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Parker, Erica Tara Lily

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Beyond A-Z Stories:
Studying ASL Literature Genres

A thesis submitted in partial satisfaction of the
requirements for the degree Master of Arts

in

Teaching and Learning:
Bilingual Education (ASL-English)

by

Erica Tara Lily Parker

Committee in charge:

Tom Humphries, Chair
Bobbie Allen
Carol Padden

2012

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The thesis of Erica Tara Lily Parker is approved, and it is acceptable in quality and form for publication on microfilm and electronically:

Chair

University of California, San Diego

2012

DEDICATION

Thank you first and foremost to Adam Stone, Ashley Collins, Adam Jarashow, Benjamin Vess, Keri Horowitz, Beth Gallimore, Melissa Herzig, and Wayne Wadler for your love, support and encouragement throughout the years at UCSD.

To all of the people I have known that have told me that I could not succeed. Thank you, you gave me a reason to prove you wrong. I now can say I did it.

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EPIGRAPH

“As long as we have Deaf people on earth, we will have sign language. As long as we have our films, we can preserve our beautiful sign language in its golden purity.”

~George Veditz

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ABSTRACT OF THE THESIS

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by

Erica Tara Lily Parker

Master of Arts in Teaching and Learning:

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University of California, San Diego 2012

Professor Tom Humphries, Chair

All languages as well as all cultures have literature to pass down stories to generations. Literature gives the capability to play with language. In this curriculum, students learn specific skills in American Sign Language [ASL] Literature genres. After creating their ASL stories in all genres through brainstorming, peer/teacher feedback, filming, revising, and editing, they write in English version their ASL stories going through the first, second and final drafts. The students proudly show their published video and print work to the audience.

I. Introduction and Overview.

All languages as well as all cultures have literature to pass down stories to generations. Literature gives the capability to play with language. Literature is considered a higher level of language. It transmits the experience and values of a group of people. In the late 1960's; American Sign Language [ASL] was documented as a natural language. In the 1980's ASL developed the cultural descriptions of the Deaf people in publications. The literature of ASL had been recognized in the 1990's after there were two (1991 and 1996) formal conferences, National ASL Literature, at Rochester, New York (Christie and Wilkins, 1997).

My thesis will focus on the topic of ASL Literature: the genres consist of A to Z, #1-10 stories, hand shape stories, Cheer such as poems, Deaf jokes and personification which is the attribution of a non living thing to a living thing. The genres are unable to be illustrated through written form. ASL is a visual language and a dying art due to the fact that not many Deaf people know what ASL literature is. Video production is the answer to preserve our language and it is a way to share this literature with future general generations.

My first goal is to expose students to different ASL literature to help them analyze and create their ASL literature through video production. Deaf children need us to be their role models; especially in ASL literature. We have many great ASL signers in our history and the skills must be passed on. The problem is there is not enough video production in the classroom to establish an ASL library to share ASL literature. It must

start now; there must be a push for creativity; to play with signs, create poems, create signed plays, cheer songs and preserve it through the use of video production.

We the Deaf people need to continue educating ourselves about our language, literature and help share it with the Deaf children. Deaf people need to know what our language and literature is all about and it is my job as a teacher to show the importance of ASL literature to Deaf children.

My second goal is to have students re-tell ASL literature forms in written English. Using ASL literature in the classroom will help children understand the importance of expressing literature in two languages: ASL and English. Students will create their ASL stories and then write it in English form. It is imperative to preserve the concept of bilingualism.

The third goal is for students learn how to use the editing process for both languages with peer/teacher feedback. They have to go through two drafts for ASL literature and written English to make sure the translation illustrates the cohesion of two languages.

The fourth goal is for students to share their work with the audience to receive praise of their long journey to a successful final draft.

In 1913, “The preservation of American Sign Language: the complete historical collection” video the National Association for the Deaf, President George Veditz signed this; *“As long as we have Deaf people on earth, we will have sign language. As long as we have our films, we can preserve our beautiful sign language in its golden purity.”* ASL literature supports my curriculum access to English literature to validate the bilingual approach.

This thesis ties with the bilingual approach of teaching and learning through ASL and English Deaf students' function by using ASL and English everyday. The bilingual approach gives them the opportunity to study and gain their knowledge through the application of ASL literature as part of their Deaf culture, history and language.

This approach is for students to analyze, enjoy and interpret it ASL in their own way after watching videos of ASL literature genres. The students are supposed to play with and share the ASL literature with the peers and community to be recorded through video production and written English stories to go with the video.

The ultimate focus is on the students' studying ASL literature genres from the videos/teacher and they develop the ability to play with and create ASL stories. It guides students' ability to develop their English skills by writing after inventing ASL stories. The first concept is Visual Print then the second step is Text Print. They deal with the editing process with peer, self, and teacher for both languages before the final print.

This curriculum can be adapted based on the students' skills and the school's expectations by the state and national standards.

II. The Need for Bilingual Approaches to Deaf Education.

The theory of bilingual education are ASL and English as equal languages that are taught in the classroom for Deaf students. This theory has been around for a long time. ASL is recognized as a full and rich language, suitable for educating Deaf students, just like English (Valli and Lucas, 1995). The researchers, Krashen and Biber in 1988 stated that the “acquisition of first language literacy is essential because it leads to the second language literacy.” A strong foundation in creativity of ASL literature requires knowledge of English literature. ASL and English, which Deaf children have to be fluent in both languages by using it everyday.

Research. The year of 1817 is the first time where Deaf education was formed in Hartford, Connecticut; the school is currently called American School for the Deaf. The Deaf students had a Deaf teacher; Laurent Clerc from France. In addition to Laurent Clerc, there were also several Deaf teachers who taught them academics through sign language and written English.

In the 1880’s, the concept of the oral method came in the picture for Deaf education. It means teachers have to teach Deaf students via speech and lip-reading. The goal for Deaf students is to become monolingual and try to belong in society without a Deaf identity with sign language and culture.

Later on the second method for Deaf education were Manually coded English (MCE) and Simultaneous Communication known as Sim-Com and/or Sign Supported Speech (SSS) is based on English syntax, not ASL syntax. “The purpose for MCE is to support Deaf children’s access to English by precisely representing it in a manual modality” (Mounty, 1986). This doesn’t work out for Deaf students because they still use

ASL syntax as their main mode of language usage. Sim-Com instruction showed that Deaf students' English literacy skills did not soar high because they "did not recognize the printed form of a word that they might know in sign" (Akamastu and Armour, 1987). The students are not getting accurate English through MCE and/or Sim-Com.

The third method that appeared in Deaf education was Total Communication, which was developed by MCE. The other word to describe Total Communication was Signing Exact English (SEE). It was not effective because it lacks the "productivity, inflection, and variability of ASL" (Mouny, 1986). Not only that, Deaf children are not interested in using SEE because it "lacks the possible characteristics of morphology and the use of space unlike ASL" (Mouny 1986; Schick & Gale, 1995). The findings were based on how Deaf children behaved during stories that were told in SEE compared to ASL stories.

In the year of 1960 William Stokoe was the one who researched and announced that American Sign Language is identified as a natural language (Stokoe, 1960) and Bellugi and Klima (1979) agreed with Stokoe's findings. Unfortunately, ASL was not finally recognized in the academic setting as a "full, rich language of instruction for many years" (Valli and Lucas, 1995) because it was affected by other education methods such as Oralism, MCE, Sim-Com, and SEE for a long time.

After Stokoe's discovery, Deaf students are now viewed as visual language learners in education's perspective and they need to develop a strong foundation in ASL before learning English skills in writing and reading. Krashen and Biber (1988) made a valid statement that "a substantial amount of research has shown that the fastest route to second language literacy is through the first language."

If you want the Deaf child to be successful both academically and socially then bilingual education is the best method. Francois Grosjean stated that “The bilingual is NOT the sum of two complete or incomplete monolinguals; rather, he or she has a unique and specific configuration (Grosjean, 1992).” In the other words for Deaf people, we use ASL for sign and seeing and English for writing and reading.

In the late 1990’s there was a grant for many researchers to work on the findings related to Deaf students and Deaf education. Prinz and Strong’s research findings showed those who have high ASL skills tend to score higher on a SAT test and their English writing is proficient as well. Their study was also focused on the relationship between the signing skills and the reading skills of a group of 155 Deaf children between 8 and 15 years old. The result showed a strong correlation between signing skills and reading skills because Deaf children with good signing skills were also the better readers.

Padden and Ramsey (2000) studied “the relation between signs and written words is arbitrary and needs to be cultivated in reading instructional practices” (Hermans, 2008). Whoever was proficient in ASL tends to have a better understanding of finger spelled words that correlate with English literacy. Both researchers observed that Deaf teachers explicitly linked written words, finger spelling and signs together to teach Deaf children new vocabulary through an approach known as “chaining.” This approach was also applied to the Netherlands’s Deaf educational system, which supported the bilingual philosophy since the mid-1990. Their teachers use chaining in the schools too.

Chamberlain (2001) did a study on story comprehension in ASL and in written English with 35 adults. The findings of Chamberlain are that “most of the adults with a high level of proficiency in ASL read at 8th grade level or above. In contrast, most of the

adults who had a low level of proficiency in ASL read at 4th grade level or below.” In order to build proficiency in any language you must have a solid foundation of your native language in order to follow the bilingual approach.

“To understand, therefore, how modern ideas of bilingual education and Deaf culture in the classroom have emerged out of this history requires an understanding of what transformations have taken place in the *modern Deaf self*” (Humphries, 2004). ASL is now needed at schools and successful Deaf adults are role models for Deaf children because they learn best in signing environments. The Deaf communities of Deaf people who share a common language, which is ASL, have common experiences and values with culture, history as well as a common way of interacting with each other and with hearing people.

Pedagogical. Cummins (1996) stated that, there are two levels of language proficiency that need to be mastered before one can be completely fluent in a language and this is another important aspect of bilingual education. The first language level called *contextualized* which is being exposed to children are called *basic interpersonal communications skills* (BICS) and the second language level called *decontextualized* known as *cognitive academic language proficiency* (CALP).

Students bring their language from home to school where they were being talked to and watching others communicate, which is BICS and then students get to use their language to make friends, play games, and learn academics. After time it becomes CALP from BICS when teachers and peers step in and teach students to further learn how to use their language as a proficient skill through natural acquisition.

BICS and CALP is connected to the *common underlying proficiency* theory by Cummins for languages when Deaf students develop the basic skills in one language which in this case is ASL then they can move on to develop academic skills in it. The next step would be from ASL to the acquisition of the second language, which is English. The final process in bilingual instruction in the classroom is to use ASL and English as equal languages. “Language acquisition is the ‘natural’ way to develop linguistic ability, and is a subconscious process; children for example are not necessarily aware that they are acquiring language, they are only aware that they are communicating (Krashen, 1983).”

Humphries and MacDougall (2004) reported “Deaf teachers fingerspelled an average of 176 times, hearing teachers an average of 75 times. When analyzed according to school setting, residential school bi-bi teachers fingerspelled an average 152 times and public school Total Communication teachers an average of 74 times. It is clear in our samples that Deaf teachers make frequent use of fingerspelling in making connections between ASL and English.” This indigenous practice is called chaining.

Below are examples of chaining used by Deaf teachers in the classroom:

(THEORY) + (T-H-E-O-R-Y) + (THEORY)
initialized sign + fingerspelling + initialized sign

(H-O-N-O-R) + (HONOR) + (H-O-N-O-R)
fingerspelling + initialized sign + fingerspelling

(duty) + (point) + (DUTY) + (D-U-T-Y) + (DUTY)
printed word + pointing to word + initialized sign + fingerspelling + sign

(grubs) + (G-R-U-B-S) + (point)
printed word + fingerspelling + pointing to word

(poem) + (P-O-E-M) + (point) + (P-O-E-M)
printed word + fingerspelling + pointing to word + fingerspelling

Therefore, chaining consists of using fingerspelling to make connections between ASL and English print in a natural way and is prominent in a bilingual setting for Deaf students. Chaining is a big contributor to Deaf children's understanding of acquisition of reading.

Socio-cultural. Deaf people view themselves as human beings and have the community to “feel belong in through common language, ASL, and do not view themselves in a pathological way” (Padden and Humphries, 1998), instead they view themselves as a linguistic and cultural group of people. The hearing community have the opposite perspective of Deaf people whereby Deafness is considered a medical condition that creates limitations for full participation in the hearing society. The educational community needs to change their view of Deaf students as visual language learners. Strong (1998) stated, “This is a positive shift in that deafness as a handicap is being deemphasized, and attention is turning instead to language acquisition.” This new shift provides Deaf people with a fully accessible language, ASL, whereby Deaf people can

learn and develop the ability to pass on Deaf culture, literature, and heritage along with their ethnicities too.

To sum it up historically; the concept of bilingual education was formed in 1817 but it went through changes after the 1880s to experiment with Deaf students by using oral methods, Simultaneous Communication methods and Total Communication methods in hopes that they would become an expert in English only. These monolingual strategies were not effective. It is time to revert back to the beginning of Deaf education to the bilingual approach.

“Bilingual-bicultural programs have argued that, if a sign language is well established as a first language (L1), the acquisition of L2 English literacy can be achieved without the involvement of English in its primary form.” (Mason & Ewoldt, 1996; Hermans, 2008)

III. Assessment of Need.

The Deaf education system is always improving. My thesis is focused on the need to enhance Deaf children's awareness in the study of ASL literature starting at grade 6. In the standard curriculum children start to listen to and recite literature in kindergarten by being exposed early. Over the years there will be an increase in the learning of literature. People who are in the field of Deaf education need to add ASL Literature to modify and meet the standard requirements to study both, ASL and English. ASL is the most accessible language for many students in the classroom.

Deaf students deserve the opportunity of being bilingual in ASL and English daily at the school and at home to avoid the average achievement of Deaf students completing school at 4th grade level. (Kuntze, 1998) If Deaf students have a chance to play with ASL literature, hopefully it will help them to play with English literature too, because it empowers them with an increased artistic awareness. Deaf students should not miss out on learning ASL literature because it is a rich connection to Deaf identity.

I researched several Deaf schools to see if they have an ASL curriculum. California School for the Deaf, in Fremont, mentioned "CSD is developing an ASL curriculum with assessment materials to guide and structure the teaching of ASL as a first language" on their school website. Based on my findings, there are 4 Deaf schools; California School for the Deaf, in Fremont, Riverside, Kansas School for the Deaf, and Indiana School for the Deaf are using Center for ASL/English Bilingual Education and Research (CAEBER) from Gallaudet to improve their schools through the bilingual approach and training teachers how apply bilingual in teaching.

There is (2004, retrieved March 1, 2007)) ASL & Deaf Studies K-12 Curriculum Framework created by Dr. Laurene Gallimore that you can download from this website, <http://my.gallaudet.edu/bbcswebdav/institution/ASLCurr/index.htm>. I read through this link and it highly emphasizes the importance of ASL Academics just like English in reading and writing. It mentions ASL Literature; that it is important to learn from kindergarten to 12th grade but it does not explain what genres there are in ASL literature. It does not show lesson plans or what teachers could teach their students about ASL literature. It showed some videotapes but no mention of activities or group work that can be applied to the tapes. ASL looks like a simple language of instruction but it is not when it comes to studying or learning about ASL and ASL literature.

IV. Reviewing of Existing Materials and Curricula.

Hands, Eyes, and Heart: The Art of Appreciating, Creating, and Analyzing ASL and English Poetry is a thesis that was written by Jennifer Hipskind in 2001. She focused on the poetry to compare ASL and English's poetry. She used written English for rubrics for each activity. In her thesis, she followed English format first and did not include any film work. My curriculum starts with students' primary language, ASL and use the film for recorded work.

Creating the Narrative Stories: The Development of the Students' ASL and English Literacy Skills thesis was written by Melissa P. Herzig in the year of 2002. Her main focus was on creating stories in both languages. My curriculum is for students to be exposed to ASL literature genres where they can play with the language. She developed an excellent ASL Scale to mark for students' ASL levels to see their level as an assessment tool. I would use her ASL Scale for my assessments.

There are Bilingual Rubrics worksheets that you can download from the website of the Kansas School for the Deaf (www.ksdeaf.org/Academics/Bilingual/index.php) and those sheets were created by Dr. Petra Horn-Marsh, Bilingual Specialist, and Kester Horn-Marsh, High School English teacher. Those rubrics are intended for high school level but I believe it can be applied to the elementary and middle school level as well.

It is important for students to see that ASL and English go through revisions and edits before the final product. There is an article on "Bilingual Students publish works in ASL and English" by Petra M. Horn-Marsh and Kester L. Horn-Marsh from the Kansas School for the Deaf. Their process is for high school students but it is something I can use for elementary level with some revisions of my own.

My thesis focuses on Letter Art, Number, Personification, Handshape, and Cheer 2-3-rhythm song. There are resources that mention what is included in ASL literature and what videotapes/DVD to watch. There is no record of when to teach specific things in each grade level. Teachers do not know if their Deaf students have already been exposed to or learned ASL literature. It should be a national standard for all Deaf schools to follow the ASL curriculum that is included in literature. If students transfer to a different Deaf school then teachers can refer to students' files to see students' educational background.

It is the responsibility of Deaf schools to set up an ASL Video Library so students have the opportunity to borrow and watch the other Deaf role models'. For example, I went to a Deaf school in Orebro, Sweden and there was a long shelf of videotapes. Sweden followed the educational system that I believe should be implemented. If students have to read a book about "Little Red Riding Hood" then there is a sign language video to match the book. Students have a choice between reading the book or watching the ASL video.

While I was there as an exchange university student for a semester they asked me to sign a story of "Little Red Riding Hood" in ASL. There are other videotapes that are in French Sign Language and Sweden Sign Language. The director said it is important for Deaf students to see various sign languages but the story remains the same. In America we need to develop videotapes that are matched to each state's requirements for students to read certain books that lead to bilingual approach.

My thesis is a small step for ASL literature. Students are not expected to translate each ASL sentence to written English from their literature stories but the overall content

of the written story must have the same concept as the story told in ASL. The students may draw pictures, write in glosses in their own way, or copy pictures only if they struggle with expression through writing.

ASL Literature is not equivalent to reading and writing skills. We need to have a clear explanation of what is considered ASL Literacy. There are three distinct components of literacy: (1) Functional literacy: Involves basic language skills that enable a person to use ASL to communicate effectively in the DEAF-WORLD; (2) Cultural literacy: Refers to the values, heritage, and shared experiences necessary to understand and interpret the relationships of ASL literary works to our lives as Deaf people; and (3) Critical literacy: Related to the use of literature as a means of empowerment and an ideological awareness of the DEAF-WORLD in relation to other worlds.

V. Key Learning Theories.

I have chosen several learning theories that will provide a new perspective for students' learning through my curriculum. The first of the theories is *intrinsic motivation*. I want to see students come in the classroom motivated and ready to learn about their Deaf-identify with culture and language and I expect to see this motivation daily. To start off with any kind of lesson it is important to check students' prior knowledge. "The more one already knows, the more one comprehends; and the more one comprehends, the more one learns new knowledge to enable comprehension of an even greater array of topics and texts." (Cummins, 1996)

I will model by showing ASL literature videos from the videotapes, DVDs, Internet, invite a guest storyteller if possible and share my own ASL literature stories. It gives students ideas on how to create their own stories. They will use their thoughts to invent ASL literature and written English for the whole curriculum on literature through scaffolding with intrinsic motivation. "Language and content will be acquired most successfully when students are challenged cognitively but provided with the contextual and linguistic supports required for successful task completion." (Cummins, 1996).

This theory, *intrinsic motivation*, is important because if students were not motivated then they would not have any desire to learn in academics. It is important to make connections with school as well as their personal lives to learn about literature for a positive learning experience. One can familiarize children with a few phenomena in such a way as to catch their (students) interest, to let them raise and answer their own questions, to let them realize that what they can do is significant-so that they have the interest, the ability, and the self-confidence to go on by themselves.

The second theory is *metacognitive and metalinguistic awareness*. Metacognition is the ability to think about thinking, to be aware of oneself as a problem solver, and to monitor and control one's mental processing (Bruer, 1993, Livingston 1997). It allows students learn how to look at ASL literature's structure, form, meanings, and style in class discussion by using "know, want to know, and learned" (KWL) chart. With the KWL chart, students discuss what they know about literature. This method is to promote effective communication and to agree that they work with each other to arrive at the "learned" point in the chart. I will be students' guide to encourage them to take control of their 'metacognitive aware' learning process. Students can select which strategies works best for them to create stories. They can work in pairs for brainstorming, draw pictures, or make an outline.

Metalinguistic awareness is another theory to help students to become independent learners. It is "an ability to consciously focus attention to the rules of language and reflect upon its nature, structure, and function. As students develop and master the different forms involved in language use, increased level of reflection develops" (Kober, 2001). Deaf students need to recognize their metalinguistic awareness and understand that ASL is their primary language.

My third learning theory is *interaction between multi-level groups* that applies to *cooperative learning* where students get to work with a variety of classmates to build foundations in the classroom by using ASL academically. According to the theory of multiple intelligences some students are 'experts' in certain areas, while others are 'experts' in other areas, and they all can benefit from each other.

With ASL literature curriculum, students will need a lot of ideas by sharing with peers. Some students become an expert with creating stories then they can help others with theirs. At same time, they develop social skills; learn to support, and to respect everyone's opinions while brainstorming, revising, and editing.

Those learning theories: intrinsic motivation, metacognitive, metalinguistic awareness, and cooperative learning, will enhance the Deaf students' self-esteem to learn about ASL literature as part of their Deaf culture and identify. Students need to know that they will succeed.

VI. The Curriculum

The curriculum titled, "Beyond A-Z Stories: Studying ASL Literature Genres," is intended for K-6 classrooms in which an ASL and English bilingual education framework is in place. It discusses five genres in ASL literature: Letter Art/Word Stories, Handshape Stories, Number Stories, Percussion, and Personification.

It is divided into six stages, with the first stage further divided into six lesson plans. The first stage is a genre study, with the first lesson focusing on an introduction to ASL literature and creating the K-W-L chart tool. Each lesson plan after that in the first stage introduces a single genre. Students view examples of that genre and then create their own examples.

Stages two through six mirrors the writing process: brainstorming, writing, revising, editing, and publishing/reflecting. After students have been exposed to each one of the five ASL literature genres discussed in the curriculum, they will choose one piece of work they have created and then further expand upon it. Concurrently, they will also write an English version of their ASL story.

A crucial part of the curriculum is the ASL Visual Print and English Written Print chart, shown after the end of Stage 6. This chart provides an overview of what the bilingual writing process will look like, and what needs to happen for each language at each stage.

There are also several checklists for teachers and students to complete as self-assessment tools throughout the unit.

The curriculum in its entirety is located in Appendix A.

VII. The Evaluation Plan.

Goals. There are four goals addressed in this curriculum that I have designed. The first goal is focused on exposing students to different ASL Literature forms. The second goal is for students to re-tell ASL Literature forms in written English. The third goal focuses on students' learning how to use the editing process with peer feedback. The last goal is to share work and feel pride in ASL and written English production.

Evaluation Strategies. I developed three methods to gather data: direct observation with notes, artifacts of student work, rubrics, and checklists. The first one is direct observations from my reflective entries that were related to what happened in the classroom on a daily basis. I would use Melissa Herzig's ASL Scale to see where the students stand with their ASL skill levels based on my observation. My notes would be included in what was done in the lessons, how it went, and how it can be improved. I took notes of students' dialogues which gave me some feedback and count in cooperating teachers' suggestions. This kind of method helps me and the readers see how the curriculum will unfold once implemented. It shows the students' reactions to the curriculum, peers and ASL literature.

Students' artifact work included videotaping, reflections, and evaluations which give me the opportunity to see how students view ASL literature, how they process their creation of stories and their ability to reflect on their work.

The rubrics are another way for me to keep track of the students' progress in their creation of stories that are related to the lessons I made. The rubrics are guidelines in order to check on what I should pay attention to as the student's progress through my curriculum. I observed my classroom in the past and learned about students and then I

was able to create different rubrics that would work best for the class. Students' work, checklists, and rubrics became artifacts to show me their work in progress.

With my daily notes, students' work and rubric results; it shows a clear picture of the processes of my students' learning, thinking, attitude, and creativity about ASL literature.

VIII. Curriculum Evaluation and Feedback.

My thesis committee submitted my curriculum to two anonymous teachers ("Evaluator 1" and "Evaluator 2") to review and provide feedback. I wish I had the opportunity to find out who they were or to learn about their educational backgrounds. This way I would be able to discuss my curriculum or any modifications they felt was needed.

The first feedback I received consisted of very detailed questions as well as specific edits (e.g. using "think-pair-share" instead of "share in pairs"). The feedback helped me step back and look at the big picture; what worked better for certain lessons? Whole class activities, or think-pair-share? Evaluator 1 also suggested that I consider students who were shy or felt insecure about their language skills. Students will work at different paces. One of the questions was, how would teachers, using my curriculum, account for this pacing?

This feedback also provided recommendations for clarifying and improving the curriculum goals. These are the goals as I had typed them:

- Expose students to different ASL literature forms.
- Learn how to use the editing process with peer/teacher feedback
- Participate in the editing process and incorporate peer and teacher feedback.
- Share ASL and written English products
- To share work and to feel proud of their ASL and written English production.

Evaluator 1 felt that some of these goals were repetitive and that there were "more activities in the curriculum that could lead to more specific thesis goals." In response, I will expand on the feedback and reflective components of these lessons and create

additional curriculum goals focusing on critical thinking, evaluating, and reflecting on language and student work.

Evaluator 1 also suggested that I consider student goals instead of teacher goals; "exposing students to ASL literature genres" is an example of a teacher goal. Writing more student-centered goals (e.g. "students will apply knowledge of ASL literature genres in creating an original ASL piece.") would further strengthen the objectives of my curriculum.

With respect to how I designed the individual lesson plans, Evaluator 1 felt that there was room for improvement. For example, I did not put in the suggested time duration for each lesson; teachers need more information about how long each lesson and unit may take.

The evaluator also recommended that I make available more examples of ASL literature. Suppose a teacher was not proficient in ASL literature genres? I wrote often in my curriculum that the teacher would have to make his or her own examples. Instead, I need to provide more video/internet links or even film my own examples and upload them to a public domain. The same suggestion also applies to including a photograph of the ASL Handshape Chart from DawnSignPress to be included in the curriculum appendix, but I feel that would not comply with existing copyright laws; so instead I will make a link to the webpage for the ASL Handshape Chart.

Evaluator 1 remarked that "this project has a nice cyclical feeling...it starts with exploration and ends with student-produced work." But my curriculum makes little mention of how students can organize their work throughout the units; would they be

using e-portfolios? What about their English drafts? How would I be able to see growth over time? All these are things I need to clarify in my curriculum.

In addition, Evaluator 1 urged me to be far more explicit with my expectations of what the English drafting process would look like, considering the differences among the ASL literature genres. For example, suppose a student chose a 1-5 Number Story. What would the English draft of this look like? Would one word for each sign be acceptable? What about the challenges in translating and glossing? Would these expectations be different for a personification story? I feel these expectations of what the English form should be, and examples of ASL literature genres, are big gaps in my curriculum and will have to be reworked considerably.

The feedback also recommended I shore up the assessment methods and diversify the content and activities they measure. Evaluator 1 wrote, "Do your assessment methods measure anything other than completion of tasks?" It was pointed out that my assessment methods lacked ways to measure student understanding of all ASL genres, as well as criteria for ASL/English drafts and final products. As mentioned earlier, expectations were not clear; because of this, the assessment tools were generalized rather than specific.

One particularly good suggestion I read was creating an ASL K-W-L video to work alongside with the English K-W-L poster, so teachers could thoroughly practice the bilingual approach throughout the curriculum. An ASL K-W-L video would help students know what teachers expect them to think about and how they should respond to the chart. The first feedback also recommended that teachers needed to be prepared with some ready-made questions and answers in case there are students who say, "We don't want to know anything," or if they fail to respond effectively to the video and chart. Sometimes

it's difficult to for students to know what they want to learn about (fill in the W section) without some guidance. As long as these points are addressed, I feel the K-W-L is a great tool for whole class learning.

Another suggestion was to start with the Handshape Story lesson (Stage 1.3) and move the Letter Art/Word Story lesson (Stage 1.2) closer to the end of Stage 1, just before the Personification lesson (Stage 1.6). This change was recommended because Letter Art/Word Stories relies more on English skills, which makes for a more complex learning and practicing process. I mentioned in the Personification lesson that it was the most advanced skill in ASL literature—and the feedback provided then agreed with this and said it was an important point to make.

The first feedback stressed the importance of modeling how to provide feedback to individual stories so students can learn how to give constructive feedback independently. Students need to see several examples of what makes “good feedback” before they can do it on their own. I feel this would be a great series of lessons to be added to the curriculum—possibly Stage 2. I envision creating more mini-lessons on how to give and interpret feedback, writing in ASL gloss as an intermediate step in creating stories, choosing a genre, planning/brainstorming, and appropriate filming techniques.

To further strengthen the links between ASL and English for each genre, the feedback recommended that the curriculum make use of children's books that align with each genre, to provide more examples in English. Also, during the brainstorming stage for each genre, video was recommended instead of writing, and I agree with this. As mentioned earlier, Evaluator 1 strongly suggested that the curriculum include sample

stories, videos, and storyboards for each genre, so teachers understand what is expected since many teachers would probably be new at teaching this study of ASL literature.

Lastly, Evaluator 1 also suggested adding more to the closing part of each lesson. The closure needs: (1) a “looking ahead” section so students can get excited about the next lesson; (2) a reflective video and journal for each lesson instead of at the end of each stage; and (3) checklists for teachers to complete at the each of each lesson so student growth can be measured.

The second feedback touched on many important points on the “readiness” of students to confront a study of ASL literature. Evaluator 2 asked in what ways would the teacher prepare for a "situation where students don't know what ASL literature means, or even what the word 'literature' means in general?" This curriculum will not only have to expose students to ASL literature, but also enable them to make meaning out of the term “ASL literature.”

Other items in the second feedback include making sure that the K-W-L chart is continually referred to throughout the units, since often teachers make the K-W-L at the beginning but forget about it later on. Evaluator 2 wrote that the K-W-L structure "is so empowering to help students see how much they are learning but it has to be incorporated into the lessons or it is often forgotten." The feedback also recommended that I apply the CCSS Listening and Speaking standards as well as the Writing standards, which is something useful for me to consider when further developing my curriculum.

Evaluator 2 mentioned how I mainly focused on students working individually to create their ASL literature products. Would this approach hold students' attention and

maintain their motivation? The feedback suggested that I include different groupings of students such as pairs and small groups. I prefer to see each student create his or her own individual ASL literature product so it can all be assembled into a classroom library. However, I will consider more pair and group work during the development stages.

The feedback suggested that I incorporate partner or group practice activities before starting individual projects. "You may be surprised by how much students will take examples and run with it to make it their own versus struggling to start from scratch," Evaluator 2 said. I concur that it would be hard at times for students to simply come up with topics from scratch, so I will add these ideas to various lesson plans to change up the structure (which Evaluator 2 said felt repetitive).

Evaluator 2 also directed me to consider the classroom management involved in having students work independently on videotaping their stories, especially with limited technology resources. It was suggested that each student have a checklist of things that they need to complete, including some individual activities that can be done while waiting for the video camera to become available. I feel that a checklist would help structure the students' time more effectively, as well as give them more opportunity to reflect on each stage of their stage.

One very original idea from the second feedback was to show random clips of ASL literature to students, and having them work together to identify the genre for which each clip belongs. I definitely would incorporate this idea, as it allows students to analyze existing ASL literature (and view "mentor texts") instead of solely focusing on creating their own stories. As Evaluator 2 wrote, "the amount of experience with analyzing ASL

Literature will help them understand it better and be able to create it more fluidly on their own." Evaluator 2 cautioned that the degree to which students will need this practice will "vary with the school environment (residential vs. mainstream), prior experience and knowledge, age, and ASL skills."

IX. Conclusion.

I was very happy with the feedback from the evaluators; I felt they were both constructive, offering modifications as well as original ideas. Both teachers are experienced in the field of ASL/English bilingual instruction and ASL language development, and their suggestions regarding classroom management, student motivation, and structure were very useful since I do not have much experience in a K-6 classroom.

In the field of ASL-as-L1 instruction, it's not easy because many of us do not have any formal training on what exactly to teach about ASL for young children who already use ASL. I think a more "perfect" form of the curriculum would be to convert it into video form so I can sign each lesson plan and provide more ASL literature examples for teachers to use in their lesson. I truly appreciate the feedback; I also am curious about whether my ASL literature curriculum will be easy to align with the new ASL Content Standards to be released in 2013 by the Clerc Center at Gallaudet University.

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Appendix A.

The following pages constitute the curriculum titled *Beyond A-Z Stories: Studying ASL Literature Genres*.

Beyond A-Z stories:
Studying ASL Literature Genres

A Curriculum by Erica Tara Lily Parker

Stage 1.1 Genre Study: K-W-L About ASL Literature

Common Core State Standards for Writing Grade 6.2: Introduce a topic; organize ideas, concepts, and information, using strategies such as definition, classification, comparison/contrast, and cause/effect; include formatting (e.g., headings), graphics (e.g., charts, tables), and multimedia when useful to aiding comprehension.

Objective: Launch genre study unit

Students will show and share their ASL Literature knowledge by organizing their thoughts on the KWL chart.

Thesis Goal: Expose students to different ASL Literature forms

Materials:

- Chart paper and markers
- TV/DVD player
- “Hands” (in ASL Poetry: Selected Works by Clayton Valli)

Preparation:

The focus of this lesson is finding out how much students know about ASL Literature. You will be starting with one ASL poem (you sign yourself or show the “Hands” from the DVD) as a way to find out what students know then use it as a way to start discussing ASL Literature. This will be the focus of the first part of the curriculum.

Have a piece of chart paper ready with the letters K-W-L on it. K-W-L charts are the way to get to know what your students already KNOW, what they WANT to learn, and what they have LEARNED about ASL Literature.

K	W	L

The K-W-L chart will be useful throughout the curriculum to show students’ growth. First of all, discuss with the students about what they know about ASL Literature, record it on the chart, then ask them what they want to learn about ASL Literature, and use this as a guide throughout the unit. At the end, have the students fill in the final LEARNED column showing what they have learned.

The Lesson:

Introduction

- 1) Gather the students around to start the discussion about ASL Literature with the K-W-L chart. You explain that the focus is on ASL Literature.
- 2) Ask the students what they know about ASL Literature. Show them the ASL poem from the DVD by introducing it as you would with a book, naming the title and the signer/author.
- 3) Use the ASL poem from the DVD and/or share your own poem to generate discussion.

Procedure:

- 4) Ask the students-“Do you know what these are?” “Have you seen these before?” to guide their discussion then writing down the students’ comments on the board as a draft before final print on the K-W-L chart. This brief discussion will close with students becoming aware that what they were shown is a form of ASL Literature known as poetry.

- 5) Then show the K-W-L chart. Ask them if they know what this is. Explain that this is a chart that they will use to record their knowledge about poetry on: What you KNOW about ASL Literature, what you WANT to learn about ASL Literature, and what you have LEARNED about ASL Literature.
- 6) Explain the three steps-the first one establishing what they already know. Show the students all the comments you have written on the board from what they have been saying. Explain to them that "You already know all these things about ASL Literature-I will write it all down in the "K" part of the chart to show all the knowledge you already have about ASL Literature. Also, ask the students if they have anything else to add to the "K" part.
- 7) Next, explain that the students will be exploring more about ASL Literature and they will create their own ASL Literature stories. You will show them various DVDs to guide them. Record their answers on the "W" section on the K-W-L chart. Explain that the "W" part of the chart will be our guide through the unit, and they will be exploring answers to their questions they have about ASL Literature.

Closure:

- 8) To close up this lesson, explain to the students that the K-W-L chart will be posted in the classroom and it will be their guide, and they will refer to it as they learn more about ASL Literature. Also, make the students aware of the fact that the "L" part of the chart will be added to as the students move through the units.

Assessment:

The K-W-L chart will be an ongoing assessment and is a way to show the students' progress in their active thinking about ASL Literature and what it involves. At the end of this unit this chart will become an artifact in the students' file, as a guide in how the students' thoughts about ASL Literature may have grown and changed from the beginning to the end.

Stage 1.2 Genre Study: LETTER ART/Word Stories
Common Core State Standards for Writing Grade 6.2: Use precise language and domain-specific vocabulary to inform about or explain the topic.
Objective: Use students' knowledge of ASL phonemes and fingerspelling to create letter/word stories.
Thesis Goal: Expose students to different ASL Literature forms
<p>Materials:</p> <ul style="list-style-type: none"> • Chart paper/White board and markers • TV/DVD player • Internet/Computer • ASL Handshape Dictionary • Charles Katz's Website, http://blog.deafread.com/theark/category/word-stories/
<p>Preparation: You come up with your own LETTER ART to be a role model of ASL Literature for your students. The examples are "G-O-L-F" and "J-A-W-S." Use students' name for LETTER ART or their favorite animals like SWAN. You can bring guests into your classroom to share their LETTER ART or use Internet/websites to show video clips like Charles Katz's.</p>
<p>The Lesson: <u>Introduction</u></p> <ol style="list-style-type: none"> 1) Gather the students around. Write the word "LETTER ART" on the board. Ask students if they know what that is. If they do, then let them show what they know/have to share. If not, then you sign "G-O-L-F" and "J-A-W-S" as examples. 2) Remind students that all signs are made up of handshapes. Ask them what about the English alphabet-how many letters are there? Talk about how all words are made up of variations of the English alphabet. Have the students estimate the number of handshapes in ASL. Give them a few minutes then write down their numbers on the board. The final answer is 40. Show them the ASL Handshape Chart from Dawn Sign Press. 3) Ask students if they often use a handshape to describe something specific that may not necessarily be a 'real' sign-for example a description of variety shapes of eyes, noses, smiles, hair, etc. Use this to introduce the term 'classifier'. Write it on the board. Give students some examples of descriptive classifiers using a specific handshape, until you feel students are clear about the definition of a classifier. <p><u>Procedure:</u></p> <ol style="list-style-type: none"> 4) Tell students that we will watch Charles Katz's "B-A-B-Y, G-O-L-F, and S-W-A-N" LETTER ART. When finished, ask the students what they saw. Let students, in whole or in pairs, have a general discussion to share their thoughts about Charles Katz's LETTER ART. You want the students to become comfortable with expressing their feelings and ideas about LETTER ART. 5) Let them watch the story again. You can pause at each letter to give students more time to capture the story. 6) Next, have students play a brainstorming game with LETTER ART in pairs or in the group of three. It could be their names, animals, sports, or things. Students can read children

books or the ASL Handshape Dictionary to get more ideas. Have them to record their ideas on papers/whiteboard.

- 7) Once students create their first draft based on feedback, they will then go back to their desks. Students will then discuss different features to be viewed on videotapes. For example: clear/large signing, good facial expression, good shoulder shifting, etc.
- 8) Write students' name on a white board so that they are aware of when to present their LETTER ART on videotape.
- 9) While the other students wait for their turn to be filmed, they will draw a picture with letters/word that represent their LETTER ART Story on a paper and practice their stories too.

Closure:

- 10) When students are finished, invite students to gather around, and have them explain their pictures to the class after telling their LETTER ART.
- 11) Congratulate your students for doing wonderful job with drawings and creating LETTER ART.
- 12) Wrap up this stage by reviewing the importance of LETTER ART in ASL Literature and explain to the students that next they will be creating stories with Handshapes.

Assessment:

A group rubric that will measure the students' ability to create a LETTER ART Story. That is includes specific features that will assess students and their self-evaluation/reflection forms. The videotaping of students will become an artifact and teacher will assess the stories with the rubrics.

Stage 1.3 Genre Study: Handshapes Story

Common Core State Standards for Writing Grade 6.3: Use precise hands/words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

Objective: Recognize how ASL handshapes and classifiers are used in handshape stories. Use students' knowledge of ASL phonemes and fingerspelling to create handshape stories.

Thesis Goal: Expose students to different ASL Literature forms

Materials:

- Chart paper/White board and markers
- TV/DVD player/Computer
- ASL Handshape Dictionary
- "Cow and Rooster" (in ASL Poetry: Selected Works by Clayton Valli)
- ASL Handshape Game Cards
- Rubric (for at the end of the lesson)

Preparation:

You come up with your own Handshape story (limit to three different handshapes) to be a role model of ASL Literature for your students. You can find some story examples on the Internet and ASL DVDs (ASL Poetry: Selected Works by Clayton Valli) You can bring guests into your classroom to share their Handshapes Story or use Internet/websites to show video clips like Charles Katz's.

The Lesson:

Introduction

- 1) Gather students around. Write the word "Handshape" on the board. Ask students if they know what that is. If they do, then let them show what they know/have to share. If not, then you sign your own story and show them the DVD or video clips from the Internet.
- 2) Remind students that all signs are made up of handshapes. Ask them to review the English alphabet-how many letters are there? Talk about how all words are made up of variations of the English alphabet. Remind students that there is an estimated number of 40 handshapes in ASL. Show them the ASL Handshape Chart from Dawn Sign Press.
- 3) Play a brief game by pointing to one sign that is on the ASL Handshape Chart to allow each student to come up with a sign until the students run out of ideas. Continue this game with few signs to give students an sense of what are handshape and classifiers signs.

Procedure:

- 4) Tell students that we will watch "Cow and Rooster" (in ASL Poetry: Selected Works by Clayton Valli). When finished, ask the students what they saw. Let students, in whole or in pairs, have a discussion to share their thoughts about "Cow and Rooster". You want students to become comfortable with expressing their feelings and ideas about Handshapes.
- 5) Let them watch the story again. You can pause throughout the story on DVD to give students more time to process the story. Ask students to show you the signs and classifiers used in connection with the cow, rooster, and farm. Show them all the similarities between the signs and classifiers used in connection to one animal-cow: all Y handshapes and rooster: all 3 handshapes.
- 6) Explain that there are limited Handshape stories using ASL Literature, where a specific

(two or three) number of handshapes can be used in the stories. Give an example of a limited Handshape story using the "1" Handshape.

- 7) Next, have the students play a brainstorming game with Handshapes in the whole group to create a story. It could be anything, animals, sports, or things.
- 8) What you do is show the students a handshape you selected from the ASL's Handshape Chart or from the ASL Handshape Game Cards. The cards divided into three groups based on common handshapes, more difficult handshapes, and less common handshapes. You can start with the most frequently used handshape like '1', '5', etc. ask them to brainstorm different signs that can be made with that handshape for warm up activity. Give them some examples with '1' handshape: ONE, DEAF, YOU, HEARING, ME, FRIENDS. Each student contributes a sign.
- 9) While students brainstorm, you model the GLOSS. Explain that you are writing the English words but each letter must be capital because it represents ASL signs. Emphasize that ASL and English are two separate languages. The students can review the Handshape stories they created by looking at the white board. You can label certain handshapes that are signs or classifiers to show students.
- 10) After the brainstorm activity, the students can work in pairs to develop their own Handshape story. Make sure to emphasize that it is limited to three different handshapes.
- 11) When students come up with their first draft after feedback from their peers they can then videotape their Handshape Story. While the other students wait for their turn to be filmed, they will continue to practice their Handshape stories for further feedback. Remind them to sign clearly and expressively.

Closure:

- 12) Wrap up this stage by reviewing the importance of Handshapes in ASL Literature and explain to the students that their next project will be creating stories with Numbers.

Assessment:

Students will be assessed by the scales of a group rubric that will measure the students' ability to recognize how handshapes and classifiers are used in ASL Literature, show connections between handshapes and classifiers in their stories, and participate with the brainstorm activity to show the connection between signs and classifiers to the specific handshape. The videotaping of students will become an artifact and the teacher will assess the stories with the rubrics.

Stage 1.4 Genre Study: Number Story

Common Core State Standards for Writing Grade 6.3: Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

Objective: Recognize how ASL handshapes and classifiers are used in number stories. Use students' knowledge of ASL phonemes and fingerspelling to create number stories.

Thesis Goal: Expose students to different ASL Literature forms

Materials:

- Chart paper/White board and markers
- TV/DVD player/Computer
- Michael Jordan in 1-23 (Just Mindy & Theron DVD)
- "The Rabbit" and "The Bridge" (in ASL Poetry: Selected Works by Clayton Valli)
- Rubric (for at the end of the lesson)

Preparation:

Create your own Number story to be a role model of ASL Literature for your students. You can find some stories on Internet and ASL DVDs as examples (Just Mindy & Theron's and Clayton Valli's) You can bring guests in your classroom to share their Number Story or use Internet/websites to show video clips like Charles Katz's.

"The Rabbit" and "Michael Jordan" are simpler stories using the numbers 1-10/1-23 straight, while "The Bridge" is more complicated using the numbers 6 to 1, 1 to 6, then 6 to 1 again.

You can use either or both depending on your students. This lesson's focus is on the use of number patterns.

The Lesson:

Introduction

- 1) Gather the students around. Review what we learned so far about ASL Literature. Write the word "Number" on the board to explain that we will learn another theme. Ask students if they know what that is. If they do, then let them show what they know/have to share. If not, then you sign your own story.

Procedure:

- 2) Tell students that we will watch "The Rabbit" (in ASL Poetry: Selected Works by Clayton Valli). When finished, ask the students what they saw. Let students, in whole or in pairs, share their thoughts about "The Rabbit".
- 3) Let them watch the story again. You can pause throughout the story on DVD to give students more time to process the story.
- 4) Watch "The Bridge" then discuss and compare both number stories in the whole group.
- 5) Next, have students play a brainstorming game with Number in pairs or in the group of three to create their own stories. It could be anything, animals, sports, or things. Students can read children books to get more ideas. Have them record their ideas on papers/whiteboard.
- 6) When students come up with their first draft after receiving feedback from their peers

they should then videotape their story. While the other students wait for their turn to be filmed, they should continue to practice their Handshape stories with their peers to get feedback. Students should also watch "Michael Jordan" in the 1-23 story on DVD while waiting for their turn to be filmed.

Closure:

7) Wrap up this stage by reviewing the importance of Number Story in ASL Literature.

Assessment:

The scales of a group rubric that will measure the students' ability to create Number Story that is included specific features will assess students and their self-evaluation/reflection forms. The videotaping of students will become an artifact and teacher will assess the stories with the rubrics.

Stage 1.5 Genre Study: Percussion

Common Core State Standards for Writing Grade 6.3: Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

Objective: Students experiment and play with percussion stories to create stories of their own for the purpose of adding to their ASL literature collections.

Thesis Goal: Expose students to different ASL Literature forms

Materials:

- Chart paper/White board and markers
- Rubric (for at the end of the lesson)

Preparation:

You come up with your own percussion (the most common form is the 2x3 CHEER rhythm) to be a role model of ASL Literature for your students.

The examples:

RED, RED, LOVE, LOVE, LOVE

BLUE, BLUE, SAD, SAD, SAD

YELLOW, YELLOW, HAPPY, HAPPY, HAPPY

GREEN, GREEN, PEACE, PEACE, PEACE

Or

SCHOOL, SCHOOL, LEARN, LEARN, LEARN

PLAY, PLAY, FUN, FUN, FUN

FRIENDS, FRIENDS, LAUGH, LAUGH, LAUGH

SLEEP, SLEEP, DREAM, DREAM, DREAM

You can find a clip of school song like the bison song from Gallaudet University to show the CHEER 2x3 rhythm (XX-XXX) with claps. This lesson can be done with or without claps.

The Lesson:

Introduction

- 1) Gather students around. Review what we learn so far about ASL Literature. Write the word PERCUSSION on the board to explain that we will learn another theme. Ask students if they know what that is. If they do, then let them show what they know/have to share. If not, then you sign your own PERCUSSION.

Procedure:

- 2) Tell students that you will model the PERCUSSION story. When finished, ask the students what they saw in the whole discussion about rhythms.
- 3) Let them watch you doing it again. You can pause at certain times in your percussion story to give students more time to capture the rhythm.
- 4) Next, have the students in pairs or in groups of three to create their own percussion stories. It could be anything, animals, sports, or things. Have them record their ideas on paper/whiteboard.
- 5) When students come up with their first draft after feedback from their peers then students will videotape their percussion stories. While the other students wait for their

turn to be filmed, they continue to practice their percussion.

Closure:

- 6) Wrap up this stage by reviewing the importance of percussion stories in ASL Literature and explain to the students that it is popular for school songs like Gallaudet University. One day, they can invent their own school song with 2x3 rhythm.

Assessment:

The scales of a group rubric that will measure the students' ability to create percussion stories with 2x3 rhythm that is included specific features will assess students and their self-evaluation/reflection forms. The videotaping of students will become an artifact and teacher will assess the stories with the rubrics.

Stage 1.6 Genre Study: Personification

Common Core State Standards for Writing Grade 6.3: Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.

Objective: Students experiment and play with Personification to create their own stories to add to their ASL Literature Story collections.

Thesis Goal: Expose students to different ASL Literature forms

Materials:

- Chart paper/White board and markers
- Rubric (for at the end of the lesson)

Preparation:

You come up with your own Personification to be a role model of ASL Literature for your students.

Example: Tell a story of bowling; first your bowling a game then the bowling ball becomes a “living thing with emotions/feelings.” The bowling ball showed how it felt, what pain it went through when it was being thrown on the lane to hit the pins. Describe how it went through the machine to return its ball to the owner to throw it again. The three holes on the bowling ball, you insert your fingers inside, it is like you press the bowling ball’s eyes and mouth. There are 10 frames in one game and you, as the bowling player, bowled the perfect score, which was a 300. In the end, you kissed the bowling ball to thank for being a great ball to you. The ball smiled and felt loved by you.

You can come with another personification story of your own or have a guest who is a expert in the genere of storytelling to come in the classroom.

The Lesson:

Introduction

- 1) Gather students around. Review what we learned so far about ASL Literature. Write the word “Personification” on the board to explain that we will learn another theme. Ask students if they know what that is. If they do, then let them show what they know/have to share. If not, sign your own Personification.

Procedure:

- 2) Tell students that you will model Personification. When finished, ask students what they saw in the whole discussion about living vs. non-living things.
- 3) Let them watch you do model again. You can pause at certain times in your Personification to give students more time to capture switching roles from person to thing.
- 4) Next, have the students in pairs or in groups of three to create their own Personification. It could be anything, animals, sports, or things. Have them record their ideas on paper.
- 5) When students come up with their first draft after [took out received] feedback from their peers then they will videotape their Personification. While other students wait for their turn to be filmed, they continue to practice their Personification.

Closure:

- 6) Wrap up this stage by reviewing the importance of Personification in ASL Literature and explain to students that it is considered to be an advanced skill in ASL Literature genres.

Assessment:

The scales of a group rubric that will measure the students’ ability to create Personification that is included specific features will assess students and their self-evaluation/reflection forms. The videotaping of students will become an artifact and teacher will assess the stories with the rubrics.

Stage 2: Brainstorming

Common Core State Standards for Writing Grade 6.3: Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically. Use a variety of transition words, phrases, and clauses to convey sequence and signal shifts from one time frame or setting to another. Provide a conclusion that follows from the narrated experiences or events.

Objective: Students select their favorite genre out of many genres in ASL Literature to go through first and second drafts before the final production.

Thesis Goals: Expose students to different ASL Literature forms and learn how to use the editing process with peer/teacher feedback.

Materials:

- Paper/White board and markers
- TV/DVD player
- Computer

Preparation:

You come up with your own favorite genre, show your example, and then let students help you brainstorm and give you feedback to improve your story.

You are a model of what the students are supposed to do. Students need to do the same thing for their own stories in pairs after the brainstorm activity.

The Lesson:

Introduction

- 1) Gather students around. Write the word "Stage 2" on the board. Review all genres that they have been learning and record the genres on the board. Explain that they get to pick their favorite genre.
- 2) Introduce them to the bilingual stages by showing them the Visual and English Print chart with the stages. We will focus on Stage 2 today because we completed learning all genres in Stage 1.
- 3) You the teacher need to show your ideas and plans for what you want to express in your favorite genre. Let students share their feedback to improve your story by drawing a diagram on the white board. Then, you model the other way to take notes through ASL; by telling your ideas to a video camera.

Procedure:

- 4) Students can watch their ASL stories again to select which one they like the best to use for their final publication. The other choice for students is to create a new story instead of their recent stories.
- 5) Students should work in pairs or in groups of three where students can brainstorm then create their own written diagram/outline or video notes for the storyboard after getting feedback from their peers and teacher.
- 6) Students start to practice their stories to develop their confidence.

Closure:

- 7) Wrap up this stage by reviewing the importance of ASL Literature and explain to the students that they need to stick to one genre. Let them know that they will have two final productions. The first one is ASL video and the other one is written English to go with the video.

Assessment:

The scales of a self-rubric that will measure the students' ability to select ASL Literature's one genre that is included specific features will assess students and their self-evaluation/reflection forms. The videotaping of students will become an artifact and teacher will assess the stories with the rubrics.

Stage 3: First Draft

Common Core State Standards for Production and Distribution of Writing Grade 6.4:

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience.

Objective: Students create written English versions of self-produced ASL literature.

Thesis Goals: Participate in the editing process and incorporate peer and teacher feedback

Materials:

- Paper/White board and markers
- TV/DVD player
- Computer
- Storyboard for drawing/writing and/or ASL Notes

Preparation:

You come up with your own favorite genre then you film yourself doing your first ASL draft. You will record ASL notes while watching your story. This will guide you to write your first English storyboard draft. Show your students what you have done.

The Lesson:

Introduction

- 1) Gather the students around. Write the word "Stage 3" on the board. Review students' brainstorm ideas. Explain that they have to pick one favorite genre out of five genres.
- 2) Introduce them to the bilingual stages by showing them the ASL Visual Print and English Print chart with the stages. Focus on Stage 3 today because we completed learning all genres and brainstorming in Stage 1 & 2.
- 3) You the teacher will show your first ASL Story video draft then show your ASL gloss paper. Explain that ASL is a visual language and gloss is just a tool to record what you signed in the story. Example: OWL SIT TREE. SAW MICE! FLY!
- 4) Your gloss is a tool to guide to draw/write the storyboard for the English part as a first draft. The storyboard could be a comic strip with pictures or words only. Share your storyboard with students.

Procedure:

- 5) Students can watch their ASL stories again to double check if they want to change their story genre for last time.
- 6) Students can go ahead and film themselves if they are ready for their first video draft. When they are done with filming then they watch their stories to create gloss or draw pictures or write English as notes on the comic strip paper.
- 7) Students will show how far they have come along with their first draft in pairs or in groups of three.
- 8) Students start to practice their stories to develop their confidence for the second draft.

Closure:

- 9) Wrap up this stage by reviewing the importance of ASL and English drafts to make it perfect for the audience to enjoy bilingual literature. Inform students that we have to do the second draft before the final print.

Assessment:

The checklist of a self-pace that will measure the students' process with the ASL and English drafts.

Stage 4: Second Draft

Common Core State Standards for Production and Distribution of Writing Grade 6.4:

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. **W. 6.5:** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach.

Objective: Students create written English versions of self-produced ASL literature.

Thesis Goals: Participate in the editing process and incorporate peer and teacher feedback

Materials:

- Paper/White board and markers
- TV/DVD player
- Computer
- Comic Strip for drawing/writing and/or ASL Gloss
- Feedback Chart

Preparation:

You can set up partners who will work together to give each other feedback on their ASL stories.

The Lesson:

Introduction

- 1) Gather the students around. Write the word "Stage 4" on the board to let them know we are doing the second draft. Review and discuss students' process with their first drafts, checklist, and comic strips.
- 2) Introduce them to the feedback chart where they will work with their partner to give each other feedback by using the chart on paper after watching their ASL stories.

Procedure:

- 3) After receiving feedback, students have to record themselves for the second time to improve their ASL stories.
- 4) After their second ASL draft, they are to watch their stories to revise their gloss/storyboard.
- 5) Students can go ahead and start to write the English version of their ASL stories.
- 6) Students can exchange their written stories to receive feedback after watching their ASL stories in pairs or in groups of three.
- 7) Students will start to practice their stories to develop their confidence for the final draft.

Closure:

- 8) Wrap up with the whole class to prepare them. Discuss that they need to wear solid color and ¾ sleeve clothes for their final video draft. Also to make an appointment with individual students for one-on-one sessions to check their ASL and English grammar before their final production for the next class.

Assessment:

The checklist of a self-pace that will measure the students' process with the ASL and English drafts.

Stage 5: Final

Common Core State Standards for Production and Distribution of Writing Grade 6.4:

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. **W. 6.5:** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. **W.6.6.** Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

Objective: Students create written English versions of self-produced ASL literature.

Thesis Goals: Participate in the editing process and incorporate peer and teacher feedback. Share ASL and written English products.

Materials:

- TV/DVD player
- Computer
- Video camcorder
- Feedback Chart

Preparation:

You can set up the partners who will work together to give each other feedback on their ASL/English stories. Also, schedule time slots for students to have a meeting with you to compare and check ASL/English grammar.

The Lesson:

Introduction

- 1) Gather students around. Write the word "Stage 5" on the board to let them know we are doing the final draft. Review and discuss students' process with their drafts, checklist, and ASL Gloss/Storyboard to see where they stand as well as what to do next.
- 2) Introduce them to the feedback chart where they will work with their partner to give each other feedback by using the chart on paper after watching their ASL stories.
- 3) Sign up for time slots to have a meeting with the teacher.

Procedure:

- 4) After receiving feedback from their peers, students have to record themselves for final video print for publication.
- 5) When students are done with filming then they finalize their English paper.
- 6) Students will meet with teacher to discuss/compare the ASL video and English paper.

Closure:

- 7) Inform that we will enter "Stage 6" in the next class where we will publish and show our ASL/English stories. Make sure they completed the entire checklist.

Assessment:

The checklist of a self-pace that will measure the students' process with the ASL and English drafts.

Stage 6: Publication & Reflection

Common Core State Standards for Production and Distribution of Writing Grade 6.4:

Produce clear and coherent writing in which the development, organization, and style are appropriate to task, purpose, and audience. **W. 6.5:** With some guidance and support from peers and adults, develop and strengthen writing as needed by planning, revising, editing, rewriting, or trying a new approach. **W.6.6.** Use technology, including the Internet, to produce and publish writing as well as to interact and collaborate with others; demonstrate sufficient command of keyboarding skills to type a minimum of three pages in a single sitting.

Objective: Students publish and show their bilingual work to an audience then sign and write the reflective assignment.

Thesis Goal: To share work and to feel proud of their ASL & written English production.

Materials:

- TV/DVD player
- Computer

Preparation:

You can invite students' parents, classmates, and teachers to come and watch/read students' bilingual stories. Also, light refreshments would be nice!

The Lesson:

Introduction

- 1) Gather the students around. Write the word "Stage 6" on the board to let them know we are doing the final show and they have to write/sign the reflective assignment after this event.
- 2) Assign students time slots to keep it organized.
- 3) Inform students that they have to give a brief introduction about their titles/stories.

Procedure:

- 4) Students take their turn to show their ASL videos then pass out their English papers. Allow questions from the audience for clarification.
- 5) After the show, students will sign their reflective video journal.
- 6) Students can watch their reflective video journal then write their reflective assignment to go with their video journal.

Closure:

- 7) Teacher will check with each student to make sure they are on track with the checklist.

Assessment:

The checklist of a self-pace that will measure the students' process with the ASL and English final prints.

The content below constitute the teaching materials and evaluation tools needed to successfully complete the curriculum.

ASL Visual Print & English Written Print

	Stage 1	Stage 2	Stage 3	Stage 4	Stage 5	Stage 6
	<i>Genre Study</i>	<i>Brainstorming</i>	<i>First Draft</i>	<i>Second Draft</i>	<i>Final</i>	<i>Publication & Reflection</i>
<i>Planning</i>		<ul style="list-style-type: none"> • Select genre • Brainstorm 	<ul style="list-style-type: none"> • Clarifying and organizing storyboard 	<ul style="list-style-type: none"> • Teacher & peer feedback 	<ul style="list-style-type: none"> • Teacher review • Compare and check grammar 	<ul style="list-style-type: none"> • Publish and show
<i>ASL</i>	<ul style="list-style-type: none"> • Identify genres • View examples of specific genres 		<ul style="list-style-type: none"> • Record first draft • Create gloss 	<ul style="list-style-type: none"> • Record second draft • Revise gloss 	<ul style="list-style-type: none"> • Record final draft 	<ul style="list-style-type: none"> • Reflective video journal
<i>English</i>		<ul style="list-style-type: none"> • Brainstorm using graphic organizers 	<ul style="list-style-type: none"> • Create a storyboard 	<ul style="list-style-type: none"> • Write English version 	<ul style="list-style-type: none"> • Revise and write final English version 	<ul style="list-style-type: none"> • Reflective assignment

Name:

Date:

Stage 1: Learning ASL Literature Genres Checklist

	<i>1.1 KWL</i>	<i>1.2 LETTER ART</i>	<i>1.3 HANDSHAPES</i>	<i>1.4 NUMBERS</i>	<i>1.5 CHEER</i>	<i>1.6 PERSONIFICATION</i>
<i>Practiced</i>						
<i>Recorded</i>						

Which genre did you like the most?

Why?

Name:

Date:

Stage 3: Composition Checklist

	<i>ASL Notes</i>	<i>Illustrations</i>	<i>English</i>
<i>Does my story have characters?</i>			
<i>Does my story have a setting?</i>			
<i>Does my story have a plot (with a beginning, middle, and conclusion)?</i>			
<i>Is my story interesting?</i>			

Name:

Date:

Stage 4: Peer Feedback

<i>My friend watched my story on video.</i>	
<i>My friend gave me compliments about the story.</i>	
<i>My friend asked me questions about the story.</i>	
<i>My friend gave me suggestions to improve my story.</i>	
<i>I told my friend what I needed help with.</i>	
<i>I think my story is better now.</i>	

Comments:

Name:

Date:

Stage 4: Teacher Feedback

Stage 4: Teacher Feedback	
<i>My teacher and I watched my story on video.</i>	
<i>We checked if I used role-shifting correctly.</i>	
<i>We checked if I used classifiers correctly.</i>	
<i>We checked if I used the right facial expressions to show emotion or intensity.</i>	
<i>We reviewed my ASL notes, my drawings, and my English version.</i>	
<i>I think my story is better now.</i>	

Comments:

Name:

Date:

Stage 6: My Final Checklist

Stage 6: My Final Checklist	
<i>I showed my story to my friends and my teacher in order to get feedback.</i>	
<i>I revised my story after getting feedback, and also revised my English version.</i>	
<i>I worked with my teacher to compare ASL and English grammar.</i>	
<i>My friend gave me suggestions to improve my story.</i>	
<i>I signed my final draft.</i>	
<i>I created a reflective video journal.</i>	

Comments: