'm being punished because I don't believe in God?	L - KATHY	0	C	People mock me because I don't believe in God. God is mocking me.	00:07:01.670
						FCS	00:07:29.030
Kyle	00:07:39.000	That's the third time you've been past.	LU- DAVID	1	CLU	You've walked around three times now. Why?	00:07:39.970
David	00:07:40.850	Sorry?	RD- KYLE		∅		
Kyle	00:07:42.110	Y'walkin' round the school?	LU- DAVID				
David	00:07:43.990	It's almost a perfect circle, isn't it.	RD- KYLE	1	CRU	The walk is a perfect circle.	00:07:44.930
Kyle	00:07:46.260	Reminds me of a boxin' ring.	LU- DAVID	1	L	Inside the school fence it feels like a prison.	00:07:47.330
David	00:07:48.800	Isn't that more of a square?	RD- KYLE		∅		
Kyle	00:07:49.980	Not the shape.	LU- DAVID				
David	00:07:52.860	Do they allow knives in school now?	RD - KYLE	2	RD	What are you doing there? You know you're not allowed knives in school.	00:07:49.780
Kyle	00:07:55.620	It's for an experiment.	LU- DAVID	2	LU	It's an experiment - I'm allowed.	00:07:56.150
David	00:07:56.910	And what have those poor worms done to you?	RD- KYLE	2	RD	Are you cutting worms in half?	00:07:57.900
Kyle	00:07:59.110	Y'get two.	LU- DAVID	1	L	If you cut a worm in half, it becomes two. I'm helping them to multiply.	00:07:59.860
David	00:08:00.020	Pardon?	RD- KYLE		∅		
Kyle	00:08:00.710	Y'get two, if y'cut one in half?	LU- DAVID				
David	00:08:02.510	That's a myth I'm afraid.	RD- KYLE	2	RD	That's rubbish...	00:08:03.590
Kyle	00:08:03.520	I'm doin' 'em a favour, y'get two.	LU- DAVID	1	L	No, I'm making more worms - helping them.	00:08:05.360
David	00:08:05.810	The..the brain is at one end, the guts at the other. We need both to live, so do they. I'm afraid all you get if you cut a worm in half is two bits of dead worm.	RD- KYLE	1	R	If you cut a worm in half it will die. It's the same if you cut us in half - we die. Sorry, but that's what happens. If you cut a worm in half it will die.	00:08:07.060
Kyle	00:08:15.510	That right?	LU- DAVID	1	L	Is that right?	00:08:16.310
David	00:08:16.350	Well, nothing's right Kyle, just an educated guess.	RD- KYLE	1	R	Well not right. But I expect UNK	00:08:17.260
Kyle	00:08:20.180	Mr. Milford! Haven't seen y'f'time Sir.	LU- DAVID	1	L	I recognise you. You used to teach me. I haven't seen [something] for a long time.	00:08:20.740
David	00:08:23.210	For time? Any specific length?	RD- KYLE	1	R	For a long time? What's that mean? How long?	00:08:23.880
Kyle	00:08:26.010	Where's y'beard?	LU- DAVID	1	L	A beard?	00:08:26.620
David	00:08:26.810	I shaved it off. Fifteen years I had that thing.	RD- KYLE	1	CR	I shaved it off. 5 years I had a beard. I changed my mind and shaved it off.	00:08:27.620
Kyle	00:08:30.010	Now that's time.	LU- DAVID	2	LU	That's a long time.	00:08:30.875



Gravity Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/ interpreter activity	Start time
David	00:08:31.040	Needed a change.	RD- KYLE	1	R	I wanted to change.	00:08:32.405
Kyle	00:08:32.720	And you've gone thin.	LU- DAVID	1	L	You've got thin.	00:08:33.655
						FCS	00:08:36.305
Kyle	00:08:36.600	Why didn't y'come back this year Sir?	L - DAVID	2	L	Why not come back and teach us - will you?	00:08:36.815
David	00:08:39.000	I haven't been very well Kyle.	R- KYLE	2	R	I'm not sure...I've been poorly.	00:08:39.590
Kyle	00:08:40.720	Y'look OK to me.	L - DAVID	2	L	You look fine.	00:08:41.820
David	00:08:42.060	I thought you said I looked thin.	R- KYLE	2	R	I thought you said I looked thin.	00:08:42.740
Kyle	00:08:43.130	Yeah but y'looked fat before.	L - DAVID	2	L	Because before you were fat.	00:08:44.270
David	00:08:45.520	I'm guessing that's a compliment.	R- KYLE	2	R	UNK	00:08:46.260
Kyle	00:08:47.240	Y'do a lot of guessing don't you Sir?	L - DAVID	2	L	UNK	00:08:48.330
						FCS	00:13:25.820
Kyle	00:13:28.124	When y'comin' back to Science Mr. Milford?... I mean I know we ain't gonna be able to make antimatter or anythin' but-	L - DAVID	2	L	When will you come back to teach us? UNK	00:13:28.810
David	00:13:33.404	You're a good lad Kyle.	R- KYLE	2	R	You have a good attitude.	00:13:34.450
Kyle	00:13:34.914	Thanks Sir, but I weren't asking for that.	L - DAVID	2	L	I dont mean - When are you coming back to teach?	00:13:35.840
David	00:13:38.564	I can't be sure.	R- KYLE	2	R	Me? Come back?	00:13:39.340
Kyle	00:13:39.670	So you ain't comin' back?	L - DAVID	2	L	Won't you come back?	00:13:40.500
David	00:13:40.760	I didn't say that-	R- KYLE	2	R	Never say 'no'.	00:13:41.290
Kyle	00:13:41.740	Is this that Uncertainty bollocks again?...All right, what are the possibilities of y'comin' back?	L - DAVID	2	L	Do you mean you're not sure? Like the example? What do you mean?	00:13:43.000
				X	CRD	Fine...	00:13:46.520
				1	R>L	If it's possible, when will you come back?	00:13:47.710
Reece	00:13:48.952	BALL!!!	OFF-US		∅	FCS	00:13:50.510
Reece	00:13:51.352	BALL!!!	OFF-DS		∅		
Reece	00:13:54.802	BALL!	L - KYLE		∅		
Reece	00:13:56.012	You deaf or somethin'?!	L - KYLE	1	CL	Give me the ball back! are you deaf? I shout.	00:13:55.560
				X	L	Leave it.	00:13:58.550
Chantay	00:13:57.540	Leave 'im alone Reece, he's talkin' to his dad. ...That is y'dad innit, Kyle?	L - REECE	2	L	He's fine, he's with his father. That's your father, right?	00:13:59.200
Kyle	00:14:02.110	No.	R - REECE	2	R	No.	00:14:02.490
Reece	00:14:02.520	Ain't y'mum ever told y'bout talkin' t'strangers? Could be a paedo or anythin'. Looks like a paedo.	L - KYLE	2	L	Mum. Looks like an old man. He's a pervert. Be careful. He could be a pervert. Don't worry I'm filming him.	00:14:03.650
Chantay	00:14:09.470	Don't worry, I've got 'im. ...Pervert!	R - REECE	0			
David	00:14:11.640	I'm going to get on my way Kyle.	USR - KYLE	2	R	I'm going	00:14:12.140
Chantay	00:14:12.850	Thas it, on y'way perv. 'Remember I'm watchin' you!	USL - DAVID		∅	FCS	00:14:13.220

Gravity Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/ interpreter activity	Start time
Reece	00:14:15.670	It ain't 'is fault Chantay, Kyle 'ere is such a pretty boy who could resist?	L - KYLE	2	L	UNK gay boy.	00:14:16.680
Kyle	00:14:19.610	Piss off.	R - REECE	2	R	No!	00:14:20.480
Reece	00:14:20.247	Big boy usin' cus words now? Why don't y'come and play football, show us you ain't just all chat?	L - KYLE	2	L	Swearing at me now? Come on? Join the football team. Come on.	00:14:21.270
Chantay	00:14:25.577	Leave 'im Reece, 'e don't look that bothered.	R - REECE	2	R	Leave him. He's not bothered. He looks like he's not bothered about football.	00:14:25.980
Reece	00:14:28.159	We're one man down!	L - KYLE	2	L	We need one more for the team. Come on, join in.	00:14:29.058
Chantay	00:14:29.209	'Cos you crippled 'im!	R - REECE		∅		
Reece	00:14:30.857	Come on Kyle, we need t'make up the numbers.... Come on, enough of y'bollocks. Y'might enjoy it.	L - KYLE		∅	FCS	00:14:34.243
Kyle	00:14:37.347	Piss off Reece.	R - REECE		∅		
Reece	00:14:38.710	I'll let you 'ave that one, and the last one, if you come and play...	LD - KYLE	1	L	Are you swearing at me? You're allowed to do that once, if you'll be on the football team. I UNK recording.	00:14:39.503
Reece	00:14:44.400	Chantay, are you checkin' this?	LD - KYLE		∅		
						FCS	00:14:46.550
Chantay	00:14:45.700	You used to come down 'ere for a crafty fag at break, we do the same.	LU - PHONE CAMERA/ BROTHER	2	LU > RD > L>R	Hi brother, do you remember having a crafty fag round here? Stop it, Reece! W. Hope you're well in the army. W. Come on! Stop it! Just leave it!	00:14:47.153
Reece	00:14:49.480	Chantay, are you gettin' this?	L - CHANTAY		∅		
Chantay	00:14:50.610	Shut it will ya?!	RD - REECE	2			
Reece	00:14:51.330	This is gonna be good Chantay, you've gotta get this.	LU - CHANTAY		∅		
Chantay	00:14:54.010	Teachers say hello, ones who liked you anyway.	LU - PHONE CAMERA/ BROTHER		∅		
Reece	00:14:56.600	This is gonna be a belter! Chantay!	L - CHANTAY		∅	FCS	00:15:01.413
Chantay	00:14:58.820	It ain't all about you Reece!	R - REECE		∅		
Reece	00:15:01.510	You stupid prick! ...What?... What?!	L - KYLE	1	LD	What?	00:15:05.370
Kyle	00:15:05.770	What d'you reckon?	R - REECE	2	R	Do you want me to stab you? Will you?.	00:15:06.360
Reece	00:15:08.310	You owe me a ball, and then some. Freak!	L - KYLE	2	L	You give me a new ball or I'll get you later. Freak.	00:15:08.660
						FCS	00:15:13.810
Chantay	00:15:16.450	Teachers'd go mental if they knew you 'ad that.	R - KYLE	2	R	If a teacher catches you it will be awful.	00:15:17.160
Reece	00:22:03.705	Woohooooo!	R - DAVID		∅	FCS	00:22:02.990
Kathy	00:22:04.915	Ah Reece, just the boy.	CL- REECE		∅		
Reece	00:22:06.520	Miss...Y'alright Sir? You comin' back to Science, Sir?	DSR - DAVID	2	CR	Al right? Are you coming back to teach us?	00:22:07.260

Gravity Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/ interpreter activity	Start time
Kathy	00:22:10.580	Mr. Milford will be back teaching as of next week, but you will see him around school for the rest of this week.	L - REECE	2	L	UNK visit this week.	00:22:11.520
Reece	00:22:14.810	Where've y'been sir?	DSR - DAVID	1	R	What happened?	00:22:15.250
Kathy	00:22:15.670	He's been on holiday Reece, now leave the man alone.	L - REECE	2	L	Holiday. Leave it.	00:22:16.290
Reece	00:22:17.640	'As he lost his voice Miss? That's one big ass holiday Sir.	R - KATHY	2	R	UNK	00:22:18.070
David	00:22:21.610	I've been looking after my wife if you must know Reece, she's not been very well.	L - REECE	0	R	I was looking after my wife, she wasn't well.	00:22:22.120
					L	UNK aware me	00:22:26.570
Kathy	22:25.806	That's right, he's not been very-	DSL - REECE		∅	His wife's been poorly, right.	00:22:27.650
David	00:22:26.500	-my wife!	USL - KATHY		∅		
Kathy	22:26.978	His WIFE's not been very well...	DSL - REECE	1	CLD		
Reece	00:22:29.210	Why d'y'lie then Miss?	USR - KATHY	2	R	So why did you lie? You said a holiday!	00:22:29.580
Kathy	00:22:31.314	Because it's none of your business.	CL - REECE	1	L	Watch your attitude.	00:22:31.910
Reece	00:22:32.704	I was just arksin'!	R - KATHY	0	CL	I was just asking him, that's all.	00:22:33.490
David	00:22:34.314	How's science been Reece?	L - REECE	0	R	UNK	00:22:35.310
Reece	00:22:35.834	'Ow d'you_	DSR - DAVID		∅		
Kathy	00:22:36.210	Reece has been smashing test tubes against the wall in science this morning, that's why we have the pleasure of his company.	CR - DAVID	0	L	Reece's behaviour has been terrible. This morning he's been throwing things again, that's why he's here.	00:22:37.360
						FCS	00:42:28.530
David	00:42:30.409	Water and gas have been turned off at the mains Reece, do you take me for a complete idiot?	L - REECE	2	L	The gas and water are both turned off. I'm not stupid.	00:42:31.970
Reece	00:42:34.239	What Sir, I weren't doin' nothin'.	L - DAVID	2	L	What? I haven't done anything.	00:42:34.960
David	00:42:35.709	You want to busy your hands Reece, why don't you come over here and look at this.	R - REECE	X	L	Sit down, go on.	00:42:36.370
				1	CR	Have a look see.	00:42:37.880
Reece	00:42:38.069	You didn't make that telescope Sir, you bought it!	L - DAVID	1	R>L	Make -You've bought that telescope.	00:42:38.810
David	00:42:40.580	Alright, so I cheated a bit, but theirs should work just as well.	R - REECE	2	R	Yes, fine, I cheated, but your made ones will work the same.	00:42:41.750
Reece	00:42:44.310	Work it Kyle, come on, work it. Sir's askin' y'to work it boy.	USL - KYLE		∅	FCS	00:42:47.120
David	00:42:50.010	Yours haven't got a stand so the trick is to keep a steady hand. Think of it like...you're aiming a gun...You've got to keep the target in your sights.	R - STUDENTS	1	CR>CRU	The skill is in holding the telescope carefully. Like a gun, aiming it.	00:42:50.820

Gravity Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/ interpreter activity	Start time
Chantay	00:43:00.740	Don't want to do this no more Sir.	L - DAVID	2	L	It's boring!	00:43:01.480
David	00:43:02.370	You need to get right up to the eyepiece.	R - REECE	2	R	Have a look UNK	00:43:02.830
Reece	00:43:04.010	Ring piece! Hahahaha!	L - DAVID	2	L	Hole	00:43:04.710
David	00:43:05.950	Jordan, seeing as you haven't finished, why don't you come and have a look at this telescope?	R - REECE	2	R	You...stop. Have a look. Give [something] to me.	00:43:06.110
Reece	00:43:10.500	I thought y'said I could 'ave a go!	L - DAVID	2	L	Why? It's me first!	00:43:10.470
David	00:43:11.630	All in good time Reece. Jordan-	R	1	CRD	Hold on.	00:43:12.410
Reece	00:43:12.970	Give it 'ere, yeah?	L - DAVID		∅	FCS	00:43:13.340
Reece	00:43:19.210	Eh I've got it Sir, I've got it! I can see the moon and all the craters and shit! That's pretty cool...so is there like a dark side to the moon Sir?	US - DAVID	2	C	Wow, I can see the moon, all the details perfectly. Wow, I never expected that. UNK.	00:43:21.090
Reece	00:43:30.100	Wha'? Ah forget it!. I ain't no science geek	R - STUDENTS		∅	FCS	00:43:29.880
David	00:43:33.020	No it's a good question, Reece. The moon is gravitationally locked by the Earth, which means there is a side that always faces the Earth. So there's a side we don't see. But it's not dark, it gets cycles of day and night just like Earth.	R - REECE	1	CR	Good question. The moon orbits the earth. It has a dark side and a light side. But it doesn't mean it's dark all the time, it's turning.	00:43:34.480
Chantay	00:43:48.380	I like it when it's completely dark Sir.	DSL - REECE	2	CL	I like it when it's dark!	00:43:49.570
David	00:43:50.510	Well, that's called the new moon, Chantay.	USR - CHANTAY	2	R	That-	00:43:51.770
Chantay	00:43:52.310	Totally black Sir. Like a big black circle...in the sky like.	DSL - DAVID	2	CL	Oo, I like black, that's my favourite colour, a black circle!	00:43:52.500
				X	CL	UNK	00:43:57.930
						FCS	00:43:58.460
David	00:43:58.510	Quite, well, I'd better go and put this away. Might not look like much but it's a useful piece of kit, (I'm sure you'll agree).	DSR - STUDENTS	2	R	OK, calm down, calm down, behave yourselves.	00:43:59.810
Reece	00:44:04.610	What's the deal with you?!	R - KYLE		∅	FCS	
Chantay	00:44:05.990	Nothin'.	L - REECE		∅		
Reece	00:44:06.710	Come on, spit it out!	R - CHANTAY		∅		
Chantay	00:44:08.400	Check ya face.	L - REECE		∅		
Chantay	00:44:17.210	Reece, it was nothin' t'do with 'im!	DS - REECE		∅		
Kyle	00:44:26.200	Reece, what y'playin' at?	L - REECE	1	LD	What's going on?	00:44:27.680
Reece	00:44:28.110	Taste of his own medicine.	R - STUDENTS	2	R	I'm gonna get you back.	00:44:28.730
Kyle	00:44:29.610	Don't mess about with that, that's proper dangerous.	USL - REECE	2	L	It's dangerous to put [something] in a cup, you can't!	00:44:30.020

Gravity Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eye Gaze	Back translation/ interpreter activity	Start time
Reece	00:44:31.320	Well, you'd know wouldn't ya.	DSR - KYLE	1	R	You know everything!	00:44:31.910
Kyle	00:44:32.440	I'm bein' serious, that ain't a joke.	USL - REECE	2	L	Seriously, stop it!	00:44:32.880
Reece	00:44:33.980	Only when it suits you 'ey? Little bastard, think you can make me into a prick?	DS - KYLE		∅	FCS	00:44:34.040
Chantay	00:44:37.980	Reece!	DSL - REECE		∅		
Reece	00:44:38.890	You whisper a word of this to anyone an' I'll shove my fist down y'fuckin' throat!	USLD - KYLE	1	L	You tell anybody I put [something] in the cup, and I'll punch you, so you watch out!	00:44:39.650
Chantay	00:44:42.900	Reece!	DS - REECE		∅	FCS	00:44:43.560
David	00:44:46.410	Reece? Reece!	R - REECE		∅		
David	00:44:50.110	Right you lot, you know the drill. Out onto the playing field, far end please.	DSR- STUDENTS	2	CR	Why's the fire alarm gone off?! OK you know what to do, leave the building calmly, don't rush. It's a false alarm...off you go.	00:44:49.020
						FCS	00:44:57.980
David	00:45:00.403	Some people can't take a joke.	TO SELF	0	L	It's just a joke, what's he angry for? Stupid.	00:45:01.640
Kyle	00:45:04.003	What d'y'do that for?	L - DAVID	2	L	Why?	00:45:04.750
David	00:45:07.100	I didn't intend it for Reece, Kyle. I didn't think it'd-	R - KYLE	2	R	I was teasing...UNK expect him new angry...I didn't expect that. UNK.	00:45:06.330
Kyle	00:45:11.010	Y'didn't, did you? Y'didn't think about what might happen after. Y'didn't think about every possible outcome?	L - DAVID	2	L	You never thought. That's the problem. You're aware of the possible outcomes. You know Reece would kick off.	00:45:11.450
David	00:45:18.410	Did he have a go at you Kyle?	R - KYLE	2	R	When are you bullied?	00:45:19.010
Kyle	00:45:19.610	That's not the point.	L - DAVID	2	L	No.	00:45:20.460
David	00:45:20.210	Because if he did, I'll come down on him	R - KYLE	2	R	If he has bullied you I'll catch him.	00:45:20.920
Kyle	00:45:21.520	I don't want y't'back me up! I don't want y'protection, or y'friendship. I don't even want y't'like me.	L - DAVID	2	L	Don't help me, leave me alone. We're not friends. Nothing from you, stupid. You never taught me anything. I don't like you.	00:45:22.140
David	00:45:30.021	I don't understand.	R - KYLE	2	R	I don't understand. What's the problem?	00:45:30.440
						FCS	00:45:32.400
Kyle	00:45:32.501	That's all I want	L - DAVID	2	L	That is.	00:45:33.150
						FCS	00:45:36.190

Gravity Character vs Interpreter Referents							
Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X; Omission = Ø	Interpreter Referents	Back translation/ interpreter activity	Start time
						FCS	00:02:46.650
Kathy	00:02:58.114	That is pretty remarkable!	DCT: THAT [EXPERIMENT] - LD	1	DCT: THAT -CLD	How does it balace?	00:03:00.630
David	00:03:02.424	It's not magic.	DCT: IT [EXPERIMENT]-RD			It's not magic.	00:03:02.940
Kathy	00:03:03.304	It looks as though it's going to fall.	DCT: IT [EXPERIMENT]-LD	1	1. DCT: IT - CLD; 2. DIR - 'FALL' > LD	It could fall easily.	00:03:04.150
David	00:03:05.134	Well, the trick is to find the centre of gravity...				No the skill is to balance everything right.	00:03:05.790
Kathy	00:03:07.804	And is that difficult?				Is it difficult?	00:03:08.710
David	00:03:09.480	Adjust the length of the string, the position on the ruler, the angle of the hammer...like all good science, it's trial and error.				No, doing it is simple. You could learn how easily. It's only science.	00:03:09.860
Kathy	00:03:16.480	A bit dangerous, though, I mean if it does fall-	DCT: [EXPERIMENT]-LD	2	1.DCT: THAT - CL; 2. DIR: [FALLS]- LD	Isn't it dangerous? It might fall.	00:03:16.810
David	00:03:18.450	But it's not going to.	DCT: IT [EXPERIMENT] RD	1	DCT: IT - CRD	It won't fall.	00:03:18.790
Kathy	00:03:19.110	But if it does-	DCT: IT [EXPERIMENT]-LD		DIR: [FALLS]- LD	[something] falls.	00:03:19.740
David	00:03:19.760	I wouldn't let that happen.				UNK	00:03:21.110
Kathy	00:03:20.610	You might not be able to stop it				UNK	00:03:21.600
David	00:03:21.680	Of course I could stop it!!	SELF		SELF	No! I can do everything!	00:03:22.000
						FCS	00:03:23.780
Kathy	00:03:24.650	All right, David... Just stay calm.				OK, calm down...calm down.	00:03:25.420
David	00:03:29.610	...I dropped the girls off at school first thing...then drove here....Routine... Except...I kept driving round the school, past the gates half-a-dozen times...deciding whether to come in today. I...I shouldn't have come in today. Why did I come in today? There must be a reason...There's always a reason...I need a reason...Kathy.	1. SELF; 2. DCT: 'HERE'; 3. SELF; 4. SELF;	2	1. SELF; 2. DCT: HERE; 3. DIR: 'HELP-ME' - CL>SELF	I drove to school today, I dropped my daughter off on the way. When I arrived I didn't drive through the gates, I just drove past the school again and again, about 6 times. I don't know why I decided to do that. I was wondering what am I doing here? What am I doing here? Can you help mel drove to school today, I dropped my daughter off on the way. When I arrived I didn't drive through the gates, I just drove past the school again and again, about 6 times. I don't know why I decided to do that. I was wondering what am I doing here? What am I doing here? Can you help me?	00:03:30.340
Kathy	00:03:59.016	Otherwise you'd keep going round in circles?				UNK	00:03:59.210
David	00:04:01.826	Right! Exactly! So, now I'm here I'd better make the most of it. I've got a practical to prep for my Year 8. Oo! Where does the time go?				That's right! Perfect! Well, I've got to teach Year 8 now. Doesn't time fly?	00:04:02.530
						FCS	00:04:11.730

## Gravity Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X; Omission = Ø	Interpreter Referents	Back translation/ interpreter activity	Start time
Kathy	00:04:16.362	I, er, thought you were doing THIS demonstration.	1. DCT: YOU [DAVID]-L; 2. DCT: THIS [EXPERIMENT]-LD	1-2; 2-0	1. DCT: YOU [DAVID] -L; 2. DCT: BALANCE-C	Aren't you showing them this balance?	00:04:17.020
David	00:04:18.890	Well, as a starter, yes, then on to the main.				I'll be showing the second class.	00:04:19.770
Kathy	00:04:21.230	So what's gravity got to do with chemistry?				How does that relate to chemistry?	00:04:22.170
David	00:04:23.580	It's all linked Kathy; forces, particles, atoms-				All science relates to everything	00:04:24.430
Kathy	00:04:27.034	Antimatter, Higgs Boston.				Do you mean antimatter? Higgs?	00:04:27.780
David	00:04:28.402	Boson.				Wait	00:04:30.230
Kathy	00:04:30.210	They're year eight David, don't you think you'll just confuse them?				Surely that will be too much for Year 8 to understand?	00:04:31.260
David	00:04:33.694	Do you see what I have to put up with?				You understand what I mean? that's it. If I explain the details of how to create things, its wrong, proof.	00:04:34.360
Kathy	00:04:35.790	What is it?					
David	00:04:36.167	I told them, I said if they mucked about there'd be no more practicals.					
Kathy	00:04:39.869	Has something gone missing?				What's the problem?	00:04:40.600
David	00:04:40.720	Do you think copper sulphate is meant to be that colour? Or have bits in the bottom? That precipitate is not meant to be in copper sulphate solution. Solution! That's the point. No solids, just solution. They're hopeless, they don't know how to measure out the right amounts, or weigh things accurately, record their results in an appropriate fashion and only half of them ever wear their safety goggles. They just mix it all together! Like they're six years old and making a mud pie in the kitchen, just chuck it all in and see what happens...no, no, no we can't have this can we.				UNK. I waste my time explaining anything to them. UNK. They have no respect. They can't weigh anything properly, their notes are always wrong. Half of them never wear safety goggles, I give up, I'm wasting my time. They behave like 5 year olds. UNK.	00:04:41.870
Kathy	00:05:17.409	Where are you going David?				Stay.	00:05:17.850
David	00:05:18.518	I need to get to the chemical store, get some fresh samples.				I have to go and prepare for the replacement.	00:05:19.300
Kathy	00:05:20.718	I thought you said they weren't going to be doing the practical now?				Said won't show the demonstration again, only a theory lesson.	00:05:21.590
David	00:05:22.844	That doesn't mean we can't have fresh samples for other classes.				I have a new one ready for the next class.	00:05:24.010
Kathy	00:05:25.158	I'm afraid I can't let you leave, David.				I'm sorry you have to stay, you're not allowed.	00:05:26.450

## Gravity Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X; Omission = Ø	Interpreter Referents	Back translation/ interpreter activity	Start time
David	00:05:27.748	What?				What?	00:05:28.290
Kathy	00:05:28.718	You're going to have to stay in here with me.				You have to stay. With me.	00:05:29.460
David	00:05:30.698	Why?				Why?	00:05:31.450
Kathy	00:05:33.210	Christ! Have you any idea how much trouble we're in?				You've forgotten? Ready. You understand what happened half-an-hour ago?	00:05:33.870
David	00:05:38.210	We?				What do you mean?	00:05:38.860
Kathy	00:05:38.800	Can you remember the last half an hour?				Do you remember?	00:05:40.070
David	00:05:40.590	Of course.				I can.	00:05:41.020
Kathy	00:05:41.060	Everything?				Everything?	00:05:41.740
David	00:05:41.530	Yes.				Yes. I was next door teaching, we did an experiment...I remember everything.	00:05:42.740
David	00:05:42.710	Before you came in here, I was next door with my Year 10s. We were extracting copper.				What happened?	00:05:48.580
Kathy	00:05:47.620	And how was the class?				The students were rude, ignoring me as usual.	00:05:49.980
David	00:05:48.840	Disgusting, rude, same as usual.				Really?	00:05:53.010
Kathy	00:05:51.860	Same as usual?				Yes, I told you before. The students' attitude was awful. That's why I wrote you a letter of complaint.	00:05:54.230
David	00:05:52.450	Yes, that's the way they always are. That's why I'm constantly complaining about them. You know that.				And nothing happened?	00:05:59.860
Kathy	00:05:58.870	So there wasn't any incident?				Happened? No...no....	00:06:01.330
David	00:06:00.830	Incident? Not that I...no.				FCO	00:06:04.210
						Check your sleeves - something's happened.	00:06:07.440
Kathy	00:06:06.010	Your sleeves, David.	DCT: 'YOUR' [DAVID'S] - L	2	DCT: YOUR -L	FCS	00:06:10.570
						Oh...that must be from yesterday when I was teaching year eight. Chemicals splashed...two days ago...I remember.	00:06:17.110
David	00:06:11.020	That? I don't...potassium permanganate? Convection loop with Year 8s yesterday...Iodine, preparing microscope slides with Year 7s on Monday.				What happened this morning?	00:06:25.080
Kathy	00:06:24.390	What about from today, this morning?				My shirt was clean...it's impossible.	00:06:26.890
David	00:06:25.900	They're both industrial dyes, they'll never come out.				What happened this morning?	00:06:28.420
Kathy	00:06:27.940	What happened David?				I don't know....	00:06:29.480
David	00:06:28.870	I don't know.				FCO	00:06:31.530
						It's all right...come over and sit down.	00:06:33.050
Kathy	00:06:32.200	All right. Let's just wait here, someone will be along shortly.				FCS	00:06:37.100
						That's the bell - I've got a class to teach.	00:06:38.620
David	00:06:38.240	But...but my year eight class-				It's fine - we've got a temporary teacher to cover it.	00:06:41.640
Kathy	00:06:40.110	Oh, don't worry, we've got it covered.					



## Gravity Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X; Omission = Ø	Interpreter Referents	Back translation/ interpreter activity	Start time
David	00:06:46.010	Look at the time. Where does it go? If I could take it back. If I could just go back.				Look at the time...I don't know what could have happened...time goes so fast...I wish I could go back and change my mind.	00:06:44.920
Kathy	00:06:57.000	David, can I get you anything?	1. SELF; 2. DCT: YOU [DAVID] DSR	2	DIR: 'I HELP YOU' SELF >CR	Can I help you, something?	00:06:57.740
David	00:07:01.010	Do you think I'm being punished because I don't believe in God?	SELF		SELF	People mock me because I don't believe in God. God is mocking me.	00:07:01.670
						FCS	00:07:29.030
Kyle	00:07:39.000	That's the third time you've been past.	'YOU' [DAVID] - L	1	DCT: YOU [DAVID] - CL	You've walked around three times now. Why?	00:07:39.970
David	00:07:40.850	Sorry?			Ø		
Kyle	00:07:42.110	Y'walkin' round the school?	'YOU' [DAVID] - L		Ø		
David	00:07:43.990	It's almost a perfect circle, isn't it.				The walk is a perfect circle.	00:07:44.930
Kyle	00:07:46.260	Reminds me of a boxin' ring.				Inside the school fence it feels like a prison.	00:07:47.330
David	00:07:48.800	Isn't that more of a square?					
Kyle	00:07:49.980	Not the shape.					
David	00:07:52.860	Do they allow knives in school now?			1. DCT: YOU [KYLE] - R; 2. DCT: HERE; 3. DCT: YOU [KYLE] - R	What are you doing here? You know you're not allowed knives in school.	00:07:49.780
Kyle	00:07:55.620	It's for an experiment.	DCT: IT [KNIFE]-D			Experiments are allowed.	00:07:56.150
David	00:07:56.910	And what have those poor worms done to you?	DCT: WORMS-RD			Are you cutting worms in half?	00:07:57.900
Kyle	00:07:59.110	Y'get two.			DIR: 'HELP WORMS' SELF >C	If you cut a worm in half, it becomes two. I'm helping them to multiply.	00:07:59.860
David	00:08:00.020	Pardon?					
Kyle	00:08:00.710	Y'get two, if y'cut one in half?	WORMS-CD	1			
David	00:08:02.510	That's a myth I'm afraid.				That's rubbish...	00:08:03.590
Kyle	00:08:03.520	I'm doin' 'em a favour, y'get two.	DCT: 'EM [WORMS]-D			No, I'm making more worms - helping them.	00:08:05.360
David	00:08:05.810	The..the brain is at one end, the guts at the other. We need both to live, so do they. I'm afraid all you get if you cut a worm in half is two bits of dead worm.				If you cut a worm in half it will die. It's the same if you cut us in half - we die. Sorry, but that's what happens. If you cut a worm in half it will die.	00:08:07.060
Kyle	00:08:15.510	That right?				Is that right?	00:08:16.310
David	00:08:16.350	Well, nothing's right Kyle, just an educated guess.				Well not right. But I expect UNK	00:08:17.260
Kyle	00:08:20.180	Mr. Milford! Haven't seen y'f'time Sir.	DCT: YOU [DAVID]-LU	1	1. DCT: YOU [DAVID] CL; 2. DIR: 'RECOGNISE YOU' [DAVID] SELF>CL; 3. DIR: 'TEACH ME' CL>SELF	I recognise you. You used to teach me. I haven't seen [something] for a long time.	00:08:20.740
David	00:08:23.210	For time? Any specific length?				For a long time? What's that mean? How long?	00:08:23.880
Kyle	00:08:26.010	Where's y'beard?	DCT: YOUR [DAVID]-LU		DCT: BEARD	A beard?	00:08:26.620

## Gravity Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X; Omission = Ø	Interpreter Referents	Back translation/ interpreter activity	Start time
David	00:08:26.810	I shaved it off. Fifteen years I had that thing.	1. SELF; 2.SELF		SELF	I shaved it off. 5 years I had a beard. I changed my mind and shaved it off.	00:08:27.620
Kyle	00:08:30.010	Now that's time.				That's a long time.	00:08:30.875
David	00:08:31.040	Needed a change.	SELF		SELF	I wanted to change.	00:08:32.405
Kyle	00:08:32.720	And you've gone thin.	DCT: YOU [DAVID]-LU	1	DCT: YOU-L	You've got thin.	00:08:33.655
						FCS	00:08:36.305
Kyle	00:08:36.600	Why didn't y'come back this year Sir?	DCT: YOU [DAVID]-L	1	1. DCT: YOU-CL; DIR: 2. TEACH ME CL>SELF	Why not come back and teach us - will you?	00:08:36.815
David	00:08:39.000	I haven't been very well Kyle.	SELF		SELF	I'm not sure...I've been poorly.	00:08:39.590
Kyle	00:08:40.720	Y'look OK to me.	DCT: YOU [DAVID]-L	1	DIR: LOOK>CL	You look fine.	00:08:41.820
David	00:08:42.060	I thought you said I looked thin.	1. DCT: 'YOU' KYLE-R; 2. SELF.	2	DCT: YOU-R	I thought you said I looked thin.	00:08:42.740
Kyle	00:08:43.130	Yeah but y'looked fat before.	DCT: YOU [DAVID]-L	1	DCT: YOU-CL	Because before you were fat.	00:08:44.270
David	00:08:45.520	I'm guessing that's a compliment.				UNK	00:08:46.260
Kyle	00:08:47.240	Y'do a lot of guessing don't you Sir?	DCT: YOU [DAVID]-L			UNK	00:08:48.330
						FCS	00:13:25.820
Kyle	00:13:28.124	When y'comin' back to Science Mr. Milford?... I mean I know we ain't gonna be able to make antimatter or anythin' but-	'YOU' [DAVID] - L	1	DIR: 'TEACH ME'-CL>SELF	When will you come back to teach us? UNK	00:13:28.810
David	00:13:33.404	You're a good lad Kyle.	DCT: YOU [KYLE] - R	2	DIR: YOU GOOD >R	You have a good attitude.	00:13:34.450
Kyle	00:13:34.914	Thanks Sir, but I weren't asking for that.	SELF		DIR: TEACH ME - CL>SELF	I dont mean - When are you coming back to teach?	00:13:35.840
David	00:13:38.564	I can't be sure.	SELF		SELF	Me? Come back?	00:13:39.340
Kyle	00:13:39.670	So you ain't comin' back?	DCT: YOU [DAVID]-L		YOU - R	Won't you come back?	00:13:40.500
David	00:13:40.760	I didn't say that-	SELF			Never say 'no'.	00:13:41.290
Kyle	00:13:41.740	Is this that Uncertainty bollocks again?...All right, what are the possibilities of y'comin' back?	DCT: YOU [DAVID]-L	1	DCT: YOU-CL	Do you mean you're not sure? Like the example? What do you mean?	00:13:43.000
						Fine...	00:13:46.520
						If it's possible, when will you come back?	00:13:47.710
Reece	00:13:48.952	BALL!!!				FCS	
Reece	00:13:51.352	BALL!!!					00:13:50.510
Reece	00:13:54.802	BALL!	DCT: BALL-LD				
Reece	00:13:56.012	You deaf or somethin'?!	DCT: YOU [KYLE]-L	1	DIR: GIVE BACK TO ME - CL>SELF	Give me the ball back! are you deaf? I shout.	00:13:55.560
						Leave it.	00:13:58.550
Chantay	00:13:57.540	Leave 'im alone Reece, he's talkin' to his dad. ...That is y'dad innit, Kyle?	1. DCT: 'THAT' [DAVID] - L; 2. DCT: 'YOUR' [KYLE] - USL	1-0; 2-2	DCT: YOUR-L	He's fine, he's with his father. That's your father, right?	00:13:59.200
Kyle	00:14:02.110	No.				No.	00:14:02.490
Reece	00:14:02.520	Ain't y'mum ever told y'bout talkin' t'strangers? Could be a paedo or anythin'. Looks like a paedo.	1. DCT: YOUR [KYLE]; 2. DCT: STRANGER [DAVID] -L	1	DCT: HE-CL	Mum. Looks like an old man. He's a pervert. Be careful. He could be a pervert. Don't worry I'm filming him.	00:14:03.650

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Chantay	00:14:09.470	Don't worry, I've got 'im. ...Pervert!	DCT: 'IM [DAVID] - L;				
David	00:14:11.640	I'm going to get on my way Kyle.	SELF		DIR: GOING>R	I'm going	00:14:12.140
Chantay	00:14:12.850	Thas it, on y'way perv. 'Remember I'm watchin' you!	DCT: YOU [DAVID] - USL;			FCS	00:14:13.220
Reece	00:14:15.670	It ain't 'is fault Chantay, Kyle 'ere is such a pretty boy who could resist?	1. DCT: HIS [KYLE] - L; 2. DCT: KYLE-L			UNK gay boy.	00:14:16.680
Kyle	00:14:19.610	Piss off.				No!	00:14:20.480
Reece	00:14:20.247	Big boy usin' cus words now? Why don't y'come and play football, show us you ain't just all chat?	DCT: YOU [KYLE] - L			Swearing at me now? Come on? Join the football team. Come on.	00:14:21.270
Chantay	00:14:25.577	Leave 'im Reece, 'e don't look that bothered.	DCT: 'IM [KYLE] -R	2	DCT: HIM - R	Leave him. He's not bothered.He looks like he's not bothered about football.	00:14:25.980
Reece	00:14:28.159	We're one man down!				We need one more for the team. Come on, join in.	00:14:29.058
Chantay	00:14:29.209	'Cos you crippled 'im!					
Reece	00:14:30.857	Come on Kyle, we need t'make up the numbers.... Come on, enough of y'bollocks. Y'might enjoy it.				FCS	00:14:34.243
Kyle	00:14:37.347	Piss off Reece.					
Reece	00:14:38.710	I'll let you 'ave that one, and the last one, if you come and play...	DCT: YOU [KYLE] - LD		SELF	Are you swearing at me? You're allowed to do that once, If you'll be on the football team. I UNK recording.	00:14:39.503
Reece	00:14:44.400	Chantay, are you checkin' this?	DCT: THIS [BOUNCING BALL OFF KYLE'S HEAD] -DL				
						FCS	00:14:46.550
Chantay	00:14:45.700	You used to come down 'ere for a crafty fag at break, we do the same.	1. DCT: YOU [BROTHER ON PHONE] -LU; 2. DCT: WE [REECE - R & SELF] - R >SELF	1-1; 2-Ø;	1. DCT:YOU-L; 2. DCT:YOU-L; 3. DIR: STOP - RD	Hi brother, do you remember having a crafty fag round here? Stop it, Reece! W. Hope you're well in the army. W. Come on!Stop it! Just leave it!	
Reece	00:14:49.480	Chantay, are you gettin' this?	DCT: THIS [BOUNCING BALL OFF KYLE'S HEAD] -LD				00:14:47.153
Chantay	00:14:50.610	Shut it will ya?!	DCT: YA [REECE]-R				
Reece	00:14:51.330	This is gonna be good Chantay, you've gotta get this.	DCT: THIS [BOUNCING BALL OFF KYLE'S HEAD] -L				
Chantay	00:14:54.010	Teachers say hello, ones who liked you anyway.	DCT: YOU [BROTHER/ CAMERA] -LU				
Reece	00:14:56.600	This is gonna be a belter! Chantay!	DCT: THIS [BOUNCING BALL OFF KYLE'S HEAD] -LD			FCS	00:15:01.413
Chantay	00:14:58.820	It ain't all about you Reece!	DCT: YOU [REECE]-RD				
Reece	00:15:01.510	You stupid prick! ...What?... What?!				What?	00:15:05.370
Kyle	00:15:05.770	What d'you reckon?	DCT: YOU [REECE]-R	2	1. DCT: YOU-R; 2. DIR: I STAB YOU - SELF>R; 3. DCT: YOU-R	Do you want me to stab you? Will you?.	00:15:06.360
Reece	00:15:08.310	You owe me a ball, and then some. Freak!	DCT: YOU [KYLE] - L	1	1. DIR: 'YOU GIVE ME' - CL>SELF; 2.DIR: 'GET YOU BACK' - SELF>CL	You give me a new ball or I'll get you later. Freak.	00:15:08.660
						FCS	00:15:13.810

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Chantay	00:15:16.450	Teachers'd go mental if they knew you 'ad that.	1. DCT: YOU [KYLE] -R; 2. DCT: THAT [KNIFE] -R	2	DIR: CATCH YOU SELF>R	If a teacher catches you it will be awful.	00:15:17.160
Reece	00:22:03.705	Woohooohoo!			Ø	FCS	
Kathy	00:22:04.915	Ah Reece, just the boy.	DCT: REECE - DSL		Ø		00:22:02.990
Reece	00:22:06.520	Miss...Y'alright Sir? You comin' back to Science, Sir?	DCT: YOU [DAVID] - DSR	2	DIR: YOU TEACH ME - CR>SELF	Al right? Are you coming back to teach us?	00:22:07.260
Kathy	00:22:10.580	Mr. Milford will be back teaching as of next week, but you will see him around school for the rest of this week.	DCT: MR MILFORD [DAVID] - DSR	0		UNK visit this week.	00:22:11.520
Reece	00:22:14.810	Where've y'been sir?	DCT: YOU [DAVID] - DSR			What happened?	00:22:15.250
Kathy	00:22:15.670	He's been on holiday Reece, now leave the man alone.	DCT: HE [DAVID] - DSR			Holiday. Leave it.	00:22:16.290
Reece	00:22:17.640	'As he lost his voice Miss? That's one big ass holiday Sir.	DCT: HE [DAVID] - DSR			UNK	00:22:18.070
David	00:22:21.610	I've been looking after my wife if you must know Reece, she's not been very well.	DCT: MY	2	DCT: MY	I was looking after my wife, she wasn't well.	00:22:22.120
					SELF	UNK aware me	00:22:26.570
Kathy	22:25.806	That's right, he's not been very-	DCT: 'HE' [DAVID] DSR		Ø	His wife's been poorly, right.	
David	00:22:26.500	-my wife!			Ø		00:22:27.650
Kathy	22:26.978	His WIFE's not been very well...	DCT 'HIS' [DAVID'S] - DSR	2	DCT: HIS - CR		
Reece	00:22:29.210	Why d'y'lie then Miss?	DCT: YOU [KATHY]-USR	2	DCT: YOU-R	So why did you lie? You said a holiday!	00:22:29.580
Kathy	00:22:31.314	Because it's none of your business.	DCT: REECE-DSL		Ø	Watch your attitude.	00:22:31.910
Reece	00:22:32.704	I was just arksin'!			DIR: ASK-SELF>C	I was just asking him, that's all.	00:22:33.490
David	00:22:34.314	How's science been Reece?				UNK	00:22:35.310
Reece	00:22:35.834	'Ow d'you_			Ø	[OMITTED]	
Kathy	00:22:36.210	Reece has been smashing test tubes against the wall in science this morning, that's why we have the pleasure of his company.	DCT: REECE-L	2	DCT: HE - L	Reece's behaviour has been terrible. This morning he's been throwing things again, that's why he's here.	00:22:37.360
						FCS	00:42:28.530
David	00:42:30.409	Water and gas have been turned off at the mains Reece, do you take me for a complete idiot?	1. DCT: GAS AND WATER TAPS-DSL; 2.SELF.	2	1. DCT: THEM-CLD; 2. SELF	The gas and water are both turned off. I'm not stupid.	00:42:31.970
Reece	00:42:34.239	What Sir, I weren't doin' nothin'.	SELF		SELF	What? I haven't done anything.	00:42:34.960
David	00:42:35.709	You want to busy your hands Reece, why don't you come over here and look at this.	DCT: 'YOU' [REECE]-DSR	X	Ø	Sit down, go on. Have a look see.	00:42:36.370 00:42:37.880
Reece	00:42:38.069	You didn't make that telescope Sir, you bought it!	1. DCT: YOU [DAVID] - L; 2. DCT: TELESCOPE-LD	1	DCT: 'YOU' - CL	Make -You've bought that telescope.	00:42:38.810

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David	00:42:40.580	Alright, so I cheated a bit, but theirs should work just as well.	1. SELF; 2. DCT: THEIRS [TELESCOPES] -R		1. DCT: YOURS-R; 2. DCT: MINE	Yes, fine, I cheated, but your made ones will work the same.	00:42:41.750
Reece	00:42:44.310	Work it Kyle, come on, work it. Sir's askin' y'to work it boy.	DCT: SIR [DAVID] -L		Ø	FCS	00:42:47.120
David	00:42:50.010	Yours haven't got a stand so the trick is to keep a steady hand. Think of it like...you're aiming a gun...You've got to keep the target in your sights.				The skill is in holding the telescope carefully. Like a gun, aiming it.	00:42:50.820
Chantay	00:43:00.740	Don't want to do this no more Sir.				It's boring!	00:43:01.480
David	00:43:02.370	You need to get right up to the eyepiece.				Have a look UNK	00:43:02.830
Reece	00:43:04.010	Ring piece! Hahahaha!				Hole	00:43:04.710
David	00:43:05.950	Jordan, seeing as you haven't finished, why don't you come and have a look at this telescope?	1. DCT: 'YOU [JORDAN] - R; 2. DCT: TELESCOPE-L	1-2; 2-Ø	1. DCT: YOU-R; 2. DIR: GIVE ME-R>SELF	You...stop. Have a look. Give [something] to me.	00:43:06.110
Reece	00:43:10.500	I thought y'said I could 'ave a go!	SELF		SELF	Why? It's me first!	00:43:10.470
David	00:43:11.630	All in good time Reece. Jordan-				Hold on.	00:43:12.410
Reece	00:43:12.970	Give it 'ere, yeah?	DCT: IT [TELESCOPE] -L			FCS	00:43:13.340
Reece	00:43:19.210	Eh I've got it Sir, I've got it! I can see the moon and all the craters and shit! That's pretty cool...so is there like a dark side to the moon Sir?			SELF	Wow, I can see the moon, all the details perfectly. Wow, I never expected that. UNK.	00:43:21.090
Reece	00:43:30.100	Wha'? Ah forget it!. I ain't no science geek	SELF			FCS	00:43:29.880
David	00:43:33.020	No it's a good question, Reece. The moon is gravitationally locked by the Earth, which means there is a side that always faces the Earth. So there's a side we don't see. But it's not dark, it gets cycles of day and night just like Earth.			DIR: ASK ME - CL>SELF	Good question. The moon orbits the earth. It has a dark side and a light side. But it doesn't mean it's dark all the time, it's turning.	00:43:34.480
Chantay	00:43:48.380	I like it when it's completely dark Sir.	SELF		SELF	I like it when it's dark!	00:43:49.570
David	00:43:50.510	Well, that's called the new moon, Chantay.				That-	00:43:51.770
Chantay	00:43:52.310	Totally black Sir. Like a big black circle...in the sky like.			SELF	Oo, I like black, that's my favourite colour, a black circle!	00:43:52.500
						UNK	00:43:57.930
David	00:43:58.510	Quite, well, I'd better go and put this away. Might not look like much but it's a useful piece of kit, (I'm sure you'll agree).	DCT: THIS [TELESCOPE IN HAND]			FCS	00:43:58.460
						OK, calm down, calm down, behave yourselves.	00:43:59.810
Reece	00:44:04.610	What's the deal with you?!	DCT: YOU [KYLE] - R		Ø	FCS	00:44:04.500
Chantay	00:44:05.990	Nothin'.			Ø		

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Reece	00:44:06.710	Come on, spit it out!			Ø		
Chantay	00:44:08.400	Check ya face.	DCT: YOUR FACE [REECE] -L		Ø		
Chantay	00:44:17.210	Reece, it was nothin' t'do with 'im!	DCT: 'IM [KYLE] -R		Ø		
Kyle	00:44:26.200	Reece, what y'playin' at?	DCT: YOU [REECE] L			What's going on?	00:44:27.680
Reece	00:44:28.110	Taste of his own medicine.	DCT: HIS [DAVID] - OFF-US	0	DIR: GET YOU BACK - SELF>R	I'm gonna get you back.	00:44:28.730
Kyle	00:44:29.610	Don't mess about with that, that's proper dangerous.	DCT: THAT [RADIOACTIVE MATERIAL]-LD	2	DIR: PUT - >LD	It's dangerous to put [something] in a cup, you can't!	00:44:30.020
Reece	00:44:31.320	Well, you'd know wouldn't ya.	DCT: YOU [KYLE]-R	1	DCT: YOU-CR	You know everything!	00:44:31.910
Kyle	00:44:32.440	I'm bein' serious, that ain't a joke.	SELF			Seriously, stop it!	00:44:32.880
Reece	00:44:33.980	Only when it suits you 'ey? Little bastard, think you can make me into a prick?	1. DCT: YOU [KYLE] -DSR; 2. SELF		Ø	FCS	00:44:34.040
Chantay	00:44:37.980	Reece!			Ø		
Reece	00:44:38.890	You whisper a word of this to anyone an' I'll shove my fist down y'fuckin' throat!	DCT: YOU [KYLE] - LD	1	1. DCT: IN CUP - C; 2. DIR: PUNCH YOU - SELF > CD; 3. DCT: YOU -CL	You tell anybody I put [something] in the cup, and I'll punch you, so you watch out!	00:44:39.650
Chantay	00:44:42.900	Reece!				FCS	00:44:43.560
David	00:44:46.410	Reece? Reece!					
David	00:44:50.110	Right you lot, you know the drill. Out onto the playing field, far end please.	1. DCT: 'YOU LOT' - R; 2. DIR: OUT > R.	2	1. DIR: YOU FILE OUT - SELF>R; 2. DIR: GO - SELF>R	Why's the fire alarm gone off?! OK you know what to do, file out, leave the building calmly, don't rush. It's a false alarm...off you go.	00:44:49.020
						FCS	00:44:57.980
David	00:45:00.403	Some people can't take a joke.				It's just a joke, what's he angry for? Stupid.	00:45:01.640
Kyle	00:45:04.003	What d'y'do that for?	DCT: YOU [DAVID] - L			Why?	00:45:04.750
David	00:45:07.100	I didn't intend it for Reece, Kyle. I didn't think it'd-	SELF		DIR: TEASE - SELF>CR	I was teasing...UNK expect him new angry...I didn't expect that. UNK.	00:45:06.330
Kyle	00:45:11.010	Y'didn't, did you? Y'didn't think about what might happen after. Y'didn't think about every possible outcome?	1. DCT: YOU [DAVID] -L; 2. DCT: YOU [DAVID] -L; 3. DCT: YOU [DAVID] -L;	1-1; 2-2; 3-Ø	1. DCT: YOU - CL; 2. DCT: YOU - L	You never thought. That's the problem. You're aware of the possible outcomes. You know Reece would kick off.	00:45:11.450
David	00:45:18.410	Did he have a go at you Kyle?	DCT: YOU [KYLE] - DSR	2	DIR: BULLY - SELF>CR	When are you bullied?	00:45:19.010
Kyle	00:45:19.610	That's not the point.				No.	00:45:20.460
David	00:45:20.210	Because if he did, I'll come down on him			DIR: BULLY - SELF>CR	If he has bullied you I'll catch him.	00:45:20.920
Kyle	00:45:21.520	I don't want y't'back me up! I don't want y'protection, or y'friendship. I don't even want y't'like me.	1.DIR: BACK ME UP - L-R; 2. DCT: YOU [DAVID] -L; 3. SELF; 4. SELF; 5. DCT: YOU [DAVID] -L;	1-2; 2-Ø; 3-Ø; 4-Ø; 5-2	1. DIR: HELP ME - CL>SELF; 2. DIR: LEAVE ME- SELF>L; 3. DCT: YOU-L; 4. DIR-TEACH ME-L>SELF; 5. DCT-YOU-L	Don't help me, leave me alone. We're not friends. Nothing from you, stupid. You never taught me anything. I don't like you.	00:45:22.140
David	00:45:30.021	I don't understand.	SELF		SELF	I don't understand. What's the problem?	00:45:30.440
						FCS	00:45:32.400
Kyle	00:45:32.501	That's all I want	SELF			That is.	00:45:33.150
						FCS	00:45:36.190

Blackberry Troutface Stage Activity vs Interpreter Activity			
Start time	End time	Significant Stage Activity	Interpreter Activity
<i>Green text indicates mimetic only enactments; black text indicates mimetic enactments with accompanying dialogue.</i>			
00:01:07.238	00:01:33.630	Jakey takes out crumpled envelope from his coat pocket & looks at it. He takes a letter out of the envelope and reads it. He quickly shoves the letter into his pocket as Cameron enters from R.	Interpreter in B/O
00:01:50.997	00:01:53.988	Jakey picks up his holdall and crosses to the settee with it.	RND
00:02:24.930	00:02:36.170	As Jakey packs his holdall, Cameron gets up from the table, goes to the microwave, picks up the tinfoil, goes to the sofa, picks up a magazine and returns to the table.	FCS
00:02:46.974	00:02:52.586	Kerrie enters from R, crosses to US. She opens a kitchen drawer and briefly rummages through it. She turns to Jakey.	FCS
00:03:20.731	00:03:23.661	Kerrie crosses R, and exits R	RND
00:03:32.925	00:03:34.035	Kerrie enters from R.	RND
00:09:42.857	00:09:44.077	Cameron blocks Jakey's attempt to leave.	FCS
00:09:46.977	00:09:49.097	Jakey grabs Cameron by the back of the neck & throws him out of the way.	FCS
00:10:36.027	00:10:39.433	Jakey exits L.	RND
00:23:51.030	00:23:52.080	Jakey exits R.	RND
00:23:56.280	00:23:58.960	Jakey re-enters carrying two pairs of boxing gloves. He throws one pair at Cameron.	FCS
00:24:00.407	00:24:06.218	Jakey puts on his boxing gloves	RND
			FCS
00:24:23.614	00:24:36.913	Jakey challenges Cameron to a fight & goads him to step forward. Cameron shakes his head.	FCS
00:24:36.913	00:24:48.260	Cameron steps forward. Jakey continues to goad Cameron	FCS
00:24:48.260	00:24:50.255	Jakey punches Cameron.	FCS
00:24:50.255	00:24:54.768	Kerrie rushes from the sofa to stop Jakey & is pushed back to the sofa.	FCS
00:24:54.768	00:25:02.829	Jakey punches Cameron twice in the face & once to the chest. Kerrie attempts to stop the fight again.	FCS
00:25:03.100	00:25:04.600	Cameron falls to the floor, and Kerrie pulls Jake away from him.	RND
00:53:56.160	00:54:03.360	Cameron pulls a letter from his pocket and holds it up for Kerrie and Jakey to see.	RND
			FCS
00:54:05.590	00:54:07.330	Jakey dives towards Cameron. Cameron jumps out of his reach.	FCS
00:54:24.290	00:54:26.310	Cameron screws up the letter and throws it on the floor.	FCS
01:14:03.162	01:14:06.312	Kerrie gets a game console from the shelf.	RND
01:14:33.992	01:14:39.602	Cameron enters from R, and crosses to the settee. He hands Kerrie a plastic carrier bag.	RND
01:14:54.712	01:14:58.062	Kerrie picks up a menu from the table and shows it to Jakey.	RND
01:15:40.872	01:15:47.792	Cameron holds his hand out to Jakey for money. Jakey gets out money from his pocket and gives it to Cameron. Cameron heads to exit R, but pauses and turns before he leaves.	FCS
01:15:57.032	01:15:59.632	Kerrie turns to look at Cameron. Cameron exits.	RND
1:16:33.649	1:16:40.832	Jakey stands, takes his mobile phone out of his pocket, looks at his phone as he moves to centre stage. He answers the phone.	FCS
01:17:08.112	01:17:13.781	Jakey puts his phone back in his pocket. He turns to look at the cooker, and points at it.	FCO
01:17:14.292	01:17:17.092	Kerrie leaps from the settee and heads for the cooker.	RND
01:17:18.962	01:17:33.062	Kerrie goes to the sink US, and takes a handful of blackberries. She chases Jakey round the table and off stage R.	RND
			FCS

## Blackberry Troutface Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Cameron	00:01:34.003	What was that?	L	2	CL	What's the paper you've hidden in your pocket?	00:01:36.477
Jakey	00:01:34.910	What was that?	L > CR		[Ø]		
Cameron	00:01:36.002	What yer just stuffed in yer pocket?	CL				
Jakey	00:01:37.709	Nothin	C	1	CL	Nothing	00:01:37.886
Cameron	00:01:38.942	Yer not in trouble again are yer?	CL	2	CL	You in trouble again?	00:01:38.840
Jakey	00:01:40.299	Nah...it's a letter off me ex.	R	0	C	It's a letter from my ex-girlfriend, she wants to get back together.	00:01:40.938
Cameron	00:01:42.376	She wrote to yer	CL	[Ø]			
Jakey	00:01:43.152	Yeah...she wants me back.	CL				
Cameron	00:01:44.441	She didn't just call yer?	CL	2	CL	Why not phone you, text yer? It's weird...Can I have a look?	00:01:44.510
Jakey	00:01:45.587	No	CL		[Ø]		
Cameron	00:01:46.178	Or text yer?	CL				
Jakey	00:01:47.146	No	CL		[Ø]		
Cameron	00:01:47.548	That's just weird. Can I see it?	CL				
Jakey	00:01:50.997	Did you sleep in them last night?	C	2	C	You wearing same school clothes?	00:01:51.437
Cameron	00:01:52.715	Yeah.	CL	2	CL	Yes. Because it saves money.	00:01:54.027
Jakey	00:01:53.375	Why?	L		[Ø]		
Cameron	00:01:54.022	It's what's it, innit?	CL		[Ø]		
Jakey	00:01:54.907	What?	US		[Ø]		
Cameron	00:01:55.299	Err...economical.	CL				
Jakey	00:01:56.636	Is it?	R	0	C	Really?	00:01:56.931
Cameron	00:01:57.617	What's the point of takin it off to go to bed, when the first thing yer do when yer wake up, is put it straight back on again?	CL	2	CL	Well...why take them off at night when you're going to put them back on again in the morning?	00:01:57.859
Jakey	00:02:03.283	You'll have to get changed into yer spare.	R	0	C	No you have to change your clothes. You can't look scruffy.	00:02:03.538
Jakey	00:01:53.375	Why?	L		[Ø]		
Jakey	00:02:06.108	I can't have me little brother walkin around like some tramp.	R				
Cameron	00:02:09.016	I don't have a spare.	CLD	1	CL	I don't have any others.	00:02:09.003
Jakey	00:02:11.165	She's only got yer the one uniform?	R	0	C	You've only one uniform?	00:02:11.180
Cameron	00:02:13.416	This used to be yours.	CL	2	CL	It's your old one.	00:02:13.677
Jakey	00:02:15.205	Lad, I was never that skinny.	R	0	C	No, I was never as thin as you.	00:02:15.627
Cameron	00:02:18.416	That's why our Kerrie boiled it in a pan.	CL	2	CL	That's why our sister boiled it in a pan to shrink it so it fits.	00:02:18.634
Jakey	00:02:20.683	Did what?	R		[Ø]		
Cameron	00:02:21.760	To shrink it.	CL				
Jakey	00:02:23.242	Unreal.	RD	[Ø]	FCS	00:02:24.921	
Cameron	00:02:36.190	Why are yer up?	L	1	CL	What you doing up?	00:02:36.402
Jakey	00:02:37.954	Coz I am.	RD	0	C	SHRUGS.	00:02:38.497
Cameron	00:02:39.384	But yer never usually get up until about half one.	L	1	CL	You've never been awake early before.	00:02:39.480
Jakey	00:02:41.970	Call the bizzies!!!	R	1	CR	Oo! Scandal!	00:02:42.294
Cameron	00:02:44.353	Yer goin somewhere?	L	1	CL	You've got your coat on. You going out?	00:02:43.649
						FCS	00:02:46.753
Kerrie	00:02:52.586	What have yer done with it?	CL	2	CL	Where's the stuff?	00:02:52.598
Jakey	00:02:53.816	Done with what?	RD	0	C	What?	00:02:54.034
Kerrie	00:02:54.782	Don't play games.	CL	2	CL	Is it a trick?	00:02:55.003
Cameron	00:02:55.988	What's up?	L	1	CL	What's wrong?	00:02:56.787



## Blackberry Troutface Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Kerrie	00:02:56.988	As if yer don't know.	C	2	C	You know.	00:02:57.848
Cameron	00:02:58.628	I don't honest.	CL	2	CL	Hold on. I don't know, honest.	00:02:58.828
Kerrie	00:02:59.706	Don't do this to her.	C	2	C	You're not being fair.	00:03:00.599
Cameron	00:03:01.320	Isn't her stuff there?	CL	2	CL	It should be there.	00:03:01.816
Kerrie	00:03:02.670	This isn't fair. Yers haven't got any idea of the pain, have yer?	C	2	C	It's not fair. Neither of you understand. She's upstairs suffering.	00:03:03.151
Jakey	00:03:06.234	Shut up.	C	0	CR	Shut up.	00:03:06.768
Kerrie	00:03:07.248	Just give it to me.	CL	2	CL	Give it to me. Say where it is.	00:03:07.837
Jakey	00:03:08.662	I haven't got it.	R		[Ø]		
Kerrie	00:03:09.923	Well tell me where it is then.	CL				
Jakey	00:03:11.471	She must've got it.	R	1	CR	He hasn't got it. She (upstairs) has it.	00:03:11.309
Kerrie	00:03:12.884	I take it up every mornin.	CL	2	CL	Hold on. Every morning I take [a tray] up.	00:03:13.018
Jakey	00:03:15.811	Cameron, have you hid it?	R	1	CR	Cameron. Did you hide it?	00:03:15.961
Cameron	00:03:18.329	No. I don't like it when she hasn't got any.	L	1	CL	No. You know I don't like upset.	00:03:18.477
Kerrie	00:03:21.658	Mum!	R	1	CR	Mum!	00:03:22.213
Cameron	00:03:24.490	Have you hid it?	L	1	CL	Have you hidden it?	00:03:24.884
Jakey	00:03:25.410	Not interested.	CR	1	[Ø]	Mum! MUM!!!	00:03:26.970
Kerrie	00:03:26.410	Mum!!	OFFR		CR		
Jakey	00:03:27.687	Mouth on that.	CR		[Ø]		
Kerrie	00:03:28.907	MUM!!!	OFFR	1	CL	She didn't answer. She's not here.	00:03:31.147
Cameron	00:03:30.527	Why isn't she answerin'?	L				
Kerrie	00:03:32.340	She's not here!	CL				
Cameron	00:09:23.761	Don't leave me!	R				
Jakey	00:09:24.944	It's just for a few days, lad.	L				
Cameron	00:09:26.504	They'll beat me!	R	1	CR	No, I'll get beat up!	00:09:25.654
Jakey	00:09:27.580	Well, Kerrie's there.	L>CR	0	CL	No, you're sister's there.	00:09:28.341
Cameron	00:09:29.004	They're not scared of Kerrie.	R	0	C	Not scared of her.	00:09:30.268
Kerrie	00:09:30.514	I wouldn't stick up for you if they were.	CL	2	CL	I won't protect you. You're stupid - worm.	00:09:32.189
Cameron	00:09:32.710	Why not?	R		[Ø]		
Kerrie	00:09:33.478	Coz yer a selfish little maggot.	CL				
Cameron	00:09:36.659	I'm not.	R	1	CR	No.	00:09:37.493
Kerrie	00:09:37.688	Mum's gone, and all you care about is how yer gonna eat and who's gonna walk yer to school.	CL	2	CL	Mum's gone. You just think about yourself.	00:09:38.602
Jakey	00:09:42.256	I'm gone.	CL	1	[Ø]	FCS	09:41.852
Cameron	00:09:42.901	I won't let yer.	R		[Ø]		
Jakey	00:09:45.432	Move.	L		[Ø]		
Cameron	00:09:46.272	I won't.	R		[Ø]		
Jakey	00:09:47.285	Move it.	L		[Ø]		
					[Ø]		
Cameron	00:09:48.157	Don't leave me Jakey please. Can't breathe.	R>L	1	CL	Don't want you to go. I can't breathe.	00:09:49.387
Jakey	00:09:53.722	I don't believe this.	C	0	CR	I don't believe this.	00:09:54.767
Kerrie	00:09:55.697	You must try and take a deep breath.	CL	2	CL	Calm down. Try to breathe slowly. Remember the doctor explained how to breathe.	00:09:56.890
Cameron	00:09:57.667	I can't.	CLD		[Ø]		
Kerrie	00:09:59.106	Remember what the doctor told you to do.	CL				
Jakey	00:10:02.484	He's puttin it on.	CR	2	CR	He's faking.	00:10:04.245

## Blackberry Troutface Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Kerrie	00:10:04.394	What would you know about it?	CL	2	CL	You know nothing. It's your responsibility now.	00:10:06.105
Jakey	00:10:05.655	I'm gone.	CR		[Ø]		
Kerrie	00:10:06.442	She's left you in charge.	CL				
Jakey	00:10:07.545	I have to go.	CL	0	CR	No, I can't, I've got to go and prepare yourself.	00:10:08.719
Kerrie	00:10:08.311	Why?	CL		[Ø]		
Jakey	00:10:08.838	I have to prepare meself.	CL				
Kerrie	00:10:10.305	For what?	CL	2	CL	What for?	00:10:12.360
Jakey	00:10:11.980	Go and stay with Auntie Carol.	CL	0	CR	You stay with Auntie.	00:10:13.665
Kerrie	00:10:13.838	She won't have norhin to do with us no more.	CL	2	CL	We can't. She won't take us on now.	00:10:15.282
Jakey	00:10:15.870	Well yeah, cos scag-face robbed all her jewellery.	CR	2	CR	Really? Why? Because Mum, off her face, robbed stuff from her. It's your fault.	00:10:17.822
Kerrie	00:10:19.742	Don't call her that.	CL		[Ø]		
Jakey	00:10:20.952	No one in the family will have nothin to do with us because of that bag head.	CR				
Kerrie	00:10:24.826	Don't call her names. She's a herion addict. It's an illness. We haven't got anyone else to look after us Jakey.	CL	2	CL	Stop it. Don't give Mum a bad name. She's got an illness, a drug habit. Nobody else can look after us.	00:10:25.128
Jakey	00:10:36.314	I'll be back in three days.	R>L	1	CR	I'll be back in three days.	00:10:37.425
Cameron	00:10:38.541	Don't go Jakey...What am I going to do?	L>C	1	CL>C	Don't go.	00:10:38.845
Kerrie	00:10:43.089	Go to school.	CLD	1	CL	Go to school [OMITS Cameron] Go on.	00:10:43.775
Cameron	10:44.204	I can't.	CL		[Ø]		
Kerrie	10:44.995	Move it!	CLD				
Jakey	00:23:35.458	But it's all right for me to go round smackin heads for yer, is that it?... I'm gonna teach you how to look after yerself.	R	1	CR	Oh, really? It's fine for me to punch people, is it? I'll teach you how to look after yourself.	00:23:37.280
Cameron	00:23:44.741	I don't need to look after meself, I've got you.	L	1	CL	There's no need to, I've got you	00:23:46.110
Jakey	00:23:46.739	And where's the respect in that?...Where's me gloves?	R	0	CR>C	You have to have self respect! Where are my gloves?	00:23:48.930
Kerrie	00:23:52.077	Don't be stupid Jakey. He's been hit enough for one day.	R	1	CR	Calm down, you! He's had enough.	00:23:53.300
Jakey	00:23:55.979	He can't go through life relyin' on his big bro to keep bailin' him out.	R	1	CR	FCS	00:23:56.370
						I can't. I've always been responsible for looking after you.	00:23:57.990
						FCS	00:24:02.870
Jakey	00:24:06.218	Put them on then.	R	0	C	Go on, then.	00:24:06.240
Cameron	00:24:07.580	I don't want to.	L	1	CL	I don't want to.	00:24:07.650
Jakey	00:24:08.230	I said, put them on!	R	0	C	FCS	00:24:08.760
						I said put them on.	00:24:09.620
						FCS	00:24:12.610
Kerrie	00:24:11.290	Look at him him...He's not built like you.	C	0	CR	You're weak and skinny, he's bigger. That's right your father's a worm.	00:24:13.550
Jakey	00:24:15.410	Yeah? That's coz his dad's a maggot.	R	1			
Cameron	00:24:18.400	He's not.	L	1			

## Blackberry Troutface Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Jakey	00:24:20.256	I say he is... What are yer gonna do about it?	R		∅		
Jakey	00:24:26.386	Come on then, son of a maggot...Come on!	R		∅		
Jakey	00:24:35.076	Come here.	R		∅		
Jakey	00:24:39.516	Right. Let's see what you've got.	R		∅		
Cameron	00:24:41.105	I haven't got anythin'.	L		∅		
Jakey	00:24:42.208	Hit me.	R		∅		
Cameron	00:24:42.970	Don't want to hit yer.	L		∅		
Jakey	00:24:43.329	Just do it.	R		∅		
Cameron	00:24:44.056	No.	L		∅		
Jakey	00:24:44.722	Come on, I can take it.	R		∅		
Kerrie	00:24:46.012	Do it some other time, Jakey.	CR		∅		
Jakey	00:24:47.478	Just take a swing at me will yer?	R		∅	FCS	00:24:22.710
Cameron	00:24:48.875	No.	L		∅		
Jakey	00:24:49.232	Come on, ya chicken!	R		∅		
Kerrie	00:24:50.140	Jakey!	CR		∅		
Cameron	00:24:50.140	Ow!	USL		∅		
Jakey	00:24:50.960	Put your guard up!	R		∅		
Kerrie	00:24:52.145	Stop it.	CR		∅		
Jakey	00:24:52.680	Stay out of it, you! Come on yer little ball bag, let's see what yer've got.	US>R		∅		
Cameron	00:24:55.905	I've got nothin.	L		∅		
Kerrie	00:24:56.978	That's enough.	CR		∅		
Jakey	00:24:57.862	Shut up! Fight me!	R		∅		
Cameron	00:24:59.213	No!	L		∅		
Jakey	00:24:59.658	Come on yer little prick!	R		∅		
Kerrie	00:25:00.536	You could hurt him.	CR		∅		
Jakey	00:25:01.569	I'll smack his face in if he doesn't fight back.	R	1	CR	Hit me back!	00:25:02.765
Kerrie	00:25:04.189	Look what you've done now!	CL	1	CL>C	Look! He's hurt!	00:25:04.863
Cameron	00:53:50.233	Is this gonna be our rights of passage Jakey? Leavin us in a home like yer Dad left you in a forest?	R	0	C	You'll leave like your father left. Forest.	00:53:52.740
Kerrie	00:53:55.343	What are yer goin on about?	C	0	L	What are you talking about?	00:53:57.930
						FCS	00:53:59.540
Cameron	00:54:02.633	This.	R	1	CR	This.	00:54:03.380
Jakey	00:54:03.273	What's that?	C	0	CL	What is it?	00:54:05.040
Cameron	00:54:04.303	I just found it in yer coat pocket.	R		[∅]	[∅]	
Jakey	00:54:05.643	Give it-	CL		∅		
Cameron	00:54:06.183	Tell her, Jakey!	USR		∅	FCS	00:54:05.860
Kerrie	00:54:07.022	What's goin' on?	C	0	L	What's wrong?	00:54:07.580
						FCS	00:54:09.260
Jakey	00:54:15.900	I'm joining the army.	C	2	C	I've er...registered for the army. I go in 5 days.	00:54:16.230
Jakey	00:54:20.000	In five days.	C				
Kerrie	00:54:21.780	Is this a joke?	C		[∅]		
Jakey	00:54:24.010	No.	C		[∅]		
Kerrie	00:54:25.381	How can yer even think about goin at a time like this?	C>CL	1	CL	What? How can you think of joining the army? What about me and him?	00:54:23.320

## Blackberry Troutface Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Jakey	00:54:27.931	I just-	C		[Ø]		
Kerrie	00:54:28.330	What about us?	L				
Jakey	00:54:29.100	See, I had all of this planned before she run away.	C		C		
Cameron	00:54:31.133	What have we done?	USR	2	[Ø]	I'd planned it before Mum ran off.	00:54:30.540
Jakey	00:54:32.030	Nothin', its not about you-	C		[Ø]		
Cameron	00:54:33.520	I'll change, would you like me if I change?	USR	1	CR	I'll try to behave better.	00:54:33.940
Jakey	00:54:35.472	It's not about you. It's just that I have to get away from here.	CL	2	CL	It's not you. It's me. I've just got to go.	00:54:36.560
Kerrie	00:54:38.960	Why?	CL		[Ø]	[OMITTED]	
Jakey	00:54:39.878	Well it's her fault. She's done this.	C	2	C	It's her fault!	00:54:40.960
Kerrie	00:54:42.280	Mum?	CL	2	CL	Who? Mum?	00:54:42.480
						FCS	00:54:44.240
Jakey	00:54:44.268	Here y'are, look, we can spend the next five days together... and then I'll have to go.	R>CL	0	C	Okay, okay, we can still have 5 days together, then I'll have to go.	00:54:45.450
Kerrie	00:54:51.718	What will yer do, Jakey? Drop us off at the care home or do we have to make our own way there?	CL	2	CL	Oh really? And when you go off to the army we can go to child care.	00:54:53.390
Jakey	00:54:56.368	It's not my fault!	CR		[Ø]	[OMITTED]	
Cameron	00:54:57.606	You have to stay and look after us.	USR	1	CR	You have to stay and look after us.	00:55:00.170
Jakey	00:54:59.148	Er, yer not my kids, it's not my responsibility.	C	1	CL>C	It's not my responsibility. You're not my children.	00:55:01.750
Kerrie	00:55:02.910	Why is it Mum's fault?	CL	2	CL	Why is it Mum's fault?	00:55:04.880
Jakey	00:55:04.301	'Cos somethin' happened.	C	0	CR	Something happened.	00:55:07.130
Kerrie	00:55:05.330	Like what?	CL		[Ø]	[OMITTED]	
Jakey	00:55:09.010	Er, it was a couple of weeks ago.	C	1	C>CL	Two weeks ago...	
Kerrie	00:55:10.400	What happened?	CL		CL	What happened?...I want to know! Tell me what happened!	
Jakey	00:55:11.067	Just forget about it.	CL		[Ø]		
Kerrie	00:55:11.910	I won't forget about it-	CL	2	[Ø]		00:55:10.010
Jakey	00:55:12.685	You don't wanna know	C		[Ø]		
Kerrie	00:55:13.305	I do wanna know! Tell me!	CL				
						FCS	00:55:15.200
Jakey	55:18.900	Look... We was....we was out an' about an' I was just sittin off on a wall...an' a few of the wannabees started..er happy slappin' some, er, prozzy. They were pushin her round and..and she come near enough for me to see her properly.	C	2	C	Okay, well...I was with a group and we were hanging out and sitting on a wall. Then we say this woman coming towards us - a prostitute - so a couple of the lads started harassing her. And I looked as she got nearer, I was gobsmacked, I couldn't believe it.	55:19.210
Jakey	00:55:46.730	It was her.	C		[Ø]	[OMITTED]	
Cameron	00:55:49.400	Who?	USR	0	CL	Who was it?	00:55:49.940
Jakey	00:55:50.546	It was Mum.	C	2	C	Mum.	55:53.170
Cameron	01:13:40.511	What's the matter with you?	R	1	CR	What's wrong? You nervous?	01:13:40.630
Kerrie	01:13:42.021	Just dead nervous, that's all.	CR	0	CL	I am nervous.	01:13:43.130



## Blackberry Troutface Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Kerrie	01:14:53.407	Look! I've made a menu now.	R>L	1	CL	I've got a page here full of stuff I need. Apple pie and custard.	01:14:55.180
Kerrie	01:14:57.020	Apple Pie and Custard.	L				
Jakey	01:14:59.828	Well...cross out custard... and put...jam.	R	1	CR	Don't bother with the custard - replace it with jam.	01:15:01.170
Kerrie	01:15:06.283	Apple pie...and jam?	L	1	CL	Apple pie and jam?	01:15:06.825
Cameron	01:15:08.557	We haven't got any jam.	C	0	CR	We haven't got any jam.	01:15:10.765
Jakey	01:15:10.107	Marmalade then.	R	0	C	Fine...marmalade then.	01:15:12.125
Kerrie	01:15:11.207	I want this dinner to be special for her.	CL	2	CL	Okay, okay...	01:15:14.475
						FCS	01:15:15.475
Jakey	01:15:14.017	Apple pie and marmalade's special.	R	0	CR	I want details.	01:15:16.095
Kerrie	01:15:16.197	I just wanna show her how much we appreciate her.	CL				
						FCS	1:15:18.685
Jakey	01:15:19.150	Oh, it's only Auntie Carol.	R	1	CR	It's only Auntie, it's fine.	01:15:20.035
Kerrie	01:15:21.187	Oh, I know it's "only Auntie Carol", but she's been a big help these last couple of weeks.	L	1	CL	Really? Auntie's been really helpful recently.	01:15:22.500
Cameron	01:15:26.869	... I'll go.	C	0	CR	I'll go.	01:15:27.660
Kerrie	01:15:28.541	To the shop?	CL	2	CL	You go to the shop? I can't go with you.	01:15:30.660
Cameron	01:15:29.915	Yeah.	CR		[Ø]		
Kerrie	01:15:30.615	I can't go with yer.	L				
Cameron	01:15:32.615	I know, I'll er... I'll go on me own.	CR	0	C	I know. I'll go by myself.	01:15:34.270
Kerrie	01:15:36.755	Oh, okay.	L	1	CL	Well...all right.	01:15:37.260
						FCS	01:15:38.960
Cameron	01:15:46.558	Can I buy Nuts with the change?	R>C	0	CL	Can I buy nuts?	01:15:46.750
Jakey	01:15:49.200	Yeah...Don't get them cashews, they knock me sick.	R	1	CR	Fine. But I don't want those white curved nuts.	01:15:50.000
Cameron	01:15:53.820	I mean the magazine.	CL	2	CL	No, not nuts to eat. The magazine, for men, you know, with women in it.	01:15:53.700
Cameron	01:15:58.030	Yeah?	CL		[Ø]	FCS	01:15:59.960
						FCO	01:16:00.770
Jakey	01:16:01.686	Get on him!	R		[Ø]	FCS	01:16:01.930
Kerrie	01:16:02.926	Aww! I'm made up for him!	C	2	C	He's grown up now.	01:16:03.330
						FCS	01:16:06.140
Jakey	01:16:07.902	Did yer go to that open day at the college?	R	0	C	Did you go to college?	01:16:08.160
Kerrie	01:16:10.206	Yeah...They said I had to get 5 A-Cs, including Maths, English and Science to do the course.	CL	2	CL	Yes, I went. they said I need 5 A to C GCSEs all together.	01:16:10.290
						FCS	01:16:17.670
Jakey	01:16:17.856	Any chance of that like?	R	0	C	Can you do that?	01:16:18.690
Kerrie	01:16:20.250	I dunno. I'm way behind but...I'll give it a go though.	C	1	CL	I don't know. I need to catch up. I'll try, though.	01:16:20.260
Jakey	01:16:25.146	First bridge yer build...yer can name it after me.	R	0	C	The first time you make a bridge, put my name on it.	01:16:25.860
Kerrie	01:16:28.604	Yeah, okay...	C	0	CL	All right.	01:16:29.770
						FCS	01:16:30.600
Jakey	01:16:41.357	Alright?	C	2	C	All right?...What?	01:16:43.304
Jakey	01:16:43.609	What?	C				

Blackberry Troutface Character vs Interpreter Orientations

Character Name	Dialogue start time	Dialogue	Character Orientation	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Orientation	Back translation/ interpreter activity	Start time
Jakey	01:16:45.910	No, I can't, lad.	C	2	C	I can't.	01:16:46.144
Jakey	01:16:47.890	I can't.	C		[Ø]	[OMITTED]	
Jakey	01:16:51.043	No, I can't lad. I'll see what I can do tomorrow, yeah?	C	2	C	I can't.	01:16:48.104
					CL	I'll try tomorrow.	01:16:51.474
Jakey	01:16:55.119	All right, see you later.	C	2	C	All right.	01:16:55.360
Jakey	01:16:56.700	See you tommorra. Tata..	C	2	C	See you tomorrow.	01:16:56.840
Kerrie	01:16:59.932	It's them innit?	C	2	C	Are you back in the gang again, causing bother? They never stop bothering you.	01:17:00.140
Kerrie	01:17:03.150	They're never gonna leave yer alone are they?	C				
						FCS	01:17:07.620
						FCS	01:17:12.800
Jakey	01:17:13.143	There's smoke comin out the oven!	L	2	L	Ah! There's a fire!	01:17:13.230
Kerrie	01:17:14.808	What?!?!?	R>US	1	CR	What?!	01:17:14.980
Jakey	01:17:15.732	Neeah!	USL - KERRIE	1	CL	Tricked you!	01:17:16.040
						FCS	01:17:17.600
Kerrie	01:17:22.824	You laughing???	R	0	C	Think you're funny?	01:17:20.490
				X	CR	I'll throw this at you!	01:17:23.310
Jakey	1:17:24.771	Where's yer sense of humour girl?	DS - KERRIE		[Ø]	FCS	01:17:24.870

<b>Blackberry Troutface Character DoA vs Interpreter Eyegaze</b>							
Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eyegaze	Back translation/ interpreter activity	Start time
Cameron	00:01:34.003	What was that?	L - JAKEY	2	L	What's the paper hidden in your pocket?	00:01:36.477
Jakey	00:01:34.910	What was that?	R - CAMERON		[Ø]		
Cameron	00:01:36.002	What yer just stuffed in yer pocket?	LU - JAKEY				
Jakey	00:01:37.709	Nothin	R - CAMERON	1	CR	Nothing	00:01:37.886
Cameron	00:01:38.942	Yer not in trouble again are yer?	LU - JAKEY	1	L	You in trouble again?	00:01:38.840
Jakey	00:01:40.299	Nah...it's a letter off me ex.	RD - CAMERON	1	CR	It's a letter from my ex-girlfriend, she wants to get back together.	00:01:40.938
Cameron	00:01:42.376	She wrote to yer	LU - JAKEY	[Ø]			
Jakey	00:01:43.152	Yeah...she wants me back.	RD - CAMERON				
Cameron	00:01:44.441	She didn't just call yer?	LU - JAKEY	1	L	Why not phone you, text you? It's weird...Can I have a look?	00:01:44.510
Jakey	00:01:45.587	No	RD - CAMERON		[Ø]		
Cameron	00:01:46.178	Or text yer?	LU - JAKEY		[Ø]		
Jakey	00:01:47.146	No	RD - CAMERON		[Ø]		
Cameron	00:01:47.548	That's just weird. Can I see it?	LU - JAKEY				
Jakey	00:01:50.997	Did you sleep in them last night?	R - CAMERON	2	R	You wearing same school clothes?	00:01:51.437
Cameron	00:01:52.715	Yeah.	DS - JAKEY	1	L	Yes. Because it saves money.	00:01:54.027
Jakey	00:01:53.375	Why?	USR - CAMERON		[Ø]		
Cameron	00:01:54.022	It's what's it, innit?	DSL - JAKEY		[Ø]		
Jakey	00:01:54.907	What?	USR - CAMERON		[Ø]		
Cameron	00:01:55.299	Err...economical.	DSL - JAKEY				
Jakey	00:01:56.636	Is it?	USR - CAMERON	0	CR	Really?	00:01:56.931
Cameron	00:01:57.617	What's the point of takin it off to go to bed, when the first thing yer do when yer wake up, is put it straight back on again?	DSL - JAKEY	1	L	Well...why take them off at night when you're going to put them back on again in the morning?	00:01:57.859
Jakey	00:02:03.283	You'll have to get changed into yer spare.	R - CAMERON	2	R	No you have to change your clothes. You can't look scruffy.	00:02:03.538
Jakey	00:01:53.375	Why?	DSL - JAKEY		[Ø]		
Jakey	00:02:06.108	I can't have me little brother walkin around like some tramp.	R - CAMERON				
Cameron	00:02:09.016	I don't have a spare.	DSL - JAKEY	1	L	I don't have any others.	00:02:09.003
Jakey	00:02:11.165	She's only got yer the one uniform?	R - CAMERON	2	R	You've only one uniform?	00:02:11.180
Cameron	00:02:13.416	This used to be yours.	DSL - JAKEY	1	L	It's your old one.	00:02:13.677
Jakey	00:02:15.205	Lad, I was never that skinny.	R - CAMERON	1	CR	No, I was never as thin as you.	00:02:15.627
Cameron	00:02:18.416	That's why our Kerrie boiled it in a pan.	DSL - JAKEY	2	CL	That's why our sister boiled it in a pan to shrink it so it fits.	00:02:18.634
Jakey	00:02:20.683	Did what?	R - CAMERON		[Ø]		
Cameron	00:02:21.760	To shrink it.	DSL - JAKEY				
Jakey	00:02:23.242	Unreal.	R - CAMERON		[Ø]		
Cameron	00:02:36.190	Why are yer up?	DSL - JAKEY	1	L	What you doing up?	00:02:36.402
Jakey	00:02:37.954	Coz I am.	RD - CAMERON	2	RD	SHRUGS.	00:02:38.497
Cameron	00:02:39.384	But yer never usually get up until about half one.	DSL - JAKEY	1	L	You've never been awake early before.	00:02:39.480
Jakey	00:02:41.970	Call the bizzies!!!	R - CAMERON	2	R	Oo! Scandal!	00:02:42.294
Cameron	00:02:44.353	Yer goin somewhere?	DSL - JAKEY	1	L	You've got your coat on. You going out?	00:02:43.649
						FCS	00:02:46.753
Kerrie	00:02:52.586	What have yer done with it?	CLD - JAKEY	2	CLD	Where's the stuff?	00:02:52.598
Jakey	00:02:53.816	Done with what?	USR - KERRIE	2	R	What?	00:02:54.034
Kerrie	00:02:54.782	Don't play games.	DSL - JAKEY	2	CLD	Is it a trick?	00:02:55.003
Cameron	00:02:55.988	What's up?	L - KERRIE	2	L	What's wrong?	00:02:56.787



## Blackberry Troutface Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eyegaze	Back translation/ interpreter activity	Start time
Kerrie	00:02:56.988	As if yer don't know.	R - CAMERON	2	R	You know.	00:02:57.848
Cameron	00:02:58.628	I don't honest.	L - KERRIE	2	L	Hold on. I don't know, honest.	00:02:58.828
Kerrie	00:02:59.706	Don't do this to her.	DSL - JAKEY > R - CAMERON	1	CL	You're not being fair.	00:03:00.599
Cameron	00:03:01.320	Isn't her stuff there?	L - KERRIE	2	L	It should be there.	00:03:01.816
Kerrie	00:03:02.670	This isn't fair. Yers haven't got any idea of the pain, have yer?	R - CAMERON > DSL - JAKEY	2	R>CL	It's not fair. Neither of you understand. She's upstairs suffering.	00:03:03.151
Jakey	00:03:06.234	Shut up.	USR - CAMERON	2	RU [OVER SHOULDER]	Shut up.	00:03:06.768
Kerrie	00:03:07.248	Just give it to me.	DSL - JAKEY	2	CLD	Give it to me. Say where it is.	00:03:07.837
Jakey	00:03:08.662	I haven't got it.	US - KERRIE		[Ø]		
Kerrie	00:03:09.923	Well tell me where it is then.	DSL - JAKEY				
Jakey	00:03:11.471	She must've got it.	USR - KERRIE	2	R	He hasn't got it. She (upstairs) has it.	00:03:11.309
Kerrie	00:03:12.884	I take it up every mornin.	DSL - JAKEY	2	CLD	Hold on. Every morning I take [a tray] up.	00:03:13.018
Jakey	00:03:15.811	Cameron, have you hid it?	USR - CAMERON	2	R	Cameron. Did you hide it?	00:03:15.961
Cameron	00:03:18.329	No. I don't like it when she hasn't got any.	DSL - JAKEY	2	CLD	No. You know I don't like upset.	00:03:18.477
Kerrie	00:03:21.658	Mum!	RU	2	RU	Mum!	00:03:22.213
Cameron	00:03:24.490	Have you hid it?	DSL - JAKEY	1	L	Have you hidden it?	00:03:24.884
Jakey	00:03:25.410	Not interested.	R - CAMERON		[Ø]		
Kerrie	00:03:26.410	Mum!!	R - 'UPSTAIRS'	2	RU	Mum! MUM!!!	00:03:26.970
Jakey	00:03:27.687	Mouth on that.	R - CAMERON		[Ø]		
Kerrie	00:03:28.907	MUM!!!	R - 'UPSTAIRS'				
Cameron	00:03:30.527	Why isn't she answerin'?	DSL - JAKEY	2	CL>L	She didn't answer. She's not here.	00:03:31.147
Kerrie	00:03:32.340	She's not here!	DSL - JAKEY & CAMERON				
Cameron	00:09:23.761	Don't leave me!	R - JAKEY				
Jakey	00:09:24.944	It's just for a few days, lad.	L - CAMERON				
Cameron	00:09:26.504	They'll beat me!	R - JAKEY	2	R	No, I'll get beat up!	00:09:25.654
Jakey	00:09:27.580	Well, Kerrie's there.	L - CAMERON	1	L>R	No, you're sister's there.	00:09:28.341
Cameron	00:09:29.004	They're not scared of Kerrie.	R - JAKEY	2	R	Not scared of her.	00:09:30.268
Kerrie	00:09:30.514	I wouldn't stick up for you if they were.	L - CAMERON	2	L	I won't protect you. You're stupid - worm.	00:09:32.189
Cameron	00:09:32.710	Why not?	R - KERRIE		[Ø]		
Kerrie	00:09:33.478	Coz yer a selfish little maggot.	L - CAMERON				
Cameron	00:09:36.659	I'm not.	RD - KERRIE	1	R	No.	00:09:37.493
Kerrie	00:09:37.688	Mum's gone, and all you care about is how yer gonna eat and who's gonna walk yer to school.	L - CAMERON	2	L	Mum's gone. You just think about yourself.	00:09:38.602
Jakey	00:09:42.256	I'm gone.	L>R - CAMERON>KERRIE		[Ø]	FCS	09:41.852
Cameron	00:09:42.901	I won't let yer.	R - JAKEY		[Ø]		
Jakey	00:09:45.432	Move.	L - CAMERON		[Ø]		
Cameron	00:09:46.272	I won't.	R - JAKEY		[Ø]		
Jakey	00:09:47.285	Move it.	L - CAMERON		[Ø]		
					[Ø]		
Cameron	00:09:48.157	Don't leave me Jakey please. Can't breathe.	L - JAKEY	1	L>D>L	Don't want you to go. I can't breathe.	00:09:49.387
Jakey	00:09:53.722	I don't believe this.	R - CAMERON	2	R	I don't believe this.	00:09:54.767

Blackberry Troutface Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eyegaze	Back translation/ interpreter activity	Start time
Kerrie	00:09:55.697	You must try and take a deep breath.	L - CAMERON	2	L	Calm down. Try to breathe slowly. Remember the doctor explained how to breathe.	00:09:56.890
Cameron	9m 57s 667ms	I can't.	R - KERRIE		[Ø]		
Kerrie	00:09:59.106	Remember what the doctor told you to do.	L - CAMERON				
Jakey	00:10:02.484	He's puttin it on.	RD - KERRIE	1	R	He's faking.	00:10:04.245
Kerrie	00:10:04.394	What would you know about it?	LU - JAKEY	1	L	You know nothing. It's your responsibility now.	00:10:06.105
Jakey	00:10:05.655	I'm gone.	CRD - KERRIE		[Ø]		
Kerrie	00:10:06.442	She's left you in charge.	LU - JAKEY				
Jakey	00:10:07.545	I have to go.	RD - KERRIE	1	R	No, I can't, I've got to go and prepare yourself.	00:10:08.719
Kerrie	00:10:08.311	Why?	LU - JAKEY		[Ø]		
Jakey	00:10:08.838	I have to prepare meself.	RD - KERRIE				
Kerrie	00:10:10.305	For what?	LU - JAKEY	1	L	What for?	00:10:12.360
Jakey	00:10:11.980	Go and stay with Auntie Carol.	RD - KERRIE	1	R	You stay with Auntie.	00:10:13.665
Kerrie	00:10:13.838	She won't have norhin to do with us no more.	LU - JAKEY	1	L	We can't. She won't take us on now.	00:10:15.282
Jakey	00:10:15.870	Well yeah, cos scag-face robbed all her jewellery.	R - CAMERON & KERRIE	2	R	Really? Why? Because Mum, off her face, robbed stuff from her. It's your fault.	00:10:17.822
Kerrie	00:10:19.742	Don't call her that.	LU - JAKEY		[Ø]		
Jakey	00:10:20.952	No one in the family will have nothin to do with us because of that bag head.	R - CAMERON & KERRIE	1	L	Stop it. Don't give Mum a bad name. She's got an illness, a drug habit. Nobody else can look after us.	00:10:25.128
Kerrie	00:10:24.826	Don't call her names. She's a herion addict. It's an illness. We haven't got anyone else to look after us Jakey.	LU - JAKEY				
Jakey	00:10:36.314	I'll be back in three days.	R - CAMERON & KERRIE				
Cameron	00:10:38.541	Don't go Jakey...What am I going to do?	L - JAKEY > R - KERRIE	2	L>R	Don't go.	00:10:38.845
Kerrie	00:10:43.089	Go to school.	L - CAMERON	2	L	Go to school [OMITS Cameron] Go on.	00:10:43.775
Cameron	10:44.204	I can't.	R - KERRIE		[Ø]		
Kerrie	10:44.995	Move it!	L - CAMERON				
Jakey	00:23:35.458	But it's all right for me to go round smackin heads for yer, is that it?... I'm gonna teach you how to look after yerself.	RD - CAMERON	1	R	Oh, really? It's fine for me to punch people, is it? I'll teach you how to look after yourself.	00:23:37.280
Cameron	00:23:44.741	I don't need to look after meself, I've got you.	LU - JAKEY	1	L	There's no need to, I've got you	00:23:46.110
Jakey	00:23:46.739	And where's the respect in that?...Where's me gloves?	RD - CAMERON	1	R	You have to have self respect! Where are my gloves?	00:23:48.930
Kerrie	00:23:52.077	Don't be stupid Jakey. He's been hit enough for one day.	USR - JAKEY	2	R	Calm down, you! He's had enough.	00:23:53.300
Jakey	00:23:55.979	He can't go through life relyin' on his big bro to keep bailin' him out.	US - KERRIE	0	R	I can't. I've always been responsible for looking after you.	00:23:57.990
Jakey	00:24:06.218	Put them on then.	RD - CAMERON	2	RD	Go on, then.	00:24:06.240
Cameron	00:24:07.580	I don't want to.	LU - JAKEY	2	LU	I don't want to.	00:24:07.650
Jakey	00:24:08.230	I said, put them on!	RD - CAMERON	2	FCS	FCS	00:24:08.760
					RD	I said put them on.	00:24:09.620

## Blackberry Troutface Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eyegaze	Back translation/ interpreter activity	Start time
						FCS	00:24:12.610
Kerrie	00:24:11.290	Look at him him...He's not built like you.	DSRU - JAKEY	1	RU	You're weak and skinny, he's bigger. That's right your father's a worm.	00:24:13.550
Jakey	00:24:15.410	Yeah? That's coz his dad's a maggot.	USL - KERRIE				
Cameron	00:24:18.400	He's not.	L - JAKEY		L	No he isn't!	00:24:20.710
Jakey	00:24:20.256	I say he is... What are yer gonna do about it?	R - CAMERON		∅		
Jakey	00:24:26.386	Come on then, son of a maggot...Come on!	R - CAMERON		∅		
Jakey	00:24:35.076	Come here.	R - CAMERON		∅		
Jakey	00:24:39.516	Right. Let's see what you've got.	R - CAMERON		∅		
Cameron	00:24:41.105	I haven't got anythin'.	L - JAKEY		∅		
Jakey	00:24:42.208	Hit me.	R - CAMERON		∅		
Cameron	00:24:42.970	Don't want to hit yer.	L - JAKEY		∅		
Jakey	00:24:43.329	Just do it.	R - CAMERON		∅		
Cameron	00:24:44.056	No.	L - JAKEY		∅		
Jakey	00:24:44.722	Come on, I can take it.	R - CAMERON		∅		
Kerrie	00:24:46.012	Do it some other time, Jakey.	DSRU		∅		
Jakey	00:24:47.478	Just take a swing at me will yer?	R - CAMERON		∅	FCS	00:24:22.710
Cameron	00:24:48.875	No.	L - JAKEY		∅		
Jakey	00:24:49.232	Come on, ya chicken!	R - CAMERON		∅		
Kerrie	00:24:50.140	Jakey!	R - JAKEY		∅		
Cameron	00:24:50.140	Ow!	TO SELF		∅		
Jakey	00:24:50.960	Put your guard up!	R - CAMERON		∅		
Kerrie	00:24:52.145	Stop it.	DSR - JAKEY		∅		
Jakey	00:24:52.680	Stay out of it, you! Come on yer little ball bag, let's see what yer've got.	US - KERRIE > R - CAMERON		∅		
Cameron	00:24:55.905	I've got nothin.	L - JAKEY		∅		
Kerrie	00:24:56.978	That's enough.	R - JAKEY		∅		
Jakey	00:24:57.862	Shut up! Fight me!	R - CAMERON		∅		
Cameron	00:24:59.213	No!	L - JAKEY		∅		
Jakey	00:24:59.658	Come on yer little prick!	R - CAMERON		∅		
Kerrie	00:25:00.536	You could hurt him.	DSR - JAKEY		∅		
Jakey	00:25:01.569	I'll smack his face in if he doesn't fight back.	RD - CAMERON	2	RD	Hit me back!	00:25:02.765
Kerrie	00:25:04.189	Look what you've done now!	L - JAKEY	1	L>CRD	Look! He's hurt!	00:25:04.863
Cameron	00:53:50.233	Is this gonna be our rights of passage Jakey? Leavin us in a home like yer Dad left you in a forest?	R - JAKEY	2	R	You'll leave like your father left. Forest.	00:53:52.740
Kerrie	00:53:55.343	What are yer goin on about?	LU - CAMERON	1	L	What are you talking about?	00:53:57.930
						FCS	00:53:59.540
Cameron	00:54:02.633	This.	R - KERRIE	2	R	This.	00:54:03.380
Jakey	00:54:03.273	What's that?	L - CAMERON	2	L	What is it?	00:54:05.040
Cameron	00:54:04.303	I just found it in yer coat pocket.	R - JAKEY		[∅]	[OMITTED]	
Jakey	00:54:05.643	Give it-	L - CAMERON		∅	FCS	00:54:05.860
Cameron	00:54:06.183	Tell her, Jakey!	US - JAKEY		∅		
Kerrie	00:54:07.022	What's goin' on?	LU - CAMERON & JAKEY	1	L	What's wrong?	00:54:07.580
						FCS	00:54:09.260

## Blackberry Troutface Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eyegaze	Back translation/ interpreter activity	Start time
Jakey	00:54:15.900	I'm joining the army.	DSL - CAMERON / R - KERRIE	1	R>L	I've er....registered for the army. I go in 5 days.	00:54:16.230
Jakey	00:54:20.000	In five days.	DSL - CAMERON R - KERRIE				
Kerrie	00:54:21.780	Is this a joke?	L - JAKEY	2	[Ø]	What? How can you think of joining the army? What about me and him?	00:54:23.320
Jakey	00:54:24.010	No.	R - KERRIE		[Ø]		
Kerrie	00:54:25.381	How can yer even think about goin at a time like this?	L - JAKEY		L		
Jakey	00:54:27.931	I just-	R - KERRIE		[Ø]		
Kerrie	00:54:28.330	What about us?	L - JAKEY				
Jakey	00:54:29.100	See, I had all of this planned before she run away.	R - KERRIE	1	CR	I'd planned it before Mum ran off.	00:54:30.540
Cameron	00:54:31.133	What have we done?	USR - JAKEY		[Ø]		
Jakey	00:54:32.030	Nothin', its not about you-	DSL - CAMERON		[Ø]		
Cameron	00:54:33.520	I'll change, would you like me if I change?	USR - JAKEY	1	R	I'll try to behave better.	00:54:33.940
Jakey	00:54:35.472	It's not about you. It's just that I have to get away from here.	DSL - CAMERON	2	CL	It's not you. It's me. I've just got to go.	00:54:36.560
Kerrie	00:54:38.960	Why?	USR - JAKEY		[Ø]	[OMITTED]	
Jakey	00:54:39.878	Well it's her fault. She's done this.	R - KERRIE	1	CR	It's her fault!	00:54:40.960
Kerrie	00:54:42.280	Mum?	L - JAKEY	2	L	Who? Mum?	00:54:42.480
						FCS	00:54:44.240
Jakey	00:54:44.268	Here y'are, look, we can spend the next five days together... and then I'll have to go.	R - KERRIE > DSL - CAMERON	1	CR	Okay, okay, we can still have 5 days together, then I'll have to go.	00:54:45.450
Kerrie	00:54:51.718	What will yer do, Jakey? Drop us off at the care home or do we have to make our own way there?	L - JAKEY	2	L	Oh really? And when you go off to the army we can go to child care.	00:54:53.390
Jakey	00:54:56.368	It's not my fault!	R - KERRIE		[Ø]	[OMITTED]	
Cameron	00:54:57.606	You have to stay and look after us.	USR - JAKEY	2	RU	You have to stay and look after us.	00:55:00.170
Jakey	00:54:59.148	Er, yer not my kids, it's not my responsibility.	DSL - CAMERON R - KERRIE	2	CL>R>C	It's not my responsibility. You're not my children.	00:55:01.750
Kerrie	00:55:02.910	Why is it Mum's fault?	L - JAKEY	2	L	Why is it Mum's fault?	00:55:04.880
Jakey	00:55:04.301	'Cos somethin' happened.	R - KERRIE	2	R	Something happened.	00:55:07.130
Kerrie	00:55:05.330	Like what?	L - JAKEY		[Ø]	[OMITTED]	
Jakey	00:55:09.010	Er, it was a couple of weeks ago.	R - KERRIE	0	CLD	Two weeks ago.	
Kerrie	00:55:10.400	What happened?	L - JAKEY	2	L	What happened?...I want to know! Tell me what happened!	00:55:10.010
Jakey	00:55:11.067	Just forget about it.	R - KERRIE		[Ø]		
Kerrie	00:55:11.910	I won't forget about it-	L - JAKEY		[Ø]		
Jakey	00:55:12.685	You don't wanna know	R - KERRIE		[Ø]		
Kerrie	00:55:13.305	I do wanna know! Tell me!	L - JAKEY				
						FCS	00:55:15.200
Jakey	00:55:18.900	Look... We was....we was out an' about an' I was just sittin off on a wall...an' a few of the wannabees started..er happy slappin' some, er, prozzy. They were pushin her round and..and she come near enough for me to see her properly.	R - KERRIE & DSL - CAMERON	2	[NARRATIVE]	Okay, well...I was with a group and we were hanging out and sitting on a wall. Then we say this woman coming towards us - a prostitute - so a couple of the lads started harassing her. And I looked as she got nearer, I was gobsmacked, I couldn't believe it.	55:19.210
Jakey	00:55:46.730	It was her.	R - KERRIE		[Ø]	[OMITTED]	
Cameron	00:55:49.400	Who?	USR - JAKEY	0	L	Who was it?	00:55:49.940

## Blackberry Troutface Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eyegaze	Back translation/ interpreter activity	Start time
Jakey	00:55:50.546	It was Mum.	DSL - CAMERON	0	CR	Mum.	55:53.170
Cameron	01:13:40.511	What's the matter with you?	USRU - KERRIE	2	RU	What's wrong? You nervous?	01:13:40.630
Kerrie	01:13:42.021	Just dead nervous, that's all.	LD - CAMERON	1	CL	I am nervous.	01:13:43.130
Cameron	01:13:43.631	She's not comin for another half an hour.	RU - KERRIE	1	R	She hasn't arrived yet, you've still got half an hour.	01:13:44.310
Kerrie	01:13:45.451	I know, but I just want everythin' to be right for when she gets here.	LD - CAMERON	1	CLD	I know but I want everything perfect when she arrives - the room perfect.	01:13:47.450
Cameron	01:13:48.531	It will be. I mean look at this floor. She could eat her dinner off it.	RU - KERRIE	2	RU	Look at the floor - you could eat off it.	01:13:51.000
Kerrie	01:13:53.034	I think we'll stick to the table.	LD - CAMERON	1	CL	No - we'll use the table.	01:13:54.350
Cameron	01:13:55.211	So what are we havin'?	R - KERRIE	2	R	What have we got to eat?	01:13:57.900
Kerrie	01:13:57.061	Sautéed Rainbow Trout with Green Tomato and Blackberry Sauce.	L - CAMERON	1	CL	Fish, tomatoes, sauce...	01:13:59.630
Cameron	01:14:01.544	How did yer put that together?	R - KERRIE	2	R	How have you made it?	01:14:03.550
				X	LD	It's on this.	01:14:05.970
Cameron	01:14:04.465	You've got a Nintendo DS?	R - KERRIE	2	R	You've got a Gameboy?	01:14:06.790
Kerrie	01:14:06.587	Borrowed it off Latoya Dean.	L - CAMERON		L		
Cameron	01:14:08.281	How's that helpin yer cook?	R - KERRIE		[Ø]		
Kerrie	01:14:09.771	Come 'ere.	L - CAMERON		[Ø]		
Kerrie	01:14:10.941	Look...Sauteed Rainbow Trout with Green Tomato and Blackberry Sauce. There's all the ingredients and what to do with them and that.	L - CAMERON	2		I borrowed it from a school friend. See...It's got instructions on how to make everything.	01:14:09.350
						FCS	01:14:17.750
Cameron	01:14:19.710	You've got a DS and yer usin' it to cook?	R - KERRIE		R	You've got a Gameboy and you use it for cooking?	01:14:18.500
Kerrie	01:14:23.401	Too right, I am.	L - CAMERON	2	[Ø]	Most people use it for playing games. Have you any?	
Cameron	01:14:24.411	Well what games did you get?	R - KERRIE				
Kerrie	01:14:25.933	I don't have no games.	L - CAMERON	1	CL	No I haven't.	01:14:27.330
Cameron	01:14:27.438	That's just stupid.	R - KERRIE	2	R	You're stupid.	01:14:28.310
Kerrie	01:14:29.110	Yer won't be sayin that when yer droolin over yer dinner.	L - CAMERON	1	CL	When you eat, you'll forget...	01:14:29.940
						FCS	01:14:32.710
Jakey	01:14:32.732	Aww, somethin' smells proper good.	USL - KERRIE	1	CL>L	That's a good smell.	01:14:33.960
Kerrie	01:14:35.237	D'ya think so?	DSR - JAKEY	1	R	Do you think so?	01:14:35.880
Jakey	01:14:36.140	Tellin yer, I could smell it down the street.	US - KERRIE	1	L	You can smell it...	01:14:37.110
Kerrie	01:14:37.847	D'ya get the apple pie?	DSL - JAKEY	0	CR	Did you get the apple pie?	01:14:38.610
Cameron	01:14:39.550	Why is the bag inside out?	L - KERRIE	0	CRD	Why have you covered up the name on that carrier bag?	01:14:40.410
						FCS	01:14:44.940
Jakey	01:14:41.223	So no one can see it's a Netto one.	USRU - CAMERON		RU		
Cameron	01:14:43.983	That so doesn't work.	L - KERRIE		[Ø]	It's from the cheap supermarket, I'm hiding it.	01:14:45.865

## Blackberry Troutface Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eyegaze	Back translation/ interpreter activity	Start time
Kerrie	01:14:46.520	Where's the custard?	DSL - JAKEY	2	CLD	Hey, where's the custard?	01:14:48.400
Jakey	01:14:48.910	Aww, I knew there was somethin-	USRU - KERRIE	2	RU	Oh, I forgot!	01:14:50.860
Kerrie	01:14:51.010	Jakey, you'll have to go back.	DSL - JAKEY	2	CLD	I have to come back to the shop.	01:14:52.310
Jakey	01:14:52.426	Aww, I'm knackered.	USRU - KERRIE		[Ø]	[OMITTED]	
Kerrie	01:14:53.407	Look! I've made a menu now.	DSL - JAKEY	2	CLD	I've got a page here full of stuff I need. Apple pie and custard.	01:14:55.180
Kerrie	01:14:57.020	Apple Pie and Custard.	DSL - JAKEY				
Jakey	01:14:59.828	Well...cross out custard... and put...jam.	USRU - KERRIE	2	CRU	Don't bother with the custard - replace it with jam.	01:15:01.170
Kerrie	01:15:06.283	Apple pie...and jam?	DSL - JAKEY	2	CLD	Apple pie and jam?	01:15:06.825
Cameron	01:15:08.557	We haven't got any jam.	DSL - JAKEY	0	CR	We haven't got any jam.	01:15:10.765
Jakey	01:15:10.107	Marmalade then.	USRU - CAMERON	1	R	Fine...marmalade then.	01:15:12.125
Kerrie	01:15:11.207	I want this dinner to be special for her.	DSL - JAKEY	2	CLD	Okay, okay...	01:15:14.475
						FCS	01:15:15.475
Jakey	01:15:14.017	Apple pie and marmalade's special.	R - KERRIE	0	CRU	I want details.	01:15:16.095
Kerrie	01:15:16.197	I just wanna show her how much we appreciate her.	DSL - JAKEY				
						FCS	1:15:18.685
Jakey	01:15:19.150	Oh, it's only Auntie Carol.	USRU - KERRIE	2	RU	It's only Auntie, it's fine.	01:15:20.035
Kerrie	01:15:21.187	Oh, I know it's "only Auntie Carol", but she's been a big help these last couple of weeks.	DSL	2	CLD	Really? Auntie's been really helpful recently.	01:15:22.500
Cameron	01:15:26.869	... I'll go.	KERRIE - R	2	R	I'll go.	1:15:27.660
Kerrie	01:15:28.541	To the shop?	L - CAMERON	2	L	You go to the shop? I can't go with you.	1:15:30.660
Cameron	01:15:29.915	Yeah.	R - KERRIE		[Ø]		
Kerrie	01:15:30.615	I can't go with yer.	L - CAMERON				
Cameron	01:15:32.615	I know, I'll er... I'll go on me own.	R - KERRIE	2	R	I know. I'll go by myself.	01:15:34.270
Kerrie	01:15:36.755	Oh, okay.	L - CAMERON	2	L	Well...all right.	01:15:37.260
						FCS	01:15:38.960
Cameron	01:15:46.558	Can I buy Nuts with the change?	L - KERRIE	1	CL	Can I buy nuts?	01:15:46.750
Jakey	01:15:49.200	Yeah...Don't get them cashews, they knock me sick.	R - CAMERON	0	R	Fine. But I don't want those white curved nuts.	01:15:50.000
Cameron	01:15:53.820	I mean the magazine.	DSL - JAKEY	2	CL	No, not nuts to eat. The magazine, for men, you know, with women in it.	01:15:53.700
Cameron	01:15:58.030	Yeah?	DSL - JAKEY		[Ø]	FCS	01:15:59.960
						FCO	01:16:00.770
Jakey	01:16:01.686	Get on him!	US - KERRIE		[Ø]	FCS	01:16:01.930
Kerrie	01:16:02.926	Aww! I'm made up for him!	DSL - JAKEY		CL	He's grown up now.	01:16:03.330
						FCS	01:16:06.140
Jakey	01:16:07.902	Did yer go to that open day at the college?	USRU - KERRIE	2	RU	Did you go to college?	01:16:08.160
Kerrie	01:16:10.206	Yeah...They said I had to get 5 A-Cs, including Maths, English and Science to do the course.	DSL - JAKEY	2	CLD	Yes, I went. they said I need 5 A to C GCSEs all together.	01:16:10.290
						FCS	01:16:17.670
Jakey	01:16:17.856	Any chance of that like?	RU - KERRIE	2	RU	Can you do that?	01:16:18.690
Kerrie	01:16:20.250	I dunno. I'm way behind but...I'll give it a go though.	DSL - JAKEY	2	CLD	I don't know. I need to catch up. I'll try, though.	01:16:20.260

Blackberry Troutface Character DoA vs Interpreter Eyegaze

Character Name	Dialogue start time	Dialogue	Character Direction of Address	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Eyegaze	Back translation/ interpreter activity	Start time
Jakey	01:16:25.146	First bridge yer build...yer can name it after me.	RU - KERRIE	1	CRU	The first time you make a bridge, put my name on it.	01:16:25.860
Kerrie	01:16:28.604	Yeah, okay...	DSL D - JAKEY	2	CLD	All right.	01:16:29.770
						FCS	01:16:30.600
Jakey	01:16:41.357	Alright?	PERSON ON PHONE	2	CRD>CRU	All right?...What?	01:16:43.304
Jakey	01:16:43.609	What?	PERSON ON PHONE				
Jakey	01:16:45.910	No, I can't, lad.	PERSON ON PHONE	2	CRD>CD	I can't.	01:16:46.144
Jakey	01:16:47.890	I can't.	PERSON ON PHONE		[Ø]	[OMITTED]	
Jakey	01:16:51.043	No, I can't lad. I'll see what I can do tomorrow, yeah?	PERSON ON PHONE	2	CD	I can't.	01:16:48.104
					CLD	I'll try tomorrow.	01:16:51.474
Jakey	01:16:55.119	All right, see you later.	PERSON ON PHONE	2	CLD	All right.	01:16:55.360
Jakey	01:16:56.700	See you tommorra. Tata..	PERSON ON PHONE	2	CLD	See you tomorrow.	01:16:56.840
Kerrie	01:16:59.932	It's them innit?	DSRU - JAKEY	2	CRU	Are you back in the gang again, causing bother? They never stop bothering you.	01:17:00.140
Kerrie	01:17:03.150	They're never gonna leave yer alone are they?	DSRU - JAKEY				
Jakey	01:17:13.143	There's smoke comin out the oven!	L - KERRIE	2	L	Ah! There's a fire!	01:17:13.230
Kerrie	01:17:14.808	What?!?!?	R - JAKEY	1	RU	What?!	01:17:14.980
Jakey	01:17:15.732	Neeah!	USL - KERRIE	2	L	Tricked you!	01:17:16.040
					FCS	01:17:17.600	
Kerrie	01:17:22.824	You laughing???	DSR - JAKEY	2	CR	Think you're funny?	01:17:20.490
				X	CR	I'll throw this at you!	01:17:23.310
Jakey	1:17:24.771	Where's yer sense of humour girl?	DS - KERRIE		[Ø]	FCS	01:17:24.870

<b>Blackberry Troutface Character vs Interpreter Referents</b>							
Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Referents	Back translation/ interpreter activity	Start time
Cameron	00:01:34.003	What was that?	DCT: 'THAT' [LETTER IN JAKEY'S POCKET] -L	2	DCT: YOUR -L	What have you hidden in your pocket?	00:01:36.477
Jakey	00:01:34.910	What was what?			∅		
Cameron	00:01:36.002	What yer just stuffed in yer pocket?	1.DCT: 'WHAT' [LETTER IN JAKEY'S POCKET] -L; 2.DCT: 'YOU' [JAKEY] L; 3. DCT: 'YER POCKET' -L				
Jakey	00:01:37.709	Nothin				Nothing	00:01:37.886
Cameron	00:01:38.942	Yer not in trouble again are yer?	DCT: 'YER' [JAKEY] -L	2	DCT: 'YOU' - L	You in trouble again?	00:01:38.840
Jakey	00:01:40.299	Nah...it's a letter off me ex.		[∅]	[∅]	It's a letter from my ex-girlfriend, she wants to get back together.	00:01:40.938
Cameron	00:01:42.376	She wrote to yer	DCT 'YER' [JAKEY] -L				
Jakey	00:01:43.152	Yeah...she wants me back.					
Cameron	00:01:44.441	She didn't just call yer?	'CALL YER' [JAKEY] -L	1=2 2=2	1.DIR: PHONE YOU >L;	Why not phone you, text you? It's weird...Can I have a look?	00:01:44.510
Jakey	00:01:45.587	No			[∅]		
Cameron	00:01:46.178	Or text yer?	'TEXT YER' [JAKEY] -L		2. DIR: TEXT YOU >L;		
Jakey	00:01:47.146	No			[∅]		
Cameron	00:01:47.548	That's just weird. Can I see it?	DCT: 'IT' [LETTER IN JAKEY'S POCKET] -L		[∅]		
Jakey	00:01:50.997	Did you sleep in them last night?	1. DCT: 'YOU' [CAMERON] -R; 2. DCT: 'THEM' [CAMERON'S CLOTHES] -R	1-2; 2-[∅]	DCT: YOU-R	You wearing same school clothes?	00:01:51.437
Cameron	00:01:52.715	Yeah.		[∅]	[∅]	Yes. Because it saves money.	00:01:54.027
Jakey	00:01:53.375	Why?					
Cameron	00:01:54.022	It's what's it, innit?					
Jakey	00:01:54.907	What?					
Cameron	00:01:55.299	Err...economical.					
Jakey	00:01:56.636	Is it?				Really?	00:01:56.931
Cameron	00:01:57.617	What's the point of takin it off to go to bed, when the first thing yer do when yer wake up, is put it straight back on again?				Well...why take them off at night when you're going to put them back on again in the morning?	00:01:57.859
Jakey	00:02:03.283	You'll have to get changed into yer spare.	DCT: 'YOU' [CAMERON] -R	1=2 2=2	1. DCT: YOU - R;	No you have to change your clothes. You can't look scruffy.	00:02:03.538
Jakey	00:01:53.375	Why?			[∅]		
Jakey	00:02:06.108	I can't have me little brother walkin around like some tramp.	DCT: 'MY LITTLE BROTHER' [CAMERON] -R		2. DIR: 'YOU LOOK' SELF>R		
Cameron	00:02:09.016	I don't have a spare.				I don't have any others.	00:02:09.003
Jakey	00:02:11.165	She's only got yer the one uniform?	DCT: 'YOU' [CAMERON] -R	2	DCT: YOU-R	You've only one uniform?	00:02:11.180
Cameron	00:02:13.416	This used to be yours.	DCT: 'YOURS' [JAKEY] - DSL	1	DCT: YOUR -L	It's yours from before.	00:02:13.677
Jakey	00:02:15.205	Lad, I was never that skinny.	SELF		1. DCT: SELF; 2. DCT:YOU -R	No, I was never as thin as you.	00:02:15.627
Cameron	00:02:18.416	That's why our Kerrie boiled it in a pan.				That's why our sister boiled it in a pan to shrink it so it fits.	00:02:18.634
Jakey	00:02:20.683	Did what?					
Cameron	00:02:21.760	To shrink it.					
Jakey	00:02:23.242	Unreal.				FCS	00:02:24.921



## Blackberry Troutface Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Referents	Back translation/ interpreter activity	Start time
Cameron	00:02:36.190	Why are yer up?	DCT: 'YER' [JAKEY] - DSL	1	DCT: YOU -L	What you doing up?	00:02:36.402
Jakey	00:02:37.954	Coz I am.	SELF			SHRUGS.	00:02:38.497
Cameron	00:02:39.384	But yer never usually get up until about half one.	DCT: 'YER' [JAKEY] - DSL	1	DCT: YOU -L	You've never been awake early before.	00:02:39.480
Jakey	00:02:41.970	Call the bizzies!!!				Oo! Scandal!	00:02:42.294
Cameron	00:02:44.353	Yer goin somewhere?	DCT: 'YER' [JAKEY] - DSL	1	1. DCT: YOU -L; 2. DIR: GOING OUT >L	You've got your coat on. You going out?	00:02:43.649
						FCS	00:02:46.753
Kerrie	00:02:52.586	What have yer done with it?	DCT: 'YER' [JAKEY] - DSL			Where's the stuff?	00:02:52.598
Jakey	00:02:53.816	Done with what?				What?	00:02:54.034
Kerrie	00:02:56.988	As if yer don't know.	DCT: 'YER' [CAMERON]-R	2	DCT: YOU-R	You know.	00:02:57.848
Cameron	00:02:58.628	I don't honest.	SELF		SELF	Hold on. I don't know, honest.	00:02:58.828
Kerrie	00:02:59.706	Don't do this to her.			1. DCT: YOU-CL; 2. DCT: YOU-CL	You're not being fair.	00:03:00.599
Cameron	00:03:01.320	Isn't her stuff there?	DCT: 'THERE'[ DRAWER] -L	2	DCT: THERE -L	It should be there.	00:03:01.816
Kerrie	00:03:02.670	This isn't fair. Yers haven't got any idea of the pain, have yer?	DCT: 'YOUS' [JAKEY - DSL & CAMERON - R]	2	1. DCT: YOU-R; 2.DCT:YOU-CL; 3. DCT: SHE [UPSTAIRS] -U	It's not fair. Neither of you understand. She's upstairs suffering.	00:03:03.151
Jakey	00:03:06.234	Shut up.	[KERRIE] - USR	2	DIR: SHUT UP - >USR	Shut up.	00:03:06.768
Kerrie	00:03:07.248	Just give it to me.	DIR: 'GIVE TO ME' [JAKEY DSL>SELF]	2	DIR: 'YOU GIVE TO ME' - CL>SELF	Give it to me. Say where it is.	00:03:07.837
Jakey	00:03:08.662	I haven't got it.	SELF		[Ø]		
Kerrie	00:03:09.923	Well tell me where it is then.	DIR: 'TELL ME' [JAKEY DSL>SELF]		[Ø]		
Jakey	00:03:11.471	She must've got it.	DCT: 'SHE' [MUM] - UPSTAIRS	2	1. DCT: HE - R; 2. DCT: SHE-U	He hasn't got it. She (upstairs) has it.	00:03:11.309
Kerrie	00:03:12.884	I take it up every mornin.	SELF; DIR: 'TAKE UP' [UPSTAIRS] > R [EXIT]	2	1. DCT: SELF; 2. DIR: 'TAKE UP' -RU	Hold on. Every morning I take [a tray] up.	00:03:13.018
Jakey	00:03:15.811	Cameron, have you hid it?	DCT: 'YOU' [CAMERON] USR	2	1.DCT: YOU-R; 2. DCT: YOU-R; 3. DCT: IT-RD	Cameron. Did you hide it?	00:03:15.961
Cameron	00:03:18.329	No. I don't like it when she hasn't got any.	1. DCT: SELF 2.DCT: 'MUM' [UPSTAIRS]		SELF	No. You know I don't like to be upset.	00:03:18.477
Kerrie	00:03:21.658	Mum!				Mum!	00:03:22.213
Cameron	00:03:24.490	Have you hid it?	DCT: 'YOU' [JAKEY]-L	2	DCT: YOU -L	Have you hidden it?	00:03:24.884
Jakey	00:03:25.410	Not interested.			[Ø]		
Kerrie	00:03:26.410	Mum!!		2	[Ø]	Mum! MUM!!!	00:03:26.970
Jakey	00:03:27.687	Mouth on that.					
Kerrie	00:03:28.907	MUM!!!					
Cameron	00:03:30.527	Why isn't she answerin'?	DCT: 'SHE' [MUM] - UPSTAIRS	2	DIR: 'REPLY' USR>SELF;	She didn't answer. She's not here.	00:03:31.147
Kerrie	00:03:32.340	She's not here!					
Cameron	00:09:26.504	They'll beat me!	SELF		DIR: BEAT UP-R>SELF	No, I'll get beat up!	00:09:25.654
Jakey	00:09:27.580	Well, Kerrie's there.	DCT: KERRIE -R	2	DCT; SISTER THERE -R	No, you're sister's there.	00:09:28.341
Cameron	00:09:29.004	They're not scared of Kerrie.	DCT: KERRIE-R	2	DCT: HER -R	Not scared of her.	00:09:30.268
Kerrie	00:09:30.514	I wouldn't stick up for you if they were.	1.SELF; 2.DCT: 'YOU' [CAMERON] -L	2	1. DCT: YOU -L; 2. DIR: 'PROTECT ME' L>SELF	You won't protect me. You're stupid - worm.	00:09:32.189

## Blackberry Troutface Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Referents	Back translation/ interpreter activity	Start time
Cameron	00:09:32.710	Why not?			[Ø]		
Kerrie	00:09:33.478	Coz yer a selfish little maggot.	DCT: 'YER' [CAMERON] -L				
Cameron	00:09:36.659	I'm not.	SELF			No.	00:09:37.493
Kerrie	00:09:37.688	Mum's gone, and all you care about is how yer gonna eat and who's gonna walk yer to school.	1. DCT: 'YOU' [CAMERON] -L; 2. DCT: 'YOU' [CAMERON] -L; 3. DCT: 'YOU' [CAMERON] -L	1=2; 2=2	1. DCT: YOU -L; 2.DCT: YOURSELF -L	Mum's gone. You just think about yourself.	00:09:38.602
Jakey	00:09:42.256	I'm gone.	SELF				
Cameron	00:09:42.901	I won't let yer.	SELF				
Jakey	00:09:45.432	Move.					
Cameron	00:09:46.272	I won't.	SELF		Ø	FCS	09:41.852
Jakey	00:09:47.285	Move it.					
Cameron	00:09:48.157	Don't leave me Jakey please. Can't breathe.	SELF		1. SELF; 2. DIR: 'YOU GO' >L; 3. SELF	Don't want you to go. I can't breathe.	00:09:49.387
Jakey	00:09:53.722	I don't believe this.	1. SELF; 2. R-'THIS' [CAMERON]	2	DCT: THIS -R	I don't believe this.	00:09:54.767
Kerrie	00:09:55.697	You must try and take a deep breath.	DCT: 'YOU' [CAMERON] -L	2	DIR: 'EXPLAIN TO YOU' - SELF>L	Calm down. Try to breathe slowly. Remember the doctor explained to you how to breathe.	00:09:56.890
Cameron	00:09:57.667	I can't.	SELF		[Ø]		
Kerrie	00:09:59.106	Remember what the doctor told you to do.	'YOU' [CAMERON] - L				
Jakey	00:10:02.484	He's puttin it on.	DCT: 'HE' [CAMERON] -R	2	DCT-'HE'-R	He's faking.	00:10:04.245
Kerrie	00:10:04.394	What would you know about it?	DCT: 'YOU' [JAKEY] -L	2	1: DCT: YOU-L 2. DCT: YOUR-L	You know nothing. It's your responsibility now.	00:10:06.105
Jakey	00:10:05.655	I'm gone.	SELF		[Ø]		
Kerrie	00:10:06.442	She's left you in charge.	DCT: 'YOU' [JAKEY] -L				
Jakey	00:10:07.545	I have to go.	SELF		1. DIR: GO - SELF > R; 2. DCT: YOURSELF-CR	No, I can't, I've got to go and prepare yourself.	00:10:08.719
Kerrie	00:10:08.311	Why?			[Ø]		
Jakey	00:10:08.838	I have to prepare meself.	MYSELF	0			
Kerrie	00:10:10.305	For what?				What for?	00:10:12.360
Jakey	00:10:11.980	Go and stay with Auntie Carol.			DCT: YOU-R	You stay with Auntie.	00:10:13.665
Kerrie	00:10:13.838	She won't have norhin to do with us no more.				We can't. She won't take us on now.	00:10:15.282
Jakey	00:10:15.870	Well yeah, cos scag-face robbed all her jewellery.			1. DCT: YOUR -R; 2. DCT: YOUR -R	Really? Why? Because Mum, off her face, robbed stuff from her. It's your fault.	00:10:17.822
Kerrie	00:10:19.742	Don't call her that.			[Ø]		
Jakey	00:10:20.952	No one in the family will have nothin to do with us because of that bag head.	US				
Kerrie	00:10:24.826	Don't call her names. She's a herion addict. It's an illness. We haven't got anyone else to look after us Jakey.	US			Stop it. Don't give Mum a bad name. She's got an illness, a drug habit. Nobody else can look after us.	00:10:25.128
Jakey	00:10:36.314	I'll be back in three days.	SELF			I'll be back in three days.	00:10:37.425
Cameron	00:10:38.541	Don't go Jakey...What am I going to do?	SELF			Don't go.	00:10:38.845

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Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Referents	Back translation/ interpreter activity	Start time
Kerrie	00:10:43.089	Go to school.			1. DICT:- YOU -L; 2. DIR: GO >L	Go to school Go on.	00:10:43.775
Cameron	10:44.204	I can't.	SELF	[Ø]			
Kerrie	10:44.995	Move it!					
Jakey	00:23:35.458	But it's all right for me to go round smackin heads for yer, is that it?... I'm gonna teach you how to look after yerself.	1. SELF; 2. DCT: [TEACH] 'YOU' [CAMERON] -RD; 3. DCT: [LOOK AFTER] 'YOURSELF' [CAMERON] -RD;	2-1; 3-1	1. SELF; 2. DIR: 'TEACH YOU' - SELF > R; 3. DIR: 'LOOK AFTER YOURSELF' > R.	Oh, really? It's fine for me to punch people, is it? I'll teach you how to look after yourself.	00:23:37.280
Cameron	00:23:44.741	I don't need to look after meself, I've got you.	1. SELF; 2. DCT: JAKY-LU	1	DICT:- YOU -L	There's no need to, I've got you	00:23:46.110
Jakey	00:23:46.739	And where's the respect in that?...Where's me gloves?				You have to have self respect! Where are my gloves?	00:23:48.930
Kerrie	00:23:52.077	Don't be stupid Jakey. He's been hit enough for one day.	DCT: 'HE' [CAMERON] -R	Ø	DCT: YOU-R	Calm down, you! That's enough.	00:23:53.300
Jakey	00:23:55.979	He can't go through life relyin' on his big bro to keep bailin' him out.	1. DCT: 'HE' [CAMERON] -RD; 2. SELF; 3. DCT: 'HIM' [CAMERON] -RD	1	1. SELF; 2. DIR: 'LOOK AFTER' > R.	I can't. I've always been responsible for looking after that kid.	00:23:57.990
						FCS	00:24:02.870
Jakey	00:24:06.218	Put them on then.	DCT: 'THEM' [GLOVES] -RD	2	DCT: - RD	Go on, then.	00:24:06.240
Cameron	00:24:07.580	I don't want to.	SELF		SELF	I don't want to.	00:24:07.650
Jakey	00:24:08.230	I said, put them on!	DCT: 'THEM' [GLOVES] -RD	2	DCT: GLOVES >RD	I said put the gloves on.	00:24:09.620
						FCS	00:24:12.610
Kerrie	00:24:11.290	Look at him him...He's not built like you.	1. DCT: 'HIM' [CAMERON] -R; 2. DCT: 'YOU' [JAKY] -DSL	0	1. DCT: YOU -R; 2. DCT: HE - CL; 3. YOUR - R	You're weak and skinny, he's bigger. That's right your father's a worm.	00:24:13.550
Jakey	00:24:15.410	Yeah? That's coz his dad's a maggot.	HIS' [CAMERON'S] - R				
Cameron	00:24:18.400	He's not.				No he isn't!	00:24:20.710
Jakey	00:24:20.256	I say he is... What are yer gonna do about it?	1. DCT: 'HE' [CAMERON] -R; 2. DCT: 'YOU' [CAMERON] - R				
Jakey	00:24:26.386	Come on then, son of a maggot...Come on!					
Jakey	00:24:35.076	Come here.	DCT: 'HERE'				
Jakey	00:24:39.516	Right. Let's see what you've got.	DCT: 'YOU' [CAMERON] -R				
Cameron	00:24:41.105	I haven't got anythin'.	SELF		Ø	FCS	00:24:22.710
Jakey	00:24:42.208	Hit me.	SELF				
Cameron	00:24:42.970	Don't want to hit yer.	1. SELF; 2. DCT: JAKY-L				
Jakey	00:24:43.329	Just do it.					
Cameron	00:24:44.056	No.					
Jakey	00:24:44.722	Come on, I can take it.	SELF				
Kerrie	00:24:46.012	Do it some other time, Jakey.					

## Blackberry Troutface Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Referents	Back translation/ interpreter activity	Start time
Jakey	00:24:47.478	Just take a swing at me will yer?	SELF				
Cameron	00:24:48.875	No.					
Jakey	00:24:49.232	Come on, ya chicken!					
Kerrie	00:24:50.140	Jakey!					
Cameron	00:24:50.140	Ow!					
Jakey	00:24:50.960	Put your guard up!					
Kerrie	00:24:52.145	Stop it.					
Jakey	00:24:52.680	Stay out of it, you! Come on yer little ball bag, let's see what yer've got.	1. DCT: 'YOU' [ KERRIE] - USL; 2. DCT: 'YOU' [CAMERON] -R				
Cameron	00:24:55.905	I've got nothin.	SELF				
Kerrie	00:24:56.978	That's enough.					
Jakey	00:24:57.862	Shut up! Fight me!					
Cameron	00:24:59.213	No!					
Jakey	00:24:59.658	Come on yer little prick!					
Kerrie	00:25:00.536	You could hurt him.	1. DCT: 'YOU' [JAKEY] -R; 2. DCT: 'HIM' [CAMERON] -R				
Jakey	00:25:01.569	I'll smack his face in if he doesn't fight back.	1. SELF; 2. DCT: 'HIS' [CAMERON] -R; 3. DCT: 'HE' [CAMERON] - R	2	DIR: 'HIT ME' - R>SELF	Hit me back!	00:25:02.765
Kerrie	00:25:04.189	Look what you've done now!	1. DCT: 'YOU' [JAKEY] -L; 2. DCT: 'WHAT YOU'VE DONE' [TO CAMERON] - R	2	1. DIR: 'LOOK AT HIM' - R; 2. DCT: HIM - R.	Look at him! He's hurt!	00:25:04.863
Cameron	00:53:50.233	Is this gonna be our rights of passage Jakey? Leavin us in a home like yer Dad left you in a forest?	1. DCT: JAKEY-R; 2. DCT: US; 3. DCT: YOU [JAKEY]-R	1-2;	1. DCT: YOU-R;	You'll leave like your father left. Forest.	00:53:52.740
Kerrie	00:53:55.343	What are yer goin on about?	DCT: 'YOU' [CAMERON] -L	2	DCT: YOU -L	What are you talking about?	00:53:57.930
						FCS	00:53:59.540
Cameron	00:54:02.633	This.	DCT: 'THIS' [LETTER] - IN HAND	2	DCT: 'THIS' - LEFT HAND	This.	00:54:03.380
Jakey	00:54:03.273	What's that?	DCT: 'THAT' [LETTER IN CAMERON'S HAND] - L	2	DCT: 'IT' - L	What is it?	00:54:05.040
Cameron	00:54:04.303	I just found it in yer coat pocket.	1. DCT: 'IT' [LETTER] - IN HAND; 2. DCT: 'YOUR'		[Ø]	[OMITTED]	
Jakey	00:54:05.643	Give it-	DIR: GIVE L>R		[Ø]	FCS	00:54:05.860
Cameron	00:54:06.183	Tell her, Jakey!	DCT: KERRIE-R		[Ø]		
Kerrie	00:54:07.022	What's goin' on?				What's wrong?	00:54:07.580
						FCS	00:54:09.260
Jakey	00:54:15.900	I'm joining the army.	SELF		SELF	I've er...registered for the army. I go in 5 days.	00:54:16.230
Jakey	00:54:20.000	In five days.					
Kerrie	00:54:21.780	Is this a joke?					
Jakey	00:54:24.010	No.			[Ø]		
Kerrie	00:54:25.381	How can yer even think about goin at a time like this?	DCT: 'YOU' [JAKEY] -L	2	1. DCT: YOU -L;	You what? How can you think of joining the army? What about me and him?	00:54:23.320
Jakey	00:54:27.931	I just-	SELF		[Ø]		
Kerrie	00:54:28.330	What about us?	DCT: US - CAMERON-DSL & SELF	2	2. DCT: 'US' - SELF>CL>SELF>CL		

## Blackberry Troutface Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Referents	Back translation/ interpreter activity	Start time
Jakey	00:54:29.100	See, I had all of this planned before she run away.	SELF		SELF		
Cameron	00:54:31.133	What have we done?	DCT: WE		[Ø]	I'd planned it before Mum ran off.	00:54:30.540
Jakey	00:54:32.030	Nothin', its not about you-	DCT: 'YOU' [CAMERON] - DSL		[Ø]		
Cameron	00:54:33.520	I'll change, would you like me if I change?	1. SELF; 2. DCT: 'YOU' [JAKEY] - USC; 3.SELF	Ø	1.SELF; 2. SELF	I'll try to behave better.	00:54:33.940
Jakey	00:54:35.472	It's not about you. It's just that I have to get away from here.	1. DCT: 'YOU' [CAMERON] - DSL; 2. SELF.	0	1. DCT: YOU -CR; 2. SELF	It's not you. It's me. I've just got to go.	00:54:36.560
Kerrie	00:54:38.960	Why?			Ø	[OMITTED]	
Jakey	00:54:39.878	Well it's her fault. She's done this.				It's her fault!	00:54:40.960
Kerrie	00:54:42.280	Mum?				Who? Mum?	00:54:42.480
						FCS	00:54:44.240
Jakey	00:54:44.268	Here y'are, look, we can spend the next five days together... and then I'll have to go.	1. DCT: 'WE'; 2. SELF.	2	DCT: 'WE-TOGETHER'	Okay, okay, we can still have 5 days together, then I'll have to go.	00:54:45.450
Kerrie	00:54:51.718	What will yer do, Jakey? Drop us off at the care home or do we have to make our own way there?	1. DCT: 'YOU' [JAKEY] -L; 2. DCT: 'US' [CAMERON - DSL & SELF]	1-2; 2-2	1. DCT: YOU-L; 2. DCT: ' WE - SELF>CL	Oh really? And when you go off to the army we can go to child care.	00:54:53.390
Jakey	00:54:56.368	It's not my fault!	SELF			[OMITTED]	
Cameron	00:54:57.606	You have to stay and look after us.	1. DCT: 'YOU' [JAKEY] -USR; 2. US	1	DIR: 'YOU LOOK AFTER ME' - R>SELF	You have to stay and look after me.	00:55:00.170
Jakey	00:54:59.148	Er, yer not my kids, it's not my responsibility.	1. DCT: 'MY'; 2. DCT: YOU [KERRIE- R & CAMERON - DSL]; 3. DCT: 'MY'	1-2; 2-2; 3-2	1. DCT: MY; 2. DCT: 'YOU' [CAMERON - CL; & KERRIE -R]; 3. DCT: MY	It's not my responsibility. You're not my children.	00:55:01.750
Kerrie	00:55:02.910	Why is it Mum's fault?				Why is it Mum's fault?	00:55:04.880
Jakey	00:55:04.301	'Cos somethin' happened.				Something happened.	00:55:07.130
Kerrie	00:55:05.330	Like what?				[OMITTED]	
Jakey	00:55:09.010	Er, it was a couple of weeks ago.				Two weeks ago.	
Kerrie	00:55:10.400	What happened?					
Jakey	00:55:11.067	Just forget about it.			Ø		
Kerrie	00:55:11.910	I won't forget about it-	SELF		Ø	What happened?...I want to know! Tell me what happened!	00:55:10.010
Jakey	00:55:12.685	You don't wanna know			Ø		
Kerrie	00:55:13.305	I do wanna know! Tell me!	1. SELF; 2. 'TELL ME' [JAKEY -L]	2	DIR: 'TELL ME' L> SELF		
						FCS	00:55:15.200
Jakey	00:55:18.900	Look... We was....we was out an' about an' I was just sittin off on a wall...an' a few of the wannabees started..er happy slappin' some, er, prozzy. They were pushin her round and..and she come near enough for me to see her properly.			[NARRATIVE]	Okay, well...I was with a group and we were hanging out and sitting on a wall. Then we say this woman coming towards us - a prostitute - so a couple of the lads started harassing her. And I looked as she got nearer, I was gobsmacked, I couldn't believe it.	55:19.210
Jakey	00:55:46.730	It was her.			Ø	[OMITTED]	

## Blackberry Troutface Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Referents	Back translation/ interpreter activity	Start time
Cameron	00:55:49.400	Who?				Who was it?	00:55:49.940
Jakey	00:55:50.546	It was Mum.				Mum.	55:53.170
Cameron	01:13:40.511	What's the matter with you?	DCT: 'YOU' [KERRIE] - US	1	DCT: YOU-R	What's wrong? You nervous?	01:13:40.630
Kerrie	01:13:42.021	Just dead nervous, that's all.	SELF		SELF	I am nervous.	01:13:43.130
Cameron	01:13:43.631	She's not comin for another half an hour.			DCT: YOU-R	She hasn't arrived yet, you've still got half an hour.	01:13:44.310
Kerrie	01:13:45.451	I know, but I just want everythin' to be right for when she gets here.	SELF		SELF	I know but I want everything perfect when she arrives - the room perfect.	01:13:47.450
Cameron	01:13:48.531	It will be. I mean look at this floor. She could eat her dinner off it.	DCT: 'THIS FLOOR' - D	2	DCT: FLOOR -CD	Look at the floor - you could eat off it.	01:13:51.000
Kerrie	01:13:53.034	I think we'll stick to the table.	DCT: TABLE -CD	2	DCT: TABLE-CD	No - we'll use the table.	01:13:54.350
Cameron	01:13:55.211	So what are we havin'?	DCT: 'WE'	[Ø]		What food is there?	01:13:57.900
Kerrie	01:13:57.061	Sautéed Rainbow Trout with Green Tomato and Blackberry Sauce.				Fish, tomatoes, sauce...	01:13:59.630
Cameron	01:14:01.544	How did yer put that together?	DCT 'YER' [KERRIE] -R	2	DCT: YOU-R	How have you made it?	01:14:03.550
					DCT: THIS' - LEFT HAND	It's on this.	01:14:05.970
Cameron	01:14:04.465	You've got a Nintendo DS?	1. DCT: 'YOU' [KERRIE] - R;	2	DCT: YOU-R	You've got a Gameboy?	01:14:06.790
Kerrie	01:14:06.587	Borrowed it off Latoya Dean.	DCT: 'IT' [NINTENDO] - IN HAND				
Cameron	01:14:08.281	How's that helpin yer cook?	DCT: NINTENDO [IN KERRIE'S HAND] -R		[Ø]		
Kerrie	01:14:09.771	Come 'ere.			[Ø]	I borrowed it from a school friend. See...It's got a list of things, and explains how to make everything.	01:14:09.350
Kerrie	01:14:10.941	Look...Sauteed Rainbow Trout with Green Tomato and Blackberry Sauce. There's all the ingredients and what to do with them and that.	DCT: 'LOOK' [AT NINTENDO] -IN HAND	2	1. DCT: 'IT' -LEFT HAND 2. DCT: 'IT' -LEFT HAND		
						FCS	01:14:17.750
Cameron	01:14:19.710	You've got a DS and yer usin' it to cook?	1. DCT: 'YOU' [KERRIE] -R; 2. DCT: 'DS' [IN KERRIE'S HAND] -R; 3. DCT: 'YOU' [KERRIE] - R.	1-2; 2-2 3-2	1. DCT: YOU-R; 2. DCT: YOU-R;	You've got a Gameboy and you use it for cooking? Most people use it for playing games. Have you any?	01:14:18.500
Kerrie	01:14:23.401	Too right, I am.	SELF		[Ø]		
Cameron	01:14:24.411	Well what games did you get?	DCT: 'YOU' [KERRIE] - R		3. DCT: YOU-R		
Kerrie	01:14:25.933	I don't have no games.	SELF		SELF	No I haven't.	01:14:27.330
Cameron	01:14:27.438	That's just stupid.			DCT: YOU-R	You're stupid.	01:14:28.310
Kerrie	01:14:29.110	Yer won't be sayin that when yer droolin over yer dinner.	DCT: 'YOU' [CAMERON] -L	2	DCT: 'YOU' -L	When you eat, you'll forget...	01:14:29.940
						FCS	01:14:32.710
Jakey	01:14:32.732	Aww, somethin' smells proper good.				That's a good smell.	01:14:33.960
Kerrie	01:14:35.237	D'ya think so?	DCT: 'YOU' [JAKEY] DSR.	1	DCT: YOU-R	Do you think so?	01:14:35.880

## Blackberry Troutface Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Referents	Back translation/ interpreter activity	Start time
Jakey	01:14:36.140	Tellin yer, I could smell it down the street.	SELF		SELF	I could smell it...	01:14:37.110
Kerrie	01:14:37.847	D'ya get the apple pie?	DCT: 'YA' [JAKEY] - DSL	0	DCT: YOU-CR	Did you get the apple pie?	01:14:38.610
Cameron	01:14:39.550	Why is the bag inside out?	DCT: 'BAG' -L	0	1. DCT: YOU -CR; 2. DCT: THAT -CR	Why have you covered up the name on that carrier bag?	01:14:40.410
						FCS	01:14:44.940
Jakey	01:14:41.223	So no one can see it's a Netto one.				It's from the cheap supermarket, I'm hiding it.	01:14:45.865
Cameron	01:14:43.983	That so doesn't work.			∅		
Kerrie	01:14:46.520	Where's the custard?			DCT: 'HEY YOU' - CLD	Hey, where's the custard?	01:14:48.400
Jakey	01:14:48.910	Aww, I knew there was somethin-	SELF		SELF	Oh, I forgot!	01:14:50.860
Kerrie	01:14:51.010	Jakey, you'll have to go back.	DCT: 'YOU' [JAKEY] - DSL	0	SELF	I have to come back to the shop.	01:14:52.310
Jakey	01:14:52.426	Aww, I'm knackered.	SELF		∅	[OMITTED]	
Kerrie	01:14:53.407	Look! I've made a menu now.	DCT: MENU- IN HAND	2	1. SELF; 2. DCT: PAGE-LEFT HAND	I've got a page here full of stuff I need. Apple pie and custard.	01:14:55.180
Kerrie	01:14:57.020	Apple Pie and Custard.					
Jakey	01:14:59.828	Well...cross out custard... and put...jam.				Don't bother with the custard - replace it with jam.	01:15:01.170
Kerrie	01:15:06.283	Apple pie...and jam?				Apple pie and jam?	01:15:06.825
Cameron	01:15:08.557	We haven't got any jam.				We haven't got any jam.	01:15:10.765
Jakey	01:15:10.107	Marmalade then.				Fine...marmalade then.	01:15:12.125
Kerrie	01:15:11.207	I want this dinner to be special for her.	SELF		[∅]	Okay, okay...	01:15:14.475
Jakey	01:15:14.017	Apple pie and marmalade's special.				I want details.	01:15:16.095
Kerrie	01:15:16.197	I just wanna show her how much we appreciate her.	SELF				
						FCS	1:15:18.685
Jakey	01:15:19.150	Oh, it's only Auntie Carol.				It's only Auntie, it's fine.	01:15:20.035
Kerrie	01:15:21.187	Oh, I know it's "only Auntie Carol", but she's been a big help these last couple of weeks.				Really? Auntie's been really helpful recently.	01:15:22.500
Cameron	01:15:26.869	... I'll go.	SELF		DIR: 'GO' -SELF>CR	I'll go.	1:15:27.660
Kerrie	01:15:28.541	To the shop?		2	1. DCT: YOU-L; 2. DIR: 'I GO WITH YOU' - SELF>L	You go to the shop? I can't go with you.	1:15:30.660
Cameron	01:15:29.915	Yeah.			[∅]		
Kerrie	01:15:30.615	I can't go with yer.	1. SELF; 2. DCT: 'YER' [CAMERON] -L				
Cameron	01:15:32.615	I know, I'll er... I'll go on me own.	1. SELF; 2.SELF		SELF	I know. I'll go by myself.	01:15:34.270
Kerrie	01:15:36.755	Oh, okay.				Well...all right.	01:15:37.260
						FCS	01:15:38.960
Cameron	01:15:46.558	Can I buy Nuts with the change?	SELF		SELF	Can I buy nuts?	01:15:46.750
Jakey	01:15:49.200	Yeah...Don't get them cashews, they knock me sick.	SELF		SELF	Fine. But I don't want those white curved nuts.	01:15:50.000

## Blackberry Troutface Character vs Interpreter Referents

Character Name	Dialogue start time	Dialogue	Character Referents	Match = 2; Partial Match = 1; No match = 0; Additional BSL = X	Interpreter Referents	Back translation/ interpreter activity	Start time
Cameron	01:15:53.820	I mean the magazine.				No, not nuts to eat. The magazine, for men, you know, with women in it.	01:15:53.700
Cameron	01:15:58.030	Yeah?				FCS	01:15:59.960
						FCO	01:16:00.770
Jakey	01:16:01.686	Get on him!				FCS	01:16:01.930
Kerrie	01:16:02.926	Aww! I'm made up for him!	1. SELF; 2. DCT: 'HIM' [CAMERON] - OFF R	2	DCT: HE-R	He's grown up now.	01:16:03.330
						FCS	01:16:06.140
Jakey	01:16:07.902	Did yer go to that open day at the college?	DCT: YOU [KERRIE] - USRU	2	DCT: YOU-RU	Did you go to college?	01:16:08.160
Kerrie	01:16:10.206	Yeah...They said I had to get 5 A-Cs, including Maths, English and Science to do the course.	SELF		SELF	Yes, I went. they said I need 5 A to C GCSEs all together.	01:16:10.290
						FCS	01:16:17.670
Jakey	01:16:17.856	Any chance of that like?			DCT: YOU-R	Can you do that?	01:16:18.690
Kerrie	01:16:20.250	I dunno. I'm way behind but...I'll give it a go though.	1. SELF; 2. SELF		SELF	I don't know. I need to catch up. I'll try, though.	01:16:20.260
Jakey	01:16:25.146	First bridge yer build...yer can name it after me.	1. DCT: YOU [KERRIE] - USRU; 2. SELF	2	1. DCT: YOU - R; 2. DCT 'MY'.	The first time you make a bridge, put my name on it.	01:16:25.860
Kerrie	01:16:28.604	Yeah, okay...				All right.	01:16:29.770
						FCS	01:16:30.600
Jakey	01:16:41.357	Alright?				All right?...What?	01:16:43.304
Jakey	01:16:43.609	What?					
Jakey	01:16:45.910	No, I can't, lad.	SELF		SELF	I can't.	01:16:46.144
Jakey	01:16:47.890	I can't.		[Ø]		[OMITTED]	
Jakey	01:16:51.043	No, I can't lad. I'll see what I can do tomorrow, yeah?	SELF		SELF	I can't.	01:16:48.104
					SELF	I'll try tomorrow.	01:16:51.474
Jakey	01:16:55.119	All right, see you later.	SELF			All right.	01:16:55.360
Jakey	01:16:56.700	See you tommorra. Tata..				See you tomorrow.	01:16:56.840
Kerrie	01:16:59.932	It's them innit?			1. DCT: YOU -CR; 2.DCT: YOU -CR	Are you back in the gang again, causing bother? They never stop bothering you.	01:17:00.140
Kerrie	01:17:03.150	They're never gonna leave yer alone are they?	DCT: 'YOU' [JAKEY] - R	2		FCO**	01:17:07.620
						FCS	01:17:12.800
Jakey	01:17:13.143	There's smoke comin out the oven!	DCT: OVEN - USL	2	DCT: THERE - USL	Ah! There's a fire!	01:17:13.230
Kerrie	01:17:14.808	What?!?!				What?!	01:17:14.980
Jakey	01:17:15.732	Neeah!			DIR: 'TRICK YOU' SELF>L	Tricked you!	01:17:16.040
						FCS	01:17:17.600
Kerrie	01:17:22.824	You laughing???	DCT: 'YOU' [JAKEY] - DSR	2	DCT: YOU-CR	Think you're funny?	01:17:20.490
					DIR: THROW - SELF>CR	I'll throw this at you!	01:17:23.310
Jakey	1:17:24.771	Where's yer sense of humour girl?	'YOUR' -[KERRIE] DSC		[Ø]	FCS	01:17:24.870



**Appendix 4.5**

Text omitted by *Blackberry Trout Face* interpreter in favour of FCS.

Jakey: ...What are yer gonna do about it?

*Cameron just stands there.*

Jakey: Come on, son of a maggot.

*Cameron shakes his head*

Jakey: Come on!!

*Cameron shakes his head.*

Jakey: *[points to in front of him]* Come here.

*Cameron skulks over.*

Jakey: Right *[Jakey play-punches Cameron in the stomach]* Let's see what yer've got.

Cameron: I've got nothin'.

Jakey: Hit me.

Cameron: I don't want to hit yer.

Jakey: Just do it.

Cameron: No.

Jakey: Come on. I can take it.

Kerrie: Do it some other time, Jakey.

Jakey; Just take a swing at me, will yer?

Cameron: No.

Jakey: Come on you Chicken

*Jakey punches Cameron in the stomach.*

Kerrie: *[jumps up]* Jakey!

Jakey: *[manhandling Cameron]* Put your guard up!

Kerrie: *[grabs Jakey]* Stop it!

Jakey: *[pushing her off]* Stay out of it, you!

Jakey: *[to Cameron]* Come on, you little ball-bag, let's see what you've got!

Cameron: I've got nothin'!

*Jakey takes a swing at Cameron.*

Kerrie: That's enough!

Jakey: *[to Kerrie]* Shut up! *[to Cameron]* Fight me!

Cameron: No!

Jakey: Come on you little prick! *[he takes another swing at Cameron and connects]*

Kerrie: You've hurt 'im!

*Jakey punches Cameron in the stomach, Cameron keels over.*

Jakey: I'll smack his head in if he doesn't fight back.