



Tactifying Language Integrations

Tactify! Emboss your Interpreting Skillset for DeafBlind

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Tactifying Language Integrations

What is TACTIFYING?

Amplify. Intensify. Modify.
(enhance) (emphasize) (explore)

Deafblind have unique diversity in their educational backgrounds, language acquisition, cultural affiliations, age, hearing levels and visual conditions.

As an Interpreter, your role is to build confidence to integrate streamline understanding toward DeafBlind sensory comprehension..

Throughout this workshop you'll master the art of tactiling in different frameworks. Maintaining consistent contact space, tactile contact, employing descriptive classifiers and adverbial morphemes, and utilizing a spectrum of communication methods, including Tactile ASL, Tadoma, ProTactile, Touch Signals or Haptics, Tracking, Fingerspelling, Print On Palm, and Spoken English. Our aim is to delve into the essentials that enrich tactile understanding and language comprehension.

Conditions of Deafblindness

Deafblindness, the condition of having both significant hearing and vision loss, can be caused by various factors.

- Usher Syndrome
- CHARGE Syndrome
- Glaucoma
- Congenital Rubella Syndrome
- Meningitis
- Cytomegalovirus (CMV) Infection
- Trauma
- Age-Related Conditions
- Medication Side Effects
- Stroke
- Environmental Factors
- Exposure to Toxins
- Inadequate Healthcare
- Degenerative Diseases
- Retinitis Pigmentosa

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DeafBlind Etiquette

Interpersonal Approach

As an interpreter, you can ask your client questions to align your adaptations fitting their communication preference.

- Ask: "What contact space would you like to be touched?"
 - Near collarbone front chest
 - Back, arms, thigh near the kneecaps
 - Tracking close-up or at arm-length distance
 - Ask what modes: ASL, English or SEE or POP
- Sensitive areas: Face or Head touching (ask permission and slowly touch the shoulder first BEFORE touching the face or head"
- To get your client's attention, ALWAYS ALWAYS ALWAYS slide your hand downward on the person's arm and WAIT until he or she lifts their hand for information processing. Refrain GRABBING the hand at all cost. Ex: DB scratching their head or reading Braille texts or placing their hand in pocket.

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Assert: Demand-Control

- Communication deliverers maintain demand-control in the fieldwork so that their job is clear & comfortable upon delivering information to a DB.
- Stop the speaker if the vocal pace is too fast to process touch methods on DB. Perk up the courage to interrupt. Do same if speaker's speech is not clear or audible to translate or touch.
 - Ex: "Excuse me! Interpreter speaking. Would the speaker slow down? Thank You!"
 - Ex: "Excuse me! Interpreter speaking. What does that Spanish word mean in English? Thank you!"

Assert: Demand-Control: Continued

- Seating & Lighting
 - Emphasize environment as top priority in any DB-related spaces. Is the seating proper & comfortable? Is it front of or near a speaker or visual aspects or near accessible objects to touch?
 - Ex: Science class have tables with molecule models to feel H₂O (water).
 - Ex: Theatre stage & auditorium would have the interpreter in front row on a portable chair in front of DB sitting rows of chairs. Note: side by side seating is tedious & harmful to hands, hips, shoulder & rotating cuff. Demand a chair where necessary.

Assert: Demand-Control: Continued

- Lighting

- - Some DB cannot tolerate bright lights. Demand for dimming. Some cannot see at all in a dimmed room thus requires portable or adjustable lighting. Note: If routinely work with a specific setting, demand for better backdrop, seating positions & spaces as well manipulating lightings.
- Ex: Eye doctor's examination dark room.
- Ex: Classroom bright lights, can't see anything in view, hurts eyes, etc.
- Think DC as advocating self & smooth spaces for DB delivery.

Assert: Demand-Control: Continued

- Follow GISH model.
 - Better prepare for agenda
 - Before the field assignment or before the client arrives. Ask what today's is on today's agenda.

Gish Model

Sandra Gish's model of interpreting is often referred to as the Gish Approach and focuses on interpreting as a process of conveying meaning rather than just translating words. The Gish model emphasizes understanding the overall goal and objectives of a communication event, structuring the interpretation around these key ideas. When applied to a DeafBlind, applying tactics of touch, this proves effective.

Frax Tips:

- 1. Focus on the Goal of Communication:
 - Smooth delivery on subjects to clearly deliver tactile-imagery & vocabulary building or concepts.
- 2. Chunking Information:
 - Gish's model emphasizes breaking information into smaller, manageable chunks. For DeafBlind individuals, this strategy is crucial because processing tactile or close-vision signing can take longer than visual communication. Interpreters must structure the message into smaller segments to ensure the person can fully absorb the information. **ABSORB!**
 - Ex: In a business meeting, instead of interpreting long speeches, the interpreter would summarize and convey the key points in clear and concise segments, pausing for confirmation and ensuring the DeafBlind can ask clarifying questions & making well-decisions on their own.

Gish Model: Continued

- 3. Use of Visual and Environmental Context
 - In the Gish model, interpreters use the surrounding context to enhance understanding. For DeafBlind individuals, environmental information is key because they rely heavily on interpreters to understand their surroundings & objectives.
 - Ex: During a public event, an interpreter following the Gish approach would describe the layout of the room, where people are located, changes in the environment, or any visual cues that might affect the overall experience for the DeafBlind person. Same for describing objects of a topic.
- 4. Feedback Loop
 - Gish's model stresses the importance of a feedback loop between the interpreter and the DB to ensure the message is being understood correctly. DeafBlind individuals often need more frequent feedback and adjustments from the interpreter, whether in the form of tactile cues, slowing down, or adjusting signing methods.
 - Ex: While at a workshop, the interpreter might frequently pause to check if the DeafBlind individual is following along, making adjustments as needed in the speed of signing or offering further clarification on complex concepts. Practice memorizing key points.

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Contact Space & Reciprocity

Co-presence:

- Feet Touch, Hand on kneecap, Hold on shoulder, Leg-to-leg, Index finger to back

Full tactile imagery:

- requires 4 hands.
- Speaker and receiver stays connected all the time.

Reciprocity:

- is the highest value in sensory delivery.
- Reciprocity works best when actions and sensory feedback happens. (add classifiers & emojis)
- Ex. Baseball hit the nose. “tell the story on yourself then show the location of the impact on conversation partner / client.

Prompting:

- While speakers/receivers hand are connected. Prompt for the receiver’s other hand for action and sensory feedback

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Personal You vs. General You

- Personal you: touch the client to specify you
- General you: specify “you all”
- Note: if there is more than one person in the conversation, use pronouns they, him, her; by using the DB hand to touch specify the referred person.

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time-Direction

- use time-direction technique to show where items can be located. Mainly for food items on a plate rather pointing you would indicate 12 3 6 9 .
- Note: Refrain from touching the food items.

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Time – Direction

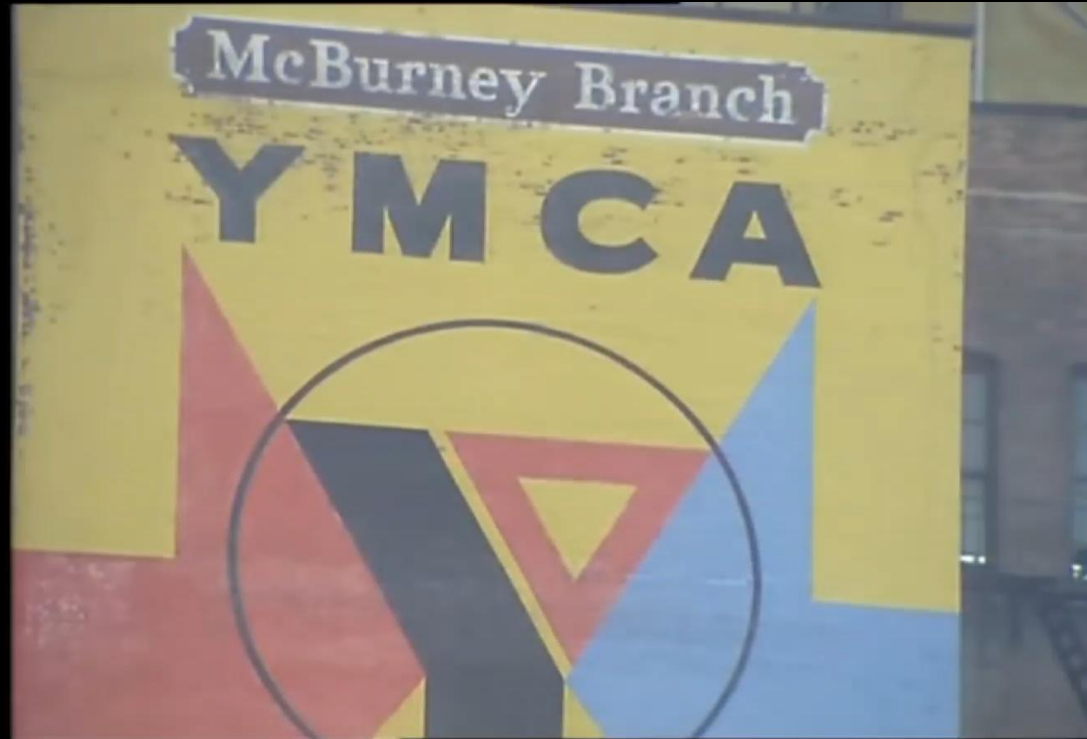
Practice Drill:



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“Y”

- Squeeze the thumb and pinkie finger everytime you have the “Y” fingerspelling.
- The “I” and “Y” fingerspelling are commonly misread. When tactiling the thumb is often missed.



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Happy Feet

- Using classifier. – 1 (CL-1) doesn't work.
- Use CL 2 for any feet and body movement
- Use CL B:B to instruct footwork

LET'S DANCE!!!

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Numbering & Listing Items

Identifying Numbers

- If you were to mention numbers firsthand rather than the alphabet spelling, indicate the sign "number" before continuing to fingerspell.
- 1 could be mistaken for "d"
- 2 could be mistaken for "v"
- 3 can be missed by not noticing the thumb sticking out
- 6 could be mistaken for "w"
- 9 could be mistaken for "f"
- Note: 7 and 8 can look alike which you can bend the receiver's fingers for more clarity.

Other Methods:

- a. Pop tracing
- b. proTactile finger tapping or squeezing
- Activity:
- Find partner, shades on and have the receiver guess whether it is number or letters. Mix it up to fool the mind and sensory hardwires!
- Use two if necessary.

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Numbering & Listing Items

Practice Drill:

- --- My online shopping is 6 pm.
- --- hamburger 2 Go
- --- Shoe 9 not perfect size!
- --- Lady 1 (is) d-e-a-f.
- --- Jacket cost 45.27 dollars
- --- Twitter will be named Volcom 2
- --- first add egg. Second, pour milk. Third, beat it. Fourth, add sugar.
- --- List 7 of your top vacation spots (location)
- --- 3 Blind Mice story, you read finish?
- --- 4 me, pick up my mobility cane
- --- You owe me 55 dollars
- --- You drive 78 today?
- --- You pulled over on 287?

If you feel confused, that is the purpose. always clarify. Use different methods to indicate clarity. One method may not always be reliable.

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Size Matters

Practice Drill:



Emoji Artist

- Trace expressions on the hand, arm, leg or back.
 - Happy =)
 - Sad =(
 - Furious >={
 - Shock =o
 - Silly =p
 - Nervous =<
 - Meek or Pensive =/
 - Overjoyed =D
 - Crying =. (

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Conveying Expressions

- Never touch the receiver's face for emphasis in any emotion state. there are ways to portray emotions through touching your facial movements, cheeks for mouth expressions and your eyebrows and head movements. Ask the receiver for both hands to feel your facial movements.
- Asking a question or stating rhetorical questions, trace a question mark. Either first or last of a relayed message.
- when in shock or grimace tenderly squeeze to the level of intensity of what is being relayed or felt. Gasping is quick and abrupt. Place receiver's hands to show eyebrows popping eyes or placing hands on forehead shaking head in disbelief.

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Conveying Expressions, Practice Drill:

- --- My friend, Happy Birthday!
- --- age-age you?
- --- Question, how do I get my CEU's?
- --- no way!!!
- --- sorry, cannot sell to you ::mouth straight in dismissal::
- --- ::angry:: You voted for him?!
- --- My goldfish died. ::somber::
- --- You quit terping, why? ::suspicious:: ::eyebrow raised::
- --- Wow! You won free vacation! ::jaw agape::
- --- Not sure. ::pensive face::
- --- Awkward ::discomfort face::
- --- Don't know. ::???::
- --- Love ice-cream! ::gleeful::
- --- Ack! Not go that house! It's haunted! ::scared::
- --- So annoyed. ::rolling eyes::
- --- hahahahahaha! :: laugh like Pee-wee Herman::

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Touch Signals

- ***Haptics, "A standardized system for providing and or receiving visual and environmental information as well as social feedback via touch signals on the body"(HKNC, n.d.)***
- ***Protactile, a practice and philosophy that emerged from "the realization that DeafBlind people's intuitions about tactile communication are stronger than the intuitions sighted people have" and has changed the way they communicate, work with interpreters, and live (granda & Nuccio, 2018)***

- Person
- Switch
- Agree / Yes / Affirmation
- No / Negation
- Laugh
- Table
- Window
- Chair
- Door
- Move / Next to
- Staircase
- Ramp Down / Ramp Up
- Exit / Leave
- Enter / Return
- Typing
- Writing
- Applause
- Question
- Raise Hand
- Emergency
- Talking / Noisy

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PT: Tactile Imagery

- Instead of TASL or Classifiers
 - Try applying tactile imagery into persons hand and arms
 - It will show action and Shape
1. Chipmunk climbing up a tree
 2. Dog wagging tail
 3. Cat licking its paws
 4. Taking care of a baby
 5. Blooming sunflower
 6. Using insulin pen

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Sensory Homonyms

For most part, homonyms in visual ASL would mean a word that has same spelling or pronunciations such as "BEAR" for either an animal or tolerating something. Or "Bale" and "Bail" sounds the same.

I refer this "touching techniques" in our DB world as Tactile Homonyms. Tactiling intensive English or ASL while blind can lead misunderstandings if there are missing connections to a sentence or lack of EXPANSION behind a signed production. Below are common vocabularies that FEEL same or closely similar in spatial areas. It is essential to "expand" that would help convey the meaning more with clarity. Expanding vocabularies provides better identification.

Here are 21 compiled list practice. () indicates hinted expansions

- 1. Empty & Available
 - --- (none there, gone) vs. (free time, busy not, schedule)
- 2. Brown & Beer
 - --- (color vs. drink alcohol)
- 3. Real & Sure & True
 - --- (fake not vs. yes sure vs. honest trubiz)
- 4. Disgust & Nauseous
 - (mad sick, dirty, upset sick vs. stomach discomfort, stomach sick)
- 5. Sick & Disease
 - (emphasize strongly SICK! Vs. Sick sick sick many have)
- 6. Reading & Dancing
 - (book, paper, mail, iPad vs. music, theatre, practice rehearse, showcase)
- 7. Figure & Mathematics & Take-Care
 - --- (thinking vs. number vs. see ya or be careful)
- 8. Thai & Don't-mind
 - (country, food, culture, people vs. shrug shoulders weave body motion)
- 9. Don't-Care & Sneeze
 - --- (Weave body motion vs. allergy have)
- 10. Black, Summer, Dry

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Sensory Homonyms: Continued

- 11. Man, Woman, Father, Mother, Bro, Sis, Grandpa, Grandma
 - --- (boy, girl, trans person)
- 12. Desert & Russia
 - (dry hot land vs. country, food culture, people)
- 13. Winter & Cold
 - --- (initialize W vs. temperature coldness shivering) OR person personality attitude snobby)
- 14. Gray & Whatever
- 15. White & Like
 - (color vs. EMPHASIZE like-like twice)
- 16. Sensitive & Tend-Do
 - (easy emotion, easy break vs. action, proactive, always)
- 17. Care, Precious, Treasure
 - --- (spell it out or “value”)
- 18. Love & Hug
 - --- (cross armbar wiggles body motion vs. twice movement hug-hug)
- 19. Food & Eat
 - --- (describe what kind of: fruit, vegs, snacks vs. hungry time now OR where SIT go eat)
- 20. Cry, skin color Black giggle
 - --- (upset, sad vs. REGIONAL sign vs. laughing)
- 21. Cute & Sugar
 - --- (face cute, clothes or funny cute vs. sweet)
- 22. Disappoint, Miss & Serious
 - --- (upset vs. long-time vs. ooo serious ooo)
- 23. RECEPTIVE
 - --- (eyes, feel, hear)

Embrace initializing at times for further clarity to pinpoint specifics.
Ex: (policy, agenda amendment, chapters, states, finances, rules)

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Under Hand Guidance

- New trend: form the "S" hand-shape to guide towards a space or object. Ex. Doorframe, desk chair, buttons.
- Never GRAB. Do the "H" handshape under a person's wrist. Guide them gently by placing "H" to targeted areas or toward people's hand transferences. note: DO not "help" getting items for the person. GUIDE them to what is needed. ex: Dropped ball. Misplaced soda cup. Dropped cane. Finding their pet or Braille display.
- Never GRAB. Do the "L5" lounged-like handshape for more robust guidance under the wrist where the thumb upright can secure the person's wrist IF the "H" movement BECOMES weak or slippery.
- The KEY in under -hand guiding is an empowerment transference. Never grab the wrist unless pulling to safety in case for an emergency.

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NAVIGATION TIPS:

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DIRECTIONAL Backchanneling

If DB have their hands full such as carrying their mobility cane and a pizza box or tray, apply directional cues on their backs and stay on them as the DB leads out front. Maintain your movements exactly behind the DB and do not let go until reaching to a destination.

- STOPPING: grab shoulder
- Go Straight: trace your index finger from mid -level on the back to the top **BELOW** of their neck.
- Index Turns: use index finger on either shoulder-back to indicate a rounding half turns.
- Dial Turns: imitate turning dials on shoulder-back to indicate FULL circle turns. clockwise and Counter-clockwise turns.
- Staircase or Step-Over: Use two fingers to portray steps ahead and count how many by stepping on the middle of the back.



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Mapping @ Tactile Classifiers

Draw the room,
point you are
here, person
here walking

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Reference Resource

- “Kindness is a language where the Deaf can hear and the blind can see.”
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