

MARLENE SCHECHTER-CONNORS: Well, hello and welcome to the 10th mini module in a wonderful series that PaTTAN has put forth for you in hopes that you are continuing to improve your educational interpreting skills. I know you are. I've seen it in action. And I hope that you feel as good about it as we do here at PaTTAN. And on behalf of the Department of Education, the Pennsylvania Department of Education, and the Bureau of Special Ed, and PaTTAN, we thank you so much for your continued attendance--your continued attendance and participation in all of the mini modules and joining us on this wonderful journey. Again, we will continue on our journey but in a different format in providing you with follow-up activities and resources so that we can continue our work together. So once again I will have announcements regarding our Educational Interpreter Summer Institute and some other exciting endeavors that we will be offering for this spring and this summer. So stay tuned. But without further ado, I want to once again and for the last time in our mini module series introduce Kevin Williams. And Kevin also would like to give you a personal thank you at this time for the wonderful work that you have shared with us in helping our skills to improve. So without further ado in our Discourse Marking and Cohesion, I can see everything clearly now. Here is Kevin Williams.

KEVIN WILLIAMS: Welcome back. Module 10. Holy cow. We've been on quite a lengthy journey, almost an academic coursework full of material, 20 hours worth of instruction. So for all of you who have endured through all of this, welcome back again and thank you so much for your attention. And I am praying that you're taking this back and attempting to integrate the information that we've been sharing with you. It's a real honor for me to be able to be with you all throughout this journey. And I was honored to be asked to present these. One of the things that we're lacking in our field of educational interpreting is just information in a really kind of a synced form related to the unique work that you and I do. One of the things that I want to emphasize is that, you know, while I'm talking about these theories and, you know, yes, I am honored to be the co-author of the EIPA and I want to acknowledge and thank my academic colleague, Dr. Brenda Schick. We've worked together arduously to create that tool and it's really changing--we're hoping it's changing the quality of education for children in public school settings by motivating us with documented evidence of where we need to improve our skills and then what is needed to produce a robust interpretation. But I want to thank you on behalf of deaf individuals. And many of you know that I am an individual who also is--has hearing loss. And so your work is very important to the lives of students who are deaf and hard of hearing. And I want to thank you for your engagement in looking at your craft and in your honest efforts to move that craft up to a higher level of accessibility. Today what we're--excuse me. Today what we're going to be talking about in our last module is basically this whole notion of what discourse is all about. So all language in academic settings follows patterns. Those patterns are interchanged patterns where students are led through a journey or scaffolded up to higher levels of comprehension. And discourse is something that is--in Linguistics is an area of specialized study all on to its own. What we're going to be looking at as educational interpreters is this, "How do educators or how are educators trained to be build discourse in the classroom setting? What special paths do they walk to get content or to present content to students and to help those students join with

them on that educational path to greater, more breadth and depth comprehension?" So a big part of our job that I know is probably the most challenging thing is getting inside of the head of the educator and really understanding the motivating reason why that discourse is taking place. I don't know about you but getting inside of my own head is scary enough. Getting inside of somebody else's head can be pretty scary. But when we're doing translation work it is something that's absolutely imperative. So you heard me talk throughout this modules about being engaged in analysis. And more recently in recent modules we've been talking about getting engaged in prediction. Well, what we're going to be talking about today is really looking at discourse with a sense of what educational narrative templates are in existence and how those templates then are integrated by educators as they present lesson material to children. So just as if I'm using a map, if I know where I'm going--first of all if I'm using a map, I've got to select the right state, then I have to find the location where I'm going, then I have to plot my journey. That's much what like education's all about. I have to know what my end goal is and then in a sense we kind of work backwards. So the more we know what the end goal is and the vehicles of getting us to that end goal, the better we here--are at producing an interpretation that has fluency. Excuse me. Not only fluency but has cohesion. I.e., that it hangs together. Okay? So a lot of our work may have all the grammaticality of the utterance boundary. But boy, oh, boy, when you step back and say, "Gosh. Does this thing have what we frequently call shifts?" So think about driving your car. If you understand auto mechanics you know that you can't start your car out in the highest gear. Your motor will not--doesn't have enough umph to start out. So if you've ever driven a stick and you've tried to start the car from a dead standstill in any gear other than first gear, the car really has a difficult time getting rolling. All right. So what we know is, and you can listen to an engine, an engine will go [makes noise] and to [makes noise]. Either you or your automatic transmission goes shift. And then what does it do? It goes [makes noise]. And it keeps building up to kind of an educational climax. Well, that's what curricula does with kids. That's what lessons within a curricula should do. It gets their motors to rev. We kind of go back, we rev up again, we kind of go back. And so when you study discourse, that's what we're going to be talking about today. What are those, if you will, rev patterns that happen within an educational setting? So let's take a moment to review our abstract so that we're all on technically the same page. We're going to be talking about the scaffolding that educators use to impart instruction and content. So we're talking about how do we build along with that teacher. Now, we--a big part of that, again, is knowing, "Gosh. Where is this teacher going? Do I have a sense--a blueprint?" So I use that analogy or that kind of metaphor earlier on in some of our modules where we were talking about click, cut, paste, drag, glide, those kinds of things. The more I know about the blueprint of instruction, the better off I'm going to be at being able to render that discourse. So what we're going to be talking about specifically today, if we can go back to the overhead one more time, on our handout, we're going to be talking about Discourse Mapping. How do we talk about, "Where am I at? Am I in first gear? Am I in fourth gear?" All right? "Am I even on the interstate or did I take an exit and I'm sitting in at a rest stop somewhere?" We want to look at what type of discourse terms are used--oops, I have a typo in my handout, are used to mark--in marking units of

discourse and shifts in discourse. So what type of terminology is used? All right? Are there words that demarcate the beginning and the ending of utterances? And, yes, there are. Of course there are. And then what other features or techniques these speakers use in shifting through their discourse? So today what we're going to be doing is after we've really taken a more finite, we've moved--just as we talked in modules eight and nine about perspective, we've moved in and out in showing our storytelling A Bump in the Night. We've move in and out with Cloudy with the Chance of Meatballs. What I've tried to do as we built these 10 modules is to move you in and out, a close up look at language, back up look at discourse, close up look at language, back up look at discourse. So believe it or not, there's been kind of a method about this. So you might look at this and say, "Well, why was this last?" Well, why we put this module as the very last module is these--you need to understand all of these other components but then have this last module because it's the lens that you're going to start looking back at integrating all of these other features. So the focal point of our interpretation has to be based on the sense of what is the vehicle of discourse doing at this particular time or what is its intent as implied or integrate--or used by the educator? So let's take a look at this slide. I know this is a question that I'm asking. Where am I? Now, I want to draw your attention to--there are actually two pictures on this slide. Now, "Where am I?" Now, what I found was interesting, it says, "Preparing this talk." the longer I looked at this slide. So what I would like for you to do is, either on your paper or at the screen, stare at the slide for a good 10, 12 seconds. I'm going to be quiet. The longer I stare at this from this perspective, what I've--what I noticed, if I stared at it for a long time, the building started to sway. I begin to lose a sense of perception. I've realized where I was. But if I said to you, "Are--do you know where you're at or do you feel lost?" Which term probably would be the most applicable at this point? If you were in a large city and this was your vantage point, how might you feel? Let's now take a look. I'm going to switch perspectives and I'm going to ask the same question. Where am I? Now, if you happen to know geography well and cityscapes, some of you might be able to figure out what community this is. All right? I'm going to tell you it's a large city. It's a large city on a body of water. I'm going to give you more information. The body of water is not salt water. It's fresh water. And it's actually a large city in the Upper Midwest. So by giving this information, actually--ironically, the city happens to be Chicago. But what I'm going to be talking about, when we arrange discourse the more I have a sense, just as we've talked about classifiers, of the broad intent of where we're going, the easier or the less stress I have than looking at the content in this kind of manner. If I look at it this way, have you ever gotten lost? You just can't see your way out? I've gotten lost while I'm translating. Have you ever gotten lost in an academic course? It really, really is frustrating. So what I know is, is that by enlarging good instruction, educators start with this more broad feature that give you all of the attributes of what they're going to be talking about. They talk about expectations then they move you into a more finite form. Hanging out in this form is not fun. It's not fun for us as translators. And guess what? It's really not fun if you happen to be a student viewing an interpretation at this close up and disjointed manner. And I look back here; I can see the patterns of urban development. Look at the slide. Can you not see the blocks? Can you see a pattern of building design? Look at how

the buildings on the left of this are shorter than the buildings on the right so that we see an overall architecture that's totally lost in this image as we look at it. So what I know is good instruction needs to help students understand the academic architecture. Now, I'm going to go as far as say this, and listen to me, and if this gets into the hands of regular educators, that's fine, and deaf educators as well. There are may be times when you are interpreting and you have some sense of a better sculpture or architecture or they're moving along and the teacher's not putting that architecture in place but it could be there. I'm going to argue that if you can put visual scaffolding or organization or structure into that translation, D-O I-T. It's not only limited to Nike. Do it. This is not a game about, "Let's let the deaf kids swim through this." "Well, I know. But hearing kids don't get any benefit." This is not the issue. Deaf kids never get equal access. And I'm--as soon as we bring this to a close; let's just drive home this point, an interpreted education is not direct instruction. The quantity and quality of information rendered even if you are an EIPA level 5 is less than what is being delivered and rendered in direct instruction for students that has access to the language of instruction in that--in that community. So our--it's time to start saying, "How do I actively interface? How do I so actively interface that I actually may do some improvements to the formulation of that utterance? Now, wow, that means I have to know academic structure. I have to know content. I have to be a fluent bilingual." So the serious issues that we need to address looking at interpreted education are based on the degrees of our competency. So in talking with your PDE folks and other people across the United States, the next level of evaluation that we have to do to see if inclusion even work is to say this, "If I give student X who happens to be deaf or hard of hearing, if I give this student optimal interpreted access to the classroom, what are that student's educational outcomes?" Because personally, as I look at this, as I talk about the vehicle of inclusion for deaf and hard of hearing kids, it is not always the best fit. So we're moving in this state. And I cannot--you are blessed to be here in this state that's very, very educationally--education and child-centered. We're moving towards how do we provide excellent in service delivery. So what we're going to be doing is, and I'm going to go back to the theme, how I got on this jag was if you know that a visual schema can be imparted based on your knowledge of discourse design, curricular instructional design, put the--put the structure in place. Help the child understand or the teen understand where they are at in the lesson not only at that moment but how that piece relates to a proceeding or a following piece to come. What we know folks, and we've talked about this before but I want you to have it in some type of encapsulated academic form, is the type of language. Now, I'm not talking about the terms of language. We've talked how about there are home or bix words and how they are kelp words, correct? So I can talk about--let's go back to the rainforest. Rainforest have strata or they have layer. Which one is it? In an academic setting, we would talk about the strata that take place in a rainforest. Well, I'm at home. I--it might talk about the layers of blankets on my bed. I probably wouldn't talk about the strata of blankets around my bed. All right? So what I know is that, "Wow. The vehicle--the lexical vehicle," now, look at my hands. This is that EIPA model. The lexical vehicle language that's happening at home is different. But, wow, the pragmatic, the design of discourse and the implication of that design of import--in--of discourse between home and academic

settings is very different. So let's take a look at our slide and let me point out some of those variations between Social Speech and Academic Speech. One of the things that we're going to see on our slide, and if you can look over here onto your slide--you may have difficulty seeing it but go ahead and read from your paper. We have this in print form. That in social--excuse me. In Social Speech settings, we're going to see a wider variety--a wider variety of registers. So the type of language is going to swing back and forth. But generally, the centering register is going to be pretty casual. Now, in academic settings, the registers tend to be higher and have lesser swings to them, unless there's a reporting about other types of language. And it's going to be more consultative. So the types--even the prosody, the length of utterance, the types of utterances is different. Now, if you can come back to me; one of the things that I've been noticing, and I don't know where it's coming from in interpreter education programs, but one of the things that I've seen lexically that really is a register variation or I think a violation, teachers in public school settings will frequently say, "Okay. Tell me. Tell me about, blah, blah, blah." And what we're going to be--what we're going to be looking at is, wow, these--this is--this--we're going to go into an IRE, Initiation Response Evaluation discussion here in a minute. But teachers basically dictate to students. It's not an option. They say, "Tell me blah, blah, blah, blah, blah." And as of late, I've been watching interpreters render that phrase, "You tell to me with this sign." Now, this sign and tell me have very different pragmatic outcomes. This is a directive. This is a lesser directive. I still am seeking information. So if your parents are saying, you know, "Okay. If you're going to go out to the baseball game, what I want you to know is, you know, let me know who you're hanging out with or tell me--just let me know when you're going to get home?" which is different type of INFORM than TELL ME. This is a focus on I want specific information. All right? So there is a real significant outcome that is represented in the type of request. All right? So, "Hey. If you're--if you're going to go out, would you let me know what time you're going to be home?" is very different than, "I want you to tell me exactly when you're going to be home." Now, that's when a TELL ME phrase would be translated into a home setting. "You can go out but I want you to tell me when exactly will you be home?" Which should be different than, "Just let me know when you're going to be home, okay?" You hear the different expectation in those two utterances. So let's go back and look at, wow, the register of Social and Academic Speech is different because the outcome of those narratives are different. All right? There's going to be less exact reference. All right? So there's more ambiguity just on the fact that at home we're kind of on the same page. We're thinking a lot. Have you ever just started talking and there are times when we do know what each other is saying but then there's sometimes when we don't. All right? But that's a good case in point is that you know, we're talking in a much more spontaneous manner at home about things that tend to be here and now. But we're in public education. We're talking about things that are guided by an external system of learning and we're trying to meet those goals. All right? So the referencing has to be much more exact because we are trying to not only just talk in dyad, that instructor's talking in a broad audience form and is responsible for bringing that broad audience up to higher, higher levels of language use and content. All right? Things that are representative of register. Let's look at the third bullet on each of these areas.

Less exact in pronunciation and articulation. That's a good way of knowing formal versus informal register. Next bullet down. The--and I've touched on this earlier, the interactions have different values as far as outcomes. There are expectations but one of the things that is very different now--listen to me here. One of the things that is very, very different is that in academic settings, in academic structures and environments, almost every narrative interchange between student and educator has a sanction or a judgment placed on it. The teachers constantly grooming the classroom, quaffing the content. They're constantly evaluating what's happening. They're not only evaluating but as the student--the student is evaluating pure to pure to pure to pure response because kids are jockeying for social and academic status and the other thing is acceptance in the classroom. So the more I comply, the higher degree of acceptance I have. And there's a real strong reward factor that motivates kids, especially young kids. That's why they sound like chattering little monkeys. When they, "Oh. I know. I know. I know." They're not only vying for the gold star of right content. They're vying for the gold star of acceptance and affinity between themselves as a learner and the educator. That's very different than what happens in kind of home settings. There are expectancies in outcomes but there's just not the same degree of judgment about the vehicle of utterance. Now, I'm talking now only about content. I'm talking about the vehicle that it--that is used. So the other last point that I want to point out, the real difference is there's an imbalance of power in home settings and in academic settings. In home settings, as long we are all functioning in an expected and congruent manner, we use much more chummy talk. All right? We don't threaten one another. That's in healthy homes. Now, there's some really, really interesting studies going on by Schleper, Grill and other people who are looking at social language issues or socialness and how it affects cognition and language structure. But in healthy homes where people are staying within the parameters of what's expected within that home, the level and the camaraderie of talk is fairly equal. There's mentoring that's going on, yes. But it's pretty--it's pretty chummy. Stop and think about, you know, when everything's good and you're hanging out with your kids in the car and you're just talking about stuff. You're just--you're just talking about stuff. In the classroom setting, the type of vehicle of delivery--of communication is different. It--very--you'll hang around the house and shoot the bow with your kids. I hope. You got to make home a cozy place. Parallel or conversely looking at public education, it's pretty rare that you get the instructor just to sit down and...because of the status that's going on and the judgment and the values that that educator has to make on keeping that relationship as the guide mentor. So one of the things that we have to look at is, wow, the expectations of language. The function of language is very different in social versus academic settings. And so when I talk to interpreter educators or when I talk to people at a national level about why is educational interpreting so different, wow, this is a really big issue. I have to totally understand that I'm an academic agent. That's going to impact my behavior. That's going to impact my predictions about the text. That's going to impact my delivery of interpretation, the register and the articulation that I use. So there's--there are frequently--I can tell you, it's really evident when an interpreter is very much accustomed to doing a dull--a level type interpretation. But then they also do some work in public school settings. I can generally, when we're

evaluating, spot that interpreter right off because just their approach to the engagement with academic language is much more at a social adult register than in the academic student-learner register. So what we want to talk about, and the whole point of this long monologue is that languages are different in these two settings, how they function is going to be different. Now, let's remember that communication is never without intent. And I've just given you some linguistic jargony things because I want you to have this in kind of a coursework method of instruction for your own further learning when you talk about language and the functional features of what we're going to call utterance structure. So utterances are basically--they can be phrases or sentences. All right? They are how you and I--the vehicle that we use to communicate. Basically, they are a locutionary, illocutionary, and perlocutionary. So basically when I'm communicating with you in a locutional reference means what I'm talking about. Illocution is what do I want that phrase to do. So I may use things like prosody. But I am also--illocutionary things says what are my status related to you and what are the outcomes that I want and the perlocutionary is what then is the action that that phrase generates. What did it cause to take place? So let's take a look at this next phrase. If you're talking with the student and, yes, you have a right to talk directly to students in the classrooms and you use this phrase. "You stole this pen." All right? Let's go through this. I mean, the vehicle of instruction is you're describing an event. So let's go back to our slide. Locutionary, the focus is what? You're describing the event. And there's going to be, "Yes, I did." or "No, I didn't." Probably it's going to be, "No, I didn't." even though if he did. Then what we're going to look at, the illocutionary force is when I render this, "You stole his pen." who has the power in this situation? You're the educational interpreter in the class and you are confronting a student, deaf or hearing, who has done an act that's incongruent with the academics setting. Who has the power? All right? So the illocutionary force if you will, let me go back to the slide. All right? Your status is as an adult professional. All right? Now, the perlocutionary force is what? The kid's going to either fess up. They're going to go into denial but there are also maybe affective things like shock, anger, disappointment. All right? So what we see happening in utterance and in exchanges have you--have--ever had somebody says something to you? Let's go back so that I can drive home this perlocutionary force. Have you ever been in a situation where you've had somebody say something to you with the sole intent to have some type of an affective response? Now, have you ever been involved in a counseling situation or you've ever been dealing with somebody who has had escalative behaviors? There are times when phrases are used to burst the bubble and just to crumble walls. All right? So that would be a good way for us to kind of think about the perlocutionary force. What's the effect that speakers has? So sometimes kids have to be disarmed, I don't mean literally. Let's hope not literally. But at times we have to tear down those walls. So there are times that, you know, teachers or people that are the adult mentors in that environment will say things to them to "Bring them down a few notches." So the whole vehicle of narration follows these types of functions. We've got locutionary, illocutionary and perlocutionary effect on kids. All right? Now, as we look at our slide, the emphasis, when you and I are doing discourse analysis is an--what is the talk doing and achieving? We spend--because of our backasswardness in training we spend too--way too much time in

thinking about what are the words for the phrase when we've got to get our head wrapped around, "What-what's the talk doing and what is the expected achievement of this utterance? Now, when we get our head wrapped around those as the beginning part of the narration, then our interpretations can begin to make sense. So there are times that if I understand what the talk is doing and the expected achievement and I'm having trouble at the lexical level with some of the terms; I can better distill or paraphrase or restructure and have an accurate interpretation versus what we see frequently happening is a rendering of sign salad. So what we're trying to do with this module is to get us to back up and think about here in this uttering structure what's happening? Why is it happening? What's the motivating reason behind that? Let's look at this next slide. And again, I apologize if the colors are little bit too hot for the transmission. But look at your handout. You'll still be able to read them. Let's look at the difference just in the Social Speech act. This is going to drive home the variation between home and school. At home, mom says, "Hey. What time is it honey?" Child says, "Oh. It's about 5 after three." Mom says, "Thanks, dear." Now, let's go into the academic environment. "Okay. Who can tell me what this clock says?" "It says three-o-six, or six minutes after." Teacher says "After...?" Student says, "Six minutes after three." Teacher says, "Oh. Correct." So what's happening is a very different form and function of language. Is the teacher looking necessarily for the correct time? Yes. But are they also not looking at the form of articulation of response? Yes. Is there a sanction if the response isn't quite correct? Yes. All right? So as we work in educational settings, what we have to know is, wow, everything that this teacher is volleying off out of their mouth has an expected outcome and a potential. Now, the word sanction is a synonym for sanction is punishment. All right? What I'm talking about is there is an expected outcome that has merit by the recipient of that narrative structure. I.e., if I don't get it or if I do it wrong, something's going to happen to me. Now, if I said to you today, "Guess what? In order for you to get credit for attending module 10 you're going to have to pay--you're going to have to take a test." I can guarantee you that you're paying attention strategies probably would increase significantly if I said that there was a sanction if you didn't comprehend the material that I was saying. All right. So what we know is we look back at--we've used this slide in earlier talk, is that when you and I use language, we do it in a very, very patterned manner. And a really highly significant feature of helping to direct focus is using contrasts. Helping us to see boundaries and patterns are highlighted by us using contrast or shifts. So let's go back to the notion of the transmission. If I don't have in that transmission contrasting gears, the motor will not have the same degree of efficiency and speed. All right? So basically if you tear apart a transmission, you're going to see that these gears are different sizes. The teeth on the gears are different sizes. But what they do is they allow that motor in using the contrasting gears to move to faster and faster processing ability or functioning ability. So if you--if you--have you ever, like, been in a car and it's down in first gear and you floor it? Wow. If you have a tachometer, that motor's going [makes noise]. All right? Now, if you--if you get in the car and you start it up and you happen to have a tachometer and you push your accelerator down, you can get that motor to go about, oh, gosh, three, four thousand rpms. It'll blip up and down. So if you're a car person, try that, rev it up. But then the next time when you get on the

interstate and you're driving along, look at your tachometer and look at the speed. Most cars are probably running at about 2500 to 3000 rpm and you're driving hopefully not more than 75 miles an hour if that's your posted speed limit. And hopefully you're not doing that in the 35. All right? But if--as you look at that, wow, from one extreme of I'm revving and I'm not using this in the sense--the contrast of moving gears. I'm sitting still. If I use these contrasting gears and I shift up, I've got a vehicle that's moving now at 75 miles an hour. So what we're going to be looking at is how do we see those rev factors? How do we know? And it's--it's really what--we use this term when we're evaluating. We call it shifting. How do I know? Can I see that the interpreter is shifting gears with that teacher? Often times I'm seeing stuff but that motor's revving and revving, revving but I'm not seeing [makes noise] those kinds of shift patterns that allow. So if you are shifting along, if you do a stick shift and you shift too quickly, the motor has problems. If you--you can always, almost always feel in the transmission that bit of a [makes noise] that [makes noise] is when the contrast gear kicks in. All right? It allows the motor to idle back a little bit then pick up more than you ever wanted to know about auto mechanics, I'm sure. All right. We talked about the work generated by a man by the name of Bloom. And I'm not going to go into this during this discussion. I have, though, given you the information about Blooms Developmental Taxonomy in very--in slides of this talk so that you can check this out yourself. But what we know is, wow, kids academic abilities mature overtime. And they start at learning very minor particles to moving up to being able to evaluate, to tear things apart, to reconstruct them. All right. So what we know is that developmentally, curricula are built around this type of scaffold. So that's the first level of awareness. When we're doing discourses, where am I in the educational setting? What vehicles of instruction will be used while I'm teaching here? So if I'm dealing with little kids, I'm probably not going to use the academic vehicle of allegory or, "Okay. Let's--suppose we," you know, some of these more higher order thinking skills. So what I've got to do is, okay, let's look at where our content is and what are the expectations of the learner in the setting. Now, your state has got an incredibly rich site, and this is in our handout, but the Pennsylvania Department of Education. So that's [www.pde.state.us](http://www.pde.state.us). So that's in your handout, [www.pde.state.us](http://www.pde.state.us), S-T-A-T-E.us. It's in your handout. Go to that site because it's going to lead you to information that talks about the curricula at this level is built on these kinds of things. So it's going to give you the expectations of that. But as you think about Bloom, it's also going to give you a scent--sense about, "Oh. This is why the material is designed the way that it is." And based on what Bloom is talking about, there are certain ways of talking about the curricula or the content that are going to be apparent in those levels of instruction. So what I would encourage you to do, this is a whole--this is an academic discourse, graduate-level kind of activity, get out there, become familiar with Bloom. And the reason why this is, is I know that teachers go through this. So the educator you're working with in the classroom, if you talk about Blooms Taxonomy, they're going to go, "Oh, yeah, yeah, yeah, yeah." And you're going to be able to say, "Well, the type of your instruction that you're using may be calling for a synthesis and your deaf students really still kind of struggling within application level of productive use of language in cognition. And it helped that educator to go, "Okay. Wow. That's where this kid is in my classroom?"

That's really helpful information. Let me re-stylize speech for that child or let me help you." So learning to talk with the educator about what's happening just with the vehicle of instruction is an incredibly important thing. If you know me, you know that I really like the work of Escher. And let's take a look at this next piece of art. Okay. Let's look at it. Tell me if you had to use one descriptive term to talk about this piece of art. And if it's a descriptive language, you're going to be using an adjective. What adjective would you use to describe this piece of art? Terms that you might think about would be unsettling. We can leave it on. Let's just take a look. It might be--you--that work might be disturbing. It might be unsettling. It might be disorienting or confusing. It's definitely unique. But is it realistic? Is the organization realistic? No. So if we come back to me, what's--what I know is, wow, what Escher--what makes his work very interesting to us is he plays with what we're going to call perspective. Now, unbeknownst to Mar--while we are watching this, Marlene sitting just off to my right helping to run all these gear and when that slide came up, I kind of purposefully was watching her eyes and head and she was doing this. She was trying to gain what I'm going to call orientation to the piece of artwork because if we go back to this, let's look at it again. What we know is, wow, look at the orientation of some of the figures on this piece of art. They simply--they can't be right? They don't make sense. Now, I know, some people would absolutely hate Escher because his work dries some bananas. It's just very, very disturbing to them, all right, because it's almost the definition of chaos. It doesn't make order, so let's start and think about this notion that in speech, it's especially in academic language, it is unquestionable. If the goal of academic instruction is for students to comprehend and scaffold, it is unquestionable to render something that doesn't have some type of succinct comprehensible and realistic form of design to it, so what I know is the fact that confusing or unorganized structures, what I call discourse disorientation, so let's look at our slide. Discourse disorientation and if you look up what to be disoriented means it says I'm unable to find the way or a place to go. I'm lost and synonym's lost, stray or astray versus--let's look at when you and I orient with, not the orient express but when you and I are in orient or we orient with and have discourse orientation, we align or position--now, let's look at the first definition to align opposition with respect to a point or system of reference. Basically, what we're saying is we're building to a scaffolded point. We have a location. We're building to that location, all right? Now, next bullet, to make familiar with or adjusted to facts principles or a situation. So what we do with in discourses, we build to a point what we use--what we're going to call parallel structures at times to help us to move understanding that content, all right? So we learn lastly to focus on the concerns or interests of a specific group. So then again, we have a synergy, we have a location that we are being directed towards, we are being guided. So what we're going to be talking about in this whole notion is discourse orientation. Can we provide that type of support that gives the patterns that we need? Now, what we--in looking at discourse design, if we can take a look at our next slide, we've been talking about preattentive processing. Now, a lot with this information that I've been sharing with you throughout this module--throughout these modules I gleaned from an instructional tech--kind of an instructional book on how to design picked oral educational imagery, all right? So how do I do instructional message design whether it would be lexical or whether it would be

somewhat more iconic? So what we have talked about in perception is our brain likes to take things and bucket them together and then we try to make a scaffold and build--and build more upon a time--upon those previous learned notions, all right? Now, what we're going to be thinking about is the course or the discourse that we're rendering. What are the elements that the educator want to mark as being critical, so that as we move through these, we move through all of the content but we also provide a shifted pattern of perception as we move more and more to the key point. All right, I'm going to hop over a few of these slides. Let's--in our handout, let's go to the slide in your handout that's talking about Grice's Cooperative Principle or Social Language Literacy. What we know about language--now, we've talked about--if you talk about literacy in public school settings, literacy tends to mean learning how to read and write. That's what--that's what educators are going to talk about. Now, what other people are talking about in literacy is not only academic content literacy but it's also social literacy, knowing in settings how to use your language. Now, what I'm going to also say is that there's content literacy, reading and writing skills. There's social literacy about how to use your language outside of classrooms and variety of settings but I'm also--I also note that there's academic language literacy about knowing the patterns to use in a classroom setting, so let's think for just a second about the teacher asking the student about what time it is. That student in the second response said, "Oh, oh." They're looking for such and such a pattern of a response and when they use the formula, there's a good word for us to think about, it's the formulate response of educational discourse. All right, so what we know is that we're going to be using a variety of expressions used based upon those settings and so there's a reciprocity, there's an expectation and we won't go into this in depth but there's an individual by the name of Grice who's looked at some of these social settings. So, for example, my significant other's name is Andrew and his last name is Tay. Now, if how you get that out of DD, let's go back to our handout, Mar, if we can. So if you look in the middle of that first paragraph, Andrew is a substitute teacher at times and so there are variety of ways that he could be addressed. Mr. Tay, if you will. Mr. Tay is going to be in his academic. Andrew Tay maybe the approach used by a supervisor to him. Now, when we get out of that setting, his family calls him Andy. Now, I can't call him Andy, all right? I call him Andrew and I got it listed Andy Tay or Andrew or Andy, or I use--I have a pet name for him because everybody pronounces his name incorrectly, TD. Hey, TD, what's up? All right. Now, in the cooperative principle, what I know is, wow, there are expected ways to approach individuals based on settings. Now, if his mom or dad called him TD, I'd go, "Whoa." If a kid in public school called him TD, we'd have a real problem, so what I'm--what I'm trying to drive home is that, there are expectations of the vehicle of communication that aren't only lexical but they are also a phrasal structural in how kids interact in those setting and a big part of developing overall academic literacy and social literacy is mastering the formula of academic instruction. All right, so basically, the whole point that I've been trying to make in all of these Gobbledygook of theory is, wow, academic language is an odd duck. In general translation work, when you and I are working in settings, what I've--what I've been told in my instruction as a community-based interpreter many years ago and currently but in my training years ago, people would say, "Okay. You listen to the--you listen to the source message,

you strip away the form and you render it in the target message--in the target language." Excuse me. So you listen to the source message or you watch the source message, you strip away the form and you render it in the targeted language. Now, one of the things that's incredibly unique about interpreting in educational settings is there's almost array of time that we can strip away the form. That vehicle of instruction is being postulated that way on purpose. Now, Mar and I were talking the other day about, you know, when people take their EIPA and if they pick the ASL version, what does that look like? Well, I'll tell you, you know. If you're taking the ASL version of the test, your interpretation is still going to shift towards the more English syntax by virtue of the requirement at that specific or those specific times during the test because there's very few times throughout the test which is real life classrooms, which is real life academics, which is real life expectations of kids that that educator isn't drawing those kids's attention to the form of instruction. There are times--there are times but the degree of attention flashlight focused on form is very, very significant, so let's take a look at this slide that's headed or titled, "Teachers and Speech Act." When educators are engaged with students in their classroom, bless your hearts, you've been on ten modules of me telling you a bunch of information, all right. There had been not a lot of time but just by virtue of how we've encapsulated these and we're using them for broadcast, there isn't a lot of time for interchange for us to sit down and then talk about those ideas and that's not good education quite frankly, so that's why what we want to do with the next level is to go through integration units where we have a chance for you to integrate and to massage that content. So what I know is, is that when teachers teach, as we have seen in the first bullet, they're presenting content but they're also on a fishing expedition. They are putting stuff out there for students. They're modeling formulations but they're asking then requests for response in order for the instructor or in order for them to make judgments based upon the outcomes of that utterance. Okay, so Cazden, there's a great book in the second bullet in the slide is from Courtney B. Cazden, so if you don't have this--actually, it says Cazden B., it should be Cazden C. It's Courtney B. Cazden, so Cazden calls these sign calls that teachers' embark upon as Initiation Response Evaluation Cycles or IRE Cycles, so they'll start. So let's look within initiation, they start with the topic framing. Now, I've included words that we've used throughout these modules like hook, book, look, and took. Do you remember that? Hook is like, "There's the topic." Book is like, "Let me drag you in to the text so that you can get a chance to kind of think about the techno stuff." Look is, "How do I apply it?" Took is, "What are you taking home?" So what we've been doing in these modules is we've been--I've been trying to do a lot of hook work. We've been doing a ton of book work. Now, what's lacking in the modules to date are--is the look. We need to get more of that information support for you which is coming and then the took what are you going to be taking home. So now, what I know is the more application that I can give you, the more your take home is going to be and the more integrated that learning is. So what has to happen first of all is teachers initiate so they give you a frame, they start talking, then they will value off a question, so to give you the opening stuff [makes noise] and then they're going to ask you something about that to make a valued judgment or to add to, all right. So then the student responds, so student is attempting an accurate response to the initiation and the students--

remember what I said, the students are vying--sorry, there's a misspelling there. They're buying for-- favorable review of the response, all right. So literally, don't you and I react well with positive strokes? I know I do. When I get a good pat on the head or a good job, my choir director in college used to say, that's like saying second to a bulldog, all right. So they're looking for the, "Yeah, yeah, yeah, you did it." So when the student responds to the teachers focusing on a response based on the initiation and they are looking at that student's content and form. So we see that in the evaluation component on your slide, all right. So IREs, in the last point if we look--if you look on your handout and if we look up at the screen, IREs, Initiation Response Evaluation cycles are used in spoken and in print form, all right. So I've just given you a good sense of this in narrative form. So, you know, I might say something like, "Wow, you know, I'm really, really excited about the upcoming Olympic Games. I really think that there are good opportunities." Maybe--let me back up, stop, we're in social studies class, this is going to be an upper level high school social studies class. Well, you know, I'm really excited about the world games that are going to be on. We've got the Olympics, we've got countries competing together. We've got camaraderie going on but, you know, I have to just say I have a little bit of trouble with Iraq being engaged in some of these winter games and I might go off on that and then I might say, "So what do you think about Iraq being involved? [makes noise] So all of a sudden, I'm just--I'm fishing. I've set up a scenario. I've given you a sense of what I think about it. Now, I maybe bating you in the sense or I may actually be giving you a real life feel--a real life sense. Now, you've been in that situation where it's like, "Are you pulling my leg or is this serious?" All right. But I'm bating, I want a response, so what do you think? Your response is based upon that initiation and your perception of the outcome of what that person wants, all right. And then when you do have a response, there's some type of an evaluation, all right. So if I'm asking you to be in agreement with me, most of the time, what happens is you see people going to the compliance mode, all right. And then they get the positive stroke, so basically, IREs--I'm just giving you an example--that IREs are basic--are also part of print text, so for example, storytelling problems. We've got this type of a scenario, we've got the initiation then there is--make the correct assessment, your response and then of course there's the judgment of the evaluation of or of the grading of the test. So let's start and think about--we've talked about the content exists based upon Bloom's taxonomy, different levels that students or the teachers use a variety of different discourse structures to engage students to bring about responses but let's look at--I've kind of noticed since I've been working as an educational interpreter that teachers have basically two styles of how they present information and I've heard this talk about also as in the difference in discourse between ASL and English, right? Where--and here's where we're going. Okay, let's just talk about this, so some teachers--what I call mountain climbing--all right, mountain climbing or climbing up the mountain, so let's get rid of the first mountain. Climbing up the mountain, so we have a building up of information, okay. And we start with the base then we build up, we build intensities, severity, complexity. The sequencing is generally in a specific order and it leads to a climactic point which is generally followed by an overall summary statement, so here's--here's the way that we can talk about this if we can come back and look at this, so it's like here it is [makes noise] Then we step back

and go so [makes noise] so way some teachers teach is [makes noise] They have synergy. They have cohesion. Bam, that's where I'm going with this point. That's one type of discourse that I see prevalent in education. Now, there are also--there is also the sister type of discourse, so instead of climbing up the mountain, we start with the mountain top and then we begin to enunciate the subordinate points. Now, what I've noticed is that when we do the [makes noise] Generally speaking, the cadence of those utterance as far as the sequential order seems to be less ardently followed than the building or the scaffolding that comes from building up to the mountain top, so a lot of times when I'm watching and I'm listening first, "Okay. Where's the point?" Really? And so have you been--have you ever been hanging with the teacher? And you're like wondering like Moses in the wilderness [makes noise] they probably are working in the climbing up the mountain strategy. Now, I'll just tell you there are times that I've been the speaker, and Lord I hope it's not during this module, but there have been times when I've been speaking that I know people think, "What in the world? Where are we going at this stuff?" All right? Now, imagine if I were translating that. I would be delivering the same degree of ambiguity. Now, somewhat arguing, "Yeah, that's big--that's right. You know, everyone else's loss. Why--you know, why is it somebody not be lost?" Well, I'm just going to argue that in translation work there's a high degree of ambiguity in time. So one of the things that I know that if when I'm translating and I'm working with somebody that is wandering around, it really helps me to know where they're going. So again we've been talking about knowing what these educational outcomes are if I know where they're going I can help that wandering have some type of structure to build to a point, all right. So in cognition, what I know is, wow, if I talk about incognition it's easier for us to think about this point [makes noise] but in more advance thinking, what tends to happen is this wandering around that leads us to, bam, this type of discourse. So literally what I'm kind of getting the sense in division is that the rappelling down the mountain point [makes noise] elementary settings tend to--you'll have that kind of discourse. In secondary settings, we have a much more wandering style of getting information across, that's not always the case. I'm talking in pretty broad way but when I'm listening I'm listening for it, "Okay. What's the structure? How do I--do I follow the structure that's being used or the discourse style? How do I help that discourse to be clear?" All right, so here's a--here's a bit of homework for you and I've got a text. Let's take a look at this sample text. Let's look at--let's just look at--I want you to just listen to me first of all. Let me read it to you. Suppose you want to put together a new model sailboat, can you understand the instructions on the box? Do you know the steps? Can you explain clearly to someone else how to put the model together? Or perhaps you know the way to a pond where you can sail your ship. Now, what do you predict is going to be the overall focus of that discourse? Now, it's in the next sentence but let's go back again. Listen to me. Supposed you want to put together a new model sailboat, can you understand the instructions on the box? Do you know the steps? Can you explain clearly to someone else how to put the model together? Perhaps you know the way to a pond where you can sail your ship. Now, I've added there what is the topic? So can you give clear directions to a friend who wants to meet you there? There is in a sense in this kind of setting we've been building [makes noise] the point is, can you give these types of instructions or

directions? All right, so we can see in a sense how discourse is organized to lead us to, if you will, a punch point. So as we are listening to discourse, I'm thinking about, "Where is this going? Where is this going? Where is this going?" And I am looking for clues. I'm looking for direction signs. Let's think about, "Have you ever been lost on the Interstate? And man it bugs me when I'm driving along and I'm in question if I'm on the right leg, so I recently drove from Nebraska down to Florida and there was park--I used MapQuest [makes noise] and I got on this journey and I'm driving along and I'm like, "Am I on the right road? Am I on the right road?" And I waited and I waited and I waited until finally I saw a marker that indicated which route I was on and I went [makes noise] well, I have to tell you the time for me going [makes noise] to the time of me finding that marker was really, really unpleasant. I was lost, all right. What I want to be able to do as the translator is make sure that as I'm building I know where we're going with this, so that I can use the right markers that help that student, "Okay. Yeah, I'm not lost. I'm with it. We're going. This is building. This is building. This is building." So if I said something like this, let's reread this text. Let's look at this. I'm going to read it with kind of a climactic type style and then I'm going to strip that away, appropriate reading. Suppose you want to put--to put together, start again. Suppose you want to put together a new model sailboat, can you understand the instructions on the box? Do you know the steps? Can you explain clearly to someone else how to put the model together? Perhaps you know the way to a pond where you can sail your ship. All right, now, I've used vocal intonation cadence of pattern that should help you to say, "Wow, there is a correlation here. I'm building to something. Let me take that away." Suppose you want to put together a new model sailboat, can you understand the instructions on the box? Do you know the steps? Can you explain clearly to someone else how to put the sailboat--how to put the model together? Perhaps you know the way to a pond where you can sail your ship. I get no sense of where that discourse is building or where it's going, so as we look at discourse, part of it is knowing the scaffolding, part of it is paying attention to the prosodic information and part of it is knowing what the expected outcome is? All right, so we've talked about engaged in lessons. Teachers use these Initiation Response Evaluations, all right. So we know that they use specific tones. We know that teachers use specific forms of instruction when they are delivering intent or content to students. Let's look at this next slide though that talks about how teachers learn to develop a lesson, all right. This is definitely what we're going to be talking about, the hook, book, look, took. So based upon where students are blooms their knowledge based upon the educational content constraints that they have which you can get from the PVE website. Their training says, "Use this template in order to build a good lesson." So what teachers do as they impart instructions to students is first of all they're very clear in talking about their objectives. What are we going to learn? They'll also say, "What are my expected--expectations?" So we're going to be learning to--about today is global warming [makes noise] what I really want you to focus on is how significant carbon monoxide--the release of carbon monoxide into the echo system is eroding or causing global warming, all right. So they may talk about, "What I expect you to learn. What are my standards?" All right, now, and if you look at--if you--if you're taking a test at times, those objectives and standards are very, very clear. I want you to have 90%

accuracy in doing [makes noise] task but in general--in general lesson design we'll say, "Here's where we're going. This is what I want you to learn. These are my standards." All right, so let's look back at our slide, the third thing that teachers will do in--after they give you the global expectations, they start out with the anticipatory set, so that they start framing things and then they start what we're going to call guided observation or teaching, all right. So they basically then begin the Initiation Response Evaluation cycle. Now, I was talking with Mar, I'm engaged in teaching right now a course on--online. It's a distance course and I'm really having a hard time. I am not having a difficult time at all telling them what the objectives of the course are. I'm not having trouble talking about the standards. I'm not even really having difficult time giving them the anticipatory sets or the framing of the content but boy, oh, boy, I'm having a hard time in the fact that I'm--I can't teach them directly. I'm--I can give them content but it's hard for me to move back and forth in an IRE fashion with these students to make sure that they know the content and know how to talk about the content using the correct vehicle, so in teaching we have input, we have modeling, we have comprehension checks then there's the look part where we do guided practice further--for further learning and then some type of closure which leads to independent practice. So generally, as we are moving through curricula and moving to content, we can hear teachers move through these sets of information. Now, in ongoing teaching, generally what gets--let's look at our lists. Let's look at the last bullet in ongoing teachers, where do teachers on the next day tend to start over again? So what I'm talking about here is--and continued instruction at the beginning of--let's talk about at the beginning of a new unit I can predict that a teacher is going to start giving out the overall objectives and the overall standards, all right. But now at the beginning of instruction in an ongoing manner, we have then the teachers primarily starting where? Let's go back to our slide if we can as we look at this. In an ongoing manner as we continue in longitudinal instruction when the beginning of the day starts, we may have a teacher going back to that anticipatory set giving you a little bit more look but frequently they just jump right into the teaching, the book section and move forward. So part of what I have to know is as I'm interpreting, okay, where are we in the whole longitudinal aspect of this unit? All right, or if this is a seven-week long course on X or is this a two-week unit on such and such? Is this is a touch-finish, I just want to give you a little bit of information. So as--the more I know about the breadth and depths of this course and how far along is this, the better I can predict where that educator is in their design of their delivery of material. All right, this next slide is a variety of different language structures that educators frequently use. Now, what I would like for you to do, I want you to write down--this is a homework assignment for you. This is a took assignment. What I would like for you to do if these are new to your--terms for you is to find out what these terms mean. Try to construct examples of some of them and then specifically think about two things. What do they sound like and where might these appear within units of instruction? All right, so go back to the previous slide that we've just talk about and then we're going to back this all out then go to these types of rhetoric or discourse and think about where these types of language might appear within the delivery of content in the classroom. All right, as we look at organization, so we've talk about a lot, we've talk about initiation response. We've talked about who teachers build instructions based on student

abilities and curricular outcomes. We look at how lesson plan is built. Now, part of what we do have to look at is, "Okay. As I'm speaking, as I'm educating, I'm going to have levels of organization in my discourse, so there are variety of different levels that we can look at. So first of all we're going to have intra-topical organization. Now, let's stop and think about necessarily our mountain here, that might help us out. So I've got my mountain whether I'm organizing to go mountain climbing or I'm organizing to rappel down the mountain. I have intra-topical organization, so if you can look at me again, so whether I'm building up to a point or I'm rappelling down and I'm--so I'm talking about all of these different things. I'm going to have some level of organization within that topic. Now, there are times that in discourse, what teachers will do is they'll render a topic then they'll begin another topic in what should happen in good instruction is parallel discourse building especially if these have correlated attributes, all right. Especially is these has some type of relationship, if they have to synchronize into advance learning. All right, so what I'm saying then is intra-topical these are going to have some synthesis. Inter-topical means that across the variety of text there is a parallelness to them. Cross-topical organizations say, "Okay. This is the pattern of this type of instruction. This is the pattern of this type of instruction. This is the pattern of this type of instruction." So you can go in and you can listen to the discourse act in classrooms in different types of settings, so science, social studies, language arts classes, mathematics. The type of discourse structure varies across those settings, so that would be cross-topical organization. How you talk in these settings is different but intra-topical organization they have a way to synthesize that text and if they are building upon it, they will use the same type of pattern of organization as they move the student through the curricula in that particular setting. And what's happening is basically there is a--the desire to build what we've talk about is breadth and depth of knowledge. All right, so we've talked a lot about, "Okay. Yeah, yeah, enough, enough already." And we know settings and where we're building, renewing these mountains. How do--how do teachers frame their discourse? All right, how do they build things up? How do they demarcate? And I've used this example I think before but if you take the small child and you set them down at a table and then supposed the table top is white or there's the white paper and you set a white paper on top of the white table top or the white paper and you tell them to color. They'll color all over the place. They will not have the boundaries to constrain their artwork, all right. So what I know is as speakers move forward, they specifically work to try to constrain. So you heard me, go back and say, "Okay. So this is, this is and this. So we've talk about that. Now, this is this, this, this, this. And we've talk about that and so what I've been trying to do specifically in this module is to move us through a variety of different levels of awareness as we move forward. So I've been using a variety of these different speaker frame--discourse framing techniques. Let's look at our slide. There's definitely lexical ways of marking discourse and terms like so, now, let's, finally, also, all right? What you will receive or have received is going to be--I'm going to be compiling a list of all of these discourse terms and now interestingly as a [inaudible] the literature--these types of nicely synthesized list of discourse marking words, I haven't been able to find any. People talk about them but a nice succinct list hasn't been available until now and so hopefully you have that in your hand. So what we called these terms are

there--where the word we get indexing words or deixis, all right. And they're the words that help us to figure out "Okay. Here we are at a boundary." All right, use of their, the subject pronouns, social-bonding pronouns or referential pronouns, okay? One of the things--I'm just going to take a moment to pause here. One of the things that we've noticed doing EIPA evaluation work is that teachers especially in elementary settings work diligently to try to do collective kinds of things and they'll say, "Okay, so now we're going to do..." And they use that collective "...so now we're going to do..." or they'll say, "Okay. Let's see what we can do or what do you think is going to happen next?" They use a lot of these collective type pronouns and the interesting pattern that we've noticed is for some reason some of these deictic pronouns that are encouraging inclusion, so "Okay, let's think about how a seed grows." Gets translated to something like, now think a seed grows. So the teacher said, "Okay, let's think about how the seed grows." Now, what they're saying in the sense in that discourse is, "Come on, come on, let's get together and let's put together a set of data on how we think a seed grows." And the translation is now--it frequently is now think how seed grows, so one of the social deictic boundaries of inclusiveness, of incorporation of student learner is an attribute that we frequently see deleted. Now, let's go back to a more broad sense of deixis. So what I frequently see happening is teachers will embark on--on something. So let's say it's photosynthesis so, you know, plants grow due to photosynthesis, the process of photosynthesis is [makes noise] so that's how plants grow. Now, the deictic pronouns, so that's how plants grow, refers to what? What term? Photosynthesis. Now, one of the things that I'm going to argue happens in our translations by virtue of the fact that we're not in the driver seat of knowing where we go is what I frequently see happening in our work is we have--we have the opening stuff and we have [makes noise] and the teachers says, "So that's how plants grow." And it looks like something like this. Well, the deictic progrounds--pronoun, that is a referential program back to all of the attributes collectively called what? Photosynthesis. So one of the things that I would encourage us to do is as we are analyzing text to which is going to be part of your homework is to listen for those deictic pronouns, when a teacher uses the pronominal, "So this is [makes noise] or because that is [makes noise] or those are [makes noise] what is this, that or those? So frequently what I see happening is a rendering of a bunch of content and so I get all of the trees that I get lost, I can't even see the forest, okay? So let's think back to the first slide that I have of the towering buildings. I see all the buildings but if I had to say, "Can you show me where the access of 5th Avenue and Hollywood Boulevard is?" "No, I can't. I can give you all these other buildings and things but I can't give a much broader synthesis of the boundaries." So one of the things that we need to watch is that speakers use specific terms for deixis. They put an emphasis on congealing that text by uses--by use of deictic pronouns. The next strategy is we can turn back to our slide and we can look in--is the use of prosody, so pausing, pitch, pacing, speed. So you can pretty much if you listen to cadence, you can pretty much hear when you start off with the new utterance [makes noise] now, I just gave you a boundary [makes noise] so what happens is [makes noise] and pause, pause, pause. Generally, the next discourse boundary has a what? Hmm, fundamental frequency raises, so there's an attribute of knowing where a boundary is going to take place. Another thing, and you see me uses this, I

use body shift. I'll do things like, so, I'll do gesture, I'll point to those kinds of things. So holistically, we use a variety of different strategies to demarcate boundaries. Now, I'm going to get back to this notion of where a kid--I'm going to back up for a second--where should a definitely kid be placed in the classroom? Well, one of the things that I like to encourage and you've heard and we say this before is get the kid back further in the class, so they get a broader sense of what's happening and the other thing that I like to encourage is get you close as you can possibly can to the teacher, so if I'm struggling and I've seen kids do this, if there--if the interpreter is struggling, I watched them frequently look over at the teacher, they're not lip reading the teacher, they're trying to use some of the more body language devices to figure out where we're at in this utterance or what the expectation is, so how speakers frame discourse can be lexical, use of deictic terms or terms that help us to demarcate the beginning and ending of an utterance or boundaries. They use intonation and they use body language and gesture, motion. Okay. We've talked about this slide in the past. Now, how do teachers assist folks with perspectives? All right, how did they--how do we--how do we assist our students in developing an interpretation that's also clear, all right. What we know is that just like with--as I've mentioned earlier with classifiers is that teachers zoom in and out. Now, I'm going to go back to this slide. Generally, what happens, let's think about our lesson plan. Generally, teachers give a broad synopsis of where we're going to go and then start moving to more discreet text but teachers move in and out, so there are linguistic terms that are used to indicate that kind of shift and so I've implied those. So we have cataphoric reference which is moving like catapult moving forward and anaphoric reference while we're moving backwards. So I'm listening for these type of reference points to know--I'm going to go back to the click and drag, if we've talked about that before and I anticipate, we're going to talk about it again. I'm going to park it somewhere on my active--on my active desktop so that I can use it in a reference manner. Okay. What we're going to be looking at is that text and narratives have words that help us to make these shifts. So we have enumerators, in the first place and the second place. Now that's going to help me to know, let's go back to that list, the types of discourse that I've gave you--that I gave as a homework. Some of these are used definitely, as discourse boundaries. So in the first place, secondly, blah, blah, blah, blah, blah and you and I are always listening for lastly, so that we know when the discourse is going to come to an end. Chronological markers, contrasting indicators and summarizers. All right. All of these, as we think about this--let's look at me for a second and I'm going to read--as I'm thinking about the discourse, as I'm thinking about what visuals in the class, if I'm hearing a teacher talk about--and in the first place, blah, blah, blah, and then in the second place blah, blah, blah. I'm probably thinking about them talking about the steps of something, just by knowledge of--knowledge of instruction. So, in the first place, da, da, da, da, da. Now, da, da, da, da, da. If I'm talking about chronological markers, we know that there--we're going to time referencing. So, I know to build my space first, second, third, fourth, this way. All right. Contrast indicators, comparative contrastive space, using those opposite spatial references, the step that we've been talking about, and summarizers. So, there's--summarizers are big time when we use those deictic things to engulf everything. So, if I talked about political parties, I could talk about the variety of political parties that would

be contrastive indicators. And I could say, these things, these make up a healthy democracy. Whether or not that's true or not, but what I'm doing is, dat, da, da, da, these, I'm using a collective space, the summarizer, in short, finally, to bring these into a synthesis point, all right? So, I'm using specific visual devices, stress devices that help to tie and synthesize this information together. I'm going to give you a moment--there's a lot of information on this slide. But what I want you to look at, I'm--when I'm analyzing, when I'm interpreting, I'm constantly watching for road signs to help me to build the interpretation. To help me to know where we're--where we're at. And I provided for you a list of terms that are discourse markers that are either in lexical form or in phrase form, because what I know is when I am building a discourse, I use a variety of different strategies. So you see those strategies in underlined form. I may be bouncing contrasting points. I may be emphasizing a contrast or I may be building a structure. So listed here for you, are terms that should help you to think about, "Wow, where is this educator going? What's the logic? What's the schema?" So there--there's the term I want you to look up. Go look up these word for me. There's another homework assignment. Look up the word, logic. What does the word logic or logical mean? And what you will see, it is a transforming from one state to another state in a comprehensible manner. It's an organizational term. If you're--if you--if you're--have you ever argued with somebody? Mar, have you ever argued with somebody? Never? I have argued with people and sometimes, you hear the most insane logic. It's like, that doesn't make sense. All right. So, what happens is, while there's something--if somebody has faulty logic, I call it there's a hitch in their process or there's a hitch in their giddy-up, with faulty logic, will have a faulty outcome. So what I know is, while educators use specific logical vehicles for representing their text in order to get students to the prescribed outcome that they want. So, I'm going to give you, you'll have this information and have a chance on your own to begin looking at some of these. All right. So, what we're going to look at I--parallelism, and I was looking to find a graphic of called bootstrapping and I couldn't find the boot. So, what I would like for you to do on your handout is parallel, that's what those little lines mean on your handout. Parallelism and draw for me, will you? Draw a boot in there. Do it right now. Draw a little shoe. Because what I know is that, as teachers teach they use a technique called parallel construction, parallelism to bootstrap students upward. So, what will they do is they will use things like analogy or simile or metaphor. Here's our new topic and this is like da, da, da, da, da, you remember that, da, da, da, da, da, okay. Bootstrap, pull you up. Okay. That's what this is. Now, you'll--I know, we call that expansion in interpreting. All right. But that's what teachers do when they're doing instruction. They use what we call the scaffolded parallel construction. Here's the new thing. Now, if it's really a difficult notion, let me back you up to something that you already, previously know. That's one of the great things about working in educational interpreting setting. I know where the students have been. I've been in districts where people have come up to me and they say, "Well, I'm the substitute educational interpreter." Holy cow. What a hard job that is. Because if I've got a--if I got a join in with these different students everyday in different curriculum, hoi, that's hard. If I'm a one to two employee and I get to build upon that, well, it's a lot easier because I know what the students already covered, I know what the curricular already covered, but what teachers do is,

here's where we're going. Okay, this is the new idea, so let's think about this in an old fashion way. Let--with previous knowledge and let me build you towards that. So they'll use for example, parallel construction. So as I'm thinking about that, I'm constantly thinking about how do I keep my topic space? That's this, that's this, that's this, and that's where this notion of deictic pronominalization, it's that--tying it back into, I can't pull them up to nothing. So I have to keep making sure that that new--that subject space is very, very evident and very clear and then that interpretation has a scaffold that lead up to that specific point. All right. So, examples of parallel construction, I've already given you some of that marked discourse boundaries. But let's take a look at the types of language that are used to help to develop parallelism. Let's look at our first sentence. She likes--what's the attribute used here in marking parallel construction? In English, what is it? It's the marking of ING used in parallels, you know, like, skiing, camping and hiking. All right. So I've got that parallel, I've got that parallel construction going on in the word form. All right. Now, let's look at the next level. Phrases in parallel form, to work hard and to play hard were Claire's goals. All right. So, to work hard and to play hard, the brain knows, "Oh, those are particles," work hard, play hard, just as in skiing, camping, hiking. All right. Now, in English, it's easier to identify those in as the ING. Now, the tricky thing is in sign language, it's a little bit different. So, words in parallel form would look something like this. If I'm doing--this is where you would use, as non-dominant listing kind of things. They help to develop parallelism. So, if I said I'm going to give, she likes blah, blah, blah. I'm going to say, Mar likes. All right, so...All right. So I've just given you a parallel structure. I didn't say...Oops. I can't even do it in--accurately. Let me try it again. So...I've lost the sense of parallelism. All right. So, let me show you the phrasal. To work hard and to play hard were Claire's goals. Now, I'm going to give you parallel construction. And I'm going to represent that--let's say we have to give that in that form representation. So, are you ready? There is a parallel construction that has...So, let's do that together. Put your pencils down. Shake, come awake. All right. So phrases in parallel form. To work hard and to play hard were Claire's goals. Okay? So let's think about the visual design...Conjunction...Now, let me put that into more--if you're more comfortable with sign English. I'm going to do this, same thing, but I'm going to use sign English. Are you ready? Watch...Now, I'm still using the sign English form, but I'm going to stick--I'm going to strip away the structure from that. And it looks like this...You can bet your bippy on a test if those were important things--the question will be, what were two of Claire's goals? And if this is what the students saw...Wow, I'm going to have--I'm going to have more difficulty retrieving those, than if I saw...I'm giving some type of a visual scaffold which will help in retention and recall. All right. Clauses in parallel form, when the battle is won, when the earth is at peace, when people are equal under justice, then we will enjoy the fruits of our struggle. Boy is that not true? All right. When you--I'm focusing on the middle too, I'm not so much of a warrior. All right. So, what is the--I'm using a variety of things. There's words that are helping demark parallel structure. What is the word? When. All right. I--and then I'm moving into phrases, but those phrases are actually clause structures. So, here's what it's going to look like. Mar, would you--can you look at this slide for me and

just produce--can I have you just look at my screen here and have you read that for me so that I can render it?

MARLENE SCHECHTER-CONNORS: When the battle is won, when the earth is at peace, when people are equal under justice, then we will enjoy the fruits of our struggle.

KEVIN WILLIAMS: One more time, please?

MARLENE SCHECHTER-CONNORS: When the battle is won, when the earth is at peace, when people are equal under justice, then we will enjoy the fruits of our struggle.

KEVIN WILLIAMS: All right. So you can see how in that--thank you very much. How I've rendered these types of parallel constructions to talk about this, to talk about this, to talk about this, to lead to that overall point in the interpretation. All right. I'm going to let you read--we've held way too much theory, way too much sitting time. What I want us to do now is I will let you go ahead and read this type of organization. All right. In building parallel construction. What we're going to do now though, is we're going to listen to a teacher. And this is an elementary teacher's lesson. So I'm going to get the video ready. So, I'll leave this slide up. What I want you to do is this, as we get ready to watch this lesson is--this lesson is about--I think it's a Second or Third Grade course. And this teacher is talking with the students about building memory books, all right, how to document things that happened in their lives. And what I want you to do is, to listen to the specific shifts in the discourse. And what I'm going to do, as we're doing this, I'm going to be notating along with you those specific shifts. And, then we're going to talk about what vehicles we used and what we observed as we went through this activity. So, get out a piece of paper, turn your overheads or your handouts over. And the topical structure is developing a memory book. All right. What goes into a memory book, the steps. Now, let's listen to how the teacher builds the discourse. What the basic portions of that discourse are comprised of. So, are we ready to go? Everybody have their paper and pencil and stuff handy? All right. Mar, if we can shift over on our technology to the VCR/DVD. All right. And it's saying that we're good to go. Let's see if we can hit play.

WOMAN: First of all, we've been working on a memory book. And the memory book that you're going to put much about yourself into it. And I start to think, one thing that I noticed that you're bringing a lot of, are photographs. And definitely, photographs have lots of memory. You see a photograph and I heard someone yesterday say, "I remember my first birthday." And in my mind I was thinking, "You remember your first birthday or do you remember seeing pictures that were of your first birthday?" So you know that Cookie Monster was on your first birthday cake or whatever it was. So, it may be that the pictures have put the memories in your mind in some cases. And sometimes, looking back at pictures will bring up other memories. There are other things besides pictures that I want to go through with you today because, so many of you are just bringing pictures and I want you to bring other things besides pictures. One thing I was thinking about that brings back memories for me is a ticket stub from the Kansas City Chiefs game, back in November of '90. I can remember that day, and on here I can remember that they

played the Los Angeles Raiders. And I believe the Chiefs won although they're big rivalries, okay. It was a--it was a pretty decent day this--for this game. The other game that I went to however was not a very decent day. It was in December of '90 playing the Houston Oilers. And I remember--I maybe didn't remember that from my mind but after looking at the--at the ticket stubs, I was like, "Oh yeah. It was the Oilers they were playing." Okay. I remember that this day was awful. We were with a group of friends, it was raining, we were soaking wet, but the rain slick coming down. It was awful. It was not a fun game to go to. Okay. But the ticket stubs helped me to remember those things. Okay. So you can include things like this. Maybe you have a movie--a movie stub that you have from Jurassic Park and that was one of your favorite movies that you ever went to. Okay. A symbol can help you remember something. Maybe a symbol will help you think of--an apple might help you think of a teacher that you have. Or seeing a--the apple, the fruit, sitting at home might think of some teacher you had in the past who was very good to you, who you liked a lot or who taught you a lot. Okay. You might also keep something--if you don't have photographs, you might--and you might have photographs of the vacation, but maybe you kept a brochure from SeaWorld. And, flipping through an old box or wherever you keep your mementos or items that help you remember things. Maybe you thought about the time that, "Oh I went with my--with my family to SeaWorld in California. It was a beautiful day. I had a tank top on because of the sun--was getting sun. I had my sunglasses on. My camera broke while we were there that's probably why I don't have or many pictures of it but I do have a brochure." Okay. So it helps me to remember some of those things. It was--my last family was--family vacation that I have and I was in college at the time. And I wasn't going to get to go, but it was kind of a bad tragic thing that happened. My younger sister was in a car accident and the boyfriend who was going to go with mom and dad, her fiancé was killed in that car accident. And so instead of him going then, here we wanted a friend or someone to go with her and I got to go with my younger sister Carrie, I got to go with [inaudible]. So, not only does it--this bring back really good memories of the vacation, but it also brings back the memories that aren't so good. And we talked about memories aren't always--aren't always wonderful memories. Okay. Besides other things, remember, when we're talking about when I broke my leg, when I kept my bracelet from the hospital. When I kept the little elephant that was on my door and remember how I told you I just hated this being in the children's ward. I was in--I was probably about your age, a little bit older, and here I am in the children's ward with all these little kids. I'm thinking, "Dumbo? Of all things, Dumbo on my hospital room--my hospital door, " you know. That was beyond--I mean that was--I was way beyond Dumbo. But, look what I kept? I kept it. That's what I want you think about. Why do you keep--why do you suppose I kept some of these things? Why do you suppose I kept some of these? Yup? Okay. Or maybe I thought I never wanted to forget that. And looking back at those things, I can get information from the things that I kept. I know that I was in room 263B. So I obviously, would've had someone else that could've been my roommate but I know there wasn't. I didn't have a roommate. I ended up having a room with nobody else in there which was--probably, I was very fortunate because I was already ticked off about being in the children's unit. Okay. I know that Dr. Hathaway was my doctor. Okay. So there are things that I can get

from the--fact that I can get from this, that will help me spark some more memories in my mind. Okay. Why would I keep some of the other things that I've done? It's because I like to collect them? Some people don't keep those types of things. For me, it helps me to remember. Is that what you're going to say Andy? You're going to say, "Ms. Barrett, because you want to remember those things." Exactly. Yeah...

KEVIN WILLIAMS: Okay. Wow. Didn't she look like an elementary school teacher? I was telling Marl that didn't she--with her hair back and--but what a really good teacher. Now, as I--as I was listening, what we're going to try to do is get this tape backed up so we can listen to it again and we're good to go at the--at the starting point. Now, as this discussion begin, she gave a nice opening. She talked about what memory books are. Okay. The--we're going to create these memory books that are important things in our lives. Then she said, "Okay. Well I've made this observation that you're just bringing pictures." Now, was--is that a bad thing? No. But the whole point of this lesson was, bring other things." Okay. So as she moved through that she used phrases like, "I want you to bring other things such as..." So she said--I want you--she gave a very blank and open statement, "I want you so--I want you to bring other things." So that's a contrast. You're bringing pictures but--so I--but I want you to bring other things. Things such as, like, ticket stubs. All right. So one other thing would be--first of all, bring another thing and they were like ticket stubs. Then she used the brace, another thing. So, I know--okay, there's one. So...Now take it, la, da, da, da, da. How much detail did she give you about tickets? A lot. She said tickets are one thing, then she launched into this kind of nice kind of, hook thing about we went to the football game and it was really nice and one of them was really fun. And then we went to the other football game and it was really yucky and it was really cold and really wet and da, da, da, da, da, da, da. And then she said another--also and she made a shift. She was done talking about tickets. So tickets are important. Another--now look at the strategies that I'm using. Another thing that you might bring are symbols. And she went off then to talk about the apple. Then she used another transition phrase of, "So, you might also bring a brochure." Blah, blah, blah, blah, blah. Now this one really got dense. So you might also bring a brochure and I have this brochure of SeaWorld. And then fact, fact, fact, fact, fact, fact, fact, fact, fact, that led us to the potential death or the death of her future brother-in-law or something along those lines. And, so while there was tragedy--but in scaffolding, it was, "Bring a brochure, [makes noise]. And we went way down this path. And then she kind of brought that to an end and say, "Well, you know, memories, things that we put in this book, all of these things can be good or bad." All right. So she re-referred and she used deictic information and saying, "That memory. So those can be good or bad." Then she used the phrase, "So I have another..." And she began to pull out then the bracelet. So, as I was listening to this discourse, she basically had an opening. She talked about the five different other things that might be engaged in them. And then, she basically talked about the motivation. "I'm going to include these things in my book. Why? They--they're special. They have meaning for me." Blah, blah, blah, blah, blah, blah, blah, blah, blah. Now let's go back and re-listen to her and see if we get more clearly or on the same page de-notate those boundaries that I just told you about. So let's listen to this one more time.

WOMAN: They're not going to put the camera on you anyway. It's on me for interpreter's purposes. Okay. For other--for other people who...

KEVIN WILLIAMS: Okay. So here she's just talking about why we're filming in here. Okay. So here we go. Ready. Here's our lesson. Look, here's one of us working. Cool.

WOMAN: First of all, we've been working on a memory book.

KEVIN WILLIAMS: First of all.

WOMAN: And a memory book that you're going to put...

KEVIN WILLIAMS: Broad definition.

WOMAN: ...much about yourself into it.

KEVIN WILLIAMS: That's a memory book.

WOMAN: And I start to think, one thing that I've noticed...

KEVIN WILLIAMS: Now.

WOMAN: ...that you're bringing a lot of, are photographs. And definitely, photographs have lots of memories. You see a photograph and I've heard someone yesterday say, "I remember my first birthday." And in my mind I was thinking, "You remember your first birthday or do you remember seeing pictures that were your first birthday?" So you know that Cookie Monster was on your first birthday cake or whatever it was. So, it may be that the pictures have put the memories in your mind in some cases. And sometimes, looking back at pictures will bring up other memories. There are other things besides pictures...

KEVIN WILLIAMS: But still pictures are important. There are other things. Next boundary.

WOMAN: ...so many of you are just bringing pictures and I want you to bring other things besides pictures. One thing I was thinking about that brings back memories for me is a ticket stub...

KEVIN WILLIAMS: Now related to other things, one thing that I was...

WOMAN: ...back in November of '90.

KEVIN WILLIAMS: Tickets.

WOMAN: I can remember that day, and on here I can remember that they played the Los...

KEVIN WILLIAMS: Now I'm going to talk over her because we've heard this. So, the discourse that I have going on now is memory books, that's what we're doing. Okay. It's good that we're using pictures, but there are other things that you can bring. The first other thing would be tickets or ticket stubs.

WOMAN: It was in December of '90, playing the Houston Oilers. And I remember--I may be didn't remember that from my mind, but after looking at the--at the ticket stub, I was like, "Oh yeah. It was the Oilers they were playing." Okay. I remember that this day was awful. We were with a group of friends, it was raining, we were soaking wet but the rain was slick coming down. It was awful. It was not a fun game to go to. Okay. But the ticket stubs helped me to remember those things.

KEVIN WILLIAMS: There we go. There's the centering. The tickets are a one thing.

WOMAN: ...movies--of movie stubs that you had from Jurassic Park...

KEVIN WILLIAMS: Or a movie.

WOMAN: ...and that was one of your favorite movies...

KEVIN WILLIAMS: Don't get lost in the minutiae. These are important for memory books.

WOMAN: A symbol can help you remember something.

KEVIN WILLIAMS: Here we go, pause, breath, a symbol.

WOMAN: ...might help you think of a teacher that you had. Or seeing a--the apple, the fruit, sitting at home might think of some teacher you had in the past, who was very good to you. Who you liked a lot or who taught you a lot. Okay. You might also keep something...

KEVIN WILLIAMS: Okay. All right. Also we're doing another shift.

WOMAN: ...and you might have photographs of the vacation, but maybe you've kept a brochure from SeaWorld.

KEVIN WILLIAMS: Brochure.

WOMAN: And flipping through an old box or wherever you keep your mementos or items that help you remember things. Maybe you thought about the time that, "Oh I went with my--with my family to SeaWorld in California. It was a beautiful day. I had a tank top on...

KEVIN WILLIAMS: Wow. We've got an opportunity here to talk about momentous. But right now we're talking--we're getting into a lot of new shift about this brochure. I want to make sure that students still has the focus. This is an important thing of a memory book, a component. And she's narrating about that brochure.

WOMAN: ...college at the time. And I wasn't going to get to go but it was kind of a bad tragic thing that happened. My younger sister was in a car accident. And the boyfriend who was going to go with mom and dad, her fiancé, was killed in that car accident. And so instead of him going then, here he wanted a friend or someone to go with her, and I got to go with my younger sister Carrie I got to go with her on that. So, not only does it bring back really good memories of the vacation, but it also brings back some

memories that aren't so good. And we'd talked about memories aren't always--aren't always wonderful memories.

KEVIN WILLIAMS: Now, that was a long narration. I need to re-anchor that what we're talking about.

WOMAN: And I kept my bracelet from the hospital.

KEVIN WILLIAMS: And she says, Ah, so I have.

WOMAN: The little elephant that was on my door. And I remember how I told you I just hated this, being in the children's ward. I was in--I was probably about your age, a little bit older. And here I am in the children's ward, with all these other little kids and thinking, "Dumbo? Of all things, Dumbo on my hospital room--my hospital door, " you know. That was beyond--I mean that was--I was way beyond Dumbo. But look what I kept. I kept it. That's what I want you to think about. Why do you keep--why do you suppose I kept some of these things? Why do you suppose...

KEVIN WILLIAMS: Now, why--let's stop for a second, I'm just going to put it on pause. Why--what is the--so why did I keep these? What's the reference? Let's come--yeah, we'll come back to me. So the teacher says at that point, "Okay. So, why did I keep these?" What is these? What's the deictic flashlight? Why did I keep?" The first thing was the ticket stubs. The next thing was the symbol, the apple. The next thing was the brochure. The other thing was the bracelet. "Why did I keep these things?" So instead of just giving a blank at that, I've got to go back to the deictic reference of organization that I've set up. So basically, what it--it's going to look like is--what we're going to do here, we're going to rewind the tape. And we're going to have you stand up and try on this interpretation. Mar, here you go. Or you got the control. So what this is going to look like is, "Okay. Class, first of all, what we're going to do..." She starts off that way. "First of all, what we're going to do is we're going to talk about memory books. Blah, blah, blah, blah, blah. Now, you've been bring pictures, da, da, da, da, da. "Is that a bad thing? No, it's good. So great. You've been bringing pictures, but now, I want you to bring some other things too." So separate that. "So I want you to bring some other things that we're going to start talking about. So for example, or first, I want to see some type of a marking in there. You can--you can use non-dominant listing or you can say, "So first, what I want you to bring is [makes noise] That-- Now, another thing, so if you want to list in this way, I feel like this would be a logical way for me to list, if you enumerate what I would like for you to have. This--the pictures are good, all right. Now, when I get done with that, I'm going to ask the question, "Why do I have these things?" So I need to have some type of a referent in space that helps me to see what these things are. So let's stand up. Let's get into a good interpreting pose, and do a mountain pose if you will. Get your arms down to your side. Bring your sides up and what we're going to do is I am--I'm not going to--I'm not--you're going to see the teacher, you're going to hear it. You're not going to see me. You're actually going to try this on. Okay? So we're going to shift over to the videotape. And we're going to render the instruction. You're ready to go? Let's go.

WOMAN: They're not going to put the camera on you anyway. It's on me for interpreter's purposes. Okay? For other--for other people who want to go into interpreting away from the confusion.

KEVIN WILLIAMS: Okay. Get ready. You are the people who want to get into interpreting. We're ready to go.

WOMAN: Any questions about that? Okay.

KEVIN WILLIAMS: Ready? Go.

WOMAN: First of all, we've been working on a memory book. And a memory book that you're going to put much about yourself into it. And I start to think, one thing that I noticed that you're bringing a lot of, are photographs. And definitely, photographs have lots of memory. You see a photograph and I heard someone yesterday say, "I remember my first birthday." And in my mind I was thinking, "You remember your first birthday or do you remember seeing pictures that were of your first birthday?" So you know that Cookie Monster was on your first birthday cake or whatever it was. So, it may be that the pictures have put the memories in your mind in some cases. And sometimes, looking back at pictures will bring up other memories. There are other things besides pictures that I want to go through with you today because, so many of you are just bringing pictures and I want you to bring other things besides pictures. One thing I was thinking about that brings back memories for me is a ticket stub from the Kansas City Chiefs game, back in November of '90. I can remember that day, and on here I can remember that they played the Los Angeles Raiders. And I believe the Chiefs won although they're big rivalries, okay. It was a--it was a pretty decent day this--for this game. The other game that I went to however was not a very decent day. It was in December of '90 playing the Houston Oilers. And I remember--I maybe didn't remember that from my mind but after looking at the--at the ticket stubs, I was like, "Oh yeah. It was the Oilers they were playing." Okay. I remember that this day was awful. We were with a group of friends, it was raining, we were soaking wet, but the rain slick coming down. It was awful. It was not a fun game to go to. Okay. But the ticket stubs helped me to remember those things. Okay. So, you can include things like this. Maybe you have a movie--a movie stub that you had from Jurassic Park and that was one of your favorite movies that you ever went to. Okay?

KEVIN WILLIAMS: Okay. Now, mark that boundary. Next.

WOMAN: Maybe a symbol will help you think of--an apple might help you think of a teacher that you have. Or seeing a--the apple, the fruit, sitting at home might think of some teacher you had in the past who was very good to you, who you liked a lot or who taught you a lot. Okay. You might also keep something--if you don't have photographs, you might--and you might have photographs of the vacation, but maybe you kept a brochure from SeaWorld. And, flipping through an old box or wherever you keep your mementos or items that help you remember things. Maybe you thought about the time that, "Oh I went with my--with my family to SeaWorld in California. It was a beautiful day. I had a tank top on because of the sun--was getting sun. I had my sunglasses on. My camera broke while we were there

that's probably why I don't have or many pictures of it but I do have a brochure." Okay. So it helps me to remember some of those things. It was--my last family was--family vacation that I have and I was in college at the time. And I wasn't going to get to go, but it was kind of a bad tragic thing that happened. My younger sister was in a car accident and the boyfriend who was going to go with mom and dad, her fiancé was killed in that car accident. And so instead of him going then, here we wanted a friend or someone to go with her and I got to go with my younger sister Carrie, I got to go with my [inaudible]. So, not only does it--this bring back really good memories of the vacation, but it also brings back the memories that aren't so good.

KEVIN WILLIAMS: So memories are good and bad. Okay. Now, I might re-reference. We've got tickets. We've got symbols. We've got brochures. Here's another thing.

WOMAN: ...bracelet from the hospital. And I kept the little elephant that was on my door and remember how I told you I just hated this being in the children's ward. I was in--I was probably about your age, a little bit older. And here I am in the children's ward. I saw these other little kids and thinking, "Dumbo? Of all things, Dumbo on my hospital room, my hospital door," you know. That was beyond--I mean that was--I was way beyond Dumbo. But look what I kept. I kept it. That's what I want you to think about. Why do you keep--why do you suppose I kept some of these things?

KEVIN WILLIAMS: Okay. There's the deictic reference. Why are those important? All right. Let's take--we're going to come back to me because we're about out of time. So, our teacher that we just got to watch--please be seated. Thank you so much. The teacher that we just saw--have a seat now. The teacher that we just saw used a whole variety of words, word phrases, intonation, body language, eye gaze that help us to talk about--first, we're talking about memory books, you brought pictures, that's good. But we need to bring these other things. Now, why are those things important? All right. So in the sense, then she had an opening and she's trying to support the rationale of, "Why are we making a memory book? Why are we doing this?" She's answering that why by giving them the organization of what to be in it, and then to talk about then the attributes. So, as we bring this to a close before I turn this over to you, Mar, and I thank you one last time for being with you. I prepared some homework for you. And I want us to be able to go into an activity that you can do on a self-study. And then it will also be supported by some other things. So Mar, if we can shift over to our document onto the laptop. I'm sorry. Onto the laptop please. What I would like for you to do first off, is go to the PDE website. On that website, look under the section that's titled Assessment. Under that, you will see, for all content areas the specific goals and standards of instruction for the State of Pennsylvania. What I would like for you to do, what I think would be a great activity especially, if you are working in a team situation is to do a divide and conquer. What I would like for you to do is create some type of a chart. You can do this electronically. You can do it with poster board, but for each content area, create columns with specific academic goals. Then under each one of those academic content goals, list knowledge which may be parallel to the objectives listed in the site. So here's what we're going to learn what might be some other devices that

would support this type of learning. Okay? So think about in a more broad fashion either what needs to be in place for this or what might be parallel constructions that could take place or as examples used in instruction. So that would be one of your homework assignments. Think about content areas. Think about parallel examples that could support instruction based on this--the set standards of performance or the set--what's the word I want? The set topic goals for each one of those content areas. Lastly, what I would like for you to do is this--see if you can get into a classroom with permission and videotape an instructor doing extended narration. Just like what I just modeled for you. We didn't use very much instruction at all, but sit down with colleagues or individually, think about what we've just talked about and listen to that block of instruction. Try to identify just as what we did. What were the main key points in that narration? What devices did that teacher use grammatically demarcate those discourse boundaries. All right? How did you know that? And identify the types of language that was used, persuasion, enumeration, those kinds of things, the motivating factors. Why do you think that teacher embarked upon that sad story that happened at SeaWorld? There definitely was a motivating reason that said, "Wow, I value having this--I really value having this." And she is in a motive strategy to try to persuade the students to think about incorporating these kinds of things in their memory book. So this thing--this little snippet that we saw was right with all kinds of time--of tonal structure and discourse structure throughout the lesson. So, I want to thank you for spending now 20 hours together and looking at educational interpreting, looking at use of face, use of finger spelling, use of space, thinking about discourse design, talking about how we build and how we transition through, how we skate, cut, paste and glide, how we do all the multifaceted in and in very, very complex things that we do during interpretation and rendering educational text. I want to thank you for your dedication to this field, for your dedication to children and for your dedication to yourself and your own professional development and growth. I want to thank you again for your time, for your contribution and I wish you in your professional and in your personal life nothing but the best. Thank you very much.

MARLENE SCHECHTER-CONNORS: I think that you all would like to join me in--is that your wave?

KEVIN WILLIAMS: Well, I'm trying to get the camera to focus. There we go.

MARLENE SCHECHTER-CONNORS: Oh, thank you.

KEVIN WILLIAMS: You're bad--you were blurry.

MARLENE SCHECHTER-CONNORS: I thought you were waving to everyone.

KEVIN WILLIAMS: No, bye-bye.

MARLENE SCHECHTER-CONNORS: Because this is our 10th mini-module as you know, and we do need to say a great big thanks to Kevin once again, for joining us, but it's not over. He will be back to train with us on many future endeavors, hopefully. And again, look for those follow-up materials that we will make available to you. There'll be an announcement and they will be in our PaTTAN library that we

have and also at the following events that we'll have this summer. And also we have a spring event. Let me share those with you very quickly. On Saturday, May 6th, Frances Beurivage will be with us to talk about Skill Development in the classroom and that will be lesson-based and very much so content-based with the deaf colleague as well. So that will be very exciting. That's something that we're really looking forward to. And then our Summer Institute will be in, the July month, the month of July. And it will be a two-day Summer Institute as always on the 10th and 11th of July at the Nittany Lion Inn this year, not at the Penn Stater. That will be in State College to help many of you travel more easily, but it will be at the Nittany Lion Inn. So please look for that as well, you'll be receiving information. So again, thank you for everything you do and for joining us. And we look forward to seeing you again. Have a nice trip home. Bye-bye.