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Introduction

This paper looks at the “What’s X Doing Y Construction” (the WXDY construction) through the lens of RRG. The WXDY construction is one of the ‘poster-children’ of construction grammar first analyzed by Kay and Fillmore (but which evidently was identified back in the 1970s¹) using their proposal for construction grammar (Kay and Fillmore 1999) and referenced widely in the literature (Goldberg 1995, 2003, 2006).

My research question is this: how effective will RRG be in handling an idiomatic English construction, specifically, the WXDY construction? How are the syntactic templates used by the WH-question constructional schema in the context of the linking algorithm in either direction to parse or generate this particular construction? How is the verb “do” functioning in this construction, and how does that differ from non-WXDY constructions?

The paper starts with discussion about the WXDY construction as presented by Kay and Fillmore, with some background context about “grammatical constructions.”

The WXDY Construction

To start, I’ll borrow a simple definition of *construction*: “In traditional grammar, this term refers to a clause type, such as the ‘passive construction’ or the ‘cleft construction’. These labels apply to the sentence as a whole, which can be classified as construction X or construction Y on the basis of certain morphosyntactic or semantic properties.” (Evans and Green, 2006; 649).

¹ Kay and Fillmore in note 4 of their paper write “Pullum (1973) provides the first discussion of this construction of which we are aware. That squib points out several of the unusual syntactic features of the construction, and also, by implication, its noncompositional semantics.” I was able to track down the name of the paper only, listed on Geoffrey Pullum’s website, but it might be interesting to read one of these days if I can find it. Here’s the reference: PULLUM, GEOFFREY (1973) What’s this sentence doing showing up in English? *York Papers in Linguistics* 3, 113-115.

This definition comes in handy when trying to determine whether the “constructions” in a given language have a privileged syntactic argument (or not), since as we learned, PSAs apply at the level of constructions within a language, and not across the board, to the language as a whole.

According to Goldberg, “the basic tenet of Construction Grammar as developed in Fillmore and Kay 1993, Fillmore, Kay, and O’Connor 1988, Lakoff 1987, Brugman 1988, Lambrecht 1994, is that traditional constructions—i.e., form-meaning correspondences—are the basic units of language.” (Goldberg 1995; 6) From Goldberg’s perspective, “a construction is posited in the grammar if and only if something about its form, meaning, or use is not strictly predictable from other aspects of the grammar, including previously established constructions.” (Goldberg 1995; 13)

The particular construction under examination in this paper is the “What’s X Doing Y” Construction (aka, the WXDY Construction). Kay and Fillmore used this construction as to provide an analysis using their Construction Grammar framework, which had initially been proposed about a decade earlier. The WXDY construction results in “the ambiguity underlying an old joke” (origin unknown, but it sounds like something Groucho Marx, in the role of “Waiter,” might have said in a movie):

- (1) Diner: Waiter, what’s this flying doing in my soup?
Waiter: Madam, I believe that’s the backstroke. (Kay and Fillmore 1999; 4)

Two other examples from Kay and Fillmore’s paper include:

- (2) What’s that scratch doing on the table? (Kay and Fillmore 1999; 3(3a))
(3) What’s a nice girl like you doing in a place like this? (Kay and Fillmore 1999; 3(3f))

They suggest that “although the WXDY construction may have had its origin in conversational implicature—through situations in which an individual A is clearly up to no good and B asks what A is doing—the semantics of incongruity is now conventionally associated with the special morphosyntax of the WXDY constructs.” (Kay and Fillmore 1999; 5) Here is a summary of the six properties identified by Kay and Fillmore:²

- contains the present participle form of the verb “DO” (doing)
- which acts as a complement to copula “BE” (and only this verb, no others)
- yet this combination of the verb and complement is not necessarily progressive
- interrogative does not accept “else”
- neither “DO” nor “BE” can be negated

So the WXDY construction supports examples like these:

- (4) Just what is critical race theory and what is it doing in a nice field like education? (COCA)
(5) What’s the fog doing here? (COCA)

But not these (examples adapted from Kay and Fillmore, 1999):

- 1) *What’s that scratch *not* doing on the table?
- 2) *What *isn’t* that scratch doing on the table?
- 3) *What *else* is that scratch doing on the table?

² “Grammatical Evidence for Constructionality” section of Kay and Fillmore (1999; 5)

For Kay and Fillmore, WXDY constructions can be paraphrased as “colloquial *how come* questions,” which they point out “do more than [simply] request explanations.” Rather, such questions communicate that the speaker finds that which is being asked about “surprising, puzzling, inappropriate, or, as we will say, incongruous.” (Kay and Fillmore 1999; 4)

Furthermore, “the WXDY construction, like the *how come* question construction, directly encodes, in addition to a request or a demand for an explanation, the pragmatic force of attributing what we call INCONGRUITY to the scene or the proposition for which the explanation is required.” (Kay and Fillmore 1999; 5)

For example, in this 2005 excerpt³ from the Chicago Sun-Times, from an interview with Scarlett Johansson, the author uses the WXDY question as a bridge from her lead into the text of the interview:

*Just a few years ago, Johansson was sitting in this same hotel as the young girl Robert Redford chose to star in "The Horse Whisperer." It's been a fast and furious time ever since she got off that pony, with important movies such as "Ghost World" (2000) and "Lost in Translation" (2003) making her an indie film darling. **So what's Scarlett Johansson doing** in a big-budget summer action film directed by Michael Bay? **"It was just a fantastic script," she insists.** "It was exciting, adventurous and fun...." (COCA, 2005)*

Because it's incongruous that Johansson would be in an action-movie by Michael Bay (the opposite of 'indie filmmaker'), the author uses the WXDY construction to setup the incongruity and lead into Johansson's reply.

As these few examples show, the WXDY construction does not conform to the English WH-question constructional schema. The pragmatics encompass more than just interrogative illocutionary force, and the focus structure goes beyond narrow focus on the WH-question. If that weren't the case, then Johansson's answer to the above lead-in question would have likely been literal, such as “I'm doing high-risk stunts, dangling 100 feet high from a water tower moments before it's blown up...” and so on.

On the other hand, the humor in (1) depends on the waiter responding in a manner that adheres precisely to what he would have heard as something produced using the WH-question constructional schema.

The constructional grammar approach includes the concept of inheritance in which a single schematic contains attribute-value matrices (AVMs) that represent the lexical, semantic, valence, and inheritance features that make-up a given construction. Goldberg notes that the WXDY construction “has a fixed form and connotes some sort of unexpectedness, captures a subregularity in the grammar of English.” (Goldberg 2006; 13-14) Again, the “unexpectedness” aspect of the WXDY construction is highlighted.

Kay and Fillmore use the WXDY construction as a mechanism to explain the details of construction grammar, and although initially I thought those details wouldn't apply to an RRG analysis, I found their analysis helpful in thinking about how to select an Aktionsart class for the verbs in the WXDY construction, and from there, how to depict its logical structure.

³ Pearlman, Cindy. (2005) *Scarlett Johansson, a woman of action*; Chicago Sun-Times. 20050717 (Sunday Showcase, p. 9) Citation from COCA.

According to Kay and Fillmore, in the WXDY construction “the Y element furnishes the predicate of the predication which is judged incongruous. On our analysis, WXDY-*doing* functions as what we might think of as a pure copula: it absorbs and passes along the semantics of its complement (Y) without adding any new information such as tense, aspect or modality.” (Kay and Fillmore 1999; 21) Furthermore, the “*doing* element contributes nothing to the semantics of the construction, but simply serves as a way-station between the semantics of its complement, the Y element, and the semantics of the state-of-affairs participant of the external semantics.” (Kay and Fillmore 1999; 22)

Two other key points made by Kay and Fillmore for WXDY constructions are as follows:

- 1) the “*what*” in WXDY constructions has no referential value (Kay and Fillmore 1999; 26)—so I’m assuming this means that the “*what*” in such constructions will never be linked to as a core argument of the LS?
- 2) the “incongruity judgment⁴” is a critical semantic-pragmatic component of their analysis of the WXDY construction, and one concern is how to attend to this in the RRG framework. (It was this incongruity judgment that first prompted me to look at the prosody projection, discussed briefly later in this paper.)

RRG and Constructions

In RRG, Van Valin leverages some key concepts from construction grammar, specifically, the notion of “constructional schemas” (previously, “constructional templates”). “...Grammatical constructions are specific constellations of morphosyntactic, semantic, and pragmatic properties, and accordingly the constructional templates representing them are in effect instructions to the grammar on how these properties should be combined in particular forms.” (Van Valin and LaPolla 1997; 432) However, it’s only the unique and “language-specific features of constructions are represented in constructional schemas” (Van Valin 2005; 132). The constructional schemas are used by the linking algorithm and “play an important role in linking in both directions.” (Van Valin 2005; 134) The constructional schema for English WH-questions is shown as Figure 1:

Figure 1: Constructional template for English WH-question (Van Valin, 2005; 133)

CONSTRUCTION: English WH-question	
SYNTAX:	
Template(s):	PrCS, (5.2a, b3)
PSA:	None
Linking:	WH-XP to PrCS
MORPHOLOGY:	
Default	
SEMANTICS:	
Contains an open proposition with a variable α , WH-XP= α	
PRAGMATICS:	
Illocutionary force:	interrogative
Focus structure:	narrow focus on PrCS

⁴ As depicted in the attribute-value matrix representation of the WXDY construction, “the information frame: incongruity judgment’ provides information about the pragmatics of the construction. The term ‘frame’ refers to the scene described by the sentence over which the pragmatic value ‘incongruity judgment’ is held by a ‘judge.’ This ‘judge’ is labeled ‘prag’, which means that the identity of this judge has to be pragmatically resolved.” (Evans and Green 2006; 655-656)

Only the precore slot syntactic template is specified. The (5.2a, b3) note is a reference to RRG's syntactic template selection principle (5.2a) and the "language-specific qualifications of the principle" (b3). The 5.2a principle tells us that we need to provide the same number of slots for arguments and argument-adjuncts that are in the 'semantic representation of the core' (its logical structure). I'm writing "we" here because this 'selecting a template' is what we must do (as speakers of a language) to convey our thoughts in speech, since this part of the process is in the "semantic-->syntax linking" process. In the WH-question constructional schema, since we've occupied the PrCS with "what" (or any other WH-question), we need to apply specifically 5.2b-3 to the previous instruction (principle 5.2a). This qualification is as follows (Van Valin 2005; 130)

"(5.2) b. 3. The occurrence of a syntactic argument in the pre/postcore slot reduces the number of core slots by 1 (may override (1) above)."

Assuming we have a logical structure in mind, the WH-question construction template is telling us to pull the PrCS template out of the syntax template inventory, fill PrCS with it, and pick the other requisite syntactic templates to fill the slots with the arguments and argument-adjuncts that complete the proposition you wish to communicate. The core(s) may end up with valence not equal to 1, however, because once the pre-core slot (PrCS) is occupied, we reduce the slots in the remaining core templates by 1. This process applies in going from semantics to syntax (semantics -> syntax).

Choice of template can be influenced by discourse-pragmatic factors, according to Van Valin, and furthermore, "...discourse-pragmatics literally permeates grammar, as it can play a role in virtually every aspect of grammar... From the lexicon, to the syntactic inventory and to the different steps in the linking algorithm that relates them, discourse-pragmatics can influence every aspect of grammar, and a major claim of RRG is that an important source of cross-linguistic variation is the differences in this interaction." (Van Valin 2005; 182)

Discourse-pragmatic factors likely play an important role in idiosyncratic or idiomatic constructions in general, and I think the WXDY construction in particular would lend itself to such factors. Given that the potential focus domain for English is the entire sentence, and the actual focus domain can be narrowed using stress patterns (intonation), when a mother demands to know "What are your feet doing on the table?" (Goldberg 2006; 108), she's likely not asking the question with the same intonational pattern as she would were she asking "What are you doing for your summer vacation?" A brief summary of RRG's prosody projection follows.

A Prosody Projection for RRG Incorporated with Focus Structure

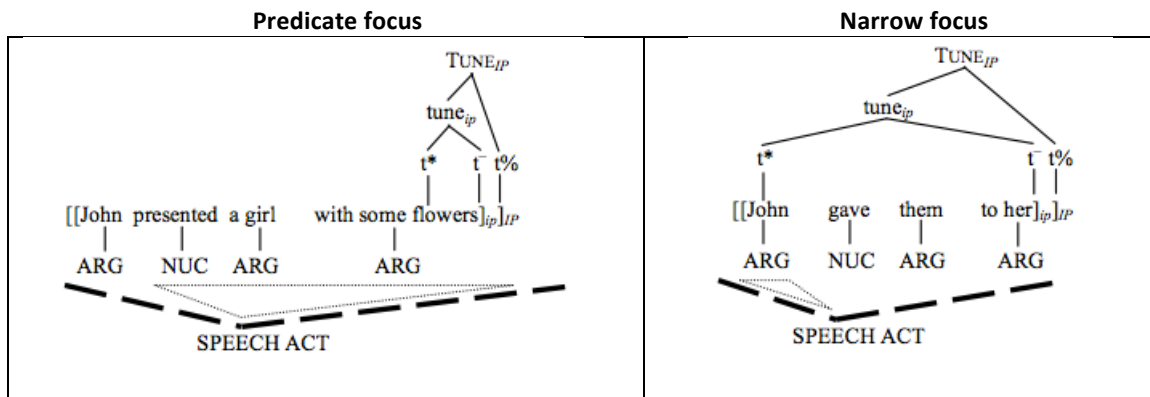
In the RRG Overview⁵, in his discussion of information structure, potential focus domain and actual focus domain, and that "formal representations of context based on Discourse Representation Theory are incorporated into the theory," Van Valin makes the statement that "A very new development in the theory is an explicit representation of prosody (O'Connor 2008), which will be incorporated into the focus structure projection."

O'Connor's background is evidently in Lexical-Functional Grammar, and the prosodic projection that he developed seems to have been applied separately to RRG and to LFG. The prosodic projection itself is based on the Autosegmental-Metrical/Tones and Break Indices (AM/ToBI) framework based on Pierrehumbert (1980). According to O'Connor, "the AM/ToBI framework is based on the concept of representing different types of information as separate, parallel but

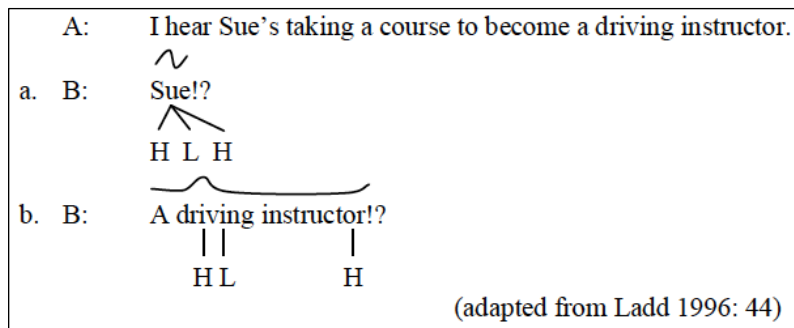
⁵ Van Valin (undated) An Overview of Role and Reference Grammar. (p. 15) PDF available at <http://linguistics.buffalo.edu/people/faculty/vanvalin/rrg.html>

interrelated dimensions or tiers. O'Connor provides the background details for AM/ToBI framework, which is a method of transcribing intonation in the context of a sound wave pattern.

O'Connor's goal in his paper was to develop a generalized prosodic projection that could be applied to any language (not just English), and also to provide prosodic templates for RRG (English) along the lines of the syntactic templates. According to O'Connor, "the prosodic projection can be collapsed together with the focus structure projection to form a single representation given an impression of how focus structure and prosody interact."



The prosody projection seemed like a promising idea, but I realized once I got into this that it actually requires sound files (wave patterns that can be analyzed), so this area of analysis will be tabled for the time being. Certainly, some of the examples O'Connor shows in his paper suggest that it will be useful for analyzing idiomatic and idiosyncratic constructions. For example, the statements made by "B" in this exchange is an example of Lambrecht's "Mad Magazine" construction (Lambrecht 1990):



(O'Connor 2008; (17))

With further development, I think the prosodic projection incorporated into the focus projection may be a useful tool in general for analyzing idiosyncratic or idiomatic constructions, as the example above suggests.

Analysis of Example WXDY Constructions

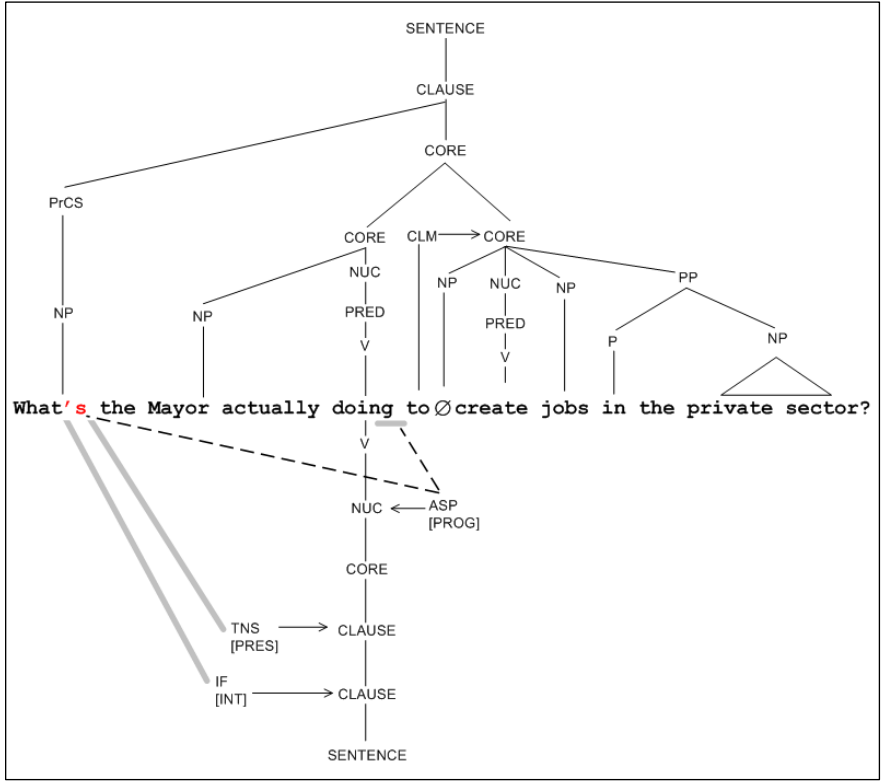
As a starting point, here's a brief analysis of an actual English question, to use as a basis of comparison with the WXDY construction.

"What's the Mayor actually doing to create jobs in the private sector?"

This sentence (adapted from an example pulled from COCA), would use the WH-question constructional template and likely Core-4 [CORE[NP][NUC]] and Core-5 [CORE[NP][NUC][NP][PP]] syntactic templates (Van Valin 2005; 15).

The partial LSC in Figure 2 is not at all complete, but I’m attempting to show that in this example sentence, the “*is doing*” does have progressive aspect and that the “to create jobs in the private sector” functions as a complement to the “*is doing*.” I think this sentence is an example of a complex sentence with two cores, with the second core subordinate to the first (subordinate nexus). (Actually, I think this is an example of a “matrix clause with a linked dependent/embedded clause” (Svorou 2012⁶), with the ∅ in the figure representing the pivot in this particular example—that may be just another way of saying the same thing.)

Figure 2: Partial LSC of example WH-question sentence

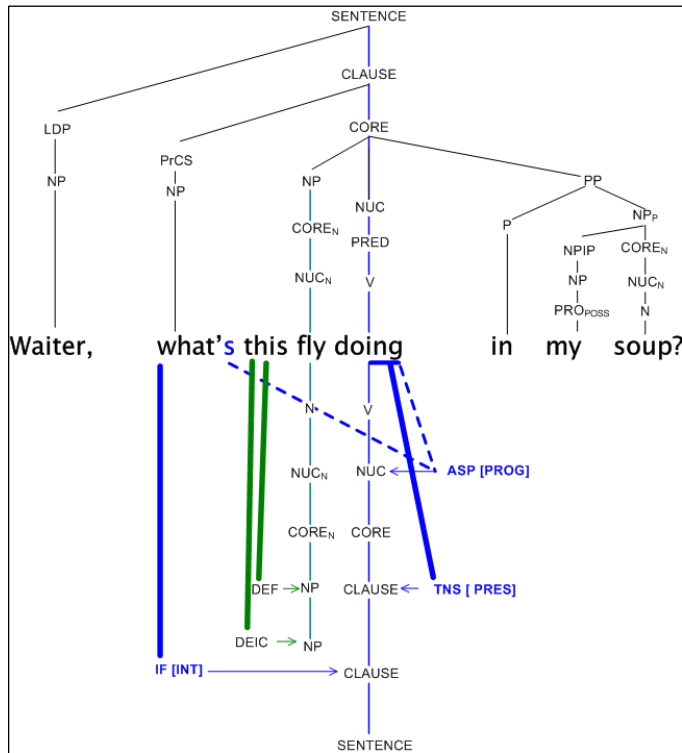


The embedded clause in this particular example does seem to be an example of a “purposive interclausal semantic relation” in which “one action is done with the intent of realizing another state of affairs” (Van Valin 2005; 206), which in this example, the one action is *the Mayor doing (something)* and the state of affairs to be brought about would be “creation (existence) of jobs.”

Yet I’m still not sure if RRG can handle the WXDY construction, and if it can, how it can. In Kay and Fillmore’s analysis, the “*doing Y*” is treated as a constituent that is a complement to the copular verb, “*be,*” and the *what-* is a non-referring entity. The semantics of a WXDY construction would be more appropriately rendered as “Why is [NP] [PP]?” So can I just use that as the LS of the WXDY Construction? Let’s see how this works. I’ll start with this LSC of the basic construction:

⁶ Ling 202 Handout—“Answer to Class Exercise on Syntactic Pivots” R. Svorou 2012

Figure 3: WXYD Construction LSC with Operator Projections



Examples 1, 2, and 3 are from Kay and Fillmore (1999); example 6 is from Goldberg (2006; 108); all others are from COCA (fuller context for COCA examples is in the Appendix). All the examples use PrCS template in conjunction with the Core-2 template; examples 3 and 10 also use the LDP template (Van Valin 2005; 15). Example 4 is a complex clause, an example of clausal juncture (coordination).

- 1) What's that scratch doing on the table?

PrCS Aux DEIC NP V PP (location)

Aktionsart: **State**

LS: <_{IF}INT < TNS PRES < ASP <IMPF **be-on'**(scratch, table)>>>

- 2) What's a nice girl like you doing in a place like this?

PrCS Aux Det Adj NP Prep Pro V PP Det NP Prep Adv

Aktionsart: **State**

LS: <_{IF}INT < TNS PRES < ASP <IMPF **be-in'**(nice girl, place)>>>

- 3) Waiter, what's this fly doing in my soup?

LDP - PrCS Aux DEIC NP V PP (location)

Aktionsart: **State**

LS: <_{IF}INT < TNS PRES < ASP <IMPF **be-in'**(fly, soup)>>>

- 4) Just what is critical race theory and what is it doing in a nice field like education?

PrCS Aux NP CLM PrCS Aux NP_{Pro} V PP (location, metaphorical)

Aktionsart: **State**
LS: <_{IF}INT < TNS PRES< ASP <IMPf **exist'** (critical race theory) (**be-in'**)>>>

5) What's the fog doing here?

PrCS Aux Det NP V Adv (location, Deictic)

Aktionsart: **State**

LS: <_{IF}INT < TNS PRES< ASP <IMPf **exist'** (fog >>>

6) What are your feet doing on the table?

PrCS Aux NP V PP (location)

Aktionsart: **State**

LS: <_{IF}INT < TNS PRES< ASP <IMPf **be-on'** (table, your feet)] >>>

7) What's that car doing in Mr. Peterson's driveway?

PrCS Aux DEIC NP V PP (location)

Aktionsart: **State**

LS: <_{IF}INT < TNS PRES< ASP <IMPf ' **be-on'**(Mr. Peterson's driveway, that car) >>>

8) What's that boy doing on our team, you wonder.

PrCS Aux DEIC NP V PP RDP

Aktionsart: **State**

LS: <_{IF}INT < TNS PRES< ASP <IMPf **be-on'**(on our team, that boy)>>>

9) What's this shit doing in my crib?

PrCS Aux DEIC NP V PP (location)

Aktionsart: **State**

LS: <_{IF}INT < TNS PRES< ASP <IMPf **be-in'**(in my crib, s**t) >>>

10) Dad, what's Al Pacino doing on the Scottish wall of fame?

LDP PrCS Aux NP V PP (location)

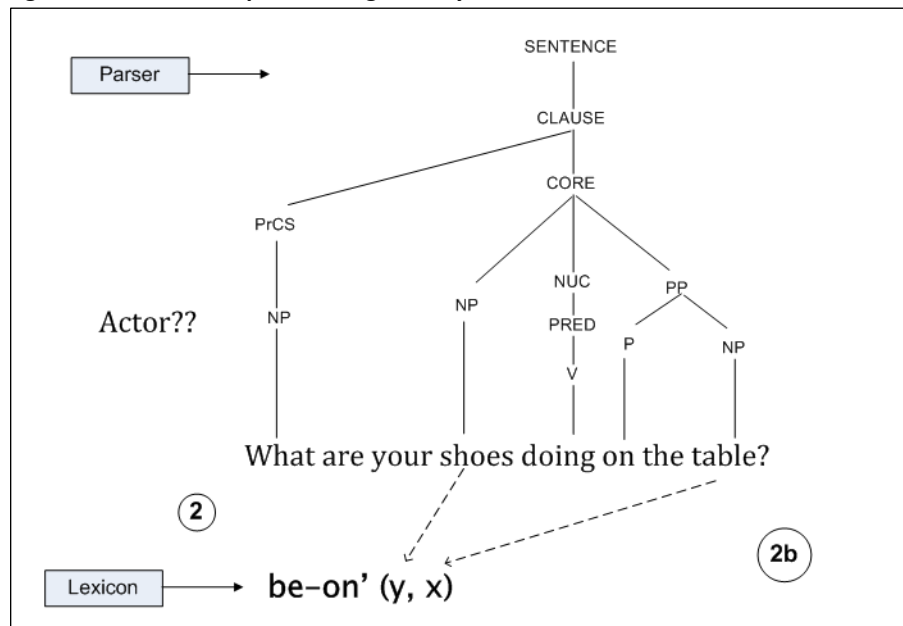
Aktionsart: **State**

LS: <_{IF}INT < TNS PRES< ASP <IMPf **be-on'**(Scottish wall of fame, Al Pacino)>>>

The LS snippets under each of the example sentences are not fully fleshed out, but I believe they all have the same basic decomposition based on **State** and using either **be-in'**(y, x) or **be-on'**(y, x). In all cases (as you pointed out to me in the earlier draft), this construction seems to consistently have a PP (or Adverb) of location.

Figure 4 shows that I haven't completed the analysis, and I've likely done something wrong, likely in the semantic analysis (the LS structure) or in the LSC. I'm not sure in the context of this construction if anything would be considered an Actor or an Undergoer for purposes of the linking. I think perhaps this construction warrants its own constructional schema, not the WH-question constructional schema at all. That could apply, since the WXDY Construction is idiomatic.

Figure 4. Failed attempt at linking from syntax to semantics in WXDY Construction



Conclusion

The construction grammar approach of Kay and Fillmore provided some insight into the semantics of the WXDY construction and got me thinking about how to handle the verb semantics yet I was still (at the 11th hour) unable to fully analyze the sentences. In the context of RRG, the WXDY construction defies straightforward analysis. It does seem that the most crucial point in the analysis starts with the correct assessment of the Aktionsart classes, so that from there, an appropriate deconstruction into LS can be made. It seems I'm barely at the beginning of where I'd like to be to fully appreciate and understand the concepts of RRG as they might be applied to this particular construction.

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COCA DAVIES, MARK. (2008-) The Corpus of Contemporary American English: 450 million words, 1990-present. Available online at <http://corpus.byu.edu/coca/>

Appendix

WXDY Construction Example Sentences

Here's a summary of the frequencies found in the COCA corpus. My search queries took the four different forms noted below. Of all the combined totals, about 87% are questions that involve the pronoun he or she, but this doesn't necessarily preclude them from being instances of the WXDY construction. However, I did not do a rigorous analysis of this corpus data, simply obtained some samples for the paper.

Query	Count per query
"what is * doing"	352
"what is ** doing"	135
"what 's * doing"	465
"what 's ** doing"	140
Totals:	1092

what's he/what is he	690
what's she/what is she	258
87%	948

Examples 1, 2, 3 from Kay, Fillmore (1999)⁷

1) What's that scratch doing on the table?

2) What's a nice girl like you doing in a place like this?

3) Waiter, what's this fly doing in my soup? [A: Why, I believe that's the backstroke.]

4) Just what is critical race theory and what is it doing in a nice field like education?

Date	2011
Publication information	Summer2011, Vol. 39 Issue 3, p17-41, 25p, 10 Charts
Title	As GOOD AS ADVERTISED? TRACKING URBAN STUDENT PROGRESS THROUGH HIGH SCHOOL IN AN ENVIRONMENT OF ACCOUNTABILITY.
Author	HEILIG, JULIAN VASQUEZ 1
Source	American Secondary Education

Expanded context:

A summary of findings. San Antonio, TX: Intercultural Development Research Association. # Iverson, S. V. (2007). Camouflaging power and privilege: A critical race analysis of university diversity policies. *Educational Administration Quarterly*, 43, 586-611 # Klein, S. P., Hamilton, L. S., McCaffrey, D. F., & Stecher, B. M. (2000). What do test scores in Texas tell us? Santa Monica, CA: RAND Corporation. # Ladson-Billings, G. (1998). **Just what is critical race theory and what is it doing in a nice field like education?** *International Journal of Qualitative Studies in Education*, 11, 7-24. # Linton, T. H., & Kester, D. (2003, March 14). Exploring the achievement gap between White and minority students in Texas: A comparison of the 1996 and 2000 NAEP and TAAS eighth grade mathematics test results. *Education Policy Analysis Archives*, / 7(10). Retrieved from <http://epaa.asu.edu/epaa/v11n10/> # Lopez, G. R. (2003). The (racially neutral) politics of education

5) What's the fog doing here?

Date	2005 (20050819)
Publication information	NEWS; Pg. A1
Title	FOG HEAVEN;; ; The sun will come out tomorrow. Or maybe not. It's summer in the city, and that means gray skies.;
Author	Carl Nolte
Source	San Francisco Chronicle

Expanded context:

color, it would be gray. Dawn has been visible only two of the first 18 days of August in San Francisco. # The sun hasn't come out at all for days in San Francisco's western neighborhoods; no one has seen a sunset in the Sunset District for nearly a week. # On Thursday, the marine layer -- the weather expert's term for fog -- was 2,000 feet deep over the Bay Area. Even normally sunny Contra Costa was as gray as a pessimist's heart at midmorning Thursday. # "**What 's the fog doing here?** "

⁷ KAY, PAUL; FILLMORE, CHARLES. 1999. Grammatical Constructions and Linguistic Generalizations: The What's X Doing Y? *Language* 75.1-33 (p3, examples (3) a., f, and p4, example (4), respectively)

physical therapist Deedee Savant wondered when she noticed downtown Walnut Creek wrapped in gloom. She usually comes to work in bright sunshine from April to November. # A finger of fog even penetrated into the Sacramento Valley on Thursday morning. More is in store: the National Weather Service is calling for fog and low clouds through next Thursday. The moon will be full tonight in the rest of the world, but in San Francisco, and on the coast from Eureka to Big Sur, the

6) What are your feet doing on the table? (Goldberg 2006; 108)

7) What 's that car doing in Mr. Peterson's driveway?

Date	2004 (Jul/Aug)
Publication information	# . Vol. 54, Iss. 4; pg. 4
Title	Andrews and the Liberty Bell
Author	Miriam Gilbert
Source	Children's Digest

Expanded context:

the bell. Once more the bell was repaired. Once more it rang out-this time for Washington's birthday in 1846. But then it cracked so badly that it could not be repaired. It was taken down from the Philadelphia State House tower. The building was now called Independence Hall. Here the bell was put on display for all to see, and to know that it had proclaimed liberty throughout America. # 11110 " **What 's that car doing in Mr. Peterson's driveway?** " Jeffrey asked himself. In the year since he had started the newspaper route, Jeffrey couldn't recall Mr. Peterson ever having a visitor-at least not when Jeffrey was there. He carefully rested his bicycle against the gate and pulled out the last newspaper. Then he jumped up the worn porch steps and rang the doorbell. But he didn't expect to see the unfamiliar face of the stranger who opened the door. " Where's Mr. Peterson? " Jeffrey asked.

8) What's that boy doing on our team, you wonder.

Date	2005 (Fall)
Publication information	Fall2005, Vol. 31 Issue 3, p570-574, 5p
Title	White Trash: Manifesting the Bisexual.
Author	Pajor, Carolyn
Source	Feminist Studies

Expanded context:

Dworkin, but read her anyway and make snide comments in the margins. You adore Alice Walker. You don't call yourself bisexual, because it seems ridiculous to define yourself by the gender of the person you're close to, when the gender has never been a deciding factor at all. It's the '90s and feminism is now less miffed. So you call yourself a feminist. Feminist, with a hint of fruit. # Then at a basketball game you see a new person in your team's jersey. # **What 's that boy doing on our team, you wonder.** That boy turns out to be a girl. Her name is AJ. Her legs are hairy and her head is shaved. You think that if she were an animal, she'd be a deer, because her face is soft and beautiful and inviting. She plays basketball exactly the way you do and wears just one tiny crystal earring, the kind you've always wanted. You're enchanted. Her eyes and hair are brown but that's not even it

9) What's this shit doing in my crib?

Date	2011
Publication information	Fall 2011
Title	East Bay Grease
Author	Vaz, Katherine
Source	The Antioch Review

Expanded context:

since the shine of that pistol melted my corneas, the picture of Iris in my head easily leaks through my eyes, onto the landscape. I spot her everywhere: shaggy pinecone hair, a cougar's squint. # While I'm patrolling our walkway, Gina bangs through the screen door, in a stained football jersey, mascara carving spikes down her cheeks. A tiny J. Lo playing Miss Thundercloud. " What the fuck woke me up? " she hisses. Dried spit cakes her chin; she gets morning sickness. " **What 's this shit doing in my crib?** " # Instead of forbidding that filthy talk in MY HOUSE, I'm excited that she's called it her crib, and maybe she's caving in, conceding the argument we started last night. I'd suggested that since she had a highschool diploma pieced together by tape and wishes (who flunks gym TWICE?), and though it was stupid to get knocked up at eighteen, all the more reason for her to stay at home instead of announcing she's moving out

10) Dad, what 's Al Pacino doing on the Scottish wall of fame?

Date 1993
Title So I Married An Axe Murderer

Expanded context:

beautiful. # HARRIET # Thank you. # MAY # She's so sweet. I hope you keep her. (calling) Stuart, come out here. You tube. When he comes up, Stuart is wearing only a shirt with his boxer shorts. # STUART # Ah, it's the wee Harriet. # MAY # Stuart, put your pants on. # STUART # Hold your horses. (calling to William) Heed! Pants! William comes around the corner with his pants. # CHARLIE # **Dad, what 's Al Pacino doing on the Scottish wall of fame?** # STUART # Oh, that's for Tony. So, Charlie tells me you're a butcher. Let's talk meat. # CHARLIE # Dad, no one wants to talk shop. Especially butcher shop. # STUART # Come here. Stuart gets him in a half-Nelson. # CHARLIE # Ah! Dad, dad I have a back zit, man it kills. Charlie struggles to free himself. Stuart turns to greet Harriet. As he reaches out his