

Journées d'étude / Workshop

**« Changements de perspective et mise en corps :
Regards croisés en linguistique des langues des signes,
multimodalité, art et cognition »**

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***“Embodied points of view: sign languages linguistics,
multimodality, art and cognitive sciences in crossing
perspectives”***

19 & 20 avril 2018

**Laboratoire SFL
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Des procédés systématiques sont à l'œuvre dans l'adoption et l'expression d'un point de vue ainsi que dans la prise en compte du point de vue de l'interlocuteur ou public. Cela vaut dans un système linguistique, dans une interaction non-verbale, ou dans une performance artistique, et apparaît d'autant mieux quand ces formes expressives sont appréhendées dans leur dynamique interactionnelle. L'objectif de ces journées d'études est de se concentrer sur l'adoption, l'expression de perspectives et de leurs changements lorsque cette expression est mise en corps. Les langues des signes sont un lieu d'observation privilégié et nous conduisent à considérer l'expression gestuelle qui est associée aux langues vocales, en lien avec des formes d'expression gestuelle artistique telles que la danse ou le mime mais aussi la gestualité inhérente dans les interactions quotidiennes non verbales. La méthode adoptée est de croiser les points de vue théoriques et d'échanger les perspectives disciplinaires pour appréhender la variété de ces processus tant dans leur dimension linguistique, que artistique, que cognitive.

When we adopt or report another person's point of view or when an artist interacts with an audience, systematic processes are at work to sustain this interaction. These dynamic processes can be identified in linguistic systems, in non-verbal exchanges and in artistic performances. The purpose of this workshop is to study these processes with a particular focus on how they are realized by using our own body. Sign languages offer a privileged point of view and contribute a possible benchmark to reconsider the gestural expressions that co-occur with spoken languages, forms of artistic expression such as dance or mime and gestures inherent in daily nonverbal interactions. In this workshop different disciplinary perspectives will interact to bring out the full variety of these processes in their linguistic, artistic, and cognitive dimension.

Programme



Interprétation Signes internationaux-anglais / English-IS

Jeudi 19 avril (salle de conférence)

Thème : Gestualités coverbale et artistique / *Gesture in spoken languages and art*

- 09:00-10:30 **Conférences invitées / *Invited speakers***
Chloé Dechery, Université Paris8
"To Watch/Witness/Make/Account For –Performance : An Interplay of Relations"
Irene Mittelberg, Aachen University
« Viewpoint and immersion in multimodal descriptions of imagined pictorial and architectural space: Insights through gesture and gaze »
- 11:00-12:30 **Table ronde : « *Crossing perspectives in coverbal gesture and art* »** avec la participation de Chloé Dechery, Irene Mittelberg, Jeremy Kuhn, Ivani Fusellier, Fanny Macé, Marion Blondel

Pause déjeuner

Thème : Cognition & interaction

- 14:00-15:30 **Conférences invitées / *Invited speakers***
Laurence Conty, Laboratory of Artificial and Human Cognition (CHArt), University of Paris Nanterre *"Other's gaze in human cognition: effects, mechanisms and therapeutic potential"*
François Quesque, CRNL, INSERM U1028, Lyon University
"When the body thinks social: The sensori-motor anchoring of perspective-taking"
- 16:00-17:30 **Table ronde : « *Crossing perspectives and cognitive impact in interaction* »** avec la participation de Laurence Conty, François Quesque, Asaf Bachrach, Julien Laroche, Liz Santoro, Alexandre Coutte

Vendredi 20 avril (salle de conférence)

Thème : Linguistique des LS

- 09:00-10:30 **Conférences invitées / *Invited speakers***
Darren Saunders, Université du Québec à Montréal
"Enactment structure as a grammatical element in Sign Languages / Structure de représentation corporelle comme élément grammatical dans les langues des signes"
Annika Hermann & Nina-Kristin Pendzich, Universität Hamburg
« Multiple perspectives at the same time. The systematic chaos in action role shift of German Sign Language »
- 11:00-12:30 **Table ronde : « *Changement de perspective en LS* »** avec la participation de Darren Saunders, Annika Hermann, Marie-Anne Sallandre, Carlo Geraci, Irene Mittelberg, Carlo Cecchetto, Dominique Boutet

« Changements de perspective et mise en corps : Regards croisés en linguistique des langues des signes, multimodalité, art et cognition »

“Embodied points of view: sign languages linguistics, multimodality, art and cognitive sciences in crossing perspectives”

Abstract booklet

Laurence Conty,

Laboratory of Artificial and Human Cognition (CHArt), University of Paris Nanterre: **Other’s gaze in human cognition: effects, mechanisms and therapeutic potential**

A growing body of empirical evidences supports the hypothesis that others’ gaze implicitly (or even automatically) modulates concomitant or subsequent cognitive processes and behaviors in Human. After presenting phylogenetic and ontogenetic data that underline the importance of other’s gaze in human cognition, I will present its main effects on cognition. I will categorize these effects into two main types, the effects related to direct gaze perception (which creates eye contact between individuals) and those related to averted gaze perception, a dichotomy whose value is however more pragmatic than theoretical. In this respect, I will question the cognitive and cerebral mechanisms subtending these effects. I will emphasize that the effects of gaze are mainly beneficial for cognition (e.g. improvement of memory, increase of body awareness, improvement of spatial orientation). I will present the first results of my research group obtained in patients with Alzheimer's disease and unilateral spatial neglect, whose objective is to characterize the therapeutic potential of other’s gaze effects.

Chloé Dechery, Université Paris 8

« To Watch/Witness/Make/Account For –Performance : An Interplay of Relations »

Using and interrogating the notion of the « embodied point of view » as a starting point, this presentation aims to reflect on performance considered through three different levels:

- as an artistic event, theatrical performance lies upon and encourages the co-presence of heterogeneous, sometimes, conflicted or contradictory embodied points of view. What is performance if not a constantly re-negotiated relation between moving, shifting, unstable embodied points of view?
- as a field of research and study - and from an autobiographical perspective – performance stands as a porous field from within I operate in different capacities (as a writer, a performer, a maker, an occasional dramaturge, a spectator, a critic, a theorist and a pedagogue). Thus, performance requires a constant redistribution of my position and the relation I maintain between watching, thinking and doing (what am I looking at? How does it move me? How do I act upon it?)
- as a spectacle, performance often sets up its own parameters and spectating conditions, asking, enabling or producing one or plural modes of attention and embodiment from its performers and spectators. In return, it could prove fruitful to ask how my gaze, as a spectator, “performs” or collude with performance, that is what lies in front (or around) me.

Chloé Déchery (artiste de performance et MCF, études théâtrales, Université Paris 8, www.chloedechery.com)

Annika Hermann & Nina-Kristin Pendzich : “Multiple perspectives at the same time. The systematic chaos in action role shift of German Sign Language”

Stories both in the oral-auditory modality of spoken languages and in the visual-manual modality of sign languages exhibit typical structural properties of texts and use similar systematic strategies for referent tracking and focalization. This talk presents findings from ELAN annotated data of German Sign Language (DGS) based on the five ECHO-fables (cf. Crasborn et al. 2007). Role shift is a modality-specific way of perspective shift in sign language discourse in which the signer reproduces words or actions of characters in a similar way to direct and indirect speech in spoken languages. Nonmanual markers such as movements of the body, head, and face mark the perspective and indicate who is talking or acting, thereby marking a context shift, a shift in focalization, and a shifted reference (cf. Quer 2011, Lillo-Martin 2012, Herrmann & Steinbach 2012, Herrmann & Pendzich in press).

In signed fables, both quotation and action role shift are frequently used as strategies of story telling, but can be interrupted and/or complemented by elements assigned to the narrator. Signers not only switch between narrator and protagonist within a single utterance but may also show more than one protagonist and also embedded demonstrations at the same time, using different body parts as independent representations and different strategies such as body shifts, eye gaze change, and hand dominance shifts. The systematicity with which a signer switches between perspectives and even simultaneously layers them requires a formal account. The presentation shows the constraints on action role shift incl. the use of classifiers and presents a possible analysis that combines and commonly analyzes both quotation and action role shift.

Irene Mittelberg, RWTH Aachen University

Viewpoint and immersion in multimodal descriptions of imagined pictorial and architectural space: Insights through gesture and gaze

Viewpoint has been shown to be a powerful construal mechanism in multimodal spoken and signed discourse, as well as in various other modalities (e.g., Dancygier and Sweetser 2012; Dudis 2004; Parrill 2009; Stec 2013). This paper investigates embodied viewpoint strategies that have been observed when speakers combine speech, gestures, postures, gaze, and simulated action to describe their interaction with spatial artifacts such as gallery buildings, architectural models, and paintings (Mittelberg 2013, 2017).

‘Simulated artifact immersion’ is introduced as a multimodal viewpoint strategy whereby speakers submerge into their mental representation of a spatial artifact by perceiving and experiencing it from an internal vantage point. It is argued that this viewpoint strategy tends to be employed when there is no narrative structure for the speakers to fall back on.

The paper’s aim is twofold: a) to propose that when speakers talk about their own experiences with spatial artifacts, distinguishing between immersed and non-immersed Experiential Viewpoint strategies (e.g., Sweetser 2013) may be more fitting than distinguishing between Character and Observer Viewpoint (e.g., McNeill 1992); and b) to discuss how considering the interaction of iconic, indexical, and metonymic principles in gesture (Mittelberg and Waugh 2014) may elucidate multimodal viewpoint phenomena in general.

François Quesque «CRNL, INSERM U1028, Lyon University »

When the body thinks social: The sensori-motor anchoring of perspective-taking

The idea of embodied cognition postulates that mental operations are fundamentally grounded in our sensory and motor systems. This idea rapidly spread over the last twenty years and now benefit from an important recognition throughout the fields of cognitive science. The emergence of this theoretical framework led to consider mental ascription processes as deeply involving the observer’s body properties and action capabilities in situation. Through this talk we will see how perspective-taking abilities rely on sensori-motor mechanisms and are directly grounded in the interaction between the body and the environment. Moreover, the experimental results described will question the existence of a general “perspective-taking” ability and suggest that different independent processes actually support different the types of judgements (visuo-spatial judgements, emotion ascriptions, intention ascriptions, etc).

Darren (Daz) Saunders , Groupe de recherche sur la LSQ et le bilinguisme sourd Université du Québec à Montréal

Enactment structure as a grammatical element in Sign Languages

Structure de représentation corporelle comme élément grammatical dans les langues des signes

Enactment structures are used in Sign Languages where signers reconstitute remarks, actions and thoughts of others in their signed discourses (Cormier et al., 2015). These structures are highly gestural since they allow signers to incorporate the attitudinal behaviours of the characters while their remarks or actions are reconstituted (Quinto-Pozos, 2007). This presentation will consist of two parts: an analysis of enactments structures based on empirical data, and a critical analysis of theoretical arguments proposed to explain the nature of the structures in question.

Firstly, the frequency of enactment structures in LSQ produced in LSQ discourse as produced by three different types of Deaf LSQ signers will be presented. These three groups are: i) Deaf native LSQ signers, ii) Deaf non-native LSQ signers whose L1 is ASL (sharing the same modality as LSQ), and iii) Deaf non-native LSQ signers whose L1 is French. The results show that signers who use LSQ as L1 use enactment structures more frequently than the other two groups, whose LSQ is L2, and that there is no significant difference between two L2 groups (Saunders, 2016). Two hypotheses are proposed concerning the ASL group who use LSQ as L2, sharing the same modality as their L1: 1) ASL itself uses enactment structures less frequently than LSQ; 2) since the gestural aspect of enactment structures is almost identical in both ASL and LSQ, ASL signers heavily rely on LSQ lexical material to demonstrate that they are using LSQ in their LSQ production; the frequency of enactment structures is therefore significantly reduced. Although the first hypothesis can provide elements in response to the second, the second cannot be tested due to insufficient data at this time. Furthermore, the first hypothesis was tested by comparing the frequency of ASL signers who use enactment structures in ASL (Parisot & Saunders, in preparation) with the results presented by Saunders (2016). New results demonstrate that the frequency of enactment structures in ASL as L1 with LSQ as L2 (produced by ASL signers) is significantly different while no significant difference is found between ASL as L1 and LSQ as L1. Based on these results, we reject the first hypothesis highlighting the fact that both ASL and LSQ signers use highly gestural information by using enactment structures.

Secondly, two different approaches, which offer different hypotheses concerning the nature of enactment structures in sign languages grammar, will be analyzed: i) the Generative Grammar perspective which proposes a syntactic description, and ii) the Cognitive Grammar perspective which focuses on its symbolic nature. The simultaneous incorporation of negation in linguistic structure is highlighted as problematic by Kremers (2012) for the generative approach. Examples are found in LSQ which distinguish the role of a headshake which can be analysed as linguistic or gestural. When it is used as a linguistic element, such as negation, it intervenes in the semantic construction of a VP. However, when used gesturally, which denotes a form of disbelief on the part of the character reconstituted in enactment structure, it is produced in parallel to the VP. In Cognitive Grammar, the conventional and non-conventional expressions are constructed as a symbolic unit, which contains a semantic structure with its own phonological structure (Langacker, 1991, 2008). This allows the construction of a headshake to associate itself with the VP or with the construction of enactment structure.

Within these enactment structures, the lexical material (as conventional expressions) are seen to be tightly interwoven with gestures (or non-conventional expressions) where such characters are visually represented by signers' bodies in signed discourses (Ferrara & Johnston, 2014). We conclude that enactment structures show a high degree of interdependence between conventional (linguistic) and non-conventional (gestural) expressions (Wilcox & Xavier, 2013).