

MARLENE SCHECHTER-CONNORS: Hello. And welcome to mini-module number eight. Today, we will focus on classifiers within the context of active discourse. I'm Marlene Schechter-Connors from the PaTTAN Pittsburgh office along with Susan Lindsey from the King of Prussia office and Tom Clouse from our Harrisburg PaTTAN office to welcome you once again today. We have with us Kevin Williams and I'm sure you're familiar with Kevin as he's been doing such a wonderful job in helping us to improve our sign language interpreting skills for the classrooms in which we interpret. So without further ado, welcome to Kevin.

KEVIN WILLIAMS: Thank you. And it's very good to be back again and working with you. And I think we're going to be embarking on in my opinion one of the most fun things about sign language. Now, I don't know about you but I absolutely love American Sign Language. I just think it is one of the most stimulating languages and it's because for me, anyway, as a language user, I'm very visual. And to get to use and create and I call it kind of painting with ASL, it's such an incredible art form. And when it's done well, it is so vibrant that you stand back and--when I watch not my work but I want to watch other signer's work and I watch them use discourse. It's, you know, a classification in discourse. It's just amazing. So what we're going to be talking about today--let's look at the abstract for our training in our time together, we're going to be talking about what classifiers are linguistically. Now, what we--what I've done with this presentation because classifiers are pretty complex grammatical component in American Sign Language, so I've split classifiers in half in a sense, so what we're going to be focusing on in this module, we're going to talk about in classifiers in their entirety but we're going to talk about the use of hand forms of classifiers. But we're going to talk first of all about the various types of classifiers, we're focusing in on the use of classifiers when the signer is the agent and those are hand forms and then we're going to be talking about integrating these classifiers or these hand forms into our interpreting to better show actions, prepositional relationships, and types and categories of nouns. So what we know from our journeys together is that the brain loves to categorize. The brain loves--perceptively loves to have patterns. The brain likes to take minute patterns and then build upon them into more and more and more complex entities. That's what critical thinking is all about. It's taking smaller particles and then advancing thought and that's one of the very unique things about human beings as species is that we have the ability to take language patterns and then hybridize them into more and more complex notions. And so that's what is a productive part of our language and hence, what is a productive part of society. So let's take a second and go back to our handout and let's talk about classifiers. Now, one of the things that I--that had happened to me in my life is a part of me is a pretty skilled musician. I'm actually very adept at playing piano and as well organ. And when I first study--studied music, no one taught me about music theory until I ended up in college where I did undergraduate work with a strong emphasis on music. And when I took my music theory class, it was much like, "Wow. I couldn't have had a 424[inaudible]" All of a sudden, all of what I knew I was doing had rationale and substance behind it. It made so much more sense and I had a parallel experience when I really, really sat down and started to think about sign language morphology and really thinking about classifiers. So what we're going to be looking at today is

this notion of the classifier system and I want to--I want to step us back a bit to take a look at languages, plural, because all languages to some degree have classifiers in them, believe them or not. Believe that or not. So what we're going to do is let's look up the first bullet. Oftentimes you and I as being signers and involved in the deaf community to one degree or the other, are aware of classifiers in American Sign Language and we think, "Oh, ASL, one of the very unique forms about ASL that's so different than other languages is classifiers." Well, that's not totally a true statement. All languages to some degree use the classifier system. Now, what is unique about the classifier system in sign language is the role that iconicity plays in American Sign Language. And so I'm just going to put that out there, the role of iconicity in sign language plays a very important developmental form or function in how classifiers evolved. So what we know, a second bullet, classifiers or classifier predication, we'll talk about what that means here in just minute, is found in all languages, just to various degrees. So, spoken languages that use a rich form of classification in your third bullet are languages such as Chinese, Vietnamese, and many Native American types of languages like Hopi. So am I saying that classifiers are alive and well in other languages outside of manual languages? Bottom line is yup, they surely are. So what we know is classifiers evolved based on perception, so in all languages how you and I as language users no matter what that language was as users of that language in the developmental primes of those languages as they begin to see and perceive things began to classify bits of information. And so classifiers are based highly upon the perception or there's a correlation of perception. So for example, let me give you a classifier in English, one that you might not even think as a classifier. Let's think about the pronoun she. What do you know about the pronoun she? It's a classifier. What information does she tell us? It constrains the pronoun. What's the obvious answer to she? Is she male? No, she is female. So the classifier, pronominalization of she says group all things similar to female within that group. So what we know then classifiers are developed by language users based upon commonalities in perception. Now, one of the reasons I think that it's easier for us in sign language to see these classifiers when we really understand them is that when we understand the role of iconicity in sign language and how that has a significant impact on the develop--developmental history of that language, then we begin to see, wow, how the sign--or how this--excuse me, classifier components, morphologic components are weld in into the lexicon, into the word base of ASL and then are used productively in what we call morphosyntactic. Oh my God, too light in a day for that kind of a term, morphosyntactic. What do we mean by that? What we're talking about is that what's the word morpho? All right. Morpho, it's not one of the--one of the Marx Brothers. Morpho is not Harpo's brother. And so morpho means morphologic, words, semantics. So the difference between a morpheme and phoneme, a phoneme is an idiosyncratic little building block, it has no meaning to it. When I put phonemes together and develop a morpheme, I have a unit of meaning. All right? So what I know about classifiers is that they are--they have meaning but then they also are related to the syntax or how we build the categorization of language within an utterance. So basically, a classifier can be a noun, a classifier can then morph to a noun, verb and then a classifier can morph to be a noun, verb, preposition. So, wow, these things are very mobile and they're very, very, very complex so that's

why we call them morphosyntactic in design. All right. One of the things--we talked about iconicity. So let's look at the last slide or the last bulleted point. I'm sorry I did not capitalize the M on most. But most spoken languages do not use--let's look at that word, onomatopoeic device, onomatopoeia. What in the world? Sounds very Italian, sounds like it should be served with a crusty bread and a nice Chianti. All right. So onomatopoeic device, what that is, is in spoken languages, some languages will incorporate environmental iconicity into the morphology. Okay. Kevin, you've just pushed me right off my seat onto the floor. What do you mean? Okay. We're using this environmental information in the acoustic morphology. Think about words like zing, zipper, buzz, crash. In English, we have a degree of onomatopoeic use in our language. It's not highly productive but what onomatopoeic device is it is an acoustic iconic--I'm going to call it acoustic iconic representation. It tries to take speech acts and sound and make a word. Now, that doesn't happen a lot in English. All right? We have other grammatic devices that more significantly build our lexicon than onomatopoeic use. All right? But in the sense of parallel to iconicity, visual imagery in American Sign Language, onomatopoeic device and spoken language is the parallel to that. That was a poorly constructed sentence. But what I'm saying is that there is a similarity. Now, the role of iconicity in manual languages, wow, it plays a significant role. Now, it used to be thought that manual languages were very, very mimetic. That's why it took them so long to be recognized, ASL for example, to be recognized as a very rule governed language because people thought, "Oh, this is just, you know, this is the mind kind of thing." It's not that at all. But frequently when classifiers are used, it does look like pantomime. But I'm going to try to help us understand the complexity involved in this. When it's done wide, it looks simple but if you've ever tried to do it, it's tough. I, sometimes lap, when I worked with--I'm really fortunate with my ongoing good relationship with Boys Town to work with wonderful deaf people and staff at the diagnostic center there. And there'll be times when I'll render something and I think I've done a pretty decent job and maybe I'm describing--well, for case in point, I was describing how one of the old cars that I have in Florida flooded due to the hurricane and so I was talking about what had happened to the water getting in the parts of the engine and so I was using a lot of classifiers because I was talking about prepositional relationships and doing highly descriptive things. And I got to a point where there's a special kind of carburetor on a British car and I was explaining that and I was doing okay but I was talking to two deaf guys and the other deaf guy who's a friend of mine is an auto geek just like me. And he stopped me and he retranslated my ASL into even more beautiful, more beautiful classifiers than mine, it was good, but it was really like she's--I sat back and went "shazam" I'm a pretty good communicator but what--the point that was driven home to me was, wow, this individual who did the reinterpretation of what I said was a native signer. So what I know is and what we're going to talk about today is a lot of our perception, a lot of our use of classification is very much based on our ability to focus in on a specific item, the specificity of what we are talking about at this time. So classifiers do a really neat thing in perspective, they move out broad and we learn when to use that type and then they moved a very finite, so finite that I can become the action or I can become the item being acted upon. So what we're gonna begin looking in is how do we make our interpretations

come alive. How do we make what we do here some would be able to go, "Oh, oh, oh, oh, oh." So if there's a visual form and I'm representing that manually and I get a /pah/, it's a really powerful thing, not to mention just a whole heck of a lot of fun. Okay. Let's take a gander at our next slide here. So what we know--let's look at the first bullet. What we know about sign language and iconicity is in natural, in all natural visual languages. The role of iconicity plays a significant role. Now, in American Sign Language, we have signs that are very iconic versus signs that are very arbitrary. It's not only in ASL. In English we have words that can be onomatopoeic. We have words that are more arbitrary. So what I know about signs in American Sign Language, the more--what's the word I want? Well, let me give you an example and let's see if we can find the words that I'm stumbling on right now. So I know this sign is highly iconic. It's very--there's the word I want, concrete. I can see it, I can touch it. And so when those attributes are in play, I can see, I can touch, I generally have an iconic representation in ASL to represent that, things that I cannot see. So like--the good example of that is the sign for faith or trust, so the scriptures. If you know the New Testament scriptures, the definition of faith, it's the things that I cannot see but yet I know that are there. So if you ask somebody why is the sign for--let's shift to the sign for hope. Why is the sign that sign? The answer is I don't know. Why is this the sign for house? Easier the answer is and it--because it what? It looks like the noun referent. When it looks like the noun referent, it is iconic. Now, when I was heavily into learning ASL, 1980s, 1982, '83, in that area, one of the real was don't ask why the sign is made that way. So in sign teaching for a long time, we said, "Don't ask." And Marlene and I had this interesting discussion about, "Oh, you'll just figure it out. If you bound the person with it, you'll figure them out. You'll figure out the rules versus doing kind of some direct instruction." Well, what I know is true is we need direct instruction. A lot of times we need to know the rules in order to use the principles correctly. It's just that simple. There's a balance between the two. But what I--what I was told and when I wanted to do sign language teaching what, you know, in distance, some of the other curricular--a great idea it's like, "Hmm", don't talk necessarily about the iconicity and sign language because that makes people think that it's my medic. Now, I think that's a bit of knee-jerk reaction to the infancy of the history of ASL as a language. So what I--what I'm here to tell you is, wow, it's no mistake that frequently ASL looks like what it's talking about. Iconicity plays a huge role. It doesn't mean the language is only able to deal with concrete thought, but classifier predicates. The signs that we're going to be talking about in this module and the next module are highly--they tend to be highly iconic. Now, what I found about as I studied more and more about classifiers is if I saw a new sign. Now, all of us are on a sign language adventure and, you know, what new signs come down the pike almost everyday. That's a natural artifact of language development or maybe--have you ever learned the sign and then it's been--it's been sitting in the bottom door and also when you read that sign again in the conversation and you're like "I know." The more I know how to break down a sign in context, the quicker I can figure out what that sign really means. So that was one of the really, really powerful things when I understood the theory about how signs were built. So let's take a look at the--we talked about the development of visual perception and how languages have evolved. Let's look at the third bullet though that classifiers have appear to be mimetic

but they're actually very rule governed. So if you want a good example of this, I've used the notion here of tree. When you're done with this workshop, what I would like for you to do is to find somebody who is-- knows nothing about sign language out there, okay? They don't know anything about sign language, walk up to them and say, "What does this mean?" Now, I guarantee you, you are going to have a higher error rate at guessing than an accuracy rate. Now, for us who have been steeped in the language for quite awhile, we look at that and we go [makes noise] how can you not see the iconicity in that? But that's virtue of the fact that we've been exposed to the iconicity in the language in a significant manner. So try that sometimes, just say, "What is this?" Try it with a young person, try it with an old person, it's not age, it's not ethnicity, it's the role of iconicity. So let's look at--so for example, I've given you a breakdown of other sign languages. So we won't go back to the slide. Let's see the camera on me for a moment. But we're going to talk about Chinese sign language and I--we borrowed this from--work by Dennis Cokely and Charlotte Baker-Shenk and Stokoe who are early researches in helping ASL to be granted and language status amongst linguist. Chinese sign for tree, Chinese sign language. Still very iconic, not the same kind of iconicity as--in fact what we're going to learn is that the form of classifier used here and here are different. All right? Norwegian. Chinese, Norwegian, American. All of them to some degree iconic, are they not? So this is a concrete notion but yet the iconicity amongst those natural languages is different. So another notion about sign languages and that--yeah, this happens a lot when I travel. If I'm in a cab and someone says, "Well, what do you do?" And so I go into the drivel about this is what I do and it's not drivel, I really love what I do. But one of the questions if I'm--if I'm around somebody who doesn't know much about deafness and ASL, what they will tend to ask, one of the frequent questions is, "Well, aren't sign languages universal?" And where's that coming from? Where's that question coming from in their mind? It really stems from the fact of this whole notion of pantomime that all sign languages are these gesture systems. Now, I'll tell you when I travel and I have the luxury of going into abroad and I get--I--this is a true story, I got lost in Mexico and it went way down into the market or the market. The central marketplace where there were no English speakers there at all. So, I just became deaf. I started using gesture and trying to use those things. So what--on one hand what people think is all sign languages are these gesture systems. Well, they're not. They're very, very rule governed and what we've got to be able to do is use these rules because we're developing linguistic skills and deaf students. Not only do we have to use the rules accurately, we have to be able to talk in a metalinguistic sense to help to impart to deaf students the awareness of these tools, the translation from this ASL classifier to an English referent, and just a comfort of integrating this accurately into their own sign language. They are not learned via osmoses. All right? So let's just dispel that rumor right here and now. Okay. So I--I've given you in this next slide if we take a moment to look at it. And I want to thank Marlene Schechter-Connors who has been a faithful supporter to me personally during the production of these modules and your work in making sure that this opportunity is made statewide as well thanking Tom and Susan for their work with PaTTAN and the Office of Ed for making this available for our learning. So let's take a gander back at a couple of researchers who talk about the role of visual schema. Take a

moment just to read the two bullets. So what the role of classifier, the role of classifiers in language is developing a visual schematic, helping to make sense. I used this metaphor before. Language especially for young children is like a huge ocean. It's so vast. If we don't constrain it, literally, the child will drown. They will not be able to swim through. They may float around, they may flounder around, but we want these kids swimming. I--I'd like these kids to become Moses, part the seas, and just be walking right to the sea of language and have adequate commanding control. So what I know, classifiers helped, and what essential part is, building a schematic, and giving a structure, and what I call constraining the options. So, just as we talked about earlier, the pronoun she, which now you know is a classifier. The pronoun she if I said pick the correct--pick the correct noun that matches she, Bob, Robert, Anita, Andrew. All that classifier did was go find the communality related to that. All right? So, we have three that don't fit and one that did, Anita. Okay? So, what we know is, classifiers, what I like is that they help us to see saliency. We've been talking a lot about this flashlight, that I flash my light on this and I lead kids into the point. That's what classifiers do. They are used in extended discourse to show shifts in perspectives in that visual schematic. So, what we're going to be doing is, helping kids to develop a better sense of pragmatic sense and then it has an impact as the last bullet, schematization helps us to understand semantic meaning, pragmatic meaning, syntax. So when I give you structures and I give you a boundary, you're able to construct the discourse. Now, what I know is we're going to be leading into the very last presentation on discourse mapping, discourse construction. One of the things that I know with little, tiny kids, if they're sitting at a table with a white piece of paper, and you give them another white piece of paper, on top of like a, you know, you put out newspaper, print that comes rolled, and you rip that up and then you give them a piece of paper and then if they're the same color, and you say, "Okay. Go ahead and start coloring on it." They color all over the place. They'll get down to pick up the piece of paper and there's a square outline where their white piece of paper was on the rest of that. There's a classifier, FYI, and they've colored all over. They don't have a good sense of schematic organization, so what we're going to begin doing is helping to constrain language a bit so that we can build better visual interpretations. All right. So, Tommy and Herskovitz argue in the sense that classifiers are very perceptively based. They're built on communities who have developed these terms based upon their experiences and their perceptions. So, I mean, let's take this to ASL classifier, it's not then--it's a given that this classifier for American Sign Language and this classifier representation of these nouns, it makes more sense that this can be variant based upon the language users. So, these things don't just evolve like "Oops, there they are." They evolve over pattern schematic used based on those language users. And that's why languages vary all across the world. So, let's very quickly look at this whole notion of cognitive perception. Now, we've--we have had this previously. What we talk about is if something that happens prior to us even just right after exiting the womb and it's very visual. This is pre-linguistic, precognitive thinking as we ramp up, we're born, the computers turned on, and this is loading the programs into our processor, we're very, very sensitive to changes, right now. When I deal with parents of newborns, one of the things that I know is really important is routines, and having things to be as

consistent as possible. If you--if you expose an infant to randomness, you're going to have a cranky child. All right? So, what kids--what the brain wants is, an even pattern of balance, kids are very sensitive to change, changing the light of movement, of vocal intonation. So, human perception is sensitive to this because what we know is we're going to call those changes contrast. So, right away, our brains always trying to figure out, the brain is always trying to survive, the brain is always trying to figure out why did that happen? Our biggest processor, our biggest--when little kids finally get to the why question, you'll hate them for the rest of their lives. But it's a really good cognitive watershed. They've loaded up enough tools to start to ask about, I need to have more formulative data here. All right. So, in developmental perception is, as perception develops, we know that these changes have to be very, very clear, all right? It had to be non-ambiguous, and we move then--oops, into these basic building blocks. As we developed these primaries, we see edges and objects forming your primes and then moving these primes into what we call figure-ground discrimination, and we've talked about this in previous--in previous workshops. So, we've talked a lot about boundaries. So, we learn individual word boundaries, and we learn phrasal boundaries, then we learn--so, we have word boundaries and edges, then we move them together and we may develop a prime or a prime string. All right? Those have boundaries as well. Then we move those into higher sense of syntax to becoming whole utterances. Now, what we're going to begin looking at is in the developmental regiment of sign language. These primes and figure-ground distribution play an incredible role in American Sign Language. So, I'm going to shut up talking about this, but I'm going to try to weave that into as we begin to explore and look out these classifiers and how they're used. All right. While I've talked to you and what we've talked about before, linguistically, now, I know in times you get really tired of hearing theory and structure. But folks, one of the things that we have to be able to do is talk about our work as it relates to education, as it relates to the building blocks used in educational systems to enhance literacy. So, the more that I can articulate, I'm not just the signer, I'm not just there moving my hands, I know a lot about my language, I know a lot about the language that's internal of the student. I now have to---I should--I should know a lot about the language that's internal to that educational environment. So, classifiers as we look at the slide, classifiers are morphemes, all right? So, they are units of meaning. Now, some morphemes as we know in English are bound and some are free. So, in the sense, if I have unhappy, that word unhappy has two morphemes. It has a bound morpheme which is what? Un, it has a pre or independent morpheme, happy. All right. So, what I know is that in the whole sense of morphology, classifiers carry meaning. All right? Many of them are bound, but many of them are also free. So we're going to look at the distribution. Okay. So, for example--an example, the pronoun she marks gender, all right? So, that is the classifier. But is it a bound or a free classifier? She, it is a free, all right? It's an independent morpheme. ILY in English, ILY marks in what? If I do it happy or it's done happily, it is the marker that we use for an adverb. And an L--ILY, can I just, ILY, ILY? Not I love you, but ILY, it's not a free morpheme, it's bound, just as the morpheme ESS demarcates femininity and it's also a bound classifier. All right. So, I just want to keep weaving the fact, ASL is not this highly idiosyncratic language. It has the same components as spoken

language, and spoken languages have the same components as ASL. All right. So what we know is, is that classifiers help us by virtual perception what we call develop semantic class. So, if we can take a look at the next slide. Believe it or not, there are linguists that study this whole sense of classification in language. So, an important function of classifiers is the marking of lexical items as belonging to the same class. So, let's go to the sense of--let's mark the--let's use--go back to our pronoun, she, which then lexical item does not belong to that class. If I said she, and I said identify, ABCD, which of these did not belong to that class? And I said she, and we had, A: girl, B: woman, C: niece, D: uncle. What would be the incorrect answer? Uncle, all right? So, all classifiers do in a sense is they help you to group bits of information. Now, if you look at the second bullet, classification--basic types of classification tend to be on size, color, movability or mobility, animacy, how something takes place, and status. So, let's stop and think about what we know about classifiers in American Sign Language. Let's look at--no, let's stay on this slide. Let's take a look at whatever the question I've asked in red, which of the above types of classification is one not a component of the classifiers system in ASL. Do we have classifiers that shows [makes noise] size and shape? Yup. We're going to learn about those. Do we have specific classifiers that describe color? No. Do we have classifiers that--I'm going to have to lump movability and animacy kind of together. It talks about how nouns move. Are there specific classifiers that group noun reference and then have parallel verb? The answer to that is yes. So are there classifiers that talk about humans, how humans move versus how animals move? Yes, there are. All right? So status is another area where there isn't a big difference or there isn't a lot of use in the classifiers. So, we don't have in the sense a hierarchy in the noun reference. So, what we're going to begin looking at is this, classifiers are used, if we can take a gander at this next slide, we're fine, classifiers are frequently called classifier predicates. And what they are is they tell what the subject is doing. So, one of things that we're going to learn is a primary rule. When I used the classifier, I have to announce what that noun referent is. I just can't use classifiers as, for example, if we can have the camera back on me, I can't say something like this in sign language. What? I have a sense of what that category is of nouns but I don't--I have no saliency information. I have some grouping, but I have too much ambiguity. So what we know is that classifier predicates. First of all, I have to talk about the noun or the subject and then the classifier as a predicate. It talks back about the subject. It gives you more information. So, what I want us to kind of think about, one of the ways that helped me to think about, this is kind of topic comment. All right? So, let me back up, see me--see me fumble right here in live video. Let me tell you about my car in the flood. Now, I'm going to take a way--so, watch me one more time. Now, I'm going to take away the noun reference to those classifiers. Wow, that makes absolutely no linguistic sense because I've not constrained, I've not led, I'm not giving you the saliency information of what this is, and what this is. So, one of the things we're going to begin talking about is the use of classifiers and being sure that we're making in a sense what the topic is but classifiers demarcate or explain the attributes or the actions of a subject. Here's some more English classifiers. We've already talked about she. What do we know about pint? That's a classifier in English. Which environment--if I could send you to two stores, where would

you more than likely find the pint? If I sent you to home depot or if I sent you to the grocery store? Probably, you would find the pint or I would predict we--how we probably would want to say, the grocery store. Now, if you went to home depot and you wanted to find a pint of something, where might you end up? You might end up in the paint aisle where you're going to buy a small volume of--what do we know then about the attributes or how pint constrains. What we generally think about a pint is a--what type-- what do we know about the noun? It tends to be a liquid. All right. So, let's go back to our--to our list of things. Court, that's an interesting word. It's--that tends to be how we would group a bunch of pieces of lumber. School? This is a real fun one, school, herd, gaggle, and flock. So, have you ever heard little kids misuse classifiers in English? "Oh, look mom, a herd of birds." No, it's not a herd of birds, it's a flock of birds. So, what we have to learn is what's the classifier, what's the group, and then what nouns fit inside of them. So, these are some example in the English language. All right. Let's--as we get ready now to start talking about classifiers. Classifiers definitely indicate figure ground, all right? Something that we devour--develop, excuse me, in our pre-attentive language development, not post-attentive as the slide says. They incorporate nouns, prepositions and verbs. In early language, they are not heavily used by deaf parents with young deaf children. Generally, lexical prepositions are used until--I think we're seeing about age three, age four, when all of a sudden classifier predicates get used more and more, and more with young kids. Now, what I now--and looking at developmental literature, it's right about the age three and four that hearing kids using spoken English developed the ability to use prepositions as well. So, when I watch deaf parents talk about with a young child--and let me--if we have a camera, is this back on me? Deaf parents, might say something like...all right? They write--they--good. Somehow in building the language, what doesn't happen is this. So, what we see happening is early on is that deaf kids have to get a good sense about noun, noun, preposition. So, early exposure of language to kids isn't very, very classifier complex. The classifier system in lexical items there but to use them in a complex syntax manner, classifier, noun, noun, preposition, doesn't happen. It starts to happen after about we think about age three and a half or four years of age. Okay. Let's look at some classifier handshapes. So what I'm going to ask you to do is, we're going to talk now just about a group--the group of classifiers. And I'm going to model these for you, and then we're going to--we're also going to talk about the handle forms, so we're moving back and forth. We're going to talk more about those while I'm subject, and we're going talk about those that are used in model space. But I want us to get pretty familiar with this set, and this is none exhaustive, there are others in here, but this is a pretty decent set of classifiers. Now, what I want you--you'll see A:CL, this is kind of a code, and what I'm talking about is a--an A handshape classifier, okay? So, ACL, so, if it helps you cover up the colon, and CL, but the first letter ABUC, those are handshapes that we should be familiar with in American Sign Language. So, let's go with the very first one, I'm going to have the camera back on me, we'll be ready to go. The A Classifier as in a stationery object is this a handshape? It's right there. So, we're going to do this in a minute, I want us to think--I'm going to have you break out and begin thinking about how this handshapes are part and partial to American Sign Language, lexical items. So, for example, what's this sign? What does it mean? It's

the sign that we use for what? To compete or to race what it means is, this noun item moves what? Ahead, then this noun item moves what? Ahead. So, wow, part and partial, did you ever think about that sign to compete as being a classifier construction? Hopefully, now you'll start to think about signs in a very, very different manner. So, for another one, this sign, now I want to be careful, it's not that sign, it's this sign, to what? To aid or assist, means this item is propped up, it's where we get the same sign for-- what's this sign? To help. All right. So, we're going to do more of this, so, I'm going to stop but let's look it's the A handshape as we what we're talking about. B handshape is the flat surface, all right? So, an example--a simple example, door. So, if you want to write these down, I will give an example as we go through. So, I can talk about to establish--the U handshape...sign that we would use for band aid. It indicates a narrow flat surface. So, let's go back, let's stop and look. What's the rule between this handshape...and this handshape, they're both what? Flat. What's the difference this handshape...and this handshape? This handshape is representative of what? Of a more narrow structure. . All right. This handshape...one that you should know, for cup, all right? It means cylindrical object with some type of mass. Now, we're going to learn and we're going to use--this is in here? Yeah, we do. I'm going to juxtapose, just down on your hand out to where it says LCL. So, we have this...and we talked this handshape was used in which sign language for tree? The Danish sign language, there's that--this girth handshape. Now, let's look at the LCL, which sign language use that to represent the noun referring for tree? The Chinese sign system--sign language used it, so this means cylindrical and when I said it has girth, it has mass. Now, if remember your--if you remember your finger spelling module that we did before masses, size and shape okay? Mass is matter and it's all around you, so, cylindrical object with mass, all right. A circular object but what's the difference? It's flat, thick...thin...thick...thin, see their similarities? Can I use--what I'm going to call, can I cheat and do this handshape? Good, I see some nodding, yes, this handshape is thicker than this, but not as thick as this. So, just as you and I learn how to play with words, we can play with this iconic symbols and show degrees of mass or degrees of descriptive information. FCL, all right? So, for example if I were talking about--I'm going to modify it and make it small. Now the rule between the FCL and the LCL. FCL starts small and moves up to here and stops. So, if I'm describing something that's round and flat, like a battery, tiny hearing aid battery, all the way up to this, when I reached this size, I can't do this...see what I'm doing? I have to then default to this classifier...so where this descriptor leads off, this descriptor is going to pick up, all right. Now, all I want us to do is--okay, just become familiar with this, and then we are going to apply these as we move through a couple of fun texts. All right. So [inaudible] now, let's do the G Classifier. All I'm doing is that this is outlining, so, we're going to learn is that, some of these are group, some of these are descriptors or geometric, what we call size and shapes specifiers, that's what this little guy is and if I talked about--my charge card would be using this GCL. All right. The VCL, two-legged animal person that can be walking or stranding, so let's think about the sign to jump it engages this. Now let's stop for a second. Remember we talked a lot about figure and ground. What figure--remember in perception we talked about figure ground and we build some more complex knowledge. We have--we have edge detection, we build

primes and then we build those primes into figure ground, so, if I had to say give me in a sign jump. Give me the sign that is the ground. What is the anchor sign? It is bore constrained...it's this. Give me the figure...it's this. So, in sign language what we see in this is figure ground representation is a rule and I'm not going to--we're not going to way in the sing linguistics but this figure ground notion is what we call a-- is based or really strong visual component of not bilateral symmetry but these two-handed signs and you're dominant versus your non-dominant. So, what I know is my dominant hand is my figure hand. It can take on a whole host of different types of activities my stationary or non-dominant hand is my ground hand. All right. So, let's move on. So, we talked about to jump. S, the S handshape, this is when that represents as fear, so, simply what's the sign? Yes. And all of these is from my head to be nodding up and down. All right. The bent VCL, it's this but it's bent, so very simple and that bent VCL would be what we would use for chair or if you go to mass not the type that's mass and matter but if you go to church and you go to mass what I know about Catholics as a faith is they do lot of this...so, this can be then a kneeling referent of a person X, the X handshape, denotes something that's hung up. All right. The one indicates a linear object something that's upright and thin. It can be a person or a pole, all right. So, the sign to meet is an incorporation of those two classifiers but if I wanted to talk about it's a bugs life and they were like [makes noise] are there--are there people sitting on my head? No. Now this classifier is representing something that's upright and thin and in a sense it's representing the model for what we would call an antennae. Excuse me. This can...represent we can talk about two people meeting. Now there are [makes noise] dangerous sign when I take this...now one--the thing that you're going to find out is you're going to have oopsies the more you use classifiers. But sometimes you put some of the stuff out and it's like, "Oops, I don't think I really meant that. I meant this" so, you know what, you just are going to have to play with this component of sign language, so, if I talk about the two couples met it can be something along these lines. Okay. Now I can do three people and you'll see this being upright up to four people, five people. Now I'm going to--I'm going to do another figure ground. This is a--this is an ASL sign and I remember the first time I met that ASL sign. I went...I don't know the--I don't know what that word is. So, I waited for whole context and in that situation it was when I was working at the school for the deaf and they were talking about one of the high school senior guys, good looking on football, blah, blah, blah, blah, blah. Now, what I know is, is that this many people attracted to is how that sign is constructed and it is the word that we have as popular. Our English term to be popular or to be old [makes noise] attractive or to attract. So from that classifier and again we're looking at [inaudible] your ground kind of information. So, let's look at the three with the little hand that's pointed this way. We know this is was what we called the vehicle classifier. All right. The--this handshape...could be this way...and it tends to move downward but it also can be this way...all right? So, if I'm talking about I have a runny nose, he has a cold, and a--have a--it means--now when I conjoin it here you have an assumption of the fluid that's running. All right. So, but if I were talking like in a medical lab and I wanted to talk about--so if my target is that is protoplasm or it's oozing some type of a fluid structure I have to--what we're going to talk about I have to name that noun and we'll talk more about that later, so this is a sign that would be

used for fluid moving or mass movement of some kind, so you'll see this sign for traffic or you can talk about just [makes noise] that's things were going to. All right. The bent four or the bent five meaning scads of many of them, all right? Now and then the five handshape that we talked about scads of--but we can also use this for--what's the sign? What's this sign? So, what I want us to do is this. We're going to begin doing this. We're going to talk about some of these and I'm going to be quoting work done by Dr. Brenda Schick. This is dissertation work that Brenda did and then some of the leading work that still current on classifiers and I've given you other researchers who have studied this phenomena but what we're going to be looking at--she's done a nice job in dividing up classifiers by groups, so, there are specific categories of classifiers one of these are noun referenced that group things together again by characteristics, so, we've got people, vehicle, animal, aircraft, all right? There's--what she's going to call class classifier. This would be a class classifier...all right? This would be a class classifier...so, if I said, "Look there goes a kite." Can I use this classifier...no, because it is not--it's not a vehicle. If I said, "Wow, look the logs were rolling down the hill." Can I use this classifier in a sense because it is fluid, all right. If I said something like, "Oh, look the logs are moving on a conveyor belt I might be able to cheat and talk about this as the movement of the belt but I'm going to have to give you another noun referent for the log that would give you the class. Let's stop and think about what handshape represents an upright object now think about the bug that I just told you about [makes noise] this handshape, so, if I wanted to talk about lumber or logs moving on a conveyor belt it would have to look something like this...now, notice that I gave you the environment, I said it's factory that they make trees, okay, and I spelled a belt and that the trees could be on the belt and moving down, so, see how complex it looks and when you do it it's like, "Wow, that looks pretty simple." It looks very clear but while it takes what I'm going to call in is we're going to talk about a lot of language planning. I have to think about, "Okay. What's the noun?" So, I thought, "Okay, I've got log, I've got belt. What are the noun references that I need to use? What class am I going to use?" All right? SAS which are size and shape specifiers now let's think about this little hand here. What's--what else describes the shape or dimension? Let's think quickly about that list and we'll go back and we'll going to just keep hammering with these. I know that this is another SAS. It's talks about circular and thin which is different than circular and thick, all right? So this is what we're going to call a SAS, all right. So, if you look into your ABCD list we've got a flat surface container. We've talked about a stick like object which will be in a sense this, all right. I'm going to argue though that this could also be a class classifier. And then a solid object which would be this...so if I'm talking about how--let's see--I'm going to take the Christmas ornament and I'm going to paint on it. All right. So I've got the sphere here. I could use one other type of handshape but I could also use this round handshape and do my enactment of the verb activity on that noun. Okay. The last one and this is, again, wow we talked about the class which is grouping. We've talked about size and shapes specifiers. What we're going to focus on today and all this information. A lot of it. Thank you for hanging with me. We're going to look at the handle form. Now, the handle forms are the easiest ones, okay. So why I though started this out on this journey is what I going to have to ask you to do is before we dive into the next classifier module unit

nine is that you take time to think about what we've been talking about because the SAS in the class versions are the more complex. We're going to focus on the handle forms today and get that--no pun intended under our belt so that we feel comfortable with those but you're going to have to do some homework. Now I--in the fingerspelling module I asked you to think about getting a couple of books one of them was Cloudy with a Chance of Meatballs and then I happen to--it's ready up on our dock cams so [inaudible] don't bother it right now but I have the sister text to it which is Pickles For Pittsburgh or Pickles To Pittsburg, these books are filled with very, very descriptive creative language and we're going to play with all of these components of classification or classifiers so that we get more comfortable. So, the last form, the easiest form is the handle form, all right. And what it is it's when--it's the modeling of when an actual hand is holding an object. So for example, to put a cup somewhere what's the handshape that we're going to use? To lift a lid off of something, imagine you're cooking, now, what I know about classifiers it means I have to use my sanctified imaginator. Now in my home if I were talking about, I'm cooking something and I have a lid what I know is I have a stock pot which has got this kind of a handle that I would lift off and I have another pot that has this kind of handle. Now what's the difference between the two of these? Tell me about what's the rule--what do you know about this handle versus this handle? This is much more of a typical handle. It could be arched or it could be the U-handle. This type of handle is a what? It's a knob, all right? So, the verb to pick up and the pick up we've got what we call subject noun and we've got--we've got subject verb relationship. We have noun-verb agreement in this sense to pick up. Now, if I said something about, "He picked up the log." Wow, stop and think about it. I've got to pick up the log. I'm going to use a handle form. I'm going to have to right now I don't--I'm not told you that it's a big honking log or it's a small log so he picked up the log, so--or I might do something like...but what I wouldn't do is...all of a sudden I've lost the agreement. Is it wrong, wrong, wrong and you're not going to go to sign language heaven, no, but it surely doesn't have the visual schematic that could be imposed upon just that little snippet of narrative. All right. What we've just talked about we have noun referent forms or it's what we call classes. They're frequently used to represent prepositions. What we know about that is why they represent prepositions is in English prepositional phrases are descriptive of what noun reference--how the noun reference are located, all right? So, noun reference or what Brenda calls the class group, the next descriptive form size and shapes specifiers, is where we get the SAS, size and shapes specifiers and then the last or the handle or the manipulative form where I or the actor is taking the action upon an object. All right. Let's do a pause, think, and look activity here. What I want you to do is this. We're going to stop for a second in the broadcast. We'll just go into a pause mode on this. I want you to take roughly about 15 minutes and I want you to work in groups and I want you to look at this next slide on your handout. Okay. And what I want you to do--let's look at the slide again and if we can go back to it and we'll leave the broadcast up on the slide. What I want you to do is working in groups, come up with as many ASL signs as you possibly can incorporating these classifier handshapes. All right. Now, what I'm going to tell you is most of these are what we're going to call the class in SAS handshapes, all right? So I--but I still want you to begin this activity of just thinking about classifier

reference in American Sign Language, so what I would like you to try to do is come up with at least five signs for each one of these handshapes that incorporate these classifier constraints. Now, again these are highly iconic, so for example let's go back to this if I said, "Okay, I'm going to work on the handshape B, this flat handshape." Now we can cheat with that. It can be a flat five or the B, so, this would be one that I would call the B handshape, there, all right. Now is this a classifier? What's this sign...is there any iconicity in this...so in a sense what I know is this isn't a classifier. This is a classifier, all right? So, in a sense--if I can figure out why signs are made that way it's helpful but I can't always do so but it really helps me in saliency to reduce the degree of options that are out there, so, this would be not one that would be on your list even though it looks like that handshape. There isn't any iconicity to it. This one...has iconicity. So what we're going to do is we're going to pause we're at the one hour--we're about--we've got about 45 minutes left in the talk. So, what we're going to do is I'm going to you about 15 minutes now and we'll just hang on the slide get into a group quickly. Stay focused and we'll do 15 minutes of working on identifying for ideas of signs. Do not look in your handout. I've given you a list. Do not go to the next slide because we'll just really quickly show you some of those who don't cheat. All right. Go to work. Okay. Hopefully you've been able to stay on course and begin to kind of see, "Wow these things are part and parcel with the language." So, when I talk about--"Yes, ASL is a highly iconic language." it's really truly is it. Its very rule governed. Let's look in your next slide. Take a look at some of these classifier based or classifier morpheme constructed ASL words. All right. Oh, I see a spelling error on one of those, the sign established. I need to buy a vowel [inaudible]. I need an A between my T and the B in the upper right hand corner. But look at how--these are very, very much classifier constraint or classifier built. If we can come back to me, you can hold on to your piece of paper. Now, let's look at--so for example, snail. What in the world is this? And its where--it's also related to this...size and shape specifier. This size and shape specifier. This size and shape specifier. There's a lot very parallel information that's there. We talked about war and football. How about the sign for sandwich? Whether you do this...or you do this...handshape. To nab...so, oh, oh, oh, I've got an--I've--hold on second. I've got to get to this person. I've got to--we call it buttonholing or nabbing somebody. So, have you ever been--maybe you're at something--maybe you're at a family social, and your trying to get out, and you're trying to get away from that aunt that always--that always pinches you. And so you're getting out the door and all of the sudden she goes, "Oh, oh." There's that classifier. All right. To flirt...ever think about that as a classifier? What is this representing? It's representing the thin iconic nature of your eyes. Power...wow, power. How in the world is that a classifier? Well, it's talking about the muscle, the mass, the energy if you will, the volume of it. Now I love it. I've watched--remember Popeye? His favorite food being spinach [makes noise]. Okay, there's a very complex use of classifiers. Now, I'm going to use this. And sometimes I talk about...now there is--what's the sign? And this is a good example of what I might call a handle form while we're going with this talk. All right. So you'll see these used in highly descriptive manner. Okay. This is--this is one I like. ...someone who's very immature, they're not grown up. All right? Now, this sign has sexual signs and that's why this is under that term. The lower--most sexual

signs are highly iconic. Most sexual signs are highly classifier dependent. Now, one of the things that I will encourage you to do when you're dealing with this kind of content, if you're dealing with--especially deaf teens, in a sensitive area where iconicity might be picked up on by a hearing kid. So if you're talking about intercourse and you're using this sign...guess what this--isn't that now in the context of hearing language? And I see the interpreter sign, this sign, which isn't just this word. It's the sign to have sexual relationship and intercourse form in the sense--that's when I'm dialoging with the deaf student about. Okay. You know, here I'll pull him aside. Here are these English terms. Here's the ASL word for them. But I can do things like intercourse or I can finger spell them. How do you want me to represent them? So you don't have a pack of hearing geeks running around there, talking about sexual signs and--isn't that what everybody wants to learn first? I don't know what it is about that, but this sign...immature. Really, it's a sign that means little hooter. The sign [inaudible] is frequently used for penis, this sign if you--deaf boys, you work at a school for the deaf, you know, and it's this thing--big thing about talking about the size of your wally, the size of your member, that was big thing in boys status land. And maybe this is part of that status part of classifiers, but, you know, you'd see these kids walking around and go... You know, that was basically saying, "You got a little midget weenie." You know, and that's where the sign now is what we call being immature. It means it's not the letter I at all. It means what we've just been talking about. Okay. So it's fascinating when we begin the--I think it's fascinating when we begin to look at the role of classifiers and iconicity. Now, what happens sometimes, and we'll talk about this more in this next--in the next module is, "Wow, sometimes when we put initialization on signs and there's still an awareness of the classifier system, things can get really, really nasty." If you remember in the module on finger spelling, I asked the question about what am I supposed to be looking at, and you remember I talked about he and she, and some of these other attributes of signing? One of--I just did a perusal of our--of our recent publication of manually coded English signs and one of the signs--I mean, I had to take it to a whole group of users and it was the sign that's out there for popsicle. Now, let me just show you. Based on what we know now about these signs, the sign that's in this reference is this... That's very dangerous, am I right? It is a real--it's just like, when--is that a P? It's difficult to see the letter P in the first part and it looks very, very, very visually iconic. So, what I want is--what I want us to know is, well, it's by no accident that sign language is--are iconic. It doesn't mean that they are limited. There's another iconic sign. It is what? It doesn't mean that they have tiny little blockhead ability. It means that they're very robust, but they use this in a very, very succinct manner. All right. When we're doing or incorporating classifiers, one of the things is we have to think and we have to visualize. There are many times we're moving into this use of the handshape classifier. I'm going to be talking about handle forms. So I talked about picking up the pan, I talked about picking with the handle or picking of the pan with a knob. Handle form, let see, you pick up your cell phone and you dial your cell phone. How would you do that? Would you do this? There's another handle form. What--you could do this as well. I've seen people use this finger to dial. All right. Do I do this? What do you know about that type of dialing? I just got a catalog. Those phones are back. There was even this kind of the old jiggle, jiggle phone in the catalog, \$300 from

1920. They were all rebuilt, all shined up. And when--boy, life, circle, strange. All right. So, the more I want to use these, I have to think about, "All right. What am I zooming into? What's the salient feature?" All right? So I have to visualize and I have to know about them. So let's look at the example on the very bottom. The sailing example. Let's look out our handout. I have to know about what we're talking about in order to accurately use these classifier pictures, if you will. I don't like that term. But if I'm talking about a winch, which is not to be confused with wench, if I'm winching something in, to winch in is a verb. All right? So I'm either winching something in or I'm winching. So, let's go back to me. Thanks, Mar. If I'm winching something in, I'm doing this. I'm cranking it in or I'm winching it in. All right. That will be a handle form. I've got a cleat I'm tying to this. I'm going to yank the main starboard. Wow. If you don't sail, that sounds like it could be really painful, but what I'm talking about is taking the main sail and pulling it to the starboard side of the boat. Now, if I--have you ever been in the kind of situation where you're interpreting and you have no schematic? And you hear, "I'm going to yank the main starboard." And if you don't have any sense of that, here's what it looks like. All right. So, where I'm going with this is the more we have content sensitivity, the more we are aware of what the visual constructs or the visual iconicity involved in those different domains, the more helpful that will be in our rendering of interpreting. All right. How do we get this used? What do we do? What I know is that classifiers help us to zoom in and out of different types of schematic images that we're going to try and represent. All right. So what we need to know is--okay, what's--when you talk about saliency, all classifiers do is help us to figure out what the salient feature is. So imagine--man, there's lots of good--there's lots of good movies out. Let's stop and think of a popular one that probably most of us have seen. Oh, gosh. Let's think about a kid's cartoon movie. movie and--Beauty and Beast, that's a good [inaudible] lots of animation. What if--what if you only saw Beauty and Beast as you're standing back and you're just watching all the action happen? Never do you get to become Belle to look at the castle. Never do you get to become Chip and move around and see everything. All you have is a mono perspective. Is it pleasant? That's not unpleasant, but is it as interesting as having those shifts in vantage point? Wow, that keeps you awake. All right. So you're zooming in and out. So, next time you're watching a TV program or a movie, here's some of your look and took activity here, some homework for you. Write this down, please. Watch--write this down please. Watch how producers use camera angle to build up to the apex of what's happening in a scene? So, what we know is that movies or stories, are series of scenes and they have an energy. So don't you hate it when you're building, you're climbing up that mountain, and all of a sudden you break for a commercial? Because you got me going, "[makes noise] crud." All right. So what happens is there's all this stuff that builds up all these things. What I want you to notice, how do these cinema-graphic angles come into building up the point of that film or support it? All right. So what we're going to be talking about is while we are interpreting, how do we use vantage point in narrative to show these types of shifts? So I want you to take a look at your slide. All right. This is an important thing. So get your highlighter out and look at the middle bullet. And you'll see the broader the vantage point, class and sass, right in your classifier forms are used. So the more wide angled I am--the more wide angled I am on a narrative, what

I'm talking about--and we're going to talk about setting up model space. So the more wide angled I am, I'm going to be using class and sass forms. The more focused I get on the actor, the more apt we're going to using handle forms. So, think about--oh, okay, Star Wars, let's think about Star Wars I, if you're that old. And you got Luke Skywalker right in the--he's the--he's trying to outrun the warriors, so he's in his star pod, whatever that thing is, all right, and we can have that out-view of [makes noise]. Now, we have the in-view, I becomes Luke and I'm now what? [makes noise] all right, now what happened to the vantage point? And what classifiers am I using? [makes noise] now, I've just taken a shifted in and out, in and out of that Star War narrative. Not bad, I ought to get like some money from Hollywood for doing those kinds of things. So, what I've done is, wow, that makes it--you know, instead of saying, "And Luke sat in his chair and got shot at. And then the spaceships went and turned right, and left, and right, and left." I've given you much more of a cinema-graphic sense in the descriptive form, using these classifiers, which is what we're going to be building upon. All right. So, what we want to do is when we're using handle forms--so look at some general rules, if you can look at this one more time. When we're using handle forms, again, what we want to make sure is demarcating the subject is very, very important, okay? So, "Someone pickpocket to me." All right. What I can do, I have to say--that's a handle form. Let's get back to me, so one more time. Now, "Somebody pickpocketed." I can't say--I have to have a noun referent in there. Oh, there's a classifier handshape. Not a raccoon, but a, "Somebody pickpocketed me." All right? So, let's look at the next--the next representative. Now, this isn't a handle form, but if I said something like, "A student came up to me--I can't just say--back to me, sorry, thank you. Thank you, Madame Camera woman. All right. I can't just say, "A student came up to me and say..." I have to name the noun referent. I know what's in this class group. I knew--I know that it's not going to be a ladybug. All right. But I don't know that it's not an alien, so I have to say... All right, those kinds of things, and gave me a piece of paper which I opened. Now, the student came up to me and gave me a piece of paper, which I opened. Now, what's the focus of that text? What happen to the--we went wide angle, the student came up to me, and now we're coming in closer angle, and gave me a paper. Now, what am I doing? Which I opened. Now, there's a variety of ways that we can open up the paper. I can...or I can...but that's more representative of a... All right, but still I'm using what we're going to call this kind of a handle form. All right. So, what is--and the last bullet says, "Choose the correct classifier, depending on what the noun referent is." So if he gave me a paper, which I opened, I'm going to have to have an assumption in the source text that it's folded or that it's closed. Now, if we're talking about old English, the writer came up on his horse and he gave me the scroll, which I opened. What do you know about a scroll? Now, let's hope you know something about a scroll. A scroll is what? Is it flat? No, it's round. So am I going to use this handshape? No. Which handshape am I going to use to talk about something that's round or cylindric? So, imagine now how am I going to open that up? I just bought online--I just bought a really neat old poster of the Island of Key West from Maritime period. And it came in the--you know, the tube kind of, thing. Now, you got to be careful with [inaudible] so it came in this tube and I had to get it out of the tube. But then, I had to unroll it, so I had to do this kind of thing. Now look at

my handshape. Because what does it want to do? It wants to do what? So what I had to be thinking is how might I unroll that and how do I show that? So I became very frustrated because it kept rolling back up. So back and forth, I moved on perspective. Okay. So, let's take a look at this--the next little narrative. What we're going to do is we're going to take another brief pause, so that you can take a look through this narrative. And then we're going to try to identify where these handshapes, these handle forms take place. So, I'm going to tell you, the first one. "I sprung awake, pushing myself bolt upright." Now who's the subject in this narrative? Who are we talking about? Me. All right. So I pushed myself bolt upright. What's the handle from? You're sound asleep, bump in the night. I'm sound asleep. When all of a sudden, I wake up and I... Now, I'm action. So what I want you to do is we're going to take another five-minute pause or so. I want you to go through this narrative and try to identify where you might have some of these handle forms, right, to get them integrated. So we're going to do another look activity. Are you ready? Let's go. Let's focus on, if we can have Martha script back up on the--on the document or on the slide. I'm going to give you five minutes to do some of your work. Go.

WOMAN: Wait one second. Why don't I come back to you and you can talk to [inaudible]. Wait one second. Why don't I come back to you and you can talk to [inaudible]. Wait one second. Why don't I come back to you and you can talk to [inaudible]. Wait one second. Why don't I come back to you and you can talk to [inaudible]. Wait one second. Why don't I come back to you and you can talk to [inaudible].

KEVIN WILLIAMS: Okay. Now, what we're going to do with this activity is we come back to me. I've asked our wonderful facilitator Marlene to go ahead and she is going to read this and I'm going to try to render. And let's see where your predictions were of getting some of these handshapes, some of these handle forms, excuse me, integrated into this narration. So we're going to do this and then we're going to quickly shift over to looking at Cloudy, With a Chance of Meatballs and try to see what are other handle forms could be integrated and then we're going to call it a day, okay? Are you ready? And Madame Narrator, are you ready? Mr. Interpreter, are you ready?

MARLENE SCHECHTER-CONNORS: Thump in the night. I sprung awake, pushing myself bolt right--upright. What was that? I fumbled for my glasses to see what time it was. It took me a long time, but I finally found them. Putting them on, I gazed at the clock. It was 2:45 A.M. There it was again. It sounded like someone was jiggling the back door handle. I tied on my robe and opened the mini-blinds to peak out onto the street. There, parked two doors down, was a strange car. I retrieved my cell phone out of my nightstand. I flipped it open and it activated, giving me some much needed light. Quietly, I opened the French doors leading out of the bedroom to the hall. Carefully, I made my way down the hall, down the steps and into the kitchen. I shut my cell phone, tucked it into my robe pocket, and grabbed a rolling pin from the drawer, sliding it close carefully. I quietly walked to the back door, rolling pin in hand. I tried the door and it was still secure. Just then, I noticed the curtain moving in the dining room. We had left the window open. Quickly, I made my way to the window and cranked it shut, leaning against the window

seat, peering out through the shear and into the black backyard. Suddenly, a hand was on my shoulder. I hurred around, raising the pin over my--over me, ready to strike. The hand pushed me away. My glasses nearly slid off my nose and I pushed them upward. "Jeez, dad, I just forgot my keys," said my college aged son, who was making a surprise visit home.

KEVIN WILLIAMS: Okay. Throughout that text, you know, I made an error. I made a handshape error. Maybe you caught it when I said, "Oh, jeez, I left the window open." Now what I said was the window was open. But then, what the text says is, I went over and I did what with the window? I cranked it shut. So the window wasn't open. The window was open in a sense. Was it still pretty schematically clear? Yeah. Could you see the change in perspective when I was in action? I got the rolling pin. I had it in my hand. Then we broadened the view. I'm walking. The camera angle is now behind me. I'm going up to the door. I reached to the door and it's, whew, it's okay. And suddenly, I noticed what blowing--all of this moving back and forth, and back and forth in the text. So what I know is when I'm talking about a broad angle, I'm going to be using what we call the class forms and the sass form, size-and-shape things. When I'm talking close up, where I take on the action, that's when we're going to be using the handle forms. So if we can take a quick shift right now to Cloudy With a Chance of Meatballs. What I want us to do is I'm just going to shift over to the document cam and take a look at this book. And there we are. Now, just take a second and study that picture, if you will. Let's take a gander at that. Where do you see the potential of using handle forms in here? If you were to take on the acting that's happening, the very obvious one, and let's look at--let's look at the use of illustration here that when we see this, we're looking at an illustration, who's in the foreground? This--as we're going to learn, this is grandpa. This is the really fun and wacky grandpa. All right. So by virtue of illustration, he's all the way up in the foreground of the picture. So visually scaffolded, we see him as being the prominent, predominant feature. So as I leave my interpretation viewers into this interpretation, I'm starting them with the salient features. So in this, the most salient feature is whom? It's grandpa. Now what is he doing? All right. He's flipping pancakes. He's flipping flapjacks, if you will. All right. So he's having a really good time. Now, let's take a perspective shift. The next most salient feature is probably going to be whom? Who's arguing at the table? The kids. What--you don't even have to hear them. What are they talking about based on the iconicity? Why are their hands that way? They're talking about, "I can eat this many." "No. I can eat this many." And standing in the very rear, playing an incredibly minor role in this image is whom? Mother. And so she's at the veg-o-matic, juice-o-matic making OJ, it looks like, for the family. So, let's take a look at how we might move through those using some of these handle forms. Again, when I use handle forms--when I use handle forms, I take on the action of the book. So if the book text is talking about, "And grandpa is standing at the stove, flipping flapjacks." There, there's that handle form. Now, let's talk about--let's do a perspective shift. And now we'll say, "And then my sister and I, we're sitting at the table arguing about how many pancakes we would eat." All right. Another--this will be a quantifier, if you will, classifier. "Well, mom was turning the juicer on and off making juice." Okay. Those are all simple handle forms. And what we're going to do is I can use either class and sass forms to talk about all the other

activity, which is what we're going to plug into in the next workshop. So we can talk about--if we're talking about the pancakes, what do you know about the size and shape of the--of the pancake? It is round and they are fairly thin. So if I were making pancakes that looked like this, I should go back to pancake 101, right? Because what I know is that pancakes should look like this. All right. Now, if I had a whole bunch of them stacked up, what might that look like on a plate with a platter of pancakes? Now, that's for the next training. But let's take a look back at Cloudy With a Chance of Meatballs and let's look at some other opportunities where I can become subject and I can use some of these other handle forms, if you will, to show what's happening within the text, in the narration. So the rule of thumb for using these is when I am becoming subject, when I am manipulating something based on the narrative, I closed my cell phone, I put it in my pocket, I opened the drawer, I did something to something else, that's where I'm going to begin using handle forms. "My son had a runny nose and I wiped his face." I'm doing the action too. All right? Now again, as we said, we need to demarcate who's doing what to whom. So we have to have the noun referents be very clear. Let's take a look at this next picture. This one is an absolute hoot. Look at all the activity that's happening in this. These are such fun and imaginative books. So just--well, we're going to look again at how to describe these things. But this little town, the town of Chewandswallow, which is this fictional place where it rains food, has all this crazy stuff happening. So I'm going to be the maitre d'. You're going to be the maitre d'. Let's look at his posture. How might he gesture these people in to their seat? Look at his handshape. Now, what I want you to do is look at the picture, just look at the picture, not anybody else, because sometimes we feel silly doing these kinds of things. Now enter, these people come in. Gesture them to their seat. Point them to their seat. Now, use that same handshape and gesture for them to be seated, just that very simple. Now, if you will, the--suppose the maitre d' was El Hunko and you now are the woman who is standing at that doorway. And all of a sudden [inaudible] or you feel your heart is going pitter-patter. And so you placed your hands on your chest and you [makes noise]. All right, there's another kind of handle form, if you will, as she sits down to the seat. Now, let's look at--really, that's not the salient action in that picture. What is the salient action? What's happening? This looks like the Pittsburgh Steelers, you know, [inaudible] along. And the guy is diving for his Coney dog here and grandma loses her teeth in exasperation. So what I'm going to do is imagine that you're running to catch the one hotdog that's fallen out of the sky. All right. Now this one, close your eyes to do this. Now, you're running to catch that hotdog, you throw your plate out there, and bam, it lands on it. Okay. So what this is going to look like would be something like this, if we can come back to me on this, what this would look like would say something like... Now--not bad. It was like the OJ Simpson of wienerdom. That wasn't bad. So, I just did that--here I am, I'm waiting. I'm using a lot of perspective shift in these kinds of things. But I was talking about was the saliency attribute. But I had to make sure I got up and then here I am, I'm using my--I am action. I'm using my handle form. I got my--I got my plate. I'm running along. I see it, I leap over. Come on, let's do this together. I know this feels very stupid, but so what? Let's go, ready? La, la, la, la, la, I take my plate, and then I leaped forward, and then bam. Now, what we're going to learn to do is I've got--here I am. I've got my plate out here. Now, I'm going to go to,

what we're going to call model space, which is going to happen in the next training where I talk about the hotdogs. Now remember, I said it was raining hotdogs. What handshape did I use? All right. So it's raining hotdogs, so I throw out my plate that--come on, do it. Here comes your wieners from heaven. Here it comes. It comes down and bam, bam, it's on your plate. And it nearly rolls off, and you tipped the plate, and it's a score. Okay. So we're done. This is where we're going to leave off. What I want you to do is go through the book of Cloudy With a Chance of Meatballs, the sister text which is Pickles To Pittsburgh, and look through this, and think about, "I'm the subject in here. I'm the grandpa. I'm the kid." I'm--whomever. What handle form? There's a picture of a kid who's doing this. Here's your look, your took. There's a picture in the book that's this. Find that for me, very much a handle form, it's in that, when we come back, the next--for module #9. Whew, what a great journey. I hope you're having fun. What we're going to do is really focus on how do we integrate then the class and sass classifiers into our interpreting. So again, we'll do just a bit of a review, but I want you to be thinking about that book in all three forms because the next two forms are going to be more complex because we're going to have to use a lot more what we're going to call figure ground to build this figure--visual representations. I wish you the best. I'm looking forward to working with you again soon. Be well.

MARLENE SCHECHTER-CONNORS: Thank you so much, Kevin, for that very exciting and informative journey with classifiers today. We do appreciate your coming after a long day of work in the classroom and then you continue working with us here so very hard. And we do appreciate it. I know that your students will ultimately appreciate your fine work as well. So we look forward to seeing you at the next mini module and have a safe trip home. Bye-bye.