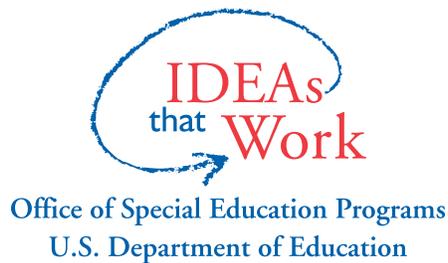

Guides



NDC
National Deaf Center
on Postsecondary Outcomes

Summary

This booklet is a collection of Pepnet 2 guides on various topics.



Portions of the enclosed content were developed during past cycles of Department of Education funding. In 1996, the Department of Education funded four regional centers collectively known as Postsecondary Educational Programs Network (PEPNet). In 2011, the Department of Education changed the model from the four regional centers to one national center known as pepnet2. Materials from either or both PEPNet and pepnet2 cycles may be included herein.

The



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Developing



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English



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Skills and



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Knowledge

Program Handbook

Postsecondary Education Programs Network

The



Developing



English



Skills and



Knowledge

Program Handbook

Developed by
Jean Rohloff, Ph.D.

These materials were developed in the course of agreement between the Research to Practice Division, Office of Special Education Programs, U.S. Department of Education and the Postsecondary Education Consortium at the University of Tennessee, Knoxville under grant #H324A010003 and updated in 2011 by PEPNet-South, grant #H326D060003. Additional information about current PEPNet project activities and resources can be found at www.pepnet.org.



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Foreword

Numerous factors affect the successful transition from secondary to postsecondary education programs. In a college setting, students encounter a very different set of rules, expectations, and assistance than what they experienced in high school. Students may be uncertain about what to expect in their classes, work progresses at a faster pace, and students must manage their time as they balance their responsibilities and submit quality work.

When Dr. Jean Rohloff of Louisiana State University saw deaf or hard of hearing students in college-level English composition classes becoming frustrated, she developed some tools and services to assist them in preparing their written assignments. In an effort to develop some strategies to address these issues before the students entered college, she began collaborating with colleagues in secondary settings and extended the Developing English Skills and Knowledge (DESK) program to include students from local high school programs. This program evolved over a three-year period, and with the support of PEPNet, Dr. Rohloff developed a program handbook each year. Eventually, all three handbooks were offered together in one package.

It is with great pleasure that we offer this publication, *The Developing English Skills and Knowledge (DESK) Program Handbook*. In this updated format, we made slight content revisions and reorganized a few components for easier use by stakeholders. We hope that this handbook will be used by English faculty in high school and transition programs.

In 1996, the U.S. Department of Education, Office of Special Education and Rehabilitative Services, funded four regional postsecondary education centers across the United States to serve as a collaborative organization to provide technical assistance to postsecondary educational institutions that enroll individuals who are deaf and hard of hearing. This technical assistance comes in the form of workshops, written materials, conferences, informational guides, and consultations to help such institutions initiate or enhance the accessibility of their programs to students who are deaf and hard of hearing. Providing resources and training related to successful transition from secondary to postsecondary education and training programs is an important goal of this project. The Postsecondary Education Programs Network (PEPNet) works closely with two- and four-year colleges, vocational training and rehabilitation programs, adult education programs, private and public community service agencies, secondary education programs, individuals who are deaf and hard of hearing, consumer and professional organizations, state and national organizations, and clearinghouses. Readers are encouraged to contact the nearest PEPNet regional center for assistance. Additional information about PEPNet and the four regional centers can be found at www.pepnet.org.

We are very proud of the effort that has gone into developing this handbook and hope it will be a practical and helpful tool for you.

Marcia Kolvitz, Ph.D., Director
PEPNet-South
April 2009

Overview: The DESK Program

The Purpose of the DESK Program

The purpose of the DESK (Developing English Skills and Knowledge) Program at Louisiana State University (LSU) is to help deaf and hard of hearing students make a smooth transition from high school to postsecondary institutions and, in doing so, to ensure their academic and professional success.

The Evolution of the DESK Program

The DESK Program began as a tutoring service offered by the Office of Disability Services at LSU to deaf and hard of hearing students to help them strengthen their reading comprehension and written composition skills. Students worked on their targeted needs areas primarily through one-on-one meetings with the Program Director. Tutoring sessions were intended to help students improve their reading and writing skills while working on actual assignments in their courses.

In its next phase, the point of assistance moved from the postsecondary institution to the secondary institution. The team began offering workshops in self-advocacy, study skills and writing to two local high schools: the Louisiana School for the Deaf (LSD), a K-12 residential school, and Lee High School, a public high school with deaf and hard of hearing students who are either diploma-bound and mainstreamed or certificate-bound and in a self-contained classroom. While these workshops were well received, it became apparent that the greatest need and interest was in the area of English writing skills.

In its final form, the DESK Program focused exclusively on English skills and was offered to selected high school English classes at Louisiana School for the Deaf. Each workshop, which lasted one 50-minute class period, was conducted twice during each visit in back-to-back class periods. The DESK Program Director visited classes weekly or bi-monthly to introduce students to the type of writing that is required in college freshman composition courses. Students not only became better prepared for college writing but also for their entire college experience.

The DESK Program Director

DESK Program Director Dr. Jean Rohloff conducted all program meetings at Louisiana School for the Deaf. Dr. Rohloff holds a doctoral degree in English literature from the University of Wisconsin-Madison and is a member of the English Department at LSU. Her course load routinely includes freshman composition as well as literature courses.

As a teacher of freshman composition, Dr. Rohloff has had many deaf and hard of hearing students in her courses. Although she has rudimentary skills in sign language, she used a sign language interpreter for her deaf students at LSU and in her meetings with students at LSD.

There are two important reasons that the DESK Program was directed by a person who was not fluent in ASL and had no formal training in deaf education. First, if this program is duplicated at other postsecondary institutions, those institutions will need to have faculty in place who can direct such a program. All postsecondary institutions have teachers trained in English literature and/or composition, but not all post-secondary institutions have teachers trained in deaf

education and/or ASL. Thus, it is our hope that any postsecondary institution can duplicate LSU's DESK Program.

The second reason for having the DESK Program directed by a faculty member untrained in ASL and/or deaf education was because, unless students plan to attend a deaf university or a postsecondary institution with a large population of deaf and hard of hearing students, most of the instructors students will encounter will not be proficient in sign language. Most, in reality will have instructors with no experience with deaf or hard of hearing students or, worse, instructors who are not amenable to working with such students or accommodating their needs. Therefore, having a director who is not fluent in sign language but who is eager to work with deaf and hard of hearing students can provide a transition between their present experience of having deaf educators and their possible future experiences in the college setting.

The DESK Program and Handbook

This handbook documents, in a "how-to" format, Dr. Rohloff's visits to Louisiana School for the Deaf from 1999 through 2002.

Each chapter consists of objectives, materials, preparation (when necessary), procedure, and comments (when appropriate). Supplementary materials, many of which can be duplicated as handouts or overhead transparencies, are included.

While the sequence of these workshops replicates, for the most part, the sequence of Dr. Rohloff's visits to LSD, it is not meant to be an exact duplication. For example, Workshop One: Getting Acquainted would logically be the first workshop. Also, multiple workshops that develop a single concept, such as Workshop Two, Three and Four on evaluation essays or Workshop Six, Seven, and Eight on comparison/contrast essays, would best be done in sequence. Beyond these, however, the workshops can be conducted in any sequence. Also, depending on the skill level of the students, class size or time constraints, workshops can be divided and conducted in two, or more, class periods.

Working with High School Teachers

The input, cooperation, and support of the high school English teachers at Louisiana School for the Deaf were essential to the success of LSU's DESK Program. From the beginning, work done in the classroom as part of the DESK Program was meant to supplement and coordinate with the teachers' curricula. When students are required to complete work in advance for DESK Program projects, it is important that such work does not place any undue burden on the students or teachers. It is also important that the DESK Program does not in any way appear to be compensating for any deficiency in the students' education. Rather, the team worked very hard to make clear to teachers and students that the DESK Program reinforces content that already had been taught in the high school English classes.

In any replication of the DESK Program, the program director(s) must develop a rapport with the teachers and frequently discuss the plans and progress of the program. Each high school teacher should have a copy of one of the DESK Program Handbooks or similar workshop plans.

Acknowledgments

I would like to thank Jennie Bourgeois, PEPNet-South Outreach Specialist, for giving me the opportunity to develop this program and explore my lifelong interest in deaf education and culture. I am very grateful to Pat Lively, Joey Nipper and Connie Tullos, my colleagues at Louisiana School for the Deaf, for so generously sharing their time and expertise with me and for being faithful friends, colleagues and mentors. My sincere thanks goes to several interpreters with whom I worked in this program: Kelly Becker, who beautifully translated much more than just my words; Amy Tourere, who translated not only what I say but what I really mean; and Amy Hay, whose incredibly accurate and nuanced translations conveyed to the students my heart as well as my words. Above all, I would like to thank the students I have worked with at Louisiana School for the Deaf for their hard work, enthusiasm and patience--and for laughing at all my silly jokes.

Jean Rohloff, Ph.D.
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English Department
Baton Rouge, LA 70803

Section One

Workshops Conducted in Year 1 1999-2000

Workshop One: Getting Acquainted

Objectives:

- To establish a rapport between you, the director of the DESK Program, and the students
- To “demystify” college by allowing students to ask questions regarding all aspects of the college experience

Materials:

- Questions prepared by the students before the first workshop. These can be individual lists of questions or a master list compiled by the classroom teacher(s). The questions can be generated in a brainstorming/discussion session or by students working individually (in or out of class) on their own questions. (See sample list below.)
- Optional: a copy of the “Getting Acquainted Questionnaire” for each student
- Optional: name tags or desk cards

Procedure:

- Introduce yourself and asks students their names.
- Give a brief description of the DESK Program.
- Ask for questions from the students or read questions from the master list. Answer the questions and discuss as time allows.
- Optional: Students can complete the “Getting Acquainted Questionnaire.” These can be discussed in class by highlighting interesting, but not embarrassing, information about individual students, or these can be just collected for you to use to become familiar with the students.

Comments:

This is a great opportunity to allow students to communicate with a college professor, one who is meeting them in their “comfort zone” and eager to work with them. It is also an important first step in helping the students envision their success in postsecondary institutions.

Sample Questions for Workshop One

What kinds of essays do students write in freshman composition?

“I” refers to the students; “you” refers to the instructor.

- How much writing is there in freshman composition?
- Will I have to do research papers in freshman composition?
- Are the essays written in class or out of class?
- What happens if I miss class?
- What happens if I talk (sleep, chew gum) in class?
- Will I have to take tests in freshman composition?
- Can I write essays in ASL or do they have to be in English?
- How many English classes do I have to take in college?
- What kind of help can I get with my writing in college?
- How many students are in a class?
- Do you use lecture or discussion in class?
- Do the interpreters know sign language well?
- How do deaf students work with hearing students in class?

- Are you a hard or easy grader?
- What happens if I get lost on campus?
- How many students are in English classes?
- Have you had many deaf students in your classes?
- How do deaf students do in your classes?

Getting Acquainted Questionnaire

Name _____ Grade _____

1. My favorite class in high school is _____

2. When I “grow up” I want to (be) _____

3. My least favorite class in high school is _____

4. The best thing about college will be _____

5. The worst thing about college will be _____

6. I will do well in college because _____

7. One question I have about college is _____

Workshop Two: Beginning to Evaluate

Objectives:

- To make a connection between everyday evaluating and written evaluations
- To introduce the concepts of forming criteria, presenting reasons, and collecting evidence in evaluating
- To present a visually-oriented means of pre-writing for an evaluation essay

Materials:

- Overhead projector
- Blank overhead transparencies and transparency markers
- An assortment of miniature candy bars: one per student so that students in a group all get the same candy bar and each group is given different candy bars (Hershey Miniatures work well)

Preparation:

- Students should be assigned to groups of three or four by the classroom teacher(s).

Procedure:

- Begin discussing everyday evaluations: Ask, “Who has evaluated something recently?” If there is no response, ask, “Who has bought something recently?” Ask one student the following questions: “What did you buy?” “What were you looking for in a (item)?” “Why did you choose that brand of (item)?” Wrap up this discussion by pointing out that every time they buy an article of clothing, choose a restaurant, or decide to go out with someone, they are evaluating.
- Present a hypothetical evaluation of a specific Taco Bell restaurant using a Criteria-Reasons-Evidence Chart or CRE Chart (see below). Begin by telling the students to pretend that you (the instructor) have been hired by Taco Bell to evaluate various restaurants. Point out that each time you go to a different restaurant, you go with the same set of criteria, or neutral judgment categories. In other words, you go into each Taco Bell looking for the same standards.
- Ask students to help you list some of the criteria. Then proceed to the reasons, and evidence, filling in the rows on the chart as in the sample below.

Evaluation of Taco Bell

CRITERIA	REASONS	EVIDENCE
service	quick, courteous	(specific examples)
atmosphere	clean, colorful	
food	tasty, fresh	

- Pass out the candy bars to the student groups, giving each student in a group the same kind of candy bar. Instruct the students to evaluate their candy bars by constructing similar charts on overhead transparencies, one per group.

- When the students' charts are fairly complete, collect them and present them to the entire class on the overhead projector, commending clear criteria, descriptive reasons and specific and vivid detail when it is present. Criteria usually include: wrapper, smell, taste, texture, and/or size.
- Take one row of one of the student's charts and begin to quickly draft a paragraph, pointing out how the criteria and reason help form the topic sentence of the paragraph and the evidence helps develop the body of the paragraph. Write quickly without too much attention to style and stress that this is a "rough draft" that will improve with revision. (A few intentional but acknowledged mistakes might serve to show the students that writing is a process for everyone.)

Evaluation of Candy Wrapper

CRITERIA	REASONS	EVIDENCE
wrapper	striking, bright	yellow background, red letters

Sample paragraph:

The wrapper of the Mr. Goodbar candy bar is visually attractive. It attracts our attention with its bright yellow background. The letters are in red and contrast well with the background. Also, the name of the candy bar . . .

- Tell students that they will be working on their own evaluation essays. If time allows, talk about possible topic choices. Encourage students to choose to evaluate things they know about and/or feel deeply about. Remind them that an evaluation can be both negative and positive.
- It is important to work closely with the classroom teacher(s) on this assignment. This essay could be done as a group assignment if groups don't exceed three students.

Topic categories that work well are:

- Sports equipment, events
- Clothing, makeup
- Restaurants
- Vehicles
- Athletes, entertainers
- Amusement parks, vacation sites
- Magazines

Topic categories that are problematic, usually because the subject is too complex, are:

- Movies, plays
- Works of literature
- High school teachers, classes, textbooks
- Laws, political candidates

Workshop Three: Continuing to Evaluate

Objectives:

- To reinforce the concepts of criteria, reasons and evidence.
- To illustrate how the criteria, reasons and evidence generated in chart form in the brainstorming activities in Workshop Two can be transformed into prose.
- To establish the qualities of good body paragraphs, especially unity and development.

Materials:

- Overhead projector.
- Blank transparency and transparency markers.
- The students' Criteria-Reasons-Evidence (CRE) charts for their self-chosen essay topics, reproduced on transparencies.

Preparation:

- Prior to this workshop, and with the assistance of the classroom teacher(s), students have selected evaluation topics and have worked on brainstorming in the chart format.

Procedure:

- Collect the students' CRE charts; select three to five charts that seem especially thorough. Talk through several criteria-reasons-evidence rows on each chart reinforcing distinctions between these three components. Draw complimentary attention to specific detail in evidence column.
- Explain that the students will now be working on using these pre-writing charts to write paragraphs in their evaluation essays. Explain, and list on the chalkboard, that there are three basic qualities of a good paragraph: unity, development, and coherence.
- After briefly mentioning that coherence will be explained and addressed in the revision process, explain that unity means that the main idea of the paragraph is expressed in the first (topic) sentence of the paragraph and that all sentences in the paragraph must support that main idea. Comparisons to newspaper headlines and textbook headings are helpful.
- Referring to one of the student's charts, explain that the information in the "Criteria" column and the "Reasons" column will be used to provide the paragraph unity in the topic sentence.
- On a blank transparency, or the bottom of the student transparency, quickly draft a topic sentence drawing from one row of the CRE chart. Drawing from the Taco Bell CRE of the previous lesson: "The service at Taco Bell is quick and courteous."
- Next, explain that paragraphs must be adequately developed with supporting detail, that the writer must convince the reader of his/her ideas. A sample illustration might be: "If I told you that my grandmother was the most generous woman who ever lived, you might not believe me. But if I told you about the time that she gave her coat to a homeless person as she walked to church . . ." (Any vivid example can be orally "written" or narrated to illustrate this.)
- Explain that the detail needed to develop the paragraph will be drawn from the "evidence" column of the CRE chart. Continue drafting the paragraph using as much detail from the student's evidence column as possible.

- Draft paragraphs from other students' charts as time allows, continuing to stress the connection between the columns of the CRE chart and the elements of the paragraph.

Workshop Four: Revising the Evaluation Essay

Objectives:

- To build upon the pre-writing work done in Workshop Two and reinforce the concepts of criteria, reasons and evidence (CRE charts).
- To build upon the drafting work begun in Workshop Three and reinforce the qualities of good body paragraphs (especially unity and development).
- To develop revision skills.

Materials:

- Overhead projector.
- The students' Criteria-Reasons-Evidence (CRE) charts for their self-chosen essay topics, reproduced on transparencies.
- Drafts of the students' complete evaluation essays, reproduced on transparencies.
- A copy of the "Body Paragraph Checklist" for each student and one copy on overhead transparency.

Preparation:

- Prior to this workshop, and with the assistance of the classroom teacher(s), students have drafted evaluation essays.

Procedure:

- Collect the transparencies of the students' charts and essays. Be sure to keep each student's chart with his or her essay. If the class has not had very much experience in peer revision, you may wish to review the students' work anonymously.
- Put the "Body Paragraph Checklist" on the overhead projector and briefly review the criteria for good paragraph development (See Workshop Two).
- Put the words "unity" and "development" on the chalkboard.
- Select one student's chart and place it on the overhead projector.
- Pointing to the "Criteria" and "Reason" columns, remind the students that the ideas in these two columns will lead to the formation of each paragraph's topic sentence. Referring to the word "unity" on the chalkboard, explain that a clear topic sentence is essential to a paragraph's unity.
- Pointing to the "Evidence" column, remind the students that the ideas in this column will lead to the development of each paragraph. Referring to the word "development" on the chalkboard, explain that sufficient, specific evidence is essential to a paragraph's full development.
- Briefly talk through the entries on the student's chart, pausing to commend clear reasons and rich and vivid detail.
- Place the same student's draft on the overhead projector.
- You may wish to skip the introduction or only briefly read through it to the class to establish the essay's evaluation topic. If you are conducting the workshops in the sequence presented in this handbook, you may wish to use these essay introductions during Workshop Five: Essay Introductions.

- Distribute the copies of the “Body Paragraph Checklist” to the students. Tell them that they will use this checklist to make suggestions for revision of the students’ drafts.
- Read through the first body paragraph of the first student’s essay. Commend several features of the paragraph.
- Reread the first sentence and ask the students to refer to the first question under “Unity” on the Body Paragraph Checklist. Elicit suggestions regarding the topic sentence from the students and then make your own suggestions. You can either make brief markings on the transparency or suggest that the writer make mental or written notes for future revision.
- Repeat this procedure for the second question under “Unity” on the Body Paragraph Checklist.
- Reread the body of the paragraph and ask the students to refer to the first question under “Development” on the “Body Paragraph Checklist.” Again, elicit suggestions regarding the topic sentence from the students and then make your own suggestions. You can either make brief markings on the transparency or suggest that the writer make mental or written notes for future revision.
- Repeat this procedure for the second question under “Development” on the “Body Paragraph Checklist.”
- If there is an obvious connection between the student’s first body paragraph and a row on the CRE chart, you may wish to make references back to the chart. However, if the draft is quite different than the pre-writing, this may not be possible.
- In the interest of time, you may wish to review one body paragraph per student before continuing through each essay.
- Depending on the amount of time you have and the skill level of the students, you may wish to point to good examples of transitions between paragraphs on the student essays or make suggestions for transitions. Explain to students that transitions are part of the “fine tuning” they will want to attend to later in the revision process to “polish” their final drafts.

Body Paragraph Checklist

Unity:

- Is the main point of the paragraph stated clearly in the topic sentence?
- Does all of the paragraph relate to the topic sentence?

Development:

- Is the paragraph developed with enough specific evidence or detail to be convincing?
- Is the paragraph developed with the right kind of specific evidence or detail to be convincing?

Workshop Five: Essay Introductions

Objectives:

- To introduce the characteristics of a good introductory paragraph.
- To present a list of effective “attention-grabbing” devices.
- To discuss how and why good introductions move from general to specific.
- To introduce the qualities and placement of an effective thesis statement.

Materials:

- Overhead projector.
- Optional: blank transparency and transparency markers.
- Transparency reproductions of “Introduction Checklist” and “A Menu of Essay „Appetizers””
- Transparencies of an effective and an ineffective sample introduction, taken from your teaching files. (If the students drafted full evaluation essays for Workshop Four, the introductions from those essays may be used).
- Copies of “Jumbled Introductions” -- one for each student.
- Transparency reproduction of “Key to Jumbled Introductions” or one copy for each student.

Procedure:

- Using the “Introduction Checklist” transparency, explain to students that these are the qualities that college English instructors look for in their students’ introductory paragraphs.
- Briefly explain/define the four criteria, stressing the notion? that writing is communication and that introductions provide readers with an important “first impression.”
- Point out that although all these criteria are important, you will be focusing on the first two; refer to “Does the introductory paragraph grab our attention?” and “Does the introductory paragraph move from general to specific?” on the “Introduction Checklist.”
- Explain to students that the first thing an introduction should do is grab the readers’ attention and interest them in reading the essay. A number of analogies may be helpful here. For example, the introduction can be compared to making a good first impression when you meet someone for the first time.
- Put a transparency of “A Menu of Essay „Appetizers”” on the overhead projector and explain that just as an appetizer prepares you for a delicious meal, the introduction should prepare the reader for an interesting and well-written essay. Explain that there are many ways to grab the reader’s attention, and then go through each of the examples on the transparency.
- Return to the transparency of the “Introduction Checklist” and explain that you will now discuss the second criteria, “Does the introductory paragraph move from general to specific?”
- Draw a triangle with the point on the bottom on the board or on a clean transparency. Explain that you are using this to represent the “shape” of the introductory paragraph. The introduction should begin somewhat generally and become increasingly more

specific with the most specific ideas, the thesis statement, at or near the end of the paragraph.

- Following is an analogy that amuses students and helps explain the “why” behind this move from general to specific:

If you passed someone in the hall who you thought was attractive, would you just walk up to him or her and say, “Hi. You’re cute. Wanna go out?” No. You’d at least introduce yourself and chat a bit. You’d try to get the person interested in you, so he or she would want to go out with you.

- Explain that between the “general” attention-grabber and the “specific” thesis, the ideas need to connect logically. Distribute copies of “Jumbled Introductions” and ask the students to complete the exercise. Explain the instructions if necessary. After they have completed the exercises, begin with the first paragraph and ask the students, “Which sentence did you put as number 1?” Continue through all sentences for first paragraph and show or refer to the “un-jumbled” paragraph before going on to the second paragraph. There may be some legitimate disagreements about the proper order of some paragraphs, so discuss the reasoning behind the differences of opinion.
- If time allows, present some sample introductory paragraphs on the overhead projector. Discuss the positive and negative features.

Introduction Checklist

- Does the introductory paragraph grab our attention?
- Does the introductory paragraph move from general to specific?
- Does the introductory paragraph flow smoothly?
- Does the introductory paragraph provide necessary background info?
- Does the introductory paragraph address the audience?

A Menu of Essay “Appetizers”

An interesting fact or unusual detail

The person next to you has 23 forms of bacteria on his or her skin.

An intriguing statement

I have decided that I do not really have to pay attention in class.

An anecdote or short story

As I walked down the street, a guy with pink hair and 3 nose rings asked me if I knew about the alien convention downtown.

A question your essay will answer

Are you tired of actually having to pay for your clothes?

An appropriate quotation

“To be or not to be, that is the question.” But what does that Shakespeare guy know anyway?

An illustration

John Smith knows firsthand what it's like to be ridiculed for being a genius. When he was 3 years old, he was doing algebra.

Jumbled Introductions

Instructions: Below are four jumbled introductory paragraphs. Keeping in mind that introductions should move in a logical way from general to specific, place the sentences in the proper order using “1” to indicate the first sentence in each introduction, “2” to indicate the second sentence, etc.

Paragraph 1:

- ___ Is there any hope in sight?
- ___ Run, don't walk, to the nearest Taco Bell.
- ___ It's 2 a.m., you're starving, and all you have in your refrigerator is some yogurt with an expiration date of 5-2-93.
- ___ Well, I have the solution to your early-morning munchies.
- ___ At Taco Bell you can get a wide variety of tasty food in a pleasant atmosphere—and you might even have change left.
- ___ Not only that, you only have \$2.31 until payday.
- ___ Imagine the following scenario.

Paragraph 2:

- ___ At Taco Bell, you can get a quick, tasty meal at a price you can afford, and you don't have to necessarily blow your fat intake for the week.
- ___ Many people today think that fast food means bad food.
- ___ Fortunately for us college students, who are usually short of both time and money, there is a healthy alternative.
- ___ They think that fast food is by definition full of fat and short of nutrition.

Paragraph 3:

- ___ Does this sound like an impossible dilemma?
- ___ In that same survey, 73% of LSU students admitted to being broke most of the time.
- ___ I'm happy to tell these starving but penniless people that Taco Bell offers tasty, authentic Mexican food at a price even they can afford.
- ___ In a recent survey, 67% of the student population at LSU said that they crave Mexican food at least once a week.

Paragraph 4:

- ___ We as Americans have been blessed by a plethora of restaurants that give us food that is at least quick and cheap.
- ___ “Fast food is the cornerstone of American democracy,” declared U.S. President Bill Clinton at a recent power lunch in Washington D.C.
- ___ But, if you'd like to add “tasty” and “imaginative” to that list of adjectives, and support your country in the process, then I suggest you try Taco Bell.
- ___ Clinton may have been overstating the case a little, but he was correct in pointing to one of the mainstays of the average American diet.

Key to Jumbled Introductions

Paragraph 1:

Imagine the following scenario. It's 2 a.m., you're starving, and all you have in your refrigerator is some yogurt with an expiration date of 5-2-93. Not only that, you only have \$2.31 until payday. Is there any hope in sight? Well, I have the solution to your early-morning munchies. Run, don't walk, to the nearest Taco Bell. At Taco Bell you can get a wide variety of tasty food in a pleasant atmosphere—and you might even have change left.

Paragraph 2:

Many people today think that fast food means bad food. They think that fast food is by definition full of fat and short of nutrition. Fortunately for us college students, who are usually short of both time and money, there is a healthy alternative. At Taco Bell, you can get a quick, tasty meal at a price you can afford, and you don't have to necessarily blow your fat intake for the week.

Paragraph 3:

In a recent survey, 67% of the student population at LSU said that they crave Mexican food at least once a week. In that same survey, 73% of LSU students admitted to being broke most of the time. Does this sound like an impossible dilemma? I'm happy to tell these starving but penniless people that Taco Bell offers tasty, authentic Mexican food at a price even they can afford.

Paragraph 4:

"Fast food is the cornerstone of American democracy," declared U.S. President Bill Clinton at a recent power lunch in Washington D.C. Clinton may have been overstating the case a little, but he was correct in pointing to one of the mainstays of the average American diet. We as Americans have been blessed by a plethora of restaurants that give us food that is at least quick and cheap. But, if you'd like to add "tasty" and "imaginative" to that list of adjectives, and support your country in the process, then I suggest you try Taco Bell.

Workshop Six: Beginning Compare or Contrast

Objectives:

- To make a connection between everyday comparing or contrasting and comparison-or-contrast essays.
- To present a visually-oriented means of pre-writing for a comparison-or-contrast essay.
- To build on the concepts of forming criteria, presenting reasons, and collecting evidence as presented in Workshops Two, Three and Four. (Note: If you are not following the sequence of workshops as presented in this handbook, you may wish to read Workshops Two, Three and Four and define these terms when you use them in this lesson.)
- To introduce the concept that the comparison or contrast of two things must proceed from one set of criteria or points.
- To introduce the two ways of organizing comparison-or-contrast essays: the point-by-point and the block plans.

Materials:

- Name-brand sandwich cookies (such as Oreos), one per student (bring package).
- Similar store-brand cookies, one per student (bring package).
- For each student: three 3 x 5 cards (or small pieces of paper) in one color and three 3 x 5 cards in another color (I used pink and blue).
- Chalk and chalkboard (or overhead projector, blank transparency and marker).
- Optional: three pieces of 8 ½ x 11 paper in one color to match the small cards and three pieces of 8 ½ x 11 paper in the other color to match the small cards.

Procedure:

- Begin discussing everyday comparing or contrasting. Ask, “Who has compared or contrasted two things recently?” If there is no response, ask, “Who has had to choose between two things recently?” Ask one student the following questions: “What were choosing between?” “What were you looking for in a (item)?” “Which one did you choose?” “Why?” Wrap up this discussion by pointing out that every time they choose one of two things—a car, an outfit, a date, a college—they are comparing or contrasting.
- Remind students of the sample evaluation of a fast-food restaurant (Taco Bell) that was used in Workshop Two as you quickly put the CRE chart on the board.

Evaluation of Taco Bell

CRITERIA	REASONS	EVIDENCE
service	quick, courteous	(specific examples)
atmosphere	clean, colorful	
food	tasty, fresh	

- Explain that comparing or contrasting is similar to evaluating, but is done twice. Ask students to imagine that you have the job of deciding which fast-food restaurant, Taco Bell or McDonalds, is better. Stress that to choose between these two restaurants in a fair

way, you must begin by using the same criteria for both restaurants. Add to the first CRE chart (see above) as illustrated below, talking through the elements as you go.

← McDonalds ←		← SAME →		→ Taco Bell →	
EVIDENCE	REASONS	CRITERIA	REASONS	EVIDENCE	
(specific examples)	slow, rude dirty, dull bland, stale	service atmosphere food	quick, courteous clean, colorful tasty, fresh	(specific examples)	

- Summarize by explaining that whether you had found the two restaurants similar or different, it was essential that you use the same set of criteria for both restaurants.
- As you pass out the two colors of small cards to the students, ask if they have any questions about the charts.
- Pass out both kinds of cookies to the students.
- Tell the students that they are going to decide which cookie is better, the name-brand or the store- brand cookies. Ask the students to write the name of the name-brand cookie on the top of the three blue cards and the name of the store-brand cookie on the top of the three pink cards. Then they should place the three pink cards and three blue cards in vertical rows parallel to each other on the top of their desks.
- While they are doing this, draw a blank chart on the board. Depending on the skill level, you may wish to use the optional large sheets of colored paper and duplicate the students’ cards.

← Oreos (blue) ←		← SAME →		→ Store Brand (pink) →	
EVIDENCE	REASONS	CRITERIA	REASONS	EVIDENCE	

- Explain that the first step in choosing which cookie is better is to establish a set of criteria. Hold up the bag of name-brand cookies and say that you will “give” them the first criteria— “package.” Ask them to write the word “package” on one pink card and one blue card:

(blue)	(pink)
Store Brand Package	Store Package

- While they are putting these words on the cards, put the word “package” in the first criteria box in the chart.
- Tell the students that they can sample the cookies now and in doing so they should think of two more criteria. “Cookie” and “cream” work well.

- Ask students to put “cookie” on a blue and pink card and “filling” on a blue and pink card:



- As they are doing this, complete the criteria section of the chart on the board.
- When they have the card labeled as shown above, ask the students to think about what they liked and didn’t like about the cookies based on the three criteria. Ask the students to write at least one reason on the back of the appropriate card. Depending on the skill level of the students, this can be done individually or discussed and done as a group.
- When the cards are completed, ask for their input and fill in the Reason columns of the chart on the board. Proceed criteria by criteria, completing both sides before proceeding to the next criteria so that the concept of examining both cookies against the same criteria is reinforced. The completed chart might look as follows:

← Oreos (blue) ←	← SAME →	→ Store Brand (pink) →		
EVIDENCE	REASONS	CRITERIA	REASONS	EVIDENCE
	boring, cheap tasteless, soggy greasy, no flavor	package cookie filling	bright, attractive rich flavor, crisp sweet, creamy	

- Explain that for this exercise you will not be working on evidence but that to develop each criteria for each cookie, evidence or specific detail would need to be gathered to develop a paragraph. This evidence could be added to the cards under the reasons.
- Mention that taking notes on similar cards would be a good way to begin pre-writing or notetaking for any comparison-or-contrast essay they are assigned.
- Tell the students that you are now going to discuss how to organize comparison-or-contrast essays and that their work on each of their cards will represent a paragraph in an essay about the cookies they have analyzed.
- Ask students to organize their cards the same way they would organize an essay. Remind them that each card represents a paragraph in the body of their essays. Tell students to work either from left to right in a horizontal row or from top to bottom in a vertical row. This can be done individually or discussed and done as a group.
- The plan most students will implement is the block plan. Choose a student who uses this plan, and ask him or her to explain the order of their cards. Depending on the skill level

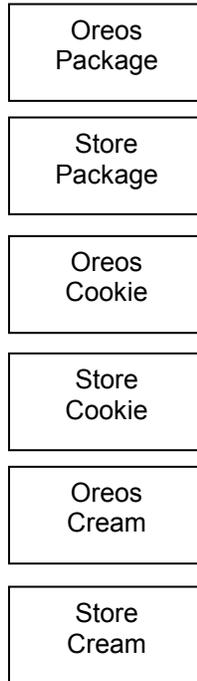
of the students, you may wish to replicate the student's plan with your large pieces of paper (taping them on the chalk board works well) as the student explains. The criteria may be in any order but the order in one set of cards should be the same as the other set of cards, as follows:

Block Plan



- Stress to students that it is important that the points, in this case “Package,” “Cookie,” and “Cream,” must be in the same order in the “top” half of the essay and the “bottom” half of the essay.
- Ask students to rearrange their cards into another plan for this essay. This can be done individually or discussed and done as a group.
- Choose one of the students to arrange his or her cards in the point-by-point plan, and ask him or her to explain the order of their cards. Depending on the skill level of the students, you may wish to replicate the student's plan with your large pieces of paper as the student explains.

Point-by-Point Plan



- As an optional reinforcement exercise, appropriate to close this workshop or to begin the next workshop, give six students the large colored sheets of paper and have them stand in the front of the room. Call on volunteers from the rest of the class to arrange the students with the large sheets of paper to form the block and point-by-point plans. (Arranging them left to right is easiest for the class to see.)

Workshop Seven: Continuing to Compare or Contrast

Objectives:

- To build upon the concept that the comparison or contrast of two things must proceed from one set of criteria or points.
- To introduce the criteria of the thesis in a comparison-or-contrast essay.
- To begin the pre-writing process for the students' essays.

Materials:

- Chalkboard.
- Overhead projector.
- Reproduction(s) of "Some Real-Life Thesis Statements". For group work, make one overhead transparency. For individual work, make a copy for each student.
- Transparency reproduction of "Some Real-Life Thesis Statements - Key".

Procedure:

- If the students have not been working on comparison-or-contrast essays in their regular English classes, it might be necessary to briefly review some of the basic elements of Workshop Six, such as the need to analyze two "things" from one set of criteria or points and the two different organization plans, the point-by-point plan and the block plan.
- Explain to the students that they are going to work on their own comparison-or-contrast essays. As with the evaluation essays of Workshops Two, Three and Four, these essays may be written as group or individual essays depending on the preferences of the classroom teacher(s). Continue by asking students if they know or remember what a thesis statement is. Remind them that a thesis statement is the one or two sentences that express the main idea or argument of an essay.
- Present a helpful analogy by saying to the students: "Imagine that you are in college and you are broke. You write to your mom and dad and explain all the expenses you have had recently, such as books, food, etc. Your letter ends up being long." Ask students what they think the most important sentence in the letter will be. Most students will agree that the sentence that "asks for cash" is the most important sentence. Tell the students that that sentence is the college student's thesis.
- For further clarification, tell the students that the thesis is the main point of the essay just as the topic sentence is the main point of a paragraph. Put this "equation" on the board:

<u>Thesis</u>	~ is to ~	<u>Topic Sentence</u>
	AS	
<u>Essay</u>	~ is to ~	<u>Paragraph</u>

- Explain that in developing a thesis for a comparison-or-contrast essay, they must first answer two important questions.
- To begin, tell students that the first question that needs to be answered on the way to forming the thesis is whether they are going to tell their readers that the two things being analyzed are essentially similar or different. Inform the students that when they argue that

two things are similar, they are comparing, and when they argue that two things are different, they are contrasting. Explain that the reason you have been referring to this type of essay as comparison-or-contrast is that they will have to decide to do one or the other, especially in short essays.

- To illustrate, point to any two disparate objects in the room, such as a student and a book. Ask the students if the two “things” are similar or different. Most likely they will say “different.” Agree that this is the obvious answer, but ask students if there are any ways that the two “things” are similar.
- As an example, say to the students: “Imagine that you are in college.” Explain, for example, that a student and a book are both made of matter, that they are found in a classroom and that they both store information. End this illustration by stating that any two “things” we choose to analyze can be seen as both similar and different, but that we must choose one approach to both limit and focus our analysis or essay.
- Continue this discussion by informing the students that in making this first decision, it is helpful to consider what would interest readers. Hold up two similar objects, such as two pieces of chalk, and ask the students if they would be very “surprised” if you wrote an essay about how similar these two objects are. Use more examples if necessary and then summarize by saying that “going beyond the obvious” will probably lead them to a more interesting argument or thesis. To clarify this first question, write on the board:

Comparison-OR-Contrast Thesis

Question 1: Similar or Different? (Choose!)

- Explain that the second important question to ask is, “Why?” (Students might blur the distinction between “why” and “how,” but at this introductory level that is acceptable.) Point out that to interest and inform their readers—to get them “ready” for their essays—it is not enough to merely say, “These two things are different” or “These two things are similar.” As an example, say to the students: “Imagine that your best friend has been asked to go to prom by two boys, and she’s asked your opinion as to who she should choose. You wouldn’t just say to her, „Joe and Tom are sure different.” You’d tell her who was the better choice and why.”
- Tell the students that in their comparison-or-contrast essays, they should have an opinion about or an attitude toward the things they are analyzing, and that will come out by considering why the things are similar or different. The easiest way to begin considering this question is to ask “Why?” and include the answer in the thesis. Using a phrase that begins with the word “because” in the thesis ensures that this question has been answered. To clarify this first question, write on the board:

Comparison-OR-Contrast Thesis

Question 1: Similar or Different? (Choose!)

Question 2: Why? (Because . . .)

- To reinforce these concepts regarding the thesis, work through “Some Real-Life Thesis Statements” if time allows. You may reproduce this on an overhead transparency and work through this with the entire class or make a copy for each student and allow them to work on this individually. In either case, ask students to decide whether the statement is arguing that the things being analyzed are similar or different (individually students can

circle S or D) and why (individually students can underline the reason). Explain to the students that these statements are more “conversational” than the type they will write for essay assignments. However, they are meant to show that we “say” thesis statements all the time, especially when we are comparing or contrasting. If you are short of time, this would be a good place to end this workshop. The rest of this lesson could be presented in a separate workshop, and you could work with the students on the completion of their pre-writing charts instead of assigning the charts to be completed before the next workshop.

- Explain to the students that they will be working on a comparison-or-contrast essay. Describe the writing situation as this: “You are a college freshman and you have a hearing roommate who might be a little nervous about having a deaf roommate. Write an essay in letter form to make the roommate more comfortable.” (You may want to write this on the board.)
- Lead a brainstorming discussion with questions (and probably answers):
- What do you think your hearing roommate is nervous about? (He probably thinks I’ll need a lot of help. She is worried that I won’t be any fun.)
- Do you think he or she thinks deaf and hearing people are mostly different or the same? (Different.)
- So what “surprising” information do you think you need to give your roommate? (That we’re really a lot alike.)
- Write on the board:

Writing Situation:	You are writing to your “nervous” hearing college roommate.
Comparing-or-contrasting:	Deaf and hearing students
Question 1 =	Similar or Different? Similar
Question 2 =	Why?

- Tell the students that before they answer why, they will need to do some pre-writing and that the comparison-or-contrast chart (introduced in Workshop Six) is a good way to organize their ideas.
- Quickly reproduce the chart on the board and fill in a row or two with sample information such as below:

← Deaf Student (You) ←		← SAME →	→ Hearing Student (Roommate) →	
EVIDENCE	REASONS	CRITERIA	REASONS	EVIDENCE
	big football fan addicted to chocolate	interest in sports loves junk food	loves baseball must have chips 3 times a day	

- Encourage the students to feel free to be imaginative and have fun “creating” an imaginary roommate as they complete their charts for the next workshop.

Some “Real Life” Thesis Statements

- S D 1. Vote for Tom Hanson for Senator, not John Smith, because Tom’s been indicted but never convicted.
- S D 2. Mom, buy me the Tommy Hilfiger jeans because they’ll last a lot longer than the Wal-Mart brand.
- S D 3. If you really think about the way they both require a lot of strength and agility, ballet and football have a lot in common.
- S D 4. Hey Sis, I know you’re having a hard time deciding which college to go to. But I think you’ll like UWT better than USP because it has a better English department.
- S D 5. Bob, I know you refuse to eat at Burger King, but their hamburgers really are as good as McDonalds.
- S D 6. Jennie, I know you think living in New Orleans is more exciting than living in Baton Rouge, but I think both cities have a lot of fun things to do.
- S D 7. Really, Grandma, rap music is a lot like poetry! I mean they both rhyme and they both have important things to say about love and death and stuff.
- S D 8. The humor in the second Austin Powers movie is much more sophisticated and tasteful than in the first one.
- S D 9. Bill, marry Jean, not Cathy, because Jean promised to buy you a bigger boat.
- S D 10. If you think about how they play basketball, and not how they look, Shaquille O’Neal and Dennis Rodman are not as different as they might seem.

Some “Real Life” Thesis Statements - Key

- D 1. Vote for Tom Hanson for Senator, not John Smith, because Tom’s been indicted but never convicted.
- D 2. Mom, buy me the Tommy Hilfiger jeans because they’ll last a lot longer than the Wal-Mart brand.
- S 3. If you really think about the way they both require a lot of strength and agility, ballet and football have a lot in common.
- D 4. Hey Sis, I know you’re having a hard time deciding which college to go to. But I think you’ll like UWT better than USP because it has a better English department.
- S 5. Bob, I know you refuse to eat at Burger King, but their hamburgers really are as good as McDonalds.
- S 6. Jennie, I know you think living in New Orleans is more exciting than living in Baton Rouge, but I think both cities have a lot of fun things to do.
- S 7. Really, Grandma, rap music is a lot like poetry! I mean they both rhyme and they both have important things to say about love and death and stuff.
- D 8. The humor in the second Austin Powers movie is much more sophisticated and tasteful than in the first one.
- D 9. Bill, marry Jean, not Cathy, because Jean promised to buy you a bigger boat.
- S 10. If you think about how they play basketball, and not how they look, Shaquille O’Neal and Dennis Rodman, are not as different as they might seem.

Workshop Eight: Drafting the Comparison or Contrast Essay

Objectives:

- To reinforce the concept that the comparison or contrast of two things must proceed from one set of criteria or points.
- To begin the drafting process for the students' essays.

Materials:

- Overhead projector.
- Blank transparency (optional) and transparency markers.
- The students' pre-writing charts, reproduced on transparencies (See Procedure Option 1).
- A "pair" of paragraphs from each student, reproduced on transparencies. These paragraphs should represent the analysis of one similarity (i.e. one row of the chart) with one paragraph on hearing students and one paragraph on deaf students. (See Procedure Option 2).

Note:

- If you are going to do both Procedure Option 1 (drafting paragraphs from students' pre-writing charts) and Procedure Option 2 (reviewing students' paragraph pairs), begin with Option 2 and continue with Option 1.

Procedure Option 1:

- Collect the transparencies of the students' charts.
- Quickly place on the overhead and read through as many charts as possible to give an overview of the students' views regarding the similarities between deaf and hearing students. Commend especially clear criteria and reasons and especially vivid detail.
- Compile a master chart on the chalkboard of criteria and reasons that seem especially intriguing or that are repeated in several students' charts. Criteria and reasons should be fairly complete but evidence can be sketchy. Three chart rows should be sufficient.
- Situate the overhead projector and screen so that the chalkboard chart is still visible. Place the blank overhead transparency on the projector.
- Select one row of the master chart on the chalkboard and begin working from the deaf student "side" of the chart.
- Begin drafting the first paragraph. See Workshop Three: Continuing to Evaluate for a more detailed description of this before-the-class drafting. At every opportunity ask students for suggestions, preferably on a sentence-by-sentence basis. For example, say to the students: "The first criterion is „interest in sports“ and the first reason is, „You (the deaf student) are a big football fan.“ What would be a good topic sentence or sentences for this paragraph?"
- Encourage students to be very "conversational" and to write to their audience, in this case the hearing roommate. A good topic sentence might be: "Hey Roomie, one thing we have in common is we both love sports. In fact, I'm a real big football fan."
- Continue drafting this paragraph in a similar fashion. In moving to the body of the paragraph, emphasize the need for vivid, descriptive evidence or detail.

- When this paragraph is completed, move on to the other “side,” the analysis of the hearing student under the same criteria/reason. Using the master chart on the board, proceed as above eliciting student suggestions for the topic sentence and then the body of the paragraph.
- Whenever possible in drafting the second paragraph, emphasize the need for balance and continuity between the two paragraphs. For example, if the first half of the paragraph on the deaf student’s love of football emphasizes the number of hours he watches football on TV, mentioning the number of hours the hearing student watches baseball at a similar point in the second point will “knit” the two paragraphs together. However, attention to continuity should not outweigh attention to unity and development at this stage and should not be artificial.

Procedure Option 2:

- Collect the transparencies of the students’ charts and paragraph pairs. Be sure to keep each student’s chart with his or her paragraph pairs.
- Quickly place on the overhead projector and read through as many charts as possible to give an overview of the students’ views regarding the similarities between deaf and hearing students. Commend especially clear criteria and reasons and especially vivid detail. If Procedure 1 and Procedure 2 are going to be done in one workshop, compile a master chart on the chalkboard at this point.
- Select and place on the overhead projector the first student’s paragraph pairs.
- Read through the first paragraph and ask for revision suggestions from the class; begin with the topic sentence and proceed to the detail in the body of the first paragraph. The “Body Paragraph Checklist” from Workshop Four: Revising the Evaluation Essay can serve as your guide in forming questions.
- Move on to the second paragraph and proceed in a similar manner. At the topic sentence, emphasize the need to consider the same criteria/reason as the first paragraph. In the body of the paragraph, suggest ways of achieving paragraph-to-paragraph coherence as discussed in Option 1 Procedure above.
- Continue eliciting revision suggestions on as many student paragraph pairs as possible. If you are doing both procedures, end this workshop by drafting a sample pair of paragraphs using information from the master chart on the chalkboard and especially vivid details from student paragraphs.

Workshop Nine: Working One-on-One with Students

Objectives:

- To assist students individually at any stage of the writing process with any writing assignment. Working individually with the students polishing rough drafts at the end of the year is a perfect capstone to their participation in the DESK Program. However, this kind of work is extremely beneficial done as frequently as possible as time, facilities, and funding allow.
- To model the revision process for the students.
- To encourage the students' use of the computer for writing and revising.

Materials:

- Personal computer (If the school has a computer lab, this is ideal because as you work individually with students they can work on their own or with the classroom teacher(s).)
- A floppy disk for each student with his or her pre-writing or draft work saved on it.
- When working individually with students but without an interpreter (see Working without an Interpreter below), student should also bring a printout of the draft.

Preparation:

- It may be necessary to book the school's computer lab in advance.
- Working with the classroom teacher(s), write a timetable of "appointments" with students. The ideal session length is 15-20 minutes. Avoid working with one student longer than thirty minutes, as this is intensive work for you and the students and you will both lose your ability to concentrate. Even 10-minute individual sessions can be productive if you focus on one or two essay elements, such as adding detail or revising topic sentences. In fact, revising only one paragraph is not only satisfying for the students but effectively models revision techniques they can use on their own for the rest of their essays.
- You and the classroom teacher(s) may wish to divide the students among you so that as many students as possible get individual assistance during the period.

Procedure:

- Begin by making sure that you, the student, and the interpreter are in the most effective positions. In most cases and especially during the first session with a student, it is best if you sit at the keyboard. This frees the student to think only about his or her writing and not about the technical aspects of using the computer keyboard. The student should sit on one side of you with access to the computer desk for use as a writing surface. If you are using an interpreter, the student and interpreter can establish positions that they find comfortable. It is usually effective if the interpreter sits on the side of you opposite the student, providing you do not block their views.

Computer

Interpreter ●

● Student

●
Instructor

- Although your work with the student will be dependent on a number of factors, especially the student's writing skill level, the goal(s) of the assignment and the quality of the draft, it is best to concentrate on content and structure and leave grammar and punctuation (unless problems hinder readability) for later.
- In general, conduct the one-on-one session as an "interview." That is, guide the student's revision work by asking the student questions, such as:
 - What is the main idea of your entire essay?
 - What did you mean by this word?
 - I'm not quite getting this idea; can you think of another way to write this sentence?
 - What's a way you could make a connection between these two paragraphs?
 - Whenever possible type in the student's words (via the interpreter) word for word, as if you are taking down dictation.

This will help the student's writing in key ways. First, the student will see an immediate "translation" of his or her signed "text" into written English, which will help improve the student's own translation skills. Second, the student will begin to see writing as a form of communication that is actually not far removed from spoken/signed communication. Third, the fact that a written product is visible almost immediately will encourage the student to be less hesitant to resist revision.

- Unless you and the classroom teacher(s) have chosen to focus work on a certain essay section or writing skill, begin by asking the student to identify which paragraph is most unsatisfactory at this point.
- Most, but not all, young writers want to have their introductions fairly polished before they feel comfortable moving on to the body of the essay. If this is the case, work on the introduction first, but remind the student that as s/he writes the body of the essay, s/he will learn more about the topic and might need to make changes to the introduction, especially the thesis. (See Workshop Five: Essay Introductions.)
- When working on body paragraphs, focus on paragraph unity and paragraph development with questions such as:
 - How could you make this first sentence tell us the point of the whole paragraph? (unity)
 - Which sentences or ideas don't quite "match" that main point? (unity)
 - Do you think you should change them (how) or take them out? (unity)
 - Can you think of a sentence or two to add to this paragraph to make it more convincing? (development)

- I'm not getting a clear picture of this idea. How could you make this clear? (development)
- Are there any descriptive words you could add to make this more interesting, even exciting, for the readers? (development)
- At the end of the session, summarize the steps taken and work accomplished and encourage the student to apply these techniques to other paragraphs or assignments.

Working Without an Interpreter:

Although not as efficient, working one-on-one with a student without an interpreter is quite possible. I frequently do so with my college students who cannot always schedule an interpreter during my office hours or who decide on the spur of the moment to get extra help.

- When a student is profoundly deaf and does not read lips, it is possible to use the computer to ask questions and discuss the writing. Place the keyboard between you and the student so you both “talk” on the screen.
- You and the student should point to and make markings on the printout of the draft, as this is easier than switching between screens.
- At the end of the session, be sure to save your “dialogue” as a new document so that the student can review the session.

Workshop Ten: The College Visit & Follow-Up

The College Visit

Objectives:

- To familiarize the students with the college campus.
- To allow students to experience firsthand a freshman English class.

Materials:

- It might be helpful to give them copies of the readings, assignments, etc. that you will be using during the class they will visit. Try to make these copies available to the students at least one week in advance of their visit.

Preparation:

- Working with the high school teacher(s), select a date for the class visit. If possible, select a class that will have a variety of tasks to show the students the spectrum of classroom activities, such as in-class writing, discussion, board work, etc. Try to plan a class that is more student-centered as opposed to a teacher-centered or lecture class.
- If the class chosen does not already have an interpreter attending, arrange for an interpreter with your university's disability services office.
- If necessary, arrange to meet in a larger room, making sure that your college students are aware in advance of the change.
- Tell your college students about the classroom visit and encourage them to make the high school students feel welcome. If this college class has one or more deaf students in it, and this would be ideal, ask the deaf student(s) if they would be available to "chat" with the high school students after class.
- The high school teacher(s) will need to make arrangements for the necessary permits, excuses, and/or transportation services.
- Instruct both your college students and the visiting high school students that the high school students should sit on one side of the room. Instruct the interpreter to sit on this chosen side, also.
- Select a date for a follow-up visit to the high school as soon after the college visit as possible.
- Since this may be the first time the high school students have visited the college campus, it would be an excellent opportunity for them to tour the campus, either formally with a college representative or informally with you and/or the high school teacher(s). A tour conducted by a staff member of your college's disability services office would be ideal. Make these arrangements in advance of the college visit.

Procedure:

- Arrive at class early to greet visiting students and to make sure that they sit on the side of the room near the interpreter.
- At the start of class, briefly welcome the visiting students and encourage them to ask questions and participate in the class.
- Conduct your class as usual.

- If you do not normally have deaf students in the classroom, be sure to be conscious of the needs of the interpreter and the deaf high school students.
- At the end of class if your schedule and the interpreter's schedule allow, briefly talk with the high school students and their teacher(s).

The Follow-Up

Objectives:

- To answer any questions and concerns the students have following the college visit

Materials:

- Optional: informational brochures about your college (application procedures, entrance requirements, etc.)
- Optional: brochures or handouts from your college's disability services office outlining services available to deaf and hard of hearing students

Preparation:

- Questions prepared by the students prior to the follow-up visit. These can be in the form of individual lists of each student's questions or a master list compiled by the classroom teacher(s). The questions can be generated in a brainstorming/discussion session or by students working individually (in or out of class) on their own questions.

Procedure:

- It might be helpful to begin this visit with a brief summary of the class they visited.
- Answer students' individual questions or questions asked by the classroom teacher(s) from the master list.

Section Two

Workshops Conducted in Year 2 2000-2001

Unit One: The Process Essay

About the Process Essay:

Process analysis, which in general presents the steps or sequence of events of a procedure or activity, can be divided into two types. One type of process analysis results in a *directional* or “*how-to*” process essay, which instructs readers how they can do the process, such as, “How to Change Your Oil.” The other type of process analysis leads to an *informational* process essay, which explains a process that readers will not do, such as “How a Hurricane is Formed.”

Pat Lively and Jean Rohloff thought that the process essay, specifically the directional process essay, was a good choice for her class’s DESK writing projects, since by definition the pattern of development of this type of essay dictated a sequential structure that would be relatively easy for the students to understand, generate and maintain. Thus, after students established the steps of their processes, they could concentrate on the development of vivid and detailed ideas within the established structure of their essays, a skill necessary to all types of writing situations. Also, the team planned to guide students in the selection of essay topics that they were very familiar with so that they would feel confident of the content of their essays.

The team also wanted to have each student write to a very specific audience, so that the students would come to see writing as a form of communication not unlike forms they may feel more comfortable with, such as talking, signing, e-mailing, writing letters, etc.

Introducing Giving Clear Instructions:

- In the first meeting with the class, if necessary briefly introduce yourself and explain the program for the benefit of new students.
- Ask the students how many of them have ever told someone how to do something.

Author’s comments: Volunteered examples ranged from, “I once told my brother how to mow the lawn” to “I told my girlfriend how to make her boyfriend jealous.” When asked, a few students said they had written “how-to” essays before.

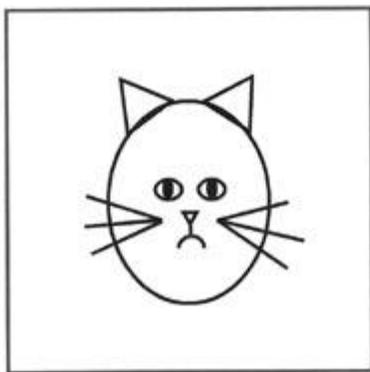
- Tell the students that they will be working for several weeks on writing process or “how-to” essays. Explain that each student’s goal is to explain very clearly a process he or she is an “expert” in to a specific person who isn’t. Emphasize that they will be choosing their own topics and the people to whom they will be writing.
- Without discussing the essay assignment any further at this point, tell the students that you will show them in a “non-writing way” what they will be doing in this project.

Author’s comments: I wanted to do this exercise to introduce the concept of clearly communicating a process to an audience in a way that did not involve writing to make a connection between “everyday” instructions and the essays they would be writing. Also, I have found that demonstrations that do not rely exclusively on language, especially written language, are effective with deaf and hard of hearing students.¹ Additionally, I hoped this would be a fun ice-breaker so

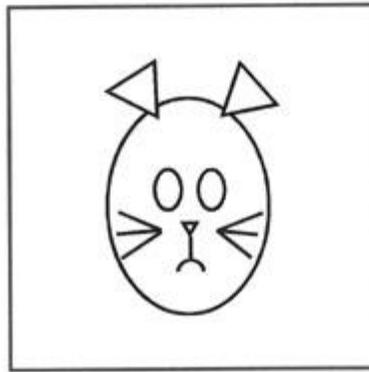
that I could establish both a rapport with the students and a tone for our work in the DESK Program.

- Put a clean write-on transparency on the overhead projector and ask the classroom teacher or another teacher to help with the demonstration.
- Positioning yourself facing the students but with your back to the volunteer, hold up a very simple drawing so that the students can see it but the volunteer cannot.² Tell the students they are going to see how well the volunteer teacher can follow directions. Explain that you will be telling³ the volunteer teacher how to draw the picture without telling her what the picture is.
- Instruct the volunteer teacher how to draw the picture with instructions such as: “Draw a medium-sized circle in the center of the page. Now draw a small triangle at the top of the circle a little left of the center.”

Author’s comments: *Of course, the results were not only amusing, but also the exercise let the students vividly see how difficult it is to give clear and precise instructions that someone else can follow. Mrs. Lively, who is hearing, and I switched places for an equally effective, if not embarrassing, demonstration.⁴ However, when we attempted to let students volunteer to draw and instruct, we discovered that this works best with hearing people for the simple fact that signed instructions, either from the interpreter to a deaf student or from a deaf and signing student to another student, are often the shapes drawn “in the air.” Thus, the pictures actually became a little more accurate and the intended lesson was not as effective.*



The original cat drawing.



The volunteer artist's version.

Introducing Subject:

- In beginning the discussion of choosing a subject for the process essay, tell the students that it is essential that they choose not only subjects that they *know* about but also subjects they *like*. Explain that each student must *know* his or her subject well so that the

instructions will be clear and accurate, and each student must *like* or be interested in his or her subject so that the instructions will be vivid, enthusiastic, and make the readers want to try the process.

- Using the “About My Subject” checklist on an overhead projector, read and explain each criterion.⁵

Introducing Audience:

- Discuss the concept of audience, of being conscious of writing to actual readers, even one specific reader. Ideally the above discussion of subject and the discussion of audience should occur during the same class period so that students see how important it is to consider the audience or readers when choosing a subject.
- Using the “About My Audience” checklist on an overhead projector, read and explain each criterion.⁶

***Author’s comments:** Since high school students are often somewhat unused to writing to specific readers, other than their teachers, I spent more time explaining and discussing these criteria. I found it helpful to offer several “What if?” examples. For example, when considering, “Who are my readers?” I asked my students how explaining the Viet Nam war to a younger sibling would be different than explaining it to a history teacher in a class discussion. When considering, “What do my readers know about my subject?” I asked the students if it would be easier to explain how to send e-mail to a fellow high school student or to their parents. When considering, “How can I help my readers read my writing?” I asked the students to consider what would happen if they were explaining how to bake cookies and just said, “Add some sugar” or if they didn’t present the steps in order.*

Considering Subject and Audience Together:

- To conclude the discussion of subject and audience choices, use the following brief exercise to emphasize how interconnected these considerations are and how they must both be contemplated before the students decided what their process essays will be about.
- Present a list of possible “how-to” topics on the left side of the chalkboard and then a choice of a “good” and “bad” audience choice. Reading each topic, ask students to choose the more appropriate audience or reader.
- After students have chosen, ask why their choices are appropriate. Answers such as “She’s too old” or “He already knows that” will reinforce the criteria discussed with the “About My Audience” checklist.
- The “Choosing a Good Audience” chart can be reproduced and handed out as a quiz, used as an overhead transparency or transferred to the chalkboard.

***Author’s comments:** If time allows I found that students enjoyed generating their own “good” and “bad” audience choices for additional topics I provided.*

Beginning to Choose Process Essay Topics:

- Referring to the list of hypothetical “how-to” subjects, such as the one in “Choosing a Good Audience” chart, explain to the students that they will soon be selecting their own

topics which might be similar to the ones listed.⁷ Since by now the students should have a working knowledge of process essays, briefly remind them that they will each be giving instructions to a specific reader in a series of clear, well-explained steps.

- At this point, and frequently throughout the topic selection process, stress that to be a process topic the instructions must occur in a *sequence*.

Author’s comments: *I explained that a topic such as “How to Choose a Friend” might actually present several things to consider or do in choosing a friend, but that those considerations or actions did not necessarily go in a step-by-step process. For example, “Look for someone who has similar interests” and “Look for someone who is honest” don’t necessarily follow any required order.*

- After reminding students that they must choose topics that they know about and like, ask them each to take out a sheet of paper and a pen and as quickly as possible list five possible essay topics. Explain that this form of brainstorming is best done without a lot of thought, but is just meant to get the “juices flowing.”
- After giving the students about five minutes or less to list five topics, ask them to each quickly circle the topic they liked the best. Then list each student’s choice on the board (or overhead projector) in a “How to . . .” format under the heading of “Subject.” If time allows, ask each student questions about how they chose that topic or when they learned how to do this process as it gives them the opportunity to reveal areas of interest and expertise to their classmates.
- To the right of the heading “Subject,” write the heading “Audience” and tell the students that it is important for each of them to decide who will be an appropriate audience or readers for their topics. Brainstorming audience possibilities for the list of topics can be done in several ways. The following list is presented in order of least time-consuming to most:
 1. In a discussion format led by the teacher, students can offer audience suggestions for the topics on the board, not necessarily for just their own essay.
 2. Students can spend a few minutes considering an appropriate audience for their own topics and then present them to the class as the teacher lists them across from the matching topics.
 3. Students can spend several minutes and generate a possible audience for each of the topics on the board and several audience choices can be put on the board for each topic.

SUBJECT

How to make breakfast
How to fish
How to use the Internet

AUDIENCE

my brother
someone who doesn’t know how
someone with friends but little money

- The students’ audience choices at this point may be rather general, such as “a person who doesn’t know how to fish.” Therefore, explain to the students that while it is certainly possible for them to write to more than one person or a certain type of person, for this assignment they must choose *one specific person* whom they know, so that they see this process essay as “real” communication.

- At the end of this activity, tell the students that the final selection of their subject and audience will be done on their own and due for the next DESK Program session.⁸ Remind them to consider the criteria for subject and audience selection. In closing, stress that, above all, they must each choose a subject that they know about and like and a reader or audience member that they know personally.
- When the students have chosen their subjects and audiences,⁹ list them on the board to acquaint the entire class with their fellow students' topics. This is important so that students will be somewhat familiar with the other students' topics in advance of any group revision.

Determining the Steps in the Process:

The students are now ready to begin determining the steps in their selected processes. Again, this can be done during a DESK Program session or as homework.

- An effective method is to have one student tell another student the steps in the process and have the other student copy down the steps either on paper, on an overhead transparency or on to a computer disk. This reinforces the idea that writing is a form of direct communication, not too unlike signed/spoken communication.
- At this point, students and teachers should not be concerned with ordering, grouping or subordinating steps. Simply encourage the students to list everything they need to tell their readers so that the readers can do the process.

Author's comments: Part of a list generated by a student writing an essay on how to fish looked like this:

*check the gas
get the fishing poles
check the plug
put equipment in the boat
hook up trailer and boat to truck
take license
launch boat
put your hook on the line*

Ordering and Completing the Lists:

- Prior to this activity, copy each of the student's lists on separate overhead transparencies.¹⁰ Allow space between the listed items so that additions can be made.
- After placing one of the student's transparencies on the projector, first read the complete list of steps to the entire class.
- Remind the students that this listing process was done quickly and probably needs to be revised. Ask the student who wrote the list whether the steps were in the right order or if anything had been omitted.
- After giving the writer an opportunity to revise the list, open the discussion up to the entire class, asking the other students if they have any suggestions for improving the list. Make additional suggestions only after allowing ample time for student input.

- Revisions to the list can be done on the overhead by numbering the items and inserting additions between items.

Author’s comments: Here is the revised “How to Fish” list of steps.
Boldfaced steps were added in the revision process.

- 1 check the gas
- 2 check the plug
- 3 get the fishing poles
- 4 get the paddle**
- 5 put equipment in the boat
- 6 hook up trailer and boat to truck
- 7 take license
- 8 go to Bonaventure’s on False River**
- 9 launch boat
- 10 drive your boat to an area with dead trees**
- 11 get your fishing gear ready**
- 12 put your hook on the line

While this group revision process does take a significant amount of time, it makes clear to each student that his or her list must “make sense” to other readers. If time constraints and/or class size make it impossible to discuss and revise each student’s list, one or two can be used as models and students can do the revision process during regular class time or as homework.

Grouping the Items and Labeling the Groups:

Once the lists are ordered and complete, turn the class’s attention to logical grouping of the listed items.

- Explain to the students that since the goal for each of them is to write a process essay, not merely a list of steps, it is now time to start thinking about how a process can be communicated in several paragraphs.
- Explain that they will be grouping several of their previously listed “little” steps into “big” steps and that for most of them, a “big” step will probably become a paragraph.¹¹
- Because the concepts of classification and subordination are somewhat abstract, demonstrate with a simple example, such as below. Put the following list of “little” steps on the board and ask the students where they feel lines should be drawn to separate these steps.
- Then ask them if they can “label” the groups they had formed.

Results should be similar to the following:

Making a Cake:

“Little” Steps

get out the bowl
 get out the beaters
 get out measuring cups and spoons
 get out the pan

“Big” Steps

Get out the Equipment

get out and measure the flour	
get out and measure the sugar	Get the Ingredients Ready
get out and measure the oil	
get out and measure the flavorings	
put the ingredients in the bowl	Mix the Cake Batter
mix the ingredients with the beater	

- Since this grouping and labeling requires substantial consideration, it is best for the students to work on their lists on their own. If time allows during a DESK Program session, it is helpful for the director and classroom teacher to walk around the room, monitoring the students' work and offering suggestions from time to time. Alternatively, this grouping and labeling can be done in regular class time or as homework.

Turning "Big" Step Labels into Topic Sentences:

The sample above can also be used to demonstrate that the labels they had provided for the "big" steps could be very easily "turned into" the opening, or topic, sentences of the essay's paragraphs.

- Quickly, and not too carefully, write sentences similar to the following. Intentional mistakes help students realize that drafts are not final products.
- When you are done, read through the sentences, underlining the first words in each sentences. Ask the students why the underlined words would be helpful to a reader.

Get out the Equipment	First, you should get together the utensils and equipment you will use.
Get the Ingredients Ready	Second, you will need to get out and measure the ingredients listed in the recipe.
Mix the Cake Batter	Next, it is time to mix the cake batter.

- End this demonstration by explaining how their lists of "big" step sentences will serve as excellent outlines or guides as they begin drafting their essays and that their original lists of "little" steps would help them describe the "big" step and develop their paragraphs. Caution the students, however, that they will probably have to add to these paragraphs to make them very clear and detailed.
- After the students have completed their own grouping and labeling as described above, they can convert their own labels into topic sentences during the DESK Program session, regular class time or as homework.

Assigning the First Draft:

- Explain to the students that they will now be using their lists to draft the bodies of their process essays but that at this point they should not write introductions or conclusions.
- Ask them to keep in mind that they each are writing to a specific audience, and encourage each student to write that person's name on the top of each piece of paper used in drafting.

Author's comments: Since I find that high school students are sometimes hesitant to use first-person and second-person pronouns in their writing, I

assured the students that since this was not an extremely formal or academic assignment, they could write “I” and “you” and call the person by name. I told them that they could even think of this assignment as a process letter if that helped them write to their readers. As a relevant example, I explained that writing situations can call for different ways of writing. In a brief example, I asked to them consider how writing to a bank loan officer asking for money would be different from writing to a parent asking for money.

- If possible, distribute a sample process essay to the students to be used in a later discussion led by the classroom teacher.

***Author’s comments:** I used one written by a college freshman in one of my composition classes. However, care must be taken that such a model is not so polished and the process so complicated as to intimidate the high school students.*

- The first draft of the process essay is best done for most students out of class as homework, although an in-class writing session during regular class time is also effective.
- Ask students to bring the complete body of their essays to the next DESK Program session. Have each student bring a typed draft printed out on paper and reproduced on an overhead transparency.

Revising the Body of the Process Essays:

***Author’s comments:** Since most of these students had participated in the DESK Program the previous year, it was not necessary to do a complete presentation of the characteristics of a good body paragraph. I did show and briefly review the criteria on the “Body Paragraph Checklist.”¹²*

- Since the students’ paragraph beginnings, or topic sentences, have been drafted and discussed earlier, spend most of the session discussing how to make the content of individual paragraphs more clear, detailed, and interesting.
- Place one student’s transparency on the projector and ask that student to remind the class of the process topic and the reader.
- Discussing a paragraph at a time, analyze one or two body paragraphs from each student’s essay. Elicit suggestions, first from the writer and then the rest of the class, as to how the writer could develop a paragraph more fully and in doing so make the step described both clear and interesting.
- Using an overhead transparency marker, make brief comments in the margin as suggestions were made. Encourage each student to also make notes on the typed copy of the essay as his or her essay is discussed.
- At the end of the session, return the transparencies to the students and ask them to revise their essays before the next session.

Find the Purpose—the Thesis Statement:

- Begin by telling the students that with the bodies of their essays drafted, they are now ready to “invite” their readers into their essays with introductions.

- As a way to (re)introduce the concept of thesis statements, write the following chart on the chalkboard and ask the students to reproduce it on paper and to write their essay topics and readers on the appropriate blank lines, leaving the “Why” blank incomplete:

WHAT? (Your topic) **TO WHOM?** (Your reader) **WHY?** (Your purpose)

-
- Ask the class to consider the following questions:
 Why *should* your reader read your essay?
 Why do you want your reader to read your essay?
 How will reading your essay affect your reader?
 - Then ask each student to complete the following sentence:
 I want (reader’s name) to read my essay about how to (topic) because
 - When they are done, put their responses on the board.
 - Explain that when they have completed these sentences, they have answered the question “Why” and have thus stated their purposes in writing the essay. Ask them to each write their purpose on the “What? To Whom? Why?” chart.
 - Further explain that communicating that purpose in the essay will give each of their essays a point, or a reason, an argument, an angle—what we call a thesis statement.

Considering the Introduction:¹³

Author’s comments: *Since most of these students had participated in the DESK Program the previous year, it was not necessary to do a complete presentation of the characteristics of a good introductory paragraph. I did show and briefly review the criteria on the “Introduction Checklist.”*

- Tell the students that since they now have a sense of their essays’ purposes, they now have to make sure that they grab their readers’ attention in their opening statements and *lead* them to their purposes, which were stated in their thesis statements. Stress that it is especially important that each writer “talk” to his or her audience in the introduction.
- Ask the students to each bring an introductory paragraph that includes a purpose or thesis statement for the next session. Have each student bring a typed draft printed out on paper and reproduced on an overhead transparency.

Revising the Introduction to the Process Essay:

- In doing group revision of the introductions, follow much the same procedure as in working on the revision of the body of the essays. However, with only one paragraph per student, more time can be spent on this step with references to the introduction criteria.

Author’s comments:

Following are the examples of the students’ introductory paragraphs:

Hey, wake up sleepy head! It’s time to go fishing. If you want to eat a delicious fish dinner, then let’s go. The fish are probably jumping in the boat at False River now. If you follow my instructions, you will catch fish easily and quickly.

Diamond, do you want me to fall in love with you? I will show you how to write a poem. You can learn poetry because it's easy to write and it's a good way to express your feelings. What if you try telling me about your feelings? It's important to let me know what you're feeling inside. I hope you will be pleased to learn how to write a poem.

Hey, do know how to shock your friends? Then you have to listen to what I will teach you about a fantastic card trick. Are you ready? Then get where you feel comfortable, girl.

Are you tired of having to pay for long conversations on the TTY? I know that some deaf people have to pay dreadful bills for the TTY, but you can learn how to use AOL. People who have AOL don't have to pay high bills every month! I'm enthusiastic about AOL because it's an easy and cheap way to communicate with friends.

Troy, do you want to impress your date? Then you have to learn how to make breakfast for your girlfriend. Don't worry; cooking is easy! I will teach you how to make an egg sandwich for your girlfriend's breakfast.

Completing the Process Essay:

- Several subsequent class periods can be spent putting the pieces of the essay together, adding brief conclusions, revising and editing.

***Author's comments:** During these sessions, Mrs. Lively and I frequently worked one-on-one with students as they worked at their desks or at computer terminals.¹⁴ Occasionally, we put students in pairs to work on revision and editing.*

- When the essays are complete, give each student a final copy of every other student's essay.

About My Subject

Is my subject interesting to me?
What do I know about my subject? Is it enough?
What is important about my subject?
What is interesting about my subject?
Is my subject the right “size” for the assignment?

About My Audience

Who are my readers? Age, sex, education?
What do my readers know about my subject?
Are my readers interested in my subject?
How can I interest my readers in my subject?
What will my readers expect when they read my writing?
How can help my readers read my writing?

Choosing a Good Audience

<u>SUBJECT</u>	<u>A GOOD AUDIENCE?</u>	
	“A”	“B”
How to get a date for the Prom	a high school girl	your grandmother
How to bake a cake	a chef	a newlywed
How to choose a skateboard	your father	your best friend
How to change a tire	a new driver	a mechanic
How to divide fractions	your math teacher	a student failing math

Body Paragraph Checklist

Unity:

Is the main point of the paragraph stated clearly in the topic sentence?
Does all of the paragraph relate to the topic sentence?

Development:

Is the paragraph developed with enough specific evidence or detail to be convincing?
Is the paragraph developed with the right kind of specific evidence or detail to be convincing?

Introduction Checklist

Does the introductory paragraph grab our attention?
Does the introductory paragraph move from general to specific?
Does the introductory paragraph flow smoothly?
Does the introductory paragraph provide necessary background info?
Does the introductory paragraph address the audience?

Unit Two: The Biography Essay

About the Biography Essay:¹⁵

To a degree, the biography essay, like the process essay, allows a student to concentrate more on the content of the essay than the structure because the story of a person’s life is usually done in historical sequence and demarcations usually correspond to the stages of that person’s life, such as infancy, childhood, etc.

However, what makes this biography essay assignment challenging is the fact that each student is required to write a biography on a living person he or she admires after gathering information in an interview of that person.

Introducing the Biography Essay:

Author’s comments: Prior to the first DESK Program session in this unit, the classroom teacher, Joey Nipper, informed the students that they would each be interviewing and then writing a biography of a person they admired.

- At the beginning of the first session, ask the students if they know what a biography is. If they reply in the affirmative, have them offer working definitions. If they reply in the negative, supply a simple definition.
- Ask the students how many have read a biography and ask several students to tell the class what they have read.
- Then ask the class, somewhat rhetorically, how many have *written* a biography.

Author’s comments: To challenge their thinking, I told the class that when I introduce the idea of biography in my college classes, I always explain that the word “biography” originated from two Greek words and put the following on the board:

BIO + GRAPHE = LIFE + WRITING

- Continue by explaining that since they would each be writing about a person’s life, they have to stop to consider how lives “happen.”
- After drawing a long horizontal line on the board, ask the class what is the first event of a person’s life.

Author’s comments: The students chuckled at the simplicity of the question and several students answered, “A person is born.”

- When you have received a similar answer, write “Birth” below the left end of the line and proceed to ask, “What’s next?” Continue until what becomes a life timeline is complete:

⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒ ⇒
Born Baby Toddler Child Teenager Young Adult Adult

Considering Questions:

- With the life stages under the time line, ask the class what kind of questions they would ask someone regarding their birth. As the students give suggestions, write these down on the board under the word “Born.”

Author’s comments:

Some of the questions were:

When were you born?

Where were you born?

Who are your parents?

How big were you when you were born?

- Continue through several of the life stages.
- Conclude by informing the class that while these are rather general questions, they offer an idea of what kind of questions they will use in their interviews.

Choosing the Biographical Subject:

- Students should be given a few days to consider their biographical subjects and asked to complete the “Starting the Biography”¹⁶ sheet as a homework assignment.

Studying a Mock Interview:

Author’s comments: To help the students prepare for their interviews, Mr. Nipper conducted and videotaped a mock interview with a student who was not a member of the class. You can create your own videotape and with your own transcript or conduct a videotaped interview using our transcript as a script. Even without a videotaped mock interview, studying our transcript will be helpful.

- Prior to viewing the videotape, give the students a list of the original questions and then a transcript of the interview.¹⁷
- Point out that during the interview, additional questions were asked. Call these “detour” questions and explain that these questions will probably occur to them quite naturally during their interviews.
- Also explain that in the far right column of the transcript are the answers written in the form of notes quickly jotted down during the interview.

Conducting the Interview:

- Since the students’ interviews might be conducted at different times during the next few weeks, at this point etiquette and procedural suggestions for conducting interviews should be discussed. Present the checklists “Before the Interview,” “During the Interview,” and “After the Interview” on the overhead projector and discuss in class.
- If time allows, mock interviews can be held during class to illustrate the “During the Interview” suggestions.
- After this discussion, give each student copies of these three checklists.

From Interview to Essay:

“From Interview to Essay” presents five steps and checklists that the students are to follow to transform their interview notes into biography essays. While a brief overview of all the steps was done in one session, not all of these steps were done during one DESK Program session.

Depending on time constraints, class size and the skill level of the class, these activities can be done during DESK Program sessions, during regular class time, as assigned homework, or in any combination. However, suggest that prior to doing or assigning any step, that specific checklist should be reviewed with the entire class and then distributed for individual use.

Since the checklists themselves are self-explanatory of what was done, the information below offers only additional explanations and suggestions.

Step 1: Reviewing Notes:

- Here stress that since their notes will be very abbreviated and not grammatical, they should be edited *very soon* after their interviews.

Step 3: Turning Notes into Sentences:

- While more advanced students might be able to skip this step and begin writing the essay from their notes, you may use the transcript from the mock interview (this one or your own) to illustrate how notes lead to sentences. In the section “Turning Notes into Sentences,” the transcript is presented and the sentences are placed in text boxes.

Step 4: Reordering and Grouping (Paragraphs) and Reordering Answers:

- Although students might reorder and group their interview answers whether they are in note or sentence form equally well, you can present this step with two overhead transparencies, again drawing from the videotaped mock interview and its transcript. See “Reordering Answers” and “Grouping Answers (Paragraphs).”

Step 5: Turning Notes (or Sentences) into Paragraphs:

- Although most students will not complete steps 4 and 5 during the same class period, presenting the checklists for both these steps on the overhead projector and discussing them together will give students a clearer vision of how they are moving toward the final product, the first draft of their biography essay. See “Turning Notes (or Sentences) into Paragraphs.”
- Here reviewing all the mock interview pages at one time might be effective in preventing students from feeling “bogged down” with individual tasks and give them a sense of their progress toward completed biographies.

Completing the Biography Essay:

- Several subsequent class periods can be spent revising and editing the biography essays.

Author's comments: Since the students seemed to exhibit a tendency to merely record dry facts, we especially encouraged the students to be vivid and detailed in their writing. During these sessions, Mr. Nipper and I frequently worked one-on-one with students as they worked at their desks or at computer terminals. Occasionally, we put students in pairs or small groups to work on revision and editing.

- When the essays were complete, give each student a final copy of every other student's essay.

Biography Assignment

Your Name _____

Today's Date _____

Starting the Biography:

Whom do I admire? *(Type the person's full name here.)*

Why do I admire this person? *(Type your paragraph here.)*

Interview Questions: *(Type each question here, numbering each one as you go.)*

Mock Interview Transcript

Original Questions + “Detour” Questions

Answer Notes

1. Where were you born?

New Orleans

2. How many siblings do you have?

One, Richie

Is Richie older or younger?

20 (Ryan 17)

3. Were your parents strict with you?

yes, strict

How were they strict?

had to stay home if bad

4. What do your parents do for a living?

Dad: post office night shift

Mom: housewife

Did you ever want to work at the Post Office, too? What about now?

when little, Ryan wanted to, but now he's not sure

5. Did you ever fight with your siblings?

not fight seriously, just argue

What did you argue about?

argue about things they wanted same things

6. How do you view your childhood?

he thought himself mischievous

enjoyed childhood

curious asked questions

parents deaf signed ASL

and travel with family

Before the Interview

- Make an appointment with the person you are going to interview that is convenient for him or her.
- Dress nicely for the interview.
- Be on time for the interview, even early.
- Before the interview starts, thank the person you are interviewing for taking the time out of his day to let you do the interview.

During the Interview

- Be pleasant, but purposeful. You are there to get information, so don't be timid about asking questions.
- Use the list of questions you have prepared.
- Let your interview subject do the talking. Don't try to impress him or her with your own knowledge or accomplishments.
- Be objective. Don't offer your opinion on the subject.
- Some answers prompt additional questions: ask them. If you do not ask these questions as they arise, you may forget them.
- Be flexible. Don't be afraid to take "detours" in the interview.
- However, if the interview subject gets too far off the subject, be ready with a specific and direct question to get her back on track.
- Take only memory jogging notes that will help you recall the conversation later. Unless you are a very good notetaker, you probably won't be able to get down every word.
- For the most part, do not ask your interview subject to slow down as this imposes on her time and may make her lose the train of thought.
- A few times during the interview, you may want to ask the interview subject to repeat an especially good quote that you want to get word-for-word. This is a compliment to the interview subject, but don't overdo it.

After the Interview

- Before you leave the interview, be sure to thank the interview subject.
- Ask your interview subject if he or she wants to see a rough draft of your paper and/or the final copy.
- Immediately after the interview, use your memory jogging notes to help you review and record more detailed notes. Don't put this off! No matter how good your memory is you will forget.
- Within a few days after the interview, write a handwritten thank-you note to your interview subject.
- If your interview subject has requested seeing your draft, don't forget to get it to her. Be sure to allow time for her to review it in advance of the essay deadline.

From Interview to Essay

Step 1: Review your Notes

- Read through each question and the notes you took for each answer.
- If the notes are especially unclear in any places, edit them to make them clear. Do not take time now to write complete sentences or to fix spelling and grammar.

Step 2: Mark off Major Sections

- Mark off and label the major sections.
- Do this by making bold lines between the sections and labeling them with words such as “Childhood,” “Teenage Years,” etc.

Step 3: Turning Notes into Sentences

- Rewrite your notes into complete sentences.
- Don’t worry too much about grammar and spelling at this point.
- Don’t worry at all about make the sentences “flow” from one to another.

Step 4: Reordering and Grouping (paragraphs) Answers

- Take one major section at a time.
- You may want to copy this document to a new document and delete the questions so you are just reading the answers either in sentences or in note form.
- Reread (questions and) answers and see if a few seem to “go together.” You can indicate this by putting additional spaces between groups on your computer screen or drawing lines if you have the answers printed out.
- Decide if the order of the answers needs to be changed. You can do this by cutting and pasting on your computer or using arrows on paper.
- Keep in mind that soon these sentences or notes will be paragraphs.

Step 5: Turning Notes (or Sentences) into Paragraphs

- Write your groups of answers (sentences or notes) in paragraph form.
- Do this rather quickly; don’t worry about errors at this point.
- When you are done, take each paragraph at a time and check it to be sure it is:
 - *Unified*: Be sure to use a clear topic sentence at the beginning which expresses the main point of that paragraph.
 - *Developed*: Be sure to use enough detail and examples to “show” your ideas.
 - *Coherent*: Be sure that the ideas of your sentences “flow,” that they smoothly and logically follow one another.

Turning Notes into Sentences

QUESTION

ANSWER

1. Where were you born?

New Orleans

Ryan was born in New Orleans.

2. How many siblings to you have?

One, Richie

Is Richie older or younger?

20 (Ryan 17)

He has one older brother who is 20 years old. Ryan is 17 years old.

3. Were your parents strict with you?

yes strict

How were they strict?

had to stay home if bad

Ryan feels that his parents were strict with him. For example, if he was bad, his parents would make him stay home.

4. What do your parents do for a living?

Dad post office night shift

Mom housewife

Did you ever want to work at the Post too? What about now?

when little, Ryan wanted to work Office, at the post office too, but now he's not sure.

Ryan wanted to work at the Post Office when he was little, but now he is not so sure.

5. Did you ever fight with your siblings?

not fight seriously, just argue

What did you argue about?

argue about things

they wanted the same things

Ryan and his brother Richie didn't fight seriously when they were little. However, they did argue especially if they wanted the same toy.

6. How do you view your childhood?

he thought himself mischievous

enjoyed childhood

curious asked questions

parents deaf signed ASL

and travel with family

Overall, Ryan enjoyed his childhood, even though he thought he was rather mischievous. He was a curious boy and asked a lot of questions, especially when they traveled together on vacations. Since his parents were both deaf and signed ASL, they answered his questions.

Reordering Answers

- 1 Ryan was born in New Orleans.
- 2 He has one older brother who is 20 years old. Ryan is 17 years old.
- 4 Ryan feels that his parents were strict with him. For example, if he was bad his parents would make him stay home.
- 3 When Ryan was a child, Ryan's father worked the night shift at the Post Office, and his mother was a housewife. Ryan wanted to work at the Post Office when he was little, but now he is not so sure.
- 5 Ryan and his brother Richie didn't fight seriously when they were little. However, they did argue especially if they wanted the same toy.
- 6 Overall, Ryan enjoyed his childhood, even though he thought he was rather mischievous. He was a curious boy and asked a lot of questions, especially when they traveled together on vacations. Since his parents were both deaf and signed ASL, they answered his questions.

Grouping Answers into Paragraphs

- 1 Ryan was born in New Orleans.
 - 2 He has one older brother who is 20 years old. Ryan is 17 years old.
 - 3 When Ryan was a child, Ryan's father worked the night shift at the Post Office, and his mother was a housewife. Ryan wanted to work at the Post Office when he was little, but now he is not so sure.
-
- 4 Ryan feels that his parents were strict with him. For example, if he was bad his parents would make him stay home.
 - 5 Ryan and his brother Richie didn't fight seriously when they were little. However, they did argue especially if they wanted the same toy.
-
- 6 He was a curious boy and asked a lot of questions, especially when they traveled together on vacations. Since his parents were both deaf and signed ASL, they answered his questions.

Turning Notes (or Sentences) into Paragraphs

Ryan born in New Orleans. He has one older brother who is 20 years old. Ryan is 17 years old. When Ryan was a child, Ryan's father worked the night shift at the Post Office, and his mother was a housewife. Ryan wanted to work at the Post Office when he was little, but now he is not so sure.

Ryan feels that his parents were strict with him. For example, if he was bad his parents would make him stay home. Ryan and his brother Richie didn't fight seriously when they were little. However, they did argue especially if they wanted the same toy.

Overall, Ryan enjoyed his childhood, even though he thought he was rather mischievous. He was a curious boy and asked a lot of questions, especially when they traveled together on vacations. Since his parents were both deaf and signed ASL, they answered his questions.

Unit Three: The Classification-Division Essay

About the Classification-Division Essay:

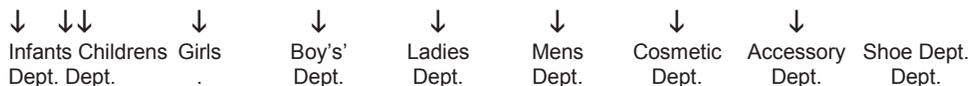
Classification and division are two closely related methods of analysis that not only help us make sense of our world on a daily basis, but are useful strategies used in many forms of writing. Classification is a type of analysis in which similar items are grouped or arranged according to type or kind. Division takes one unit or concept and breaks it down into its component parts.

Connie Tullos and Jean Rohloff thought that the classification-division essay would lend itself well to being written collaboratively by the five members of her English class as their DESK writing project. While completely collaborative writing is difficult for novice writers, here each student would be assigned the task of analyzing one of the groups or pieces of the selected subject, which would probably result in one paragraph or small section per student. Putting these essay parts together in a cohesive essay in this type of semi-collaborative project helps students learn many writing skills, such as how to establish coherence within and between the paragraphs of an essay, how to maintain unity of voice and tone, and how to consistently address an audience.

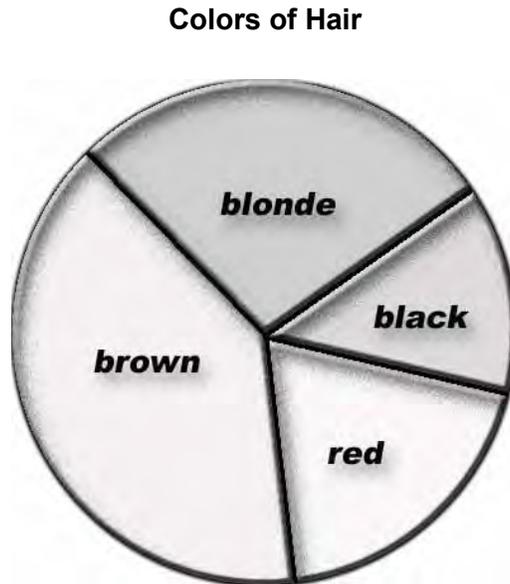
Introducing Classification and Division:

- Begin by asking the students what it means to analyze something.¹⁸ Various answers might be: “Look at it,” “Take it apart,” “Figure it out.”
- Then ask the students if they have ever analyzed anything in school or in their daily lives. Typical answers will be: “I analyzed a cell under a microscope in biology,” “I analyzed a story in literature,” and “I analyzed my car’s engine to fix it.”
- Affirming that these are all valid kinds of analysis, explain that they will be doing a form of analysis for the DESK Program writing project, but that first they need to know the difference between two types of analysis: *classification* and *division*.
- Begin with *division* since its name is more clearly linked to its meaning. After giving the students a brief definition, such as “dividing a thing into its parts,” ask them how they would *divide* a department store into its parts. If the word “parts” doesn’t immediately prompt answers, the word “departments” will. As students volunteer various departments, you can sketch a diagram like the following on the board:

A Department Store



A standard pie graph is also visually effective in defining this type of analysis:



- Continue by telling the students that *classification* is a similar form analysis. However, in classification, many things are arranged in groups because the items in each group share certain characteristics.

High School Activities

football
basketball
track club
baseball



Sports
Activities

dances
parties
meetings



Social
Activities

classes
studying
tests



Academic
Activities

Choosing the Classification-Division Subject:

Author's comments: So that more time could be spent on the writing and revision of the essay, I gave the students a "jump start" in selecting a topic by choosing the writing situation or prompt for their group. I wrote on the board:

TO WHOM (audience): New Students at LSD High School

WHY? (purpose): To make them feel more comfortable

HOW? (method): Classification or Division

- At this point it is not necessary to explain “audience” and “purpose.” However, the above information or similar information will be adequate to begin a brainstorming session about the chosen classification or division subject.¹⁹

Author’s comments: Since several students had come to the high school as new students, they contributed significantly to the discussion. The class eventually decided, with some input from me, to write a somewhat humorous analysis of the different types of social groups or cliques of students. Each of the five students in the class chose to write on a group that he or she belonged to, such as athletes, serious students, flirts, etc.

Drafting the “Pieces”:

- After the students select the essay topic and choose their individual “pieces,” discuss what information will need to be in each of their pieces.
- Stress that although this is a group writing effort, they are striving to make the essay “read” as if it has been written by one person. Briefly mention they will accomplish that by making all the paragraphs contain similar elements or types of information and that later in the revision process they will connect their pieces with transitions between their paragraphs.
- In assigning the rough draft as homework, tell the students that although they might each choose to write more than one paragraph later, for the first draft they should each write one paragraph. For now, resist the inclination to tell them what information to include in their paragraphs and in what order to present it.
- Ask that each student bring a copy of his or her paragraph on paper and on an overhead transparency.

Reading the Rough Draft:

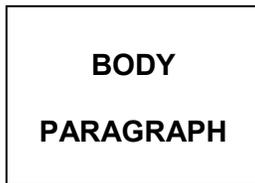
- Begin this session by reading through each of the student’s paragraphs on the overhead projector. Each time you finish one student’s paragraph, ask the class to tell you what their “favorite” sentences are in that paragraph. Invariably, the chosen sentences are the ones that are the most vivid and detailed. Continually stress that this is the kind of writing that will really catch the readers’ attention.²⁰

Coherence Within Paragraphs:

- Remind the students that while their paragraphs represent a good first draft, they now have to work on making the essay “read” as if it were written by one person by making all the paragraphs contain similar elements or types of information.
- Present on an overhead transparency “Making Two Paragraphs „Match.””²¹ If time allows, it is more effective to cover the right column which identifies the paragraph elements and let the students “discover” why the paragraphs’ internal structures seem similar.
- In returning to their rough drafts, explain that while their paragraphs shouldn’t completely mimic each other, they will need to have some basic similarities.
- Using the strongest and most comprehensive student paragraph as an example, ask the class to identify the basic pieces of information it contains. Jot these down on the transparency in the margin of the paragraph.

Author’s comments: To prevent hurt feelings, I explained that most of their paragraphs contained most of this information, but that to “save time” we would use this one paragraph as a model for the others.

- Before the students begin to revise their paragraphs, distribute a copy of a similar diagram of the student paragraph used above to serve as a guide in their revisions.²²



- ← name of student writer
- ← name of social group
- ← description of writer: appearance, activities, traits
- ← description of others: appearance, activities, traits
- ← paragraph close

- Tell the students to each bring the typed paragraph printed out on paper and reproduced on an overhead transparency (both single-spaced).

Putting the “Pieces” Together:

After the students have revised their body paragraphs, it is time to turn their attention to ordering the paragraphs.

- Before beginning this session, make sure that each student has copies of all the essay’s paragraphs.
- Begin by asking the students whether they feel the readers should learn about the pieces or groups of their analysis in any particular order.

Author’s comments: For example, in our essay about different social groups at the school, I asked did we want to present the more academically serious side of the student body first or did we want to show the more “fun” characteristics first?

- As you discuss the order of the paragraphs, tell the students to move the copies of their paragraphs on the tops of their desks²³ to try out different plans while you do the same with the overhead transparencies.

Author’s comments: Although our chosen topic and audience did not dictate a particular order, discussing the order gave them another opportunity to consider audience and choosing the order gave them another opportunity to make the essay their own.

- Turning to transitions between the paragraphs, begin asking the students what a transition is. After an adequate definition is offered, ask the class how transitions help readers. Responses will include, “Transitions help the readers know where they are in the essay” and “Transitions make the essay smoother and easier to read.”
- Next, discuss what some possible transitions *words* might be. Since these came relatively easily to the students, especially ordinal words, you might suggest that they consider some possible transition *phrases* to make their writing more “sophisticated.” As suggestions are made, jot them down on the overhead transparencies of the paragraphs.

Writing the Introduction:²⁴

Author's comments: As I have noted in Unit One, most of these students had participated in the DESK Program the previous year. Therefore, I did not do a complete presentation of the characteristics of a good introductory paragraph. I did show and briefly review the criteria on the "Introduction Checklist."

- Stress that since they now have a sense of their essay's purpose, they have to make sure that they grab their readers' attention in their opening statement and *lead* them to that purpose in the form of a thesis statement. Stress that it is especially important that they "talk" to their audiences in the introduction.
- Referring back to the audience and purpose, ask the students to each bring an introductory paragraph which includes a purpose or thesis statement for the next session. Tell each student to bring a typed draft printed out on paper and reproduced on an overhead transparency.
- During this session, read through all of the individual introductory paragraphs.

Author's comments: Since the semester was fast coming to a close, I decided to let the students vote on the best introduction and we used that to begin the group essay. With more time, the best features of several of the introductions could be identified and used to form a "composite" introduction.

Completing the Classification-Division Essay:

- Several subsequent class periods can be spent adding a brief conclusion and revising and editing each student's body paragraph.

Author's comments: During these sessions, I frequently worked one-on-one with students as they worked at their desks.

- When the essays were complete, give each student a final copy of the entire essay.

Making Two Paragraphs “Match”

The first type of female student you can find sitting in the Quad is the Quad Nerd. You can spot this type of Quad-o-phile a mile away by her “nerdy” appearance. She will be wearing a freshly ironed white blouse, with the top button buttoned of course, a modestly full and long skirt, and “sensible” walking shoes. Her hair will be neatly styled in a bun on top of her head or into a French braid; either of those styles are perfect for storing an extra pencil. Glasses are her only jewelry. If you can’t spot her by her clothes, then you’ll be able to spot her by her activity: studying! She will have a book open on her lap, with a notebook to her side so she can jot down important insights from her reading. On her other side will be a dictionary and calculator for those emergency word searches or computations. Concentrating on her work, she will look neither to the left nor the right, and if another student does dare to interrupt her studying to ask what time it is or to say “Hi,” the female nerd will grunt a brief reply without looking up. Approach the female Quad Nerd with caution! This kind of studious behavior might be contagious!

The second type of female student you might encounter in the Quad is the “Quad Jock.” This specimen is also easy to detect from her appearance. She will be sporting a t-shirt with the name of the last 10K run she participated in and a pair of bike shorts. Her fitness ensemble will be completed by her incredibly new and incredibly expensive running shoes—no K-mart shoes for this gal! Her hair will be either stuffed hastily under a baseball cap or quickly pulled into a pony tail. Either way, stray hairs will abound. A water bottle and sports walkman are standard accessories. Her Quad-sitting activity is also easy to spot, mostly because she will not be sitting, at least not for long. Ms. Quad Jock, who will only be in the Quad to catch her breath between her various athletic activities, will occupy her time doing various stretches. If she does sit down, it will be to monitor her resting heart rate. While she is not by nature anti-social, this type of student’s interaction will mostly be with other fitness buffs and will consist of comparing running times, tennis scores, and bench press amounts. Be careful of engaging the female Quad Jock in conversation; she might sweat on you!

number
name
appearance
clothes
hair
accessories
activity

social interaction
paragraph close
transition, number
name
appearance
clothes
hair

transition
accessories
activity
social interaction
paragraph close

Endnotes

¹ Examples of these types of non-writing demonstrations are discussed in *Section One* in “Workshop Two” where I had students evaluate miniature chocolate bars as a way of introducing the evaluation essay and in “Workshop Six” where I had students compare or contrast name-brand and store-brand sandwich cookies.

² It goes without saying that when a teacher using an interpreter is working with deaf and hard of hearing students, care must always be taken that all students can easily see the teacher and the interpreter. When visual aids or other people must also be seen, it often takes some adjustments in the front of the classroom. I routinely and frequently ask the students, “Can everybody see?”

³ See the original cat drawing on page 36 for examples. Drawings using simple geometric shapes work best. Coloring books for very young children are a good source of inspiration.

⁴ See page 36 for one example of the results of this demonstration.

⁵ This sheet might also be reproduced and given to the students to use as they consider their subjects later.

⁶ This sheet might also be reproduced and given to the students to use as they consider their readers later.

⁷ Depending on the amount of time available and the skill and interest level of the students, you may or may not wish to make a distinction between directional and informational process essays. I did not explain informational essays but instead Mrs. Lively and I tried to guide the students into choosing directional topics and frequently used the term “how-to” essay.

⁸ The program director and classroom teacher should decide together whether work done outside of DESK Program sessions will be done during English class time with the classroom teacher or as homework due for the next DESK Program session.

⁹ If the students make their topic selections during a DESK Program session, do this at the end of that session when the selections are finalized. If the students select their topics as homework before the next session, do this at the beginning of the next session before moving on to “Determining the Steps of the Process.”

¹⁰ Students can do this as homework by hand or their lists can be printed out on the computer and photocopied onto transparencies, but these transparencies cannot be reused, of course. Lists can also be written on the chalkboard.

¹¹ It might be necessary to briefly remind students of the purpose and characteristics of the well-written body paragraph.

¹² See “Workshop Four: Revising the Evaluation Essay,” in *Section One*.

¹³ For a more complete discussion of essay introductions, see “Workshop Five: Essay Introductions,” in *Section One*.

¹⁴ For a complete discussion of using computers in one-on-one conferencing, see “Workshop Nine: Working One-on-One with Students,” in *Section One*.

¹⁵ I must give full credit to Joey Nipper whose idea it was to assign the biography essay with the interview component.

¹⁶ Joey Nipper created this sheet for his students.

¹⁷ While this interview, or a similar one, could be videotaped, this transcript could be reproduced on an overhead transparency and discussed without the video. It would also be effective to have two students, or a teacher and student, reenact the interview before the class.

¹⁸ Another effective opening to this discussion might be to ask students to consider the origins of the sign for “analyze” since it so clearly illustrates the action of taking apart and looking into.

¹⁹ Although I helped the students arrive at a topic that could be divided among the class members, it isn’t necessary that a strong distinction be made between classification and division at this point.

²⁰ Depending on the writing experience and skill level of the class, as well as time constraints, it might be useful to discuss or review the characteristics of a good body paragraph at this time. See page 45.

²¹ As a note of explanation on this page, the Quad is a somewhat famous feature of Louisiana State University’s campus. I explain that the Quad is a popular gathering place, and high school students enjoy this inside look at college life.

²² Thanks to Connie Tullos for devising the diagram.

²⁴ Have the students “trim” the excess paper away for each paragraph so that they will be able to fit several paragraphs on the desktops at one time.

²⁴ For a more complete discussion of essay introductions, see “Workshop Five: Essay Introductions,” in *Section One*.

Section Three

Workshops Conducted in Year 3 2001-2002

Unit One: The Career Analysis Essay

About the Career Analysis Essay:

The career analysis essay is a comprehensive research essay that has two main sections. Students first determine through self-analytic pre-writing exercises what they want in a career in terms of their skills, values, needs and environmental requirements. Having decided and narrowed to a short list their desires for a career, they develop this “half” of the essay using primary research that consists of the narration of their personal experiences as supporting evidence.

The second “half” of this essay requires the students to use secondary research to determine if what they want in a career is what they will get. Using the list of career requirements they developed in the first half of the essay, students conduct research via the Internet and library to discover the “reality” of their chosen career.

In addition to the skills and features I have just described, this essay contains other attributes that make it a valuable writing project. First, this essay does not require students to write in a linear fashion, which is necessary in most other essays they might write. That is, students do not have to complete the first “half” before they move on to the second “half” of the essay. What usually occurs is that students write this essay in a “back-and-forth” fashion between the “what I want” and “what I get” sections of the essay with the research modifying their desires and vice versa. This also allows students to work somewhat at their own pace and thus helps develop independent thinking and time-management skills.

Also, unlike most academic writing in the humanities that proceeds deductively from a premise or thesis, this essay is written inductively, proceeding from a hypothesis or even a question that is essentially, “Is this the right career for me?” The answer, “Yes,” “No,” or “Undecided,” is not presented until the conclusion of the essay. As students write this essay, analyzing their desires and researching the careers, they are in the truest sense “writing to learn.” Thus, the writing process becomes a quest for the answer to a question that most students will find personally significant and engaging.

Finally, as will be explained in more detail later, this essay does not prescribe one organizational pattern. Since this essay is in many ways a traditional comparison-contrast essay in that it is comparing each student’s “ideal” career with the “real” career, students can choose between a block or point-by-point organizational structure, each with two variations. Since each of these four options has advantages, disadvantages and certain requirements, students are able to see how the plan of an essay can be organic and prescribed.

As I mentioned above, I traditionally teach this essay as one of the last essays in the second semester of freshman writing. In fact this essay is a very popular one among teachers of freshman composition at Louisiana State University because it provides students an opportunity for very practical and extremely useful application of writing and research skills. However, as the above description should make clear, it is a rather demanding and multi-faceted project which is probably best assigned to more advanced students.

Connie Tullos and I thought that this essay was an especially appropriate choice for her class's DESK writing projects since as juniors in high school they were beginning to consider their career plans. Also, the student's work in many of their classes was increasingly requiring research, and this essay would improve their research skills, specifically finding sources, using sources, and documenting sources.

Introducing the Career Analysis Essay:

- In the first meeting with the class, if necessary briefly introduce yourself and explain the DESK program for the benefit of new students.
- Begin discussion of the Career Analysis Essay by asking students what they plan to do after high school and/or college and continue this informal discussion as time and interest allows.

***Author's comments:** Discussion questions might be: "Why did you choose this career?" "When did you decide on this career?" "How do you know you will like this career?" "Do you know anyone who has this career?" "How much education will you need?" "How much money do you think you'll earn?"*

- Tell the students that they will be writing an essay that will allow them to find out more about their chosen career and, most important of all, determine if they have made correct choices.
- Reproduce on an overhead transparency and as handouts for the students the "Career Analysis Essay."¹
- Present a brief overview of the assignment borrowing from "About the Career Analysis Essay" above and the first three paragraphs of the "Career Analysis Essay"² handout.

***Author's comments:** You may choose to have students read these first three paragraphs with you on the overhead or on their own from their handouts or you may choose to have students read part or all of the handout as a homework assignment.*

- Reproduce on an overhead transparency and distribute as handouts for the students the "Schedule of Work."³ Explain to the students that assignments are made *after* the in-class work is completed for any given week and that assignments are due *the next* week. This might also be a good time to explain how you will be grading homework and the essay.⁴

***Author's comments:** I usually began each session by putting this schedule on the overhead projector to give an overview of that day's activities. Then I end the session by returning to the schedule transparency to discuss the assignments for the next session.*

- Distribute as handouts and assign as homework the "Career Analysis Vocabulary" worksheet.
- Have students to submit to you in writing (during class or assign a due date) or via e-mail (assign a due date) what their chosen career is for the purposes of this essay.

Author’s comments: It might be necessary to steer students toward career choices that not only lend themselves to this research assignment but that also will encourage them to pursue some sort of postsecondary education or training.



Ask the students if they have any questions concerning the general characteristics of the essay.

- Discuss the source requirements of this essay listed on the “Career Analysis Essay” handout, explaining each item as you go and as student questions occur.

Author’s comments: You might wish to modify the list of source requirements based on your time constraints, the previous research experience of your students, and the library and computer facilities of your school.

The interview is an optional source requirement that does require somewhat advanced writing skills and additional time.⁵ If you do require an interview, you will find the guidelines listed in “Before the Interview,” “During the Interview,” and “After the Interview” helpful.

Exploring Needs and Wants in a Career:⁶

- Reproduce and distribute as a handout for students the “Career Self-Analysis Exercise.”⁷
- Discuss the main sections of this exercise, explaining to the students that the more time and attention they devote to its completion, the more essential pre-writing they will have completed for the writing of the essay.

Author’s comments: This exercise may be done in class or assigned as homework.



Lead a class discussion about what the students discovered from the “Career Self-Analysis Exercise.”

- Ask the students to list and order their top five needs/wants with 1 being most important and 5 being least important.

Author’s comments: This exercise may be done in class or assigned as homework.

- Explain that this list (which will probably be reduced to three or four) will be the basis of the entire essay in that they will soon be explaining why they have these wants/needs and then doing research to determine if their chosen careers will prove the wants/needs.

Author's comments: At this point their lists might be a little "rough," but work with students to avoid needs/wants that are too similar, such as "working independently" and "being my own boss."



The Introduction and Thesis Question or Hypothesis:

- Have the students open their "Career Analysis Essay" handouts and read the first paragraph of the section "Introductions."
- Show an overhead transparency of introductory paragraph of the "Sample Career Analysis Essay."⁸ Have the students read the introduction paragraphs (1-4).
- Discuss the features of the introduction, explaining that perhaps unlike introductions to other essays, this introduction can be a little "flexible." The introduction can be more than one paragraph, and it can be quite creative and personal. Above all it should tell the readers how the writer came to his or her career choice.
- Have students read the second paragraph under "Introductions" of the "Career Analysis Essay" handout.
- Ask the students to identify the *thesis question or hypothesis* in the introduction of the sample essay on the overhead projector. (It is the second to last sentence of paragraph 4.)
- Discuss how this thesis question, or hypothesis, might differ from thesis *statements* in previous essays. Explain to the students that they will be "writing to learn" and discovering the answers to their thesis questions as they write their essays.
- Depending on the skill of your students, you might wish to discuss the differences between inductive and deductive reasoning. Above all, try to communicate that the end of the introduction should be somewhat "up in the air" or open-ended. Each writer should make it clear to the reader that he or she is not sure at this point whether the career choice is a good one.
- Explain that they can choose to use either a thesis question, which will be in the grammatical form of an actual question, such as "Is this the right career choice for me?" or a hypothesis, which will be an open-ended statement, such as "I wonder if I've chosen the correct career."
- As the assignment for the next session, tell the students to write their introductions on overhead transparencies.



- One by one, place each student's introduction on the overhead projector. Have the rest of the class read the paragraph and then discuss first its positive features and then spots that could use revision.

Author's comments: Alternatively, depending on the writing experience of your class, students could work in pairs doing revision work. However, I think having the entire

class read all the introductions is an excellent way for students to see a variety of approaches to the introduction.⁹ As an additional assignment, you may want students to revise their introductions for the next session. However, I have found that this is often best done last when students have a more firm grasp of the overall direction of their essays.



The Personal “Half” of the Career Analysis Essay:

- Have the students open their “Career Analysis Essay” handouts and read the section “Body.”

Author’s comments: This may be done in class or assigned as homework.

- Explain to the class that the work they did on the “Career Self-Analysis Exercise” and the list of 5 needs/wants has laid the groundwork for half the essay, the essay which explains, with support, what they need and want in a career. Explain that this is the section of the essay which will be based on their personal experiences and will not require research.
- It might be helpful to illustrate the two “halves” of this essay again with a chart, such as:

Personal Half	Career Half
What I want	What I get
My ideal career	My real career
Personal experiences so far	Research

- Explain that they will be writing the personal section based on their list of needs/wants.
- Remind students that as in all writing, these personal paragraphs should have clear beginnings or topics sentences and be developed with specific detail.¹⁰
- Using the overhead transparency of the sample essay, ask students to read the “personal” paragraph (paragraph 5). Discuss the features of the paragraph that are especially strong.
- Tell them that for now, they may want to think of writing one paragraph for each need/want they have identified. As the assignment for the next session, tell the students to write three body paragraphs (their top three needs/wants).

Author’s comments: If you think students need or would benefit from some feedback prior to the completion of all three paragraphs, have them e-mail you one paragraph first.



Depending on your time constraints, class size, and the writing experience and skill level of your students, revisions can be done in a number of ways:

1. Read the rough drafts of these personal paragraphs and return to the students with your written comments and suggestions for revision.
2. In addition to returning the rough drafts with written comments and suggestions for revision, hold individual conferences with the students to discuss their drafts.
3. Students could exchange papers and write comments and suggestions on each others' drafts. The "Body Paragraph Checklist" could be used as a revision checklist, and you or the students could add additional criteria based on the requirements and goals of this essay.
4. Put students in pairs or small groups for discussion-based peer group revision. Again, the "Body Paragraph Checklist" and any additional criteria could be used to guide the revision work.



Finding and Evaluating Sources:¹¹

If possible, hold this session in the school library or computer lab. At LSD, the school librarian attended the sessions regarding sources so she could help students as they began doing their research. This was extremely helpful. It would even be beneficial to "team teach" the sessions on research with the school librarian.

- Ask students to turn to the section "Source Requirements" in the "Career Analysis Essay" handout and briefly review the source requirements. You might want to have examples of reference books and journals on hand to show the students.
- Tell students that they will soon need to bring their sources to class so they must either check sources out of the library or make photocopies. Advise them to be sure to photocopy the first few pages of any book they use because they will soon need the publishing information for their Works Cited Pages.
- Explain to students that the reason they are being required to get some sources from the library and not the Internet is that it is important that they be able to use the library to do research in college classes. You might also want to point out that some Internet sources are not as valid, as in the case of personal home pages for example, as library sources. You might have to make exceptions to this if students have difficulty finding sources in the library, but I would do this on a case-by-case basis.
- Explain what reference books are by using examples from the library. Below is a partial list of useful reference books:
- American Almanac of Jobs and Salaries Occupational Outlook Handbook (also available at <http://www.bls.gov/oco/>) College Blue Book Dictionary of Occupational Titles Encyclopedia of Careers and Vocational Guidance Peterson's Guides
- Explain what professional journals are using examples from the library if possible. Tell students they might want to ask a teacher or person working in the field what journals they subscribe to.

***Author's comments:** If you have access to a computer, it would be useful to conduct a web search using standard search engines, such as Yahoo or Alta Vista, or any data bases the*

school uses, such as Infotrac. Also, many universities have databases on their library web pages. See an excellent example at www.lsu.lib.edu/databases/

- Explain to the students that it is especially important that they evaluate the Internet sources they find. Some principles they should follow are:¹²
 1. Consider the purpose of a source.
 2. Consider the authority and reputation of a source.
 3. Consider the credentials of authors and sponsoring agencies.
 4. Consider the timeliness and stability of a source.
 5. Consider if a source might contain biased information
 6. Consider how well a source presents key information.
 7. Consider commercial intrusions into a source.

***Author’s comments:** I tended to be somewhat lenient with the quality of the Internet sources the students found because for some of them this was their first research experience.*

As an assignment for the next session, tell students to complete their research and bring their sources (or photocopies) to class. If they have grammar handbooks or English textbooks with MLA style guidelines, they should bring those to class also.

If the students are not able to complete their research in one week, you can proceed to “Conducting Interviews, and/or “Using Sources” and “Citing Sources” and then return to “The Works Cited Page.”



Conducting Interviews - Optional:

If you are requiring students to do an interview, plan to spend a full session discussing how to find an interview subject and how to prepare for and conduct the interview. Much of this work will have to be done working individually with students.

***Author’s comments:** You may wish to have students hand in to you a questionnaire or a list of questions they plan to ask. You may want to require a certain number of questions for this source.*



The Works Cited Page:

- Ask the students to have on their desks their sources, their grammar handbooks (or other book containing the MLA style sheet guidelines), notebook paper and pencils.

Author's comments: *As will become clear, by the end of this session each student should complete most of a handwritten rough draft of his or her Works Cited Page. If you have access to a computer lab where each student can use a computer, they could do this rough draft work at computers. However, students should have good keyboard and computer skills to do this, so that the actual entering of the information doesn't get in the way of learning the basic skills of completing a Works Cited Page and using the MLA style sheet.*

- Explain to the students that the Works Cited Page is a list of the sources they use in their essays, and that they must *use* the source to be able to include it on this page.
- Explain that there are several ways (styles or formats) of doing the Works Cited Page or bibliography, and that they will be using the MLA style (Modern Language Association) that is widely used in college writing in the humanities.
- Help students locate the MLA section of their grammar handbooks and identify the section which contains the different MLA style entries and also a sample of a completed Works Cited Page.
- Have the students browse through the various entries for sources, explain that each of the different sources they have been required to use in this paper will require different formats, but that it is not necessary that they *memorize* these formats. They only need to know where to go in the handbook to find the format for the sources they use.
- Explain that they will be completing a rough draft of much of their Works Cited Page in class in a handwritten form and that you will be working with them individually to correctly identify and format each of their sources.

If students have not completed their research at this point you can distribute novels, magazines, newspapers, etc. to do a “mock” Works Cited Page. However, it is much more profitable if they can do an actual rough draft of their own Works Cited Page.

- Ask the students to write the words “Works Cited Page” in the center of the top line of their notebook paper. Pointing to the sample Works Cited Page in their books or on an overhead transparency,¹³ show them how this title is positioned.
- Instruct students that each entry will begin on the left margin but that subsequent lines of each entry will be indented. Also, explain that the entire Works Cited Page will be double-spaced so that they should write on every other line of their notebook paper.
- Proceed through each of the four different required sources, reference book, periodical article, interview (if used) and Internet source. For each source, identify the entry model in the handbook and a duplicate of the entry on an overhead transparency. Identify the characteristics of each element, including punctuation marks, and have the students write down that element using their sources.

Author's comments: *Below is an example of how you might present a generic model and example of the entry for magazine articles. However, as I mentioned below, it is preferable that the overhead examples match the examples samples in the grammar handbooks the students are using. Many grammar handbooks, such as Hodges' Harbrace Handbook, include such transparencies with their instructor materials.*

Article in a Magazine or Journal

Last name, First name. "Title of Article." Name of Magazine (day) month year: pages.

Edwards, Mike. "Kabul." National Geographic Apr. 1985: 494-505.

Since their books are reference books, they probably will not fit the "generic" authored book entry. Therefore, it might help to do a "trial run" of one entry with paperback novels.

Essentially, you will be "walking through" each of the sources with the students, source by source, element by element, punctuation mark by punctuation mark. For example, you might say, "Everyone find the last name of the author of the book they have. On the third line of your paper, write that last name on the left margin (red line) of your paper. Then put a comma. Now write down the first name of the author."

Very quickly you will find students have questions because many of their sources will not fit perfectly into the entry formats. The assistance of the classroom teacher and/or librarian is very helpful during this session because the students will need much individual attention.

- As the assignment for the next session (or to be e-mailed to you before the next session), tell students to complete the rough draft of their Works Cited Page and type it, continuing to pay special attention to the formats for each source.

***Author's comments:** Admittedly, this is a painstaking, and to the students possibly boring, exercise. However, I have found it helpful to tell students that "how to do a Works Cited Page" is not always taught at the college level, that many of their teachers will expect them to know this. If it is taught, say in first year English courses, it is taught quickly and viewed primarily as a review.*



Using Sources:

- Reproduce and distribute as a handout for students "Using Sources."¹⁴
- Explain to the students that soon they will be using their research by incorporating it into the career section of their essays and that it is important that they know the various ways to do so.
- Using the overhead transparency, reveal only the "Paraphrase" section. Read, and discuss if necessary, the definition of paraphrasing. If time allows, have the students paraphrase the example given.

Author's comments: If the students do these exercises on blank transparencies, you can show the variations from several examples to the entire class. Alternatively, these source use exercises could be completed as homework.

- Proceed through each type of source use in a similar manner.



Citing Sources:

- Ask students to look up the word “plagiarism” in dictionaries and/or handbooks.
- Tell the students that plagiarism is essentially “stealing” and that most schools and universities have strict policies, with consequences, against plagiarism, whether it is intentional or accidental.
- Explain that to avoid plagiarizing, it is important that they know how to *cite* or give credit to the sources they use.

Author's comments: I usually try to encourage students that the way they will be citing is very simple compared to the “old fashioned” use of footnotes.

- Reproduce and distribute as a handout for students “Citing Sources.”¹⁵
- Discuss the points presented on “Citing Sources.”

Author's comments: I don't spend too much time doing exercises in using sources. I find that at this point, if students have their research completed or at least fairly underway, it is best to let them cite their actual sources as they begin to write the career section of the essay.



The Career “Half” of the Career Analysis Essay:

Reproduce on an overhead transparency and as a handout for students “Writing the Career „Half“ of the Essay.”

- Allow enough time for students to carefully read this explanation of the next step in the writing process.
- After they have completed reading the handout, put the overhead transparency on the projector and go through the description of the assignment carefully, answering questions as they arise.

Author's comments: This is the part of the writing that students will find most challenging, so be sure to explain this step thoroughly.

- Using the sample essay, have students read the personal paragraph (paragraph 5) and then the corresponding career paragraph (paragraph 6). Highlight the characteristics of each paragraph.
- As the assignment for the next session, tell students to complete the career paragraphs of the essay.

If time allows, it is extremely helpful if after the students have begun this portion of the essay, say one or two paragraphs, that you and the classroom teacher work individually with students, in a computer lab if possible, as they continue writing.

I found that incorporating the research into the essay was very challenging, and I chose to work individually with students in the computer lab guiding them through the revision process. I worked with one student on one paragraph and then proceeded to the next students and worked on one paragraph.

If writing using secondary research is new and/or difficult for the students, it is possible for them to first draft these career paragraphs without the sources and then add it later. Working with students on an individual basis to do this is especially beneficial.



Choose an appropriate revision method for revising this section of the essay.



Completing the Essay:

- Explain to the students that there are several ways the personal paragraphs and the career paragraphs can be organized.
- For a very visual illustration of this, write the word “Personal” on three small pieces of colored paper and the word “Career” on three small pieces of paper. Either with the assistance of the classroom teacher or by placing the pieces of paper on a surface that all the students can see, arrange and rearrange the pieces of paper to illustrate the various formats.
- To continue discussing these organizational plans, record the four options in the following chart on the board:

A	B	C	D
Personal ¶1	Career ¶1	Personal ¶1	Career ¶1
Career ¶1	Personal ¶1	Personal ¶2	Career ¶2
Personal ¶2	Career ¶2	Personal ¶3	Career ¶3
Career ¶2	Personal ¶2	Career ¶1	Personal ¶1
Personal ¶3	Career ¶3	Career ¶2	Personal ¶2
Career ¶3	Personal ¶3	Career ¶3	Personal ¶3

- Return the sample essay to the overhead projector and ask students which format it is (A). Ask students their opinion of how this plan works. Since time was running short in the quarter, I encouraged the students to choose either A or C, explaining that these plans seemed more logical in that the experiences in the personal section were in the past and the career was in the future and also because the personal section was more or less an extension of their thesis question (“Is this the career for me?”) and the career section contained the answers.

Although it’s probably best not to muddy the waters too much at this time, if students have recently done an evaluation essay or a comparison-contrast essay, comparisons can be made to the structures of those essays.¹⁶ As the assignment for the next session, tell students to bring in their completed essay and Works Cited page.



If time allows, have students revise their essays, choosing an appropriate revision method as discussed above.



 **CAREER ANALYSIS ESSAY** 

For this essay, you are to focus on a job, career or profession you are considering. It is all right if you are undecided about what you “want to be when you grow up.” Use this paper to explore a career you are curious about.

In writing this essay, you will explore and evaluate the benefits of a job in this field *for you*, not for the many others who will also be entering this profession. So while you will research the requirement, benefits, and limitations of a specific career, you will also analyze your own values, priorities, likes and dislikes as they affect your choice of a career.

While some essays begin with a thesis or main idea or argument, this essay will not. This essay will raise a thesis *question* or a *hypothesis*. The body of the essay will present the information you've researched and go through an evaluation of that information. At the end of the essay you will arrive at the thesis statement that will essentially your opinion about whether this is a good career for you or not. A good thing about this way of writing is that you can discover answers as you write, instead of having to “know” the answers before you start writing.

Introduction

A good way to interest or engage your reader is to summarize the story of how you became interested in the profession that your essay will explore.

Next, you should end your introduction by raising a well-thought-out thesis question. This question will ask whether this profession seems a good choice *for you*. (Any essay that simply reports on a profession will be unacceptable.)

Body

The paragraphs should include:

1. Careful, complex answers to the question, "What are the realities of being in this profession today?" Those realities would include such information as starting salary and duties, what people in this profession actually do all day, which areas of the country are hiring most people in this field, how people currently working in this field feel about their work, whether there are any hidden benefits and advantages in this field, what opportunities for promotion exist, whether this profession will be glutted by the time you graduate.
2. Thoughtful, convincing consideration to the question, "What about me and my values, interests, aptitudes?" Consider your values and the way in which you weigh? important criteria pertaining to a career choice. In short, what matters to you? You will complete a career self-evaluation that will guide you in this area.

Some questions you will want to consider are:

- a. Your interests and aptitudes. (Are you good in math? Do you like working with computers? Are you a good organizer? Do you have the patience to handle details, or do you prefer to leave that to others?)

- b. Your personality or temperament and work style. (Do you prefer to work with others or alone? Do you prefer considerable or minimal supervision?)
 - c. How important are financial benefits and security to you? Prestige? A city with an opera? Clean hands? Working out-of-doors at least part of the time? A window in your office? An office?
 - d. Can you afford (in terms of patience and dedication as well as money and time) the training and "breaking-in" periods this profession may require?
 - e. If it's necessary, are you willing to relocate? Must you stay near family? The Gulf Coast?
 - f. What is the attitude of your family and friends toward this profession? Do they see it as important or as a whim of yours?
 - g. What personal and work experiences in your past are relevant to this profession? Why?
 - h. What kinds of written and oral communication are required by this job? How do you feel about that requirement?
3. Answers to these questions: How do I weigh my criteria for a profession? How well do the realities of this profession *match* my criteria for a career? Be sure that you explain the reasoning behind these weightings and judgments.

Conclusion

Your thesis statement should answer the thesis question(s) raised in the introduction and re-emphasize the degree to which this profession probably is or isn't right for you. An easy way to end your essay might be to offer closing comments on what you have learned/gained from doing this evaluation (or on what you may have been disappointed not to have been able to discover).

Source Requirements

Author's comments: Include a minimum of three sources, at least one of each type listed below.

1. One reference book article on employment realities and opportunities. (Turn in your highlighted, annotated copy of the article.) This must be from a library, not the Internet.
2. One article from a professional journal in the field, a magazine, or a newspaper, preferably on the subject of the "state of the profession." (Turn in your highlighted, annotated copy of the article.) This must be from a library, not the Internet.
3. One reference from an Internet source. (Turn in your highlighted, annotated copy of the source.)
4. One interview with a person currently working in the profession or teaching in the field. (Turn in a list of your interview questions.)

Each of these sources is likely to provide different sorts of information. Make the best possible use of each. You may use more than one of any of these or other sources, but you must use one of each of the above.

Format

Your paper should follow the MLA format for a research paper. We will provide this information later. Your Works Cited page should be in standard MLA form.

Using Sources

Ignorance is no excuse for plagiarism. We will discuss how to avoid plagiarism later.

WEEK	IN CLASS WORK	ASSIGNMENTS
Week 1	<ul style="list-style-type: none"> ▶ Discuss assignment and source requirement ▶ Discuss self-assessment survey ▶ Discuss sample intro ¶s 	<ul style="list-style-type: none"> ▶ E-mail your career choice to teacher's.name@email.by Monday 5:00 p.m. (5 pts) ▶ Complete survey (10 pts) ▶ List & order 5 top needs/wants; 1=most important (5 pts) ▶ Write intro ¶ on overhead transparency (15 pts)
Week 2	<ul style="list-style-type: none"> ▶ Analyze class's intro ¶s ▶ Discuss "personal half" of essay with samples 	<ul style="list-style-type: none"> ▶ E-mail one personal ¶ to teacher's.name@email by Monday 5:00 p.m. (10 pts) ▶ Complete & bring to class at least 3 personal ¶s (30 pts)
Week 3*	<ul style="list-style-type: none"> ▶ Discuss finding and evaluating sources 	<ul style="list-style-type: none"> ▶ Complete research & bring sources to class (30 pts) ▶ Bring grammar handbook or MLA style guidelines to class
Week 4*	<ul style="list-style-type: none"> ▶ Discuss and begin writing Works Cited page in class 	<ul style="list-style-type: none"> ▶ E-mail Works Cited page to teacher's.name@email.by Monday 5:00 p.m. (30 pts)
Week 5	<ul style="list-style-type: none"> ▶ Discuss using sources ▶ Discuss citing sources (internal documentation) 	<ul style="list-style-type: none"> ▶ Complete & bring to class at least 3 career ¶s (30 pts.)
Week 6	<ul style="list-style-type: none"> ▶ Discuss structuring the essay 	<ul style="list-style-type: none"> ▶ Complete essay

Important information:

- This is a "rough" schedule; I might make some changes but I will tell you this each week.
- If additional assignments are made, I will tell you how many points they are worth.
- If possible we will meet in the computer lab on these days (*).



CAREER ANALYSIS VOCABULARY



Make sure you know the meanings of the following words. Jot down other unfamiliar words and find their definitions.

annotated

assessment

cite (verb)

citation

document (verb)

documentation

hypothesis

plagiarism

profession

sources

thesis

works cited page

Values or Needs

Circle the items in this list that seem especially important to you.

Achievement	Knowledge
Altruism	Loyalty
Authority	Personal growth
Competition	Power
Creativity	Salary
Emotional well-being	Stability/Security
Health	Status
Helping others	Variety
Honesty	Wealth

Next, add values or needs missing from this list that you consider important. Then rank order five of the items you've circled or added, giving a "1" to the one that's most important to you. After considering this list, please complete the following sentences.

1. The values or needs most likely to influence my career choice or the job I take are:
2. These values and needs are likely to influence my career or job choice in these ways:
3. In terms of prospective employers, I'll want to look carefully at:

Feelings about Environments

Glance back at the four lists you wrote about your background. With your answers in mind, circle in each pair or group below the environmental factors that seem to satisfy you most.

Indoors

Changing environment

Outdoors

Stable environment

Regular schedule

Working independently

Flexible schedule

Working under supervision

Working alone

Decision making

Working as a team member

Non-decision making

Fast pace

Average pace

Creative opportunities

Slow pace

Regular duties

Working without interruptions

Pressured

Working with interruptions

Unpressured

Quiet atmosphere

Detail oriented

Noisy atmosphere

Non-detail oriented

Formal situations

Informal situations

Working with contemporaries

East

Working with younger people

West

Working with older people

North

Working with all ages

South

Summary Paragraph

Once you've filled in all the blanks above and reviewed your answers, please complete this summarizing paragraph.

The position I choose should allow me to capitalize on my distinctive abilities, such as

This position should also reflect my values and needs and should offer

And this position should have an environmental setting I'd feel comfortable with such as

In general, the kind of position I'd be happiest in now is working as

In three to five years, I might see myself as

And in the long run, perhaps I'd like to



GRADING THE CAREER ANALYSIS ESSAY



I, not your classroom teacher, will be grading the work you do for this project. S/he will decide what portion of your course grade this essay will be. Your grade for this project will be divided as follows:

Homework and in-class assignments	50%
Final, complete essay	50%

Each homework or in-class assignment will be worth different amounts of points.

A =	You must earn at least 90% of the total points available
B =	You must earn at least 80% of the total points available
C =	You must earn at least 70% of the total points available
D =	You must earn at least 60% of the total points available

Essays will be given standard letter grades with pluses and minuses.

A Sample Career Analysis Essay

Sue Student A Professional Journey

(paragraph 1)

Come with me as I engage in a little nostalgia and delve back into my wonderful childhood filled with non-stop, exhilarating, and fun-filled moments of pure excitement. So fasten your seat belt and hold on for dear life. Well, perhaps this might be a bit of an exaggeration. Actually, my childhood really was filled with many momentous, happy times, and I have to say that I experienced my greatest joy when I was helping others. For instance, rescuing a helpless mouse from the ravaging grips of death in my backyard, two-foot swimming pool at the age of seven was only one of my honorary, purple-heart achievements. After moments like this, I knew I was destined to lend my hands and my heart to others for the rest of my life. My immediate choice was, of course, to become a surgeon. But after literally, and I mean literally, turning green when having my ears pierced, I was forced to toss that idea straight out the window. Over the following years I played with several other career ideas, as most kids do.

(paragraph 2)

Then, as I became more and more serious in deciding on a career, it did not take me long to figure out what I really wanted to do. First of all, my preference in subjects like English, history, business law, speech, and government set the groundwork for my choice. These subject preferences intertwined with my rather staunch independence, my unrelenting stubbornness and argumentativeness, which my mother can definitely attest to, my tendency to always firmly stand up for what I believe in, and my inner desire to help others led me to the field of law. This decision was enhanced even more about a year ago when I was called to testify in my mother's divorce trial and was able to experience the legal system firsthand. I witnessed a blameless mother endure months of an agonizing divorce while a pompous, self righteous, and malicious dead-beat dad prevailed and was basically exonerated. And in the end who were the final ones to fall victim to the system? Two small, innocent, and undeserving children with very big broken hearts and hurt feelings, that's who.

(paragraph 3)

Although there is a vast spectrum of lawyers who "deal with many different areas of the law" such as corporate, tax, and patent lawyers, after personally witnessing situations like this, my attention tends to be averted more toward family law (*Occupational 101*). And although I do not want to be too close-minded in deciding on a particular field of law, I definitely know that I want to do everything in my power to positively affect the lives of defenseless families who sincerely need honest, proficient representation and protection from falling victims to ruthless crises like divorce. And what better asset to have on my side than the greatest energizing force of all society, the law?

(paragraph 4)

Because you most probably already know, I will spare going into great details and providing you with an elaborate definition of lawyers. Chances are, you have already developed your own idea of lawyers by viewing shows like *Perry Mason*, *L.A. Law*, and perhaps even *Night Court*. But

just in case, let me briefly remind you that it is attorneys who interpret the laws that affect every aspect of society and the rulings and regulations for businesses, as well as serve as advocates in resolving disputes, all the while adhering to a strict code of ethics (*Occupational 101*). Quite a substantial amount of responsibility for a single profession, wouldn't you say? But then you might also think that there definitely are some obvious rewards of the profession that more than compensate for such a heavy load of responsibility. For instance, holding a very high status, prominent, and respected position in the community could easily comprise some of the compensation. Oh, and then we cannot forget the unlimited potential that lawyers have in excelling financially. After all, when it comes to having the most perks in a job, lawyers are rated number one out of well over two hundred other careers (*Jobs 322*). But heavy responsibility, respect, and financial potential are not the sole things I desire in a career. I have several career factors that are of utmost importance to me. Therefore, I must say when it comes to fulfilling these essential factors, I stand at an uncompromising position. My occupation must adhere to my personal needs and standards in a career such as providing me with a very social environment, maintaining a challenging, fast-paced schedule, and allowing me to use my communication skills. So now come with me on my journey of research as I seek to find out whether a career in law will meet my criteria in a diligent effort to discover whether or not law is truly the right profession for me.

(paragraph 5)

Our first stop will be to review the environment of a career. As far as the physical aspect of the environment is concerned, I absolutely must not be made to feel like I am in solitary confinement. I do not mind at all working indoors just as long as I can at least have the luxury of having sunlight bathe my face every once in a while. Since I have been working in a credit office for nearly a year now, I have acquired that one necessity. I have discovered that being confined to a desk all day looking out barred up windows and having the gleaming sunlight tease me is definitely not my ideal environment. And of course a social environment is definitely of top priority. I guess you can say that I thrive on interaction with people and have ever since my first day of pre-school when I got reprimanded for talking too much to my little "next-desk" neighbor. I just genuinely enjoy earnest, sincere conversation with anyone who will take the time to converse with me. And if not, I will still wholeheartedly send them a friendly salutation or even just an encouraging smile. Hopefully, these simple criteria will be met.

(paragraph 6)

Now let's see what exactly constitutes a lawyer's environment. Quite obviously, the majority of their time is spent indoors in offices, law libraries, and courtrooms (*Occupational 101*). This is necessary to converse with clients, work on briefs, research laws and previous cases in reference to their current cases, and represent themselves and their clients in front of a judge when necessary. Although most of their time is devoted to tasks indoors, they are not confined to one certain location, and "[t]hey often travel to appear in court, conduct research, and meet with clients and colleagues" (*Jobs 171*). Also, even lawyers who are employed by other more experienced lawyers are not constantly supervised and scrutinized; therefore, they are given more liberties as to how and where to conduct their business (Crain). So you see, even lawyers are allowed to wallow in sunlight every once in a while.

And . . . ???

Name: _____

1. Whom do you plan to interview?

2. What is this person's occupation/position?

3. How did you come to know or learn of this person?

4. Why do you think this person is a good person to interview?

5. Overall, what do you hope to learn from this interview?

6. List five questions you plan to ask the person you will interview:
 - 1.

 - 2.

 - 3.

 - 4.

 - 5.



INTERVIEWING GUIDELINES



Determining the Proper Person to Interview

The obvious choices for this paper are 1) someone working in the field (i.e. an interior designer) or 2) someone teaching in the field (i.e. an instructor of interior design). If you or people you know do not have any "contacts" consult: the city directory in the library, professional societies, the yellow pages, a local firm, the appropriate university department or college, university organizations.

Preparing for the Interview

After determining the name of the person you want to interview, you must request the interview. You can do this either by telephone or by letter (but this may be too slow to meet your deadline).

Learn as much as possible about the person and about the company for which she works. When you contact with your interviewee, explain (1) who you are, (2) why you are contacting her, (3) why you chose her for the interview, (4) the subject of the interview, (5) that you would like to arrange an interview at her convenience, and (6) that you will allow her to review your draft if she desires.

Prepare a list of specific questions to ask. The natural temptation for the untrained writer is to ask general questions rather than specific ones. "How are the benefits?" is too general. "What kind of pension plan do you participate in?" is more specific.

Conducting the Interview

1. Be pleasant, but purposeful. You are there to get information, so don't be timid about asking leading questions on the subject.
2. Use the list of questions you have prepared.
3. Let your interviewee do the talking. Don't try to impress her with your own knowledge, etc.
4. Be objective. Don't offer your opinions on the subject. You are there to get information, not to debate.
5. Some answers prompt additional questions; ask them. If you do not ask these questions as they arise, you may forget them.
6. When the interviewee gets off the subject, be ready with a specific and direct question to get her back on track.
7. Take only memory-jogging notes that will help you recall the conversation later. Do not ask your interviewee to slow down as this imposes on her time and may make her lose her train of thought.
8. On the one hand, the use of a tape recorder may put your interviewee on edge and requires transcription of the tape. On the other hand, you can listen more intently instead of taking notes. But don't let it lure you in to getting too comfortable. Above all, ask your interviewee if she minds the use of the tape recorder.

After the Interview

- Immediately after, use your memory-jogging notes to help you review and record more detailed notes. Don't put this off! No matter how good your memory is, you will forget!
- Depending on whom you interview, a handwritten thank you note may be appropriate (and beneficial in establishing a future "contact").
- If your interviewee has requested seeing your draft, don't forget to get it to her. Be sure to allow time for her to review it in advance of the paper deadline.

Before the Interview

- ☑ Make an appointment with the person you are going to interview that is convenient for him or her.
- ☑ Dress nicely for the interview.
- ☑ Be on time for the interview, even early.
- ☑ Before the interview starts, thank the person you are interviewing for taking the time out of his day to let you do the interview.

During the Interview

- ☑ Be pleasant, but purposeful. You are there to get information, so don't be timid about asking questions.
- ☑ Use the list of questions you have prepared.
- ☑ Let your interview subject do the talking. Don't try to impress him or her with your own knowledge or accomplishments.
- ☑ Be objective. Don't offer your opinion on the subject.
- ☑ Some answers prompt additional questions: ask them. If you do not ask these questions as they arise, you may forget them.
- ☑ Be flexible. Don't be afraid to take "detours" in the interview.
- ☑ However, if the interview subject gets too far off the subject, be ready with a specific and direct question to get her back on track.
- ☑ Take only memory jogging notes that will help you recall the conversation later. Unless you are a very good note taker, you probably won't be able to get down every word.
- ☑ For the most part, do not ask your interview subject to slow down as this imposes on her time and may make her lose the train of thought.
- ☑ A few times during the interview, you may want to ask the interview subject to repeat an especially good quote that you want to get word-for-word. This is a compliment to the interview subject, but don't overdo it.

After the Interview

- ☑ Before you leave the interview, be sure to thank the interview subject.
- ☑ Ask your interview subject if he or she wants to see a rough draft of your paper and/or the final copy.
- ☑ Immediately after the interview, use your memory jogging notes to help you review and record more detailed notes. Don't put this off! No matter how good your memory is you will forget.
- ☑ Within a few days after the interview, write a handwritten thank-you note to your interview subject.
- ☑ If your interview subject has requested seeing your draft, don't forget to get it to her. Be sure to allow time for her to review it in advance of the essay deadline.

USING SOURCES

Paraphrase:

A *paraphrase* is when you use someone else's ideas but not that person's exact words. A paraphrase is about the same number of words as the original source.

Paraphrase this passage:

High school students often do not realize that when they attend college they will not have anyone to remind them to complete their assignments.

Summary:

When you *summarize*, you use someone else's ideas but not that person's exact words. A summary is a condensed version of the original source.

Summarize this passage:

College can very be challenging. It can challenge you to do well in your classes, it can challenge you to have an active social life, and it can challenge you to be a mature individual.

Direct quotations:

Direct quotations present exactly word for word someone else's ideas.

- Keep quotations as short as possible.
- Make the quotes a part of your essay. Quotations should be "attached" to your sentences, not separate sentences "stuck" in between your sentences.
- Try to include in the sentence the speaker or writer and his/her title or position. This shows the authority of the quote.
- Enclose quotations within quotation marks.

Example: Mrs. Connie Tullos, an English teacher at Louisiana School for the Deaf, states, "Students must complete their homework if they wish to pass this class."

Use this quote by Dr. Jean Rohloff, Louisiana State University English teacher, in your own sentence:

Good writing is the key to success in college.

CITING SOURCES

- Citing means that you are giving credit to the authors whose ideas or words you are using.
- You need to give enough information so that your reader can find the source on your Works Cited page and then readers look that source up.
- The basic elements of the parenthetical citation are: 1) the author’s last name, and 2) the page number of the material used in the source.
- However, it is not necessary to repeat any information that is already provided in your essay or the “text” of your paper.

Examples

As many teachers have argued, personal responsibility is important (Rohloff 22).
Paraphrased, no information in the text.

As one teacher states, “Personal responsibility is essential” (Rohloff 22).
Quoted, no information in the text.

Dr. Rohloff feels that personal responsibility is important (22).
Paraphrased, author in the text.

Dr. Rohloff states, “Personal responsibility is essential” (22).
Quoted, author in the text.

As one writer argues, “Personal responsibility is essential” (“Writing is Good” 22).
Quoted, no author given, article title used in parenthesis.

Punctuation Pointers

As a famous teacher states, “Personal responsibility is essential” (Rohloff 22).

↑
comma (before quote)

↑ ↑ ↑
nothing nothing period



WRITING THE CAREER “HALF” OF THE ESSAY



Most of you already have written the personal paragraphs for this essay. Remember these are the three or more paragraphs that describe what you *want* in the career you’ve chosen. (For example, a good salary, a quiet and safe environment, challenging work, etc.) These paragraphs should be fully developed with lots of detail, maybe from your experiences as a child, in high school, jobs you’ve had, etc.

Now you must start writing the career paragraphs for this essay. These paragraphs will show what you get in the career you’ve chosen. This is where you will use your research to support your ideas. Some information may come from common sense or what anyone would know about a job, such as that a pediatrician works with children. However, you need to find information in your research which tells how much money you can earn in your career, what the benefits might be, etc.

It is very important that the “wants” match the “gets.” If your personal paragraphs were about wanting a good salary, a quiet and safe environment, challenging work, then you must write career paragraphs about the salary, the environment and the type of challenge in the work. You may need to change a personal paragraph if you can’t find research for a career paragraph.

The assignment for _____ is to complete your three career paragraphs and bring them to class. If at all possible, please have the paragraphs typed. Also bring the personal paragraphs you already wrote, typed if possible.

We will discuss how to put the whole essay together, but if we have time I’d like to work individually with you and give you some suggestions on your paragraphs. Good luck and feel free to e-mail me with questions.

Introduction Checklist

- Does the introductory paragraph grab our attention?
- Does the introductory paragraph move from general to specific?
- Does the introductory paragraph flow smoothly?
- Does the introductory paragraph provide necessary background info?
- Does the introductory paragraph address the audience?

Body Paragraph Checklist

Unity:

- Is the main point of the paragraph stated clearly in the topic sentence?
- Does all of the paragraph relate to the topic sentence?

Development:

- Is the paragraph developed with *enough* specific evidence or detail to be convincing?
- Is the paragraph developed with *the right kind* of specific evidence or detail to be convincing?

Unit Two: The Literary Analysis Essay

About the Literary Analysis Essay:¹⁷

This essay is a traditional literary analysis. One paragraph is teacher-written as a model, one paragraph is written collaboratively by the class and one paragraph is written by each individual student. Introduction and conclusion can be written if time allows.

Kate Chopin's short story, "The Story of an Hour" was chosen as the subject of this essay primarily because its unusual brevity (two pages) allows student readers to quickly and easily gain a comprehensive understanding of the story. Thus, more class time can be spent on the development of the written analysis of the story. This story is readily available as it is widely anthologized in many short story collections and available on the internet.¹⁸

Introducing Basic Elements of Fiction:

- Begin this unit by defining and discussing the five basic elements of fiction in this order: point-of-view, setting, character, plot and theme.
- If the students have been introduced to these elements, try to use definitions and explanatory terms with which they are already familiar.
- If the students have not been introduced to these elements, standard definitions can be found in many high school English textbooks, short story anthologies or literary handbooks.¹⁹

Author's comments: Since the students were somewhat familiar with these terms, I presented this as a "college-level" review, explaining that I would explain these terms in the exact way and at the same pace as I do for my sophomore college-level courses. This seems to challenge the students and ensure their attention during a potentially "dry" lecture.

I worked across the chalkboard by first putting the element at the top of the board and then asking students for their own definitions. Using their input, I distilled a working definition and then discussed various examples, real and hypothetical, of how these elements might appear in works of fiction.

This order seems to work best as it moves from more concrete and comprehensible to more abstract and difficult to grasp. It is very important to end with theme, as this is the element that students, at all levels, seem to struggle with the most.



- Distribute copies of "The Story of an Hour" and if time allows give a brief biography of Kate Chopin.

Author’s comments: *It is preferable to give students photocopies of the story so that they can underline and mark the evidence they find during their analysis of the story. This encourages active reading and the use of specific textual support.*

- As an assignment for next session, tell students to read the story carefully and to be prepared to discuss these elements as they appear in the story. Encourage them to mark the evidence pertaining to the elements with pencil.
- Ask them to write down the answers to the following questions:
 1. What is the point-of-view of the story? Where in the story do you find evidence of this?
 2. What is the setting of the story? Be sure to consider, time period, geographical location, social class and interior scene changes. Where in the story do you find evidence of this?
 3. What do you know about the main character(s)? Be sure to consider personality traits as well as physical traits. What evidence in the story supports your ideas?
 4. Where do the “pieces” of the plot begin and end? Be sure to consider exposition, conflict, climax and *denouement*.
 5. What is one theme of the story?

The more detailed questions in “Considering the Elements of Fiction” might be distributed as a student guide.

End the session assuring the students that in literary analysis there are often many “right” answers to questions such as the ones they will be answering. Explain that usually an answer is valid if there is adequate evidence from the story.

The use of the word “evidence” will be important in explaining the elements of written literary analysis, so it is advisable to use it frequently when referring to the information found in the story.



Discussing the Story:

- Across the top of the entire length of the chalkboard, write the elements of fiction.
- Beginning with point-of-view, ask the students what type of point-of-view the story used. Follow up answers by asking students to point to the evidence in the story.
- To a reasonable degree, encourage differences of opinion, but require students to be very specific in identifying the supporting evidence.

Author’s comments: *If the configuration of the classroom allows you to use the board and an overhead projector at the same time, use a transparency of the story and mark it as students identify key passages of evidence.*

- Place several of the students’ themes on the board. Discuss them one by one, asking other class members if they agree or disagree with the themes.
- Students often have trouble recognizing that a theme must be a full statement, not merely a word or phrase. Students also have difficulty understanding that a theme expresses a universal truth about the condition of being human and needs to be expressed in terms that are not specific to the story. If these seem to be the problems that they are having introduce “Topic, Theme, Thesis” either as an overhead transparency or as a handout. However, discuss only topic and theme at this point. (Explain that it is not necessary to know the story referred to in order to understand the concepts.)
- If time allows, revise one or two of the student themes.



Connecting Theme and Thesis:

- Explain that in college literature classes, instructors might present a list of possible topics for an assigned essay or they may require that students create their own topics.
- Tell the students that since some sections of this essay will be written as a group, you will provide both the topic and the thesis to allow the essay to be better unified.
- Explain that for future literary analysis essay, it is important that they fully understand the connection between the theme, the essay topic and the thesis.
- Return to “Topic, Theme, Thesis.” Review topic and theme and then discuss the thesis section.²⁰

Author’s comments: It might be necessary to distinguish between “topic” as is used on this page—the subject of the story—and an essay “topic” or writing prompt or assignment.

- Explain that since theme and thesis are so important to a successful literary analysis essay, you will present a step-by-step process for each.
- Place “Finding the Theme” on the overhead projector and discuss each of the points. Remind students that there always is more than one “right” theme.
- Explain that a successful thesis for a literary essay usually includes the story’s theme.
- Place “Making a Thesis” on the overhead projector and discuss each of the points.



Presenting the Paper Topic and Thesis:

- Explain that since this essay will be written, in part, collaboratively, you will be giving not only the paper topic but also the thesis.
- Put “From Paper Topic to Thesis” on the overhead transparency and discuss how the paper topic is asking that the thesis or argument make a connection between some part of the story and the theme.

- Point to the thesis and ask students how it “matches” the pieces or answers the questions in the paper topic.

Balancing Evidence and Interpretation:

- Explain to the students that before they begin analyzing the story in a literary analysis essay, it is important that they understand that literary analysis is made up of a balance of “interpretation” (or their ideas about the story) and “evidence” (or the details from the story that support their ideas.)
- Present the “Balancing Evidence and Interpretation” overhead transparency and go through it in class as time allows.
- Make connections to this balance as it occurs in literary analysis and as it occurs in other types of writing (such as persuasive essays) where it was essential that they support their ideas with proof.

Author’s comments: Since this is such an important essential ingredient of literary analysis essays, it is important that students understand the difference between “interpretation” and “evidence” and grasp the importance of this balance. It is probably best to go through this? in class with the overhead transparency and then distribute as a handout and ask students to study this before the next session.



The Teacher-Written Paragraph:

- Begin this session with a review of the “Balancing Interpretation and Evidence” handout, asking students if they have questions or need further explanation.
- Put the blank interpretation and evidence chart on the overhead projector. Explain to students that this chart can be used to take notes prior to writing. Explain how the thesis will support points that will each require at least one paragraph and that each of these points must contain this important balance.
- Explain that as they use this chart to brainstorm and plan their essays, they may at times have ideas or interpretations before they have evidence or, on the other hand, they may find significant evidence but not know how to interpret it right away. Assure students that they do not need to fill this chart out in a particular order, but that using this will keep them focused on thesis and plan of their essay.
- Put the chart for the second paragraph of the essay on the overhead transparency. Explain that you are “giving” them one of the body paragraphs of this essay so that they will have a model to use for the other paragraphs.
- Talk through the details of this chart, making connections not only between evidence and interpretation, but also back to the paragraph’s topic sentence and the thesis.
- After discussing the chart of notes for the teacher-written paragraph, present the completed paragraph on the overhead projector. As necessary, move back and forth from the chart and the paragraph to show the students how the notes are easily transformed into sentences.



Author's comments: Be sure to make the students see that they are free to put evidence and interpretation in separate or joined sentences and that a rigid order need not be maintained.

I have tried to make the distinctions clear with font changes, but for the purposes of this handbook they were necessarily done in one color. These changes could be made more visible with color changes as well.



The Collaborative Paragraph:

- Put the following sentence on the board or overhead projector. Tell students that this will be the topic sentence of a paragraph that the class will write together.

The first stage of Mrs. Mallard's grief is one of shock.

- Distribute blank interpretation and evidence charts.
- Tell students to write the topic sentence in the appropriate box on their charts.
- As in-class work or an out-of-class assignment, tell students to fill in the interpretation and evidence boxes “under” this topic sentence.



- Reproduce a blank interpretation and evidence chart on the chalkboard. Ask student volunteers to read their interpretation and evidence pairs while you fill them in on the chart.
- How you do this will depend on the configuration of the classroom and the equipment you have available. For most classrooms it is easiest to take the notes on a section of the chalkboard and then write the paragraph on the overhead projector with the notes on the chalkboard still visible.
- When the chart is completed ask students how the interpretation and evidence pairs should be ordered in the paragraph. Mark the chart with the appropriate numbers.
- Write the topic sentence on the top of a blank overhead projector.
- Ask students to construct sentences for the interpretation-evidence pairs.

Author's comments: There are various ways the collaborative writing can be done. You can assign individuals or pairs of students into interpretation-evidence pairs and have

them work at their desks to construct the sentences. If the students are experienced writers, they may be able to create sentences more “off-the-cuff.”

It is important at this point to refrain from too much editing or criticism in order to “demystify” literary analysis. If the paragraph that emerges is rather rough, you could copy the paragraph to paper and distribute it to the students for an out-of-class editing project.

Below are the notes and paragraph that the students wrote:

Evidence	Interpretation
3. (how) cries with wild abandonment	couldn't take it all in at once
1. She heard it differently than other women, frozen	different, more sensitive
2. (when) cries “at once”	shows her surprised reaction
4. (where) in her sister's arms (maybe skip)	acts on instinct
5. “storm” of grief	all the emotions that were spent

The first stage of Mrs. Mallard's grief is one of shock. We see the first sign of her shock when she doesn't become paralyzed like other women. This shows she is more sensitive and reacts more strongly to bad news. She cries “at once,” she is expressing her (extremely, amazing, suddenly) surprising reaction. She cries in “wild abandonment” because she just could not take it all in at once. At the end of this stage of shock, when the “storm” of grief was finished, it is clear that these feelings were over and she was entering a new stage of grief.



Writing the Individual Paragraphs:

- Write the following sentence on the board, explaining to the students that this is the topic sentence for the third and final body paragraph of the essay.

Mrs. Mallard's third stage of grief is one of acceptance.

- Instruct students that they will be writing the last body paragraph of the literary analysis essay on their own.
- Make available to the students additional copies of the blank interpretation and evidence chart.

Author's comments: *How you break down this assignment will depend on the skill level of the students and the amount of time you have for the completion of this essay. For example,*

you may wish to assign the note taking on the chart and the drafting and revising of the paragraph as separate assignments and have students do much of the work in class so you can advise and monitor their work. Or you may wish to simply assign the paragraph, including note taking and drafting, as an out-of-class assignment.



Completing the Essay:

Again, the skill level of the students and your time constraints will determine how and if the essay is completed. You might spend several class days reviewing the characteristics of introductions and conclusions. These paragraphs might be written individually, by small groups or by the class collaboratively.

If time does not permit the completion of the introduction and conclusion, a brief discussion of what these paragraphs might include provide adequate closure to the assignment. Be sure to make references to other introductions and conclusions they have written, and assure the students that even without these paragraphs they have gained the essential skills of literary analysis by writing the body paragraphs of the essay.

Distribute a copy of the entire essay (the class-written first paragraph, the teacher-written second paragraph, and the individually written third paragraph) to each student.



Considering the Elements of Fiction²¹

Plot:

- Does the plot depend on chance or coincidence, or does it grow out of the personalities of the characters?
- Are any later incidents foreshadowed early in the story?
- Are the episodes presented in chronological order? If not, why not?
- Does the climax indicate a change in a situation or a change in a character? How dramatic is this change? Or is there no change at all?

Character:

- Are the characters believable?
- Are they stereotypes?
- Do they suggest real people, or abstract qualities?
- Is there one protagonist or are there several?
- Does the story have an antagonist?
- How does the author tell you about the main character--through description of physical appearance, actions, thoughts, and emotions, or through contrast with a minor character?

- Does the main character change in the course of the story? If so, how? Why?

Setting:

- How does the setting influence the plot and the characters? Does it help to suggest or develop the meaning of the story?

Point of View:

- How does the point of view shape the theme?
- Would the story change if told from a different viewpoint?
- In first-person narration, can you trust the narrator?

Theme:

- Does the story's title help explain its meaning?
- Can you find a suggestion of the theme in passages of dialogue or description?
- Are certain symbols or repetitions of images important in revealing the author's intent in the story?

Topic, Theme, Thesis

It is important to keep these terms distinct in discussing and writing about literature, especially in the formation of an argument or thesis for your essay answers. (Examples are from Hawthorne's "Young Goodman Brown.")

Topic

Definition: A subject treated or presented by a literary work. A work can have more than one topic; some will be more dominant than others.

Example: Human sympathy

Theme

Definition: A central or dominating idea in a literary work. A work can have more than one theme. Although in an informal discussion of a work we may use interchangeably "topic" and "theme," in actuality a theme is a statement about the work and should be expressed as a complete sentence with a subject and verb.

Example: One theme found in "Young Goodman Brown" is that a lack of human sympathy results in isolation.

Thesis

Definition: The (Your) central idea of a piece of writing, in this case a work of literary interpretation or analysis. The thesis should make its point by relating some aspect (symbolism, setting, etc.) of the work to its theme or to the meaning of the whole.

Example:

(aspect of the work)

Through the three stages of Young Goodman Brown's character development, the author shows that

(theme)

a lack of human sympathy results in isolation.

Topic, Theme, Thesis Quiz

Indicate whether the following words, phrases, and sentences are topics, themes or thesis statements.

- | | |
|------------------------|--|
| 1. Topic/Theme/Thesis? | "Sexual satisfaction is important." |
| 2. Topic/Theme/Thesis? | "Adolescent anxiety." |
| 3. Topic/Theme/Thesis? | "Women's roles." |
| 4. Topic/Theme/Thesis? | "Character development in this story illustrates that maturity comes from self-sacrifice." |
| 5. Topic/Theme/Thesis? | "Unconfessed guilt is psychologically harmful." |
| 6. Topic/Theme/Thesis? | "Three key scenes in this story reveal how important communication is in marriage." |

Answers:

1. Theme
2. Topic
3. Topic
4. Thesis
5. Theme
6. Thesis

Finding the Theme

1. The theme is like a moral, but not so pat or preachy.
2. Perhaps start with a cliché and revise it.
"Make hay while the sun shines" could mean, *"Humans should seize the opportunities life gives them."*
3. Look for what the author reveals about the behavior of humans, the conduct of society, the human condition
4. The theme should be worded in terms that apply to our lives, not in terms of the specific characters and actions of the story:
"The lack of forgiveness results in human isolation" not *"Young Goodman Brown is isolated because he doesn't forgive."*

Making a Thesis

1. In general, devise a thesis that makes its point by relating some aspect of the work to its theme, i.e., to the meaning of the whole.

aspect The use of symbolism shows
theme that human dignity is essential.

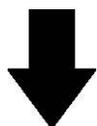
2. Do not merely repeat the paper topic.

Topic: Discuss the use of symbolism in "A Clean, Well-Lighted Place."
Bad Thesis: The author uses symbolism in "A Clean, Well-Lighted Place."

From Paper Topic to Thesis

Paper Topic

aspect of the story By tracing Mrs. Mallard's expressions of sorrow in the various physical settings of the story,
theme argue what "The Story of an Hour" says about the stages of grief.



Thesis

aspect of the story By tracing Mrs. Mallard's expressions of sorrow in the various physical settings of the story,
theme we can see that the process of human grief often consists of shock, profound sadness, and then acceptance.

Balancing Evidence and Interpretation

All literary analysis, for both short answers and longer essays, requires, above all, a balance between evidence, the support you find in the text, and interpretation, your ideas about the text. This balance is necessary to avoid two common and *deadly* errors: excessive plot summary and unsupported generalizations.

To understand the seriousness of these errors, realize that an essay which consistently falls into one or both of these traps will never make above a "C" and will most likely not make a passing grade. (Although the following examples are assuming a paper topic on Hawthorne's "Young Goodman Brown," familiarity with this story is not necessary to understand these concepts.)

Error #1: Too Much Evidence = Plot Summary

"At the end of the story, when Young Goodman Brown goes to the church, he cannot listen to the congregation's singing or the minister's preaching. During the night, he shrinks from his wife. Consequently when he dies, his family is unable to put anything positive on his tombstone."

Explanation: This paragraph contains lots of examples or "evidence" from the story, but there is no attempt to "interpret" or explain what these things mean in light of a thesis. This paragraph merely summarizes the plot or retells a portion of the story; it does not analyze the story.

Error #2: Too Much Interpretation = Vague, Unsupported Generalizations

"Ultimately Young Goodman Brown is unable to come to terms with human flaws and failures. He cannot accept the notion that other people may have made mistakes or even committed sins. The result of this lack of sympathy or forgiveness is a life of bitterness and isolation."

Explanation: This paragraph makes statements that may in fact be true and may be supportive of the thesis/theme, but none of these "interpretations" are supported by any examples or "evidence" from the text. (This could work as a concluding paragraph.)

Correct Balance of Evidence and Interpretation

"Ultimately, Young Goodman Brown is unable to come to terms with human flaws and failures. This is clear at the end of the story, when Young Goodman Brown goes to the church and he cannot listen to the congregation's singing or the minister's preaching. In fact, during the night, he shrinks from his wife--further evidence that Brown cannot accept the notion that other people may have made mistakes or even committed sins. The result of this lack of sympathy or forgiveness is a life of bitterness and isolation to the degree that when Young Goodman Brown dies, his family is unable to put anything positive on his tombstone.

Explanation: Notice the almost equal distribution between interpretive ideas (in boldface) and evidence from the story to support those ideas. Notice, too, how the paragraph's first or topic sentence is an interpretation. In a complete essay, this sentence would be clearly tied to and supportive of the thesis. We know what the writer wants us to think about the story; we know the writer's opinion or interpretation. We also have enough "proof" from the story that the writer's interpretation is convincing or at least plausible.

Interpretation & Evidence Chart

THESIS

↓

← **TOPIC SENTENCE** **TOPIC SENTENCE** **TOPIC SENTENCE** →

--	--	--

↓ ↓ ↓

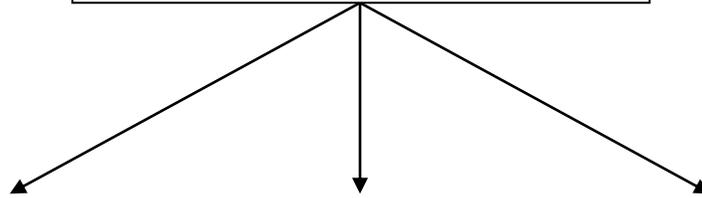
EVIDENCE + INTERP. **EVIDENCE + INTERP.** **EVIDENCE + INTERP.**

EVIDENCE	+	INTERP.	EVIDENCE	+	INTERP.	EVIDENCE	+	INTERP.

Interpretation & Evidence Chart for Paragraph 2

THESIS

By tracing Mrs. Mallard's expressions of sorrow in the various physical settings of the story, we can see that the process of human grief often consists of shock, profound sadness, and then acceptance.



TOPIC SENTENCE

TOPIC SENTENCE

After the initial shock of her husband's death, Mrs. Mallard enters a stage of profound and sincere grief.

TOPIC SENTENCE



EVIDENCE + INTERP.

EVIDENCE + INTERP.

sinks into chair
exhausted

news has
affected her a
lot

EVIDENCE + INTERP.

motionless,
sobs

stares blankly
out window

deep grief,
can't control

stares blankly
out window

overtaken by
sadness

Body Paragraph 2

TOPIC SENTENCE	AFTER THE INITIAL SHOCK OF HER HUSBAND’S DEATH, MRS. MALLARD ENTERS A STAGE OF PROFOUND AND SINCERE GRIEF.
Evidence	When Mrs. Mallard sinks into her chair in her room physically and emotionally exhausted,
<i>Interpretation</i>	<i>it is clear that the news of Mr. Mallard’s death has affected her deeply.</i>
Evidence	She sits in the chair motionless except for an occasional involuntary, almost childlike sob.
<i>Interpretation</i>	<i>This seems to indicate that her grief is deep and her expression of it is somewhat beyond her control.</i>
<i>Interpretation</i>	<i>In fact, so overtaken by sadness is Mrs. Mallard</i>
Evidence	that she stares quite unconsciously at the scene outside her window.

Endnotes

¹ You may wish to present all the handouts for this essay in the form of a small packet. However, if your students are prone to losing worksheets, you might choose to distribute these on an “as needed” basis.

² As I have mentioned earlier, this essay is a popular assignment among English instructors at Louisiana State University, and we frequently share with each other materials that we find useful. This particular handout has had many contributors, but I’d like to especially thank Debbie Normand, Shannon McGuire, Pat Morgan, Sandra Granger and Dotty McCaughey for their input and assistance.

³ This schedule is the one I used and is presented only as a model. You will need to modify this to meet your own needs.

⁴ See “Grading the Career Analysis Essay” on page 87 as a model.

⁵ For additional information about using interviews in essays, see the unit on biographical essays in Section Two.

⁶ It is possible to reverse the work on needs and wants and the introduction of the essay. However, I think doing this exercise “jump starts” student interest because it is such a personal exploration.

⁷ I would like to again thank the previously mentioned Louisiana State University English instructors for their various contributions to this exercise.

⁸ As this was a very long, but exemplary, student essay, I have only included a portion of this essay. I have numbered the paragraphs at the beginning of each one.

⁹ Although this introduction is somewhat different than a standard expository introduction, you might want to review the general characteristics of introductions in essays using a grammar handbook, the class textbook. A general checklist of introduction criteria can be found on page 96.

¹⁰ A helpful checklist of the criteria of body paragraphs can be found on page 96

¹¹ This section is by no means a comprehensive explanation of research methods. Almost all grammar handbooks and many English textbooks have chapters devoted to finding, evaluating, using and documenting sources, and these can supplement the above discussion. An excellent source book is The Scott, Foresman Handbook for Writers.

¹² Maxine Hairston, et. al., The Scott, Foresman Handbook, Sixth Edition (New York: Longman, 2002), 670-677.

¹³ Using a transparency made from the sample “works cited” page in their grammar handbook is best to avoid any confusion.

¹⁴ Appropriate sections in the grammar handbook could supplement or replace this page.

¹⁵ Again, appropriate sections in the grammar handbook could supplement or replace this page.

¹⁶ For a full discussion of these two types of essays, see Section One.

¹⁷ I must give full credit to Joey Nipper whose idea it was to assign the biography essay with the interview component.

¹⁸ I am not listing individual sites as these do tend to change over time. A key word search using www.google.com will lead you to several on-line versions of this story.

¹⁹ For example, see Joseph F. Trimmer and C. Wade Jennings, Fictions (NY: Harcourt Brace College Publishers, 1998) or William Harmon, et. al., A Handbook to Literature (NY: Prentice Hall, 1999).

²⁰ The quiz on page 105 can be used to reinforce these terms.

²¹ Charters, Ann, The Story and Its Writer, Fourth Edition (Boston: Bedford Books of St. Martin's Press, 1995) 1623.

Assessing Workplace Communication Skills with Traditionally Underserved Persons Who Are Deaf

by Greg Long

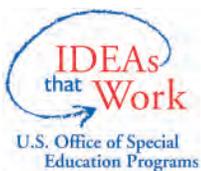


**NORTHERN ILLINOIS
UNIVERSITY**

Research and Training Center on Traditionally Underserved Persons Who Are Deaf

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Introduction

Overview

Within the congenitally deaf population there exists a sizeable number of individuals who are considered to be traditionally underserved. These individuals are characterized by severe communication deficits irrespective of modality (e.g., speech, sign language, reading, writing). Unfortunately, until now there has not been a comprehensive communication assessment approach that was appropriate for this population. Using a functionally based, ecological perspective the Northern Illinois University Research and Training Center on Traditionally Underserved Persons Who Are Deaf developed a work place communication assessment protocol that addresses limitations in previous assessment approaches.

Description of the Population

Traditionally underserved persons who are deaf have historically been referred to as low functioning, low achieving, multiply handicapped, hearing impaired developmentally delayed, severely handicapped deaf, and disadvantaged deaf (Dowhower & Long, 1992). These individuals are typically unable to communicate effectively with others irrespective of modality (i.e., reading, writing, speech, speech reading, sign, gestures). In addition, these individuals are described as having associated deficits in the areas of vocational readiness, independent living, social skills and/or academic achievement.

Although exact prevalence figures are currently unavailable, previous estimates put this number at over 100,000 deaf individuals (COED, 1988). Importantly, these individuals are frequently seen within the vocational rehabilitation and independent living systems. For example, Mathay and LaFayette (1990) estimated that between 50% - 90% of the deaf people being served within these settings would be identified as "low achieving."

Traditional Approaches to Communication Assessment

Communication deficits are the hallmark characteristic of this population. Understanding the individual's communicative competence should assist in program planning and intervention. Unfortunately, all too often communication assessments have been used merely to document the presence of a communication disorder,

provide a diagnosis, or provide prognostic information. These "diagnostic" approaches tend to focus on the individual's weaknesses with little attention directed toward a description of strengths and assets. They tend to focus solely on the individual's communication deficits and do not address how these deficits affect other aspects of the individual's life or the impact they may have on other people in the individual's environment.

Traditional approaches to communication assessment are particularly weak relative to their ability to assist rehabilitation specialists gather information on the communicative needs, skills, preferences, and experiences of traditionally underserved persons who are deaf. Traditional approaches have relied heavily upon the use of standardized tests administered within clinical or office settings. The rationale behind these procedures is to compare the individual being evaluated with a normative group and make predictions as to how his or her behavior will generalize to the real world. Experience has shown that these assumptions are highly suspect. As such, traditional approaches to assessment would seem to have minimal relevance with this population.

**Rationale for a
New Approach to
Communication
Assessment**

Communication assessment strategies supported within the current framework rely heavily upon a functionally based, ecological model. This model assumes that it is impossible to understand the individual's communicative strengths and weaknesses without also understanding his or her background, preferences, and experiences. The model further assumes that specific environmental contexts place different communication demands upon the individual. For example, communication and language use differs between workplaces and homes; therefore, assessment must take into account the forms, words, and demands needed in specific settings. To be successful in a particular setting, it is crucial to understand the communication skills needed for that specific context. This perspective is not meant to lessen the importance of generalizability across settings. Rather, for those individuals with severely limited communication skills, it will likely prove most effective to describe clearly the focus of assessment and subsequent intervention steps.

**Overview of the
Assessment
Process**

The communication assessment model presented herein focuses upon the individual's communication skills relative to specific work environments. Work was chosen as it

provides the context for much of our adult lives. In addition, the process of communication assessment within the current context is intimately tied to the larger picture of job development, placement, and retention for traditionally underserved persons who are deaf.

There are four parts to the assessment process used to determine work place communication skills. They include:

- ***Part I: Consumer Communication Profile***

This is done to describe the functional characteristics of the individual to fully understand the nature of his or her disability (ies), specific communication-related abilities and limitations, as well as relevant background information and experiences.

- ***Part II: Assessment of the Communicative Environment***

It is critical to evaluate the communicative demands of, and potential accommodations within, specific work settings. This approach uses a job analysis approach to gain a clearer understanding of what communication skills the individual needs to be successful.

- ***Part III: Consumer-Environment Communication Match***

Identifying and understanding incompatibilities which exist between known communication limitations of the individual and the communication demands of the work environment will greatly assist in developing accommodations as well as intervention goals.

- ***Part IV: Interventions and Natural Supports***

Specific accommodations are offered to address previously identified communication discrepancies between the individual and his or her work environment. These suggestions rely upon knowledge of the individual's learning styles, potential intervention strategies, and potential natural supports.

- ***Summary Information Form***

The workplace communication assessment protocol advocated within this manual provides a comprehensive description of the individual's communication abilities, workplace demands, communication discrepancies, and potential accommodations. It may prove helpful to summarize specific information about the individual in an effort to communicate information to others. As such, a summary form is provided for this purpose.

References

Commission on Education of the Deaf (1988). *Toward equality: Education of the Deaf*. Washington, DC: U.S. Government Printing Office.

Dowhower, D. & Long, G. (in press). You say "low functioning," we say "traditionally underserved persons who are deaf." The case for a consensual definition. *Journal of the American Deafness and Rehabilitation Association*.

Mathay, M. & LaFayette, R. (1990). Low achieving deaf adults: An interview survey of service providers. *Journal of the American Deafness and Rehabilitation Association*, 23(1), 23-32.

Readers interested in additional background information regarding communication assessment with traditionally underserved persons who are deaf are directed toward the following publication:

Long, G. & Alvares, R. (1995). The development of a communication assessment paradigm for use with traditionally underserved deaf adults. *Journal of the American Deafness and Rehabilitation Association*, 29(1), 1-16.

Part I: Consumer Communication Profile

Purpose	To develop a composite picture of the individual's background, abilities, and interests as related to communication.
Rationale	To most appropriately match individuals with their communicative environments requires a thorough understanding of their specific needs and abilities.
Data Collection Strategies	Case files, medical reports, school records, vocational and psychological evaluations, audiological reports, etc. Interview individual, family members, previous and/or current employers, significant others Observe the individual communicating with various people (deaf, hearing, hard of hearing) across different settings. <i>When collecting information regarding sign language skills and communication preferences it is critical to have someone who is fluent in manual communication assess and interact with the individual.</i>

Sources of Information

What sources of information were used to complete the Consumer Communication Profile?

Name: _____ Relationship: _____ Date: _____

Case Record Review:

Type of Report	Date of Report	Source
Psychological		
Medical		
Educational		
Vocational		
Audiological		
Other:		

Observations:

Setting / Environment	Activity	Date
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____
_____	_____	_____

Consumer Identification

Name: _____ Race/Ethnicity: _____

Birth Date: _____ Age: _____

Gender: M F Social Security Number: _____

Address: _____

Phone number: _(_____) _____ (v/tty/both)

Marital Status: _____ If married, spouse's hearing status: _____

Briefly describe specific benefits and/or uses this individual derives from their amplification system(s) (e.g., sound awareness, speech discrimination, vocational value): _____

If the individual *has, but doesn't use* their amplification system(s), why not?

Health and Secondary Disability Information

Physical description: _____

General health status: _____

Any physical/health restrictions? _____

Current medications, if any: _____

Any significant visual, motor, cognitive, and/or other disabilities that may affect communication?

Yes No

If yes, please describe:

Current Living Situation

Does the individual currently live with other people? If yes, please identify:

Name	Relationship	Hearing Status	Ability to communicate with the ind.?	How do they communicate (speech, sign, etc.)

How much and what type of exposure (e.g., Deaf clubs, Deaf community activities) does this individual have with other deaf people for socialization and communication purposes? _____

Family Communication Background

Name	Relationship	Hearing Status	Ability to communicate with the ind.?	How do they communicate (speech, sign, etc.)

Were any languages other than English spoken at home (e.g., Spanish, Black English)? _____

What are the parents/family members' attitudes toward communicating with this consumer? _____

Educational Background

Type of school(s) attended: (check all that apply)

	Grades attended
_____ Mainstreamed	_____
_____ Self-contained	_____
_____ Residential (day program)	_____
_____ Residential	_____

Educational achievement:

- _____ 1-6 grade
- _____ 7-12 grade
- _____ Certificate of completion
- _____ G.E.D.
- _____ High school diploma
- _____ Post-secondary vocational training
- _____ College (specify: _____)
- _____ Currently in school: _____

What accommodations were used within education settings to enhance communication?

- _____ Notetakers
- _____ Interpreters
- _____ Teachers who signed
- _____ Other (specify: _____)

What were the most effective communication strategies used with teachers and peers?

Employment Background

Has this individual ever held a job? _____Yes _____No

If yes, where (or most recent)? _____

Describe the type of job, tasks, and environment where this work took place:

How did the consumer communicate with his/her supervisor and coworkers?

What specific communication strategies , support and/or accommodations were used on the job? _____

How effective were these accommodations? _____

Was this individual ever fired or disciplined because of communication problems?

Yes No

If yes, please describe: _____

Communication Skills and Abilities--General

Many traditionally underserved persons who are deaf will have limited ability to talk abstractly about their communication preferences and abilities. As such, it is important for the evaluator to rely upon outside informants who know the client well, have experience with other individuals who are similarly disabled, and, most importantly, have well-developed manual communication skills.

Some of the information requested about communication modalities may not be immediately available to the evaluator. As such, it may be necessary to undertake both formal and informal observations of the individual.

- Observations should be rated in terms of content and intelligibility.
- Ideally, observations will take place in an actual work setting.
- If a work setting is unavailable, observe instances of spontaneous conversation when the consumer interacts with both hearing and deaf people across different settings.
- It may also be valuable for the evaluator (or another individual skilled in manual communication) to engage the consumer in a direct interview to assess general communication skills. Also consider observing a similar conversational task with an unfamiliar, nonsigning partner.

What modes of **expressive communication** does this individual use? (check all that apply). What is his/her **preferred** mode(s)?

	Uses	Prefers
Speech	_____	_____
Sign	_____	_____
Fingerspelling	_____	_____
Communication device	_____	_____
Gestures / pantomime	_____	_____
Gestures and vocalizations	_____	_____
Writing	_____	_____
Drawing/showing pictures	_____	_____
Cued Speech	_____	_____

What modes of **receptive communication** does this individual use? (check all that apply). What is his/her **preferred** mode(s)?

	Uses	Prefers
Speech reading	_____	_____
Sign	_____	_____
Fingerspelling	_____	_____
Gestures / pantomime	_____	_____
Reading	_____	_____
Residual hearing	_____	_____

How does this individual-

Greet others: _____

Get people's attention: _____

Express likes and dislikes: _____

Communicate his/her needs: _____

Communicate choices or indicate preferences: _____

Express displeasure, frustration, and/or anger: _____

Request clarification: _____

Generally make him/herself understood: _____

What kinds of information does this individual communicate spontaneously?

Is this individual generally dependent upon friends and family to help with communication? If yes, explain: _____

Is this individual able to modify his or her message to fit the needs of the listener or do they just give up? If yes, explain: _____

Does this individual understand the concept of turn-taking? _____

With whom, when, where, and under what circumstances does this individual normally attempt to communicate? What modes are generally used?

How would you describe this person's "communicative personality."

_____ Passive

_____ Dependent

_____ Assertive

_____ Other: _____

What is the individual's most effective means of communicating with-

Hearing people who know sign: _____

Hearing people who don't know sign: _____

Deaf people who know sign: _____

Deaf people who don't know sign: _____

What seems to be the most effective way for most people (non-signers) to communicate with this individual? _____

Communication Skills and Abilities-Specific

The following information can be used to develop a composite picture of the consumer's communication skills and abilities across different modalities. It should be stressed, however, that this information will not be sufficient for planning and intervention purposes. It is not environment specific. Consequently, it will be necessary to complete Parts II (i.e., Assessment of the Communicative Environment) and III (i.e., Consumer-Environment Communication Match) to develop individualized vocational communication plans.

Gestural /Pantomime Communication

How intelligible is the individual's message using gestures or pantomime?

- Almost always understood
- Usually understood
- Occasionally understood
- Rarely understood
- Never understood

Does the individual exhibit -

- Good eye contact
- Appropriate facial expressions

Does the individual understand facial expressions? Yes No

Does the individual use facial expressions? Yes No

Comments regarding the individual's use of gestures and pantomime? _____

Manual Communication

Does this individual use manual communication? Yes No
(If no, please skip this section)

What type of sign language is the consumer most comfortable with?

- American Sign Language
- Manually Coded English (e.g., SEE, L.O.V.E.)
- Conceptually Accurate Signed English
- Fingerspelling
- Cued Speech
- Other: _____

At what age was sign language learned? _____

How did the consumer learn sign language? _____

Receptive Signing

Does the Individual understand:	Receptive Signing Proficiency				
	Excellent	Good	Fair	Poor	None
ASL signs					
English-based signs					
Cued Speech					
Instructions accompanied by gestures					
Simple, routine instructions					
Yes/No questions consistently					
“Wh” questions consistently					
Two or more successive questions					
Simple conversation					
Directions (e.g., east west, left, right)					

Expressive Signing

Does the Individual:	Expressive Signing Proficiency				
	Excellent	Good	Fair	Poor	None
Use fingerspelling					
Use simple, concrete, signs					
Produce signs that are clear and understandable					
Express complete thoughts					
Provide sufficient detail					
Use conceptually correct signs (e.g., “right turn” versus “all right”)					
Express ideas clearly					
Ask Yes/No questions					
Ask “wh” questions					
Use clarifiers correctly					
Use space appropriately					
Use appropriate mouth movements					
Use facial expressions and body language to compliment signs					
Participate in simple conversations					
Provide directions accurately (e.g., north, west, left, right)					

Speech

Does this individual use speech (at least occasionally) to communicate?

Yes No (If no, skip this section)

When is speech used?

_____ To supplement signs

_____ Instead of signs

_____ With people who are non-signers

_____ Other: _____

How often does the individual use their speech?

_____ Almost always

_____ Usually

_____ Sometimes

_____ Occasionally

_____ Rarely

How intelligible is the individual's speech to familiar persons?

_____ Almost always understood

_____ Usually understood

_____ Occasionally understood

_____ Rarely understood

_____ Never understood

How intelligible is the individual's speech to unfamiliar persons?

_____ Almost always understood

_____ Usually understood

_____ Occasionally understood

_____ Rarely understood

_____ Never understood

Writing

Does this individual attempt to communicate through writing?

Yes No (If no, skip this section)

What kinds of information does this individual attempt to communicate through writing? _____

Does this individual have survival writing skills (e.g., name, address)?
Yes No

When is writing used? _____

How legible is this individual's handwriting? (note whether cursive or print)

- _____ Almost always legible
- _____ Usually legible
- _____ Occasionally legible
- _____ Rarely legible
- _____ Never legible

Reading

Does this individual attempt to read written and/or printed text?

Yes No (If no, skip this section)

What kinds of information does this individual attempt to read? _____

Does this individual have survival reading skills (e.g., name, address)?
Yes No

If yes, describe: _____

When is reading used? _____

Speech Reading

Does the individual attempt to read lips and/or understand hearing speakers?

Yes No (If no, skip this section)

Does the Individual understand:	Receptive Signing Proficiency				
	Excellent	Good	Fair	Poor	None
Simple, concrete words and phrases in isolation					
Simple, concrete words and phrases in context					
Simple, routine instructions					
Yes/No questions consistently					
“Wh” questions consistently					
Two or more successive questions					
Simple conversation					
Complex or abstract conversation					

Interpreters and Assistive Technology

Interpreters

Has this individual ever used an interpreter? Yes No

Does the individual understand-

- The interpreter's role and duties? Yes No
- His/her role with an interpreter? Yes No
- When to use an interpreter? Yes No
- How to get an interpreter? Yes No
- Who pays for an interpreter? Yes No

How would you describe this individual's ability, experience, and comfort in using an interpreter? _____

Are there any additional considerations regarding interpreter use with this individual?

Assistive Technology

Is this person a candidate for assistive technology? Yes No

If no, why not? _____

If yes, in what environments and in what way(s) could the person use assistance? Be as specific as possible. _____

Is this person able to manage their own property or could they learn to do so?

Yes No

Are there any needed devices that the individual does not use or own, why not?

(check all that apply)

_____ Lack of money

_____ Doesn't perceive potential benefit

_____ Not available

_____ Unaware of the item

_____ Other: _____

Are there any additional considerations regarding the use of assistive technology with this individual? _____

Use the following table to summarize this individual's needs, use, and competence relative to assistive technology:

Device	Needs	Owns or has access?	Skill/familiarity with device		
			Competent	Has difficulty	No experience
TTY/TDD					
Hearing Aid					
Flashing alarm for sleep or phone					
Personal FM system (e.g., Phonic Ear)					
Decoder					
Relay System					
Auditory loops					
Door bell light					
Vibrating alarm					
Vibrating pager					
Baby cry signal					
Phone Amplifier					
Hearing ear dog					

Final Comments

Additional comments regarding any aspects of the individual's communication profile?

Part II: Assessment of the Communicative Environment

Purpose	To describe the nature, type, amount, and importance of communication at a specific work site.
Rationale	Identifying communicative behaviors and accommodations needed within employment settings to guide matching of consumers to jobs as well to provide information necessary to plan interventions.
Data Collection Strategies	<p>Interviews with employers, supervisors, and/or co-workers regarding their perceptions of needed communication skills on the job as well as their relative importance.</p> <p>Observe currently employed workers, especially those who are deaf or have other disabilities.</p>
Overview of Process	<p>Describe the work environment(s) in terms of a) physical barriers and supports for communication, b) interactive and/or social demands, and c) specific communication tasks needed for successful employment.</p> <p>Identify the most important communication tasks and demands within the work site.</p> <p>Identify discrepancies between workplace communication demands and the individual's communication strengths and weaknesses.</p>

Describing the Work Environment

In describing the work environment it is obviously important to identify the specific communication tasks and activities associated with a particular job. It is also important to describe how the physical and social settings may impact the consumer's communicative success. One of the first steps in this process requires that the evaluator identify and describe the various subenvironments (e.g., work area, eating space, social area) in which the consumer will be expected to communicate. It will then be necessary to identify the activities that occur in the various subenvironments and the communication skills needed to perform those activities. This analysis should be based upon subenvironments in which other workers without disabilities usually operate.

Employer Identification

Name of business: _____

Address: _____

Phone: _____ (V) _____ (fax)
_____ (tty) _____ (relay)

Contact person: _____

Number of currently employed deaf workers: _____

Initial Interview Information

When asking the following questions it is important to obtain information that is as specific as possible. General descriptions of "needs to communicate well with coworkers" won't be helpful for planning interventions.

Names and position (employer, supervisor, co-worker) of people interviewed:

Name	Position	Date(s) Interviewed

What kinds of communication skills are needed to do this job? _____

What are the most **frequently needed** communication skills? _____

How critical are these skills? _____

Are there specific communication skills that will be required infrequently?

Yes No

If yes, please describe: _____

What, if any, **experience** does the interviewee have in communicating with people who are deaf? _____

What concerns does the interviewee have regarding communication? _____

Are there likely to be other employees (deaf or hearing) within the consumer's immediate work environment who have manual communication skills?

Yes No

If yes, please describe: _____

Work Site Observations

Answers to the following questions should be based on visit(s) to the work site to observe current employees and the consumer (if already placed). Observations should be scheduled to occur during times when the consumer would be (or is) working.

Observation Strategies

The goal is to systematically observe co-workers performing the job or a highly similar job. These observations may be taken formally and/or informally. With all observational strategies consider the potential impact the observer's presence may have on the individual(s) being observed.

Depending upon the nature of the environment and the consumer's needs the following strategies may prove helpful:

- Observe selected employees at predetermined times.
- Directly observe employees throughout the work day.
- Develop questionnaires and/or interview employees to probe specific communication requirements of various tasks.

When observing communicative exchanges, particularly those that include the consumer be sure and note:

- What was communicated? (topic)
- How was it communicated? (modality)
- Was the exchange successful?
- Who did most of the work to ensure understanding?

Date(s) and times of observation: _____

Observer's name: _____

Setting: _____

Job(s) being observed: _____

Describe the primary work area: _____

Are there other areas (e.g., lunchroom, social area) where employees spend time?

Yes No

If yes, please describe: _____

How much time is normally spent in each area?

What types of communicative interactions occur in each area? _____

How many co-workers are in the immediate work area? Are any of them deaf or have other disabilities? _____

Determining Critical Communication Skills

The preceding work site communication analysis should yield a description of communication skills needed by the consumer to function successfully within a specific work environment. The next step in the analysis is to determine which of the skills are most important and whether the consumer possesses them. The question of whether the consumer possesses these skills can be answered through direct observation and/or a review of the information generated in *Part I: Consumer Communication Profile*.

To assist in this process the following tables were developed. They include communication skills generally seen as important within work settings. Space is available within each table to add specific items that may be unique to the work site being assessed.

The column headings are designed to help with the identification of specific communication concerns for the individual. They are as follows:

- **Importance.** How important is it for the consumer to possess a particular communication skill within the work environment?
- **Skills Possessed?** To what extent does the consumer possess this skill? Is it always, sometimes, or never available for use?
- **If possessed, mode(s)?** If the consumer has the ability (at least sometimes) to understand or convey a needed communication skill then what mode(s) does he or she use?
- **Discrepancy?** A check mark should be placed in this column to identify skills that are identified as "very or "somewhat" important" within the environment but which the consumer does not possess.

Expressive Communication Skills

For this position is it important that the consumer:

	Importance			Skill Possessed?			If possessed, mode?				Discrepancy? (impt. not possessed?)	
	Very	Some-what	Not	Yes	No	Sometimes	Sign	Speech	Writing	Gesture or mime		
Be able to convey:												
Full name												
Home Address												
Telephone#												
Age												
Employer's name												
Employer's Address												
Basic needs (e.g. bathroom, hunger)												
Be able to request:												
Information												
Assistance												
Permission												
Clarification												

Expressive Communication Skills (cont'd.)

For this position is it important that the consumer:

	Importance			Skill Possessed?			If possessed, mode?				Discrepancy? (impt. not)	
	Very	Some- what	Not	Yes	No	Some- times	Sign	Speech	Writing	Gesture or mime		
Tell a supervisor he/she:												
Is confused												
Finishes a job												
Feels sick or tired												
Makes a mistake												
Tell a co-worker when he/she												
Needs help												
Needs materials												
Initiate conversations												
Respond to criticism												
Respond when ordered to change jobs												
Display appropriate assertiveness												
Greet co-workers												

Expressive Communication Skills (cont'd.)

For this position is it important that the consumer:

	Importance			Skill Possessed?			If possessed, mode?				Discrepancy? (impt. not)	
	Very	Some- what	Not	Yes	No	Some- times	Sign	Speech	Writing	Gesture or mime		
Tell others about the disability and needed accommodations												
Use a TTY												
Other Items specific to this work site												

Expressive Communication Skills (cont'd.)

For this position is it important that the consumer:

	Importance			Skill Possessed?			If possessed, mode?				Discrepancy? (impt. not)	
	Very	Some-what	Not	Yes	No	Some-times	Sign	Speech	Writing	Gesture or mime		
Understand and accept criticism												
Understand work-related terminology												
Read and follow simple directions												
Follow instructions with words such as:												
in, on												
to the right, left												
under, over												
press, hold, twist												
Read and use a telephone book												
Understand and respond appropriately to safety signals												

Expressive Communication Skills (cont'd.)

For this position is it important that the consumer:

	Importance			Skill Possessed?			If possessed, mode?			Discrepancy? (impt. not possessed?)
	Very	Some-what	Not	Yes	No	Sometimes	Sign	Speech	Writing	
Read labels, signs, warnings, or other documents that provide information										
Understand and respond to social contact										
Other items specific to this work site--										

Part III: Consumer-Environment Communication Match

Purpose	To prioritize and select consumer communication skills open to potential remediation and/or accommodation.
Rationale	Identifying an appropriate match between a consumer and a work setting greatly enhances the likelihood of consumer satisfaction and job retention.
Data Collection	Interview the consumer as well as employers, supervisors, and/or co-workers.
Overview of Process	<p>Prioritize and describe previously identified discrepancies between needed communication skills and consumer abilities.</p> <p>Assess possible work site accommodations, assistive technology, and natural supports to minimize communication discrepancies.</p> <p>Determine potential training goals to enhance specific consumer communication deficits.</p>

Prioritize and Describe Communication Discrepancies

Information developed in *Part II: Assessment of the Communicative Environment* identified discrepancies between needed communication skills and consumer competencies. The next step in this process is to highlight which discrepancies are most critical as well as describe the reason(s) for the discrepancy.

Refer to the discrepancy analyses on pages 33 - 37 and complete the following table as described:

1. Transcribe each of the communication skills in which a discrepancy was noted onto the following list.
2. Using information generated in Parts I and II of this evaluation protocol, briefly describe the reason(s) for each discrepancy.
3. Ask your contacts (i.e., employer, supervisor, and/or co-workers) to prioritize the identified discrepancies relative to probable job success.

The following example may make this process a bit clearer. Assume that you have identified the following two communication tasks as ones that are required by the environment but that the consumer does not possess:

- 1) Able to convey home address and 2) Respond to criticism

These tasks should then be entered into the first column of the table.

Next, briefly describe the reason for the discrepancies and enter this into the third column of the table.

Home address-Recently moved. Hasn't learned his new address.
 Criticism-Communication skills are limited to concrete words and functions.
 Doesn't understand language.

Finally, talk with your contact(s) at the work place. Have the individual(s) help you determine how critical the skills are for the job.

Home address-Important
 Criticism-Moderate

Task Discrepancy	Task Prioritization				Reason for Discrepancy
	Critical	Important	Moderate	Low	
Able to convey home address		✓			Recently moved, hasn't learned new address.
Responds to criticism			✓		Very limited language skills

Does the consumer agree about which skill discrepancies are most likely to jeopardize job placement and retention?

Yes No

If no, describe specific areas of disagreement: _____

Identification of Work Site Accommodations

There are numerous accommodations, assistive devices, and special services available to assist traditionally underserved persons who are deaf with communication. Use the suggestions provided on the following list to complete the table on the next page.

Keep in mind that accommodations should be:

- Chosen with the assistance of the consumer;
- Designed to promote individuality, independence, and autonomy;
- As inconspicuous as possible yet still effective.

Potential Work Site Accommodations:

Assistive Devices: decoders, personal FM systems, tactile aids, auditory loops, TTYs, flashing or vibrating alarms, vibrating pager, telephone amplifier, baby cry signal, door bell light hearing aid, cochlear implant.

Special Services: interpreters, note takers, tutors, hearing ear dogs.

Site/Job Modification: job restructuring, modification of work site, work station, or work activities.

Complete the following tables:

1. Organize identified communication discrepancies in order of their priority.
2. Determine whether there are work site accommodations that are either currently available, potentially available, or not available.
3. Describe the available and/or potentially available accommodations.

Critical Communication Discrepancies	Availability and Description of Potential Accommodations
	Yes: Potentially: No:

Critical Communication Discrepancies	Availability and Description of Potential Accommodations
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:

Critical Communication Discrepancies	Availability and Description of Potential Accommodations
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
Low Priority Communication Discrepancies	Availability and Description of Potential Accommodations
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:
	Yes:
	Potentially:
	No:

Identification of potential training goals

Certain communication discrepancies between consumers and their environments will not be open to accommodations, assistive devices, special services, and/or other site modifications. In those instances it may be necessary to provide training to help remediate specific consumer communication deficits.

Complete the following table:

1. Review the information contained in previous table.
2. List "critical" and "important" communication discrepancies for which there *do not appear to be potential accommodations*.
3. Describe potential training strategies to help the individual acquire the skill.

Critical Communication Discrepancies	Potential Training Strategies

Critical Communication Discrepancies	Potential Training Strategies
Important Communication Discrepancies	

Part IV: Interventions and Natural Supports

Purpose	To describe potential interventions and natural supports designed to reduce consumer-environment communication discrepancies.
Rationale	Prior sections of this evaluation protocol have served to identify and subsequently target important discrepancies between consumer communication skills and environmental demands. To address these discrepancies requires a knowledge of potential intervention strategies and natural supports that may be particularly useful for traditionally underserved persons who are deaf.
Data Collection Strategies	<p>Interview the consumer, family members, rehabilitation professionals, and educators about the consumer's preferences, learning style, and potential interventions.</p> <p>Interview the employer, supervisor(s), and co-workers to determine the likelihood and availability of natural supports for the consumer within the work place.</p>

Learning Styles and Accommodations

Intervention targets have been identified as discrepancies between the consumer's communication skills and the demands placed upon him or her within the work environment. Many of these discrepancies can be addressed through accommodations and work place modifications. To make the best match between consumers and potential accommodations requires a consideration of their learning styles and work place supports. The following questions can be used to help guide the evaluator through this process. Following these questions a number of specific communication accommodations are provided. These accommodations are provided simply as a reference for the kinds of accommodations that have been used by service providers when working with traditionally underserved persons who are deaf.

How does this individual seem to learn things? _____

What instructional strategies seem to work best with this consumer? _____

Are there specific learning strategies that should be avoided? _____

Does there appear to be evidence of generalization from old tasks to new ones? _____

Are there significant barriers to learning in addition to the consumer's hearing loss (e.g., physical limitations, severe behavior)? _____

Are there characteristics of the work environment that would tend to encourage the adoption of specific intervention strategies? _____

Are there characteristics of the work environment that would tend to discourage the adoption of specific intervention strategies? _____

What is the employer's attitude toward job accommodations and special services? _____

The following list provides specific recommendations for enhancing work place communication for traditionally underserved persons who are deaf.

Assistive technology

Decoders

Personal FM Systems

Telephone relay system

Auditory loops

TTYs

Flashing alarm, door bell, etc.

Vibrating alarms, pagers, etc.

Telephone amplifier
Built in or portable, desk type
Speaker, receiver, and/or ring
amplification

Visual alarm clock Baby cry signal (for
the homemaker, baby sitter, nursery
worker)

Bed or pillow vibrator

Silent pager

Bone conduction aid

Tactile speech/sound alert system

Door bell light: Permanent or portable?
Strobe or blinking?

Group access system: Loop, AM/FM or
infrared options? Direct audio input or
hardware possibilities?

Special Services

Interpreters (company-based or
contracted as needed)

Note takers

Hearing ear dog

Tutors

**Additional Interventions and
Accommodations**

Develop a chart with the times and
duties (words and/or pictures).
Coworkers and supervisor will be able to
redirect the employee who is off task to
refer back to this chart.

Develop a flip ring of pictures (Polaroid
if possible) of the employee engaging in
each job duty.

Develop a communication book
including pictures, signs, and words for
work-related vocabulary. Books will
have some standard words; however,
most of the words included in this book
should focus on specific job duties.

Color coding can be helpful, particularly
if work responsibilities include some
kind of matching task (e.g., what
chemical to clean what area, which
burger to put in what paper wrapper,
dangerous items/chemicals, and/or areas
off limits to that particular employee).

Alphamate pager system (sends 1-2 line
messages to Deaf person).

Additional Intervention and Accommodations (cont'd)

Write notes or correspond via TDD or computer (keyboard/screen.)

Use job coach as both trainer and interpreter (between employee and supervisor).

Give the consumer a daily task list of work duties by supervisor at the beginning of each work day.

Develop color coded cards for assembly procedures.

Provide the consumer with a vibrating pager to gain their attention.

Be creative, invent gestures that are easily understood and easily learned by the consumer, supervisor, and the other workers.

Include line drawings/pictures with written notes.

If consumers are unable to tell time, use a vibrating beeper to prompt them regarding a change in schedule or task.

Use note takers for meetings so information can be re-taught until it is learned and/or understood.

Institute sign classes for co-workers.

Use a "buddy-system" for emergency alerting purposes.

Use a "clarifier," that is, a person in

addition to the interpreter-often a deaf person who is skilled in communicating with consumers who have significant communication deficits.

Distribute "survival sign language" pamphlets for co-workers

Provide education/awareness training to immediate supervisors and coworkers.

Relocate the work station to maximize visual orientation to work-environment.

Use of TTY equipped with large-visual display for communication purposes with consumers who are visually-impaired.

Alphamate pager system (sends 1-2 line messages to Deaf person).

Write notes or correspond via TDD or computer (keyboard/screen.)

Use job coach as both trainer and interpreter (between employee and supervisor).

Give the consumer a daily task list of work duties by supervisor at the beginning of each work day.

Develop color coded cards for assembly procedures.

Provide the consumer with a vibrating pager to gain their attention.

Identification of Natural Supports

One of the underlying assumptions throughout this communication assessment protocol is that it occurs as part of a broader job placement and job retention effort. This approach has repeatedly emphasized the dynamic interaction between the consumer and his or her environment. An aspect of this interaction that is often overlooked concerns the identification and development of natural supports for communication. These supports relate to "people factors" that can greatly enhance (or hinder) the consumer's success on the job. Successful identification and use of natural supports can assist the consumer to become an integrated, valued part of the workplace social life. As such, the following, and final, section of this communication evaluation is designed to help the evaluator identify potential sources of natural supports.

Are people working in close enough physical proximity to communicate with the consumer and be socially supportive? _____

Are informal, positive communicative interactions observed among co-workers during work hours? _____

Are there activities that occur outside of normal working hours (e.g., social gatherings, recreation activities, outings) that are potentially open to the consumer? What types of communication skills would be needed in these settings? _____

Do there appear to be any co-workers who have prior experience interacting with deaf people and/or who know sign language? Would they be willing to be a "liaison" between the consumer and other employees? _____

Summary Information

Name: _____ Date: _____

Address: _____

Evaluator(s): _____

Reason for referral: _____

Communication preference(s): _____

Preferred accommodations: _____

Work place: _____

Needed communication skills: _____

Critical accommodations and training targets: _____

Needed accommodations and training targets: _____

Intervention plan and natural supports: _____

Success in the Workplace:

Building Employment Relationships That Work!



Increasing Career Choices
for Individuals who are Deaf and Hard-of-Hearing



PEPNet, a collaboration of four regional centers: California State University at Northridge, Rochester Institute of Technology-National Technical Institute for the Deaf, Saint Paul College-A Community & Technical College, and University of Tennessee, Knoxville is supported by cooperative agreements with the U.S. Department of Education, Office of Special Education Programs.

This resource was developed in a previous project cycle when the four PEPNet regional centers were known as the Midwest Center for Postsecondary Outreach (MCPO), the Northeast Technical Assistance Center (NETAC), the Postsecondary Education Consortium (PEC), and the Western Region Outreach Center & Consortia (WROCC). During the current funding cycle (2006-2011), the four regional centers are collaborating on resource development. The regional centers have been renamed to reflect their region and affiliation with PEPNet: PEPNet-Midwest, PEPNet-Northeast, PEPNet-South, and PEPNet-West. Older materials from the previous project cycles will be updated when necessary.

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for Individuals who are Deaf and Hard-of-Hearing

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Introduction

Introduction

Increasing Career Choices, located at the National Center on Deafness, Cal State Northridge, is committed to assisting students and alumni who are deaf and hard-of-hearing to improve their job seeking skills and enhance employment opportunities. In addition, we are dedicated to working with employers and providing information about workplace accommodations and the benefits of hiring employees who are deaf and hard-of-hearing.



This book has been developed to provide you with basic information and to serve as a reference tool to guide you to a variety of useful resources. You will find answers to commonly asked questions regarding hiring and working with people who are deaf or hard-of-hearing, such as communication in the workplace including assistive devices, interpreters and other accommodations that can be easily achieved.

As you use this reference guide, be aware that type and severity of hearing loss varies from individual to individual. The best resource you have is the person who is deaf or hard-of-hearing.

If you have questions beyond the scope of this book, please contact the National Center on Deafness at (818) 677-2099, or visit our website at <http://ncod.csun.edu>.

Terminology

Degree of Hearing Loss & Means of Communication

American Sign Language (ASL) - A visual-gestural language with vocabulary and grammar different from English.

Deaf/Deafness - A term to describe a person with a hearing loss of profound degree. Although many deaf persons have residual hearing (usable hearing), they are typically unable to use hearing as the predominant mode for understanding speech. Some deaf individuals find a hearing aid useful; others do not. Type and severity of the hearing loss and age of onset vary and impact individuals in a variety of ways. Do not use “deaf-mute” or “deaf and dumb” to describe someone who is deaf.

Fingerspelling - Using handshapes to represent letters of the alphabet. There are different handshapes for each letter, and letters are formed one after another to spell out words.

Hard-of-Hearing - A condition where the sense of hearing is decreased but may be functional for ordinary life purposes (usually with the help of a hearing aid.)

Residual Hearing - The amount of hearing a person has that is usable. The ability to understand speech varies with the individual.

Speechreading/Lipreading - Watching a person’s mouth and face to understand what is being said. Research indicates that only about 30% of speech is understandable on the lips—the rest is filled in using a technique called “closure” which is a method of ‘filling in the blanks.’

Sign Language - A way of communicating words, ideas, and feelings using one’s body, mainly hands, arms and face.



Terminology

For more information visit the online training at www.pepnet.org/

Accommodation Related Terms

Assistive Listening Devices (ALDS) - A category of technology to amplify sound for communication purposes.

Assistive Technology - Mechanical devices that are utilized by people who are deaf, and sometimes by deaf and hearing individuals, to facilitate communication, listening and/or provide visual signals, rather than auditory, such as alarms and doorbells.

Hearing Aid - A device that amplifies sound but does not improve the quality of it. A hearing aid amplifies all sounds equally, including background noise. Not everyone can benefit from using a hearing aid.



Sign Language Interpreter - A person who translates between two people using different languages—generally sign language and English.

Qualified applicant with a disability – An individual with a disability who, with or without reasonable accommodation, can perform the essential functions of the employment position.

Reasonable Accommodation – Workplace adjustments and/or devices that make the work environment and job duties accessible to employees with disabilities without unduly burdening employers.

Undue Hardship – An accommodation that would require significant difficulty or expense for a business. The size and net worth of a business is taken into account when determining if an undue hardship exists.

Essential Job Functions – Employers are mandated to provide accommodations for essential, or primary, functions of an individual's job. Marginal functions may be accommodated at the discretion of the company.

Situational Tips for Communication

Choosing appropriate communication accommodations for employees who are deaf and hard-of-hearing is an important step towards full inclusion in the workplace. It is important to recognize that

individuals who are deaf or hard-of-hearing have diverse levels of hearing loss, and their communication preferences and capabilities vary. Communication accommodations must be evaluated in light of an individual's job responsibilities and, very importantly, the communication environment. For employees who are deaf or hard-of-hearing and their supervisors, selecting communication accommodations can be challenging but rewarding.



Including the deaf or hard-of-hearing employee in the decision-making process about what communication accommodations to use helps to ensure an appropriate fit. The staff member knows best what will work for him or her in specific situations. We have listed several common work-related situations where communication may be an issue and potential solutions to explore.

For explanations of specific accommodations see the “Job Accommodations” section starting on page 16.

Situational Tips for Communication

In this section:

- ♦ The Interview
- ♦ One-on-One Meetings
- ♦ Meetings with 3 or More People
- ♦ Conferences/ Lectures/ Workshops
- ♦ Casual/Social Interaction
- ♦ Phone Calls
- ♦ Attention Getting Techniques

The Interview

The interview is generally the first face-to-face encounter with the person who is deaf or hard-of-hearing. This may be the first time the employer thinks about communication issues, and possibly their first time seeing sign language and an interpreter. Many questions may come up. Some are appropriate to ask and some are not.

Before the Interview

It is incumbent on the applicant to request an accommodation for an interview or for use on the job. However, if the candidate has identified a hearing loss, you may inquire about which method of communication he or she would prefer – lipreading, sign language interpreter or another mode. Select a location for the interview that is well lit, without a window or back light behind the interviewer that would cause his or her face to be shadowed. If an interpreter will be present, make sure there is ample room to position the interpreter next to the interviewer so the individual can easily see both. On the day of the interview, inform your receptionist beforehand that you are expecting an applicant who is deaf or hard-of-hearing. If an interpreter is present, provide him or her with any written materials that will be used during the interview.¹³

Situational
Tips for
Communication

Before the
Interview

Example of a typical set-up for an interview conducted with an interpreter.

For more information on working with interpreters, see **page 23**.



During the Interview

For tips on using an interpreter during the interview, please refer to page 24. If you meet with a candidate who does not need or prefers not to use an interpreter refer to “One-on-One Meetings (Without an Interpreter)” in the next section.

- ♦ There are *appropriate* and *inappropriate* questions during the interview process regarding the person’s hearing loss.

You may not ask about the cause, nature, or severity of the hearing loss. Also, these questions may not be asked on the application form. ¹⁴

You may ask about:

- ♦ Skills and qualifications as they relate to the position you are offering;
- ♦ Responsibilities and other tasks performed at a previous job;
- ♦ Any question that will help you determine if the candidate is qualified - based on educational background, work experience, skills and ability to perform the job;
- ♦ Preferred mode of communication and accommodations that could be made during various settings (i.e. one-on-one communications, group discussions, etc.). ¹⁴

During the
Interview

Situational
Tips for
Communication

**Alternatives
to
face-to-face
meetings:**

- Instant messaging or online chatting
- Text pager
- Video conferencing

One-on-One Meetings (Without an Interpreter)

Note: For one-on-one meetings with an interpreter, see page 24.

It is best to consult with the person who uses the accommodations to find out what their preference is in this type of situation.



Possible accommodations may include:

- ◆ **Communicating using paper and pen;**
- ◆ **Type back and forth on a computer monitor;**
- ◆ **Assistive Listening Devices (ALDS);**
 - Personal amplification systems
 - FM Systems
- ◆ **Sign language interpreter;**
- ◆ **Lipreading.**

Tips For Communicating with Someone Who Lipreads

- ◆ Cut out or reduce background noise by turning off the TV or radio, and shutting windows and doors if needed.
- ◆ Make eye contact before speaking.
- ◆ Be sure to look directly at him or her when speaking.
- ◆ If a candidate does not seem to understand you, repeat your statement and then rephrase it. Do not repeat it louder or slower as this often does not help.
- ◆ Speak slowly and clearly – don't overemphasize or exaggerate mouth movements.
- ◆ Keep hands or any other objects away from your mouth when speaking.
- ◆ Try to position yourself so that your face is well lit. Avoid back-lighting by bright lights or windows. This will darken your face and make it harder to read your lips.
- ◆ Write important information to be sure it is understood.
- ◆ Have the person repeat vital facts to be sure they are correct.
- ◆ If you feel that spoken conversation is not accomplishing its purpose, ask the person if they would prefer another form of communication.

Meetings with 3 or More People

The duration and nature of the meeting, plus the individual(s), will determine the accommodations. Speak with the person who requires accommodations to find out what they prefer.

Beforehand, provide the participant who is deaf or hard-of-hearing with any printed materials that will be discussed during the meeting. When passing out papers during a meeting be sure to give the participant who is deaf or hard-of-hearing ample time to look at the materials before continuing to speak. Anything that is said while the deaf or hard-of-hearing person is looking away from the interpreter/speaker will be missed.



Meetings
with 3 or More
People

Situational
Tips for
Communication



Possible accommodations may include:

- ◆ **Notetakers**
- ◆ **Interpreters**
- ◆ **Realtime captioning services**
- ◆ **Assistive listening devices (ALDS)**
 - FM systems
 - Infrared systems
- ◆ **Open or closed captioning of video materials.**



This is an example of a captioned video. For further information on captioning services see **page 21** and for companies that provide captioning services, see **page 36**.

Conferences/Lectures/Workshops

The duration, nature and size of the conference will determine the accommodations. Speak with the employee who requires accommodations to find out what they prefer.

Beforehand, provide the deaf or hard-of-hearing participant with any print materials that will be used.



Possible accommodations may include:

- ◆ **Interpreters** (the duration of sessions will dictate how many are necessary)
- ◆ **Captioning services**
- ◆ **Assistive Listening Devices (ALDS)**
 - FM systems
 - Infrared Systems
 - Induction Loops Systems.



Casual/Social Interactions

Social and informal interactions are an important part of an employment environment. Work culture and camaraderie are cultivated through casual interactions. It is vital that all employees, including those who are deaf and hard-of-hearing, have the opportunity to interact with their supervisors and co-workers in social and informal situations.



Useful accommodations may include:

- ◆ **Gestures** – Do not be afraid to use gestures when communicating with a person who is deaf or hard-of-hearing.
- ◆ **Lipreading** – For tips on communicating with someone who uses lipreading, page 10.



- ◆ **Pen and paper.**
- ◆ **Typing back and forth on a computer terminal.**

Phone Calls

It is important to evaluate the essential job functions of the person who is deaf or hard-of-hearing. Is taking calls and/or making calls absolutely necessary for them to perform their job successfully?



If not, there are several options:

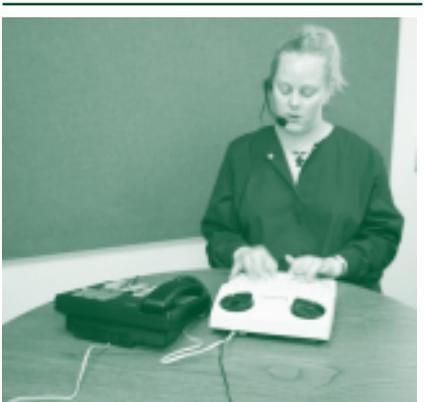
- ◆ **Job restructuring**
- ◆ **Email / text pagers**
- ◆ **Fax**

If handling phone calls is necessary for your staff member to successfully perform their job, there are many accommodations that can help accomplish this:

- ◆ **Telephone amplifiers**
- ◆ **Flashing lights**
- ◆ **Text Telephones (TTY/TDD)**
- ◆ **Interpreters** (on an intermittent basis or permanent)
- ◆ **Telecommunications Relay Service**

Telecommunications Relay Service is a toll-free service that enables people who use text telephones to make calls to people without them and vice-versa.

*For instructions on how to use the Telecommunications Relay Service, please see **page 14**.*



A typical relay operator transmits a call using a TTY and a voice telephone.

Making
Phone Calls

Situational
Tips for
Communication

For more information on relay service numbers see **page 32.**

Situational Tips for Communication

Common TTY Abbreviations:

GA = go ahead

SK = Stop Keying
or good-bye

GA to SK =
completing all
messages and
getting ready to
hang up

U =you

XXX = mistake

HD = hold

Q = question mark

MSG = message

THX = thanks

PLS =please

How to Use the Telecommunications Relay Service

The most common way of conducting a Telecommunications Relay Service (TRS) call between you, and a text telephone (TTY) user is for a TRS Communication Assistant (CA) to verbalize to you what the TTY user is typing and type what you say to the TTY user. The TRS works the same way for both voice-to-TTY calls and TTY-to-voice calls. Local calls are free, and long distance calls incur your standard long distance charges.

1. Dial the TRS access number for your state and give the CA the telephone number you want to call.
2. Once the call is connected and is being relayed, talk as though you are speaking directly to the person you are calling, but speak a little more slowly since the CA is typing what you say.
3. Say "Go Ahead" or "GA" when you finish your part of the conversation and are ready for a reply.
4. There may be periods of silence while the operator waits for the TTY user to finish a complete thought before the operator speaks it into the phone. It is *important* to be patient and to recognize that typing takes longer than talking.
5. All calls made through the TRS are strictly confidential and no records are maintained.

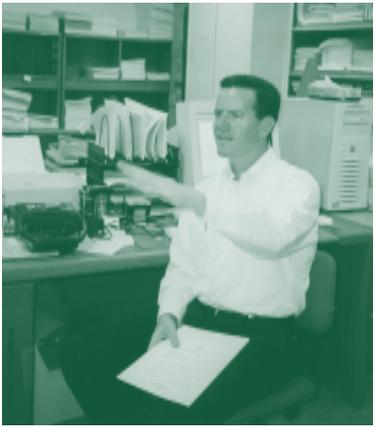
If you are unaccustomed to using a telephone relay service, the relay operator will be more than happy to assist you.

A teletypewriter (TTY) - used by relay operators to connect people who are deaf or hard of hearing to people who are not.



Attention-Getting Techniques

- ◆ Flash overhead lights – very effective with a large group of participants who are deaf and hard-of-hearing, or when entering an office.
- ◆ Tap on the shoulder or arm of the person you would like to speak with– a rapid tapping generally means a sense of urgency.
- ◆ Tap or pound on a desk or table – this is only effective if the person you want to speak to is touching the desk or table.
- ◆ Stomping on the floor often works and is an informal, yet acceptable, way to get a person’s attention.
- ◆ Waving your hand in the line of vision of the person who is deaf will often attract their eyes in your direction.
- ◆ Calling their name at an elevated volume is appropriate if the person has enough residual hearing to pick up a verbal cue.



Using waving as an attention getting technique, is not only appropriate but very common.

Attention-
Getting
Techniques

Situational
Tips for
Communication

Job Accommodations

With minor adjustments in the workplace, employees and coworkers who are deaf and hard-of-hearing can be successful and productive. Adjustments can come in many forms. Examples include: awareness training for staff on how to work with co-workers who are deaf or hard-of-hearing, using visual instead of auditory signals, for telephone ringers or alarms; or amplifiers for telephones. There are modifications that employers can make to ensure the full inclusion and safety of their staff.

Reasonable Accommodation Obligation

The Americans with Disabilities Act (1990), ADA, requires reasonable accommodations be provided when needed in at least three aspects of employment such as:

- To ensure equal opportunity in the application process;
- To enable a qualified individual with a disability to perform the essential functions of a job;
- To enable an employee with a disability to enjoy benefits and privileges of employment.

Reasonable accommodations are not required:

- If the employer is unaware of the need;
- If providing the accommodation would cause undue hardship or truly jeopardize the safety of employees.

Employers are allowed to provide an equal accommodation that is less expensive and/or easier to obtain than the one requested by their staff member as long as it is effective.

- In addition to the ADA, some states have laws that affect individuals with disabilities in the workplace. Check with your state legislature, employment office or Department of Rehabilitation for more information.

Please Note:

Most accommodations for people with hearing loss are relatively inexpensive and easy to use.

Reasonable
Accommodation
Obligation

Job
Accommodations

For more
information on
the ADA, see
page 26

Various Types of Accommodations

The following accommodations are grouped into “high-tech” and “low-tech” categories. High-tech defines any accommodation that uses advanced or sophisticated devices, especially in the fields of electronics and computers. A low-tech accommodation is any accommodation that is technologically simple or unsophisticated, and readily available in most offices.

High-Tech Job Accommodations

There is a wide variety of accommodating equipment available to purchase. The following list by no means is exhaustive, but is intended to make you aware of the varying degrees of technology on the market today. (See page 34 in the Resources Section for vendor information.)

Assistive Listening Devices (ALDs)—Amplification systems designed specifically to help people hear better in a variety of difficult listening situations. ALDs can be used with a persons’ hearing aid or by themselves to help overcome background noises and distance from the source. The basic function is to amplify desired sounds and minimize undesirable sounds. For example, they can be used in large public facilities or group situations, or to improve the sound of TV, stereo or conversations.⁹

FM Systems – FM systems transmit sound via radio waves. The speaker wears a compact transmitter and microphone, while the listener uses a portable receiver with headphone or earphone. They are ideal for meeting use and work well both indoors and outdoors. Users can listen anywhere within a several-hundred-foot range.⁹

Infrared Systems – Infrared systems transmit sounds by invisible light beams. To be effective the receiver must be within direct line of sight of the light beam from the transmitter. These systems cannot be used outside because of interference from sunlight. Infrared systems are perfect for small group meetings.⁹



High-Tech Job Accommodations

Job Accommodations

ALD's continued...

Induction Loop Systems – These systems are easily used by those having hearing aids equipped with a telecoil circuit, and are good for auditoriums or large meeting rooms. The technology consists of a loop wire that is placed around a listening area. The primary speaker uses a special amplifier and a microphone. Speech signals are amplified and circulated through the loop wire. Induction loop systems are usually permanently installed, although small portable ones are available. ⁹

For Information
on Connect
Model PC1 -
www.connectintl.com/

**Job
Accommodations**

Connect Model PC-1 – Allows a deaf or hard-of-hearing person to communicate directly with a person who does not know sign language through the use of two keyboards and display units. The units are connected to each other by a standard 9-pin cable or through a low power RF transceiver.

Flashing lights - Flashing lights are used in lieu of audio signals by people who are deaf and hard-of-hearing. Examples of audio signals are the telephone ringers, smoke alarms or a knock at the door. Smoke detectors are also available with strobe lights or with transmitters that broadcast to personal receivers. ^{9, 18}



High-Tech Job
Accommodations

Realtime captioning – At lectures, conferences, meetings and courtroom proceedings, realtime captioning or CART – computer assisted realtime transcription – can be used. A skilled captioner using a notetaking technique similar to court reporting, keys what is being said into a computer that projects the text onto a computer monitor or TV for viewers. Realtime captioning provides near verbatim text with a computerized transcript for later use. ⁷
(See photo on page 12)



Telephone Amplification Products – There are several methods of making telephones more accessible for people who are hard-of-hearing. One is to amplify the phone ringer. Most models have volume and tone controls that allow a hard-of-hearing person to find a pitch that’s best for them. If a loud phone ringer is too disruptive in the work environment, a lamp signaler can be used as a notifying device. Connecting an in-line amplifier to the phone itself will amplify the voice of the speaker. There are also telephones available that have strong built-in amplification systems.



Text Pagers – The pagers consist of a keypad and a screen. They can be used to send and receive e-mail and TTY messages. Some can also send text-to-speech messages to any phone and receive speech-to-text calls.⁹

Text Telephones (TTY or TDD) – TTY’s provide telephone access to people who are deaf, or hard-of-hearing or have a speech impairment, by allowing them to type and read messages on a typewriter-like telephone device that is connected to a telephone line. Some TTY’s have printing and/or answering machine functions, and are compatible with PC modems. TTY’s are available in desk and pocket sizes.²



Video Conferencing - Software, PC cards, and cameras are available that can be loaded onto a computer to allow video conferencing. Examples are EnVision and Eye Contact DT 128. They allow for clear, face-to-face video conferencing as well as chatting and the ability to share a “drawing board.” The software packages come ready with necessary equipment - digital cameras, microphones and the software CD.

See the Resources Section for equipment vendor information

Job Accommodations

High-Tech Job Accommodations

Low Tech Job Accommodations

Low-tech accommodations involve simple technology or none at all. Some low-tech communication accommodations can include writing back and forth with the person who is deaf or hard-of-hearing. Another similar option is to sit in front of a computer and communicate by typing to each other. Sign language interpreters and notetakers are also considered low-tech accommodations.

Built-in telephone amplifiers - Many office telephones have built-in amplifiers allowing the user to adjust the volume of the caller's voice. Depending on the user's type and degree of hearing loss, this built-in amplifier may suffice as an accommodation.

E-mail, fax and online chat— Typical equipment found in most work environments provide instant communication between supervisors, co-workers or clients.

Job coach - A job coach is an extended aspect of vocational services that helps prevent difficulties in job performance and increases satisfaction for the employer as well as the employee. A job coach's role is to analyze the work site and the worker who is deaf or hard-of-hearing, in addition to identifying situations that may be problematic in order to create and implement intervention strategies. Job coaches can be used to help train and explain responsibilities and tasks of employees. They can also serve as mediators when problems arise due to misunderstandings in communication. Some public agencies, such as the Department of Rehabilitation, can provide job coaches.¹⁴

Low-Tech Job
Accommodations

Job
Accommodations

Job restructuring – Another job accommodation possibility involves restructuring the non-essential job duties of the person who is deaf or hard-of-hearing. For example, if phone calls are not an essential part of the person’s job responsibilities:

- Consider meeting with both deaf and hearing employees to agree on how telephone calls will be handled.
- Review job descriptions and agree what tasks will be assigned to the deaf worker to compensate for the time the hearing worker spends making/taking telephone calls. For example, allow a bookkeeper who is deaf to trade phone duties with another employee in exchange for filing duties.
- Consider using the relay service for calls that do not involve a lot of technical information.

Lipreading (aka Speechreading) - Some individuals who are deaf or hard-of-hearing are skilled in reading lips and some are not. For those who can, only about 33% of spoken English is understandable through this technique. Information can be lost if this is the only method of communication used. Also, those who are comfortable speaking and reading lips one-on-one may require a sign language interpreter or other form of communication access for training sessions or meetings where many people will be involved. Ability to effectively lipread is not related to the intelligence of the individual. For tips on communicating with someone who lipreads, please see page 10.¹⁴

Media captioning – Captioned videos, films or television programs display spoken text in a written format usually at the bottom of the television screen. This enables employees who are deaf and hard-of-hearing to have access to the same information that is available to all employees, such as instructional materials. There are two types of captioning available.^{2,14}

These symbols on video cassettes, indicate closed-captioning



Job Accommodations

Low-Tech Job Accommodations

(Continued on next page.)

Media Captioning Con't

The first is *open* – where spoken information is presented visually on the screen without additional equipment. The second is *closed* – where use of a decoder is necessary to view captions. All televisions 13” or larger manufactured after 1992 are equipped with built in decoders. Those made prior to 1992 need to use a separate “plug in” decoder for viewing closed-captions. Check videotape boxes for a symbol indicating the video is captioned, shown at left. Non-captioned videos can have captioning added after the videos are purchased or produced. (See page 36 for more information on companies that can caption media.)

Notetakers - Especially during meetings, notetakers are a vital source of support for employees who are deaf or hard-of-hearing.

Notes also benefit other meeting attendees. During meetings, when an interpreter is present it is difficult for the deaf employee to take notes. When the person glances at the paper, they miss what the interpreter is saying. Similarly, if an interpreter is not present, the individual who is deaf or hard-of-hearing may be busy trying to read lips. A quick-handed notetaker can provide an employee who is deaf or hard-of-hearing information about the conversation by writing down what is being discussed. The most common computerized notetaking systems are TypeWell and C-Print.



Numeric pagers (beepers) – If set to vibrate when receiving calls, numeric pagers can be used to summon employees who are deaf or alert them to carry out a pre-arranged duty. Useful when a person’s hearing loss precludes them from hearing loudspeaker paging.¹⁴

Relay Service – A telephone relay service is a free service that uses operators to connect a hearing person using a telephone to a deaf person using a TTY. Relay services are available 24-hours, 7-day-a-week and exist in every state as mandated by the ADA. (See page 32 for information on obtaining your local relay phone numbers and page 14 for an explanation of how to use the relay service.)^{8,14}

Sign Language Interpreters

Sign Language Interpreters - The need for a sign language interpreter depends on the situation and the people involved. Consider hiring interpreters for occasions when communication is difficult, critical or lengthy, such as during interviews, staff meetings, performance appraisals and training. Think of interpreters as communication links similar to a telephone. They are not intended to add information or alter the content of the message. Interpreters perform the same task between individuals who communicate using their voice and individuals who use sign language.

Many interpreters are bound by a Code of Ethics promoted by the Registry of Interpreters for the Deaf (RID). It is important to everyone involved in a communication situation that an interpreter performs ethically. Hiring an



interpreter who is certified by the National Association of the Deaf (NAD) or by RID improves the chance that they will interpret well and act ethically. Some certified interpreters work freelance, while others work through agencies. When making the arrangements for hiring the interpreter you should always ask if the interpreter is certified. See page 37 for information on finding interpreters.^{8,14}

Sign Language Interpreters

Examples of Interpreter Codes of Ethics:

- ◆ All interpreting shall remain confidential;
- ◆ All interpreting will be accurate;
- ◆ Interpreters shall be neutral and unobtrusive while interpreting.

To locate
interpreters
in your area:

[http://
www.tricare.osd.mil/
cap/accommoda-
tions/interpreter/
index.cfm](http://www.tricare.osd.mil/cap/accommodations/interpreter/index.cfm)

Hiring A Sign Language Interpreter

To request an interpreter, most agencies require three to five days advance notice. Furthermore, many agencies have a two-hour minimum policy.

The following information is important when retaining an interpreter:

- ◆ Date and time of assignment;
- ◆ Duration of assignment;
- ◆ Number of deaf and hearing participants;
- ◆ Nature of assignment (meeting, interview, etc.);
- ◆ Type of interpreter desired (sign language or oral). Consult the individual who is deaf or hard-of-hearing for insight into the most effective type of interpreter for him or her;
- ◆ Number of interpreters needed (if more than 1½ hours, two may be needed);
- ◆ Contact person's name and telephone number;
- ◆ Procedure for payment.

To find an agency in your area that provides sign language interpreters, contact your local state unemployment office, your local office of the Department of Rehabilitation, community based organizations that serve people with disabilities or the national Registry of Interpreters for the Deaf, Inc. at (301) 608-0050 (Voice/TTY). See page 37 for more information on finding sign language interpreters.^{8,20}

Working with Interpreters

Before an Assignment

Plan to meet with the interpreter about 15 minutes before a meeting to explain what will be covered. Whenever possible, it is beneficial to provide a copy of all written materials to the interpreter with ample time to review the information. This gives the interpreter a point of reference and a basic understanding of the flow of the meeting. If he/she are to interpret during a slide show, film or theatrical production, a small light to illuminate him or her will allow the person who is deaf to follow the interpreter in the dark. A straight back chair without arms is best for the interpreter. Also, allow the interpreter to position him or

herself so the vision of the person who is relying on the signing is not obstructed in any way; this includes glares from windows or other light sources. Good lighting is an integral part of effective interpreting.^{13,14}

During an Assignment

Talk directly to the person who is deaf, not to the interpreter. The interpreter is not part of the conversation and is not permitted to voice personal opinions or enter the conversation. Speaking should include normal tones and complete sentences, with steady pacing and enunciation. Avoid saying, “Tell her...” and “Ask him if...” The interpreter repeats everything that is said, even when the participant asks for something to be omitted. He or she will also voice everything that is signed by the participant who is deaf.^{13,14}

Interpreters work a few words behind the speaker to obtain a complete thought before interpreting it into sign language. Because of this, it will take a moment for the interpreter to finish before the person who is deaf can respond to a question. Brief pauses between speakers permits the interpreter to finish before the next speaker begins. Furthermore, if hearing participants rapidly speak one after the other, it might be difficult for the individual who is deaf to interject their thoughts into the discussion. Explaining this to the group at the outset of the meeting will help facilitate smooth communication. The person running the meeting might want to check periodically with the deaf participant to see if there is anything that he or she would like to add to the discussion.

After an Assignment

As a final courtesy, thank the interpreter after the meeting is over. In addition, it is polite to inform the referral service of the deaf participant’s satisfaction or dissatisfaction with an interpreter.

Legal Aspects

The purpose of including “Legal Aspects” is to provide you with basic information about laws regarding persons with disabilities in employment environments. You may want to do more in depth research as it pertains to your particular situation. Each section includes information to enable you to find more information as needed.

Americans
with
Disabilities
Act

Americans with Disabilities Act

The Americans with Disabilities Act (ADA) was signed into law on July 26, 1990. The ADA gives people with disabilities civil rights protection that is like that provided to individuals on the basis of race, sex, national origin and religion. It promises equal opportunity for individuals with disabilities in:

- employment;
- public places;
- transportation;
- state and local government services and
- telecommunications.

The four Titles of the Americans with Disabilities Act are:

Title I Employment;

Title II State and Local Government Operations;

Title III Public Accommodations;

Title IV Telecommunications Relay Services.

(<http://www.usdoj.gov/crt/ada/pubs/ada.txt>)

Legal Aspects

Title I Employment

Employers with 15 or more employees may not discriminate against qualified persons with disabilities.

- Employers must reasonably accommodate the disabilities of qualified applicants or employees, unless an undue hardship would result.
- Applicants and employees are not protected from personnel actions based on their current illegal use of drugs or alcoholism. Drug testing is not affected.
- Employers may not discriminate against a qualified applicant or employee because of their association with someone with a disability.

Reasonable Accommodations in the Work Place

Reasonable accommodations enhance opportunity for qualified persons with disabilities who may not otherwise be considered for reasons unrelated to actual job requirements, to be employed or promoted. The purpose of providing reasonable accommodations is to enable employers to hire or retain qualified job candidates, regardless of their disabilities by eliminating barriers in the work place. See pages 16 - 22 for more information on accommodations for individuals who are deaf or hard-of-hearing.

Types of accommodations include:

- assistive devices
- reassignment
- modified work schedules
- job modifications
- relocation or a change in the physical plant.

Decisions to implement an accommodation should include making a choice that will best meet the needs of the individual by minimizing limitation and enhancing his or her ability to perform job tasks, while serving the interests of your majority work force.

Title I:
Employment

Legal Aspects

Web sites are constantly changing. The sites in this book may not exist when you try to access them.

Section 501 of the Rehabilitation Act

(<http://www.eeoc.gov/laws/rehab.html>)

Section 501 of this act prohibits discrimination on the basis of disability in Federal employment and requires Federal agencies to establish affirmative action plans for the hiring, placement, and advancement of people with disabilities in Federal employment.

Section 504 of the Rehabilitation Act

(<http://www.dol.gov/dol/oasam/public/regs/statutes/sec504.htm>)

Section 504 prohibits discrimination based on disability in Federally funded and Federally conducted programs or activities in the United States, including employment programs.

Section 505 of the Rehabilitation Act

(<http://www.section508.gov/docs/rehablaw505.html>)

Section 505 establishes the enforcement procedures for Title V of the Rehabilitation Act. Section 505 (a) (1) provides that the procedures and rights set forth in Section 717 of the Civil Rights Act of 1964 shall be available with respect to any complaint under Section 501. Section 505 (a)(2) provides that the remedies, rights and procedures set forth in title VI of the Civil Rights Act of 1964 shall be available to any person alleging a violation of Section 504. Section 508 is also enforced through the procedures established in Section 505 (a)(2)).

Section 508 of the Rehabilitation Act

(<http://www.section508.gov/About508.htm>)

Section 508 was enacted to eliminate barriers in information technology, to make available new opportunities for people with disabilities, and to encourage development of technologies that will help achieve these goals. Inaccessible technology interferes with an individual's ability to obtain and use information quickly and easily. The law applies to all Federal agencies when they develop, procure, maintain, or use electronic and information technology. Under Section 508 (29 U.S.C. § 794d), agencies must give disabled employees and members of the public access to information that is comparable to the access available to others.

Legal Aspects

The standards cover the full range of electronic and information technologies in the Federal sector, including those used for communication, duplication, computing, storage, presentation, control, transport and production. This includes computers, software, networks, peripherals and other types of electronic office equipment. The standards cover technology procured by Federal agencies under contract with a private entity, but apply only to those products directly relevant to the contract and its deliverables. The standards define *electronic and information technology*, in part, as “any equipment or interconnected system or subsystem of equipment, that is used in the creation, conversion, or duplication of data or information.”

The standards provide criteria specific to various types of technologies, including:

- software applications and operating systems;
- web-based information or applications;
- telecommunication products;
- video and multimedia products;
- self contained, closed products (e.g., information kiosks, calculators and fax machines);
- desktop and portable computers.

Section 255 of the Telecommunications Act of 1996

(<http://www.fcc.gov/telecom.html>)

Section 255 requires manufacturers of telecommunications equipment and providers of telecommunications services to ensure that such equipment and services are accessible to persons with disabilities, if readily achievable.

Assistive Technology Act of 1998

(<http://www.fcc.gov/telecom.html>)

The Assistive Technology Act establishes a grant program, administered by the U.S. Department of Education, to provide Federal funds to support State programs that address the assistive technology needs of individuals with disabilities.

Tax Incentives For Business

There are three tax incentives available to help employers cover the cost of accommodations for employees with disabilities and to make their places of business accessible for employees and/or customers with disabilities. Tax laws change frequently, so check with your accountant or at <http://www.ssa.gov/work/Employers/employerincent2.html> for current information.

Small Business Tax Credit: IRS Code Section 44, Disabled Access Credit

Small businesses may take an annual tax credit for making their businesses accessible to persons with disabilities. Small businesses that in the previous year earned a maximum of \$1 million in revenue or had 30 or fewer full-time employees are eligible. The credit is available every year and can be used for a variety of costs such as sign language interpreters for employees or customers who are deaf or the purchase of adaptive equipment.

Architectural/Transportation Tax Deduction: IRS Code Section 190, Barrier Removal

Businesses may take an annual deduction up to \$15,000 a year for expenses incurred to remove physical, structural and transportation barriers for persons with disabilities at the workplace. All businesses are eligible.

Small businesses may use the credit and deduction together, if the expenses incurred qualify under both Sections 44 and 190.

**For additional
information,
contact:**

Office of Chief
Counsel, IRS
(202) 219-6871

Tax Incentives

Work Opportunity Tax Credit (WOTC)

The Work Opportunity Tax Credit (WOTC), which replaces the Targeted Jobs Tax Credit (TJTC) program, provides a tax credit for employers who hire certain targeted low-income groups, including Department of Rehabilitation (DOR) referrals, former AFDC recipients, veterans, ex-felons, food stamp recipients, summer youth employees and SSI recipients. Employers that hire individuals who are SSI recipients or certified DOR referrals and meet all of the criteria described below may claim the WOTC. An employer may take a tax credit of up to 40 percent of the first \$6,000, or up to \$2,400, in wages paid during the first 12 months for each new hire. This program is subject to yearly Congressional renewal. To obtain an IRS Form 8850 call 800-829- 1040 (voice) or 800-829-4059 TTY or visit the IRS Website at <http://www.irs.ustreas.gov/prod>

**For additional
information,
contact:**

Office of Chief
Counsel, IRS
(202) 219-6871

Tax Incentives

Resources

This section is intended to provide you with general resource information that may be beneficial when working with an employee who is deaf or hard-of-hearing. The purpose of the information is to help you acquire more detailed information, equipment or services. Inclusion of a resource in this manual does not constitute an endorsement. The lists are not exhaustive, nor are they intended to provide legal guidance.

Relay Service

Telecommunications Relay Services (TRS)

For information on how to use relay services, see “Situational Tips,” page 14. Effective October 1, 2001 the Federal Communications Commission (FCC) requires all telecommunications companies to provide three-digit 711 dialing for access to the Telecommunications Relay Service (TRS). Dial 711 for toll-free, 24-hour access (regular local or long distance charges will apply).

For a listing of toll-free relay service numbers for each state in the US go to http://www.worldcom.com/about_the_company/global_relay/state_access_numbers

Material Resources

Material Resources

- ◆ ***Job Accommodation Network (JAN)***
<http://janweb.icdi.wvu.edu>
800-232-9675 (TTY/Voice)

The Job Accommodation Network (JAN) an international toll-free consulting service that provides information about job accommodations and the employability of people with disabilities. JAN also provides information regarding the Americans with Disabilities Act (ADA). Types of information that can be found on the JAN website include: magazines, newsletters, recreation and sports, technology related resources, support groups, trainings, accommodation ideas, ADA policies, disability etiquette, legal information and more.

Resources

- ◆ ***University of Arkansas Rehabilitation and Training Center for Persons who are Deaf or Hard-of-Hearing (RT-31)***

4601 W Markham

Little Rock, Arkansas 72205

(501) 686-9691 (TTY/Voice)

(501) 686-9698 (Fax)

<http://www.uark.edu/depts/rehabres/>

RT-31 has developed a multitude of materials related to working with people who are deaf or hard-of-hearing. Many products are available online, and some can be purchased. Although developed for individuals who are late deafened or hard-of-hearing, the “Accommodate” multimedia CD ROM is an excellent source of information and resources. Glossary and resource information can be printed from PDF files.

- ◆ ***Postsecondary Education Programs Network (PEPNet)***

and

PEPNet Resource Center (PRC)

<http://www.pepnet.org>

<http://prc.csun.edu/>

PEPNet and the PEPNet Resource Center have a wealth of materials available online, many of which are great resources for employers working with individuals who are deaf or hard-of-hearing. In the “products” portion of the website, you can find books, videotapes, Power Point presentations, handbooks and more. The PEPNet website offers an **online orientation to deafness** that can be beneficial to a person who has little or no experience working with people who are deaf or hard-of-hearing; the online training is available at <http://www.pepnet.org>—click on “Online Training.” The training touches on topics including people who are deaf or hard-of-hearing, the deaf community, language and communication and legal obligations.

- ◆ ***Disability and Business Technical Assistance Centers (DBTACs)***

(800) 949-4232 (V/TTY)

<http://www.adata.org/dbtac.html>

Ten regional centers to provide information, training and technical assistance to employers, people with disabilities and entities with responsibilities under the ADA. All centers provide: technical assistance; education and training; materials dissemination; information and referral; public awareness; and local capacity building.

Vendors - Assistive Devices & Material Resources

For information on selecting and using assistive devices, visit: <http://www.wou.edu/education/sped/nwoc/info.htm>

- ◆ ***Deafbuy.com***

814 Thayer Avenue, Suite 350

Silver Spring, MD 20910

(310) 562-6010 (TTY); (310) 562-8066 (Voice)

(310) 562-6030 (Fax)

www.deafbuy.com

“WebbyNation, Inc” is a deaf-owned parent corporation that also provides ScreenFIRE messaging service and technological products designed to meet the communicative needs of everyone. Product lines include Ultratec, Ameriphone, Sonic Alert, Evergreen Gifts and Jewelry, ARM Computers, Gallaudet University Press and Dawn Sign Press.

- ◆ ***Harris Communications, Inc.***

15155 Technology Drive

Eden Prarie, MN 55344-2277

1-800-825-6758(Voice); (800) 825-9187(TTY)

1-952-906-1099 (Fax)

www.harriscomm.com

A communications equipment company focused on product, systems and service solutions. The company provides a wide range of products and services for wireless, broadcast, network support and government markets. Products include TTYs, pagers, flashing lights and more.

◆ ***HITEC Group International, Inc.***

8160 Madison Ave
Burr Ridge, IL 60521
(800) 536-8890 (TTY); (800) 288-8303 (Voice)
(888) 654-9219 (FAX)
www.hitec.com

HITEC has assistive products in a variety of categories; Hard of Hearing, Deaf, Mobility, Speech, Vision and ADA compliance. Along with assistive products, they have an online bookstore.

◆ ***Sonic Alert***

1050 East Maple Rd.
Troy, MI 48083
(248) 577-5400 (TTY/Voice)
(248) 577-5433 (Fax)
www.sonicalert.com

Visual alerting systems such as door bell and telephone indicator lights, visual alarm clocks and baby monitors.

◆ ***United TTY Sales & Services***

17337 Moss Side Lane
Olney, MD 20832-2917
1-866-TTY-4USA (TTY/Voice)
(310) 260-1845 (Fax)
<http://www.unitedtty.com>

Nationally authorized TTY repair centers. Most makes and models of TTYs can be repaired. The UTSS Online Showroom features carefully selected and technically evaluated 'state-of-the-art' technology.

◆ ***Weitbrecht Communications, Inc. (WCI)***

2716 Ocean Park Blvd., Suite 1007
Santa Monica, CA 90405
1-800-233-9130 (TTY/Voice)
(310) 450-9918 (Fax)
www.weitbrechtcom.com

WCI is the nation's largest distributor of assistive listening devices, alerting systems, text telephones and other equipment for people with special needs.

Media Captioning

Companies that provide captioning services are located all across the United States. Many companies accept most any videotapes, and are able to add open or closed caption to the tapes.

- ◆ ***Captioneering***
704 South Victory Blvd,
Suite 204
Burbank, CA 91502
Toll Free: (888) 418-4782
www.captioneering.com
- ◆ ***Captions, Inc.***
Corporate Headquarters
(4 other locations)
901 W. Alameda Ave.
Burbank, CA 91506
(818) 729-9501
<http://captionsinc.com>
- ◆ ***Closed Caption Maker***
1039 Islington Street, #109
Portsmouth, NH 03801
(800) 527-0551
www.ccmaker.com
- ◆ ***Precision Captioning***
17411 Chatsworth Street #103
Granada Hills, CA
(818) 832-4383 (Voice)
<http://precisioncap.com>
- ◆ ***National Captioning Institute***
1900 Gallows Road
Suite 3000
Vienna, VA 22182
(703) 917-7600 (TTY/
Voice)
(703) 917-9878 (Fax)
<http://www.ncicap.org>
- ◆ ***VITAC***
Corporate Headquarters
(3 other locations)
101 Hillpointe Drive
Canonsburg, PA 15317-
9503
(800) 278-4822 (Voice)
(724) 514-4100 (TTY)
<http://www.vitac.com>

Communication Access

Communication access is vital for meetings, training sessions, employee evaluations and more. Depending upon the needs of the individual who is deaf or hard-of-hearing, this could mean technology, such as an assistive listening device, a sign language interpreter or realtime captioning. The following are resources for referral to sign language interpreters or realtime captioning in your area.

- ◆ ***Registry of Interpreters for the Deaf***
333 Commerce Street
Alexandria, VA 22314
(703) 838-0459 (TTY)
(703) 838-0030 (Voice)
(703) 838-0454 (Fax)
<http://www.rid.org>
- ◆ ***Rapid Text***
(Direct service provider)
1801 Dove Street, Ste 250
Newport Beach CA, 92660
(949) 399-9200
www.rapidtext.com
- ◆ ***TypeWell***
(805) 682-2387 (V/TTY)
(805) 682-0017 (Fax)
www.typewell.com
- ◆ ***National Court Reporters Assn***
8224 Old Courthouse Road
Vienna, Virginia 22182-3808
(800) 272-6272 (Toll Free)
(703) 556-6272 (Voice)
(703) 556-6289 (TTY)
(703) 556-6291 (Fax)
<http://www.verbatimreporters.com>
- ◆ ***C-Print***
(716) 475-2809 (V/TTY)
(716) 475-7660 (Fax)
<http://cprint.rit.edu/>

Placement Agencies

- ◆ Department of Rehabilitation (DOR)
 - ◆ Employment Development Department (EDD)
 - ◆ Governor's Committee on Employment of People with Disabilities
- These programs offer statewide programs that support people with disabilities in obtaining employment. Each state has its own local and district DOR and EDD offices. Counselors in these offices can provide assistance in working with individuals who are deaf and hard of hearing. Look under State listings in your phone book to find the office in your area.

ADA Related Information

- ◆ ***Disability and Business Technical Assistance Centers (DBTACs)***
(800) 949-4232 (V/TTY)
<http://www.adata.org/dbtac.html>
(See "Material Resources" for more information)
- ◆ ***Social Security Administration***
Office of Public Inquiries
(800) 325-0778 (TTY)
(800) 772-1213 (Voice)
<http://www.ssa.gov/work/Employers/employers2.html>
- ◆ ***Equal Employment Opportunity Commission (EEOC)***
800-669-4000 (Voice)
213-894-1121 (TTY)
<http://www.eeoc.gov/>
- ◆ ***The Office of Disability Employment Policy (ODEP)***
(Formerly the President's Committee on Employment of People with Disabilities)
202-376-6200 (Voice)
202-376-6205 (TTY)
202-376-6219 (FAX)
<http://www.dol.gov/dol/odep/>
- ◆ ***U.S. Department of Justice ADA***
800-514-0301 (Voice)
800-514-0383 (TTY)
<http://www.usdoj.gov/crt/ada/adahom1.htm>
- ◆ ***Department of Justice ADA Standards for Accessible Design Information Hotline***
(800) 514-0383 (TTY)
(800) 514-0301 (Voice)
<http://www.usdoj.gov/crt/ada/agency.htm>
- ◆ ***U.S. Department of Labor, Office of Federal Contract Compliance Programs***
(202) 691-5200 (TTY)
(888) 376-3227 (Voice)
www.dol.gov
- ◆ ***Architectural and Transportation Barriers Compliance Board***
800-993-2822 (TTY)
800-872-2253 (Voice)
(202) 272-5447 (Fax)
<http://www.access-board.gov/index.htm>
- ◆ ***Job Accommodation Network: ADA Information***
800-232-9675 (TTY/Voice)
<http://janweb.icdi.wvu.edu>
(See Material Resources for more information)

Information Hotlines

- ◆ ***Foundation on Employment & Disability***
800-232-4955 (Voice)
310-214-3430 (Voice)
800-499-0559 (TTY)
800-232-4957 (TTY)
- ◆ ***Self Help for Hard of Hearing People, Inc.(SHHH)***
(301) 657-2249 (TTY)
(310) 657-2248 (Voice)
(310) 913-9413 (Fax)
<http://www.shhh.org>
- ◆ ***National Association of the Deaf***
(301) 587-1789 (TTY)
(301) 587-1788 (Voice)
(301) 587-1791 (Fax)
<http://www.nad.org>
- ◆ ***Association for Late Deafened Adults (ALDA)***
(708) 358-0135 (TTY)
(877) 348-7537 (Voice/Fax)
<http://www.alda.org>

American Sign Language (ASL) Instruction

Some employers and co-workers develop an interest in learning sign language. Remember that not all people who are deaf or hard-of-hearing use sign language. For those who do, many appreciate when people attempt to communicate with them directly. Examples of resources to assist with learning sign language are:

Books/Videotapes:

Harris Communications Inc.
(See Vendor listings)

DawnSignPress
(858) 625-0600 (TTY/Voice)
(858) 625-2336 (Fax)
<http://www.dawnsign.com/>

Butte Publications
(503) 648-9791 (TTY/Voice)
(503)-693-9526 (Fax)
<http://www.buttepublications.com>

ASL classes

Many adult schools, colleges, and universities offer classes in American Sign Language. Check your local listings to obtain information about classes offered in your area.

Information
Hotlines

American Sign
Language
Instruction

Resources

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A Hearing Aid Primer 1

Includes: 1
Definitions 1
Photographs 1
Hearing Aid Styles, Types, and Arrangements 1



WROCC Outreach Site at Western Oregon University 1

This hearing aid primer is designed to define the differences among the three levels of hearing instrument technology: conventional analog circuit technology (most basic), digitally programmable/analog circuit technology (moderately advanced), and fully digital technology (most advanced).

Both moderate and advanced technologies mean that hearing aids can now be programmed with a computer for various listening situations. Both advanced technologies may offer multiple channels and multiple microphones. Both advanced technologies allow the audiologist to shape the hearing aid's responses to various listening situations and gives the user more control over the hearing instrument.

A fully digital instrument may be completely automatic, provides superior sound quality, minimizes cell phone interference, and minimizes "whistling." A digital hearing aid may also have the capability

to automatically switch from a directional microphone to an omnidirectional microphone, depending on the listening environment. The most advanced digital circuitry means that more technology can be loaded into a smaller package; although behind-the-ear instruments are still preferable for the most severe hearing loss.



EAR LEVEL HEARING AIDS 1

Definitions

Analog hearing aid A hearing aid that amplifies an electrical signal in proportion to the sound signal.

Bilateral Regarding hearing loss in both ears

Binaural Regarding two hearing aids fitted bilaterally

Hearing aid technology has come far; however, even the most advanced hearing aids cannot bring the speaker's voice closer to the listener's ear. In order to accomplish that, assistive listening devices must be used in addition to hearing aids, since the loudness of the speaker's voice decreases with distance. This is true for the hearing aid user and the non-hearing aid user alike. Consequently, counseling an individual about the advantages of a hearing instrument which includes a strong telecoil for an assistive

listening device should be part of any hearing aid evaluation and fitting process.

Channels Incoming sounds are electronically separates into bands and the sound intensity in each band is adjusted independently

Compression circuitry Amplifies soft and loud sounds by different amounts (in digital hearing aids). May be single channel or multichannel.

The compression circuit may affect the input to the hearing aid or the output from the hearing aid and amplifier. Automatic adjustment is called "automatic signal processing."

Digital hearing aid The hearing aid which processes sound using binary technology (computer chips). The digital information is then converted to an analog signal so the user can hear sound. The hearing aid may be programmed by a computer, a hand-held programmer, or a screw driver. The hearing aid may have a telecoil or "microlink" technology for assistive devices.

Digital Hybrid hearing aid A hearing aid which uses analog technology. The programming of the hearing aid, however, is done digitally, using computer or hand held programmer.

Direct Auditory Input (DAI) Allows a microphone to be directly connected to a hearing aid with a wire or with FM technology.

Directional microphone One or more microphones in a hearing aid which suppress background noise.

Monaural Regarding a hearing aid fitted to one ear

Multi-memory A feature on a digitally programmable hearing aid which enables the audiologist to configure a hearing aid to the specific needs of a client. The number of memories which may be programmed depend on the style and the manufacturer of the hearing aid and whether it is analog or digital.

Omni-directional microphone A microphone in a hearing aid which transmits environmental sounds (sounds and voices picked up from all directions equally), in addition to transmitting the speaker's voice.

Peak Clipping A method of limiting the output of an analog hearing aid by reducing the peaks of soundwaves.

Potentiometer A volume wheel or screw set control which allows fine-tuning of an analog hearing aid.

Telecoil A magnetic receiver which picks up signals from various magnetic sources which include compatible telephones, neck loops, or a magnetically looped room.

Unilateral Regarding hearing loss in one ear

Hearing Aid Styles

Hearing aids fall in one of two basic styles: Body and Ear Level instruments.

Body Aid

Features

- The circuitry is analog and may be linear or compression.
- Although not commonly used, body aids are occasionally fitted to infants whose ears are not large enough to accommodate a BTE instrument.
- Uses AA batteries which have a battery life of approximately 4 weeks
- Has a volume wheel
- Has optional features of a telecoil, and direct auditory input (DAI)
- Omnidirectional microphone only

Advantages:

- Earmold does not distort the cartilage of the ear
- Controls are easy to manipulate
- Appropriate for all types of hearing loss



B O D Y A I D

Photograph courtesy of Willamette Educational Service District

Disadvantages

Cumbersome for the parent to place, remove, and use the body aid with infants

Rustling of clothing and body noise are amplified

Although amplification may be routed to one or both ears, the body aid can only be set for the hearing loss of

Ear Level

Ear Level instruments come in the following styles, which refers to where the aid is worn:

- Behind the ear (BTE)
- In the ear (ITE)
- In the canal, (ITC), and
- Completely in the canal (CIC).

The battery size and life vary with each Ear Level style:



N T H E E A R

ery and should
eeks. May have a tele-
coil, directional microphone, and/or DAI.

ery and should
e a battery life of 10-15 days. May have a tele-
coil, directional microphone, but rarely has the

battery and should
e a battery life of 10-14 days. May accom-
modate a telecoil but will not have a directional
microphone nor DAI.

- A CIC uses a #10A or a #5A battery and should have a battery life of 7-10 days. Will not accommodate a telecoil, directional microphone, nor DAI.

Hearing Aid Types

There are three types of Ear Level hearing aids: Analog, Digital Hybrid, and Digital.

Analog Hearing Aid

Features

- Volume wheel
- May have telecoil, depending on style
- May have direct auditory input, depending on style

Circuitry

- Linear
 - For every decibel of sound into the hearing aid, one decibel of sound is amplified. The amplified sound is crisp, however all sounds are amplified equally.
 - Linear hearing aids amplify speech and noise equally.
- Compression
 - May have screw sets for low frequency and high frequency tuning 1
 - Will have a screw set for output loudness 1

Advantages

- Inexpensive

Statement: The Need for an Assistive Listening Device 1

A communication needs assessment must be conducted when an individual receives an audiologic evaluation. It is important to look at a person's lifestyle, age, and dexterity before discussing which options are available. It is most helpful to use the team approach that includes the client, the client's family, the audiologist, the vocational rehabilitation counselor, and the physician, if warranted. Although hearing loss and word discrimination ability may be factors that will guide the audiologist toward determining the need for amplification, case history information provided by the client and the team will determine the type of technology that is most appropriate. There are no rules for degree of hearing loss or word discrimination scores that rule in or rule out the appropriateness for any specific communication device.

When amplification is recommended, it is important to counsel the client about the types of hearing aids available and the styles of hearing aids that are compatible with assistive devices. The client and his or her family are the ones most knowledgeable about needs in home and recreational settings. The vocational rehabilitation counselor or college/university special programs director would be most knowledgeable of classroom or work environment needs.

Regardless of degree of hearing loss, once a client is fitted with the appropriate amplification and assuming the client performs more poorly in noise than in quiet when aided, the client must also be evaluated with various assistive devices in a controlled setting to determine which device is most appropriate. Communication devices should be considered when an individual's aided word discrimination in quiet, but particularly in noise, indicate performance less than 100%. It should be remembered that even persons with normal hearing and excellent word discrimination abilities will lose about 10% of the message when the speaker is 3 feet away from the listener. The further away that the listener sits from the speaker, the greater the degradation of the speech signal. When 10% of the message is lost, the listener will miss subtle



IN THE CANAL



Some individuals with profound hearing loss prefer linear amplification.

- More user control except for volume adjustment
- Linear amplification at some frequencies
- Being replaced by digital technology
- Inability to fully match client amplification needs to the hearing instrument
- Requires significant period of adjustment

Digital Hybrid Hearing Aid

Features

- May have volume wheel
- May have remote control
- May have ALD interface, depending on style
- May have directional microphone, depending on style

Advantages

- More user control
- More audiologist control
- BTE connects well to an assistive listening device
- Less time to adjust to hearing aid use by the newly fitted client
- Ability to adjust the hearing aids to a variety of listening conditions by programming “channels”

Disadvantages

- Generally twice as expensive as analog hearing aids
- Even though the hearing aid is programmed digitally, the components of the hearing aid are still analog
- Each manufacturer requires separate programming equipment
- The variety of manufacturer’s terms for internal controls are confusing: the number of “channels,”

conversational cues.

Communication devices are divided into four categories:

- 1 Listening devices that interface with hearing aids to put the speaker’s voice at the listener’s ear. All listening devices require a microphone, either worn by a speaker or one which is “remote”, that is, pointed toward the speaker. Listening devices include:
 - o 1 hard-wired direct auditory input
 - o 1 a device to “link” an FM signal to the hearing aid
 - o 1 use of a neck loop, although neck loops are quickly being replaced by “link” systems
- 1 Notetakers, closed captioning for television, computers, and direct auditory input for radios and televisions
- 1 Telephone communication
- 1 Alerting devices for smoke alarms and alarm clocks

the number of “programs,” each manufacturer saying its hearing aid is “best.”

Digital Circuitry

Features

- Industry standard for several manufacturers
- May have volume wheel
- May have remote control
- May have ALD interface, depending on style
- May have directional microphone, depending on style

Advantages

- Most user control
 - Less time to adjust to hearing aid use by the newly fitted client
- Most audiologist control
 - Ability to adjust the hearing aids to a variety of listening conditions by programming “channels”
 - Greater ability to fine tune the hearing aid to the client’s hearing loss
 - Most flexibility
- BTE connects well to assistive listening device
- Built in limitations for loudness control
- Automatic adjustment to different listening situa-

- tions: in quiet, in various noise situations
- Some manufacturers offer models which may be less expensive than digital hybrid hearing aids

Disadvantages

- Depending on manufacturer and model, may be twice as expensive as digitally programmable hearing aids and four times as expensive as analog hearing aids
- Each manufacturer requires separate programming equipment
- The variety of manufacturer's terms for internal controls are confusing: the number of "channels," the number of "programs," each manufacturer saying its hearing aid is "best"

Ear Level Hearing Aid

Arrangements

Monaural

Fitting a hearing aid to one ear only. This type of fitting is rarely recommended but may be appropriate for a stroke victim who has only one aidable ear and would find a CROS/BICROS fitting too difficult.

Binaural

Fitting hearing aids to two ears when both have hearing loss. There are several advantages to this fitting:

1. Better hearing in noise
2. The ability to hear speech sounds such as /s/, /t/, /f/, and /sh/ regardless of speaker's position in the room

3. Improved ability to locate the source of sound
4. Lower volume is needed for hearing the speech signal
5. Improved quality of speech sounds for user and possible improved spoken speech
6. Possible loss of word discrimination ability in the unaided ear

Contralateral routing of signal

CROS (contralateral routing of signal) amplification

- Employed when one ear has normal hearing and the other ear has no useable hearing (word discrimination ability)
- Available with analog or digital circuitry
- Available in BTE or ITE style
- Uses FM technology or a hardwire cord to route the signal to the better ear, giving the perception of hearing from both ears

BICROS (binaural amplification with contralateral routing of signal) amplification

- Employed when one ear has some hearing loss and the other ear has no useable hearing (word discrimination ability)
- Available with analog or digital circuitry
- Available in BTE or ITE style
- Uses FM technology or a hardwire cord to route the signal to the better ear, giving the perception of hearing from both ears
- Provides amplification to the ear with useable word discrimination

*Carol J. Yetter, M.S., CCC-A, FAAA
Audiologist*

WROCC is one of the four Regional Postsecondary Centers for Individuals Who Are Deaf and Hard of Hearing which make up PEPENet, the Postsecondary Education Programs Network. The centers combine their efforts to provide a biennial conference, online trainings, cross-regional training and consultation, distance learning opportunities, and transition services. For more information, visit the PEPNet website at www.pepnet.org.



wrocc@wou.edu
www.wou.edu/wrocc

Other items in this series:

What Is A Hearing Aid Evaluation?
How to Read an Audiogram

All brochures are available for download at www.wou.edu/wrocc. Click on Training Materials and scroll down to the brochure name(s).

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Video Conferencing

*Professional Development Opportunities:
New Options in Rural Areas*



Mary Borrmann

These materials were developed in the course of agreement between the Research to Practice Division, Office of Special Education Programs, U.S. Department of Education and the PEPNet-Midwest Regional Center at St. Paul Technical College under grant #H326D060001. Additional information about current pepnet 2 project activities and resources can be found at www.pepnet.org . Year of publication: 2007.



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VideoConferencing Professional Development Opportunities: New Options in Rural Areas

Many professions, including the field of Sign Language Interpreting, benefit from, and indeed require practitioners to continue to enhance their skills and knowledge throughout their professional lives. Workshops are one way of accomplishing this goal. If one lives in a metropolitan area, workshops are generally plentiful. However, for professionals living in sparsely populated regions, opportunities for continuing education are often inconvenient or unavailable. In Minnesota, workshops called “ChalkTalks” were developed in 2003 to address this issue. This manual specifically addresses the needs of interpreters, but the information contained can easily be adapted to fit the needs of many other professionals.

ChalkTalks are local workshops that offer interpreters an in-depth discussion of a specific topic within the field of Sign Language Interpreting. The first ChalkTalk topic was “Interpreting for Probation.” Ten interpreters met with a probation officer (someone not involved in the interpreting world) who explained to the group the kinds of things they might encounter while interpreting in this arena. Then the interpreters brainstormed vocabulary items (both English and ASL), logistical issues and ethical challenges they could envision arising.

Five years and 18 workshops later, the ChalkTalks have undergone a transformation, but their basic goal is still the same. ChalkTalks are still local workshops (although local means something different now) taking advantage of local talent and wisdom, with the goal of providing an in-depth discussion of a highly focused topic within interpreting.

Reaching Out Across the Miles

ChalkTalk’s transformation occurred when a freelance interpreter from International Falls, Minnesota (the only interpreter within 100 miles) asked if she could be included in these quarterly workshops through videoconferencing technology. Normally, to attend any workshop, she needed to drive three to six hours. Using videoconferencing with multipoint capabilities¹, the host ChalkTalk site in St. Paul connects with (often 10-14) sites in Greater Minnesota; interpreters who previously had few opportunities to gather with peers and be exposed to professional development opportunities now meet on a regular basis and have to travel only to their local community or state college campus.

¹ ChalkTalks utilize Videoconferencing over IP (Internet Protocol). A multi-point videoconferencing bridge is used to connect the host site to all remote sites. Room system videoconferencing cameras (not webcams) are used at each site to ensure video quality. Successful IP-based videoconferencing requires at least 384Kbps. This has been found to be the most stable and cost effective technology option at this point in time.

Interpreters attending these workshops outside the major metropolitan areas have eagerly embraced this form of distance learning. Not only has it provided them opportunities to earn Continuing Education Credits to maintain their certification and given them a chance to attend workshops and be exposed to learning opportunities previously unavailable, but it has also given them an opportunity to connect professionally with their peers on a regular basis. For interpreters working in rural areas, this can be a rare occurrence.

Tapping Into Collective Wisdom

Another goal of the ChalkTalks has been to take advantage of the collective wisdom and experience of interpreters working in the trenches and Deaf people in our community. Many interpreters are experts in a specific area of interpreting, either thru prior knowledge, vast on-the-job types of experience or by researching an area of interest. ChalkTalks take advantage of these local “experts,” encouraging them to share their knowledge with others in the field. Bringing in Deaf professionals involved in a particular area of expertise has greatly increased access to specific vocabulary and unique aspects of the language. Having familiar faces as presenters has served to enhance the sense of community throughout the state. Many of these “first-time” presenters have gone on to share their insights both regionally and nationally.

Using This Manual

The purpose of this manual is to guide you in developing your own distance learning opportunities. This will be a step by step guide to setting up a workshop to include interpreters living in remote areas of your state. Forms as well as links to websites are included for your use².

² Using a website to disseminate and collect information has kept the Workshop Coordinator's responsibilities from being overwhelming. See Appendix C for more information.

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Before You Begin:

Before you begin to plan your workshop, take some time to think about the following items:

- What are your goals and objectives?
 - These workshops are unique in that they allow interpreters outside of large metropolitan areas to attend without significant travel time and expense. They also attempt to maintain a local flavor by taking advantage of local talent.

- Who is your target audience?
 - Will you be appealing to interpreters at any level; or focus particularly on newer interpreters, or more experienced interpreters? Will you be opening it up to others involved in the field such as teachers of the Deaf and Hard of Hearing?

- Define your scope:
 - How often do you plan to offer workshops?
 - How many hours for each workshop?
 - How many sites within your state would you like to connect to?
 - What types of topics would you like to cover?

- From where and how will you recruit your presenters (i.e. locally, regionally, or nationally)?

- What organization/person will sponsor your RID CEUs?

- Who will be your “committee” (people resources)?
 - Some roles that can be delegated: remote site coordinators (see “Remote Site Coordinators” section), web master (see “Web Master” section), interpreter coordinator, registration, copies, set-up, clean-up, etc.
 - Resources: recruit from your local/state RID chapter; local ITPs (students can sometimes use these hours to fulfill educational requirements)

- What will your financial needs be?
 - What will you be paying for: presenters, interpreters, captionists, rooms, technology, copies, web page, publicity, reimbursed expenses (parking, mileage, hotels etc)?

- What are some possible financial resources?
 - Which organizations in your area have an interest in offering this kind of opportunity for interpreters?

- Often services are offered “in-kind” or at a reduced rate. Some organizations may be willing to donate services – such as an interpreter - for the workshop. Organizations may be willing to donate the use of a space or technology/tech person.
- Investigate opportunities to apply for a grant.
- What kind of technology do you have available (i.e. videoconferencing)?
- Where will your host and remote sites ideally be located?
 - Which sites have the necessary technology?
 - Does your state have a videoconferencing system you can tap into? (this may determine where you locate the sites) You might want to start with your state community college or university system.
- What are your needs and resources for interpreters and captioning (for host and remote sites)?
 - There are many options including: interpreters provided live at every remote site (as needed); interpreters only at the host site (could be on camera or not); captioning fed with the video stream to all sites (see Appendix B). Knowing your audience’s preferences will help you make this decision.
- When you present workshops in this format you may or may not wish to entertain ‘live’ questions from the remote sites. If you do, how do you plan to handle them?
 - Some options:
 - Everyone calls a particular phone number at the host site (such as a cell phone);
 - Questions are emailed to the host site;
 - A chat room is set up for questions;
 - Questions must be posed ahead of the workshop, etc.

Workshop Coordinator's Responsibilities

You've decided to host a workshop. You've narrowed your list of needs and resources. Now is the time to make the workshop happen.

Below is a timeline with checklists of things to take care of along the way. Don't let the number of items on the lists deter you. This is intended to be an exhaustive list; after you've held one or two workshops, many of these items will become automatic.

2-6 Months before workshop

- Host Site
 - Reserve the host site: the site you reserve must have access to videoconferencing technology
 - Contact the videoconferencing coordinator to reserve date (workshop and test times)
 - Be sure the site is accessible (i.e. elevators, ramps, parking nearby)
 - What kind of general parking is available? Will there be a cost?
 - Be sure the room can accommodate your needs:
 - Internet connectivity, PowerPoint, able to accommodate the size and needs of the group you are expecting etc.
 - Many locations will provide the room without charge to a non-profit group

- Topic and Presenters
 - Determine the topic you would like to cover
 - Decide on presenters who have expertise in this area. ChalkTalks have used 2 basic approaches:
 - 1 (or more) professional(s) within the topic area – they need not have any particular association with interpreters or the Deaf community (i.e. probation officer), plus 1 (or more) interpreter(s) who specialize in this area
 - 1 (or more) interpreter(s) specializing in the topic area, plus 1 (or more) Deaf persons to serve especially as a language model and/or as a professional in that topic area
 - Work with the presenter(s) to establish the topic/curriculum, fulfill RID CEU requirements, discuss logistics etc. At this point (two months out) you will need to have a title and a short description of the workshop to use for publicity. The presenters must fill out the Instructor CEU form to apply for CEUs

Workshop Coordinator's Responsibilities (continued...)

- Continuing Education
 - Find a person/organization to be your RID CEU sponsor. This could be your state RID chapter. RID also provides resources for finding a sponsor. Check the website: www.rid.org
 - Submit both sponsor and instructor forms as required (generally 30 – 45 days before the workshop)
- Financial Support
 - During the previous stage you determined your financial needs. Now you will determine where the funding will come from. Some suggestions:
 - Often facilities and technology can be donated to non-profits such as interpreter groups
 - Donated or reduced fees
 - Donated items (such as copies, refreshments etc.)
 - Apply for grants (be sure you are complying with their requirements, i.e. wording on publicity etc.)
 - Fees to participants. (For instance: *General fee: \$10; Students: \$5; no-one is ever turned away for lack of funds*)
- Access
 - Reserve interpreters and captionist
- Remote Sites
 - Recruit remote site coordinators: this can be done using personal contacts, interpreter listservs, local agencies that work outside the major metropolitan areas, or contacts through VRS. Our experience has been that once people outside major metropolitan areas became aware of the opportunity, they came to us requesting sites and volunteering to serve as coordinators.
 - Set up website for remote site registration (see appendix for sample form)
 - Advertise date (time, topic etc) to potential remote site coordinators via email.
- Publicity
 - Begin to publicize via: local and national RID publications, local RID website, state-wide listservs, websites, flyers posted (i.e. at schools and VRS centers)
 - Contact local ITP programs to invite their students and instructors.

Workshop Coordinator's Responsibilities (continued...)

6 weeks to 2 months before workshop

- Remote Site Coordinators
 - Remind coordinators to reserve their sites and begin publicity. Often interpreters in rural areas know who other interpreters are in their area and can personally invite them to the workshop
 - See remote site section for more details on coordinators' responsibilities

- Publicity
 - Continue to publicize via: websites, listservs, publications, flyers, personal contacts, ITPs, word of mouth

- Webmaster:
 - Send customized flyers to each of the remote site coordinators
 - See Appendix A for more information on how to use the internet

- Interpreters:
 - Give interpreters contact information for the presenters, or access to PowerPoint, outline, presentation information etc.

- Technology
Assess needs and make arrangements for technology during the workshop; i.e.: microphones, power-point, document projector, TV/DVD player, lighting (for presenters and interpreters), and cameras

Workshop Coordinator's Responsibilities (continued...)

2 – 3 weeks before workshop

- Remote Site Information:
 - Webmaster compiles all remote site information and forwards to overall coordinator. The information can also be sent to the technology coordinator and CEU coordinator if required.
- Contact CEU coordinator for an email version (PDF) of the Certificate of Completion to post on the website (for the remote site coordinators' use only).
- Remind committee/volunteers of date and time and need for assistance.
- Reconfirm date/time/facilities with host site.
- Contact speaker(s) for copies (ideally electronic versions) of handouts/PowerPoints etc.

Workshop Coordinator's Responsibilities (continued...)

One week before workshop

- Remind remote site coordinators to download all forms (see appendix A for examples of the forms) from your website including:
 - Handouts
 - Receipt Form (blank) (sign a copy before photocopying)
 - Registration Form
 - Certificate of Completion (sign a copy before photocopying)
- Send RID ACET/CMP tracking forms to all site coordinators via mail.
- Publicity:
 - Send reminder emails to listservs, personal contacts etc.
- Ensure that tech support has set up a test connection date and time with the host site (you may/may not be needed for the actual test)
 - Be sure your equipment (connections to remote sites) is tested a few days in advance to allow time for the technicians to make any necessary changes.
- Arrange a personal visit to the host site
 - Check AV needs:
 - Microphones for speakers and interpreters
 - Camera set-up
 - Speech-to-text logistics
 - Plan room set-up (chairs, tables etc)
- Confirm date and time with speakers. Arrange for them to visit the site if they wish.
- Make arrangements for handouts (copies), refreshments, handling incoming questions.

Workshop Coordinator's Responsibilities (continued...)

Day of workshop

- Print copies of:
 - Interpreter contracts
 - Speaker contracts
 - Registration forms (sign up sheets)
 - Handouts as needed
 - Evaluation forms as needed

- Arrive one hour early – touch base with on-site tech person
 - Handle all the last minute snafus (there is always something, so plan on it!)
 - Bring cell phone (and charger) if used for remote site questions
 - Bring workshop box (see Appendix C)
 - Speaker must sign CMP/ACET tracking form

- Post signage with directions to the room (if you will be doing more than one workshop, it will help to laminate the signs and re-use them)

- Arrange room set-up
 - Table for registration
 - Snacks
 - Paperwork
 - Phone access

- Volunteer coordination
 - Registration
 - Student workers
 - Remote site questions (someone to write down the phoned-in questions to hand to the presenters)

- If your sponsoring organization requires them, get contracts signed by:
 - Interpreters
 - Speakers

- Announcements at the beginning
 - Thank you to:
 - All sponsors/contributors
 - Volunteers
 - Presenters, interpreters, captioners etc
 - Reminder of next date and topic
 - Reminder to remote coordinators to submit paperwork/money/etc

Workshop Coordinator's Responsibilities (continued...)

Week following the workshop

- Paperwork and money
 - Collect from all sites via mail:
 - Checks
 - ACET/CMP forms (filled out)
 - Collect from all sites via website:
 - Registration
 - Evaluation summary (if applicable)
 - Request for reimbursement
 - Submit:
 - Contracts to sponsoring organization (whoever writes their checks)
 - Checks/money to organization that will write the checks
 - Bills (i.e. captioner, or reimbursement request) to organization that will write the checks
 - Submit ACET/CMP tracking forms to sponsoring organization (for submission to RID)
 - Submit evaluation and demographic surveys to appropriate organizations.
 - Follow up with remote coordinators who have not yet submitted their paper work.
 - Fill out budget (both this event and ongoing)
- Write thank-you notes as appropriate.

Get ready to do it again!

Remote Site Coordinators' Responsibilities Check-List

ChalkTalks would be overwhelming without following the axiom, "Many hands make light the work". By delegating much of the paperwork and details to a local person at each of the remote sites, the overall coordinator is not inundated with details for each and every site. These local people are usually better equipped to do the work at their end. They know the interpreters in their areas; they know the resources in their areas (i.e. buildings and technology available). They often know who best to contact to receive reduced rates, or donations. The work done by each remote site coordinator is not overwhelming, but if your workshop includes 10-12 sites, delegating this work keeps the overall coordinator from feeling overwhelmed.

Below is a general time line and list of responsibilities for the remote site coordinators. This can be posted on your workshop web page, updated as needed and ready to be downloaded by the remote site coordinators.

At least one month before the workshop:

- Contact your local site to reserve the room
 - Ask about any charges (inform overall coordinator)
 - Be sure the room is accessible
 - Make sure the site has the appropriate videoconferencing technology available
- Contact the technology coordinator to arrange to be a remote site.
- After you have arranged to be a remote site, contact the overall coordinator with this information (if your workshop has a web-page, this can all be done electronically):
 - Name and location of your site
 - Name of site coordinator, his/her address, email address and phone number
 - Cost, if any, of your site
- Contact web manager to receive a flyer for your site (see sample p.21)
 - Give them the name and location of your site and they will customize the flyer to your area.
- Take care of local publicity
 - Send out emails to your local interpreter lists
 - Post flyers where you deem appropriate
- If you offer online pre-registration, direct participants to your website to register

Remote Site Coordinators' Responsibilities (continued...)

Two Weeks before workshop

- Continue to publicize
 - You know the local people – make sure they are aware of the event
- Continue to direct people to the website for pre-registration

One week before the workshop

- (Assuming you are using a website) If there are handouts, you will be able to access them at (website): approximately one week before the ChalkTalk. You may either:
 - Copy them and hand out to participants (bill ChalkTalk for copy expenses if you desire)
 - Email them to the participants
- Also available for you to download and print at (website) are:
 - Evaluation forms
 - Demographic survey forms
 - Certificate of attendance
 - Receipt form
 - Registration form
- If the handouts are not available ahead of time, post them on the website as soon as possible so that participants can download them after the workshop
- CMP/ACET forms will be mailed to you.

Two days before the workshop

- You will receive an email with a list of everyone who has pre-registered for your site. Print this and bring to your site the night of the ChalkTalk.

Remote Site Coordinators' Responsibilities (continued...)

Day of the workshop

- Arrive ½ to one hour early to open room and be available for technology set-up and check
- Come prepared with handouts and all necessary forms
- Collect money
- Enjoy the workshop!

At the conclusion of the workshop:

- Be sure all forms are completed and collected
 - ACET/CMP forms
 - Registration
 - Evaluation forms
 - Demographic Surveys
- Distribute certificates of attendance and receipts as needed
- Be sure facility is closed and locked appropriately

One week after the workshop

- Complete registration form on-line
- Complete evaluation summary form on-line
- Mail CMP/ACET forms and checks to:
Overall coordinator
- Submit any requests for reimbursement to (coordinator's email address)

Start the whole process all over again!

Appendix A

Workshop Web Page

Coordinating these workshops would be overwhelming without the ability to use a website to disseminate and collect forms, handouts and information. ChalkTalks have taken advantage of the website run by the state RID association. A web page was created by the webmaster specifically to post materials; publicity was also posted on the website's calendar. The webmaster also has a standard flyer template which is customized to each site (listing their site address) and emailed to the individual sites for their use. The information used on the flyer is taken from the site registration forms.

Many state RID associations maintain a website. If your area has one you are able to use, simply ask the webmaster to create a page where you can post the PDF files of paperwork needed by the remote sites. This allows the remote site coordinators to download them at their convenience. This specific URL page link will need to be publicized to site coordinators participating in the ChalkTalk. The page typically will not have a link on the state association's website.

If there is no website available, the workshop coordinator can do all the necessary paperwork via email. This would include distributing registration forms for sites (and participants if desired), handouts, certificates of attendance, flyers, registration and evaluation forms and receipts. The remote site coordinators can also submit much of the necessary paperwork at the appropriate time. This may include registration (of sites and participants), summary evaluation forms, etc. Only CEU/ACET tracking forms and payment must be sent using regular mail.

Following are samples of forms used by ChalkTalks:

1. Site Registration Form (p.17)
2. Certificate of Attendance (p. 18)
3. Participant Registration Form (p. 19)
4. Workshop Evaluation Form (p. 20)
5. Flyer (p. 21)



MN Registry of Interpreters for the Deaf

[Login](#)

Program Title: _____

Program Date: _____

All fields are required and need information in them.

Your Name: _____ Your Phone #: _____ Your E-mail Address: _____

Town of Site: _____

Site Coordinator - the person that will be at the location the night of the Chalk Talk

Site Coordinator's Name: _____ Coordinator's Address: _____

Coordinator's E-mail Address: _____ Coordinator's Phone # the night of the Chalk Talk: _____

Location - Institution name

Facility Name (institution name): _____ Facility Address: _____

Facility Room #: _____

Tech. Person at the Facility

Tech. Person's Name: _____ Tech. Person's Phone #: _____

A flyer will be sent to you at the above e-mail address and to the above listed Coordinator's e-mail address

powered by  memberclicks

Chalk Talk Registration Form



Certificate of Attendance



Chalk Talk: Interpreting in Christian Religious Settings

November 14, 2007

Susan Masters & Dorothy Sparks

Up to .2 CMP / ACET CEUs in professional studies

Activity number 0004.1107.01

Presented to:

Sample

RID CEUs sponsored by the MRID 0004.
MRID is an approved sponsor for RID continuing education activities.



Certificate of Attendance



Chalk Talk: Interpreting in Christian Religious Settings

November 14, 2007

Susan Masters & Dorothy Sparks

Up to .2 CMP / ACET CEUs in professional studies

Activity number 0004.1107.01

Presented to:

Sample

RID CEUs sponsored by the MRID 0004.
MRID is an approved sponsor for RID continuing education activities.

Chalk Talk Certificate of Attendance

Workshop Evaluation

Chalk Talk:	Workshop Location:
Date:	Presenter:

Please read each statement carefully, and then select the number that most accurately describes your thoughts on this event.

(Disagree 1 2 3 4 5 Agree)

The Workshop:

- | | | | | | |
|---|---|---|---|---|---|
| 1. Was well prepared and organized: | 1 | 2 | 3 | 4 | 5 |
| 2. Built an understanding of concepts and principles: | 1 | 2 | 3 | 4 | 5 |
| 3. Had clearly stated objectives: | 1 | 2 | 3 | 4 | 5 |
| 4. Handouts were supportive of the subject matter: | 1 | 2 | 3 | 4 | 5 |
| 5. Was outstanding: | 1 | 2 | 3 | 4 | 5 |

The Presenter(s):

- | | | | | | |
|--|---|---|---|---|---|
| 1. Communicated a clear understanding of course content: | 1 | 2 | 3 | 4 | 5 |
| 2. Helped me apply theory to solve problems: | 1 | 2 | 3 | 4 | 5 |
| 3. Met my instructional level expectations: | 1 | 2 | 3 | 4 | 5 |
| 4. Addressed my needs to my satisfaction: | 1 | 2 | 3 | 4 | 5 |

Overall Impression:

- | | | | | | |
|--|---|---|---|---|---|
| 1. I will incorporate the skills gained from this activity into my work: | 1 | 2 | 3 | 4 | 5 |
| 2. This activity will contribute to my professional growth: | 1 | 2 | 3 | 4 | 5 |
| 3. This activity will motivate me to seek further continuing education: | 1 | 2 | 3 | 4 | 5 |

Most interesting or most valuable topics:	Least interesting or least valuable topics:
What other topics interest you?	
Comments:	

Chalk Talk Evaluation

Chalk Talk

Team Interpreting

(No Preregistration Required)

Wednesday, September 19, 2007
6:30 pm - 8:30 pm
registration at 6:15

Presenter: Susan Boinis & Patty Gordon
Location: St. Paul College
In the Auditorium

2 CEU's
\$10.00
TCP Students \$5.00

"Chalk Talk": 2 hour mini-workshops to acquaint interpreters with a specific speciality area within the field of Sign Language

Questions Call Mary Bormann:
mbormann@aol.com

This workshop will be presented in English with ASL interpretation provided. Requests for interpreting and/or special accommodations must be communicated to your site contact person at least 2 weeks prior to the ChalkTalk.

MRID is an approved RID sponsor for continuing education activities. This program is offered for .2 CEUs and assumes some knowledge of the topic.



Chalk Talk Flyer

Appendix B

Accessibility through Captioning

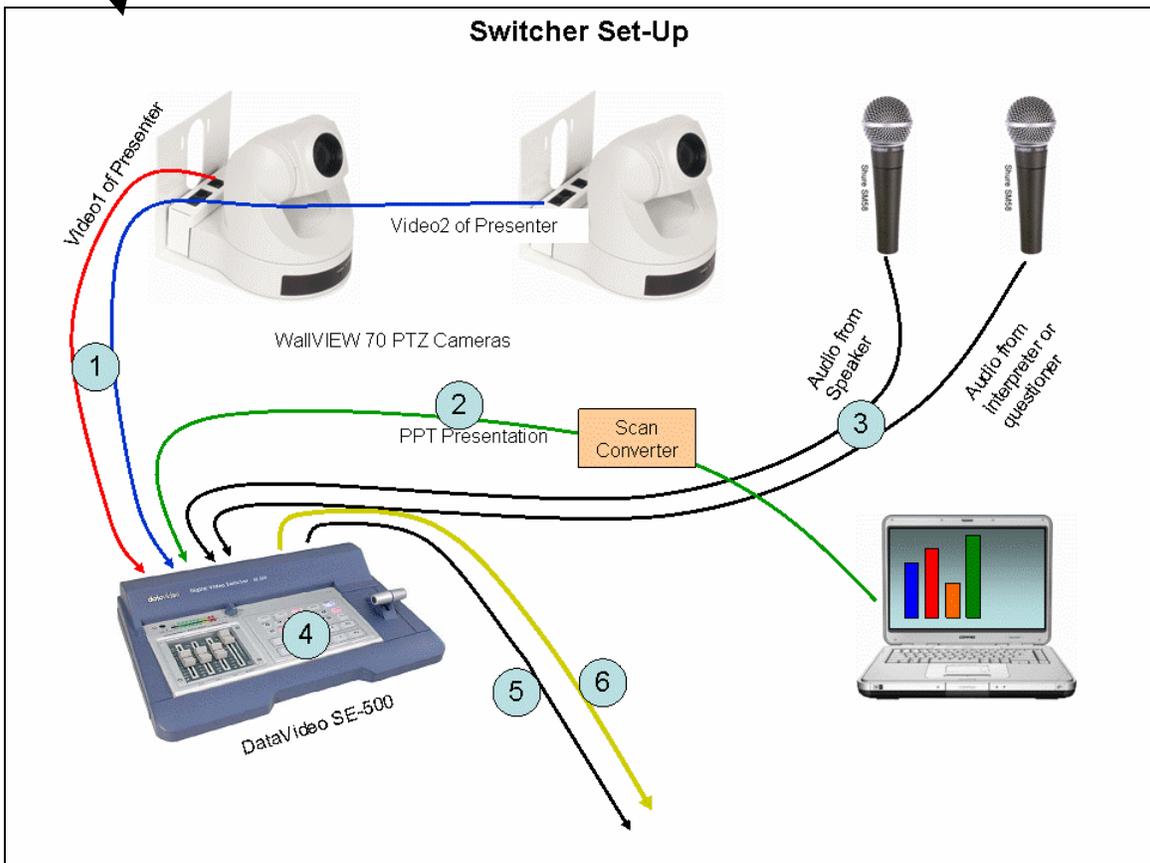
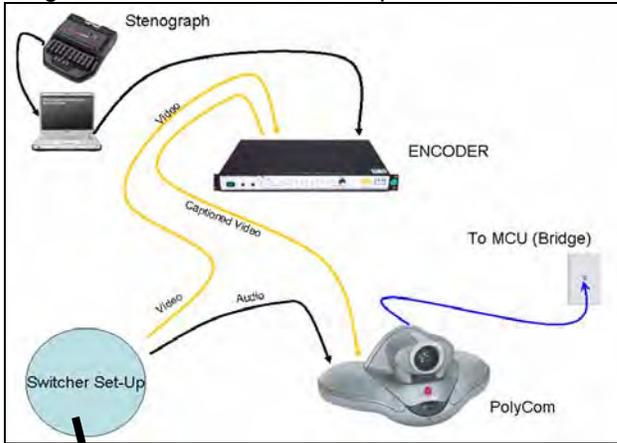
One important issue facing remote workshops is that of accessibility for attendees who are Deaf or Hard of Hearing. Some options that were considered include: having an interpreter at the host site (in the same camera shot as the presenter), having the interpreter in a picture-in-picture view so every site can see them, asking each site with this need to hire their own interpreter, or adding captioning to the video before it is broadcast to the remote sites. After careful consideration, dialogue with consumers in our area, and a bit of trial and error, the decision was made to utilize captioning. Below is the technical description of the process and equipment used to embed captioning into the videoconference. As mentioned earlier, each area must carefully consider the options and choose a method best suited for their consumers.

The method utilized to provide captioning for Chalk Talks is described below.

1. Video of the speaker and presentation files are sent to the mixer/switcher.
2. The two videos can be “mixed” together to send out a picture-in-picture (PIP) view, or switched to send out only the presentation view.
3. The mixed/switched video is sent to the encoder.
4. The text from the stenographer is sent to the encoder. The encoder decodes the captioned text into open captions and then overlays them onto the video.
5. The decoded video is sent to the videoconferencing unit/codec (ie., Polycom, Tandberg, etc).
6. The videoconferencing unit/codec sends the open-captioned video to the Multipoint Control Unit (MCU)/Bridge which passes the open-captioned video through to the remote sites.

See Diagram A for the above set-up

Diagram A: Mixer/switcher set-up



1. Video from the cameras is sent to the video mixer/switcher. (DataVideo SE-500). Two cameras are controlled through a Vaddio/Sony joystick to capture the activity at the host site.



Vaddio/Sony Joystick

2. Video from the PC showing the presentation is sent through a Scan Converter to the mixer/switcher. Note: The PC is also connected to a projector at the host site for viewing the presentation.
3. An external microphone is strongly recommended to capture the audio directly from the speaker (i.e., wireless handheld, lapel mic, etc) rather than relying solely on the audio from the camera. If audio is captured through an external mic then the audio needs to be sent from the Speaker's mic (wireless handheld, lapel mic, etc) to the mixer/switcher.
4. Video sent from the host site can contain:
 - The speaker;
 - PowerPoint presentation;
 - A Picture-in-Picture video of the speaker and the PowerPoint presentation.This is all handled with the mixer/switcher. Audio can also be mixed.
5. The audio is sent directly from the mixer/switcher to the auxiliary audio connection on the videoconferencing unit/codec out to the Bridge.
6. The mixed or processed video is sent to the Link encoder to have captioning encoded before it is finally sent as open-captioned video to the auxiliary video connection on the videoconferencing unit/codec and out to the Bridge.

At point 4, a monitor is set up with a quad display showing all of the video inputs (Camera1, Camera2, PowerPoint Presentation, blank screen). This set up displays any mixing before the video is piped through to the Link encoder. The

videoconferencing unit/codec (ie., Polycom, Tandberg, etc) unit is connected to a TV monitor that displays the picture being sent to the remote sites. A VCR or DVD Recorder can be connected in on this monitor to record the workshop/training.

Appendix C

Workshop Box

There are certain items you will need to bring with you to every workshop. We have found it helpful to keep everything organized in a plastic file box (with a handle – you can find them at any office supply store). The box holds hanging files to efficiently organize your papers and has room for a number of other supplies that come in handy at the workshop. This way you don't have to hunt for everything before each workshop. Here is a list of the items we find helpful, you will customize it to your own needs:

- Hanging files for paperwork including
 - Registration forms
 - CMP/ACET forms
 - Evaluation forms
 - Certificates of attendance
 - Receipts
 - Contracts: speaker and interpreter
 - Contact lists (remote sites and video-conference providers)
 - Signs (we laminate ours so they can be re-used)
- Notecards (we use them to write questions on for the presenters)
- Envelopes
- Extra paper
- Masking tape
- Scissors
- Markers
- Lots of pens and pencils
- Paper clips
- Sticky notes
- Any other office supplies you think you will need.