

MARLENE SCHECHTER-CONNORS: Welcome, and thank you for joining us in our fourth mini module of our series. Today, we will be focusing on using cadence in sign language. Cause, clause and pause. Our presenter once again is Kevin Williams. And we welcome Kevin, we're glad you're here with us. Kevin is the founder and director of the National Consortium on Educational Interpreting as well as a consultant still at Boys Town Research Hospital, and we're glad he's with us today for our presentation. My name is Marlene Schechter Connors and I work here in the PaTTAN, Pittsburgh Office. And my colleagues, Susan Lindsey in King of Prussia, and Tom Claus in the PaTTAN Harrisburg Office, which are so glad that you are still committed to improving your skills of educational interpreting in the classroom and using those effective practices. So, without further adieu, welcome, Kevin.

KEVIN WILLIAMS: Thank you so much for that warm welcome, and it's so good to be back and working with you again. And boy, we've had a fun time together. At least, I've had a lot of fun. And I think I always find it fun when we get to get together and talk and think about language and kids and how they learn. So, hopefully, life has been treating you very, very well and that we're ready to look now at how we group or we segment content together. So, we've talked a lot about prosody in this last module. So, we've talked about intonation and rhythm, and stress patters. We've talked about use of face, upper facial features for grammar or how we mark the form and function of a sentence. We talked about how the upper face is used for affect. We then spent the last module working on some of the mouthing adverbial and adjectival things in this course. And so what we're going to do today during this model--module is we're going to be looking at how to better as we're analyzing text, how to better realize when we're in what we're going to call a chunk, a block of text. So, if we can go now to our print material in your handout, what we're going to be focusing on is cause, clause, and pause. Now, I chose those words not because they necessarily rhyme but because language is, what we've talked about before, always have a motivation. They have a cause. We build our cause in clausal structure. So, we build streams of language together and then we use a pause to separate those what we frequently call Chunks in text. So, let's move to our abstract. And I'm going to just give you a moment to read what our learning objectives and goals are for this time that we spend together. Okay. So, what we're going to do is, we'll be focusing on the chunks of content, that's it in the bottom of that slide. The patterns used by educators in building these chunks, if you will, and presenting interpretation, representative of these boundaries. So, we've talked a lot about this notion of prosody or tone. I'm going to kick us up a level and talk a bit about pragmatics. And that what pragmatics do, is they frame the prosody and tone and bring us down into the lexical level. So, back to that three prong model that we've talked about in the past. We've got the, why somebody is communicating them pragmatics. Here's--here are my signs, it's the motivation, it's hardest to do. It's the motivation, it's the rhythm and stress, the prosody, the how, and the lexical. Now, what we know is, when we begin to identify Chunk boundaries. So, stop and let's pause for a second and think about paragraph structure. What we know in print from is we use specific devices to show, "Hey, reader, this block of text is called a paragraph." Now, that paragraph has parallel constructions. Meaning, that everything within that para, if you will, that paragraph has a theme to it. So, in print, we

thematically use indentations to mark thematic cohesion. Now, we do the same thing when we're using speech. And what's unique about education is, researchers are now finding out that we use very specific patterns in education. And what we're going to be doing today is really thinking about those patterns for analysis and how to represent those patterns. So, in your handout, I want to share with you a resource. So, take a moment. The presentation information that I'm sharing with you is heavily influenced by the work of Dr. Courtney B. Cazden, and I've given you a reference for a textbook on discourse--classroom discourse. It's an excellent resource. There's also another excellent resource available, Mary and the last name is Schleppegrell, and we'll refer to her in the handout later. But it's S-C-H-L-E-P-E-G-R-E-L-L. These two individuals have done extensive work at looking at the discourse, the type of language that happens within classroom settings. As you've heard me say before, specifically in the previous module, how the type of work that we do in educational settings is very in my mind, unlike the type of work that's going on when I'm working in the adult to adult community. So, the form of my translator, my flashlight beam, my sense of analysis, my awareness of pragmatics is far more multifaceted when I'm in the classroom than when--maybe when I'm working out in the adult community. Because in the classroom, I have to be thinking about the pragmatic drive, the motivation behind that lesson at that specific time, how that related to the motivation of the carry over from yesterday, what that's going to mean to the motivation of the lesson tomorrow. As I'm thinking longitudinally about that, I have to be thinking then instantly about the lens or the flashlight of what's happening here and now, here and now. So, as I talk about as--in--when you receive your review of feedback from the EIPA, what you'll notice at times, we--I don't like the notion of progressed lag time or that term. It's a term that's in our field. It's a French word *décalage* meaning to be behind in a--to be behind, and that's in our sense in analysis. But I call educational interpreting analysis, it looks something like this. As I am predicting what's going to happen as I'm moving ahead, I constantly have an eye. It's very much like driving. I have an eye in my rearview mirror. I'm constantly referring to what did we do? What did we do? How do I bring this forward? Because I have to build a scaffold. Now, my awareness of my eye in my rearview mirror helps me to have a heightened sense then of the kind of discourse structure that we've traveled thus far and what that might look like as we move forward. So, as we think about our job of sign language, we're spending a lot of time in our field really focusing on sign language skills. And what I--now is I move further and further into this adventure of educational interpreting. We talk about sign language, and in sign language having kind of lean and rich skills. And as I look at the whole active interpretation, I'm almost beginning to think, wow, you know, you have to be very fluent in the sign language, period. In order to really have what I referred to in the previous talk as bandwidth to analyze intent and to think kind of mental linguistically. Now, I don't know about you, but there had been times in my experience that I'm translating along and I'm doing a really good job and I'm thinking about, thinking about. And I--there had been times when honestly, it becomes so automated that all of the sudden I realized that I'm thinking about something else while I'm doing my translation work. Now, all of us have had that happen in other venues. You're working away and part of your brain goes somewhere else. Well, I know in my now pretty considerable experience in

certain settings, I have a lot of Horsepower. So, it's--I'm not totally consumed by that environment. But what I know is, I have enough oomph to be thinking holistically about the message. So, what we're going to be looking at for us--for us working in the classroom is, "Wow, how do I think about how this lesson is designed? What clues am I going to have about what's coming next, so that we don't get sucker punched?" Okay. Let's look at education at large. So, let's just sit back and relax. And what we're going to do is start thinking about language and we're thinking about education and we're thinking about how education is the vehicle for instruction. So, what we know about is we look at our slide. Education has two primary goals. In education we work arduously to develop within students language literacy. What we want them to be able to do is to use language what we've called in a very, very productive manner. And there are levels of again, pragmatics. How am I speaking and why am I speaking. And we want them to develop content literacy. So, we develop language skills, we've learned of world knowledge and then we use those language skills to move our world knowledge forward. So, as we think again about education, we've got two primary goals of language literacy, and again, content literacy. And as we move forward in this era of--in the United States of thinking about education, we have several federal initiatives in place. One of them is IDEA, the Individuals with Disabilities Education Act, and that law has been in the books now for well over two decades in several different revisions. And we recently have no child left behind. What's interestingly is somewhat in conflict with IDEA, not somewhat but pretty much so in conflict. So, we've got kids on an individualized education plan and now we've got a broad paintbrush of everybody attaining certain benchmarks. And what I'm seeing happening to us in the classroom, as I watched our work is, wow, teachers are starting to teach in a little bit different manner. And one of the things as I look at it, as you refer back to your slide just in your papers, you can just stay looking at me. We've got language literacy going on and working arduously for content literacy, but what's missing is the integration of what I call social literacy, giving kids that opportunity to use their language for productive reasons. So, now, as I watch at a national level in classrooms, there's a lot more. If you've been in the classroom for a--for a long time, there's a lot more monologue going on. So, bless your hearts. This is module IV. You have sat through now on over eight hours of Kevin talking to you or Kevin signing to you. Now, what we're going to be doing with these materials as we move forward is facilitate your learning by adding activity components to them. So, we've got a theory but then we need to move into application because you can hear this stuff all you want, but if you don't get to use it, you'll not develop that type of skills literacy. So, what we know a part of education is to develop social skills literacy. And that's an area for example of that psychosocial or social scientist, Mark Greenberg has been dealing with and looking at, for example, with deaf children, their social literacy skills. But overall, right now, I'm watching that emphasis of social literacy in public education begin to decrease. So, back to what we do know, is that education has two primary goals, one of those goals is language literacy, learning pragmatics, learning intonation, learning the envelopes in the vehicle, and content literacy, learning the "What we're going to be talking about." And then education says, "Okay. Take all of those things and use them productively." So, you know, in early elementary settings, we use--we learn language then to later on take language to

learn. So, if you're familiar with the mantras of literacy, you'll learn to read, to read to learn. It's those kind of notions that we've developed rudimentary tools, and then when we move into more higher education environments, we take those tools in very structured manner and we begin to hybridize our knowledge and use those tools in a productive manner. So, we stop and think about productivity. Remember, language is always that motivation of "I win." Now, one of the things that we're going to talk about in education that's very, very unique. It's very different than social settings, is in the classroom environment almost nothing happens without some form of a judgment. Now stop and think about that. In the classroom setting, these kids are under a magnifying glass for about eight hours everyday. Nothing happens in that classroom without some form of judgment, especially in elementary settings, all right? So, we're going to talk about that lens and what that lens means to the type of language. And we've talked about the lens of the flashlight, the prosody and intonation and grammar. We're going to look at, shining that lens on into what we're going to call education ease as we move into this talk. All right. As I reiterated, and let's take a gander at this next slide, we've already kind of talked in the sense that education in education, the vehicle or the tool of instruction is English in the dominant public school environment that we work in, and it has two primary signals. Now, this slide relates back to the previous slide. So, in language we have two strands and you've heard me say this previously. We have the intent signal, the motivation. Why am I speaking? What do I want? What are my goals? And then the how am I speaking? So, back to our notion of our motto. We're talking about pragmatics and prosody down to the content viewed--which is viewed by the beam of the flashlight. So, what we know is when I understand the why and the how, I have more Horsepower to think about the what. All right. So, for example, I--part of my days is, you know, I was a Rev. Kev. All right. I'm still very spiritual. I don't actively pastor anywhere, but there's a passage where Paul talks about I see dimly now. And he uses the metaphor of like, as in a mirror or actually he talks about veiling of things. But later I shall see clearly, I will know. So, what we want to do is remove the mist of instruction. We want to remove some of the ambiguity and make sure that, wow, when these things are clear, I can clearly see where we're going. So, what we know happens in early education is we're developing specific word groups, new lexical items. And so, those new lexical items are firmly embedded within a pragmatic chunk of text. One of the things that we know as we look at our next slide, we're going to talk about--you heard me talk about the veil, the veil of instruction. All right. One of the things that we know about educational language is that it--as I mentioned earlier is very different than home language or social phatic language. So, what we know is, is that education has a specific form and function. As I mentioned earlier, as we can see in the slide, very little takes place in the classroom without some type of consequence or judgment. So, what teachers engage students to do in the classroom has some evaluative manner. So, there's a big part of those kids that are--a big part of their bandwidth that's thinking, "What does he or she want? What if say the wrong thing?" So, they've got a realization that I'm in this, and you know, it's a bit like being on the hot seat. Now, let's stop and think about teachers. What do you know about educators and the kid that has a lot of accurate responses? What do they know--what do you know about how that teacher might feel about

that student? What we see happening in the social reviews of education is, those kids that are highly conversive tend to get a lot of regard in the classroom. The teacher pays a lot of attention to them. They're called upon more frequently. They're held in esteem by their classmates. Now, I look back--I look back at my own public school days. I grew up--I mean, my brother and I went to the same public school system. My brother is an A+ academic, and I, honestly, I struggled in grade school and in Junior high and high school. I wasn't as "smart". But boy, oh, boy, I remember when I walked into a classroom, and if they had it that I got one of my brother's previous teachers, oh, man. I hated that because I'd walk in and the teacher would say, "Oh, you're Rick's little brother." And instantly, I knew that they had this regard, the standard that I had to meet that really was a very difficult thing for me. And when I failed and when I failed, and when I failed and when I failed, now those are really negative or heavy terms. When I didn't meet that regard or those standards, it was very interesting to see how teachers would shift around. So, what we know and in related to this, now, it's not always the case. I'm not trying to paint teachers as being anyway overly, they're very sensitive. But what we know from social reviews of classrooms is that teachers tend to have a higher esteem for those kids that are really moving right along. Now, what scares me some as we think about inclusion and think about instruction and methodology as, wow, we're in the way, we're in between that educator and that deaf kid. And one of the things that I'm just going to encourage us actively to do with our teaching, interpreting partner, the educator, is to remind them to be mindful to call upon that deaf student, to elicit language, to elicit response. Now, what we notice happening is, we don't frequently talk about the form of instruction or the kind of uniqueness of the language that is happening in the classroom setting. Now, Schlepegrell who I mentioned earlier and you can--you can check the spelling out in your handout, she calls that the Veiled Language, the hidden language of instruction. So, what we're going to start studying is, wow, that language itself has a specific meaning when we're in the classroom, so we'll move ahead with this. Now, two other primary goals of language instruction are these, we learn how to build language and we call that syntax. And if I inject a little humor, it's not the price of sin. But it's how we structure and stream language together, and we do this for a productive purpose. So, when we're building our language, the focus can be learning new embedded terms, so we're building a lexicon or the focus can be on building a new way to build, so building new language. So, the first primary language instruction goal is syntax, all right, which is building strands and another goal is building that lexicon. Let's look at, at this next slide and I'm going to give you just a second to take a moment to review this and view this. Now, what I like about this little block of text is this unique phrase of words shall be known by the company they keep. So, what we know is that, word meaning is really, really controlled by the neighborhood that that word is embedded in. Now, stop and think about that. So, a word can have multiple meanings. But when I stick it in a context, it takes on a specific meaning as designed by that text. So, a lot of times, first of all, we derive meaning of that word when it's in context, and secondly, we may use context to derive a new meaning for that term. So, what we know is that, words are known by the company they keep. Now, what I would like for you to do and in independent study bases is this, I'd like for you to do a web search, if you will, for--of the term scripts and

conjoin that to language. Because what we know is, is that in and as we develop competency in language or communicative competency and grammatical competency, those competencies that I mentioned in module I, as we build those competencies, we're going to find that we run the same kind of scripts if you will. So, a script is simply just a strand of words that frequently occur together. Now, literally, what we know is, you and I mature, our brain thinks more in broader and broader streams. We don't think about individual words. So, we think about streams of words that happened based on their syntax, by where they're putting the sentence, and streams of words that happened because they frequently happen together, all right? So, what we're going to talk about is, wow, in discourse what we frequently do is constrain that bit of text so that we can better understand the content within, whether that content is new or whether we're expanding upon our knowledge of the content by virtue of the vehicle that we're using. Now, if you've been in one of my live trainings, you probably have seen this cartoon. And I absolutely love it. It's one of my favorites. So, let's take a second and just take a look at this. Suppose you were Billy, and you were going to ask your dad, "Is this a meadow, a field or a vacant lot?" Well, I don't know about you, but I can remember specific times when I was a little keeper that I would ask these types of--now this is here--listen to what I'm going to say. I would ask these types of framing questions of somebody in the know so that I could whittle down my options. All right. So, I had--I had too many parameters. And so, I would ask a framing question or to constrain those options. And I would say, "So, is this a field, a meadow or a vacant lot?" And I would ask this kind of questions and sometimes the response would be, "Yes." And I could remember feeling kind of frustrated, a bit dumfounded, like, no, no. Not yes, yes, no. Yes, it is. It can be all of these things. Now, let's take the lens of pragmatics and constrain these a little bit for us. If I were to say, let's go back to our cartoon. We have three nouns, is this a meadow, a field or a vacant lot? If I can strain you, if I give you some type of a--of a thematic boundary, and I say, "Okay. We're going to be talking about today in class, in real estate class." What--which one of these nouns will be appropriate? If I'm talking about real estate, I might be talking about a vacant lot. If I'm talking about poetry, I'm in the genre of poetry, which one of these words would be the most applicable term? Probably meadow. If I were talking about a sporting event or playing somewhere, it would be in a field. Now, what's interesting to me is almost without error amongst hundreds of viewers of this slide, when I constrain them by virtue of those context, they come up with the appropriate noun. Now, that's the power if you will of pragmatic constraint, right? So, what we know is that, that is a very powerful tool and language that helps to focus our cognition. I've mentioned before the quote of Hilary Clinton talking about, it takes a community to build a child. And one of the most important things as we refer to this next slide is the notion of attachment, I think, in classroom settings. So, a big part as we just look at the slide and think about--excuse me, as we think about the material, a big part of education is getting that child comfortable. Now, when we see the term familiarity, all familiarity means is I'm recognizing the patterns around me, all right? I'm comfortable. So, if you--I'm thinking now sadly of people who have been displaced by the recent hurricane, who went from one environment to another very different--a very different and unfamiliar environment and I'm wondering how they're feeling. Of

course they're anxious, they're frustrated. They're going to have a great deal of difficulty with their emotions. And what we know is, the more familiar something is, the better off we do. So, familiarity means, I'm recognizing in my setting comfortable patterns. So, I've used this analogy before. Stop and think about church hopping. When we go into a new environment, aren't you kind of on your guard or you just aren't quite sure. If someone approaches you and you're not quite sure--what's going on? I just recently starting attending a Unity Church, and one of the things that they like to do during the greeting time is that they move around, they hug, they talk, they--now, the really weird thing is they'll come up and down off of the podium area. And I--the first time, I just kind of stood there and it was a very unfamiliar thing to me and people were coming up and, you know, they were looking like, "I want to hug you." And I was thinking, "I don't want to hug you back." So, I had to become more and more comfortable, and then--oh, that was loud, and then willing to step out. So, what I know about familiarity as we look back in our slide, familiarity and prediction allows willingness. If something is a wry and unfamiliar, I am going to be resistant to any type of reaching out of integration. So, what I know is familiarity and you see by the arrow, it kind of helps to breed attachment. So, what we know is that, there is a degree of bonding. Now, you know, one of the things, folks, as we think about educational interpreting, we've talked and you've heard me say frequently about, wow, you know, don't call the deaf student your student, that student is the educator's student. What I want to say is, all the students in that classroom in some way are yours, inclusive of that deaf child. All the students in the classroom are in some way that educators' inclusive of the deaf child. So, the one thing I want us to know as we work on our stuff and get ourselves better, we hear who are in front of you, in front of the camera, behind the scenes, in PaTTAN, in the--in the Office of Education are saying, "Wow, we recognize the vital role that you play in developing some degree of familiarity and a degree of attachment." As I stop and think about your work, you're very much like a port in a very, very turbulent storm or sea for a lot of these kids where they come into the setting and you're the people that bring them on the air. Now, what we're going to be talking about is you're bringing them on the air in a very interesting broadcast which is very much like different--excuse me, which is very different than the broadcast than their hearing--their contemporaries here socially. All right. So, what we know is that these kids come in and they're on the air in radio academic ease. And then many of them go home and they're off the air and they're not receiving radio social ease, and continuing academic ease, those kinds of signals. So, wow, one of the things that I know is, deafness really reduces input. And as we've talked about LRE and creating a Language-Rich Environment, holy cow, Batman. It's carpe diem time. We've got to be there to help them to crack the code. But back to what I started off was a big part of bonding in the classroom in developing a class, a group of cohesive learners is to develop familiarity, help them to see the patterns on what's happening, develop that degree of what we're going to call professional attachment. Now, we know that early on with these little kids, we're going to be doing all kinds of supportive things as these children get older, our goal is to make them independent and standalone people. Our goal then becomes more finite to the act of interpretation which is juxtapose to my facilitating and accommodating and integrating that child at a younger age as well as interpreting. So

what we don't want is this kid depending, we want to leave them then on to independence. So that leaves us to the next little arrow. So if we go back to the slide in classrooms, we have to develop familiarity which is recognition of patterns, attachments, it means, all attachment is, is a willingness. A willingness to reach out and to engage. Responsive basically just means, all right, I'm willing to risk-take, I'm willing to reach out. I'm willing to take these tools, internalize them and then to begin to externalize them, to use them in a productive manner. So as I do that, back and forth, as I predict, as I have some degree of trust and affiliation, as I begin to integrate and export this stuff, I have the opportunity of learning, all right, so that's what learning is all about. Setting those patterns, making them clear, making sure that kids are willing to learn, making sure then that they are responsive, that they're comfortable, that they feel trust and then learning can take place. Now, what I know is, we're going to begin talking about interactive sequences in language. So as we saw it on the bottom of that slide, the more I use some algebraic symbols, the more interactive sequences we have, the more the opportunity for social skills development. So what I mean by that, the more that child has the opportunity to export their language, to talk about their language, to talk with about their language, to disagree, the better off they're going to be. Now, one is, I've been talking with Dr. Sheikh, and the other people, Dr. Mary Pat Muller and the others who study child language and child behavior. One of the great things that kids can learn to do is when they learn to fight and then when they learn to argue. Now, we sometimes think, wow, they're being obstinate but when they start to disagree with us, they're showing a whole host of world knowledge. They understand fully what's in our mind which is kind of a theory of mind issue. That's a whole another area of kind of cognitive sciences, Theory of Mind, you might want to look that up. But they--when they argue with you or me, they know what's in my mind and they know what's in their mind and there's incongruency there, and they're going to start using their language to try to bring some balance, to convince me of their view, all right? So when kids fight about things, it's about kind of basically developing a parallel perspective on issues. So what we know is the more kids have interactive sequences that they get to use their language. If you want to call it academic role play, maybe that's a good way to think about it. The higher degree of their social skills. All right. So let's turn to our next slide. We've talked about the fact that the community of the classroom is the safe place that students are a subject versus an object. That's--we've reiterated this theme throughout all of our module so far is that when kids are objectified. When they're just treated as a depository for information, when they don't get to then formulate and use, we're going to have a real difficult problem. Now, I don't know about you but I have been in interpreting situations where I'm working with the child and I'm interpreting along and I have done a really good job that day, and I exit the classroom and I come back in, and all of the sudden, all of the stuff we did yesterday is like new information. Have you ever had that happen in your experience where you think, wow, that went really good and I had some good interchange going on, and--so I'm ready the next day and off we go, and it's like, holy cow, this kid's acting like he's never seen this material before in his life. Now, what we notice happening is, is that kid doesn't have enough opportunity to be subject i.e. if I don't use it, I lose it. So we're now at this point in our instruction module, it's fall. So for some of you, you haven't been signing

very much. So do you feel a little bit rusty? Well, that's pretty, pretty darn normal. You're going to have kind of a--as I call it a hitch in your giddy up until you get those skills finally polished again and out and running. Well, if we don't get these skills running with these kids, they don't maintain. So if there's not maintenance, if there's not opportunity to lose--use, they are going to lose. All right. And lastly as the bullet says is that, we're learning language and then we take our learning to recraft our learning. All right. And that's the social milieu of education. So let's look at this next slide as we begin to talk about classroom discourse. Now, what I like as we think--and why I'm leading us down this journey as we think about how discourse is built is, we have work folks far too long in isolation away from the educational team. And that has cost us a lot of difficulties. We complain about our regard or lack of regard as professionals. But the rock-hard fact that I know as Dr. Sheikh and I and the others are looking at our field is a lot of us have lesser academic credentials than the educator working in the classroom. Now, we want to argue that does that really make a difference? You know, to some degree, world knowledge is a very important thing, and that knowledge garnered through education is also important. So what we're going to be doing in this talk is really thinking about how do I talk with the educator about what's happening? Now, what I know in classrooms is that typically narratives. So we're going to be looking at narrative discourse at that vehicle, at the more chunk level. Narratives are a universal meaning making strategy i.e. within context we develop meaning, okay? So within the classroom as we develop these narratives, we then begin to develop in an embedded fashion new meaning. Now, as we go back and we take another peak at that slide, what I know happens in classroom discourse and in the narration is, is that, in good teaching--now, in good teaching kids takeover. So it's participation driven. It's mentor guided i.e. if I'm the instructor, I am the facilitator. But I, hopefully, am letting education happens. So as I'm talking about participation driven, if I have a conclave of kids coming together and we're talking about something, what I notice happening is they're getting their file drawers open, they're getting ready to begin the I win. I want to tell you what I know. No, I want to tell you what I know. Well, I don't know. Well, da, da, da, da, that dialogue. And what good teaching does is that mentor steps in and just basically guides it. So if we play football by having the referees call all the calls and just do everything, it'd be a pretty dull game. So in a sense, good education is, okay, here's the playing field, you know the rules, here we go. I'm going to impart some strategies. And just like a referee, I'm just going to be there to guide the flow. Now, what I know happens then is that in good narration as we look back at the slide, we've got a lot of free-wheeling that happens. We zig and we zag and we talk. There's lots of interchange back and forth with this thing. That's good education, all right? Now, one of the things that I'm going to talk about here just now is that our education system is heavily based on the works of Piaget, our philosophy is that we take the child who is an individual and we raise them up to become social. So if you talk to the teacher in the classroom, they have had a significant background in Piaget and philosophy of child development. So you can talk with them about, oh, there are all these different stages, sensor motor, blah, blah, blah. As these kids develop, they become independent beings. Well, in fact, they become social beings, yet are independent. But what I like is some work that I've been reviewing lately by Bygotsky, B-Y-G-O-T-S-

K-Y, sometimes, it ends in I. And he talks about the fact that the child is always social. That the child-- and that learning and that education is a social arena. And so it's very, very much parallel to this notion of wow, whenever I'm--Bygotsky talks about whenever I am in need or I'm learning something new, I go to humanity. So Marlene has been helping to facilitate all of this training, she's been my wonderful support and colleague. If we're in a situation where I don't know something but yet I know Marlene does, what am I going to do? I'm going to go to her and I'm going to elicit her response--her help, all right? So let's stop and think about it. Let me go back to that classroom situation where we've got that prediction skill, we've got that trust factor, we've got that willingness. We take the risk, we export, we begin to import. So what we do is very, very cyclical. I like to call it, we massage knowledge, all right? And so as we look at, wow, one of the things that we know about inclusion and we just got to begin talking about this. We're working on cleaning up our skills and getting kids integrated. But one of the tricky wickets is, is that deaf kids, when we don't do a good job at getting them connected to the classroom can run the risk of being isolated. Okay. Let's take a look at our next slide. One of the things that I've been watching as of late as we--as we enter more and more into no-child-left-behind in this law now, is that a change is occurring within classrooms. And Dr. Sheikh and I, and the others have been working on developing new testing tools for the EIPA, and the existing testing tools that you used and have been using here were created now almost a decade ago. And that was pre-no-child-left-behind. And when we would go in the classrooms, when I went in the classrooms with our video crews and did the taping, we notice teachers were expanding, they were talking about there a lots volleys, there was a sense of real--not wondering in an aimless sense, but there was a sense more of adventure. And now, boy, in this effort to create the new testing materials, we stepped into classrooms now and we've seen a real change. We've seen the approach of just basically--here are the facts, here are the facts, here are the facts, here are the facts let's learn this facts over and over again. And so as I look at the field that's having an impact on our job as educational interpreters, but there is also a broad impact in the field of education. I'm going to back up and talk about--we've talked about language literacy, lexical and grammatical. But what's scaring me is, wow, what's happening with the social literacy that's happening within the classroom. Now, what I don't want us to do is to walk away from this going, "Uh, this doesn't feel good, I'm feeling depressed." So let's take a gander at our next slide. What I know is there are some things as my mom thought me as a stage-old social worker. There are some things that I can change and there's some things that I can't, and I refuse as a human being, as an organism to be problem-focused. I'm really solution-oriented. And ironically, as I was getting ready to do the talk today, I looked at a really favorite website of mine which I just gave you on your handout. Myintentiontoday.com, and it always have these really neat and applicable phrases. And it said today, "My intention today is to know how to do something--is to know how to do something and doing something are two different things." So my thoughts for myself today were, okay, how do I impart what I know and put that into something active. And one of the things that I refuse to do is maintain status quo. And again, Marlene and I, and those in the state want to thank you for taking the time for being here, for trying to be a big part of what we want to call a solution. As we look

at this notion of inclusion of deaf kids. I want us to stop and think about it instead of really having our [inaudible] as we think about that second bullet on that--on the handout. Let's talk about what's good happening in the US Education. So this is going to be a rather touchy-feely talk about on these lines. There's a lot of good stuff happening for deaf kids and hearing kids in public schools. Teachers are working arduous hours, they're having to do things that they were never called upon to do. Now, one of the things that I want us to be mindful of is that when Public Law 94-142 which is now IDEA. When that went into place, you know, public school teachers didn't say, "Oh, yeah. I want to have this ADHD kid in my classroom. I want to have this deaf kid in my classroom. I want to have this LD kid in my classroom. I want to have this mobility-challenged kid in my classroom." These were broad systematic changes that came into place. And boy, these teachers are working hard to serve the multiplicity of that classroom environment. And it's not an easy job. And what I've learned is, if I'm part of the solution and if I'm working hard with my educational partner, what I've found is that they'll work hard for me as well. So, I want to just really encourage us, I know you've been working a long day. But I want to say--be encouraged about there's a lot of good things happening in education. One of the things that I like when I'm talking about kids as we look back at our slide and we think about children, I do not like this notion of the labeled disability or handicapped. I do know that conditions that impair systems cognitively and neurologically are handicapping. But I--talk about children who are other-abled. So what I know by brute physiology is if you impair one of my systems because I'm a survivor as an organism, another system is going to kick in the gear. And so what I have to do in part of your and my journey as we work with kids is finding out the other ability that that child might have and to better length that child's other ability with a broad educator. So literally folks, when you and I are working, those educators that we work with are quite at a loss about what's happening with their deaf student unless you and I impart what's going on in that--in that translation act. Now, if you've been in a live training, you've heard me use this quote before, "Teachers will teach to who they can teach too." So a big part of what we have to do is talking about that child's ability. So, as an educator, if I know where the ableness is of that student, I can better move that child forward. So, instead of looking at the child as "They can't, they can't, they can't." Let's work collectively together to start talking about "Wow, that worked." Okay. There's a skill there. How is that skill related to--and as I begin to identify the positive attributes and bring those pieces of that child's make up puzzle to my partner, the educator, we can better work together to the best of our abilities, now, listen to me there, to the best of our abilities to do the best that we can in educating that child. So I'm going to back to a premise that I made earlier that, you know, inclusion is not the same as direct instruction. Whenever there's an interpreter between language user A and language user B, there's going to be an impact. But what I know is, I want to minimize the impact because I may not have the tools. I want to have the tools. And then we have to see what happens with the child down the pike. So now that we've been meandering down that route, let's look at the last point here. Let's get our flashlights back out and let's focus on what we can do. Let's be positively oriented and let's look at how we can make the structure of language really clear. So where we're going to go is, we're going to be talking about, wow,

classrooms had very funky speech acts. In a sense, I--it's education ease. It's [inaudible] how we talk-- stop and think about how we talk in the classroom is nothing like how we may talk at home. Now, I happen to have some very good friends and who are researchers at Boys Town and they also have a son. And I had the honor of having dinner with them when their son was eight years old. Now, I have to tell you because mom and dad were researchers and they dealt in academics and science. Their table discussion was way different than the table discussion that I grew up within my home. Now, my home-- my parents were both professionals but they were not this type of high-degreed educators, researchers. So what was interesting was while I walked out of the house, I was kind of going, [makes noise] wow, that was a very unique situation. Because education classroom settings have very, very, what I call, language funky behavior. So let's take a look at those. On our slide, you're going to see social versus pedagogic language. Now, I had used that term pedagogic in a previous module when we're talking about finger spelling. Remember, I said don't use this social-type finger spelling, use the pedagogic pattern. And what pedagogy is, is teaching. All right? So what I want to do is, when I'm involved in education, I'm going to take the role of an educator. Now, hear me out here. What I know is, when I'm watching good educational interpreting, pa, adjective, adverb, pa, it's working. I look at that educational interpreter and I listen to that teacher and they almost seem like they're twins. They are working in such synchrony that I-- their roles are very--if I were a deaf person versus I were a hearing person, their performance would look very, very parallel, all right? So what I know about education is that, it has a special way of being which is different than social. So let's look at the examples that we have in our slide. So let's go back to our slide, take a look. On column left, we've got conversation or social language. On column right, you have classroom talk. Now, what's the difference between the last response in column left versus column right? As you look at that, you see in conversation, we have kind of a social phatic, an interchange of information but the function of the language even though the form was the same--what time is it, Sarah? The form is the same, the function in conversation is different than the function in classroom. Now, remember what I said is, in classroom settings, language interchanges generally. Interactions generally have some type of an outcome. So as we look at that column, "What time is it Sarah?" "2:30." The teacher says, "Right." So the teacher has made some type of a judgment based upon that child's response which is very different than the conventional "Okay." The stability or, if you will, the equal ground that's happening in the social environment. "What time is it?" "2:30." "Thanks." So the drive of those languages are very, very different. Now, what we are going to begin looking at is that teachers use a very specific kind of pattern and instruction. Now, they'll use a--we're going to call a syntax or a word pattern, and that word pattern then has a tonal pattern as well. So what we're going to talk about is let's take a look back at our slide please. Let's look at the right column. The text is the same that we saw in our previous slide except for--that I put in red, some initials. So you'll see an I, an R, and an E. So this based on the work of Cass. And she calls this IRE cycles. So look down at the bottom of your slide. What teachers do is they launch off a volley. They initiate. There is a response. Then there is some form of evaluation of the response. So in education, you have frequent--what we call IRE cycles. The

teachers sets the setting, they volley off something and then initiation. The child response or the children respond, and then there is some type of evaluation. Now, let's stop and think for a second, what's the purpose of the evaluation? When that teacher does the volley, they are already thinking about what's the appropriate response, correct? So, when the child responds, that teacher is making determinations or evaluating that type of response, all right? So as they evaluate, they're figuring out where children's cognition is. They're trying to factor out where the kid is, are they on target, are they off target. So for teachers who will constantly, excuse me. Teachers will constantly use this initiate, respond and evaluate strategies as they move their lesson forward. So if I initiate, you respond. Let's say that this is a classroom setting. I initiate, I go through this, you respond but your response is horribly off target. What do I do as I evaluate? That is going to impact my next initiation, all right? So I'm going to reinitiate, I'll wait for a response. So as teachers go through education, this is constant reverberation, reverberation, reverberation. Now, what I know as educational interpreters, we do that too. We set off going, and as we work with the deaf student and the educators we're watching the deaf student. You and I know sometimes they've initiated and you'd look into the eyes of the primary consumer at that moment of you're interpreting and, you know, uh-oh, wow, this isn't going to go anywhere, all right? Now, one of the--one of the things as we've talked about these IRE patterns, as we've begin to analyze and work with these kids, one of the practical things folks that we have to begin doing is journaling. And really trying to capture when the child online is having some difficulties with the classroom discourse. And that information is vital to get back to the IEP team. So what we frequently do is--what I watch us do and all of us do it. And we go into this--there's an initiation, and off we go. And we're looking for a response. And if there's not a response, we do what we frequently call in the field an expansion. We on our own, reinitiate, we fish. Trying to get a response, then try to link them back to the initial reaction. Meanwhile, the teacher is taking that class into the next IRE cycle, all right? So I don't know about you but I have been in interpreting situations where I've done that and I'm not shared that information, and I felt myself getting behind and behind, and behind, and more and more frustrated. So that's one of the things that, wow, we need to have a key role in journaling and notating. And so what I'm going to be giving you throughout these modules are some tips on how to talk with the professionals in that educational environment of which you are one and which of you are a vital professional about where there are breakdowns potentially in comprehension. So let's get back to IRE. Teachers will initiate, children respond. And teachers then are making judgments and modifications to content based on that student interaction. Now, let's take a look at this next slide. Now, I don't know about you. And let's look at this. I'm--let me be still for just a second and have--let you take a gander at it. All right. Let--I'm--let's just leave this slide up and you'll have to just listen to my lovely voice that says look through this mess. I don't know about you but this kind of is an awfully messy, confusing piece here. So let me help at you to build some sense out of how, how this functions. What we're going to do is we're going to talk about lesson structure. And when I talk about--when I talk about lesson structures is that good teaching scaffolds. All right? What we do is we use these chunks to build, to build, to build, to build, so within a lesson itself, there are different [inaudible] if

you will. There are different segments of them. So what I want to do is let's start at the very bottom. So let's look at--let's look at the top--let's go back up the top. Sorry. Lesson structure, see the triangle? What we're going to do is we're going to start at the very bottom and look at the foundation. So if you go from the triangle, go all the way down to the bottom left, and you'll see that there is that initiation, reply, evaluate. Initiation, response. There's our IRE cycle, all right? So as we go through these IRE cycles. What Cass impostulates and the others is that, we have what we call an instructional sequence, all right? So basically, we build--we start to begin to build chunks of awareness. So we have IRE cycles that then build a sequence of structures, so this is our first mapping of kind of thematics or theme. So as we begin to think about the IRE cycle, IRE cycle, IRE cycle, my monitor as the translator has to be thinking about what is this teacher fishing for? What are they wanting? All right. How do I help to make that become, if I can clear in my interpretation. Now, what I do is a lot of times, we're going to look at this, we got lost in the forest. You can't see the forest or the trees or whatever that--whatever that analogy is. What I want us to be able to is to step back and go to our mantra which we'll talk about again, which is stop, breath, think and paraphrase. So as I analyze, I'm thinking about what do they want happening? So as I build my IRE cycles together, I have what we call an instructional sequence. As I put a group of these sequences together, I have basically a basic or a conditional sequence, all right. So what I do is, I build a block of knowledge. That's an instructional sequence. I then will take those sequences and I'll build basic or conditional sequences, so I'll talk about this one way and then I may talk about it another way, and as I begin to build those sequences together, I have topicly related sets. And as I build those sets together, I have chunks, a broad piece of information which would then be what they--she calls a phase. And as I link these phases together, I have a lesson. So let's go back if you can to me, if you will. Remember I was a Rev. Kev? What I know is, when I did my studies of how to build a sermon, and as I was thought those things, if you attend most churches, how many parts does some--and I don't care if it's synagogues, I don't care if it's a cathedral, I don't care if it's a tabernacle, those speakers follow the same kind of delivering. Most sermons, if you will, how many parts do they have? Generally, they are a three-part sermon. So what we know is that you're in--my short-term memory is pretty limited, all right? So what we generally do is go through a sequence volley. And in instructional design when I was learning about how to teach and how to design materials, we use to call it hook, book, look, took. That you hook the student in, you give them the content, you examine the content and then you sent them off with something. And I like that notion as I think about education. And I'm thinking about, okay, this was the opener, here is the IRE. Oh, this IRE is just to get the--get the little trout snagged out." Okay. Great. Now, we're going to talk about book. Okay. We're going to apply it to this text then we may talk about and then we're going to do some kind of closing things. So what I know when I was in the Rev Kev days is that they're generally three parts. We had the opening. We have the substantial stuff, and in my church then we have some type of an invitational persuasion chunk to further commit your life to living in manner X. So what I know is as I'm listening to discourse, I'm listening for those patterns that help me to know where we are at within the lesson. Now, I hope it's not the case right now, but I've been in situations and I know you've

been in situations where you have these speakers that are just kind of rambling along and they're moving along aimlessly. I call it Moses in the wilderness and it's like, "Come home. What's the point?" You're-- what happening and why we feel lost in those situations is we're missing the chunks if you will. We're missing those phases that build us up to and over all aggregate. So what I'd like for you to do is as we look at this next slide, I'm going to give you some take-home work. What I would like for you to do is this. Get into a classroom and either use a handheld cassette recorder or videotape, but ask the teacher first, but videotape or audiotape a lesson. Then what I would like for you to do is to take that lesson and create what we would call a typical outline, first point, second point, third point, blah, blah, blah. Then what I would like for you to do, third, is to return back to that lesson and think about it in the IRE cycle method. So as we think about that, get out your lesson structure, think about, "Okay. Where do we have IRE cycles that form one instructional sequence?" All right. So an instructional sequence may be a mini chunk. All right? When do I have instructional sequence and instructional sequence that has some causal type relationships? How do then I develop an overall thematic topic? How does that move into a phase or an even larger chunk if you will? And then how does that integrate into the lesson? So that is going to be one of the homework assignments that you're going to receive. So let's get back to looking at our next slide and hopefully everyone is hanging with me. Thank you so very much for being here again. We are well past the half point of this presentation. So we're in the homestretch. So let's think of welcome to Café Le Discourse, all right? We're going to be talking about going to a restaurant. Now, how in the world does going to a restaurant have anything to do with classrooms, and language, and what happens in classrooms? So as we walk into the restaurant, you're seated, what happens in that restaurant setting? Generally, we wait for the server to come to us, correct? We're in a restaurant. And generally the first thing they do is ask you, "Can I get you something to drink?" So you may order alcoholic beverage, non-alcoholic beverage, water, tea, whatever you might like. Okay. So those things are brought. That's act number one. Then the waiter will return and with generally a menu or they may bring the menus with the drinks and then what do they ask? I call this the upsell in the restaurant industry, but they ask you what? "Would you like some appetizers," or, "would you like a salad?" Okay. So we go through that round of the meal. We might have another drink or two. Then the third part of the meal is getting ready to order your main course, your meal. Then the last part of the meal is what? The waiter will come back and ask you, "Hey, have you saved room for dessert?" And I wonder how many times we--happening in all the restaurants across the United States we have that phrase, "Hey, have you saved some room for..." So what we know is in dining experiences, there's kind of a protocol. There's a way things are done. Now, you know, one of the joyous things about being an adult is sometimes you can jump right to the dessert, but that's not very typical, you know. We generally follow this kind of set pattern of our dining experience. And so what we know is, is that there is a pattern that occurs within that environment and that's much like the pattern that happens within education. So let's take a look at our next slide. As we develop this awareness of discourse, let's think back to our restaurant. So the waiter has you seated and he says, "Can I get you something to..." Let's think about it. It's the first volley. "Can

I get something to drink?" So generally because of the pattern of instruction, we're familiar with what happens and there's a predictable outcome. As we look at teacher's discourse, there are behaviors that should help us as translators know, "Hey, here we go. The train is leaving the station." We're starting a new chunk of discourse. So boundaries are noted by these three behaviors, the verbal, paralinguistic, and kinesic. Now, holy cow, what do those terms mean? Let's look at them in more street language. Okay. So as we look at the slide, teacher's discourse boundaries at the beginning are noted by these behaviors. We have special introductory kind of comments. Verbally we say things like, okay, now, so, all right, those kinds of words. On the other hand, all right, they help me to know I'm ready to begin a new chunk of information. So we have special words that demarcate these borders, these boundaries of chunks. The other thing that we do is we use--now I've cast in use is this paralinguistic word and you know that's word, but you know it as suprasegmental or prosody, all right? So those three words, paralinguistic, suprasegmental, prosodics, oh, think about how much you've learned. I'll tell you what, you probably know more than many of the educators about language at this point right now. Those three words basically are those rhythm and stress patterns that we've been talking ongoing. So teachers will do things like, "Okay, so, now." So they used all kinds of verbal cues, terms, words. They use prosodic cues. And then as you shift back--to me, they use kinesic. They use physical stuff. All that means is where am I at? What am I doing? All right? So teachers' postures. So they--well, generally you can watch an educator move around. They'll move forward as they initiate. They'll move over to materials and they'll say things, "Okay, and now, so what do you think about, and now looking at." All of those are demarcations for the beginning of a shift in the lesson. And a lot of times--you'll see me, I'm very gestural as I'm talking. So I might do things like, "Now, so." All right. Those kinds of gestures also occur in the classroom. So how you and I can recognize the beginning of, "Hey, the train is ready to leave the station," or we're beginning to get ready to order our first part of the meal, our drinks, we'd look at the fact that there's verbal cues in language, there's prosodic cues, and there's also body cues. Now, haven't we been studying just those things in all of these mini modules? Wow. There really is a design to this. That we have to learn these tools in order to, at the phrase level, move them up to the broader discourse level which is where we're heading as we move through the modules to the end of this year. Okay. Let's--we've talked about the beginning. Let's look at the cues that help us go to the end. Now when I--when I was in Wisconsin growing up, part of--part of my growing up years, I was our church--one of our church musicians. I actually like--I play piano well, but I also play organ well. So when I was growing up in Wisconsin, I was our church organist. And again, we were in a Protestant kind of fundamental church and so I knew that there was a three-part sermon. We had the opening, the middle stuff, then we have--in our church, we had the altar call or invitation hymn. And what was typical in our church is that we would--as--the invitation hymn as we're getting ready for that part, the organist, whoever that would be, generally it was me, would go up and then start playing softly as the minister wound down the sermon. Well generally, I was really pretty good at deducing when, at that time Stan, our minister, was ready to end the sermon, but a couple of times he caught me. So what I would be doing was I was listening for

specific speech acts that said, "Okay. The train is coming into the station. Okay. It's time for me to go up." Now, there are couple of times when Stan wasn't ready to end and I played and I played and I played and I played because I misjudged where he was within his ending of his sermon. And there were other times that I was like, "Okay. It's time to go home now." So I just go up and start playing anyways. So sometimes I got into little bit of trouble and my mom didn't like that, but oh well. So let's look at the ending demarcation of discourse boundaries. Let's go back to our handout. Teacher's discourse boundaries at the end are noted by these behaviors. Verbally--we're going to use the same cues. Verbally, there is some type of synthesis or wrap up term. All right, that's right, very good. Now, look at those phrases. Remember the IRE cycle? These phrases are really pretty much evaluative of, "Okay. We've completed this piece of text to my satisfaction." So think back about that IRE. We've had an initiation response and those are built up through a series of sequences. But as that teacher is drawing this to a close or drawing a particular chunk to a close, they will go back in their mind and review the path if you will, the quality of their education. And they'll use language like all right, that's right, very good. So now, that we are comfortable with this, let's talk about blah. All right. So they use verbal tones. Paralinguistically or in their prosody as we look back at the slide again, their cadence slows at the end and they begin to use verbal stops. So as I--as the church organist was listening for Stan, I was beginning to listen for elongation and pause patterns in his language which meant we're just about done. Okay? And believe it or not, you probably in just a few minutes will really, really start listening for those cadences in my presentation so that you all can get back to your regularly scheduled lives. So what we know is that as move to the end of a chunk, we use a decrease of our cadence factor, or paralinguistics, or prosody. Lastly, teachers make some distinctive physical movement. So they'll shift in the classroom. They'll actually use some form of gesture. They'll say, "Okay, so now." So they enter into the--one register of language. And as they begin to bring that to a close, they'll use some type of a physical marker to help you know, "All right. There it is. There it is in a nutshell." All right. So we can readily see how teachers then build their discourse by using terminology, by using prosody, and then also by using then physical movement. As we look at the next slide, what we talked about all throughout this presentation is the funkiness of form versus function. So let's look at the sentence, "Can you come to the board and circle the correct answer?" All right. "Can you come to the board and circle the correct answer?" Now, I don't know about you, but did you ever have a smart aleck kid in your classroom that didn't answer or didn't play education ease? So if the teacher with--I remember we had a kid in my fourth grade class, Fred. And Fred was a redhead and he was just a real cut up, but he dealt this teacher, Fritz. He was also very, very, very smart. So the teacher would ask one of these education questions, saying, "Okay. Could you come to the board and answer--and circle the correct answer?" And Fred would say, "Yes." But he wouldn't move. So in the sense, he confounded the teacher what--as we look at--as you look at your slide, the form of that question is, "Can you come to the board and circle the correct answer?" "Yeah, I can." And that was the response. But functionally, that wasn't the motivation behind that utterance. The utterance was kind of an indirect command. All right? So what we see happening,

there's another unique feature of education language, the use of address in classrooms. Now, this is really a funky critter because in social language especially home-based language, we use a lot of direct command--direct address commands to get things that occur. We are highly subject in those environments. Use of indirect address is something very unique in educational settings or for more mature social languages. Especially with little tiny kids, we can't use this abstract, indirect address. Now, in Fred's situation, he got what the teacher wanted to use, but he wanted to volley off a zinger which he generally did. So let's look at the other indirect address statements that I've got on our slide. "Is it time to go to lunch yet?" Now, imagine that it's only 11:00 and kids are fidgeting around in their sits being squirrely and the teacher asks them, "Is it time to go to lunch yet?" What's the intent behind that utterance? It has nothing to do about, "Are you ready to go to lunch?" So if I ask you--if I ask you that at home, "Is it time to go to lunch yet," versus in the school setting where the function may be very different. The function in the classroom is what? Calm down. Get ready and stay in the learning mode. How about, "I hear someone talking." In home environment, "I hear someone talking. Oh, I wonder who it is. Let's go check it out." In the classroom setting, I hear someone talking means what? There's an implied meaning of don't talk in the classroom. All right? Or how about this last one? This is my all-time favorite. Oh, I have a spelling error in here. Oh, that's good. "Does your chewing gum taste good?" Does your chewing gum taste good?" All right. "Does your chewing gum taste good?" Now, we have this unique thing in--on our grade school that when you got to be a sixth graders, you could chew gum. So K through fifth grade in this public school, you couldn't chew gum, but that was a really big perk. You could be safety patrol. You got to help with the Arbor Day distribution of the trees that were brought to the back parking lot. And you could chew gum in class as long as you did it quietly. And if the teacher volleyed off, "Does your chewing gum taste good," it meant you lost your privilege of chewing gum. So what I want you to do is this. I want you to pause for a minute. So I'm going to stop talking. And you'll see you've got two lines at the bottom of your handout. What I would like for you to do is this. I want you to think about your interpreting experience. Come up with--I'm going to give you about a minute and half. Come up with two phrases where the language that is volleyed off in your classroom setting is different of function and form, okay? So much--just the same as I've given you these three examples. Think about your experience, when does the educator you work with tend to volley off some of these types of language that are functionally different than what might be typically social interactive. Okay. Let's--now, hopefully you've come up with a few phrases and you can share those with those people around you. But again, the analysis that I want us to begin thinking about is, boy, the way that we talk in classroom settings has very distinct framing and it--we--it uses specific type of address tones. As we look at our next slide in your handout, you've seen this list of types of rhetoric or discourse in another training. You saw this as we talked about prosody or intonation. So each one of these has a specific tonal--what I call envelope. So I'd like to think about prosody in that sense. So what I know is that when I'm thinking about, okay, Language, language is who am I sending my letter to, what type of envelope, and what am I going tuck in my envelope. All right? So in the envelope of prosody, each of these forms of discourse has a different

tonal pattern to it. Now, I already talked about in church, it has a specific pattern. But let's stop and think about--overall, let's look at these types of discourse. In a sermon, what types of discourse might be glued together to form a typical type of religious narrative? It might start off with something like our--in our church we had kind of a storytelling kind of thing. So it might be a recap of an incident ending with some type of a hypothetical. We would move into enumerating, talking about. And then in our church, we would generally end with some type of persuasion. It'd have what we would call an altar call. Now, if--perhaps you're a This Old House fan, okay? You begin to watch that program. So they're going to do blah, blah, blah, blah, blah and blah, blah, blah, blah, blah. So you break for a commercial and you come back and generally what you see is the person says, "Okay. First what we've got to do is, blah, blah, blah, blah, dah, dah, dah, dah, dah, dah, dah." So let's think about the structure of rhetoric or discourse, which one of those vehicles is going to be used during that program? Persuasion, enumeration, advance labeling, reporting, hypothetical, recapitulation, or question. Well, what I might start off with and what I'll postulate is we're going to start off with enumeration. First, we're going to do the dah, dah, dah, dah, dah, dah, dah. Now, in that program then I know they shift into this reporting and we get this narrative about buying all this stuff and dah, dah, dah, dah, dah, dah, dah. And then we kind of get a recap of what they did, then we shift back to enumeration. So as I sit and--you know, I do this really weird thing. As I--as I sit and as I listen to things, right now I'm thinking about, "Okay. What type of behaviors--language discourse behaviors in this particular setting using the notes?" And what I'm finding as I think about these is that different environments, as I prepare for interpretations, I can begin thinking much more in a macro theme about, "Oh, these are the types of tools I have to have ready. They're going to be talking this, this, and this and they're going to probably be using these language vehicles." So let's get back to our next slide. Now, you saw this as welcome to Café Le Discourse. All right? Now, let me talk about what were moving forward is that the type of instruction is going to dictate, if you will, the type of interaction or what's on that menu. So let's say you're hungry. Now, Marlene and I have been working a lot, so both of us have a growling tummy. So we might say, "Okay. After this is all done, where are going to go to eat? Let's see. Are you hungry for Chinese? No. Italian? Yeah, let's do Italian." So we go into the Italian restaurant. All right? Let's have something to drink. What might be typical on the drink menu? Well, if it's Italian, it might be red wine. So let's stop and think about, all right? I'm in my Italian restaurant. Now, we're going to do our appetizers. We'll let me tell you, get out of the way because I want deep fried mozzarella sticks. All right? So--and maybe some garlic cheese toasts would be really fine, too. All right? Then we're going to go to the menu. Now, it would be pretty funky if I'm at Lo Sole Mio, Italian restaurant, and I order a cheeseburger. All right? What I know is the offerings there follow that very menu. So that's--and then for dessert, I might have what? Let's say spumoni ice cream, hmm. Cannoli? Hmm. So what I know is when I enter venues, I have, amongst those different events of that venue, constrained activities or options within that. That's very much like this is where I'm trying to get us to think about in classroom discourse. Let's shift really fast. Maybe I'm making you hungry. We're going oriental. Okay? So we're going to go to--in my town we're going to go to House of Lee. We called it

HOL, H-O-L. We're going to House of Lee for lunch, okay? So you get there. What might be an appetizer? Well, let's start up, "Would you like something to drink?" What it--what might be an alcohol drink of choice besides water, tea, coffee? Sake? Hey. I like sake. Then the appetizer, we might have wonton or egg roll. All right? Our main dish is going to be--it could be a chop suey. It could be chow mein. It could be a whole host of Asian-based dishes, but they're probably going to have rice or some form of noodle in them and vegetables and chopped beef. So that's going to be the main course. Then dessert. Now stop and think, what are we going to have for dessert? Now, what's unique, what's different about an Italian restaurant versus an oriental restaurant, the dessert offerings, there are times when there may not be a dessert offering in an oriental restaurant. So as I sit here and I'm talking with you, it's like, "What might they have at an oriental restaurant for dessert? Sugar coated noodles? No. Sweet rice? Possibly some type of rice dish." But what I know is that certain things may occur in one environment and certain things may not occur in one--in another environment, but they all have a general overall pattern. And those patterns help us then to do some prediction. Okay. Let's look then at speech styles. So we're going to apply what we just talked about to what happens within the classroom setting. So what I know is that in specific environments, I can begin to predict specific types of speech acts. Now, boy, you try to say that with phrases. So in specific environment, specific speech acts occur. That's a mouthful. So what I know is when I'm moving into something that's concrete or factual such as mathematics or language where I'm learning metalinguistic, all right? So when I go into a language arts class, that's very different than a class that's like an expository reading class. When I'm doing language arts, I'm learning the metaskills. I'm learning the nuts and bolts. And vocational classes are a lot like that as well. So what I'm going to get as I look--think through my shopping list of different types of speech acts, I'm going to have question and answer. I'm probably going to have reporting, talking about. I'm going to have a recap, tell me again. I'm going to have content specific advance labels. So I'm going to take you from things that you know and I'm going to ask you to rename some of those files. So I'm going to see those primarily in those environments. As I'm looking at social or inferential type classes like Social Studies--Social Studies, History, or Literature, I tried to make a new class called Hiterature or Listory. How about that? We would have persuasion, question and answering, reporting, and socially specific advance labeling kinds of acts. All right? So as we think about hybridization of language and content, we think about when I'm in such and such a setting, I'm going to have these types of vehicles and what type of lexicon is going to develop? When I'm in these kinds of settings, I'm going to use these kinds of speech acts and how might that help that, help--might that be used to help the child to develop a more robust lexicon? So let's start looking at these lists of terms. Let's pick these apart so that we can get some signal words for how to know when these chunks are going to start and to stop. So I put together some list for you and you'll see the resource. There's somebody that I really, really admire in the field of education and the man's name is Jim Cummins and he talks a lot about language and cognitive development. So as I said, there are certain types of speech acts that will happen in certain teaching settings and there are also certain types of speech acts that happen specifically at grade levels. So for

example, the use of indirect address is something that you'll frequently not find with very young children. But Cummins has really looked at the complexity that happens in curricular design and in instruction. So I would encourage you to go out and look at his website. You're going to find the information on something that we call BICS and CALP. That's something you will see referred to often now in our literature related to educational interpreting. And what Cummins interestingly talks about is, and this is important for us, is that your kids don't have robust social language. They are going to have great difficulty developing academic language. Now, let's stop and think about what we've been talking about through this module. What I know is, is that academic language is what I call funky language. It's very different than home, social, phatic type language where I'm much more of the subject. So what Cummins is talking about as he moves through his presentations and his kind of theories is that, wow, he sees kids who lack social language underpinnings developing great content mastery of academic content and the vehicles of academic instruction. So as I and Dr. Schick and other people are starting to look and think about the notion of inclusion, what we've noted in outcome measures is that, you know, and the interesting thing is that we're not seeing--even though kids are supposedly in these very fast paced, highly technologic sophisticated teaching environments, we're not seeing really much gain in academic achievement with those students. So in a whole kind of, wow, programmatic decision making rule, we've got to look at, "Okay. What's happening with these children? Why aren't they moving ahead?" And a big part of that and you're going to--you're going to see--we're going to talk about this later on, the equation of education is we have to make sure we're doing our job. The next step is we have to make sure that kids are ready for us to do the interpreting. So there are a lot of kids that we're working with who are deaf and hard of hearing who, wow, they simply may not have the language tools to interact with us in an interpreted style of education. Now that's an uncomfortable thing for us to talk about, but it's fact. And what we've got to begin talking about with educators is, "Wow, this is what's happening when I'm doing the translation." And the more I can talk about that academic environment, the patterns of instruction, and when I see the educators, deaf student come down to their knees or go into a stall, I'm better able to look at what's happening in that social--or that academic milieu and report back to the team in an informed manner. So, as we begin to look at some of these signal words, let's take a look back at our list. So on your own, please take some time to do some web search for Jim Cummins. He's got an excellent site of downloadable articles and he's not in the field of deafness whatsoever. He deals with communities where there are dominant and then subordinate or lesser empowered languages. He's just a really, really cool researcher. So as we started out, we talked about enumeration. So how do I know enumeration? What's the attributes of that? We're going to have kind of words that look like, to begin with, first, secondly, next, then, lastly. So what I know is we can come back to me. You'll see on your handout that I've added the word non-dominant listening. So as educators go through this use and most of the time in most instruction, teachers are going to say, "Okay. So we're going to start talking about first, blah, blah, blah." And what I know is the question that I'm frequently asked as a trainer is, when do I used non-dominant listening and when do I set things up in space. So what I know is, generally teachers will give

you an opening, good teachers. All right? Now, I'm talking up optimal here. I know. I see some of you rolling your eyes going, "You should work with the teacher I work with." That's another issue. In optimal good education where teachers will say, "Okay. We're going to be talking about these things today. Blah, blah, blah, blah." Okay. You noticed what I just did? Blah, blah, blah. I pulled up my friendly little non-dominant listening. So then I'm going to talk about, "So first of all," now if I mean to, I can use a locative placement in space. So we're going to talk more about this when we talk about that, you know, click, drag, glide that Marlene talked about earlier as we move forward in these--moving our skills forward. But I know as I'm listening to an interpretation--I'm sorry. When I'm listening to incoming message while I'm interpreting and I know that teachers start off with to begin with or First, I know, "Okay, let's go. I'm ready. Quick draw. Let's get this set up." So I'm listening for words like last, finally, mostly importantly. Now what I know is generally when we're building context, when we're using enumeration, we go through all of these things. When I come to mostly importantly, that tends to be the last thing. It's the culmination or it is the thread--watch me here. If I talk about that, a lot of times that mostly importantly weaves up through all of these things and pulls them together and binds them together. So we've done chunk, chunk, chunk, chunk, chunk. Now, I'm going to do the weaving chunk and bring this thing into the closing. So I know that if I'm heading towards the end sequence and I hear this "and mostly importantly," I know I'm getting very close to the altar call. It's time to start playing the invitation hymn. It's time to put our books away. It's time to go. All right. So we've got a list of other words that we use for enumeration. Next on our list of materials, we're going to see how signal words show time order or sequencing. Now, as we've talked in the previous lesson, these can be adverbial. All right? They're going to show us the movement through that give us the--in a sense the aspect if you will of that verb, the activity of that verb. So time order things, so if we talk about, "All right. On blah, blah, blah, blah, blah, blah, blah," everything's going to be related to that. Not long ago sets a temporal--not long after sets a temporal marker. Now is one of those things that is a focusing. So you'll see it, "Blah, blah, blah, so now," so as we listen to discourse, I'm thinking about now has to have a preceding type of content that as I hear the word now, I begin to say, "All right. This cause, I'm getting to the effect." So we've been talking about cause, clause, and pause. What I know is when I move along and I hear things, these signal words like time order and it's something like, so now, I know, wow, there's a big shift that's going to happen in that educational discourse. So now, off we sail in a new direction. All right? So you've got another set of list of words in front of you that help us to sense some sense of temporal information. Let's look at this next sense for comparison and contrast. All right? Now, why I'm presenting these for you is as we move forward, as we think about recognizing the patterns of discourse, those patterns are frequently demonstrated by prosody. They're demonstrated also by lexical things and they are going to begin to dictate our sense of spatial organization. All right. So you're talking, "Why are you just being this talking head?" This talking head has to get us ready to begin thinking about, "Oh, all right. This is the chunk, then Kevin is going to teach us or someone is going to teach us about how to lay out a good visual--what I call a scaffold." So one of the things that I listen for when I'm doing work is--remember we talked about now has these preceding

things. What I know now can be a marker of is this next set. It can talk about comparison and contrast. So let's take a look at our list. So you can plot the word now on there because it is kind of a term to use as a comparative. So if I hear words like but, or however, or although, or similarly I know, wow, I've got a whole new chunk of text. Not only do I have a new chunk of text, what I know is, is that what's going to be presented in that text is going to be different or counter to what was presented in the preceding text. So already I'm beginning to think about the tonality of that text and what the intent of that comparison or contrast is. Let's take a look at this little work. Now, I just--very simply I went out to a popular periodical Time Magazine and I pulled out little snippets. This is the first part of an article. Let's think about the transition that's going to happen. I'll shut up and let you do some reading. Now, let me read that for you as you look at it. All right. Four autumns ago, the TV networks presciently and weirdly scheduled three terrorism dramas just before 9/11. This fall, just after Hurricane Katrina--now what's going to happen? In this discourse, we see a juxtaposition. We're going to have either a comparison or a contrast. Let's think about what preceded this. So previous to September 11th, there were these terrorism things. Now--there I used that word. Now, this fall, after Hurricane Katrina, let's go to our slide, the lineup included three sci-fi series about Menaces from the water. Okay. So what I know is going to happen as I'm translating along, I don't know what we're going to talk about necessarily, but I know that what happened during this period, there's going to be a similarity to some degree of what's going to happen in the next period. So as I was reading along as a viewer, I went, "Okay, if I was going to [inaudible]" Now, first of all, let's look at the end at the bottom of the slide that word presciently means to know beforehand. And I'll just tell you--let me discuss that. I had to look that word up, I had no idea what it meant. So I grow my lexicon every day just like you. So as I read this going, "Okay. Four autumns ago, the TV networks presciently and weirdly--now, let me tell you, here was a word learning strategy, I didn't know what that word meant, but I read on anyway. Presciently and weirdly, scheduled three terrorism dramas just before 9/11. This fall--and honest to goodness, that's when I stopped and went, "What's that word mean?" It has to mean ironically, spookily, it's not coincidentally. It's--it has a different flavor. Now, do you see how the pragmatics and the tone lead me to categorizing--the pragmatics and tone lead me to categorize semantically what that word might mean. So I used my little top down processor. Now, when I got to the next block that talked about after Hurricane Katrina, well, that wasn't a surprise to me whatsoever. I knew by the virtue of the tone before that, "Oh, okay." And when I finally went back and I looked up that word, I went, "Oh." You know, semantically, I was pretty darn close. All right? That word means, oh, to know behind--beforehand. Now, there's another word that supports that funky term that I have asterisked. Let's look at our--let's look at our handout one more time. Look through that paragraph. And actually what that paragraph looks like, there wouldn't be a bullet. It would be right after the comma, the word the lineup would be in one solid paragraph. What word facilitates our word knowledge, because it's embedded in this paragraph, what word helps us to understand the presciently word? It begins with a C. It's that terms clairvoyance. All right. Meaning some weird type of perception which is what the term to know beforehand or presciently actually means. So I thought, "Wow, what a great example this was of

how you and I use--what you might call it, close skills." What we do is we take all kinds of environmental information and all the patterns around that environmental information to help us figure out something that we don't understand. Okay? But if I gave you the word presciently as a single item and boy, I hope I'm saying that term correctly. If I gave you that as a single word without any context and said, "What do you think this means?" You'd use whole other types of word analysis strategies. I looked at that word in isolation and I saw potentially the root for what word? Look at that word in your handout. I see pre and science plus ly. So I know it's an adverb, but is it prescience? Well, there is I guess to be a prophet or a forthteller of knowledge is scientific. All right. Let's look at the next set of signal words and we talk about cause, effect. Because, since, therefore, thereafter, consequently. Now, what I know is, is that I have to have all those event which is going to, bam, cause something to happen. So how do you build a hurricane? All right? So back to me as--let's talk about, because the waters in the Gulf of Mexico were very warm and because the waters in the Atlantic were also warm and also because there were air patterns that began a swirling, Hurricane Katrina began as a tropical storm. As the winds began to meet other winds and to begin a spiral motion and because the waters were warm, that spiral then began to suck waters up. As the storm intensified, the degree of revolution of the storm increased. Therefore, the storm moved from a tropical storm to a hurricane. And consequently, it became a very destructive force of nature. Now, what I just did in that oral rendering online was talk about the attributes of cause, clause, and then effect, and I moved you through the building of. So if I said, "What was the cause--what causes led to the development of Hurricane Katrina?" You could think back and go, "In my hierarchy, it was winds, warm water in the gulf, and warm water in the Atlantic. All right? What intensified those things? The velocity of the winds. So then what was the outcome? Then it was a tropical storm. So what I know is as I'm building in cause/effect things, I give you all of these kinds of strands that have this wham. So stop and think about adverbs. All right? A lot of these adverbial. Now, one of the things folks that I've watched a sign and I'm going to pick on one of these words is since. Now functionally, I--since in English marks nor frequently because structures, then this use semantically of since. Since means from this time period forward. But in English, you frequently hear, "Since it's--since you're done with your homework early, get out a book and you can read quietly." It's not this semantically. It's this. All right. And what I'm marking with that term is the conditional. Your homework is done. Because you got this done, you can then begin to do some reading. All right. What I'd like for you to do is I've got another little blurb. Look at how this advertisement is built. This is an actual ad. This is one--this little advertisement, as short as it is, is so filled with psychologic kind of persuasive talk. So if the grocery store wants to be quality, if they want to be savvy, they will look at quality meat, all right, so that they increase their overall sales, so they give this very, very sisynced building of--if you want to do this dah, dah, dah, dah, and then use Cargill, use Cargill beef. Okay. So they use a very specific structure to build their language persuasive structure. Lastly, we--and we've talk about enumeration before. It's the process and all of the factors that would list out. There's an earlier slide with other words. Now, I'm going to have you look at this clause or this chunk of text in your handout. Let's take a second to look at this. Okay. Let's just leave and--let's stay

looking at the slide as we--as we begin to wind this--our presentation to a close. One of the things that--as we look at this, it's like, "Wow, this is one really dense chunk of text, really complex." And as I watch us work, what happens with us as when we interact with these dense blocks of texts is you think about your three-pronged model. All right. If we can have the camera train back on me just for a second as we're moving through these three-pronged texts--these dense texts, our head tends to go [makes noise] right down to the world level. All right? Where all of a sudden it's like we're looking at this sea of words that are coming for us--towards us. So if I read this and I said, "Okay. Render this quickly." All of a sudden our analysis, when we're not thinking in an appropriate kind of framing network or metric, it becomes very, very lexical. So you'll see that little tree down on the bottom, that was a little mnemonic device that I use for myself to say, "Wow." Whenever you get engaged in dense texts like this, one of the things that we've got to do is go back to our mantra if you will which is stop and stop freaking out. So one of the things that we frequently do, let's go to our slide if we can, is when we engage in these heavy texts and we get lost, we literally start going, "Oh my God [makes noise]." We start to self talk in our head. First of all, stop and stop freaking out, breathe, think, and what I want you to do is start thinking about the key points and how those points are being represented, and then paraphrase and retell. So when I'm listening and I get lost, it doesn't take me long to know, "Holy crud, I'm in deep doo-doo here. I'm lost." So literally what I will do in those kinds of situations--here, this is the strategy. When I become lost, what I frequently will do is I break eye contact, I hold, and I don't do this. I want them on hold. I'm going on hold and I--in my training, begin listening for phrases that help all that garble to start making sense. Now, I've highlighted one anchor term in the middle of this narrative that is very, very helpful to me to get myself back up on my horse and trotting along on the lane of interpreting and that word is but. What I'm listening for is a pattern. I don't want to listen to the words. I want to listen to the pattern of instruction. And then if I get lost and I'm listening for the pattern and then I begin to focus in on that's the--but, what I know but is, is the antecedent or the opposite of the preceding, I can better use my close skills to figure this out. So what we need to start doing is training ourselves to do this, listen, "Okay. This is the type of narrative I'm in. I'm lost for a second." Okay. There is a word. There is a signal word. Let me get myself back framed up by using just that signal word. Let me get onto that pattern and try to represent that to the very best of my ability. As we bring this to a close this evening or today, I want to thank you for your time, and I want to thank you for willingness to think about thinking, and your willingness to think about how education is designed, and how education is written, and how teachers--what I call fish for kids. They go out with content, they initiate, the kid bites the hook. There's the response. They reel them in and then they evaluate. All right? No cycles are built up into higher and higher and higher structure that we call discourse. So what I want to find out as I listen to those IREs, I want to deduce what's the theme of those. What's the vehicle that's being used and then how do I develop some type of a visual scaffold for that. And that's where we're going to be heading with these next few trainings. We'll be talking about how do we then use the three dimensionality of space. So now we've talked about intonation, facial engagement, eye, head, mouth, listening for the cadences that are at the sentence level, listening for

cadences that help me to see where chunks are, and I'm getting ready really to approach hopefully the text in a new manner. I want to give you--imparting some tools that helped me to prepare as an educational interpreter and I hope--I hope they will help you as well. So let's go to our slide if you will. Let's look at the first suggestion. What I would encourage you to do in your public school setting is ask to get the teacher texts of the courses that you're going to be translating. One of the things that I know is that in teacher additions of these books, there are specific teaching advice and expansions and models that are given that help educators to do a better job. So ask to see if you can in ongoing years, this year and ongoing years, have access to the teacher versions of the texts for the content areas where you'll be interpreting. One of the things that I frequently enjoy doing is getting out onto the internet. I try as I'm working as an educational interpreter and that's--I do education interpreting. So if I'm signed up for a specific course, a lot of times what I'll do is I'll use the text, but I go out to see what else is readily available in print. Not only do I want to see what's being said, but I also want to see what visual mnemonic devices are they using, charts, graphs, how are other people thinking about this area of content, because if I see--I may more readily climb onto somebody's way of talking about it versus somebody else. Another resource is--or another encouragement is if there is visual support material in the classroom, make sure what you--what you render in your sign language interpretation matches those visual things. So one of the things, now early in the year that would be a good thing, is what types of materials will you have, posters up in the air, charts, graphs, to get those kinds of materials so that you can look at the specific structures that are in place in rendering these texts or these behaviors. So what we want to do in the classroom is when I'm doing this, I want to make sure if there's something up in the air, if you can have the camera back at me, when I'm rendering a text, I'm looking at the environment thinking, "Oh, there's that timeline, so I'm going to render that this way. Oh, there's that chart on the development or the cycle of a butterfly. I'm going to--" you know, so what I'm doing off my hands is reflective of a parallel structure of any type of environmental print that the child is seeing. Next. Now be kind of careful with this one, but frequently people will say, "Wow, Kevin, you know, if there's no sense of--if there's no sense of direction, what do I do?" And one of the things that I'll frequently do is I'll first say, "Okay. Is that the intent of the teacher?" So there are times that teachers use ambiguity as a way to basically induce thinking skills, to get kids to be thinking about things. So as I think about the--what's going on is, is this purposeful? Am I try--is the educator trying to get the child to think in more depth than breadth terms. But if there's a lack of structure and I've done my homework, what I would encourage us to do is, let's put a structure on it. Now, the argument that I frequently hear is, "Well, the hearing kids are getting lost in and that's more than the hearing kids are getting." Let me just tell you something, deaf kids never get what--equal to what hearing kids get, never. And if by my charge as an educational interpreter, I am there to facilitate the education of that unique learner, that other able student. I'm going to give them the tools because I'm actually--that's my responsibility. So as I'm rendering my interpretations, I'm going to be working to develop an LRE translation that has clarity in both content and intent related to form and function of the language that's taking place. Lastly, I would encourage you--now, there was the term,

lastly. You're going, "Oh good, he's going to shut up. I get to go home now. Yippee." So lastly, I would encourage you to continue to do practice in your own content analysis and outline abilities. Get into classrooms, or audio or videotape classrooms with permission and develop outlines of what's happening in the teacher's discourse. What was first, what was second, what were the main points, what were the subordinating points, all right? Another thing that we frequently then ask you to do is outline those things, retell the content, and then place them back into interpretation mode. That way you develop a sense of the patterns of instructions. You get to, in a non-pressured manner, the pressure of time, you'll get to render those texts in your own speed and in your own sign language and then you get to try on that interpretation after having those. All right. Let's bring it on, baby. But we're going to bring home some homework. So what I want you to do is review some textbooks from various grades and various topics. What I would like for you to do is photocopy several pages from these texts that have pretty extensive narrative or extensive print. Then, go back to your list of transitional words and develop a color code. This type of word or these type--enumeration is green. All right? Persuasion is purple. Then go back through those photocopied pages and highlight the shifts in the types of text that you see so that you get a better sense about where these things are tucked into academic ease. Then I would encourage you to put that text to a videotape or an audiotape, render it in speech, retell it in sign language, and then finally put into an interpretation. So this is a way, in your own manner, that you can take this content and practice in a homework manner based on materials from your classrooms. As we bring this fourth module to a close, we've talked a lot about cognition. We've talked a lot today about teaching. We've talked about language structure and strategy. We've talked about some of the reality of the work that we do and that everything isn't hunky-dory, but we sure can be working to make things to our own ability the best that they can be. So I want to thank you specifically for your time to be here--of being here. I want you to become engaged, active agents in being part of solutions. So taking what you know and putting that into application or into action. And lastly, as you function as a very vital port for deaf and hard of--deaf and hard of hearing students, I personally want to take this time now to thank you for your contribution and to your dogged determination to learn more about this very unique, pioneered field of educational interpreting. So as we part ways for a short period of time, I just wish you the best in all things and I hope for you the best in all things and that together we'll make a change and we'll make a--have a positive impact in the field of education for deaf and hard of hearing kids. Thanks.

MARLENE SCHECHTER-CONNORS: Once again, Kevin, thank you so much for sharing this valuable information especially the big picture regarding discourse and helping us to--enabling us to grow and to continue skill building. This was a really important leg of the journey and so I hope that you'll be able to take this knowledge back with you and incorporate it in what you're doing and start to think about that whole communication environment in which you're working. Our next mini module, mini-module number five, will be verb agreement. There's nothing worse than those unreasonable verbs. And it will be really interesting now to take all the information from modules one through four and begin to see how this puzzle really fits together, how all of these pieces, all of the legs I keep referring to, of the journey will

come together and we're going to start to make that trip even more fun. So once again, thank you so much for being with us this afternoon after a long day's work and we appreciate your continued effort as I've said in the other modules and we also do thank the efforts of the Department of Ed and PDE and the Bureau of Special Ed as well as our PaTTAN offices for their continued support and supporting you to support the students who are deaf or hard of hearing. Thanks for coming and have a nice trip.