

KEVIN WILLIAMS: ...get us to have some form of agreement upon is this, is that I don't care what you're signing or how you're signing it, it's still American Sign Language, okay? We're working in the United States, all the sign languages that we have here are derived from one mother sign language, ASL. So, it's not a dirty word when we're talking about ASL. So, if you use a more manually coded form of English, it's still based on sign language. And what we're going to be talking about today is, wow, when we're dealing with the source language, which primarily is English, which is very sequential, we're moving into a language what I'm going to call as very simultaneous. So, let's stop and think about that as you and I are hearing things, English is a sequential language. What I know is English word order is really strict. You can't take English word order and move it around because of the sequencing. So, if you want to stop and think about a railroad train, it would be a very odd thing to see the train engine in the middle. We know how those things are stuck up, and if you know engineers, they--well, yesterday, when I flew in for example, pilots, we are sitting on the plane and the pilot said, "We need for some of you people to move back to the left." I'm like, "Hmm, back to the left." They were looking at balance issues with the flight, flying correctly, small commuter plane, so bunch of us had to move back to the left. So, okay, so when we're building and when we're balancing out our sentence in English, because of the sequence order that we have, the sequentialness of the word order is very strict. Now, what we have to realize is when we talk about interpreting in public schools, what we're primarily doing is, in our field they call it transliterating. We're not changing the form of that product too terribly much because a lot of the instruction is based on, "Hey, kids, let's look at how we build sentences." So, when we work with sign languages though, the thing that we're going to be talking about today is they are very unique and that they're three-dimensional. Now, believe it or not, acoustic signals are also multi-dimensional. We've got frequency. We have pitch. We have volume. So, in a sense, acoustic signals are multi-dimensional as well, but visual signals are multi-dimensional even more so. One of the things that we have yet to really realize in dealing in the area of cognition with deaf children is, what does accessing content through the eye gate mean versus accessing it through the ear gate? And then for a lot of the kids that we work with, with the educator that we work with, is how do we make those connections? Because for most of the children that we're dealing with in public schools, very few of them are what I wanted--we call it totally off the air. They're monitoring through a variety of acoustic devices, hearing aids, implants. So, they're getting a lot of varying forms of information. And one of the difficult challenges for us is to put a structure in place and to help what I know for these kids is very confusing, help to make that become much more clear. So, one of the things-- I was just visiting with a friend of mine in the area of implant technology just this past week and one of the things that we know is very important for us about sign language interpreters is implant devices cannot discriminate against dominant signals. All right? So, that trans--that trans--the receiver will pick up unless it's highly stylized. It will pick up a variety of signals. And what we're seeing deaf kids frequently do and kids with--wearing hearing aids and implants, they're watching the translator for that translator to hone them into what's the most important signal. So, we're going to begin talking about through the remainder of this module is, how do we take our sign language? How do we make it match the

sequencing that is happening when that's important, but then how also do we put a visual scaffold on what we're doing? How do we make that to be much more accessible? So, our whole talk today is going to be focusing around what we've got here in the abstract. How do we build a visual scaffold? How do we put a framework in place? So, what we'll be talking about today during our time together is we're going to look at verbs, the function of them. We'll look at the types of verbs. We'll talk about inflection in language. So, not an infection in language but an inflection in language and what that means. We'll talk about phrasal verbs. We'll talk about noun-verb pairs, agreement structures, and then we've got some practice activities that we're going to do. I'm going to also leave you with some resources for you to get together and do some of your own self-analysis and group analysis of language. One of the things that I'm quite alarmed about when I go out to see what resources are available for us to use is there's a very little definitive information about for example, types of verbs. We know a lot about verb behaviors, but there's been very little categorization done about all the varying types. So, one of the things that Marlene and the PaTTAN folks and I are going to be talking about is, let's put some of those materials together. So, with your help and together we'll start to put together some support materials for these mini-modules. So, you can look forward to that coming down the--down the pipe. All right. Let's get to simple grammar 101. What's a verb?

WOMAN: Action word.

KEVIN WILLIAMS: It's an action word, isn't it? It shows action. It shows the action of what? The subject. All right. Now, one of the observations that I--if you were together earlier this fall with us at State College when we had a weekend of training online, one of the things that I got little heated about is that in our translations, frequently, we're forgetting to mark that subject information. So, on your handout, write this down, okay, folks? We have to make sure that when we're talking about that subject that we hammer that subject again, and again, and again. This is one of the big differences between social phatic interpretation with adults, and educational interpretation. What interpretation programs have been teaching us is once you introduce the subject, it's there. Now, that's true in social phatic ASL where we kind of both are creating the sense of awareness, but that's very different in pedagogic translation where I am rendering an educational text that is very dependent upon subject cohesion. So, one of the things I want to mark is a verb shows the action of what? The subject. One of the things that we see that's alarming at the diagnostic center is, we see interpreters using our test materials and just rendering verb strands of action, action, action, action, action. And I can't figure out who's doing what even if I know what the topic is. And I think a part of that is related to something that we do frequently. When we're around kids who have moderate degrees of hearing who are also hearing impaired, we do what we call SimCom. So, we speak and sign at the same time. Here's what I frequently see happening. Now I want you to watch me sign and I want you to tell me what goes away in my language. Are you ready? Let's go with this example. So, yesterday, my brother and I we went to the store and we bought some bread. When we were finished, then we got into the car and we went home and then we watched some TV.

What was not there in that whole subject? Let me just sign it again without using English. What was gone?

WOMAN: The who.

KEVIN WILLIAMS: The subject information. So, what you saw were a bunch of verb strands running around without any anchor. So, one of the things preceding where we're going to go with verbs is make sure, very simply when you are rendering translations that you're introducing subjects. Now, one of the things, I'm just going to--I want you to write this down as well because I'm hoping that you are monitoring your production by virtue of videotaping. One of the things that we've noticed is when teachers in classrooms use pronouns it, she, he, they, that, those noun reference, subject reference are very frequently deleted. If the teacher uses the proper noun or seeing a higher degree of integration, when they shift to pronoun, for some reason, we blow right by that when we're building our translation. So, a verb, let's go back to our definition, a verb represents the action or the state of the subject noun. So, what has to be there, I can just have--I can't have a grammatical sentence without a subject, all right? So, if we go back to simple grammar 101, we have subject verb, and then generally, there's an object or an indirect object. That's a very simple sense. So I can have a subject verb, but I can't just have subject. I can't just have verb and have a complete thought. So what we're going to be looking at today is looking at the group forms of verbs. Let me ask you a question. This is we start and think about the sea of language. Which set of--or parts of speeches are--is larger, nouns or verbs? Start and--let's stop and think, which group--which part sets a speech as larger, nouns or verbs? Actually, it's the noun family that's larger, all right? So what we know is that verbs are somewhat more anchoring than nouns. Nouns can vary. And then the verb is the anchor. So, verbs tend to be less variable, all right? So, let's stop and think about English. We're going to be talking here in just a minute that all languages are inflective to some degree. We can add all kinds of information to the words to make that language more interesting, more cohesive, and what I'm going to argue, have a better language scaffold. So, when I'm talking in English, where can I put more inflection, on my noun or on my verb?

WOMAN: In the verb.

KEVIN WILLIAMS: The verb. In--thank you. In spoken English, the verb in English will accept more inflection. I can modify that, so I was really hopping mad, all right? "I drove like crazy." So, on these verb strands, I can't say, "I drove like crazy." All right? So in language what we see is, even in English which is a sequential language, the attributes or the things that can get plopped on the verb are more colorful, add additional scaffold or meaning to the parts of speech. So, verbs, they show action. Now, if I--if--so verb show action, let's stop and think, what do we know about sign language? What do we know about signs? What do they do in our signing field? They move about, so what we know is that signs in sign language are going to, what I'm going to call, skate about. We'll touch more about--we'll touch more on that in just a second. So, signs, noun signs and verb signs in sign languages are produced very differently. So, let's just jump right in here right now and look at this. What's the sign for airplane? Now

bear--come on, folks, sign for airplane. What's the sign for to fly? What's the difference between the noun and the verb? Let's stop and think about noun, verb. What's the difference between the two categories? This is something that's very different in English and sign language and in that noun-verb pairs. In sign language, the rule is what for noun? I'm going to call--here's your--here's your mnemonic scaffold, the boom-boom rule. It has multiple movements, boom-boom. Airplane, it can be two one more, airplane versus fly. What's happening with my verb? It's giving a path, so we know nouns in sign language have the boom-boom rule. They are multiple productions, but they're static. Verbs have what? A path, okay? So, there then lies this notion of this--beginning to set a scaffold. So what I know is start--stop and think about a building. Subject spaces act as a kind of a vertical girder, verbs are going to act as a horizontal girder. So, as I'm building a complex narrative, what I'm doing is I'm building a house of knowledge, if you will. So I'm laying foundations and I'm showing attributes, I'm showing co-relations connectivity, that's a really great part of what sign languages do or should do. So, one of the things that we watch when we're--when we are getting sign language tapes in, and I've shared this with you before, that if I see a tape coming in, and I just put it on past forward, and I see somebody signing like this. I know, uh-oh, we've got a couple of areas of problem. If this is flat, we're missing prosody. I'm missing all the intonational things. If I see no movement here, I'm missing a lot of the verb agreement and subject demarcation that can go in space. So one of the simple things that we'll do when we're evaluating a tape is put it in and see if we've got this movement. That's also a very simple thing that we can be doing together as we monitor our own work. So what we know is verbs then show action. They're going to be the movement that kind of makes this communication cohesive. Now, not only are verbs active verbs, but there's another important part of verb function that talks about mental states. So, what we know is, what I know about sign language is, is that things that are more concrete or iconic. Now, let me stop and think about that. Things that are more concrete or iconic. They look like. All right? So, what is the sign? What is the sign? House, does it not look like some referent to A? It does. Okay. So it's iconic. Now, what is this sign?

WOMAN: Hope.

KEVIN WILLIAMS: Hope. Does it look like hope? No. Okay. So what I know is that, wow, cognitive or mental state verbs are not iconic. All right? Now, I'm not saying that iconicity makes everything easier, but it does give kids, especially kids' language delay, a step up. Now, what we know, folks, is happening in many homes is we're not talking about cognitive states. I feel, I sense, I think, I'm pondering, I'm reflecting, all of those attributes of cognition are not being represented to kids and I've talked about this notion of theory of mind. I'd like for you to dive in and do some advance studies on your own, looking at theory of mind because one of the things that we need to be doing around kids is bombing them with mental state. Helping them to figure out what's happening in this land that they can't access. I can't make my thought process concrete, but I can externalize that process, all right? So, verb show action in the real and verb show action in the surreal, if you will, all right? So, we're going to call those mental states, all right? And again, what we know is, well, kids need to learn how to use those. As many of you

know, my home is down in Florida and we just went through a horrible set of hurricanes and I'm very grateful to my parents because they gave me really good social skills. They have helped me to know when I'm interacting with other people who are whacked out of their minds like I am, and really stressed, how to navigate through what I need to get my life back into reality, but to get what I need, I have to re--have a realization of what that other person is going through and what they may need. So, on that negotiation, what we know about language is, it's never idiosyncratic and it never functions alone. All right. So, language is a social sea and verbs are a very, very important part of that. Now, we're going to begin talking about there's this notion of scaffolds. So, we're going to be looking at--do you remember when you were a little kid in grammar school, did you ever have to diagram sentences? Remember doing what's called tree structure or diagram structure? Now, and encourage it--on your own, get back out to the internet and see this. What I love about some of this tree structure stuff is it looks very much like a visual scaffold that you might render in sign language. So, all tree structure did for you and I when we were little, it helped us to see the constituent parts of a sentence. It helped us to better understand who was doing what to whom and had all kinds of other kinds of information. So, let's look at our picture on this--on our slide if you will. And the sentence is "Each year, we give our next door neighbors some cookies." All right. There it is in good old English--good old English sequential nature. "Each year we give our next door neighbor some cookies." All right, so, what's the subject, folks?

WOMAN: We.

KEVIN WILLIAMS: Okay. We. Now, where is the subject though? Let's look back at our--let's look in our diagram. All right. Where is--is it--is this simple sentence? This is an example of a more complex sentence where the subjects is moved--has been moved into--has been moved into the sentence. Marlene, why are you leaving me around? Okay. All right. Can you guys get me centered so that I can get moved in? Thanks. Okay. So, we--the subject has moved three words into the sentence, all right? So, we give our next door neighbors. And what's the verb? Give. And what are we giving?

WOMAN: Cookies.

KEVIN WILLIAMS: Okay. All right. To whom? To the neighbors. Okay. Let's take a look at the scaffold. If you can check your slide, what we begin to see is the main basic parts are what? The subject, verb, and the object.

WOMAN: Object.

KEVIN WILLIAMS: All right. And then the other stuff gets to be kind of ancillary. Now, let's go back--I'm going to move us back in our handout. I'm going to go back to the linear nature. All right. So, there's the sentence without any visual scaffold whatsoever. Here it is again. Now, I'm going to just sign this in a more of a signed English manner. I'm going to give some sense of prosodic information. I'm not going to use any other visual scaffold, but I'm going to give you some prosody so that you can see those three main things. Are you ready? So watch one more time. Now, what's happening on my face? What's

happening on my--this part? Think back of our--I'm marking those very cute constituents in that sentence. All right. So, what we're going to talk about is, each year, we're going to add that, "Each year, we give some cookies to our..." And I didn't add, "Next to our..." But I just went, "Next door neighbors." All right. Put your pencils down. Let's do some signing together. All right? What I'm going to do, here's the signs we're going to use just for this activity. "Each year," I'm going to use this form of "We." All right. And Marlene is going to be my lovely wife, okay? So, each year, "We give..." Now, what we're going to talk about is internal to most of our signs is the verb plus, we're going to call preposition, we'll talk more about this. So, "Each year, we give our next door neighbors some cookies." All right. Now, let's try that one more time. So what I'm going to do is I'm subject, I'm going to be giving to them what? Cookies. So we've got three major constituents going on here. Are you ready? So, "Each year, we give..." Now, why did I--what do I know was going to happen here? What's going to happen out here in my space? What am I giving? If I give to--all right. So, what I know is, what's the sign then--so, for example, what's the sign for "Two" in sign language? T-O? To. Do you ever see that sign? No. Why? Because it means "From me to," all right? So, let's talk--let's talk about semantics. So, all to is be there. That's the sign and we gloss it as--what's this sign? All that means is it, give me, all right? And we froze those suckers in the language to be... And... All right. So, what we know is, okay, so, internal to the language, we have got a lot of linguistic information. So, we are giving to, "I'm giving to the neighbors some cookies." So, ready? Let's do it again. "Each year, we give to our neighbors some cookies." Now, we'll play with that later. If you want to add what we would call verb agreement that the subject is what, cookies? How might we give cookies? What might they be in or on? They could be in a box. They could be on a--or they could be in a bag. All right. So, if I want to add that sense of noun and verb agreement, I can put that generally we call the tag is at the end of the sentence, okay. So, what we know is, in spoken language, when we're doing grammar, we are doing direct instruction with little hearing kids about how all these things make sense. How all of these things relate. What do you know about the word "Each" as it relates to the word "Give?" Let's look back at our diagram. What do you know by virtue of this diagram the status of the word "Each" is to the word "Give?" Is it as important? No, it is what we call subordinating information. The primary information is what? "We give cookies." All right? So, one of the things that we've been talking about repeatedly is wow, when we're translating, make sure that you know that really constituent parts of the sentence and make them important. If you--all of us, let me just tell you this, if I have to give you the license to delete texts, if you ever get lost or you're just in deep, deep water, delete text, but delete text based on these types of analysis. What's important? How do I make this cohesive? Because otherwise, it looks like this. All right? One more time. It doesn't make any sense of rhythmic organization, all right? So, let's move on. What we know about verbs in language in total is that they have basically two parts. We have the main verb and the helping verb. All right. So, as I've said earlier, the main verb shows action or state of being. So, in this--in the first example, the jogger hurdled across the stream. So, the main verb is what word?

WOMAN: Hurdled.

KEVIN WILLIAMS: Hurdled. Now, let's just say that in English together, all right? This is me like church, responsive reading. Ready? So, let's say that together. "The jogger hurdled across the stream." All right. One more time. "The jogger hurdled across the stream." Now, let's inflect this. Let's add more animation. If I'm going to put animation in, what's that going to sound like? "The jogger hurdled across the stream." So, let's try this. Let's put some zip into this. "The jogger hurdled across the stream." So, where did we put the inflection? On the noun or on the verb? There you go. So that's an example supporting. I didn't say, "The jogger hurdled across the stream." All right? Because in English, we can't inflect the noun very much. Now, in sign language, we can, but what we know is wow, verbs take on a higher degree of inflection. All right. So, "The jogger hurdled across the stream then he marveled at his feat." Now, he may marvel at his feat, but he may marvel at his accomplishment as well. All right, so, what we know is that they--the main verbs here are hurdled. Now, what do you know about--let's look at those two sentences. "The jogger hurdled..." But then there's a--there's another word after the main verb. What is--what function of language does that next word? What is the part of speech? It's a preposition. It's a preposition. So, now, stop and think about verbs show what? They show action, right? And in sign language, we know that verbs, they are not--they don't have a boom-boom rule because that's a noun. Verb show action and they have a path, right? And so if we look at, "Hurdled across the stream..." We see a verb plus a preposition. So, it's going to show a relationship. So, what we know happens frequently, and the majority of verbs it seems in English are what we're going to be calling phrasal verbs. So, the next sentence also is kind of a phrasal verb. "He marveled at..." Now what is the function of "At?" What's the word "At?"

WOMAN: It's a preposition.

KEVIN WILLIAMS: It's a preposition, but it's a focusing. Now there's a real difference. One of these sentences is physical. One of these sentences is mental. Which one's physical?

WOMAN: Verb.

KEVIN WILLIAMS: The first one, the second one is...

WOMAN: Mental.

KEVIN WILLIAMS: Mental, all right. Now, we're going to have to stop and think wow, well, I'm going to be representing these mental states. That's a kind of a complex thing. I can do that. Now watch my signing. Ready? I'm going to try to do this in just sign language, so we'll see how it goes, so. Now, I want to use more ASL like signing, I followed more of an English syntax, right? Let me do this again. Now, I'm going to use more ASL syntax. All right. Now my verb form still, what happened though with my verb? It's still--and both sentences show the verb plus the prepositional relationship. All right. And so I'm using a higher degree of iconicity here in a sense. I've got water. I've got my--and we're going to work on this with classifiers later on, jumping over. Now, he marveled at his feat. Now again, F-E-E-T. F-E-A-T. What happens when we marvel? What--let's stop and think about how in the world would we translate

that? I'm working along in the classroom and I'm the jogger. I just jumped over. Now, I'm proud, right, but what am I doing? This is a cognitive verb. Now look at my eye gates. Let me--I'm going to--I'm going to look at the camera. So you folks that are--thank you for being here. Watch the screen because I'm going to--you can look at me if you want, but I'm going to use some eye gates rules. I have to use two things. So, ready? What happened with my eye gates? I looked away. All right? I took an active sense to show this physical nature. I took--I specifically marked this to show what function. My mental state function, okay, to show those mental states. All right. Now helping verbs. "He is sweating." All right. So in ASL, in sign language, are there helping verbs? [makes noise] thank you for playing, but are there helper verbs? Yes, there are. Now, we--somewhere in our trying to dabble with sign language, we made up these--those. We gave manual equivalence. Now, I'm not deriding that, but they were already in the language. Now, we've talked about this in preceding modules. When I'm talking about a verb of being, what marks the verb of being? This is the sign. Okay? This--there always has been a sign for am, is, are, was, were. They're here. They're represented in this part of the torso. All right? They may not be "Manual" but they're actually there, so he is sweating. Now, one of the things--I--I'm a real big fan of fingerspelling pronouns. I really--I absolutely--I'm not a crazy fan of these because when I--when I lock a sign here, I completely strip away my ability to use space. So if I do that, I have to do this. Now, I'm going to do this in a more of a signed English sense using this and then I'm going to use--I'm still going to argue this is very English but I'm going to use fingerspelling. Are you ready? Are you ready?

WOMAN: Uh-hmm.

KEVIN WILLIAMS: Wake up, guys. Come on. All right. Ready? Watch one more time. Now, I've got him ready here and how did I mark him? I kept a pronoun here. When I whack these things into this space, I actually am denying or making it more complex to move these things away. So simple function words you'll frequently see bilingual deaf people using what I'm going to call fingerspelling. So he is sweaty. Now, let's sign that together. All right. Let's--well, he point... If you want--if you're a fan of using these, great, that's fine. But--what I want to see is this. All right? So let's sign that together. So he is sweating. All right. Now, I'm going to--for me, I'm going to get rid of this and I will frequently--watch me. Now, where was my verb of being? Was it in there? It was in here and it came back from going--now, try that with me. Do it one more time. Now, if you have to put this in here because transliteration in public schools frequently focuses on form. But let's do this together. Let's do--now, let's put it in--so, let's do that together. Ready? Now, let's use our fingerspelling version. I'm just going to--if you won't try to incorporate these, it will make your degree of fluency because any time I have to move up to these highly marked areas, it puts a hitch in your giddy-up. Okay? Now what I know is then I've given you a list of helping verbs and as I deal with especially bilingual adults, now, part of my professional life was with Rev. Kevin. I work with deaf people in a church. Now, those deaf adults dealt with more, what I'm going to call frozen texts so they spent a lot of times specifically paying attention to form. So I get to watch these bilingual deaf people rendering at times in a leading role some of this English type--these texts and all of these helping verbs were in there and they generally were included with this, with this, and with

fingerspelling. Okay? So verbs have two parts. We have the main part and then we have the action part. I'll just tell you something. It is nigh onto impossible, folks, the sign of verb without any type of inflection happening here. So I am happy. Boy, you sure don't look it. And I'm going to add affect--sorry, folks, I'm in acoustic land, still is not chromatic. What's missing? The verb. Now, let's sign that together. Now, subject, topic marker, pause, head nod, happy, together, ready. Subject, topic marker, pause, head, verb agreement, I mean, verb--helping verb, happy. All right. Now, I'm going to shut up and do it again. Ready? All right. Now, what I see us doing, I know that feels very odd but you're going to have to get back to, in a sense, diagramming these sentences to get these patterns into your signing if they aren't there. So, a very simple activity for you to do is just take a couple of very simple sentences. Maybe have somebody read a book, a kid's book or you just do two or three sentences, go back and watch your signing. Can you see subject? Can you see verb? Can you see object or indirect object happening? All right. So what we don't want it to look like is this. Now, here's negative. Here's positive. So let's do it in slow motion. Sign with me. Pause. All right. So, just as in tree structure, we [makes noise] "I," subject, helping verb, "am," verb, "happy." All right. Great. Good. Thank you for working with me here. I really want to thank you. I want to thank Marlene for taking the time, but I want to thank you specifically for working a hard day and then coming in and spending more time looking at our work. So what we know is that a big difference between on our next slide between American Sign Language or any natural sign language in English is that in English, these phrasal verbs are two parts. It's the verb--it's the helping verb in verb or it's the verb and--it's a verb and preposition. All right. So write that down, would you please? So, in English, these verbs tend to be two-part. Those are helping verb and the main verb or they can be a verb and a preposition. Now, one of the things that's very different about sign language because I can do things much more simultaneously, I know that in verbs, these things, instead of two parts in English, may become one part in sign language and it may have some added movement on top of that, right? So let's go back to definition. English is a sequential language. Sign language is a more simultaneous language and that I can put more grammatic information on it at the same time. Now let's--let me say that one more time. English is a sequential language. It has a very--it's very sensitive to word order. Why this developed that way is the acoustic nature of that language. Sign languages are more simultaneous because the eye gate I can inflect the sign. I can put more meaning on that sign and one of the most inflected groups in parts of speech in sign language is the verb structure. All right. So we're going to be talking about inflection. Now, I already kind of indicated that in all languages, we can inflect, but in sign languages, they're highly inflected. As we develop, if you want to do a--your own self-study for something, look up scripts in language. Now I've said this before in the status we've been working, but scripts in language. So Ask Jeeves or Google or whatever your favorite search engine is, put scripts plus language, conjoin the two, all right? So what we know is is that we really maintain language in whole blocks in our head. So we've got all the stuff already wired up so when you go into a setting, that language is very spontaneous. It's there. It's pretty rare unless we freak out. It's pretty rare for us to draw a blank. Generally most of us have something ready to say. So as we develop these things, as we

develop languages, we develop these abilities to use to language, which is social. Little kids have just free order. They just put everything together. It doesn't make any sense. All right? They have misarticulations and basically in those situations, you have to go back what you're talking prior to this broadcast coming on the air. There's a little girl that had a misproduced sign, a deaf girl. And it was pretty much a one-word response and I--as I listen to two people trying to figure out why did this person-- what did this little kid mean in the situation? Finally, it gave--the context came clear of, "Wow, something was happening in that child's environment and they rendered a one-word response." They had a misarticulation to it, right? But they were watching what was happening and they were able to come off with some type of an--of a reaction or a label for that so what we know is little kids will hang out for a long time until they figure out what's going on and then they try to impart a label, but at times, it's very, very messed up. Articulation may be wrong. Syntax may be wrong. The next level, as we begin to correct all that stuff, is what we call colligation where we learn how to build things based on syntax. Okay. So if I said, "I blank hungry." What do I have to put in?

WOMAN: Am.

KEVIN WILLIAMS: Am. So I have subject-verb, right? Subject-verb sentence. I am what? Hungry. All right. So by colligation, I am, he is. Now, it's pretty amazing that we all have--we have these things memorized. Now, if you ask us, how do you remember that because I have little kids that were so--did you ever study another language? I studied German for four years. I can say [speaking in foreign language], we're washing the bicycle, and [speaking in foreign language], we're going to the movie. Four years of studying that language. Now, what I know is wow, I'd ask why is this masculine? Why is this femur--feminine? How do I conjugate this? And they just say, "It is." Well, what I know is that Kevin was studying Germany in Green Bay, Wisconsin--German in Green Bay, Wisconsin and it didn't have Germany in Green Bay. So I didn't get to see how the language played out. So it's a really big part of us learning to be language literate is learning how these things go together. So colligation and then collocation is the next one down where these are kind of socially conjoined phrases. So what we learned is, "Okay. I learned here are all the particles then I learned how to put the particles together based just on just Google syntax, then I learned how to kind of play with them in social settings, what typically goes with those. So what I know is when I get to that kind of third level of scaffolding or script development, that's where the social melee really plays in. When I'm in this setting, this word gets--tends to get stuck to the preceding word. And then lastly is they develop my language ability. I learned that I can take language that has one meaning, put the words together and come up with a completely different meaning, all right? So that's what we would call an idiom. All right? So a typical idiom would be what? It's raining cats and...

WOMAN: Dogs.

KEVIN WILLIAMS: ...dogs. Now, it's raining cats and Dalmatians? It's still right? It's still kind of right, but it's not right, is it? So let's go back. It's raining cats and...

WOMAN: Dogs.

KEVIN WILLIAMS: All right. What rule did I just follow? Let's look at your handout. One, two, three, four. It's raining cats and dogs. So that's an idiom. What rule binds the phrase, "It's raining cats and dogs?" Look at number three. It's those that socially tend to happen after the phrase, so socially conjoined phrases. Now, can I say, "It's dogs and cats raining?" I really can't. All right. That's not a very good sentence. "It's dogs and cats raining." It's not English, all right? So in a sense, I'm violating which rule? Syntax-wise. It's the syntax rule. I'm violating number two. All right. So what we know is, wow, we free associate then we learn to build simple syntax then we build what I'm going to call social syntax and then we learn to take everything apart and put it together to make stuff up. All right? So in a sense--I just wanted you to have a sense, wow, we're talking about scaffolding. I have a comical situation in my life right now. I have three feet of my home that is still salvageable. And the middle--it's the middle three feet of my house. So I--my lower part of my home was flooded by the hurricane and the upper part of the--my home was twisted by the wind of the hurricane. So, if you take my windows and half of the door and you go all the way around my house, I have three feet that's okay. All right? But it can't exist without the other three feet and the other four feet, so I've been asking the insurance companies, "How do I approach my house? Do I just paint the three feet and then you guys are going to get together?" So in a sense what I know is, wow, I have to have a systematic way of building up this kind of repair structure or building structure so just in that same light, wow, we--as we build language, we have to realize that there are certain components that will allow us to move to other components. So we've already been talking about phrasal verbs. So phrasal verbs are a verb and a preposition or an adverb, right? And when we put those things together, they seem to really--they become almost--I'm going to answer the question here. Let me--let me give you an example. Okay. I mean, here's an English example. All right, folks, on your paper, jump down to point number three, the example. On your paper, jump down to point number three. On your paper, you, the implied subject, what's the verb phrase?

WOMAN: Jump.

KEVIN WILLIAMS: Jump plus...

WOMAN: Down.

KEVIN WILLIAMS: ...down. Now, are you going to mount the desk? Pirouette and then jump onto number three. I hope not. Maybe after we all go to happy hour, you might want to do that. Okay. So what I know with phrasal verbs--what do I--what if I jump down? Is become--is it concrete or kind of abstract? It's more abstract and I have a verb plus a preposition. All right? So that phrasal verb in a sense is almost an idiom. It's almost idiomatic in its function. So all we know is that we have verb plus preposition. So on your paper, jump down to number three. Now, let's try to think about how we would sign that. Watch me one more time. Sign that with me. Ready? Now, I'm going to--I actually--I was doing [makes noise] we miss the subject, didn't we? What was the subject? So here's what that should

look like. Now, we have the implied possessive, but I also want to make sure that I'm marking subject. Now, frequently what we'll do when we're working in a classroom situation, we may do something like this, so [makes noise] I'll hone in to somebody with my eye gates and that becomes the non-manual you. Now let's try that together. So hold. Jump down to number three. All right. Now, let's put this together because I'm seeing a lot of this stuff but we're missing the helping verb. What's the helping verb in there? You will do that. Okay? That wasn't about, you know, when you might do that, you may--it was what? It was, you will. So let's do that together. All right. One more time. Good. All right. So what I did was I used my paper as a referent, you and where's the verb? Did I not use this funny? Did it seem it's kind of idiomatic in a sense, jump, but where's the preposition? Where's the preposition? Down. All right? So jump down to--all right. So I want to look at the implied--it would be the indirect object in the sense, jumped down where? To number three. Okay. So what we know is, wow, phrasal verbs in spoken language at a much more rich scaffold. They give you a lot more definitive information. And on your handout, I've given you a very nice reference for looking at some of these different types of phrasal verbs so just--I just love kicking out onto the internet and just trying to see about language, what's out there. Another thing that I would encourage you to do is go to your Pennsylvania Standard's website and look at linguistically. Now, when we talk about linguistically, which language?

WOMAN: English.

KEVIN WILLIAMS: English. Look what the English expectations are for the deaf student in the teachers' classroom for which you are interpreting. All right. So then in a funny way because it's not my student, it's your student. All right. How do we facilitate their teaching of their deaf student? So head out to the Pennsylvania department of ed website and find some of those resources. All right. So let's look at some of these phrasal verbs. They're very, very common so here's just a very brief list. So, act up, add up, back down, back off. All right. These are two words so act plus up. Start and think about. That's very, very, very what I'm going to call idiomatic. All right? I'm adding up. Am I adding? Yeah. So in a sense really, when I add up, I add down. But when I talk about adding up, I--so--now, can kids learn these idiomatic phrases? Yeah. Now, frequently what I'll do, I see deaf people do a lot of--when they want to represent these as frozen English, they'll do things like... So, let me do the first one. Okay. He was--let's sign that together. Let's just say he acted up. Now, one more time. Come on. Sign it with me now. Ready? All right. So in a sense--now, I could say [makes noise] now, there's back to--what do we call this? What was this thing? If it's modifying a verb, it's an adverb so I'm modifying how [makes noise] all right. So I can represent phrasal verbs by adding in these second parts by using fingerspelling, but frequently, watch what happens. I'm going to modify my verbs [makes noise]. Now, what we're going to talk about here in just a second is subject-verb object so... All right. Back down. How do I tell somebody to back down? Well, help me out here. Back down. Come on. Back down. If some--have you ever had anybody get in your face? Yeah. So, back down or you will see this. All right. Now, what am I doing with my phrasing? I'm doing what? I'm actually adding a preposition in a sense because if I'm backing down, I know that there's somebody who's doing this over and above me. So that again, there's this

notion of adding some type of a visual scaffold. All right. So we talked about phrasal verbs tend to collocate, okay? They tend to be very habitually or social or habitually linked together, but there's another form. Let's look down to--I have an example of colligation. All right? So we can say things like it's astonishing, it's surprising, it's amazing but what word would you say if we wanted to say it's not? Let's try to negate that. That is astonishing. That's amazing. That's not astonishing? That's not--it doesn't quite go together so what we know syntactically, some of these colligation stuff is based on some of these more typical happening kinds of terms. All right. So we've just moved through this--I reentered this slide talking about how we ramp up that we are free association. We learn syntactic structures, then we'd move to looking at how things happen socially and then we take these words and we start to unbundle them and make--added new and kind of fun meaning. We've been talking to a degree about this notion of inflection. So what we know is that English is a less inflective language than ASL. ASL is highly inflected. Now, we talk about parts of speech. Which parts of speech take on more inflection especially in English?

WOMAN: The verb.

KEVIN WILLIAMS: The verb. Okay. So what we know is, wow, we can--we--when we talk, we can give more information about that verb. Now in the--in the sense of derivational inflection, I--what makes one thing a noun, one thing a verb? Let's look at the example that we have under the first bullet? What's the word? So it's in your handout. The first example. Go all the way up to the top. Inflection, example, what's the term? See, it's P-R-O-D-U-C-E. If this is--if you're going shopping at Winn-Dixie, do you all have Winn-Dixies here? No. Do you have Krogers here? Albertsons?

WOMAN: We have Giant.

KEVIN WILLIAMS: Giant Eagle? All right. All right. I'm geographically impaired. If you're going shopping at Giant Eagle, all right? And you want to go find some vegetables, which aisle do you go down?

WOMAN: Produce.

KEVIN WILLIAMS: Produce aisle. Right. All right. Right. So if you're going to be making something in a factory, use that same word and make it a verb.

WOMAN: Produce.

KEVIN WILLIAMS: Produce. All right. So in English, we have some examples of noun-verb inflection. Produce and produce. But if I have you sit quietly for about five minutes, it would be hard for you to come up with a very extensive list of these because we don't use that very--that what we're going to call derivational inflection. We don't use that inflection to change a noun into a verb in English, but we use it a ton. It is used a ton in sign language. So, if you stop and you look at noun-verb pairs in sign language, there is a whole bunch of them or where the noun gets embedded into the verb and that's what we're

going to be talking about here. So in American Sign Language, and all other natural sign language inflection is use extensively. All right? And that's because again, we--English is the sequential language, ASL is a simultaneous language. So I like to think about American Sign Language if you heard me talking about linguistics before I think about ASL like an onion. I can have a root word and then I can build added layers of meanings on top of that word, but as I look at it if I go into the produce department of the store and I pick up an onion just see the whole onion but when I cut into the onion I have a whole host of different things within that onion that built it up. All right. Now, so, what I know about ASL signs is that I can have different layers and in language what I know is that, wow, the more layered something gets it called--it gets heavy and it will roll around a bit. It will roll and move and that's why ASL Syntax is variable because I can do things simultaneously. And so for example in American Sign Language sometimes the verb happens all the way at the end of the sentence while in the verb happens all the way at the end of the sentence you can darn well bet that when you're on path of that verb it's got a bunch of layers on top of it. All right. Now let's get back to reality land. If I'm in classrooms where I'm talking though about paying attention to the form of the language I'm going to have to be thinking about the sequentialness, but I can still use some of the same rules of inflection. All right. So, what we're going to be talking about when I modify a verb, I'm using what? What modifiers modify a verb?

AUDIENCE MEMBER: Adverb.

KEVIN WILLIAMS: An adverb. All right. Adjectives go for nouns, Adverbs go for...

AUDIENCE MEMBER: Verbs.

KEVIN WILLIAMS: ...verbs. All right. So what I know is on top of the verb sign I can add additional meaning. So, as we think about the scaffold, I can--as I have my noun structure, as I have my verb structure I can tell you very specific information about that verb by virtue of think about maybe like how big the beam is that I need to use. So one of the things that I'm thinking about doing in my home is a kitchen is very boxy. And then there's door way and it goes back into like a dining area and then it looks out into what's kind of a family room. So I've got to thinking about, "Well, I'm going to rip those parts anyway. I wonder if I can just tear this wall down." Now I'm talking with my builder I knew that, "Okay." I have these subjects support things but then I have this also a support beam in the sense and, so, well can we just put this little thin thing in here?" He said, "No. You have to put this really heavy thick girder." All right? "You got to--you got to put those big," okay. So, what I know is this I'm building this--I know I can put into my scaffold a lot of information that gives you some sense of the structure of that house. Okay. So, we've just talked about derivational inflection in sign language. We talked about that nouns in sign language have--what's the rule? Nouns have a specific movement, so, as we drive the noun in they're going to have the...

AUDIENCE MEMBER: Boom boom.

KEVIN WILLIAMS: Boom boom rule. Verbs are going to have the path rule. All right. So look at me here. Let's just--let's do something that's visual tactile. All right. So nouns boom boom. Verbs, all right.

So what I want to begin thinking is, how do I get up my Erector set when I'm signing? What's this person? What am I doing? How do I relate to this person over here? What's the interaction here? What's the quality? What's the frequency? All of that can be placed into what we're going to be calling verb movement. So, wow when you start--when you--when you start looking at sign language what looks pretty simple is very, very linguistically complex. All right. We've already talked about this notion that in American Sign Language verbs incorporate the preposition internal to the sign. So, let's--what was the sign? We said, "Let's jump down to. Jump down to number three." Let's--what was the one sign that we use in that example earlier jump down to. All right. So actually there was a verb plus two prepositions. What were the two prepositions? Down plus two. So jump down to number three, so, for three words now and frequently what I'll be doing when I'm translating I might do something like the English is maintained here but I'm still giving you the scaffold in my space. So let's say jump down two, and just move that and then move it here. So keep those things going. All right. So what we know is within the verb the preposition is also incorporated. So, let's--if I'm going to fly to, I'm flying, all right. Can you sign--so, yesterday I flew here. Can I do the verb without some type of a path movement? No. It's impossible, so--all right. Now--I--if I said this, "Yesterday I flew here from Key West." All right. So our town name. Now let's do that--let's do that together. So here's our signs, yesterday I flew here from Key West. Now if I'm gonna be talking about here I'm going to make this--watch. I'm going to change this around a little bit. Let's do that again. I'm going to orient it here being in my space, ready? Now here's our next sentence. Tomorrow, I will fly home. All right. Now let's do that one more time. We're going--yesterday, I flew here from Key West. Tomorrow I will fly home, okay? So we've got the prepositions in here, ready? Let's go. Now for some of you who are here and I'll bet in some of the other remote sites. I'm seeing a lot of this that think you're really having to think about [makes noise] and one of the first thing that goes is that topic and then that those verbs of being. So, as you're practicing that let me just tell you, that's normal. Most of you know Francis, our friend Francis from Boys Town who is not in EIP. She'll shoot me for saying this but, Francis is studying piano. And I have--my undergraduate degree is in piano, so, we have this really fun time talking about piano and in fact it was--yeah. Yesterday, we're talking about--he said, "You know what? I'm so sick of camp town races." I said, "Yeah." He said, "Because the teacher I," he said, "You know what I tried to do, I just tried to go through it when I'm in my lesson. I just go blasting through that and, you know, my teachers says, "Stop, go back, and do this phrasing all over again." I said, I can't think of everything all at once." I said, "Yeah. That's, you know, it's--that's what, you know, the stuff that we kind of take for granted of just getting this granny low and getting all the stuff in." So yesterday, I flew here from Key West, ready? Topic marker, yesterday Ta-ho-I, verb of being, get the head nodding. I flew here from Key West. Now let's do that again. I know for some this is really painfully difficult. Ready? Go. Yesterday, I flew--head nodding, flew here from, where? Key West. Now tomorrow--new topic, tomorrow, I will fly home. Now one of the things I must going to tell is that in sign language the helping verb starts before the verb. Now write that down. Okay. Write this on your paper. The helping verb tends to precede the verb action. I'm going to--I'm going to slow my signing down. Now watch me do this

one more time. One more time. Sign that with me. Now I--when did I start design this? It was after what preceding behavior? The helping verb. So, tomorrow I--head nod yes, will fly home. All right. Now I can't reiterate this enough, folks. Videotape yourselves to make sure because in your heart of hearts I know that a lot of us think it's there I'm doing that I feel it and then when you watch yourself you're going to go, "Whoa." Part of me says it kind of like when you have a nerve problem part of you thinks you're doing something and the body just doesn't quite responding, so, you just going to have to get this ourselves. Ready? Let's do, tomorrow, I will fly home. I know you're sick of the sentence but too bad. Ready? Tomorrow, topic, I will fly home. Okay. Great. Now what we know we're going to start looking at some of the unique attributes of verb signs. Let me go back to this sentence.

AUDIENCE MEMBER: Wait.

KEVIN WILLIAMS: Oop, hello. Thanks, Mar. Here we go. Hello. Okay. Where did my verbs start? Where did my verbs start in what space close to whom? Yeah. Or the here, all right. So, what I know is generally the beginning point of articulation of your verb sign is subject. It marks the subject, so, I will give to--and I forget your name. Help me out.

AUDIENCE MEMBER: Robert.

KEVIN WILLIAMS: Robert. So, hi, Robert, good to see you again. All right. So I'm going to give to Robert. I give to--everybody and in TV Land give to Susan or Tom or somebody in your working area. Are you ready? So I'm going to give to Robert. Now he will give to me. The verb, let's start just as to the verb he will give to me. Now let me do--I'm just going to--let's play with the verb. I--look at my head, will give to--I'm going to use my index to Robert. He will give to me. One more time. I'm going to shut my voice off, ready? Let's sign that together. All right. So what I know by virtue of where that starting point is, is the subject to that sentence but I have to support it with the scaffold around. Otherwise it looks like this. Remember, my house I got three feet of wall hanging a little looks like a Salvador Dali is hanging in mid space. I can't do that. It's going to go [makes noise] all right? I have to have this--the corner pose of Kevin gives to Robert, Robert gives it back. So what I know is the beginning point of the verb tends to mark the subject. All right. So what we're going to also talk we can--we're going to look at this notion too that we can give information about what we're giving. So, remember let's go back to our cookies. Now Merry Christmas, Happy Hanukkah, Joyous Kwanzaa, I'm going to give you some cookies, Robert. Ready? But don't eat them because I'm not the world's best cook but I can--I'm going to be--I could talk about the cookies. Let's think about our verb options to give to. Can I give him cookies? I could. But cookies now let's put them in a box. I put, yesterday in the airplane you have to buy food now \$3 for this little, little snack box and I was like--so, here's what happened, so--pretzels, how do you guys sign? Do you have a pretzel sign here? Pretzel. [makes noise] can sign those things. I want--oh, pretzels, pretzels, so I said--all right. So let's sign that together. She gave to me, I look at the box. Now let's say I'm going to check to see how many calories there are on this thing. What do you do when--and I look back at them and I'm going to go--okay. So, what I'm now what I'm introducing into this notion is subject verb, and now what else have I introduced into this?

AUDIENCE MEMBER: The object.

KEVIN WILLIAMS: The object, right. She gave me the noun. So what I know in sign language--so, let's do--she gave me 7up. What--she's noun-verb agreement and subject agreement. She gave me 7up. Now could I say--could but it's like--I could not be a flight attendant on a plane. There would be this random walk by fluids everywhere on these poor people. So, she--all right. So I know she is the subject. I am the receiver and the object then was the 7up. And I can think about then, wow, hmm, what's the noun that I am receiving? Okay. So we already talked about this notion of American Sign Language looking like an onion. We've already talked about some of the inflective nature of sign language. So now we're getting ready to really start working at some verbs. All right. I like to call verbs in sign language--was there a question?

AUDIENCE MEMBER: Yeah.

KEVIN WILLIAMS: Okay. Okay. Do you have a question? That's fine go ahead and ask.

AUDIENCE MEMBER: Okay. My question was should you put your 7up, or 7up she gave me, is that...

KEVIN WILLIAMS: Wow. So the question was, should I say the 7up she gave to me? Now, okay. So let's stop and think about that. Now in ASL, that's a very acceptable sentence. All right. Where did the verb take place in that sentence? The 7up she gave to me. Where's the verb in my syntax? It's where? It's all the way at the end. Why did it get all the way to the end of the sentence? Because it's heavy. All right. You--we put a lot of information on that verb. Remember we talked about the onion therefore it rolled all the way down to the end of the sentence, so, if I wanted to--and you've reset a topic in a sentence. If I do this I'm talking about whom? All right. You re-topicalized which cause the verb to move down. So, can you do that? Definitely. All right. So if I want to talk about--now when I do that topicalization, there's an implied--I don't want to say this? Socially, I know when I topicalize in this way this is a really good question. When I set the topic--when I set this up, remember we talked about the flashlight of shining, that flashlight beam, where is the flashlight beam shown more brightly on, her or the 7up? The 7up, so, by virtue of my flashlight beam, what am I going to talk about now?

AUDIENCE MEMBER: The 7up.

KEVIN WILLIAMS: The 7up. Okay. So there and as I'm thinking pragmatically I have to be--I have to be thinking about am I going to talk about this pop because it was flat or am I going to talk about we hit turbulence and she went flying down the aisle. All right. So as I--there in is can I put--do I--can I take away that beam and still have this support scaffold? Hmm, so--as--what we have to do is in our language and you do it everyday in English. You preplan. I know its like, "Oh, Lord. That's why our brains are so very tired." All right. We're very used to thinking in this. Now so the question you asked scaffold visually is great but now I have to be thinking about what's the outcome of this. So let me hear. Let me just render this in sign language so that you can get a sense of this. So that you can get a sense of this flashlight beam, and what we would call it is in construct there's an obligation. All right. There's an obligation to follow through so by saying something like thank you, you...

AUDIENCE MEMBER: You're welcome.

KEVIN WILLIAMS: ...have social obligation to say. So let's light that flashlight beam, so--one more time. Now I've given you a lot of information about what might be coming up in my verb didn't I? So let's sign that together. What do you know either she--yeah. Something is going on, all right. You know, she's got something, you know, going on. There's something going on at the plane. What's up--what's up with the plane, okay? So, then I said--now let's--let me change the focus of this. Now let me just do it one more time. See the difference of my flashlight beam on that? Okay. So did I use verb agreement? Yes. Now what I know is when we scoot that verb heavily down to the end and it really takes the flashlight and focuses on that subject. Okay. So what actually we're doing is in thank you for asking that, Rose. A well executed question it's like, okay. When I'm thinking about this course I have to be thinking about, "Okay what's the overall intent?" Remember, we're going to be talking about this in these modules. How do I build--how do I build this so that it looks right? We just did another project in our home where pre--prior to the hurricane doing answering modeling we remodeled those backroom and I said, "Oh, here's what I want to do. I'm going to tear this wall out and then I want to put this like three quarter or two-thirds walls in--oh, she's wanting for this one-third wall in with a pocket doors so I can keep the dogs out and they can't get into this part of the room. So, we went to this turnout stage and my poor contractor and builder had already gone wheely neely and who's planning to put the--he'd engineered the pocket doors and he took the doors out and I step back and went, "Uh-uh, don't put anything in here." Anyway--because I hadn't preplanned well enough to visualize what that look like and he have gone on course which what he had expected with his flashlight beam. So, when I saw something our flashlight beam for focus on. I love the flow of openness. He was trying to have his light on how we can keep the dogs out of that part. Okay. So let's get back to I called--I like calling verbs chunky monkeys. All right. So they're fact, all right. Verbs are called--I call them chunky monkeys like a Ben & Jerry's ice cream. So I'm turning into a chunky monkey as we go. So we know the beginning part of the--a point of the verb it marks as the subject, all right? Now that number two, please when I started this talk of with please remember to set the subject up. All right. So let me take the subject information away in an example that I just gave you and watch how it gets muddy. Oh, wait, some people are writing, so. Now that still is pretty clear by virtue of that but it still would have been better--what [makes noise] if I--if I use the less clear verb form. So, it could have been the--it could have been the cart or could have been the person. So, I want to know who's doing that verb action, so, make sure that you're indicating the subject. Okay. Now we've already started talking about here is that 7up, the noun information can be incorporated into the verb. So let's play with the very simple verb to give, really easy. Let's work in our little groups. So, give somebody an umbrella. Give somebody an umbrella. All right. Good. Now it could be one of those little nifty thick, you know, one those nifty ones where you go click, click, click and goes [makes noise] don't do that in an enclosed vehicle. So it could be--could I use this hand shape or what is the--what's the brand name? Don't worry about it. There's that. If I were giving it by the handle it probably would be a--so what we're going to study in classifiers is this there's a whole bunch of classifiers that we call handle forms, all right. So give

me your cell phone. I probably--mine is really one of those little handy dandy thin ones. Now you got--would it be this? Now, can you remember technology is incredible, isn't it? I mean, I remember 10 years ago a doctor friend of mine got a cell phone and it was--if I use a syntax give me your cell phone it would have been this. It was one of those big honky things. Now they're like this, all right. So I--I'm going to give it back. All right. Now let's pass the ball. Now if I'm--if I'm in gym, I can do what? All right. Roll the ball. Now a lot of times--let's talk about roll the ball and I'm going to--I'm going to--now what we're going to talk about in the upcoming notion about finger spelling we and our minds think that finger spelling is a separate critter from sign language. And when I watch deaf people doing this form functions, they have this medicines and you will see them use finger spelling just synonymous even though there's a sign. So, roll the ball I've watched deaf people say things like--it is incorporated in there but look at my verb. All right, there, so, what we know is that within verb--within verbs we can show subject-object relationship, and we can show that noun referent by the hands shape that we might use, or we might be able to show more about the information by the verb that we use. So one of the things that we know that's different and I didn't put this in the slide, bad Kevin, ASL signs because they're visual. ASL verbs tend to have a very strong noun-verb agreement rule. Now let's go to--this is--my nose is runny. My nose is running. In English codes or English manually coded English of signing, you might see someone sign this. Now I mean this tie up that--I mean, if kids are exposed I know from working at Boys Town National Research Hospital where we have a--had or we have an MCE program. These little kids pick this stuff up. They use it very productively. All right. They--it functions as the language. Now what I know that's different is that ASL there's a specific noun and verb or specific verb that says fluid running. Now today, duh me move Florida come here, here is cold bring jacket not. Slow mind. So me walk, walk, walk, walk that far to KFC buy chicken. We walk, walk, walk [makes noise] now what people want to say is, "well, our kids do not understand this." Well I'm just going to tell you they're noun-verb relationships in sign language that are more strong than multi meaning verbs of English. Okay. So, my nose is running when I use that phrase in English. You don't think about this, do you? No. So, you know semantically my nose is running. All right. There is--let's go back to our--let's go back. I have a--my nose, what's the noun? Nose. The collocation is the verb. Yes, helper verb my nose is doing what? My nose can't be--it's got to be doing running. Okay. So, as we build syntax, as we build meaning that's how we kind of pair these things down. Now in ASL there's a whole mass of verbs that match with noun. So what we've done is we've got some verbs that we're going to broadcast at the end and we'll also make this available to you and the resource. And what I'm going to ask you to do is we'll work on this two as we build the supplement materials that get together and think about, "Okay. Here's the verb what's the noun look like for this?" All right. So for example the sentence time flies. Time is a subject what's the verb? What's the verb of--what's the helping verb or the--yeah, the helping verb. Let's say this together. Time now what's the verb that conjoins with time? All right. So, concrete, concrete time abstract. To run out of. Okay. It just--it moves quickly so as we preplan our language, I have to be thinking about what I'm thinking ahead and I'm translating. I'm constantly thinking about--that's why we get amazed when we delete the subject

because the subject is going to dictate chances are what the verb form is going to be. All right. So, let's look at this set of sentences that are--that you have in your handout. All right. I gave him the papers so I already--we are kind of did that with Robert. I gave him the paper. Now, so I was behind schedule and I type like crazy. All right. So, let's just sign that together. So we're going to sign the second one. I was behind schedule. So, I--here's the helping verb I was. So now what's the verb? All right. I'm doing the action it's not--so she was behind schedule so she type like crazy. All right. So in the sentence, I want to move that verb whenever possible over to that subject. All right. Let's go to the third one. All right. I--maybe you're--as we approach the holiday times our refrigerator was sent to domain. So you always put your list for what you might want, your wants list or in Judaism is there a like a canonical list that goes up? Cool. All right. So, I would like a nice [inaudible], please. So I'm going to put the list on the bridge, ready? So let's sign together. I put the list on--I can do all those things--fridge, all right or the refrigerator however you sign that. So, I put the list on the refrigerator. I already have this my sign refrigerator. So, now I'm going to give away some of those functional things. Now, let's go back to your question about topicalization. So, what now I put the list on the refrigerator, what's the topic? I put the list on the refrigerator. So I put the list on the refrigerator, what's the topic? I right? Now, let's topicalize list. The list, the refrigerator, I put because seem--where's the verb in that sentence by virtue of that, so--all right. So, let's do that--let's do that where we put that verb final again together so topic pause shift I here's the actor subject I or I--or I--or I have a magnet. Okay. Now let's go back to putting the structure of English back to it. I put the list on the refrigerator, ready? So, all right. Now let's say, "Oh, it fell off. Ops, it fell off." Okay. How do you mark ops but like--now let's stop and think about it. I remember that's--because I have two nouns over here. What's the other noun? So, if I said--first of all I have a--we've really vague noun if I said this which is it? If I said this or if--what fell this time the refrigerator? All right. So, there is that making sure that when I'm talking about a subject and verb I have agreement so that's when you're done writing please put your list on the fridge. So when you're done writing please put your list on the fridge. Let's try to sign that together. So now watch me if you will and then let's try it together. So now look at my eyes did you see that? Ready? So let's sign that together so when you're done writing please put your list on the refrigerator. Now, I'm going to sign that wrong, watch. I'm going to sign that right for you again. So let's sign that together, ready? All right. Great. Now what's the last one? He really insulted me. All right. What's the subject? He. So in the sentence I know that verb can be inflected to show He is the subject and then I become the object to the insult. So what's the sign to insult? Stick it in and twist. All right. So, I insult--watch this I--if it helps you think of sign for board. Sign board. Ouch. Board. All right. Cool. So, okay--yeah, let's move on. Now, I have given you some other practice sentences but we're running out of time here quickly so don't blame me for not understanding. So, who's the implied you don't blame to me. So in that subject the subject space will be out. All right. So I'm going to go ahead and let you. These are ones that take on specific subject locations and they also can incorporate some of the noun-verb information. All right. So we--now here's what we have noun-verb agreement. I gave him the coke. All right. I gave him the coke. Here's your sentence. So, that's like

your 7up. So I gave him the coke. Yeah. So let's do this together. Now watch where the--where's my finger spelling? Why is it there? Because it is agreeing with the object. Now, I'm going to sign it wrong. Watch me. Not terribly unclear but let me make it more clear. Okay. So, let's just do the verb there. So, I gave to him. Ops, wrong, take it back. You want something else so bring it back. Now, I'm going to use--I could use the--I could switch it by using noun or--but I--I'm going to use the--I could do the--all right. So there it is, and I have a whole host of verb agreement that's going on. Okay. So what I want to do is when I'm doing this I have to think of which first, which part of the speech? The noun has to agree. All right. So, when I walk on stage all eyes were on me. Okay. So when I--let's just keep this simple, when I walk on stage--now what do I know about the eyes where are they looking? So, now what I also know the new thing about ASL is I can even modify this to--so sign that with me. All right. There's a lot of verb information. Now what do you know about when I use this specific form of the verb what do you know about the noun? When I do--when--now this isn't wrong but this gives you what type of agreement information? Potentially--okay. So this relates to this quantifier. What do we know about this hand shape? [inaudible] so wow what I want you to start seeing is holy cow all the stuff kind of wiz and interrelates together, doesn't it? This relates us to what we call a classifier but actually it's a quantifier that gets picked up by the verb forms. Okay. So I blew up versus the football blew up. What's the subject for this? I. Now let's hope--you know what? I'm so tired of the word terrace isn't that true? I was talking today in my hotel room before I came here where's the little boy we didn't even--I didn't have that word in my vocabulary. It was sad fact of life that, you know, that I got to think about somebody blowing up and it doesn't mean they're getting mad, it means that they're literally exploding. So we're going to see some language changes here, but okay. Let's get back to getting angry and blowing up. So, I blew up, there's the verb form for that I--what I could say I got angry so if you want to use the highly inflected, I got angry. Now let's just use that. Now if--what do you know about is blowing up--what do you--how is blow up and anger different? Which is stronger?

AUDIENCE MEMBER: Blow up.

KEVIN WILLIAMS: Blow up. Okay. So blow up means that it happened what? Have you ever met somebody that just stores all that stuff up and then goes [makes noise] here it comes. All right. There's anger but they blow up. So, I blew up, let's sign that together. So I--now watch. Now watch me. Ready, let's do it again. Helping verb look at my topic. Mark it. I blew up. Okay. Now I can't do--now watch me I can't do this. The verb went bye-bye what happened to the verb of being? Sign that with me. The head has to keep going. Ready? Now it's awkward because we've got a whole gab of layers on our onion. I've got root sign, I've got the hold, I got rapid movement plus I have the modifier a verb of being. One more time I--hold, blew up. Now why am I telling you to hold? What am I trying to get you to do? Preplan. Okay. Use holds to preplan what's coming on. It's the flashlight beam stopping. So next time you're at the theater good thespians now when that beam of light flashes on them they wait for that light to stop for a second then off they go. They don't go beam of light, bam, off I go because the eye knows that [makes noise] and the--we call it a pregnant pause. The longer that flashlight is on the whole pattern

the brains like [makes noise] boom. There it goes. So ready? I blew up. Ready? I blew up. So, don't rush through those things. Now, the football blew up. Now what we're going to--what we're going to--it couldn't do this. There's another form of--wow. But can it do this? Could do the football--no, now let me sign this. And you're going to want more information with--about the subject. Your brains wanting something after football what would that be? All right. So by virtue of this your brains go wait, wait, wait, wait, wait. So in the sentence the more we use this noun in agreement things the more tight our structure gets to be, okay. Now, let's look at my parrot nibbles my ear. All right. What I know is that verbs can show exactly where that action takes place. So what we talk about is the beginning place of the verb as subject. I can show reciprocal information as well. So we talked about trading things off so if I said Robert and...

AUDIENCE MEMBER: Mary Ann.

KEVIN WILLIAMS: ...Mary Ann. So Robert and Mary Ann so I'm going to--watch this, folks. So Robert is over here. Mary Ann is here. I'm going to give it to Robert. Robert is going to give it to Mary Ann. Mary Ann is going to give it to me. Now I'm going to take away the signs. Watch. Okay. There's my flashlight so let's practice that in a triangle however you're going to do that. Give two. Give two. Give two. Now what am I doing with my hand? I'm opening and closing it. Watch. So sign with me. Ready? Let's do this together. There's a little bit of movement that says okay there. Now, Robert and Mary Ann exchanged papers. Now this is when you become this, this--pat your hand, okay. They--two doors over the wings in the back, okay. So they--so let's do that together. So, they exchanged papers. I can say paper is topic, they exchanged. Okay. So I can do that but where was my sign for exchange? It was--it feels funny in the sense but I'm giving you more of the dimensional information. So I can show reciprocal information, subject information, I also can show you where things occur. So, sign that with me. So--okay. Let's see. I'm trying to think of smart parrot things but my day has been long too. So my--the day was hot my ice cream ran everywhere. Yeah, it does, yanks my hair. That's a good one so. Ready? Sign that with me. Look here. Okay. Now a lot of times we will say where do I put this action kind of verbs in if I'm citing more English? Here's my answer. A lot of times what we'll see people do is to put what I call a tag verb--I'm sorry tag noun-verb agreement at the end of the sentence. So, here's what it looks like. So, sign that with me. Okay. Good. All right. Ta-da-da-da, be sure to wrap both of those pipes with tape. I've been doing that with a lot of electrical. So, what's the verb? To wrap. What is the noun?

AUDIENCE MEMBER: Pipes.

KEVIN WILLIAMS: Pipes. So what I want to be I--what I can do is talk about the pipes or however you want to say that. If you want to--well, set them up this way, this way, this way so you got--oh, let's put it this way. We're going to put the pipe out here and then wrap. When you use that or you can use the tape form. So I know--so I want to be sure that you wrap those pipes with tape. Now this is a good example of how did I get this sign onto wrap? Because I already was preplanning be sure to wrap both of

those pipes with tape. Now what we've been telling you in your interpreting is listen little longer. Okay? Now I'm not talking a minute behind the teacher I'm talking about three seconds. All right. So, the teacher saying, "Okay. Wrap the red wire with the yellow tape." I'm giving you a specific--now wrap the red--what I want to talk about is--so, I've got a list long enough to know what's the primary subject? What do I have to do with it? Right here so I'm building my scaffold. So we'll go back to--okay. I want to put this entrance into my house then I get half way through, I'm like, "Oh, no, no, no. That's not what I wanted." I've got to preplan so that it comes out clearly. Okay. I've given you these--there's some other list of things that you can take and study on your own. What we're going to be doing is we'll post this more than likely on the PaTTAN website, but I'm going to give you list of a whole gabs of phrase of verbs that some of them could take a variety of types of agreement. Some can take noun, some can show where an action occur, some can show subject relationship and the other thing that I didn't get a chance to talk about is kind of this notion of status. Now, I gave you the sense about the stewardess remember let's get back to our airplane, so I was flying here. I use this type of verb motion, didn't I? What do you know about our physical relationship?

AUDIENCE MEMBER: She was standing.

KEVIN WILLIAMS: She was standing. So she was higher up, right? So she gave two. All right. Now another thing that we can do and thinking about our building of our scaffold and I know I've given you a lot of information to chew on. We are going to weave that information into module six, seven, eight, nine and ten. But what I know is, I can also talk about this notion more abstract about who is--who is above me. So if I said something about today, the government announced, what? Let's do that now. Why in the world--what do I know about the government? If I said something like big brother is watching you. Right. What do you know? They're--they are what? And they're doing what? They're--they are watching me aren't they? Have you ever had somebody looking over your shoulder? So that's a notion of hey be careful, big brother is watching you. So, now--so today the government announced. Now look at my verb. It's announced to all of us little people down here in real world land, okay, that we get a tax break for 2005. Yehey. Okay. We're going to bring this to a close. What we know is that, wow, in ASL the verb itself can take on a whole gab of different forms of inflection. Some of it is inflection related to building syntax, some of it social type of inflection. It gives us a scaffold for which our whole types of interactions can visually become much more cohesive and we'll continue to study this as we move forward and look at a variety of different verb forms as we talk about subject space. So, what we're going to be doing with the next module what we're talking about this notion of drag clicking glide. What we're going to be talking about is demarcating the subjects then using our space to talk about this attribute. So we've done that a little bit today in talking about using these topic settings. So, as we bring this to a close I want to thank you so very much for all of your diligent effort in skill development. I wish you the very, very best of the upcoming holidays. However, you may celebrate, may your travels be safe, may your activities be merry, may you gain good rest, and develop some really wonderful memories. Again, I want

to thank the State of Pennsylvania and PaTTAN for all the investment that they're making in all of us since we continue to try to make a public education more accessible for deaf kids. Thanks.

MARLENE SCHECHTER-CONNORS: Thank you, Kevin and I think we all would say thank you with the-- an affirmative head nod meaning wow, thanks so much for sharing the information that's so important in everything we do obviously when we converse in the classroom. So, one thing I want to make sure that we make clear is that I want you to get credit for being here and the hard work that you're putting forth. Certificates of Attendance have been sent to each site so if you're not receiving a Certificate of Attendance please ask for facilitator there to check e-mail or to contact PaTTAN and her name is Kim Heard, K-I-M, H-E-A-R-D that is who communicates to the various sites and I want to be sure that you're getting credit for all of your hard work and that you do in fact receive a Certificate of Attendance for each mini module. Another point that I want to make clear is that Kevin is clear, or whomever is clear in our presentation to you. We did talk with some of the supervisors across the state. We meaning Susan and Tom, and I have talked and communicated with your supervisors to get feedback and the most important feedback is that you're enjoying the mini modules and I'm very grateful and happy to hear that. We also heard that some of the picture or some parts of the mini modules may not be clear, what we need to know is which site so we can talk to the bridge. So, again I can be reach through the PaTTAN website if you go to the Deaf Heart of Hearing Consultants and click on my name. I probably shouldn't have said that tomorrow and I will be, whoa, but--no, seriously I would love for you to let us know if it's not clear so we can make it better. So that end we want you to have a wonderful evening what's left of it, and we'll see you at mini module number six. Goodnight.